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Epochs and Composers

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Передмова

Музична історія розгортається крізь низку епох, кожна з яких формувала власні стильові риси, жанри та естетичні ідеали. Від монодії Середньовіччя до багатоголосся Ренесансу, від урочистої величі Бароко до витонченого класицизму, від романтичної емоційності до новаторських пошуків нашого часу — кожен період залишив яскравий слід у розвитку музичного мистецтва. Провідні композитори цих епох не лише віддзеркалювали дух свого часу, а й визначали нові шляхи для наступних поколінь. Саме через їхні твори можна найповніше зрозуміти художні цінності епохи та простежити еволюцію музичного мислення.

Запропонований навчально-методичний посібник дозволяє заглибитися англійською мовою в царину музичної творчості багатьох представників. Матеріал укладено у такий спосіб, який дозволяє далі формувати навички та розвивати вміння розуміння прочитаного тексту англійською мовою, окрім повідомлення низки фактів, що становлять один із складників фахової компетентності здобувачів музичної освіти.

Укладачі цього посібника бажають наснаги всім, хто користуватиметься цим доробком і сподіваються, що він стане поштовхом до більшої зацікавленості і подальших особистих розвідок у царині музичного мистецтва.

Успіхів!

Колектив авторів

EARLY MUSIC



Read the texts and choose the best answer(s) - one or more may be correct.

- **refer** /rɪ'fɜ:(r)/ **to** = belong to, mean
- **a vast sweep** /swi:p/ = a broad range
- **in terms of** = speaking about
- **transition** = change, moving from sth to sth else
- **approach** /ə'prəʊtʃ/ = a way of doing, seeing something
- **medieval** /,medi'i:vəl/ = connected with the Middle Ages
- **referred** /rɪ'fɜ:(r)d/ **to as** = called
- **contemporary** /kən'tempərəri/ = who lives/d at the same time
- **elaborate** /ɪ'læbəreɪt/ **on** = work on and develop

“**Early Music**” refers to the repertoire from historical periods less familiar to classically trained musicians and their audiences than those of the Classical and Romantic eras. This section covers the music of the Middle Ages and the Renaissance—a **vast sweep** of centuries of musical ideas, developments, and performance styles. **In terms of** architecture, painting, and sculpture, the Renaissance can be said to have begun in 15th-century Florence. The **transition** between the music of the Middle Ages and the Renaissance is more difficult to identify, because musical styles developed gradually and in different ways across Europe.

It is clear, however, that there were differences in the **approach** to musical composition as practiced by the French composer Machaut in the 14th century and the Italian Palestrina in the 16th century. Works by influential composers such as Dufay and Josquin changed musical style considerably in the late 15th and early 16th centuries, so 1450 is a convenient date to separate **medieval** from Renaissance music. What is usually **referred to as** Renaissance music may be seen to end at the point where Monteverdi and his **contemporaries** experimented with the new “Baroque” genres of opera, sonata, and concerto at the beginning of the 17th century, although countries such as England were still in a rich period of “Renaissance” music until perhaps two or three decades later.

Polyphony

The rise of polyphonic (literally “*many-voiced*”) forms of composition from approximately the 12th century took place within the Church, as singers **elaborated on** the basic plainsong by the addition of other vocal parts on special occasions, such as Christmas or Easter.

1 Early music [multiple answers are possible]

- covers the music of the Middle Ages and the Renaissance
- means that the transition between the music of the Middle Ages and the Renaissance is as easy to identify as in architecture, painting, and sculpture
- also involves the beginnings of polyphonic music from approximately the 12th century church music

2 According to the text “Renaissance” music was [multiple answers are possible]

- “over” when Monteverdi and his contemporaries started using the new “Baroque” genres of opera, sonata, and concerto at the beginning of the 17th century
- still popular in some countries two or three decades after the beginning of the 17th century
- “over” in the European countries at the same time

HISTORICAL PERFORMANCE



- **clue** /kluː/ = a fact that helps you understand sth
- **a vibrant** /'vaɪbrənt/ **account** /ə'kaʊnt/ = bright description
- **produced** /prə'djuːst/ = made

Today, few musicians perform Early Music unless they use authentic reproductions of the instruments for which it was written. The quest for authenticity is supported by the exploration of early written and pictorial sources in search of **clues** as to how instruments were played, indications of pitch, tempo, phrasing, ornamentation, and accompaniment style, and what sort of improvisation might be appropriate.

“Historically informed” performance gives a **vibrant account** of the possible sounds **produced** by early performers.

3 Early music is [multiple answers are possible]

- mostly performed by musicians on authentic reproductions of the instruments of those times
- mostly performed by musicians on all instruments
- the type of music that needs careful study of how instruments were played and the other details of performance
- needn't take the early written and pictorial sources into consideration

COMPOSERS

Match the biographies to the composers:

Thomas Campion - Hildegard of Bingen - Carlo Gesualdo - John Dunstable - Giovanni Pierluigi da Palestrina - William Byrd - Giulio Caccini - Thomas Tallis

1

Writer, poet, religious leader, diplomat, and composer, her achievements were remarkable—and unique for a woman of her time. Promised to the Church by her noble family, she spent years living in religious contemplation. Through correspondence with popes and emperors, she became a significant political and diplomatic figure and wrote extensively on medicine, science, and theology. Her contemplative and ecstatic music comprises single-line settings of religious texts: not plainsong, but specially composed, using frequently repeated and varied short patterns.

MILESTONES

1136 - Abbess of Disibodenberg Monastery

1150s Lyrical poems and music, Symphonia armonie celestium revelationum, collected

1151 - Writes Ordo virtutum, a morality play

2

- **label** /'leɪbl/ = *call sb*
- **mellifluous** /me'ɪfluəs/ = *sounding sweet and smooth*

So great was his international reputation, both during his lifetime and for a long time afterward, that he was credited with many innovations for which other English composers had been responsible. A century after his death, some writers were even erroneously **labelling** him the “inventor of counterpoint.” Nevertheless, he was a leading exponent of the **mellifluous** new English style, exploiting the smooth intervals of a third and a sixth, and his influence on continental composers was enormous. Many vocal works possibly written by him—including Mass movements, sacred Latin settings, dazzling motets, and English carols survive, but their attribution and dating is very difficult because little is certain about his career. However, it is known that he enjoyed great financial success, owning a series of properties around southern England and in London.

3

- **span** = *last throughout*
- **reigns** /rem/ = *periods of ruling*
- **shift** = *change*

His musical career **spanned** the **reigns** of four English monarchs: Henry VIII, Edward VI, Mary (a Catholic), and Elizabeth I (a Protestant). The period saw enormous **shifts** in religious life and compositional style. Most of the composer's output was for the Church, though he did write a handful of secular works. His flexibility as a composer undoubtedly ensured his survival as a leading figure in English music.

KEY WORKS**SPEM IN ALIUM NUNQUAM HABUI****MOTET**

- **spatial** /'speɪʃl/ = *concerning, connected with space*

Spem in alium is perhaps his best-known work. He uses **spatial** elements by arranging the voices into eight five-part choirs; the music can be heard to sweep around the full choir, or work with the sub-choirs singing across to one another.

Spem in alium opens with a solo voice, but quickly builds as voices are layered on top of one another until the sound is rich and sonorous. The full choir sings only four times; a dramatic rest in all parts precedes the final full-choir section that ends the work.

IF YE LOVE ME**CHORAL**

- **commandments** /kə'mɑːndmənts/ = *God's rules*
- **paced** /'peɪst/ **phrasing** = *rhythmical phrasing*

The style of this anthem immediately transports the listener to the heart of the Reformed liturgy of the 1540s. In two sections, the second of which is repeated, the message to keep God's **commandments** is communicated through carefully **paced phrasing** and delicate imitation.

4

- **pinnacle** /'pɪnəkl/ = *the height*
- **output** /'aʊtpʊt/ **comprised** /kəm'praɪzd/ = *creative work consisted of*
- **subsequent** /'sʌbsɪkwənt/ = *next*
- **praise** /preɪz/ **his music without reservation** /,rezə'veɪʃn/ = *express your admiration in an extreme way, without any limitations*
- **foreshadow** /fə:'ʃædəʊ/ = *to be a sign of something that will happen in the future*
- **overt** /əʊ'vɜːt/, /'əʊvɜːt/ = *clear and easily seen*

His name is perhaps the most familiar name of all late-Renaissance composers, and his sacred music is widely regarded as a **pinnacle** of contrapuntal style, rich and flowing in its sound. Hundreds of his works survive and many of these were published during his lifetime. Most of his **output comprised** music for the liturgy. His mastery of counterpoint led to **subsequent** generations using his works as a model for their own. His reputation was heightened by the composer Johann

Joseph Fux's use of his music in his treatise *Gradus ad Parnassum* (1725) and by 19th-century biographies that **praised his music without reservation**.

His music is characterized by elegant melodic lines in all the vocal parts, by the careful treatment of dissonance, and by a sensitivity to text-setting that **foreshadows** the style *moderno* of the 17th century. While his music rarely contains **overt** word-painting, the meaning and accents of the Latin or Italian language are never lost. His most refined writing is to be found in his *Masses*, which are written in a variety of ways; some were settings of borrowed musical material, while others were entirely freely composed.

MISSA BREVIS

MASS SETTING

- **weave** /wi:v/ = create like in sowing or knitting

The origin of the name *Missa brevis* (*short Mass*) for one of his finest Mass settings is unclear. It was published in 1570. After a contrapuntal *Kyrie*, the *Gloria* opens with all four parts in homophony before the parts begin to **weave** an imitative texture, sometimes working in pairs or trios. The new section at “*Qui tollis peccata mundi*” brings the parts together in a chordal texture. In the *Benedictus*, the three voices that open the movement are rejoined by the bass at “*Osanna in excelsis*.”

The second part of the *Agnus Dei* divides the upper part, to give a five-part texture.

MISSA “BENEDICTUS ES”

MASS SETTING

- **reserved** /r'z:vd/ = slow or unwilling to show feelings or express opinions
- **penitential** /,peni'tenʃl/ = showing that you're really sorry
- **elaborate** /r'læbərət/ = carefully organised
- **atonement** /ə'təʊnmənt/ = the act of showing you are sorry for doing something wrong in the past

The probable model for this six-part Mass is a motet by Josquin Desprez (1520). The *Kyrie* opens with a rising scalar motive that passes from voice to voice. After the first words of the *Gloria* are intoned, the choir enters part by part, building a contrapuntal texture. At a new section, “*Qui tollis peccata mundi*,” the movement becomes more **reserved** and **penitential** and closes with a relatively simple Amen. The lengthy *Credo* text ends with a much more **elaborate** and boldly dissonant “Amen.” In the *Sanctus-Benedictus*, the highest voice opens with long held notes, while the lower parts move in steady but more active lines. The concluding *Agnus Dei* is a gentle, lyrical prayer for **atonement**.

5

A Catholic in a Protestant land, his reputation as a composer was such that he avoided the serious consequences of maintaining his faith under English law. His religious works show a polished contrapuntal technique, especially in their use of imitation. His verse anthems, motets, consort songs, and instrumental works are deeply expressive. His music rarely shows any influence of his teacher, Thomas Tallis.

GREAT SERVICE

LITURGICAL

- **injunction** /ɪn'dʒʌŋkʃn/ = an official order given by a court that demands that something must or must not be done
- **distinct** /dɪ'stɪŋkt/ = easily or clearly heard, seen; clearly different

This composer in question was an innovator in form and technique in his liturgical works and contributed greatly to the developing genre of the English Anthem (including the newer “verse” style with organ accompaniment), composing his widely regarded Great Service in this format. The work takes its name from its massive scale; two choirs of five voices perform in different combinations across seven movements: Venite, Te Deum, Benedictus, Kyrie, Creed, Magnificat, and Nunc Dimittis. Unlike Byrd's three Mass settings in Latin, Great Service is in English, for use in the Anglican liturgy. Archbishop Thomas Cranmer's *Lincoln Cathedral Injunctions* (1548) had commanded that composers of Anglican music should seek clarity of textual expression, “a plain and **distinct** note for every syllable.”

“QUI PASSE: FOR MY LADYE NEVELL”

KEYBOARD

The virginals were much favoured by female musicians of the middle and upper classes throughout Europe. Most of the composer's works for the instrument are collected in two books and the one dedicated to Lady Nevell contains the piece “Qui passe: for my Ladye Nevell,” a wonderful transformation of a piece published 34 years earlier by the Venetian composer Filippo Azzaiolo, “Chi passa per questa strada” (“Who Walks Along This Street”). The composer reworked the melody as a bass line, lacing the music with energetic rhythms and fast scales in both hands. The element of surprise is maintained throughout, through frequent changes between major and minor chords, and contrasting colours and textures. The effect is one of exuberant virtuosity.

6

- **pillar** /'pɪlə(r)/ = *a person who has a lot of a particular quality, the foundation*

Like the careers of many of his contemporaries, his career involved the composition, performance, and teaching of music. Though linked with the significant new genre of opera, his major musical achievement was arguably the collection of accompanied songs *Le nuove musiche*. He was among the first generation of virtuoso singers who became successful composers and developed the new genre of opera alongside the Florentine composer Jacopo Peri. After moving from Rome to the important cultural city of Florence, the composer's career was financed by the wealthy Medici family. There, he became a member of the music patron Giovanni Bardi's Camerata, a group of intellectuals interested in Ancient Greek ideals.

At a wedding between members of the Medici and d'Este families, the composer in question was employed to sing, dressed as an angel, as part of an elaborate mechanized performance.

In his songs, the composer developed the monodic style that was to become a **pillar** of the Baroque era.

7

- **notorious** /nəʊ'tɔ:riəs/ = *"negatively" famous*
- **gain** = *get a professional reputation*
- **morbid** /'mɔ:bid/ = *unhealthy*

His vocal music is **notorious** for its remarkable dissonance. A gentleman amateur at first, he **gained** a professional reputation with his later madrigals. Gesualdo's last years were spent in **morbid** isolation at his castle, music-making his only pleasure.

8

- **affluent** /'æfluənt/ = *very rich*
- **prolific** /prə'lifɪk/ = *producing many works*
- **merit** /'merɪt/ = *the quality of being good and of deserving praise or reward*
- **attend** /ə'tend/ = *go to*

This composer was born into an **affluent** family in Essex and became a dilettante theorist, poet, and musician. After John Dowland, he was the most **prolific** of lute-song composers, with over 100 to his name, the lyrics of which are of outstanding literary **merit**. He **attended** Cambridge University, studied law at Gray's Inn and medicine at Caen, but preferred socializing and cultural activities to studying. He wrote masques, poems, and five books of songs—some self-published with friends—and was much in demand to supply both texts and music for entertainments at the royal court of James I.

THE BAROQUE ERA - 1600–1750 INTRODUCTION



Read the texts and choose the best option(s):

- **flourishing** /'flʌrɪʃɪŋ/ = the height of, the highest development, prosperity
- **distinctive** /dɪ'stɪŋktɪv/ = characteristic
- **evolve** /ɪ'vɒlv/ = develop
- **pejorative** /pi'dʒɔrətɪv/ = expressing disapproval or criticism
- **emerge** /ɪ'mɜ:dʒ/ = appear
- **lush** /lʌʃ/ = beautiful and making you feel pleasure, luxurious
- **contemporary** /kən'temp(ə)rəri/ = who lives/d at the same time
- **intertwining** /,ɪntə'twɑɪnɪŋ/ = interconnected, twisted together so that they are very difficult to separate
- **distinguish** /dɪ'stɪŋɡwɪʃ/ **it from sth** = recognise the difference between
- **reinforce** /,ri:m'fɔ:s/ = strengthen

The **Baroque Era** saw the genesis of opera, the growth of the orchestra, and a **flourishing** of instrumental music, especially for the violin and keyboard. Most new fashions originated in Italy and Italian musicians dominated the field, but, by the end of the period, **distinctive** national styles had **evolved**.

The word “baroque” was originally a **pejorative** term for a style of architecture and art produced between the end of the 16th and the mid-18th centuries, but by the time music scholars adopted the term it had lost most of its negative connotations. The period was one of great creativity – from Shakespeare and Cervantes in literature to Newton and Galileo in science. Music, too, blossomed. By the 1590s a new musical style had **emerged** in contrast to the lush polyphony of Palestrina and his **contemporaries**. Instead of complex **intertwining** parts, the new style (dubbed stile moderno to **distinguish** it from the stile antico (“old style”) of earlier Renaissance compositions) placed a solo voice or instrument above a simple accompaniment consisting of a bass line with the chords lightly filled in above it (the basso continuo, a “continuous bass”). There were usually two instruments playing the continuo—a keyboard, lute, or guitar along with a low-ranged melodic instrument such as a cello, bass viol, or bassoon **reinforcing** the bass line. The term “monody” (from the Greek meaning “one song”) is used to describe this new combination of solo voice and basso continuo.

Monody allowed the performer the freedom to embellish and ornament the melodic line at will, something unthinkable in the older polyphonic style.

1

The Baroque Era is special because [multiple answers are possible]

- A. it marked the beginnings of opera
- B. it marked the height of national styles throughout the period
- C. instrumental music was extremely popular
- D. it was the time when Italian musicians were most important
- E. it marked the period when not all the spheres such as literature, music, science were prosperous
- F. it marked the beginning of the new musical style
- G. the word “baroque” was originally a pejorative term for a style of architecture and art produced between the end of the 16th and the mid-18th centuries

2

According to the text, the new style in music meant that a solo voice or instrument was less important than a simple accompaniment consisting of a bass line with the chords lightly filled in above it.

- A. True
- B. False

3

According to the text, thanks to monody performers had the freedom to use embellishments and ornaments of the melodic line whenever they wanted, which was also imaginable in the older polyphonic style.

- A. True
- B. False

THE BIRTH OF OPERA



- **convey** /kən'veɪ/ = express
- **collaborate** /kə'læbəreɪ/ = work together
- **benchmark** /'bentʃmɑ:k/ = a standard that other things can be compared with
- **narrative** /'nærətɪv/ = like a story, telling a story
- **frown** /fraʊn/ **on/upon** = not like, think that sth is a bad idea, disapprove of sth
- **ban** /bæn/ = prohibit, not allow
- **void** /vɔɪd/ = empty space
- **employ** /ɪm'plɔɪ/ = use
- **tend to be** = have a tendency to be
- **gain ground** = become more popular and widespread

This new style of singing allowed composers to **convey** the text clearly through a solo voice, while singers could interpret the words more dramatically. It was monody that made musical drama—opera—possible. The invention of opera is credited to a group of Florentine musicians and poets known as the **Camerata**, particularly the composers *Giulio Caccini* and *Jacopo Peri* and the poet *Ottavio Rinuccini*, who were trying to recreate the singing style of Ancient Greek drama. This new style was first seen in **intermedi**—short musical dramas performed between the acts of spoken plays—but in 1598 the three **collaborated** on *Dafne*, the first true opera.

Two years later, both *Peri* and *Caccini* wrote operas on the Orpheus myth, *Euridice*, but it was *Monteverdi's L'Orfeo* (1607) that is seen as the true **benchmark** for early opera. The new art form would combine a variety of musical styles—speechlike recitative, moving arias, choral and instrumental interludes—into one large **narrative** structure.

The Catholic Church **frowned on** the “immoral” plots of some operas and **banned** their performance during Advent and Lent. The **void** was filled by another kind of dramatic vocal music: the **oratorio**. Operas and oratorios both **employed** recitative, arias, duets, and instrumental pieces,

but oratorios were unstaged, with no costumes or sets, and **tended to be** about biblical subjects. Comic opera was a later development, **gaining ground** in the 1730s. It developed from short comic pieces (intermezzi), performed in the intervals between the acts of serious operas.

4

Opera became possible because [multiple answers are possible]

- A. of monody
- B. singers could interpret the words more dramatically
- C. some people tried to recreate the singing style of Ancient Greek drama
- D. some people couldn't recreate the singing style of Ancient Greek drama
- E. composers created more clear texts for various musical instruments

5

Early operas were measured against *Monteverdi's L'Orfeo*.

- A. True
- B. False
- C. Not stated

6

There were many musical styles in the new art form— speechlike recitative, moving arias, choral and instrumental interludes.

- A. True
- B. False
- C. Not stated

7

The Oratorio [multiple answers are possible]

- A. became possible because of the actions of the Catholic Church
- B. appeared after comic opera
- C. was unstaged
- D. told the audience about biblical subjects
- E. had a lot of bright costumes and sets

8

Comic opera developed from short comic pieces (intermezzi), performed in the intervals between the acts of serious operas.

- A. True
- B. False
- C. Not stated

INSTRUMENTAL MUSIC

- **flourish** /'flʌrɪʃ/ = *develop quickly and become successful and common*
- **emulate** /'emjuleɪt/ = *copy*
- **gain** = *get*
- **increased** /ɪn'kri:st/ **interest** = *greater interest*
- **distinctive** /dɪ'stɪŋktɪv/ = *characteristic*

Opera was not the only musical form to **flourish**. Major and minor courts across Europe maintained chamber ensembles as a mark of prestige. This created a demand for instrumental sonatas and concertos to entertain the noble patrons and their guests. In the sonata, the violin – which could **emulate** certain qualities of the singing voice – **gained** a whole new repertoire and generated an **increased interest** in its potential. This was also the age of the great violin makers of Cremona: Amati, Stradivari, and Guarneri.

The 17th century also saw the birth of the orchestra, driven in large part by the growth in opera, the size of the ensemble growing along with the visual spectacle onstage. Keyboard music (mainly for harpsichord and organ) also flourished, and virtuosi such as Johann Pachelbel and the Couperins attracted much attention in court and church circles.

Although the innovations of the early Baroque came out of Italy, **distinctive** national styles began to emerge. The Italian style was one of melodic dominance, virtuosity, and a strong sense of metre, while the French style, developed by Lully at the court of Louis XIV, was strongly influenced by dance rhythms. The German style, taken to its greatest heights by J.S. Bach, was a hybrid of the two, with the addition of a contrapuntal element.



9

Only opera was the most popular in the Baroque.

- A. True
- B. False
- C. Not stated

10

The violin in the sonata

- A. was hardly used
- B. was as good in its sound as the human voice itself
- C. was used by the great violin makers of Cremona: Amati, Stradivari, and Guarneri
- D. entertained the noble patrons and their guests

11

Keyboard music (mainly for harpsichord and organ)

- A. was not quite popular in the 17th century
- B. was very popular in the 17th century
- C. grew in opera
- D. depended on the size of an ensemble

12

Choose the statement(s) that is/are true according to the text: [multiple answers are possible]

- A. The innovations of the early Baroque were from Italy
- B. Distinctive (=characteristic) national styles began to disappear in this period.
- C. Melody, virtuosity, and a strong sense of metre influenced the Italian style.
- D. The French style, developed by Lully at the court of Louis XIV, was strongly influenced by dance rhythms.
- E. The German style, taken to its greatest heights by J.S. Bach, had only the contrapuntal element.

COMPOSERS

Match the biographies to the composers:

*Jean-Philippe Rameau - Jean-Baptiste Lully - Giovanni Battista Vitali - Arcangelo Corelli -
Domenico Scarlatti - François Couperin - Claudio Monteverdi - Georg Philipp Telemann -
Johann Sebastian Bach - George Frideric Handel - Antonio Vivaldi*

1

- **define** /dɪ'faɪn/ = describe or show the nature of sth
- **lush** /lʌʃ/ = beautiful and making you feel pleasure, luxurious
- **embrace** /ɪm'breɪs/ = accept and use
- **firmly** /'fɜ:mli/ = strictly
- **austere** /ɒ'stiə(r)/ **style** = strict style
- **gain broad acceptance** = became more popular and widespread
- **florid** /'flɒrɪd/ **arias** = flowery arias
- **in keeping with the traditions** = following the traditions

More than any composer, he **defined** the transition from the Renaissance style to the Baroque. Although his early madrigals reflect the **lush** chromatic style of the late Renaissance, this composer in question not only **embraced** the simplified new style but was also its greatest advocate. His opera L'Orfeo marked the beginning of a new era.

His early madrigals were **firmly** in the traditional style, but by 1600 he had already begun to incorporate elements of the new, more **austere style** into his works, a practice that made him the target of criticism from conservative music critic Giovanni Artusi.

Although not his first opera, his L'Orfeo was the first to **gain broad acceptance** and to popularize the elements of seconda prattica. Based on the ancient Orpheus myth, the opera presents a variety of styles: "dry" and fully accompanied recitative, **florid arias**, choruses, and instrumental interludes. Also, **in keeping with the traditions** of Classical Greek drama, he makes use of deus ex machina ("god from a machine") in the final act.

2

- **ascension** /ə'senʃn/ = *rise*
- **influential** /,ɪnflu'ɛnʃl/ = *powerful*
- **including** /ɪn'klu:diŋ/ = *together with*
- **ingenious** /ɪn'dʒi:niəs/ = *smart and clever*

This composer began life as the son of an Italian miller, but, after moving to France, his rapid **ascension** to a prestigious position in the court of Louis XIV (the Sun King) made him the most **influential** composer in the history of French music. For about a quarter of a century, he had almost total control over French musical life, **including** opera, ballet, and theatrical music, as well as music publishing.

Most of his operas included prologues that glorified the Sun King or the concept of kingship. Supernatural plots gave scope for lavish and **ingenious** stage effects.

KEY WORKS**ARMIDE****OPERA**

Armide was the last of a series of lyric tragedies by this composer and his long-time librettist, Philippe Quinault. They had worked together since the composer's first opera, *Les fêtes de l'Amour et de Bacchus* in 1672. Quinault retired after Armide, which premiered in 1686, although Lully wrote two more operas before his death the following year.

3

- **vibrant** /'vaɪbrənt/ = *full of life and energy, very active*
- **output** /'aʊtpʊt/ = *creative work*

A composer, cellist, and singer, this composer spent his life working in Italy's **vibrant** court, church, and institutional music scene. His relatively modest **output** includes some innovative instrumental music, and his ideas—such as linking themes and keys across movements, and the use of dance rhythms in all movements—laid the foundations of the Baroque trio sonata for successors such as Arcangelo Corelli and Henry Purcell. A pioneer in music publishing, he also wrote important textbooks on musical composition, such as *Artifici musicali*, first published in 1689.

4

- **influential** /,ɪnflu'ɛnʃl/ = *powerful*
- **prolific** /prə'ɪlɪfɪk/ = *who wrote many works*
- **output** /'aʊtpʊt/ = *creative work*
- **refinement** /rɪ'faɪnmənt/ = *process of improving, making sth better*

Among his contemporaries, this composer in question was the most famous violinist-composer of the Baroque period, and one of the most **influential** after Monteverdi. Although not a **prolific** composer—his entire **output** consisted of six collections—his instrumental writing was admired for its harmonic **refinement** and brilliance of style, and was highly influential to many composers, including Bach and Handel.

KEY WORKS**SONATE A VIOLINO E VIOLONE O CIMBALO, OP. 5, NO. 12, “LA FOLIA”**

- **conclude** /kən'klu:d/ **with** = *have sth at the end*
- **comprise** /kəm'praɪz/ **sth** = *consist of sth*
- **compelling** /kəm'peliŋ/ = *interesting and exciting, convincing*
- **likely** /'laɪkli/ = *possible*
- **lend itself to variation** = *can be used for variation, you can create variations with it*
- **florid** /'flɒrɪd/ = *flowery, intricate*
- **sustained** /sə'steɪnd/ **note** = *kept, held longer*
- **swell** = *grow*
- **fade** /feɪd/ = *slowly disappear*

- **ample** /'æmpl/ **room** = *very many possibilities for sth*

His sonata known as “*La Folia*” **concludes** with a set of 24 variations on a simple melodic and harmonic sequence thought to have originated in Spain in the late 15th or early 16th century. The basic melody and harmony are elementary, **comprising** two short, virtually identical phrases. It is this simplicity, along with the **compelling** harmonic sequence, that is the **likely** source of its popularity, **lending itself** well to variation and improvisation. This composer, virtuoso violinist that he was, incorporates numerous coloratura violin techniques throughout, ranging from **florid** passagework and arpeggiation to the *messa di voce*, a **sustained note** that **swells** from soft to loud and then **fades** slowly away again. In addition to the notated ornaments, the composer leaves **ample room** for improvisation on the part of the individual performer; in fact, several editions of the work, published by others after the 1700 edition, claim to incorporate ornaments used by this composer himself in performance.

Many editions of his “*Folia*” Sonata were published in his lifetime, including an arrangement for recorder and bass.

5

- **single-movement** = *having only one “part”*

This composer's greatest contribution were his **single-movement** keyboard sonatas, yet only a small number were published in his lifetime. Although born in the same year as Bach and Handel, his light, homophonic compositional style is more characteristic of the early Classical period and reveals his innovative approach to harmony.

KEY WORKS

STABAT MATER

CHORAL

- **latter** /'lætə(r)/ = *the last thing mentioned*
- **grandeur** /'grændʒə(r)/, /'grændjə(r)/ = *greatness and impressiveness*
- may have been intended = *was possibly intended*
- **subject matter** = *theme*
- **anguish** /'æŋɡwɪʃ/ = *severe physical or mental pain*
- **refer** /rɪ'fɜ:(r)/ **to** = *be connected with*
- **grieve** /gri:v/ = *be in sorrow*

This composer may be best known for his 500 or more *essercizi*, or keyboard sonatas, but in the years before his appointment to the Spanish court he composed a variety of music, including 13 operas (now largely forgotten) and several sacred works for the *maestro di cappella* positions he held. Of the **latter**, his Stabat Mater for ten voices and basso continuo stands out as a work of great **grandeur**, depth of expression, and harmonic color. Composed in Rome for the *Cappella Giulia* sometime between 1713 and 1719, it is thought that this work may have been intended (=was possibly intended) for private devotions. The **subject matter** is full of pathos, describing the **anguish** of the Virgin Mary at the foot of the Cross; the name **refers to** the first line of the text “Stabat Mater dolorosa” (“*There stood the Mother **grieving***”). The second half of the text becomes a prayer to the Virgin herself, followed by a brief prayer to Christ in the final stanzas. The composition is divided into seven sections in contrasting styles, each section comprising one to five stanzas of the text.

SONATAS IN A MAJOR, K181, K182

SOLO PIANO

- **distinctive** /dɪ'stɪŋktɪv/ = *characteristic*
- **throughout** /θru:'aʊt/ = *during, through the whole piece*
- **nimble** /'nɪmbl/ = *who can think, move or adapt quickly*
- **leaping** = *jumping*

This composer's keyboard sonatas have a **distinctive** style that is immediately recognizable, despite their extremely simple binary form. Despite the similarity of key and tempo (Allegro) and the use of repeated motives **throughout**, these two pieces are entirely different in character: K181 is

marked by the repetition of strikingly dissonant chords, while K182 is more **nimble** and dancelike, with great **leaping** arpeggios.

6

- **eclipse** /ɪˈklɪps/ **the reputation** = *was much better than*
- **staple** /ˈsteɪpl/ = *the main and common part that is used a lot*
- **epitome** /ɪˈpɪtəmi/ = *a perfect example of something*
- **sublime** /səˈblaɪm/ = *very high quality or great beauty*
- **evocative** /ɪˈvɒkətɪv/ = *reminding you about sth*

This composer in question **eclipsed** the reputation of his famous composer uncle, Louis, from an early age, first as an organist and then as a composer of works for keyboard. His *Pièces de clavecin*, miniature character works for harpsichord, were described as “national treasures.” They continue to be **staples** of the keyboard repertoire today as well as the **epitome** of French Baroque instrumental music.

He wrote a vast amount of **sublime** keyboard music, including his 27 famous suites (ordres) of harpsichord music, giving many of them **evocative** titles. He also produced several chamber and vocal works, and some key theoretical writings. His *L’art de toucher le clavecin* (*The Art of Playing the Harpsichord*), published in 1716, was much admired by Bach, with whom he corresponded.

KEY WORKS

VINGT-CINQUIÈME ORDRE

SOLO HARPSICHORD

- **evoke** /ɪˈvəʊk/ **images** = *bring images to your mind*
- **reminiscence** /ˌremɪˈnɪsəns/ = *memory, recollection*
- **ornate** /ɔːˈneɪt/ **elaborations** /ɪˌlæbəˈreɪʃnz/ = *ornaments, flowery decorations in music*
- **embellishment** /ɪmˈbelɪʃmənt/ = *decoration, ornamentation in music*
- **lilt** = *rise and fall in a pleasant way*
- **flourish** /ˈflaʊrɪʃ/ = *ornament*
- **in a darker vein** /veɪn/ = *in a more depressive spirit*
- **declining** /dɪˈklaɪnɪŋ/ **health** = *health that is becoming worse*
- **pensive** /ˈpensɪv/ = *thoughtful*

This multipart suite for harpsichord first appeared in print in 1730 in his fourth book of *Pièces de Clavecin*, his last published work. As with most of Couperin’s harpsichord works, these are character pieces with descriptive (and sometimes enigmatic) titles **evoking** images and **reminiscences**. The opening work, *La visionnaire* (*The Visionary*), describes a religious fanatic, and features the dotted rhythms and **ornate elaborations** common to French music of the period. (His **embellishments** are always written exactly into the music, excluding performer improvisation.)

La misterieuse (*The Mysterious One*) is a contrasting piece, more elegant and **lilting**, while *La Monflambert*—named after the wife of a local councillor, whom it might describe—is more melancholy in mood.

Another shift comes in the fourth piece, *La muse victorieuse* (*The Victorious Muse*), with its triumphal **flourishes** in C major. This composer finished the *Ordre* in a darker **vein**, perhaps because of his own **declining** health: both the title and the music of *Les ombres errantes* (*Wandering Shades*) have a **pensive**, almost funereal aspect.

7

- **staid** /steɪd/ **style** = *not fun or interesting; boring and old-fashioned style*

He was not only the most important French composer of the 18th century but was also an influential music theorist. His style of operatic writing ended the posthumous reign of Lully, whose model had been followed for half a century. Also a harpsichordist and organist, this composer wrote many works for the keyboard. His highly ornamented compositions stand out as the epitome of Rococo style.

He composed only a few small keyboard and sacred works prior to 1722, but the publication of his treatise on harmony that year marked the beginning of a productive period. His *Pièces de clavecin* were published in 1724, followed by a new theory book in 1726 and sets of keyboard works and cantatas in 1729. He wrote his first opera, *Hippolyte et Aricie*, at the age of 50. It drew the interest of Louis XV and the composer later received several royal commissions as a result.

His music is characterized by a musical dynamism that contrasts with the more **staid** style of Lully—Voltaire once dubbed this composer “our hero of the semiquavers”.

KEY WORKS

HIPPOLYTE ET ARICIE OPERA

- **frenetic** /frə'netik/ = with a lot of energy and activity in a way that is not organised
- **dismissal** /dis'misl/ = rejection
- **vigorous** /'vigərəs/ = full of energy

Despite this composer's characteristically **frenetic** compositional style, this, his first opera (or properly, *tragédie en musique*) is very much in the French tradition: five acts in length, with a divertissement (a dance or other spectacle) in each act, and a plot based on figures from Classical mythology or history. Nonetheless, the style of music received both enthusiastic praise and critical **dismissal**. Many felt its **vigorous** passage work was too “Italian” and ornate. This opera may have been the first work to which the term “Baroque” was applied, though this would have been meant as an insult. Ironically, 20 years later, Parisian supporters of Italian opera would accuse him of not being Italian enough.

PIÈCES DE CLAVECIN (1724)

KEYBOARD

- **florid** /'flɔrid/ = flowery style

In this, his second set of harpsichord works, this composer first demonstrated his characteristic **florid style**, with dramatic runs of scales, and rapid and complex passages that fully exploit the harpsichord keyboard.

8

- **prolific** /prə'lifik/ = who wrote very many works
- it was this composer who showed = he and nobody else showed
- **tailor** /'teɪlə(r)/ sth to = adapt sth to sth else

This composer was the most celebrated of all the Italian Baroque composers and probably one of the most **prolific**. In addition to more than 500 concertos, he produced several operas, sacred vocal works (including his famous *Gloria*), and numerous other instrumental works, while his virtuoso violin playing earned him international fame. Like his father, he had fiery red hair, earning him the nickname “the Red Priest.”

Arcangelo Corelli may have created the model for the Italian concerto but it was this composer who showed what could be done with it. His skill as a violinist and orchestrator can be seen in the challenging roles he gives both to the solo instruments and ensembles, and having the talented performers of the *Ospedale* available allowed him to **tailor** his works to specific virtuosos and combinations of instruments. His vocal works also demonstrate a deft (and prolific) touch: his sacred solo and choral works range from the energetic to the sublime and show many of the same extravagances of his instrumental writing, and his operas were briefly the toast of Rome.

Apart from the works published during his lifetime, the vast majority of his works are undated. Indeed, many have yet to be catalogued, although the current catalog lists more than 800 works.

KEY WORKS

THE FOUR SEASONS, OP. 8,

NOS. 1–4, RV 271

ORCHESTRAL

- **titled** /'taɪtld/ = named
- may have written = it's possible that he wrote

These four concertos for violin and orchestra—“*Spring*”, “*Summer*”, “*Autumn*”, and “*Winter*”—are part of a set of 12 published in Amsterdam in 1725 titled *Il cimento dell’armonia e dell’inventione*, or *The Trial of Strength Between Harmony and Invention*.

Unlike most of this composer's concertos, these four have a clear programme: each concerto was accompanied by an illustrative sonnet printed in the principal violin's partbook, each on the theme of the respective season. The author of these poems is unknown, although there is some speculation that this composer himself may have written (=it's possible that he wrote) them. The concertos remained popular long after his death, particularly in France (where “*Spring*” was a favourite of the French court), and today they are some of the most frequently recorded and performed works ever.

GLORIA, RV 589

CHORAL

- **annunciation** /əˌnʌnsiˈeɪʃn/ = the occasion when Mary was told that she was to be the mother of Christ, celebrated on 25 March
- **contemplative** /kənˈtemplətɪv/, /ˈkɒntəmpleɪtɪv/ = making you think quietly and seriously about something
- **alternate** /ˈɔːltəneɪt/ = (make sth) follow one after the other in a repeated pattern
- **rousing** /ˈraʊzɪŋ/ = full of energy and enthusiasm

Written for the Ospedale, this composer's *Gloria* contains a wealth of Baroque styles and contrasts. The opening choral **annunciation** is followed by a more **contemplative** “Et in terra pax” in B minor, which in turn is followed by a lively duet for women's voices. The work **alternates** choral sections and solos throughout; after a brief reprise of the opening music, an energetic choral fugue based on an earlier *Gloria* by Giovanni Maria Ruggieri brings the piece to a **rousing** conclusion.

9

- **consummate** /kənˈsʌmət/, /ˈkɒnsəmət/ = showing great skill, perfect
- **versatility** /ˌvɜːsəˈtɪləti/ = the ability to do many different things
- **enabled** /meɪbld/ **him to write** = gave him an opportunity to win
- **likewise** /ˈlaɪkwaɪz/ (=in a similar way)
- **enjoyed multiple** /ˈmʌltɪpl/ **revivals** /rɪˈvaɪvlz/ (=were made popular or fashionable again and again)

He was the **consummate** 18th-century artist, traveller, and entrepreneur. In his lifetime he came to represent not only a unique synthesis of German instrumental and Italian operatic writing, but also an entire era of music in England. Although largely known today for his Water Music, Music for the Royal Fireworks, and Messiah, it was his dramatic works that were the focus of much of his career, and that made his name.

His operas owe much to the popular Italian style, with lyrical, virtuosic arias, dynamic string writing, and a simple, sturdy approach to harmonic progression that belies his Germanic roots. Even the most contrapuntal passages in his choral works contain a clarity not found in the works of his contemporary J. S. Bach.

This composer's **versatility** enabled him to write for all kinds of occasions. Despite his Lutheran upbringing, he produced a number of sacred works for the Catholic Church during his time in Italy, and **likewise** during a brief period spent in the service of James Brydges, Duke of Chandos, he composed the “*Chandos Anthems*” in the English style.

His large-scale choral works are perhaps his most significant legacy. They were his most consistently successful works and **enjoyed multiple revivals** even in his lifetime.

WATER MUSIC, HWV348–50

- **mere** /mɪə(r)/ = “only”
- **employ** /ɪmˈplɔɪ/ = use
- **deft** /def/ **touch** = quick and showing skill touch
- **juxtaposition** /ˌdʒʌkstəpəˈzɪʃn/ = contrast
- **suited** /ˈsuːtɪd/ = is the right one for to

These works were **mere** light entertainment, yet the composer **employs** his usual **deft touch** as a composer, presenting a happy **juxtaposition** of traditional minuets and English country dances. Water Music also marks the first appearance in an English orchestra of the French horn, an instrument well **suited** to outdoor performance.

ZADOK THE PRIEST CHORUS AND ORCHESTRA

- **commission** /kə'mɪʃn/ = receive an order to write
- **rejoice** /rɪ'dʒɔɪs/ = express great happiness about something
- **rousing** /'raʊzɪŋ/ = powerful

One of the four Coronation Anthems this composer was **commissioned** (=received an order to write) to write for the coronation of George II in 1727 (the others being *My Heart Is Inditing* (archaic: “writing, dictating”), *The King Shall Rejoice*, and *Let Thy Hand Be Strengthened*), this is, other than the Hallelujah Chorus, probably the best known of this composer's choral numbers, and certainly one of the most dramatic. It begins quietly with a repetitive introduction on the strings, building slowly to a climactic entry of the chorus and wind instruments. A quieter middle section in a $\frac{3}{4}$ dance time is followed by another tutti section to the words “God save the King! Long live the King!” and the piece ends with a **rousing** (=powerful) “Allelujah.” Zadok the Priest has been performed at the coronation of every British monarch since its first performance.

10

- **outshine** /,aʊt'ʃaɪn/ (*outshone, outshone*) = be much better than sb else
- **appreciative** /ə'pri:ʃətɪv/ **audience** /'ɔ:diəns/ = audience showing gratefulness for something
- **remit** /'ri:mɪt/, /rɪ'mɪt/ = field, sphere
- **profound** /prə'faʊnd/ **understanding** = very deep understanding
- **thorough** /'θʌrə/ **understanding** = very careful and detailed understanding
- **dense** /dens/ = containing a lot of things with little space between them
- **cohesive** /kəʊ'hi:sɪv/ = forming a united whole, well-connected style

During his lifetime, he was known mostly as an organist, and was **outshone** as a composer by his sons. By the end of the 18th century, however, his musical oeuvre of vocal, choral, keyboard, and instrumental works—both sacred and secular—had been rediscovered by a new and more **appreciative audience** who admired their unique quality and spirit. Since then his star has not stopped rising.

This composer was ultimately a pragmatic man, and much of his output relates directly to the demands of his life at the time. His early tutelage on the organ sparked his interest in the works of other north German organ composers, such as Buxtehude and Reincken (both of whom he later met). He continued to develop his organ compositions at Arnstadt and Weimar, also producing cantatas on a regular basis for chapel. In Cöthen, his courtly duties were more secular, and many of his instrumental works date from this period, including the six “*Brandenburg*” Concertos, the *Clavierbüchlein* for his new wife, Anna, and the *Orgel-Büchlein*. It was as Kantor at Leipzig that this composer held the widest **remit** for composition.

His compositional style demonstrates a **profound** understanding of both harmonic progression and the intricacies of Baroque counterpoint; indeed, he was regarded during his life as the greatest contrapuntalist ever. His early studies in organ and composition gave him a **thorough** understanding of the fugue and the **dense**, cerebral north German style. His interest in the Italian concerto and the French overture and dance suites came later and were synthesised into a **cohesive** style.

THE WELL-TEMPERED CLAVIER, KEYBOARD

- **juxtaposition** /,dʒʌkstəpə'zɪʃn/ = contrast
- **intended** as = perhaps, they were created to be, treated as

Also known as the 48 Preludes and Fugues, *The Well-Tempered Clavier* represents a lifetime of work by this composer. The first collection of 24 preludes and fugues dates from 1722, while the

second set of 24 was finished some twenty years later. Each prelude is a freely composed work, exploring a particular musical idea without specified form.

Conversely, the fugues follow a stricter set of rules. The **juxtaposition** of the two adds both effective colour to the performance and a broader challenge to the performer. These may have been **intended** as technical exercises, but if so they remain complex, elegant pieces, exploring all areas of the keyboard.

11

- **prolific** /prə'ɪfɪk/ = *who wrote many works*
- **dissemination** /dɪ,semɪ'neɪʃn/ = *spread*
- **distinctive** /dɪ'stɪŋktɪv/ = *characteristic*

He was one of the most **prolific** composers of the Baroque period. He gained an international reputation through both the quality of his music—which always reflected the current musical fashion—and the wide **dissemination** of his works: his innovative German periodical *Der getreue Music-Meister* provided amateur musicians with instrumental and vocal pieces for domestic music-making.

A contemporary of J.S. Bach and Handel, and a good friend of both of them, this composer in question was in many ways the most modern of the three, developing a style that bridged the gap between the late Baroque and the early Classical periods.

As well as composing cantatas, Passions, and instrumental music in the conventional German style, he was attracted to the forms and styles of French and Italian music that had recently become fashionable, and without losing his own **distinctive** voice he composed suites and overtures in the French style, concertos and sonatas in the Italian style, and even incorporated elements of Polish folk song into his work.

KEY WORKS

NOUVEAUX QUATUORS EN SIX SUITES

CHAMBER

- **scored** /skɔ:(r)d/ **for** (=there was a score for)

A collection of six multi-movement chamber works, this set contains two concertos, two sonatas, and two ballets. While the works reflect the French style, the structure is more Italian. Unlike the trio sonatas, which were **scored for** four instruments, these are true quartets for three melody instruments (flute, violin, viola da gamba, or cello) and accompaniment (harpsichord).

MUSIQUE DE TABLE

CHAMBER

This set of works, considered by scholars to be Telemann's magnum opus, was published in three separate anthologies, each containing an orchestral suite, trio, quartet, concerto for solo instruments, a solo sonata, and a single-movement piece the composer titled "Conclusion."

THE CLASSICAL ERA



Read the texts below and choose the correct option(s).

- **restraint** /rɪ'streɪnt/ = limits, control
- **subsequent** /sʌbsɪkwənt/ = next
- **traced back to** = have the "beginnings" in
- **forerunner** /'fɔːrʌnə(r)/ = a person or thing that came before and influenced somebody
- **intricate** /'ɪntrɪkət/ = difficult, having many parts and elements
- **shift** = change
- **keen to do** = wanting to do
- **ravages** /'rævɪdʒɪz/ = destruction
- **crumble** /'krʌmbəl/ = fall apart

Between 1750 and 1820, composers such as *Haydn*, *Mozart*, and *Beethoven* developed a new, simpler musical style, whose maxims—clarity, **restraint**, and balance—mirrored contemporary intellectual and artistic values. Almost every **subsequent** development in Western art music can be **traced back to** this period.

Among the **forerunners** of the Classical era were composers such as *C.P.E. Bach*, *Johann Quantz* and *Baldassare Galuppi*. Their works were a reaction against the complexity of Baroque music—its **intricate** polyphony, counterpoint and ornamented melody. Instead, composers aimed for a style in which a simple melody was accompanied by harmonic progressions.

The Enlightenment, with its focus on rational, human ideals, played a major part in this **shift** in aesthetic values. So, too, did interest in the simple elegance of Greek and Roman art and architecture, inspired in part by the discovery of the ruins of Pompeii in 1748. Socially and politically, this was a time of great change, with the effects of the Industrial Revolution and colonisation creating a larger middle class **keen** to become consumers of the arts. At the same time, the aristocracies of Europe, suffering from the **ravages** of the Napoleonic Wars, were less able to support musicians, and the old patronage system started to **crumble**.

1

The Classical Era in music [multiple answers are possible]

- A. means clarity, restraint and balance
- B. means that no other development in Western music is like the music of this period
- C. appeared mostly as a protest against the complexity of the Baroque period, such as polyphony, for example
- D. features a simple melody accompanied by harmonic progressions
- E. had both counterpoint and ornamented melody

2

Rational, human ideals, interest in the simple elegance of art and architecture were important in this period.

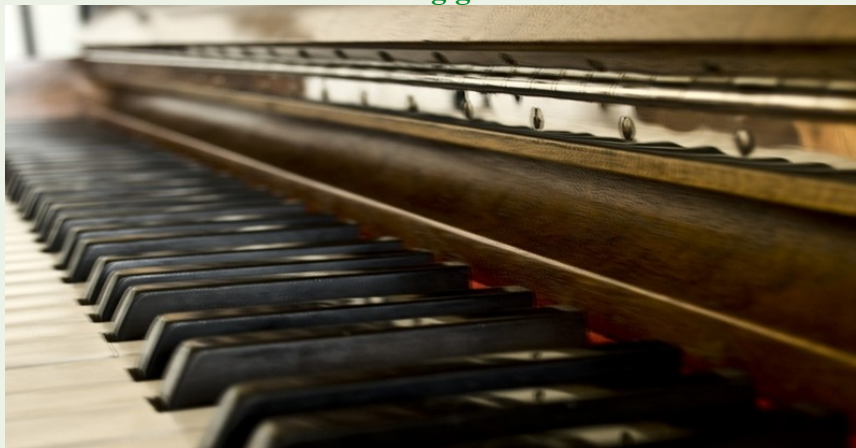
- A. True
- B. False
- C. Not stated

3

This was a time [multiple answers are possible]

- A. of difficulty in social and political spheres
- B. of only small changes
- C. when rather rich people wanted to enjoy arts
- D. when the aristocracies of Europe could easily support musicians
- E. of less support provided for musicians by the nobility

Evolving genres



- **intense** /ɪn'tens/ = *very great; very strong*
- **alter** /'ɔ:lte(r)/ = *change*
- **recapitulation** /,ri:kəptʃu'leɪʃn/ = *repeating*
- **span** /spæn/ = *range*

As instrumental music became more popular than vocal music for the first time, composers had to develop ways of creating larger musical canvasses that could support more **intense** listening. The result was the “**Sonata Principle**” (sometimes known as Sonata Form), a musical structure consisting of three sections. Its use became almost synonymous with the first movements not only of sonatas, but also of symphonies and indeed most instrumental music of the era. It has remained in use until the present day. Music structured according to the “Sonata Principle” begins with an Exposition, which introduces the musical material and tends to be repeated. Two themes are usually presented, the second in a key a fifth higher than the original (tonic) key. The next section—the Development—**alters** the themes, frequently fragmenting them and playing them in different keys before leading the music to the third section, the **Recapitulation**. Here the opening themes are played again, but this time all in the tonic key. This structure allows a large **span** of music to be built from relatively little material with a minimum of repetition.

4

During this period

- A. instrumental music became more popular than vocal music for the first time
- B. the Sonata principle became less important
- C. composers wanted to combine sonatas and symphonies
- D. vocal music was as popular as instrumental

5

Music structured according to the “Sonata Principle” features the Exposition, the Development and the Recapitulation.

- A. True
- B. False
- C. Not stated

6

The SONATA structure makes it possible to compose impressive music using little material and with a minimum of repetition.

- A. True
- B. False
- C. Not stated

7

Choose the statement(s) that is (are) true according to the text: **[multiple answers are possible]**

- A. The Exposition introduces the musical material and is usually repeated, presenting two themes. The second in a key a fifth higher than the original (tonic) key.
- B. The Development—alters the themes, frequently fragmenting them and playing them in different keys before leading the music to the third section,
- C. In the Recapitulation the opening themes are played again, but this time all in the tonic key.
- D. Exposition, which introduces the musical material and tends to be repeated. One theme is usually presented.
- E. The Development—alters the themes, frequently fragmenting them and playing them in the same keys before leading the music to the third section,
- F. In the Recapitulation the opening themes are played again, but this time all in a key a fifth higher than the original (tonic) key.

- **evolve** /ɪ'vɒlv/ = *develop*
- **gripping** /'grɪpɪŋ/ = *exciting*
- **upbeat** /'ʌpbɪ:t/ = *optimistic melody*
- **interspersed** /,ɪntə'spɜːst/ = *put something in something else or among or between other things*
- **vehicle** /'viːəkl/ = *way to express your ideas or feelings*
- **staple** /'steɪpl/ = *the main and common part*

The **symphony evolved** from the small-scale Baroque sinfonia into an iconic art form. Usually in four movements, the symphony would start with a **gripping** “sonata allegro” movement, followed by a slow movement. The third movement was usually an elegant minuet, but this evolved into the scherzo, which could be humorous, or express a more ironic, elemental passion. The finale was frequently a rondo, in which repetitions of a catchy, **upbeat** melody were **interspersed** with contrasting themes.

Other genres were also redefined. The three-movement **concerto** became a **vehicle** for just one soloist in which the ideals of balance and elegance were matched by instrumental virtuosity, while the sonata developed into a more formal composition for one or two instruments. The rise in domestic music-making created a market for new forms of chamber music, such as the string quartet – invented by Haydn—and the piano trio.

The **symphony orchestra** became a broadly standardized entity, smaller but not very different from the orchestra of today. With the orchestra’s fuller sound, the role of the continuo gradually died out; instead, the first violin directed the orchestra until eventually displaced by a specialist conductor. Orchestras now had a far greater dynamic range. In the 1740s, the crescendos and diminuendos of the Mannheim Court orchestra, under Johann Stamitz, caused a sensation and were soon a **staple** of all symphonic writing.

The **opera**

In opera, notably in the works of Gluck and Mozart, plots were now chosen for greater dramatic realism and music was written to serve the drama rather than decorate it. Gradually, Italian began to lose its dominance as important works were written in German and French.



8

During this period [multiple answers are possible]

- A. the symphony became an iconic art form, developing from the small-scale Baroque sinfonia
- B. the three-movement concerto was redefined: it featured one soloist showing instrumental virtuosity
- C. the sonata hardly developed at all
- D. new forms of chamber music became popular, such as the string quartet and the piano trio

9

Usually in four movements, the symphony

- A. usually started with an exciting “sonata allegro” movement, after which the listeners enjoyed a slow movement.
- B. didn't have any change in its third movement.
- C. featured the finale that was usually a rondo, in which there were no repetitions of a catchy, upbeat melody
- D. had the scherzo, which could be humorous, or express a more ironic, elemental passion, in the fourth movement

10

Which sentence is **NOT** true according to the text?

- A. The symphony orchestra developed and became very different from the orchestra of today.
- B. The role of the continuo gradually became less and less important.
- C. The first violin directed the orchestra until a specialist conductor took its place.
- D. The dynamic range of the orchestras was much greater than it used to be.

11

Drama was more important in operas than it used to be and music was written with this consideration.

- A. True
- B. False
- C. Not stated

12

Gradually, Italian began to lose its dominance as important works were written in German and French by even the least popular composers.

- A. True
- B. False
- C. Not stated

COMPOSERS

Match the biographies to the composers:

Antonín Reicha - Antonio Salieri - Carl Philippe Emanuel Bach - Christoph Willibald Gluck - Franz Joseph Haydn - Jan Ladislav Dussek - Johann Christian Bach - Ludwig van Beethoven - Muzio Clementi - Wolfgang Amadeus Mozart - Louis Spohr

1

- **espouse** /i'spaʊz/ = give support to

Although lacking the musical finesse of his rivals, he earned himself a place in music history with the reforms he brought to opera. **Espousing** a more continuous texture in which music served the poetry and drama of the libretto rather than the singer's virtuosity, he employed vivid characterization, simple plots, and large-scale planning of music to bring universal human themes and emotions to life.

ORFEO ED EURIDICE

OPERA

- **conjure** /'kʌndʒə(r)/ = create (an image), make it appear in your mind
- **serenity** /sə'renəti/ = calmness
- **plot** /plɒt/ = the series of events that form the story of a novel, play, film
- **employ** /ɪm'plɔɪ/ = use

In this, the first of Calzabigi and this composer's "reform operas," their aim was to **conjure** a "beautiful **serenity**". Choosing a simple Greek tragedy in preference to the labyrinthine **plots** **employed** in opera seria, and using three rather than six soloists, they created a work of unprecedented directness. The role of Orpheus was originally written for a castrato but recast as a high tenor when the opera was extended and rewritten in French as *Orphée* for Paris in 1774. Later rearranged by Berlioz, it is now usually performed by a mezzo soprano.

2

- **bridge the gap between** = connect
- **renowned** /rɪ'naʊnd/ = famous
- **treatise** /'tri:tɪs/, /'tri:tɪz/ = a long and serious piece of writing on a particular subject

Possibly the most important composer of his generation, he **bridged the gap between** the Baroque style of his father and the Classical style of Haydn and Mozart. The main exponent of the *empfindsamer Stil*, an expressive musical style, he also developed the sonata, and was **renowned** as a keyboard player whose *True Art of Keyboard Playing* is the major **treatise** on 18th-century music.

FLUTE CONCERTO IN G MAJOR, WQ169

ORCHESTRAL

- **vigorous** /'vɪgərəs/ opening = energetic opening
- **pleading** /'pli:dɪŋ/ = sad, "asking" for sth
- **respond** /rɪ'spɒnd/ = answer
- **relish** /'relɪʃ/ = enjoy

One of five flute concertos adapted from Bach's keyboard compositions, this piece is perhaps the most virtuosic. After a **vigorous** opening with some "sighing" motifs, the flute enters with music of a much gentler nature. The strings set the scene for a **pleading** slow movement, while the flute **responds** with long, rhetorical phrases culminating in a tender cadenza. In the elegant finale, the flautist has frequent opportunities to **relish** the highly virtuosic writing.

SYMPHONY IN E FLAT MAJOR, WQ179

ORCHESTRAL

- **arresting** /ə'restɪŋ/ = extremely exciting and attracting a lot of attention
- **jaunty** /'dʒɔ:nti/ = confident and pleased with yourself

This piece clearly reflects the new Classical style, with its light homophonic (rather than complex polyphonic) effects. The symphony opens with an **arresting** movement, followed by a

particularly sensitive Larghetto, and closes with a **jaunty** finale, **showcasing** the horns.

3

- **vast oeuvre** /'vɜ:və/ = *great, large in size work*
- **confines** /'kɒnfənz/ = *limits*
- **emerge** /ɪ'mɜ:dʒ/ = *appear, become known as*
- **referred to as** /rɪ'fɜ:(r)/ = *called*

Born in the Baroque era and still alive when Beethoven composed his “Pastoral” Symphony, he was a key figure in the evolution of the Classical style. Writing a **vast oeuvre** within the protective **confines** of the Esterházy court, and establishing the standard forms of the symphony, sonata, and string quartet, he **emerged** as an international musical figure who both influenced Mozart and taught Beethoven.

Mostly self-taught and largely cut off at court from mainstream music, this composer in question later suggested that this very isolation had forced his originality upon him. While his oeuvre includes practically every genre of music, from folk-song arrangements to opera, it is through his innovations in instrumental music that he had the greatest influence. Although frequently **referred to as** the “father of the symphony,” he did not invent the form, but his 108 works in the genre pioneered its evolution, from a three-movement Baroque overture for fewer than 20 players to the dramatic four-movement form for as many as 60, which became the Classical period’s finest legacy. his finest achievement, however, was in the creation of a new medium: the string quartet. Whereas orchestral works had sometimes been performed by four players, and some pieces had been composed for the same combination with the accompaniment of a continuo part, this composer established a genre in which each instrument was equal and independent.

STRING QUARTET NO. 63, “SUNRISE,” OP. 76, NO. 4

- **ascending** /ə'sendɪŋ/ = *rising* (antonym: **descending**)

No longer composing sonatas and symphonies, he turned once again to the more private medium of the string quartet, distilling the experiments of a long career into eight final works that demonstrate his total mastery over the genre which he had himself invented. The spacious improvisatory violin **ascending** over a single chord that opens this piece led to comparisons with a sunrise, giving the work its nickname. The later passages have an expansiveness that is almost Romantic.

SYMPHONY NO. 104 IN D MAJOR “LONDON”

- **take advantage of sth** = *use sth*
- **feature** /'fi:tʃə(r)/ = *have*
- **solemn** /'sɒləm/ = *serious*
- **swiftly** /'swɪftli/ = *quickly*
- **usurp** /ju:'zɜ:p/ = *take smb's position or power without any right to it; here: take over from sth*
- **exuberant** /ɪg'zju:bərənt/ = *full of energy, excitement and happiness*
- **make frequent use of** /'fri:kwənt/ = *often use*

Twelve of his later symphonies are known collectively as the “London” Symphonies. This was his final work in the series—and in the genre. **Taking advantage of** a far larger orchestra than he was used to in Vienna, this work **features** some of his most majestic music. After a **solemn** introduction in the minor key, the main theme of the allegro is surprisingly lyrical. This is **swiftly usurped** by faster, more **exuberant** music that **makes frequent use of** trumpets and drums.

4

- **versatile** /'vɜ:sətəɪl/ = *who can do many different things*
- **establish** /ɪ'stæblɪʃ/ = *start, create*
- **acclaimed** /ə'kleɪmd/ = *accepted by people, recognised, famous*
- **celebrated** = *famous*

- **emphasis** /'emfəsis/ = *stress*
- **reputation faded** /feɪdɪd/ = *became worse*
- **debilitating** /dɪ'bilɪteɪŋ/ **chest illness** = *very serious chest illness*

One of the most **versatile** and cosmopolitan of composers, “the London Bach” composed operas in Milan before moving to England and becoming music master to the royal family. He helped **establish** the Classical era, partly with music in the new lighter style—especially his symphonies and piano concertos—and also with the **acclaimed** public concerts he organized with the **celebrated** harpsichord player Carl Friedrich Abel, taking musical **emphasis** away from the church and into the concert hall. After enjoying financial success, fame, and respect, his **reputation faded**: his concerts lost money and he suffered a long and **debilitating** chest **illness**.

MILESTONES

- 1760 Becomes cathedral organist in Milan
- 1763 Writes variations on God Save the King
- 1764 First Bach–Abel concerts performed
- 1768 Plays first piano solo in public
- 1781 Composes Symphonies for Double Orchestra, Op. 18

5

- **occupy** /'ɒkjupaɪ/ **oneself entirely** /ɪn'taɪəli/ **with** = *fill one's time only and fully with*
- **preeminent** /,pri:'emɪnənt/ = *very popular and leading*
- **intimate** /'ɪntɪmət/ **knowledge** = *detailed knowledge*
- **varied** /'veəriəd/ = *not staying the same, but changing often*
- **celebrated** = *famous, respected*

Largely forgotten today, this composer was one of the first piano virtuosos. A child prodigy, he was “bought” from his Italian father at the age of 13 and taken to a wealthy household in the southwest of England, where he **occupied himself entirely with** studying the harpsichord for seven years. Moving to London in 1774, he became England’s **preeminent** keyboard player, but after two European tours and a piano “duel” with Mozart, he retired from the concert stage and concentrated on teaching. He codified his **intimate** knowledge of the new instrument in *Gradus ad Parnassum*, a seminal work of 19th-century piano teaching consisting of 100 piano studies. Among the finest of his 64 piano sonatas, Piano Sonata in F sharp minor, Op. 25, No. 5 was certainly written for the concert stage rather than the drawing room. Although pianistically **varied**, its mood is unusually dark, and with all three movements in the minor mode, this is an intense and brooding work of considerable pathos.

Also a successful publisher and piano manufacturer, this composer was much **celebrated** in his lifetime and was buried in Westminster Cathedral, where his epitaph reads, “The father of the pianoforte.”

6

- (he) **proved adept** /ə'deɪpt/ at sth = *people discovered he was very skilful at sth*
- a **lukewarm** /,lu:k'wɔ:m/ **reception** = *slightly warm reception*
- **contrary** /'kɒntrəri/ **to** sth = *different from, against sth*
- **rivalry** /'raɪvlri/ = *competition*

When the Viennese court composer F.L. Gassmann saw his talent in Venice, he took him to Vienna to complete his training. Once there this composer blossomed, **proved adept** at making the right friends (such as Emperor Joseph II), and was a major contributor to Viennese musical life from 1770 to 1820. Many of his operas—rich, theatrical, and combining German power and Italian sweetness—enjoyed great success in Italy (the comedies), Paris (the tragedies), and across Europe. His later operas had a **lukewarm** reception and he devoted himself to teaching. This composer's relationship with Mozart—**contrary to** myths created by Peter Schaffer's film *Amadeus* (1984)—was no more than respectful **rivalry**.

MILESTONES

- 1779 Writes *La scuola de'gelosi*, comic opera

1781 *Der Rauchfangkehrer*, singspiel, published
 1784 Composes *Les Danaïdes*, opera
 1788 Writes *Axur re d'Ormus*, opera, with Lorenzo da Ponte; Hofkapellmeister to Joseph II
 1804 Concentrates on writing sacred music

7

- **fêted** /'fɛtɪd/ = famous and honoured
- **accomplished** /ə'kʌmplɪʃt/ = perfect, skilful
- **neglect** /nɪ'gлект/ = ignore
- **failure** /'feɪljə(r)/ = no success
- **reckless** /'rekləs/ **life** = life showing a lack of care about danger

Something of an early Romantic, he was **fêted** from London to St. Petersburg as a touring piano virtuoso and composer. His **accomplished** concertos and sonatas sold very well, and in many ways are more harmonically adventurous than Mozart's, or even Beethoven's. However, they have been surprisingly **neglected** since his death. A piano innovator, he first placed the instrument sideways to improve the audience's view and worked with a manufacturer to extend the keyboard. Dussek played for Marie Antoinette in Paris, and during the French Revolution fled to London. Forced to leave England after a publishing **failure**, he went on to lead a wild and **reckless** life, following his patron the Prince of Prussia into battle. In his final years he returned to Paris.

MILESTONES

1786 Moves to Paris; meets Marie Antoinette and Napoleon
 1790 First known performance in London
 1797 Piano works increase in complexity
 1800 Flees London for Hamburg
 1806 Writes *Elégie harmonique sur la mort du Prince Louis Ferdinand de Prusse*, sonata

8

- **accomplishment** /ə'kʌmplɪʃmənt/ = success, achievement, perfection, great skill
- **astonishing** /ə'stɒnɪʃɪŋ/ = extremely surprising, difficult to believe, amazing
- **fluency** /'flu:ənsi/ = mastery, the quality of doing something in a way that is smooth and shows skill
- **establish** /ɪ'stæblɪʃ/ = start

Although his greatest love was opera, this composer was the most brilliant pianist of his age. He took the piano concerto to new heights of richness and virtuosity. Probably the most prodigious musician ever born, his early tours around Europe made him famous and also familiarised him with many musical styles, which he then synthesised in his own cosmopolitan works. Unique in musical history for his **accomplishment** in all forms and genres and possessed of an **astonishing** compositional **fluency**, he was the first important composer to attempt to **establish** a “freelance” musical career.

- **vivid** /'vɪvɪd/ = bright
- **emphasis** /'emfəsis/ = stress
- **encounter** /ɪn'kaʊntə(r)/ = meet
- **depiction** /dɪ'pɪkʃn/ (to depict) = description (to describe)
- **evince** /ɪ'vɪns/ **a subtle** /'sʌtl/ **complexity** /kəm'pleksəti/ = show a refined complexity
- **blur** /blɜ:(r)/ **the lines between** = made the lines between unclear
- **enduringly** /ɪn'dʒʊərɪŋli/ **popular** = popular for a very long time
- **joyous** /'dʒɔɪəs/ **tunes** = happy, cheerful tunes
- **substantial** /səb'stænʃəl/ **amount** /ə'maʊnt/ = large amount
- **utterly** /'ʌtəli/ **serene** /sə'ri:n/ **beauty** /'bjʊ:ti/ = extremely calm beauty
- **dazzlingly** /'dæzɪŋli/ **spirited** /'spɪrɪtɪd/ = extremely energetic

The range of his musical output is extraordinary but it is his operas that (=exactly, only his operas) hold the key to his essential style. Building on the operatic reforms of Gluck, this composer

combined **vivid** vocal characterization and supreme melodic gifts with an **emphasis** on orchestral expressivity and colour to achieve a far more dramatic conception than had previously been **encountered**. The resulting **depictions** of character, psychology, and human interaction **evince** a **subtle** complexity that **blurred the lines between** opera *seria* and opera *buffa*, particularly in the three operas written with Italian poet, Lorenzo Da Ponte, as librettist: *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*. This composer also wrote several operas in German, of which *The Magic Flute* has been the most **enduringly popular**. It combines **joyous** tunes with noble choruses and includes the tour de force coloratura aria of the Queen of the Night.

This composer wrote a **substantial amount** of solo vocal and choral music, ranging from the short motet *Ave Verum Corpus*, a piece of **utterly serene beauty**, to the **dazzlingly spirited** *Exsultate, jubilate* for soprano and orchestra.

- **interspersed** /,ɪntə'spɜːst/ **with sth** = having something in something else or among or between other things
- **grandeur** /'grændʒə(r)/, /'grændjə(r)/ = *greatness, impressiveness*
- **peer** /piə(r)/ = *a person of the same age or social position*
- **subtlety** /'sʌtlti/ = *a fine and delicate feature*
- **establish** /ɪ'stæblɪʃ/ = *here: make*

Of his large-scale choral works, the *Missa solemnis* and the *Requiem* (both unfinished) show him in a serious, darker mood, **interspersed** with sections of exultation or **grandeur**. His symphonies, concertos, and chamber works show a particular attention to instrumental colour. His **peers** were frequently amazed by the way he matched experimental combinations of instruments, such as those in the *Quintet for Piano and Winds* (oboe, clarinet, bassoon, and horn) and the *Kegelstatt Trio* (clarinet, viola, piano) with **subtleties** of orchestration, particularly in the use of wind instruments, the latter helping to **establish** the clarinet as a regular in the orchestra.

9

- **mirror** /'mɪrə(r)/ = *reflect*
- **prevailing** /pri'veɪlɪŋ/ = *main*
- **emphasise** /'emfəsaɪz/ = *stress*
- **pave** /peɪv/ **the way** = *prepare the way for*
- **invariably** /ɪn'veəriəbli/ **intense** /ɪn'tens/ *music* = *music that is always, permanently with strong feelings*
- **bleak** /bli:k/ = *without any hope*
- **joyful** /'dʒɔɪfl/ = *happy, cheerful*

The supreme iconic figure of Western music, he established the popular concept of the artist, who, separate from society, transcends personal tragedy to achieve his goal and becomes a hero. Calling himself a “**Tondichter**,” or “poet in sound,” his music **mirrored** his beliefs in the **prevailing** spirit of individualism by **emphasising** personal expression over traditional form, and thus **paved the way for** musical Romanticism. His **invariably intense** music visits all points on the emotional scale, from the **bleakest** melancholy to the most **joyful** celebration.

- **fame rested on** = *was based on*
- **urgent** /'ɜːdʒənt/ = *pressing, needing your attention at once; here: attracting attention*
- **recapitulation** /,ri:kəpɪtʃu'leɪʃn/ = *repetition*

His early works are all catalogued with “**WoO**” numbers (*Werke ohne Opus—works without opus*). His early reputation and fame **rested on** his phenomenal gifts of improvisation at the keyboard, which some said were even greater than Mozart’s.

He managed to transform the sonata principle from a balanced, archlike structure to a more dynamic, **urgent** form, where the **recapitulation** (the third section after the exposition and the development sections) was a culmination rather than a repetition.

The *Pathétique* sonata, with its French name meaning “passionate” or “emotional” (given to it by the composer himself), is regarded as his first masterpiece.

His *Missa Solemnis* and *Symphony No. 9* were also innovative, combining symphonic choral writing “from the heart” as never before.

SYMPHONY NO. 9, “CHORAL,” OP. 125

- **forceful** /'fɔːsfl/ = *powerful and strong*
- **recapitulation** /,ri:kəpɪtʃu'leɪʃn/ = *repetition, returning to sth*
- **sublime** /sə'blaɪm/ = *God-like*
- **alternating** /,ɔːltəneɪtɪŋ/ **themes** /θi:mz/ = *themes that change each other, come one after the other*
- **movement** /'mu:vmənt/ = *part in a larger music piece*

Possibly the most iconic work of Western music, the “Choral” still stands as a colossus against which all subsequent symphonies have been judged. Opening mysteriously, the first movement settles into a dark and **forceful** sonata style. Among many surprises is a fortissimo repeat of the opening bars in the major key at the **recapitulation**. After experimenting with timpani as a feature in the *Violin and “Emperor”* concertos, here he gives them a major role in the second movement. In the third movement, the **sublime** adagio is actually two sets of variations on two **alternating** themes. Two startling interruptions for the new valved horn come near the end. In the fourth **movement**, fragments of earlier movements are heard before instruments, then voices, settle on Schiller’s Ode to Joy in an unprecedented choral addition to a symphony.

10

- **prolific** /prə'lifɪk/ = *who wrote very many works*
- **befriend** /br'frend/ = *make friends with*
- **forward-looking** /'fɔ:wəd lʊkɪŋ/ = *modern, thinking about the future ideas*

Though his operas never found success, his instrumental works, often exploring aspects of technique, were eventually published and widely performed. His good reputation as an author on music theory led to a professorship at the Paris Conservatoire, and it was as a teacher, rather than as a **prolific** composer, that he became best known. He **befriended** Haydn and Beethoven, and both Berlioz and Liszt admired his **forward-looking** ideas. His wind music was popular, and his colourful quintets proved models of the genre.

11

- **second only to smb** = *a little worse than smb*

One of the most celebrated musicians of his time, his instrumental compositions were favorably compared with those of Beethoven—and admired both by his peers—such as Mendelssohn, Schumann, and Chopin, and by the later Romantics Brahms and Tchaikovsky. A virtuoso violinist considered **second only to** Paganini, he also achieved great success as a teacher, his *Violin Tutor* being widely read.

SYMPHONY NO. 6 IN G MAJOR, “HISTORIC,” OP. 116

- **pastiche** /pæ'stiːʃ/ (=a work of art, piece of writing, etc. that is created by deliberately copying the style of somebody/something else)

Wishing to satirize grand opera, he wrote each of the first three movements of this symphony as a **pastiche** of earlier musical styles and periods (1720, 1780, and 1810) while parodying the music of his contemporaries in the finale.

SIX SONGS, OP. 72

SONG CYCLE

- **advocate** /'ædvəkət/ = *be or speak for*
- **turn out** = *write, create, produce*

As a teacher, this composer **advocated** a vocal approach to playing the violin, and he clearly loved writing songs, **turning out** more than 90. In the six songs here, he sets a variety of Romantic poetry and an “exotic” Persian love sonnet, with great passion and broad lyricism.

VIOLIN CONCERTO IN A MINOR, OP. 47

Of his 15 concertos and numerous solo works for the instrument, this is one of his few violin works still heard today. Written for performance in Italy, in the form of a vocal scene, its use of several operatic formulae in one instrumental movement made it an instant success.

THE ROMANTIC ERA 1810–1920



Read the text and choose the correct answer(s)

- **emerge** /ɪ'mɜːdʒ/ = appear
- **reject** /rɪ'dʒekt/ **the confines** /'kɒnfainz/ = not accept the limits of sth
- **paramount** /'pærəmaʊnt/ **importance** /ɪm'pɔːtns/ = high, enormous importance

The Romantic movement **emerged** at the end of the 18th century in art and literature, and somewhat later in music. The Romantics **rejected** the **confines** of Classical convention; for them, originality was of **paramount** importance. They celebrated the emotional and the instinctive and looked toward nature for inspiration.

- **precursor** /pri'kɜːsə(r)/ = who came before
- **label** /'leɪbl/ = call
- **coincide** /,kəʊɪn'saɪd/ = be at the same time
- **watershed** /'wɔːtəʃed/ = an event or a period of time that marks an important change
- **celebrated** /'selɪbreɪtɪd/ = famous and outstanding

Beethoven cast a long shadow over the 19th century. The emotional power of his music made him the chief **precursor** of what we now **label** Romanticism. His lifetime **coincided** with a **watershed** in history: the French Revolution of 1789 had been the most visible expression of the rights of the individual in the 18th century.

- **flourish** /'flaʊrɪʃ/ = develop quickly and become successful
- **awareness** /ə'weənəs/ = knowledge
- **take pride in** = be proud of

Despite the oppressive regimes of the post-Napoleonic period, the Romantic cult of the individual **flourished**, along with an increasing **awareness** of the rights of nations to govern themselves and **take pride in** their own culture. In this climate of self-expression, women came nowhere near to winning equal rights, but a few were able to become composers and publish their works—Clara Schumann and Fanny Mendelssohn being the most **celebrated** examples.

- **intended for** = made, created, designed for
- **solitude** /'sɒlətjuːd/ = loneliness, feeling when sb is lonely

Some music of the Romantic period was characterized by the virtuoso performer—for example, Liszt. A parallel trend was for intimate music **intended** for the salon—such as the shorter works, or “miniatures,” of Chopin and Schumann. There lies a conflict here between the public character of many of the great Romantic solo and orchestral works and the **solitude** of such works as Schubert’s song cycle *Winterreise*.

1

The Romantic Era [multiple answers are possible]

- A. appeared not at the same time in music as in art and literature
- B. musicians considered being original to be much more important than the rules of Classicism.
- C. musicians celebrated reason over the instinctive and looked toward nature for inspiration.

2

According to the text, if it hadn't been for Beethoven, there would have been no Romanticism.

- A. True
- B. False
- C. Not stated

3

Many women were able to become good composers.

- A. True
- B. False
- C. Not stated

4

According to the text, the character of certain types of Romantic works in music didn't correspond to the feelings and emotions they caused.

- A. True
- B. False
- C. Not stated

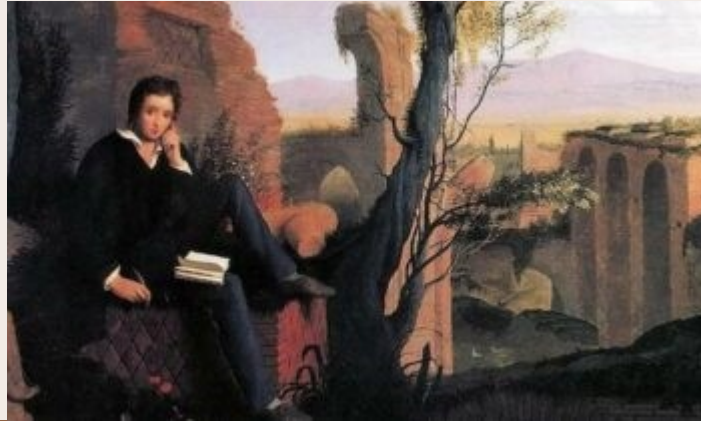
Past and future

- **abandon** /ə'bændən/ = *reject, give up*
- **daring** /'deərɪŋ/ = *brave*
- **narrative** /'nærətɪv/ = *story*
- **snakelike** = *like a snake*
- **one-movement** = *one-part, having one part only*
- **claim** /kleɪm/ to have “rediscovered” = *state that it rediscovered*
- **trove** /trəʊv/ = *valuable things that are found hidden*
- **revive** /rɪ'vaɪv/ = *bring back to life*
- **alert** /ə'lɜ:t/ = *made somebody very attentive to something*

The Romantic era was one of extremes, with composers not only looking back to the past but also **abandoning** classical conventions and experimenting with new and **daring** harmonic language and form. This progressive style is especially evident in Berlioz’s *Symphonie fantastique*, with its extraordinary **narrative** of desire and destruction, or in Liszt’s *Sonata in B minor* of 1852, with its **snakelike one-movement** form, or in the strange harmonies of the same composer’s quasi-impressionistic late piano pieces, such as *Nuages gris*.

The Romantic period can **claim** to have “rediscovered” (=that it rediscovered) music from the past. When in 1829 Mendelssohn organized a performance of J.S. Bach’s *St. Matthew Passion*, he unlocked a great treasure **trove** of music that was **revived** in the next few decades. Not only did this **alert** musicians and audiences to the significance of Bach’s own music, but it also encouraged

musicians to perform music of the past and composers such as Brahms to use its materials and forms.



5

During this era composers experimented with embellishments.

- A. True
- B. False
- C. Not stated

6

Some past musical works were

- A. brought back to life
- B. more important than Bach's works
- C. those Brahms only slightly changed
- D. those that the audience sometimes used as a great treasure trove



Connections

- **craft** /kra:ft/ = *creating process*
- **blur** /blɜ:(r)/ **the lines between** = *make the lines unclear*
- **refer** /rɪ'fɜ:(r)/ **to** = *turn to sth and use it*
- **bitter dispute** /dɪ'spju:t/, /'dɪspju:t/ = *a very angry, violent argument*
- **feud** /fju:d/ = *a dispute*
- **partisan** /'pɑ:tɪzən/ = *smb who strongly supports a particular leader, group or idea*

Whereas musicians of earlier periods had tended to concentrate on their **craft** alone, the Romantics **blurred** the lines between disciplines: Berlioz and Schumann both published criticism as well as music; Weber wrote a novel; Liszt wrote essays on a wide range of interests; and Wagner wrote his own libretti as well as the music for his operas. Romantic composers therefore frequently **referred to** ideas beyond music itself—for example, landscape and nature became important themes, from the songs of Schubert to 20th-century works such as Richard Strauss's "*Alpine*" *Symphony* and Vaughan Williams's "*Sea*" *Symphony*.

With constant theorizing about the direction music should take, it is not surprising that the Romantic era was one of **bitter disputes**.

One of the most celebrated **feuds** was that between the followers of Brahms and those of Wagner. Brahms was seen by his **partisans** as a traditionalist, while Liszt and Wagner were believed by their supporters to represent the musical future. In fact, Brahms's musical language was at times highly adventurous, just as Wagner often looked to the past (most clearly in the music of *Die Meistersinger von Nürnberg*).

7

Composers of this period [multiple answers are possible]

- A. used their multiple talents
- B. composed programmed music
- C. didn't have any disagreement among their followers

8

Brahms's musical language was sometimes extremely unusual whereas Wagner often used some ideas from past musical pieces.

- A. True
- B. False
- C. Not stated

Music in the home



- **consequent** /'kɒnsɪkwənt/ = *resulting demand for*

If there is one instrument that symbolizes the Romantic period, it is the piano. Most Romantic composers composed not only concert music for the instrument but also music intended for amateur use. A measure of the political and social changes of the time was that far more homes now owned a piano. There was a **consequent** demand for music that could be played in the home, and many orchestral and operatic works were arranged for the piano.

A living legacy

- **perennially** /pə'reniəli/ **popular** = *popular for a long time*
- **poignancy** /'pɔɪnjənsi/ = *sadness or pity*
- **grandeur** /'grændʒə(r)/, /'grændjə(r)/ = *impressiveness and greatness*
- **adopt** /ə'dɒpt/ **characteristics** = *take on, start to have certain characteristics*
- **likewise** /'laɪkwaɪz/ = *in a similar way*
- **with regard** /rɪ'gɑ:d/ **to** = *relating to*

Music from the Romantic era has remained **perennially popular** with listeners. It continues to be enjoyed for its richness of melodic and harmonic invention, its **poignancy** and **grandeur**, as well as its extra-musical associations. Many late-20th-century composers have **adopted** certain characteristics of Romantic style—for example, in his score for the film *Star Wars*, the composer John Williams used music in a Romantic symphonic style to represent the future. The American composer John Adams could **likewise** be called a neo-Romantic **with regard to** his great orchestral works, such as *Harmonielehre*. Romanticism survives in our time.

LITERATURE AND ROMANTIC MUSIC

- **substantially** /səb'stænjəli/ **influence** /'ɪnfluəns/ = *have a great effect on sth*
- **voice** = *express*
- **assert** = *state*

Literature **substantially influenced** music during the Romantic period, from Berlioz's use of Byron in *Harold in Italy* to Schubert's settings of the poets Heine and Goethe to Schumann's references to novels by Jean Paul and E.T.A.

Hoffman in his piano works. Hoffmann's strange stories also inspired Offenbach's *The Tales of Hoffmann* and Tchaikovsky's *Nutcracker Suite*, and he **voiced** the feelings of many Romantics when he **asserted** that "Music is the most Romantic of all the arts—in fact, it might be said to be the sole purely Romantic one."

9

The Romantic Era was [multiple answers are possible]

- symbolised by all the keyboard instruments
- characterised by the trend to have a big musical instrument at home
- characterised by many works adapted for the piano
- characterised by the music that is still topical because of its melodic and harmonic novelty at that time and the range of feelings it produces in the listener
- the era in which literature had no particular influence on music during the Romantic period

COMPOSERS

Match the biographies to the composers:

Anton Bruckner – Charles-François Gounod – Felix Mendelssohn – Franz Liszt – Franz Schubert – Frédéric Chopin – Gustav Mahler - Hector Berlioz – Johann Strauss Sr. – Johannes Brahms – Niccolò Paganini – Robert Schumann

1

- **benchmark** = *a standard*
- **well-crafted** = *well-created*
- **imaginative** /ɪ'mædʒɪnətɪv/ = *showing new and exciting ideas*

His total mastery of the violin, demonic charisma, and personal mystique created the **benchmark** for the Romantic virtuoso. Most of his **well-crafted**, **imaginative** music, including a large body of chamber works, is now seldom heard. However, he influenced a generation of composers, including Liszt, Chopin, and Schumann, to use instrumental virtuosity as an essential expressive element in their music.

24 CAPRICES SOLO VIOLIN

- **compendium** /kəm'pendiəm/ = *a complete collection*
- **diverse** /daɪ'vɜ:s/ = *varied, showing many talents*

Although this composer had probably composed his caprices by 1805, he published them only in 1820, when he provocatively dedicated them “to the artists,” knowing that few, if any, of his contemporaries would be able to play them. Each is a mini-masterpiece, exploring a different aspect of violin technique, and together they provide an almost complete **compendium** of the instrument’s possibilities. The theme of the final caprice has been used for famous works by composers as **diverse** as Brahms, Rachmaninoff, Lutoslawski, and Andrew Lloyd Webber.

VIOLIN CONCERTO NO. 1 ORCHESTRAL

- **reminiscent** /,remɪ'nɪsnt/ **of** = *reminding of*
- **ultimately** /'ʌltɪmətli/ = *extremely*
- **frequently** /'fri:kwəntli/ = *often*
- **movement** /'mu:vmənt/ = *part*

Opening with a theatrically expectant orchestral introduction rather **reminiscent of** the Italian operas of Rossini, the violin entry is virtuosic, but **ultimately** vocally inspired, and **frequently** lyrical. The tragic and operatic slow **movement** reminds us that Paganini was equally renowned for his ability to move as to dazzle.

2

- **belie** /bɪ'laɪ/ = *show that something cannot be true or correct*
- **maturity** /mə'tʃʊərəti/, /mə'tjʊərəti/ = *behaving, doing sth in a sensible, adult manner*
- **output** /'aʊtpʊt/ = *all the works*
- **evince** /ɪ'vɪns/ **astounding** /ə'staʊndɪŋ/ **fluency** /'flu:ənsi/ = *show extremely surprising skill, ability*
- **varied** /'veərið/ = *showing many different features*
- **capture** /'kæptʃə(r)/ = *catch and reflect*

One of music’s greatest melodists, he had a tragically short life, constantly **belied** by his optimistic music. Achieving compositional **maturity** by the age of 17, his vast **output** **evinces** **astounding fluency** allied to an extraordinarily rich and **varied** musical imagination. The epitaph on his tombstone reads, “*The art of music here entombed a rich possession, but even fairer hopes.*” Sacrificing the Classical tenets of balance in favour of spontaneous imagination, his music, however, invariably displays Classical forms. This composer was the central figure in the creation of the German art-song, or *Lied*. Frequently combining the very greatest poetry with accompaniments made possible by advances in piano design, his imagination was able to **capture** in music both the essential mood and the detail of the narrative.

PIANO QUINTET, “DIE FORELLE” (“THE TROUT”) CHAMBER

- **unquestioned** /ʌn'kwɛstʃənd/ = *without any doubt*
- **irresistible** /,ɪrɪ'zɪstəbl/ **appeal** /ə'pi:l/ = *very powerful attraction*
- **in its entirety** /ɪn'taɪərəti/ = *completely*
- **brisk** = *quick*
- **vigorous** /'vɪgərəs/ = *energetic*
- **temper** = *make sth less strong*
- **wistful** = *sad*
- **increasingly** /ɪn'kri:sɪŋli/ = *more and more*
- **juxtaposition** /,dʒʌkstəpə'zɪʃn/ = *direct contrast*
- **rustic** /'rʌstɪk/ **vitality** /vaɪ'tæləti/ = *life force characteristic of a village*
- **mercurial** /mɜ:'kjʊəriəl/ = *always changing*

This masterpiece adds a double bass, rather than the more usual second violin, to the piano-quartet ensemble. With its **unquestioned** joy and natural simplicity, this piece has an **irresistible** appeal. With the double bass providing a sonorous foundation, the piano doesn't need to provide a bass line in the first movement, and so is frequently used as a purely melodic instrument. In the second movement, a gentle dialogue between instruments which threatens to come to an end in mid-movement is immediately repeated in its **entirety** in a different key. **Brisk** and **vigorous**, with a number of humorous silences as well as sudden changes of dynamic and register, the Scherzo third movement is **tempered** by a **wistful** Trio section. The fourth, "extra" movement which gives the work its name is a set of variations on his 1817 song "Die Forelle". In **increasingly** inventive variations, each instrument gets the melody in turn, and the movement ends with a fully collaborative reprise of the opening. The fifth movement contains surprising **juxtapositions** of elegance and **rustic vitality**, and the odd false ending, giving the work a **mercurial** if slightly unsatisfying conclusion.

3

- **embody** /ɪm'bɒdi/ = *represent*
- **barring** /'bɑ:riŋ/ = *with the exception of*
- **perceptive** /pə'septɪv/ = *seeing and understanding things quickly*
- **unaccomplished** /,ʌnə'kʌmplɪʃt/ = *unsuccessful*
- **eschew** /ɪs'tʃu:/ = *deliberately avoid*
- **blur** /blɜ:(r)/ **boundaries** /'baʊndrɪz/ = *make borders unclear*
- **employ** /ɪm'plɔɪ/ = *use*
- **subtle** /'sʌtl/ = *very delicate*
- **blazing** /'bleɪzɪŋ/ = *very bright*
- **encompass** /ɪn'kʌmpəs/ = *unite*
- **ardour** /'ɑ:də(r)/ = *passion*

Little appreciated in France during his lifetime, his music and life **embodied** Romantic ideals perhaps more than any other composer **barring** Liszt. His imagination, grandiose conceptions, and extraordinary skill in orchestration brought a new pictorialism to music. The first major composer who was not an instrumental performer, he became one of the first modern conductors, as well as a **perceptive** critic.

Unaccomplished as an instrumentalist, this composer instead made the orchestra his instrument. **Eschewing** the popularity of chamber and solo works, he expressed his intense personality in dramatic and often epic orchestral, operatic, and choral forms. His works **blurred** formal **boundaries** by frequently incorporating programmatic elements, as in the operatic choral symphony *Romeo and Juliet* and the symphonic concerto *Harold in Italy*. More revolutionary still was his use of orchestration. Not afraid to **employ** huge forces and newly invented instruments, and to redistribute players around the hall, even offstage, he was able to paint both **subtler** and more **blazing** colours than had previously been imagined. His melodies fall naturally, avoiding the regular beat and stylized ornamentation of Italianate music, while his harmony **encompasses** surprising dissonances for dramatic ends. As he wrote in his memoirs, "The ruling characteristics of my music are passionate expression, intense **ardour**, rhythmical animation, and unexpected turns."

THE TROJANS

OPERA

- **depict** /dɪ'pɪkt/ = *describe*
- **revive** /rɪ'vaɪv/ = *bring back to life*
- **disseminate** /dɪ'semɪneɪt/ = *spread*

The composer based his magnum opus, *Les Troyens*, on Virgil's *Aeneid*, completing both libretto and music in two years. The first two acts **depict** the story of the Trojan Horse, and the remainder, *Dido and Aeneas in Carthage*. It was first performed in 1863 as two separate operas as is often the case today.

Apart from the *Symphonie fantastique*, the composer's works were seldom heard until the 1880s, when they were **revived** in France as an antidote to Wagner. Only after the 1950s did his music become widely **disseminated**, although logistical difficulties still prevent regular performances of some of his works.

4

- **accomplished** /ə'kʌmplɪʃt/ **musician** = *successful and skilful musician*
- **preserve** /prɪ'zɜ:v/ = *keep*
- **craftsmanship** /'krɑ:ftsmənʃɪp/ = *skill*
- **picturesque** /,pɪktʃə'resk/ **imagination** /ɪ,mædʒɪ'neɪʃn/ = *bright imagination*
- **staid** /steɪd/ = *serious, old-fashioned and boring*
- **embrace** /ɪm'breɪs/ = *accept*

One of the most naturally gifted and **accomplished** musicians in the history of music, he **preserved** Classical ideals of harmony and form. As such, he was admired by conservative music lovers for his charm, **craftsmanship** and **picturesque imagination**, particularly in **staid** Victorian drawing rooms, but his music was eclipsed as soon as the public fully **embraced** the ideals of Romanticism.

- **draw** (drew, drawn) **on** = *base sth on sth else*
- **evince** /ɪ'vɪns/ = *show*

This composer's style does not fit easily with other Romantic music, and it has been suggested that he could be called neo-Classical. He **drew on** the fugal technique of Bach, the textures and clarity of Mozart, and the orchestration of Beethoven. By his mid-teens, his style, as **evinced** by the overture to *A Midsummer Night's Dream*, had crystallised.

- **retain** /rɪ'teɪn/ **their underlying** /,ʌndə'laɪɪŋ/ **principles** = *keep the main principles*
- **sensuous** /'senʃuəs/ = *giving pleasure to your senses*
- **flamboyant** /flæm'bɔɪənt/ = *brightly coloured, attracting a lot of attention*
- **craftsmanship** /'krɑ:ftsmənʃɪp/ = *skill*
- **draw** (drew, drawn) **forth the best** = *show the best*

Unlike his radical contemporaries, he used well-established forms, adapting them to his needs, but **retaining** their **underlying principles**. Neither **sensuous** nor **flamboyant**, his natural melodic gifts were always coupled with the very highest levels of **craftsmanship**. Where his music is specifically Romantic is in its use of extra-musical stimuli. Literary, artistic, and geographical inspiration **drew forth** the best from his picturesque imagination and descriptive, rather than psychological, imagery informs much of his finest work.

VIOLIN CONCERTO, OP. 64

ORCHESTRAL

- **fly in the face of convention** = *break traditional rules*
- **subside** /səb'saɪd/ = *become weaker*
- **seamless** /'si:mləs/ = *with no spaces between*
- **effervescent** /,efə'vesnt/ **virtuosity** = *bright and brilliant virtuosity*

This famous and popular concerto in E minor was the last of this composer's orchestral works, and the last of his three violin concertos. The composer was too ill to conduct his friend Ferdinand David at the premiere and was replaced by the Danish composer Niels Gade. The work was innovative in a number of ways, and the piece's three movements are played without interruption.

First movement (allegro molto appassionato). Flying in the face of convention, he allowed the violin to present the memorable opening theme before the orchestra. This move influenced the majority of composers who followed him. He also moved the cadenza forward from the end of the movement, presumably to allow the tension to **subside** before the **seamless** entry of the second movement accompanied by the bassoon.

Second movement (andante). A simple "song without words" with a more agitated central section, this slow movement gives the soloist nothing to hide behind but his own tone, intonation, and musical imagination.

Third movement (*allegro non troppo*). Opening with its own fanfare, in this movement all our expectations of gossamer-light fantasy are fulfilled with **effervescent** virtuosity.

5

- **exile** /'eksail/, /'egzail/ = *force to leave one's country*
- **abandon** /ə'bændən/ = *leave*
- **mistress** = *the woman smb is in relationship with*
- **consumption** /kən'sʌmpʃn/ = *here: a serious lung disease*
- **frail** /freil/ = *delicate and weak*
- **transcend** /træn'send/ = *be above and better*
- **vagaries** /'veigəriz/ **of fashion** = *unpredictable changes of fashion*
- **announce** /ə'naʊns/ = *"tell" everybody, make sth known to everybody*
- **evolve** /ɪ'vɒlv/ = *develop*

Exiled by revolution, **abandoned** by his **mistress**, dying of **consumption**, but always elegantly dressed, the **frail** image of him fulfils all the stereotypes of the Romantic artist. The first poet of the piano, his music was immediately popular and has always **transcended** the **vagaries** of fashion. A national hero, his music **announced** the liberation of his native country and still accompanies international statesmen to their graves.

All of his music includes a piano, and most of it is for that instrument alone. His works seem to have sprung fully formed onto the page. Notation was simply the last stage of a process of improvisation at the keyboard, and it was not unusual for a work to **evolve** further after publication.

- **fairly** /'feəli/ = *to a certain degree*
- **giving sth up** = *leaving sth*
- **refine** /rɪ'faɪn/ = *make sth more delicate*
- **lofty** /'lɒfti/ = *impressive, bombastic*
- **large-scale** = *huge and impressive*
- **drawn** /drɔ:n/ **to** = *attracted to*
- **evident** /'evidənt/ = *easily seen at once*
- **assert** = *state sth, make people recognise and accept*

His early music was written for his own concerts and is **fairly** typical of the virtuoso material of the day, but after **giving up** the concert platform he found his unique voice, and every single work is a masterpiece. A simple, melodic style was **refined** and extended in numerous miniatures written primarily for his pupils, while virtuosity was sublimated into **lofty** drama in the more complex, **large-scale** concert works. This composer was particularly **drawn to** dance forms—the waltz is **evident** in many works—but it was with the mazurka and the polonaise that he was able to **assert** his true identity.

PIANO CONCERTO NO. 2 IN F MINOR, OP. 21

- **launch** /lɔ:ntʃ/ = *start*
- **distasteful** /dɪs'teɪstfl/ = *unattractive*
- **grasp** /grɑ:sp/ = *understand*
- **call forth applause** = *cause applause*
- **connoisseur** /,kɒnə'sɜ:(r)/ = *an expert*
- **"belonged" to her** = *she was the "owner"*
- **distinctive** /dɪ'stɪŋktɪv/ = *characteristic*
- **ornate** /ɔ:'neɪt/ = *with a lot of decoration*
- **stand in sharp relief** /rɪ'li:f/ **to** = *stands out from, be extremely different*
- **pay** (paid, paid) **tribute** /'trɪbjʊ:t/ **to** = *show respect for*
- **usher** /'ʌʃə(r)/ **in** = *show the beginning of sth, introduce sth*

He wrote this piano concertos to **launch** the virtuoso career that he later found so **distasteful**.

First movement (maestoso). After the first performance in 1830, the composer wrote: “The first Allegro of my concerto, which relatively few could **grasp**, **called forth** applause, but it seems to me that people felt they had to show interest and pretend to be **connoisseurs**.”

Second movement (larghetto). Inspired by his feelings for Constantia Gladkowska, he wrote that the slow movement “**belonged**” to her. With its **distinctive** harmony, poetic lyricism, and **ornate** decoration it **stands in sharp relief to** other concertos of the period.

Third movement (allegro vivace) Virtuoso yet always elegant, the finale **pays tribute to** the mazurka of folk music. The horn call that **ushers in** the exciting coda was a great surprise to early audiences.

PRELUDES, OP. 28

There is a breathtaking variety in these 24 pieces, perhaps the most forward-looking of all his music. Exploring every key, they are full of harmonic surprises and enigmatic melodies.

6

- **play to the gallery** = perform or begave in an "artificial" way to attract people's attention
- **inner world** = the world inside
- **elusive** /ɪ'luːsɪv/ = difficult to understand
- **daringly** /'deərɪŋli/ = bravely
- **capture** /'kæptʃə(r)/ = catch and reflect
- **innocent** /'ɪnəsnt/ = without any sins
- **whimsical** /'wɪmzɪkl/ = unpredictable, unusual and not serious in a way that is funny or annoying

His deep and sensitive musicianship makes little attempt to **play to the gallery**, instead drawing the listener into the composer's remote and enigmatic **inner world**. Perhaps the most **elusive** composer of the Romantic period, his music is at turns fanciful, introspective and bombastic. **Daringly** original, and frequently impractical, he **captured**, as no other did, the **innocent** spirit of early German Romantic literature. By turns **whimsical**, fantastic, and grotesque, his music is the apotheosis of Romanticism, rich in literary allusions.

Between 1830 and 1840 he published several piano masterpieces. Happiest when capturing moods and ideas in the white heat of inspiration, he showed a love of miniatures, and grouping several together around a common musical or conceptual theme, he created the Romantic piano suite.

- **accomplished** /ə'kʌmplɪʃt/ = perfect, skilful
- **large-scale** = huge and impressive
- **follow in the footsteps of** = imitate sb
- **contemporary** = who lived at the same time
- **draw (drew, drawn) forth sth** = made sth appear
- **pen** = write

He was less **accomplished** in the structuring of **large-scale** movements. Of his more expansive piano works, only the Fantasy in C makes a lasting impression. **Following in the footsteps of** Schubert, he then focused on the art song, completing 19 song cycles in one year alone. Chamber music, largely ignored by his **contemporaries**, was his next target. It **drew forth** some of his finest mature works, including three string quartets and works for piano and strings. He also **penned** four symphonies, which are among the most impassioned symphonic music of their time.

FANTASY IN C, OP. 17

SOLO PIANO

- **outpouring** /'aʊtpɔːrɪŋ/ = *expression of feelings*

Dedicated to Liszt, the superlative 1838 Fantasy in C was originally this composer's tribute to Beethoven.

Ruins. This impassioned and kaleidoscopic **outpouring** finds little peace even in the central interlude. Only at the end do we achieve tranquillity, when he quotes a song from Beethoven's *An die ferne Geliebte*.

- **overwhelmingly** /,əʊvə'welɪŋli/ = *extremely*
- **exuberant** /ɪg'zjuːbərənt/ **leap** /li:p/ = *a very energetic jump*
- **unconfined** /,ʌŋkən'faɪnd/ = *without any limits*

Triumphal arch. An **overwhelmingly** extrovert march whose infectious drive is produced by an almost constant stream of asymmetric rhythms even in the graceful middle section. In the maniacally **exuberant leaps** of the final pages, joy is **unconfined**.

- **mercurial** /mɜː'kjʊəriəl/ = *of unpredictable nature*
- **manifest** /'mæɪnfest/ **itself** = *show itself*
- **vast** = *large*
- **utter** /'ʌtə(r)/ **despair** /dɪ'speə(r)/ = *extreme feeling of having no hope for the better at all*

Wreath of stars. Unusually, a calm, slow movement ends the piece. His **mercurial** nature **manifests itself** in a **vast** musical landscape suggesting both serene peace and **utter despair**.

- **subtle** /'sʌtl/ = *delicate*
- **quirky** /'kwɜːki/ = *strange*
- **gain popularity** = *get popularity*

His most important music was too **subtle** and **quirky** to **gain** much **popularity** in his own lifetime, and he met with very little success as a conductor and teacher. It was mainly through performances by his widow and by friends (Brahms, for example) that his music eventually entered the musical canon.

7

- **devout** /dɪ'vaʊt/ = *with very strong views*
- **mark the turning point** = *became a very important stage*
- **involved with** = *have a relationship with sb*
- **eclipse** /ɪ'klɪps/ **reputation** = *darken and spoil reputation*

Remembered today mainly for his operas *Faust* and *Roméo et Juliette*, this composer was enormously popular in France and Britain during his lifetime, and his elegant, graceful style influenced many French composers at the turn of the century, including Massenet, Bizet, and Saint-Saëns.

A **devout** Catholic, he considered becoming a priest, and his early works were nearly all choral church music, inspired by his study of Palestrina's music in Italy. The best known of his settings of the mass, the *Messe Solennelle de Ste. Cécile*, brought him to public attention in 1855 and **marked the turning point** in his career. At this time he also began to write orchestral music, including two Symphonies, and operas. This composer's first success came with *Le médecin malgré lui*, performed at the *Théâtre-Lyrique* in 1858, and was followed by *Faust* the year after, and culminated with *Roméo et Juliette* in 1867.

This composer sat out the Franco-Prussian War in England, where he wrote a great deal of music for the choral societies popular there. He also became **involved** (probably platonically) with a married woman, Georgina Weldon, and the public scandal began to **eclipse** his reputation as a composer. He returned to Paris in 1874 and went back to writing mainly religious choral music. In all, he wrote more than 20 settings of the mass, 12 operas, and over 100 songs.

8

- **towering** /'taʊərɪŋ/ = *outstanding, impressive*
- **regard as** = *see as*
- **affecting** = *moving, touching*
- **stick (stuck, stuck) to** = *follow*
- **pave the way for** = *create the preconditions for*
- **infused** /ɪn'fju:z/ **with** = *full of*
- **ferociously** /fə'rəʊfəsli/ = *extremely*
- **appeal** /ə'pi:l/ = *attraction*
- **rugged** /'rʌɡɪd/ **charm** = *rough charm*

He is a **towering** figure in 19th-century music, perhaps the last great composer in the Classical tradition. Once **regarded as** the unfashionable antithesis of Wagner and Liszt, his music has proven itself to be not only powerfully **affecting**, but also an important influence on the development of 20th-century music. A sometimes difficult man, he composed masterpieces in all genres except opera.

He is often considered to be the last great composer in the Germanic Classical tradition, which stretches back through Beethoven, Mozart, and Haydn to Bach. When the trend in composition was toward programmatic music, he refused to see himself as a “modern” composer. Instead, he **stuck to** the Classical forms used by the masters. The key to his innovation is the “developing variation,” the constant reworking of small fragments of musical material as a composition progresses, epitomized in late works such as *the Clarinet Quintet*. This style of writing **paved the way for** music in which every aspect of a composition arises from the same thematic cell.

Rarely rhetorical, his music is frequently described as “autumnal”—passionate and romantic, yet controlled, refined, and **infused with** melancholy.

VIOLIN CONCERTO, OP. 77

He wrote this concerto for his great friend Joseph Joachim. It is a large-scale work, **ferociously** difficult for the violin soloist.

SYMPHONY NO. 4, OP. 98

Perhaps lacking the melodic **appeal** of his earlier symphonies, this work has a **rugged** charm that epitomizes his own character.

9

- **can truly be said to have been** = *people can say that he was*
- **astonishing** /ə'stɒnɪʃɪŋ/ = *extremely surprising*
- **gain recognition** = *get the reputation, when people start accepting sb*
- **subsequent** /sʌbsɪkwənt/ **generations** = *generations after sb*
- **substitute** /sʌbstɪtju:t/ **orchestra** = *sth in exchange for, to replace orchestra*
- **foreshadow** /fə:'ʃædəʊ/ = *was a sign of future developments in*
- **sparse** /spɑ:s/ = *not rich, economical*

This composer can truly be said to have been the central figure of the Romantic movement. As a young man he set Europe on fire with his **astonishing** pianistic gifts. He slowly **gained recognition** as a composer, developing the potential of the piano and the role of the pianist. As famous for his life as for his music, he worked tirelessly to promote his colleagues' work, and to teach **subsequent** generations of pianists and composers.

His early works were showpieces that took piano technique to new heights of difficulty. He incorporated virtuosity as an essential dramatic element of his music. Particularly in the symphonies of Beethoven and Berlioz, he found ways to transform the piano into a **substitute** orchestra.

Following his retirement from concert life, He studied composition intensively. He became a true composer, whose harmonic language influenced Ravel and Wagner. During this period he produced his most important works—not only piano pieces, but also two symphonies and 12 symphonic

poems, a genre he invented. In his final years, his experiments **foreshadowed** the music of the 20th century in its unstable harmonies and **sparse** textures.

PIANO CONCERTO NO. 1, S124

- **vie** /vaɪ/ **for attention** = *compete for attention*
- **abrupt** /ə'brʌpt/ = *sudden, unexpected*
- **interjection** /,ɪntə'dʒekʃn/ = *a small part that appears suddenly*
- **exquisite** /ɪk'skwɪzɪt/, /'ekskwɪzɪt/ = *delicate and refined*
- **melt away** = *disappear like liquid as a result of heating*
- **sth draws derision** /dɪ'rɪʒn/ = *people think sth is silly*
- **restrained** /rɪ'streɪnd/ = *held, showing calm control rather than emotion*
- **gear** /gɪə(r)/ **changes** = *changes in speed*
- **inexorably** /ɪn'eksərəbli/ = *in a way they can't be stopped*

Once one of the most popular works in the piano repertoire, His *Piano Concerto No. 1* belongs to the confident virtuoso pianist. Now heard infrequently, suffering in part from its brevity, it was premiered in 1855 with Berlioz conducting and this composer himself at the piano.

First movement (allegro maestoso) Pianist and orchestra **vie for attention** with **abrupt** musical **interjections** in this kaleidoscopic movement.

Second movement (quasi adagio) Simply the greatest nocturne Chopin never wrote. After presenting the **exquisite** melody, the piano destroys the mood, only to **melt away** as an accompaniment for the woodwinds.

Third movement (allegretto vivace) His novel use of the triangle in this Scherzo **drew** much **derision**. The soloist's role gradually changes from one of **restrained** virtuosity to that of unchallenged protagonist.

Fourth movement (allegro marziale animato) In a controlled series of **gear** changes, themes are brought back as pulses are **inexorably** raised.

TRANSCENDENTAL ÉTUDES, S139

PIANO SOLO

Exploring the possibility of orchestral sounds at the piano, this monumental cycle opened new doors, requiring pianists to use not just their fingers, but also their arms, shoulders, and backs to master the necessary combination of speed and power.

10

- **verve** /vɜ:v/ = *energy*
- **finesse** /fɪ'nes/ = *delicate smartness*
- **stirring** = *causing strong feelings*
- **performed to great acclaim** = *performed winning public praise*

Founder of the “Waltz Dynasty,” this composer helped take the waltz—then a traditional Austrian folk dance—out of the village tavern and into Europe's finest ballrooms. He was famous for the rhythmic **verve** of his music and the **finesse** of his conducting, but his music has been eclipsed by the more memorable melodic gifts of his sons. He is now principally known for the **stirring** Radetzky March.

LORELEY RHEINKLÄNGE, OP. 154

DANCE

Echoes of the Rhine Lorelei was one of this composer's most popular waltzes and was **performed to great acclaim** in 1844 by his son, who went on to steal his father's crown.

11

- **bridges the gap between** = *unites*
- **pave the way for** = *creating preconditions for*
- **extent** = *degree*
- **subtlety** /'sʌtlɪ/ = *delicacy*
- **rate of change** = *speed of change*
- **lend (lent, lent)** = *give*

He was an important figure in the development of the symphony. Although a Romantic composer, he made use of, and expanded, Classical structures such as sonata form in his symphonies, and he was particularly influenced by the work of Wagner. Bruckner was also an organist, and in addition to the composition of nine symphonies, he produced a number of instrumental and sacred choral works.

His music in many ways **bridges** the stylistic **gap** between early and late Romantic music, **paving the way for** major later figures such as Mahler and Sibelius. In his symphonies he relied on many Classical structures (including sonata form) and Baroque techniques, but he expanded the length and harmonic range of themes and the **extent** of their development. His music is particularly unusual for the long durations of its sections and movements, although this allowed him to achieve a great **subtlety** in form, with many sections containing a number of related subsections. This, together with an often gradual **rate of change**, **lends** the music its famous transcendent or “otherworldly” quality. This composer’s international reputation has grown enormously in recent decades and his works are particular favourites of many conductors and orchestras.

MASS NO. 1 IN D MINOR

MASS SETTING

- **prominence** /'prɒmɪnəns/ = *leading role*
- **reminiscent** /,remɪ'nɪsnt/ = *reminding of, being like*
- **mature** /mə'tʃʊə(r)/ = *experienced*

This Mass has quite symphonic proportions and the accompanying orchestra has a **prominence** **reminiscent** of Mozart and Haydn. Another principle that he took from the Classical era is that of cyclic form, and here themes from earlier movements are used in *the Agnus Dei*, the final movement. Inspired by Wagner’s *Tannhäuser*, this work represents this composer's first piece as a fully **mature** composer.

SYMPHONY NO. 3

- **concern sth** = *be about sth*

Often called his “Wagner” Symphony, this work’s earliest version (of 1873) contained quotations of Wagner’s music and many remained in the published score of 1890. Two extra-musical ideas also appear in the piece. The first is the slow, dancelike theme in the adagio, written as an elegy for this composer’s mother. The other **concerns** his view of the opposing factors of life.

SYMPHONY NO. 9

ORCHESTRAL

- **heightened** /'haɪtnd/ = *made more notable*
- **affirmative** /ə'fɜ:mətɪv/ = *final, saying "yes"*
- **contribute** /kən'trɪbjʊ:t/, /'kɒntrɪbjʊ:t/ **to** = *increase*
- **foreboding** /fɔ:'bəʊdɪŋ/ = *feeling that something bad will happen*

This piece, his last, has a quality of isolation and intense spirituality that is not present in his other works. The chromaticism and dissonance are further **heightened** by the lack of an **affirmative** ending (the work is unfinished), which **contributes to** its dark and **foreboding**.

12

- **exhausting** /ɪg'zɔ:stɪŋ/ = *tiring*
- **demanding** /dɪ'mɑ:ndɪŋ/ = *strict*
- **distinguish** /dɪ'stɪŋgwɪʃ/ = *make sth/sb outstanding, different from*
- **sequence** /'si:kwəns/ of events = *a chain of events*
- **fin-de-siècle** /fæn də siɛklə/ **angst** = *fear of the end of the 19th century*
- **abound** /ə'baʊnd/ **in** sth = *there's a lot of sth*
- **sublime** /sə'blaɪm/ = *of very high quality or great beauty*
- **ridiculous** /rɪ'dɪkjələs/ = *absurd*

Known chiefly as a conductor in his short lifetime (he directed the Vienna Opera for ten years), he composed in his spare time. His large-scale songs with orchestra and nine epic, intense, emotionally **exhausting** symphonies (plus beginnings of a tenth) are among the most recorded and performed of his repertoire. He is now seen as a link between the 19th-century Austro-German tradition and 20th-century Modernism.

An innovator in opera presentation, especially in Wagner's music, he was a **demanding** conductor, disliked by some musicians and respected by others. His output is virtually all symphony and vocal; although an outstanding opera conductor, he completed none of the three he started. His style is late-Romantic, but he expanded the orchestra in both sound and size (his Symphony No. 8 requires 1,000 participants). However, what really **distinguishes** his symphony is more theatrical: the feeling of many voices at work and a **sequence** of events. There is often an atmosphere of tension and **fin-de-siècle angst** contrasted with love and joy; he consulted with Freud, and a strong psychoanalytical—some say self-pitying—aspect runs through much of his music. Sarcasm, parody, and irony **abound in** Mahler's mix of the **sublime** and the **ridiculous**, which may explain the popularity of his symphonies in the “knowing” era of the late 20th century.

SYMPHONY NO. 5

He met his beloved woman while composing this symphony. Its five movements progress from tragedy to triumph. The fourth movement, the Adagietto, is the composer's most popular work.

ROMANTIC OPERA

1810–1920

Introduction



Romantic opera

Read the introductory texts below and choose the correct answer(s)

- **barren** /'bærən/ = fruitless
- **preoccupied** /pri'ɒkjupaɪd/ = thinking too much about, busy with
- **spare** /speə(r)/ = spend
- **upheaval** /ʌp'hi:vəl/ = a big change that causes a lot of worry and problems
- **involve** /ɪn'vɒlv/ sb directly = sb is part of it
- **exile** /'eksail/, /'egzail/ = make sb leave the country
- **riot** /'raɪət/ = violent protest

The 19th century provided the most popular of all operas—**Verdi's** *La traviata*, *Rigoletto*, and *Aïda*, **Wagner's** *Ring cycle*, **Bizet's** *Carmen*, and **Puccini's** *La bohème*. The popularity of these works is based on their universal themes, the huge emotions they generate, and the mastery of their writing for voice and orchestra. The years between the death of Mozart in 1791 and the arrival of Rossini on the scene two decades later were comparatively **barren** for opera. Europe was too **preoccupied** with the Napoleonic Wars to have money to **spare** for this extravagant art form. 1813, when Rossini had his first great success, was also the year in which two of the greatest Romantic opera composers, Verdi and Wagner, were born. Each revolutionized opera and polarized its enthusiasts into what even today can be—though should not be—two opposing camps. Romantic opera covers over a century of composition. Up until World War I, Europe enjoyed a long period of relative peace, during which the revolutions of 1848 were a significant political **upheaval**. These **involved** Wagner directly - he was **exiled** for his participation in the Saxony **riots** and several other composers indirectly.

1

The most popular of all operas in the 19th century became popular because

- they are about topics of interest to everybody and the feelings they create as well as perfect skill of the composers who wrote them
- they were written by Wagner
- they were written by Bizet
- they were written by Puccini

2

There was a period in time when opera wasn't so successful because of certain military events connected with France.

- A. True
- B. False
- C. Not stated

3

Verdi and Wagner were special because they [multiple answers are possible]

- A. created very popular and successful operas
- B. took part in the Revolution and Wagner was exiled
- C. had their followers in disagreement as to their works
- D. made their contribution to a long period of relative peace

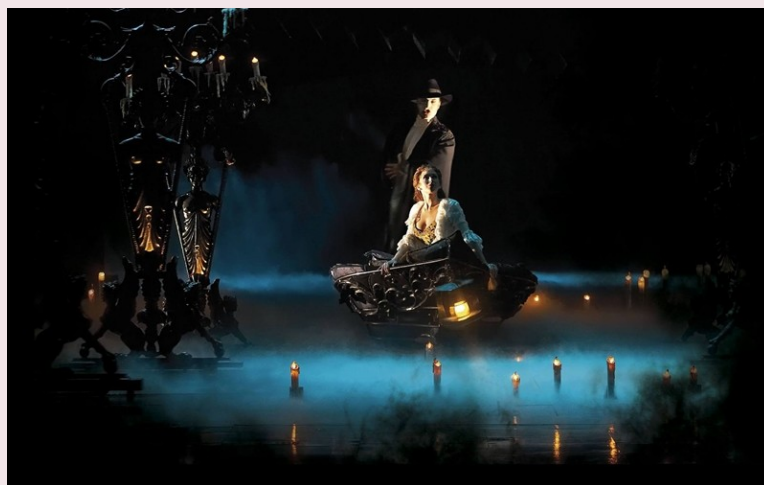
International appeal

- **criss-cross** /'krɪs krɒs/ = stretch throughout in different directions
- **ply** /plaɪ/ = travel regularly along a particular route or between two particular places
- **embark** /ɪm'ba:k/ **on** = start
- **pick up a doctorate** = learn for the highest university degree
- **spring from literary origins** /'sprɪŋfrɒm'li:təri'ɔrɪnz/ = has its beginnings in literature

The other revolution to affect the century was the industrial one. By mid-century, railroads **criss-crossed** Europe and steamships **plied** the Atlantic, allowing composers, singers and conductors to **embark on** the international careers that all now accept as the norm.

Dvorzák travelled to the USA, Tchaikovsky to England (to **pick up a doctorate**), and Puccini to his eventual death in a Brussels hospital. The soprano Adelina Patti, greatest of bel canto singers, retired to a castle in south Wales; the tenor Enrico Caruso made his name in New York. In a century of nationalism, opera was a truly international art form. Opera often **springs from literary origins**. Plays, epics, novels, and histories have always inspired librettists and composers, and 19th-century Romantic opera took its inspiration from a particular set of writers. Shakespeare's plays, Sir Walter Scott's novels, Goethe's Faust, and Schiller's historical tragedies all became sources for opera librettos.

Another great source of Romantic inspiration were the legends and poems of medieval Europe. Rossini took the old Swiss tale of William Tell for his last and possibly greatest opera, whereas Wagner drew on the great medieval German epics Tristan und Isolde, the Nibelungenlied, and Parsifal.



4

Composers, singers and conductors could have international careers due to developments in the industrial sphere.

- A. True
- B. False
- C. Not stated

5

During that time opera was

- A. about a century of nationalism
- B. international
- C. an art form that wasn't connected with literature
- D. about the positive effects of the industrial revolution

- **plot** = *storyline*
- **immediate** /ɪ'mi:diət/ **successor** /sək'sesə(r)/ = *a person who comes directly after sb*
- **take sth further** /'fɜ:ðə(r)/ = *develop sth*
- **damsel** /'dæmzl/ **in distress** = *a woman needing help*
- **bloodstained** /'blʌdsteɪnd/ = *covered in blood spots*
- **robe** /rəʊb/ = *a long loose outer piece of clothing, especially one worn as a sign of rank or office at a special ceremony*
- **haunting** /'hɔ:ntɪŋ/ = *following you that you can't forget them*
- **further** /'fɜ:ðə(r)/ = *other, following*
- **stirring** /'stɜ:rɪŋ/ = *moving, touching*
- **examine** /ɪg'zæmɪn/ = *study carefully*
- **portray** /pɔ:'treɪ/ = *describe, show*
- **vulnerable** /'vʌlnərəbl/ = *weak and easily hurt*
- **uncomprehending** /ʌn,kəmprɪ'hendɪŋ/ = *who doesn't understand*
- **overbearing** /,əʊvə'beərɪŋ/ = *domineering*
- **successor** /sək'sesə(r)/ = *a person who comes after sb*
- **none the less** / **nonetheless** = *despite it*

In Italy, Rossini's use of Romantic **plots**, often melodramatic and improbable, inspired his two **immediate successors**, Donizetti and Bellini, who **took** Romanticism still **further**. Donizetti drew on Sir Walter Scott for *Lucia di Lammermoor*, while Bellini told tales of Druid priestesses in *Norma* and of sleepwalking girls in *La sonnambula*. In each of these operas the central figure is that great Romantic icon, the **damsel in distress**. Lucia in her **bloodstained** nightgown and Norma in her priestess's **robes** are among the most **hauntingly** dramatic heroines in all theatre, spoken or sung. Verdi made **further** revolutions in the writing of opera. His earliest works told **stirring** tales of nationalism and heroism (*Macbeth*, *Ernani*, *Nabucco*), while in his middle period, in works such as *Rigoletto*, he **examined** the relationship between parent and child, **portraying vulnerable** heroines with **uncomprehending**, **overbearing** fathers.

Verdi's **successors**, Mascagni, Leoncavallo, and Puccini, added the new element of "**verismo**" or realism to their operas, telling stories in music that were **none the less** Romantic for being drawn from everyday life.



6

Which title would be the most suitable to this passage?

- A. *Sad emotions in operas*
- B. *Positive emotions in operas*
- C. *Nationalism and heroism in operas*
- D. *Inspiration for opera plots*

Opera beyond Italy

- **employ** /ɪm'plɔɪ/ = use
- **vast** = large
- **prodigious** /prə'dɪdʒəs/ = here: impressive, rich and talented
- **rival** /'raɪvəl/ = competitor
- **proceed** /prə'si:d/ to do sth = move on to do sth

In France, **Parisian grand opéra** **employed** huge stage sets, **vast** orchestras and choruses, and **prodigious** solo voices, with Meyerbeer the dominant composer. Offenbach wrote in the **rival** form of *opéra comique*, concluding his career with a masterpiece of Romantic opera, *The Tales of Hoffmann*. Other French works that have lasted well include **Bizet's** *Carmen*, **Gounod's** *Faust*, and **Massenet's** *Cendrillon*.

In Germany the first great Romantic opera was **Weber's** *Der Freischütz*, based on a folk tale set in the forests of Bohemia. Weber had learned much from his studies of Beethoven and brought a new richness of orchestration to his score. *Der Freischütz* inspired Wagner, who decided that the German world needed its own form of music drama and **proceeded** to invent it, writing both words and music. Richard Strauss followed the unfollowable Wagner, producing Romantic works until well into the 20th century. He was the last of the great Romantic composers.



7

Opera in France was large-scale because it was performed in majestic and impressive opera houses all around France.

- A. True
- B. False
- C. Not stated

8

Opera in Germany

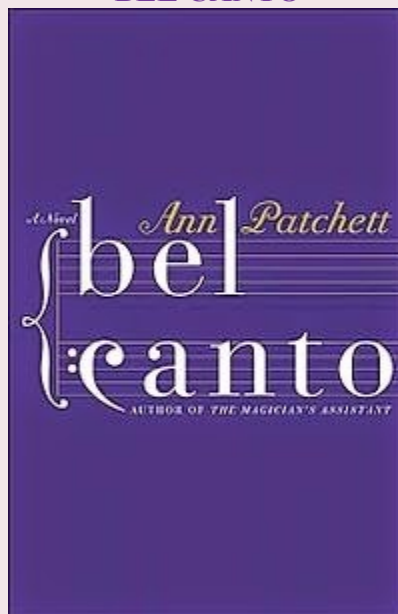
- A. was based on folklore entirely
- B. was sometimes influenced by folk tales
- C. used Beethoven's works
- D. was invented by Wagner

9

According to the text, the last of the great Romantic composers was/were

- A. Wagner
- B. Richard Strauss
- C. Weber
- D. all of them in their own ways

BEL CANTO



- **florid** /'flɔːrɪd/ = *flowery*
- **embellishment** /ɪm'belɪʃmənt/ = *ornament*
- **past her vocal best** = *when she lost her vocal skills*

The great vocal tradition of 19th-century Italian opera was **bel canto**, which simply means “beautiful singing.” The three great bel canto composers were Rossini, Bellini, and Donizetti, and their works have been criticized by some for putting ornamented melodic line and **florid** coloratura **embellishments** before the job of telling a story. Two of the finest early exponents were Giulia Grisi (1811–69) and Giuditta Pasta (1797–1865). Later stars included Jenny Lind (1820–87) and Adelina Patti (1843–1919), who left a number of recordings, but these were made when she was **past her vocal best**.

10

Bel canto [multiple answers are possible]

- A. means a certain quality of singing
- B. composers' works were disliked by some people because they had the wrong priorities
- C. composers were always liked by everybody
- D. performers left a number of recordings, but these were made when the performers were past their vocal best

COMPOSERS

Match the biographies to the composers:

Carl Maria von Weber - Gaetano Donizetti - Georges Bizet - Giacomo Meyerbeer - Giacomo Puccini - Gioachino Rossini - Giuseppe Verdi - Jacques Offenbach - Johann Strauss Jr - Jules Massenet - Richard Wagner - Vincenzo Bellini

1

- **bind** (bound, bound) /baɪnd/ = tie
- **founded** /faʊndɪd/ **on** = be based on
- **disciple** /dɪ'saɪpl/ = pupil
- **oppose** /ə'pəʊz/ = contrast
- **setting up sth against sth else** = contrast
- **alongside** = together with
- **evocation** /,i:vəʊ'keɪʃn/ = recollecting sth
- **glen** = a deep narrow valley
- **superb** = wonderful

This composer was also a conductor, and a pianist whose opera **Der Freischütz** marked the beginning of German Romantic opera. The huge success of **Der Freischütz** liberated German opera from the Italian influences that had **bound** it until then, and showed how a nationalist style of opera could be **founded** on folk tunes and folk tales. He was admired by Beethoven and influenced his **disciple**, Wagner.

This composer set **Der Freischütz** (*The Freeshooter or The Marksman*) to a libretto by Johann Friedrich Kind based on a set of ghost stories. The overture **opposes** C major with C minor, **setting up** the world of goodness and light (major) **against** that of evil and darkness (minor). Hunting-horn calls are heard **alongside** the composer's favourite low clarinet, setting the atmosphere of Bohemian forest life and the black magic of the Wolf's Glen. The **evocation** of the **glen** is a **superb** example of tonal scene-painting.

2

- **hone** /həʊn/ **technical skills** = improve technical skills
- **deft** = quick and showing skill
- **meticulous** /mə'tɪkjələs/ = paying careful attention to every detail
- **easy-going** = relaxed and happy to accept things without worrying or getting angry
- **apparently** /ə'pærəntli/ = clearly

His early career followed the regulation path for a French composer in the 19th century. After studies with Ambroise Thomas at the Paris Conservatoire, he won the Prix de Rome, then spent three years in Italy before returning home to break into the Paris opera scene in 1866. Success came gradually as this composer **honed** his technical skills. Although he staged his first opera in 1867, a decade passed before he achieved his first real success with *Le roi de Lahore*. Lasting fame came in 1884 with *Manon*, an international hit that established this composer as France's leading opera composer. Now in control of his career, he continued producing successful, internationally staged operas, such as *Werther*, without needing to update his **deft** style. As a teacher at the Paris Conservatoire, he was admired for his **meticulous**, but kind, **easy-going** nature, **apparently** preferring family life to parties.

3

- **cast** = *all the people who act*
- **lavish** /'lævɪʃ/ = *luxurious*
- **revive** /rɪ'vaɪv/ = *bring sth back to life*
- **spectacular** /spek'tækjələ(r)/ = *very impressive*
- **appeal** /ə'pi:l/ = *attraction*

This composer developed and dominated French Grand Opéra, the new epic and historic style that would influence the Romantics, from Verdi to Wagner. Although massively extravagant in scale, effects, **casts**, and costs, the composer's **lavish** melodramas are now being **revived** and recorded, graphically illustrating their **spectacular** and fashionable **appeal** in his day.

LES HUGUENOTS**OPERA**

- **moving** /'mu:vɪŋ/ = *touching, sad*
- **intense** /ɪn'tens/ **religious conflict** = *serious, tough religious conflict*
- **erupt** /ɪ'rʌpt/ = *"explode"*
- **massacre** /'mæsəkə(r)/ = *mass killing*
- **slaughter** /'slɔ:tə(r)/ = *brutally kill*
- **fated** /'feɪtɪd/ = *here: of a bad fate*
- **doomed** /du:md/ **to die** = *couldn't escape their death*
- **futile** /'fju:təl/ **bloodbath** /'blʌdbɑ:θ/ = *senseless mass killing*
- **tuneful** /'tju:nfl/ = *pleasant-sounding*
- **luscious** /'lʌʃəs/ = *soft and deep that gives you pleasure to hear*
- **inventive** /ɪn'ventɪv/ = *imaginative*

This composer's **moving** opera explores the **intense** religious conflict that **erupted** in a **massacre** on St. Bartholomew's Day in 1572, when the Protestant minority of Huguenots were ruthlessly **slaughtered** by the Catholic majority. The historic drama is intensified by the **fated** love between a Protestant and Catholic, Raoul and Valentine, both **doomed to die** in the **futile bloodbath**. **Tuneful, luscious** and **inventive** it is probably this composer's finest opera for voices, displaying his melodic talents.

4

- **take a premature** /'premətʃ(ʊ)ə(r)/ **retirement** /rɪ'taɪəmənt/ **from** = *leave, give up too early*
- **bubble** /'bʌbl/ **with** = *full of*
- **eclipse** /ɪ'klɪps/ = *be much better than sb else*

Born a few months after Mozart's death, this composer was the greatest opera composer of the 1810s through to the 1830s, when he **took a premature retirement from** opera composition. His comic operas **bubble with** invention and fun, while his serious operas have great melodic beauty and superb writing for both voice and orchestra.

Directly influenced Donizetti, Bellini, this composer directly influenced Donizetti, Bellini, Verdi, Meyerbeer, Offenbach, and Sullivan, and indirectly influenced film scores and musicals well into the 20th century. His ornate vocal lines defined bel canto throughout his lifetime and his comic genius was never **eclipsed**. His serious operas are now making a comeback.

GUILLAUME TELL**OPERA**

- **bind** (bound, bound) **together** = *tie*
- **depict** /dɪ'pɪkt/ = *describe, show*
- **fugitive** /'fju:dʒətɪv/ = *a person who has escaped or is running away from somewhere*

The overture to William Tell is perhaps this composer's most famous work. Based on Schiller's play about the Swiss patriot, Wilhelm Tell, Rossini's opera was his first—and last—work in the style of French Grand Opéra with its grandiose sets, huge choruses, and ballets, **bound together by** Swiss alphorn melodies. The four-act opera **depicts** the story of Tell, who rescues Arnold, a

fugitive from the Austrian army of occupation. In the final act, Arnold restores Switzerland to freedom.

5

- **vivid** /'vɪvɪd/ = *bright*
- **elaborate** /ɪ'læbərət/ = *flowery*
- **benefit** /'benɪfɪt/ = *get, learn many useful things*
- **admire** /əd'maɪə(r)/ = *respect somebody for what they have done or to respect their qualities*
- **in spite /spat/ of the fact that** = *not thinking about, not considering*

In a life of extraordinary productivity, this composer wrote 65 operas, a dozen of which are still an important part of the operatic repertory. Like his near-contemporary Bellini, this composer wrote *bel canto* operas that celebrated the beauty of the human voice in long, expressive melodies and **vivid, elaborate**, coloratura ornamentation. He was equally successful with tragedy and comedy.

Verdi learned much from him, and Puccini was also to **benefit** from the example of this composer's gift for melodic invention and the use of unusual instruments (such as the glass harmonica in *Lucia di Lammermoor*) to characterize scenes. Berlioz, too, **admired** this composer, **in spite of the fact** that his works monopolized opera in Paris for a decade.

6

- **rest on** = *be based on*
- **agility** /ə'dʒɪləti/ = *ability to move quickly and easily, here: perform difficult vocal passages easily*
- **demand** /dɪ'mɑ:nd/ = *make necessary*

This composer with Rossini and Donizetti, was one of the three great composers of Italian *bel canto* opera. He wrote ten operas, many of which have remained in the repertoire. His reputation **rests on** the long-breathed, beautifully lyrical lines he gave to his singers, as well as on the great vocal **agility** his music **demand**ed. His masterpiece, *Norma*, contains the supreme *bel canto* aria in the repertoire.

NORMA OPERA

- **revive** /rɪ'vaɪv/ = *bring back to life*
- **demanding** /dɪ'mɑ:ndɪŋ/ = *difficult*

The most famous aria in *Norma* is the priestess heroine's great invocation to the moon, "*Casta Diva*" ("*Chaste Goddess*"). Long believed impossible to perform as the composer intended, it was **revived** by soprano Joan Sutherland, who did much to rediscover the great *bel canto* roles of this composer and Donizetti. The opera, to a libretto by Romani, was based on a tragedy of 1831 by French playwright Alexandre Soumet. The role of Norma is one of the most **demanding** in the whole soprano repertoire.

7

- **eventually** /ɪ'ventʃʊəli/ = *at the end of a period of time or a series of events*

He composed opera throughout his long life, developing his art from the influences of Rossini, Bellini, and Donizetti, through his use of French Grand Opéra forms in operas written for Paris, and, **eventually**, to the creation of his Shakespearian masterpieces, *Otello* and *Falstaff*, in which he began to use some of Wagner's innovations in operatic form. Throughout, his originality and fruitful creative work remained unparalleled.

MACBETH OPERA

- **take some liberties** /'lɪbətɪz/ **with** = *treat sth as freely as one wishes*
- **mere** /mɪə(r)/ = *only*

This composer's librettist Piave **took some liberties with** Shakespeare's tragedy (the three witches become an entire female chorus), but the composer's opera tells the story in a skilful, moving way. Lady Macbeth's sleepwalking scene is one of Verdi's finest, with its spectral orchestration for high

strings and its high-lying vocal line that disappears to a **mere** thread of voice. It was Maria Callas who helped rediscover the role and brought Macbeth back into the permanent repertoire.

8

- **maturity** /mə'tʃʊərəti/, /mə'tʃʊərəti/ = *thinking and behaving in a sensible, adult manner*
- **superintend** /,su:pəri'n'tend/ = *observe*

He reinvented opera as music drama. His aim was to create a “**Gesamtkunstwerk**,” a **unified work of art** combining poetry, drama, music, song, and painting. In writing the music dramas of his **maturity**, he wrote both text and music, and **superintended** (=observed) staging and performance as his own director and conductor. He built the **Festspielhaus** in Bayreuth as a fitting home for his Ring cycle and his last great work, **Parsifal**.

- **recur** /rɪ'kɜ:(r)/ = *repeat itself*
- **derived** /di'raɪv/ = *taken, borrowed from sth*
- **seamlessly** /'si:mləsli/ = *smoothly*
- **remote** /rɪ'məʊt/ = *situated far away from sth*
- **penetrate** /'penətreɪt/ = *go through, fill*
- **unsurpassable** /,ʌnsə'pɑ:səbəl/ = *the best, without anyone better*

Central to his new style of composition was the idea of the **leitmotiv**, or leading motive, a musical theme linked to a specific character, symbol, or concept that **recurred** throughout the work. By the time he completed the Ring cycle, this had become a system of melody, harmony and counterpoint that **derived** all its materials from a simple chord or opening phrase. At the same time, this composer experimented with modulation and the key system, discovering ways of moving **seamlessly** to the **remotest** of keys with enormous emotional effect. His mastery of the orchestra (he invented the art of the modern conductor, invented new instruments such as the "special" tuba bearing his name, and discovered new timbres and combinations of instrumental sound) reached the height of its development in *Tristan und Isolde*. His understanding of the voice allowed him to write roles of huge length and complexity that were still singable, and which were able to **penetrate** the heaviest of orchestral textures. With *Parsifal*, this composer brought the art of his music drama to a point which, at the time, seemed likely to remain **unsurpassable**.

- **subsequent** /'sʌbsɪkwənt/ = *later, who came after him*
- **incalculable** /ɪn'kælkjələbəl/ = *too great, you can't calculate it*
- **bring about** = *cause, make sth appear or happen*
- **abandonment** /ə'bændənmənt/ of = *giving sth up*

This composer's influence on **subsequent** composers was **incalculable**. His innovations transformed the harmonic language of the 19th century and helped **bring about** the **abandonment** of the system of tonality.

9

- **precocious** /pri'kəʊʃəs/ = *talented from a young age*
- **devote** = *give, dedicate*
- **brief** /bri:f/ = *short*
- **accomplished** /ə'kʌmplɪʃt/ = *perfect, showing the best skill*
- **reach its peak** = *reached its highest point*

A **precocious** but short-lived talent, this composer **devoted** the best part of his **brief** but creative life to opera, for which he wrote his greatest music. He composed an **accomplished** symphony at 17, changed the course of French opera, setting a style in lifelike drama and sensual music that **reached its peak** decades later.

LES PÊCHEURS DE PERLES

OPERA

- **appalling** /ə'pɔ:lɪŋ/ = *extremely bad*
- **evoke** /i'vəʊk/ **an atmosphere** = *create an atmosphere*
- **spicy** /'spaisi/ = *very exciting harmonies*

- **appealing** /ə'pi:lɪŋ/ = *attractive*
- **inspired** /ɪn'spaɪəd/ **by** (*to inspire*) = *taken as a very nice idea from*
- **enthral** /ɪn'θrɔ:l/ = *make and keep someone completely interested*

This composer's first operatic hit, achieved in his 20s, never enjoyed Carmen's success, but still attracts audiences. Although written to an **appalling** libretto, its charm lies in its melodic music, sensual undertones, and exotic atmosphere, **evoked** by lively rhythms and **spicy** harmonies. The **appealing** vocal score, **inspired** by the composer's mentor, Charles Gounod, also helps **enthral** listeners, with such sweet, memorable songs as "*Au fond du temple saint.*"

10

- **can be said to have ended** = *we can say that the tradition ended*
- **capture** /'kæptʃə(r)/ = *catch and reflect, express*
- **pure** /pjʊə(r)/ = *"clean" and not mixed with anything else*
- **pick** = *choose*
- **plot** = *a storyline*
- **establish sb as sth** = *made sb sth*
- **take sth up** = *started using (or doing) sth*
- **supply** /sə'plai/ = *give, provide*
- **go even further** /'fɜ:ðə(r)/ = *do even more*
- **evoke** /i'vəʊk/ = *create (an image and a certain atmosphere of sth)*
- **palette** /'pælət/ = *range of sounds or colours*

He was the last in the great line of Italian composers of Romantic opera. With *Turandot*, his unfinished masterpiece, the tradition can be said to have ended, although in it this composer had already begun to explore much of the new musical language of the 20th century. His most popular operas, *La bohème*, *Madama Butterfly*, and *Tosca*, demonstrate his gift for **capturing** an audience's attention with **pure** dramatic intensity.

His genius for melodic invention, his love for the pairing of soprano and tenor voices, and his gift for **picking** theatrically effective **plots established him as** the most popular of all opera composers. His Romantic lyricism is in the tradition of 19th-century Italian opera, but he **took up** 20th-century ideas of bitonality and dissonance from Stravinsky and others. Throughout his career, his taste for the exotic led him to incorporate music from the widest of sources, from the Roman matins bells in *Tosca* to the Japanese melodies in *Madama Butterfly* (**supplied** by a friend) and the Wild West tunes of *La fanciulla del West*. In *Turandot* he **went even further**, using pentatonic and whole-tone scales to **evoke** a mythical China, and adding tuned percussion to an already rich orchestral **palette**.

11

- **celebrated** = *famous*

He created the French operetta. Many of his works have never left the repertory, with *La belle Hélène* and *Orphée aux enfers* (*Orpheus in the Underworld*) among the most popular ever written. But he also wrote one masterpiece of grand opera, *The Tales of Hoffmann*, left unfinished at his death. Set in Germany and Venice, it includes a gondola scene with the **celebrated** Barcarolle.

LES CONTES D'HOFFMANN OPERETTA

- **rendition** = *interpretation*

Although this composer's last and greatest work is essentially quite dark and has very much rich melody, it also offers moments of humor. Based on three tales by E.T.A. Hoffmann, its prologue, three acts, and epilogue follow Hoffmann's love affairs with Olympia, Antonia, and Giulietta. The Giulietta act, set in Venice, begins with the celebrated Barcarolle. This composer's **Cancan** is the most famous **rendition** of an Algerian dance popularized in the 1830s.

12

- **gain a reputation** = *get a reputation*
- **rival** /'raɪvəl/ **sb's success** = *have the same success as sb*
- **prolific** /prə'ɪlɪfɪk/ **output** /'aʊtpʊt/ = *very rich creative work*

He is Vienna's "Waltz King". His father forbade him to follow his profession, however, he studied the violin against his father's wishes, and soon **gained** a reputation as a fine violinist, conductor, and composer. He started his own orchestra and **rivalled his father's success**. When Offenbach's operettas were a hit in Vienna, this composer followed his example and wrote for the opera house. Admired by Brahms and Liszt, he was considered to be the master of light music. Throughout his career his **output** was **prolific**; he composed 15 operettas as well as popular polkas and waltzes, such as **The Blue Danube**. His superb operetta **Die Fledermaus** premiered in 1874, and within a year had been performed all over the world.

NATIONAL SCHOOLS 1830–1950 INTRO

- **emerge** /ɪ'mɜːdʒ/ = appear, come into being
- **a means of asserting their national identity** = a way of showing / proving one's national identity
- **pin sth down to sth** = connect sth with sth/sb and explain sth by sth
- **in terms of** = considering sth, in view of sth
- **subject** /'sʌbdʒɪkt/, /'sʌbdʒekt/ **to foreign rule** = controlled by foreign rulers
- **seek** (sought, sought) **autonomy or independence** = look for, try to get autonomy or independence
- **aspiration** /,æspə'reɪʃn/ = a strong desire to have or do sth

During the 19th and early 20th centuries, as modern nation-states **emerged**, music for many composers became **a means of asserting their national identity**.

Much of the music of the Baroque and Classical periods has a style that cannot easily be **pinned down to** a single country; styles and forms were international. In the 19th century, however, musicians began to define themselves **in terms of** their nationalities as well as the styles or genres in which they worked.

European politics in the 19th century was dominated by nationalist movements. These were of two main kinds. There were peoples united by a common language, such as the Italians and Germans, whose aim was to form a single nation-state, while other peoples—for example, the Hungarians, Czechs and Irish—were **subject to foreign rule** and **sought** autonomy or independence. Music, along with language and literature, became a means of expressing their **aspirations**.



1

During the 19th and early 20th centuries, composers used music to

- A. show what county and nation they belonged to
- B. create national identities
- C. create new styles and genres or combine them
- D. develop ways to become independent of foreign rulers

2

During the 19th and early 20th centuries, some peoples wanted to be united whereas some others wanted to be independent.

- A. True
- B. False
- C. Not stated



- **virulently** /'vɪrələntli/ anti-Western = *extremely anti-Western*
- **affirm their cultural difference** = *state and show that their culture is different*
- **suppress** = *not to let sth grow or develop*
- **contributed to the development of** = *made the development faster*
- **evocation** /,i:vəʊ'keɪʃn/ = *bringing a feeling, a memory or an image into your mind*

The Habsburg Empire Czech nationalist composers were less **virulently** anti-Western than their Russian counterparts. Their aim was to **affirm their cultural difference** from the Austrian Habsburg Empire, which had ruled Bohemia and Moravia for centuries, **suppressing** the Czech language and culture.

Smetana, Dvořák and Janáček all **contributed to the development of** their country's national musical style. *Má Vlast*, Smetana's cycle of symphonic poems, is not only a portrait of the Czech landscape, but also an **evocation** of Czech culture and history. The section *Tábor* includes a Czech Hussite chorale, "*Those who are Warriors of God.*"

Hungary's situation differed from that of Czechoslovakia because its folk music had been represented (or *misrepresented*) by Romantic composers, such as Liszt, Brahms and Joachim. It was only in the 20th century that Bartók and Kodály began to collect Hungarian folk music more systematically and make use of it in a more authentic way.

3

Choose the statements that are **TRUE** according to the text [multiple answers are possible].

- The Habsburg Empire Czech nationalist composers had a certain negative attitude against the West.
- The Habsburg Empire Czech nationalist composers wanted to show that there were almost no differences between their culture and that of the Austrian Habsburg Empire.
- The Austrian Habsburg Empire didn't treat the Czech language and culture well and kindly, that's why the Habsburg Empire Czech nationalist composers wanted to break free from its rule.
- It is easy to see that, on the whole, Czech music was more characterised by folk or historical motifs than that of Hungary.
- Hungarian music became more characterised by folklore later than Czech music.

Further afield

- **loosen** /'lu:sn/ = to make something less tight or strongly fixed; to become less tight or strongly fixed
- **subsequently** /'sʌbsɪkwəntli/ = afterwards; later; after something else has happened
- **distinctive** /drɪ'stɪŋktɪv/ = having a quality or characteristic that makes something different and easily noticed
- **incidental** /,ɪnsɪ'dentl/ **music** = music used with a play or a film to give atmosphere
- **eponymous** /ɪ'pɒnɪməs/ = the one mentioned in the title

Political and cultural links between Germany and the Scandinavian countries took some time to **loosen**; Denmark's Niels Gade, for example, spent much time studying and **subsequently** conducting in Leipzig. It was left to Nordraak and Grieg (who also studied in Leipzig) to create **distinctive** Norwegian art music. Grieg's *Peer Gynt Suite* was written as **incidental music** for Ibsen's play about the **eponymous** adventurer. In Finland, the music of Sibelius has nationalist tendencies since it quotes Finnish folk music.

4

According to the text, Niels Gade

- learnt the musical skills in Germany
- was the one who loosened political and cultural links between Germany and the Scandinavian countries
- was a conductor in Denmark
- did a short course of study in Leipzig

5

Distinctive Norwegian music

- came into being thanks to the efforts of two composers
- was written as incidental music
- was created by eponymous adventurers
- was quoted by Sibelius

6

Grieg's *Peer Gynt Suite* [multiple answers are possible]

- was written as music accompanying a plot
- was composed for a story with an adventurer with a different name
- has distinctive Norwegian motifs

North America

- **evocative** /ɪ'vɒkətɪv/ = making you think of or remember a strong image or feeling
- **appropriate** /ə'prəʊpɪət/ **rustic** /'rʌstɪk/ **styles** = to "steal" simple countryside style
- **revival** /rɪ'vaɪv/ = the process of something becoming fashionable again
- **coincide** /,kəʊɪn'saɪd/ = to take place at the same time

In North America, most art music of the 19th century ignored folk material, although MacDowell's *Indian Suite* uses American Indian melodies. Charles Ives was a more distinctively American composer, and his quotations of music from his own environment provide a highly **evocative** if individual picture of his childhood in New England. Later on, Aaron Copland would create a highly

recognizable American music, partly by **appropriating rustic styles** such as the “hoedown” in Appalachian Spring.

A **revival** of folk music in Spain **coincided** with that in Britain in the early 20th century. Composers such as Granados and Albéniz in Spain and Vaughan Williams in England used the folk music of their respective countries in similar nostalgic ways.

7

Choose the statements which are **TRUE** according to the text. [multiple answers are possible]

- A. Along with MacDowell's Indian Suite, American Indian and other folk motifs were always extensively used in North American music of the 19th century.
- B. Listening to Charles Ives' music, one can imagine his childhood.
- C. Aaron Copland managed to create distinctive American music by using some simple countryside motifs.
- D. Folk music came to life again both in Spain and Britain at the same time.

FOLK MELODIES

- **flavour** /'flɛvə(r)/ = *taste*
- **vanish** /'væniʃ/ = *disappear*

Just as languages and dialects differ from each other, so folk melodies have distinctive and often immediately recognisable characteristics.

Different cultures tend to use different kinds of intervals in their melodies, which give them a particular **flavour**. In the case of the Jewish Klezmer music of Central and Eastern Europe, for example, this is a particularly exotic flavour. The use of rhythm in folk music also differs greatly from one culture to another, just as it does in spoken language.

In the late 19th century, musicians, painters, and social historians across Europe were enthusiastic recorders of **vanishing** regional folk traditions.

8

Folk melodies [multiple answers are possible]

- A. are of the same nature in all cultures
- B. have their specific characteristics
- C. use various intervals
- D. have different rhythmic patterns
- E. were not frequently collected by representatives of various social spheres in the late 19th century

NATIONAL SCHOOLS - COMPOSERS - CZECH AND HUNGARIAN SCHOOLS



Match the biographies to the composers:

Antonín Dvořák - Bedřich Smetana - Bohuslav Martinů - Ernst von Dohnányi - Karl Goldmark - Leoš Janáček

1

- **depict** /di'pɪkt/ = describe something in words, or give an impression of something in words or with a picture
- **distinctive** /di'stɪŋktɪv/ = having a quality or characteristic that makes something different and easily noticed
- **compel sb to return** = make sb return
- **embody** /ɪm'bɒdi/ = represent (an idea or quality)
- **breakthrough** /'breɪkθruː/ = sudden development and improvement
- **despite** /dɪ'spaɪt/ **his success** = although he had success
- **coincided** /ˌkɔɪn'saɪd/ **with encroaching** /ɪn'krəʊtʃ/ **deafness** /'defnəs/ = happened at the same time as the growing condition of being unable to hear
- **resign** /rɪ'zaɪn/ = officially tell somebody that you are leaving your job
- **deprived** /dɪ'praɪv/ **him of his hearing** = didn't allow him to hear
- **brought on a suicidal depression** = depression started that made him want to kill himself
- **mental asylum** /ə'saɪləm/ = an institution where mentally ill people live

More than any other composer, he established a distinctively Czech national style which greatly influenced later generations of composers including Dvořák, Janáček, and Martinů. A native of Bohemia, at that time controlled by Austria, this composer wrote several operas with nationalistic themes and a magnificent cycle of symphonic poems **depicting** his homeland, in a **distinctive** Romantic style.

He worked first in Prague and then Gothenburg, with moderate success, as a pianist and composer. By 1861, his nationalist sentiments **compelled him to return** to Prague. Unlike many “nationalist” composers, he made comparatively little use of folk melodies. Rather, he wrote operas and programmatic pieces based **explicitly** on Czech stories and places—his own colourful and dramatic musical voice thus came to **embody** Czech music.

His **breakthrough** came with *The Brandenburgers in Bohemia*, which was premiered at the new Provisional Theater in Prague. He was appointed principal conductor there and established it as a Czech national opera house.

Despite his success, particularly with his next opera, *The Bartered Bride*, he was frequently criticized for being too Wagnerian and not nationalistic enough. The pressure on him **coincided** with **encroaching deafness** as a result of infection with syphilis, and he **resigned** in 1874. He continued to compose, however, producing some of his most nationalistic music in his final years, including *Má Vlast* and the autobiographical *String Quartet From My Life*. This composer had led a difficult life—his first wife and

three of four daughters died, and the syphilitic infection not only **deprived him of his hearing** completely but **brought on a suicidal depression** that eventually drove him to his death in a **mental asylum**.

THE BARTERED BRIDE OPERA

- **grave accusations** /greɪv/ = *serious statements saying that a person is guilty of sth*
- **conceive** /kən'si:v/ **as** = *design as, plan as*
- **emerge** /i'mɜ:dʒ/ = *appear, become known*
- **retained** /rɪ'teɪn/ **the lightness of touch** = *kept, didn't lose the lightness of touch*
- **tuneful** /'tju:nfl/ = *having a pleasant tune or sound*

This composer wrote his best-known opera in reply to **grave accusations** of “Wagnerism” following the performance of his previous opera *The Brandenburgers in Bohemia*. Originally **conceived as** a light opera in two acts, *The Bartered Bride* was considerably revised after its first performance in 1866 and **emerged** as a more weighty three-act opera four years later. He **retained the lightness of touch**, however, resulting in a **tuneful** comic opera in the Bohemian idiom.

2

- **absorb** /əb'zɔ:b/ = *take sth in as a sponge*
- **sophisticated** /sə'fɪstɪkətɪd/ = *clever and complicated*
- **hail** /heɪl/ = *welcome as, consider as*
- **have a profound impact on** = *to influence smb greatly, powerfully*
- **substantial output** = *an impressive number of creative works*
- **fame firmly established** = *when [he] became famous*
- **attacked this new role with gusto** /'gʌstəʊ/ = *started performing the duties with enthusiasm and energy*

Of all the 19th-century nationalists, this composer was perhaps the most successful in **absorbing** elements of national folk music into a **sophisticated** Classical idiom. **Hailed** as a champion of Slavic music, he also spent several years in America, where his ideas about national music **had a profound impact on** a generation of composers. His **substantial output** includes ten operas, nine symphonies and a lot of chamber music.

This composer's **fame firmly established**, in 1891 he was invited to become Director of the National Conservatory of Music in New York. This composer **attacked this new role with gusto** and composed a series of works betraying the more or less explicit influence of American folk music. He returned to Prague in 1895 and lived there until his death.

MUSIC

- **capacity** /kə'pæsəti/ = *ability*
- **distinctive** /dɪ'stɪŋktɪv/ = *having a quality or characteristic that makes something different and easily noticed*

This composer is often compared with Brahms, no doubt in part because the two became good friends and were great admirers of each other's music. He wrote some of his greatest works in the Classical forms of the symphony, piano trio and string quartet, of which Brahms is regarded as a master. Both had an interest in folk music. This composer's musical temperament was rather different from that of Brahms. He never felt a weight of expectation from composing in the shadow of Beethoven. Even so, some of this composer's symphonies, especially the mighty No. 7, rank among the finest in the genre.

Much has been made of this composer's **capacity** for incorporating Bohemian folk music into Classical models, in works such as the *Dumky* Piano Trio, Op. 90. By the standards of the time, he was not progressive in terms of harmony or form. However, his lyrical melodies—Bohemian in style, but rarely, if ever, taken from actual folk music—are wholly **distinctive**.

CELLO CONCERTO, OP. 104

ORCHESTRAL

- **fall out** (*with sb*) = have an argument with somebody so that you are no longer friendly with them
- **elaborate** /ɪˈlæbərət/ = very complicated and detailed; carefully prepared and organised
- **decline** /dɪˈklaɪn/ = refuse politely to accept or to do something
- **rendition** /renˈdɪʃn/ = interpretation
- **rousing** /ˈraʊzɪŋ/ = full of energy and enthusiasm

This concerto has become a central work in the cello's repertoire. This composer wrote it for his friend the cellist Hanus Wihan, but they **fell out** after Wihan changed the solo part and added two **elaborate** cadenzas, which this composer refused to include in the final version. Wihan eventually **declined** the premiere, which was given instead to Leo Stern.

First movement (allegro, 12:00) A lengthy orchestral introduction presents the main themes of the work before the soloist enters. Various development follows, before a radiant, full-orchestra **rendition** of the lyrical second theme and a triumphant, **rousing** close in B major.

Second movement (adagio ma non troppo, 10:30) The woodwind presents the expressive main theme before being joined by the soloist. A central section follows, quoting from a song this composer wrote in 1887. The main theme finally returns, this time led by the French horns.

Third movement (allegro moderato, 10:30) The rondo-form finale begins as a cheerful march, with plenty of opportunities for display from the soloist, before slowing to recall themes from earlier in the work.

3

- **to found** = to organise, start, establish
- **make one's living as** = earn money by working as
- **dabble in** = take part in a sport, an activity, etc. but not very seriously
- **give rise to** = cause, start
- **disjointed** /dɪsˈdʒɔɪntɪd/ = not well-connected
- **repetitive** /rɪˈpetətɪv/ = monotonous, repeating itself
- **mature** /məˈtʃʊə(r)/ = not very young but experienced
- **infatuated** /ɪnˈfætʃueɪtɪd/ with smb = having a very strong feeling of love or attraction for somebody/something

This composer is among the most significant opera composers of the 20th century. A late developer in composition, he was nearly 50 before he completed his first successful opera, *Jenufa*, and all of his best-known works date from after this time. Aspects of his native folk music were a fully integrated part of his compositional voice.

After studying in Prague, he moved to Brno, where he **founded** an organ school and **made his living as** a teacher. While **dabbling in** composition in a broadly late-Romantic idiom, he studied Moravian folk song and began to develop the idea that melodic lines should reflect the rhythms and pitch of Czech speech. This concept **gave rise to** the modal harmonies and seemingly **disjointed**, **repetitive** phrases of his **mature** style. In 1917, he became **infatuated** with Kamila Stösslová. She inspired many of his late works, notably the opera *Káta Kabanová*.

MILESTONES

- **acclaim** = fame, acceptance

1887 Writes first opera, *Sárka*, but rights to libretto are refused

1894 Begins work on *Jenufa*, opera; *Jenufa* performed for the first time

1916 Revised version of *Jenufa* premiered in Prague to great **acclaim**

1921 Opera *Káta Kabanová* receives premiere

1923 Completes opera *The Cunning Little Vixen*

1926 Composes *Sinfonietta* and *Glagolitic Mass*

4

- **expel** /ɪk'spel/ = *officially make somebody leave a school or an organisation*
- **blacklist** = *put sb on a "bad" list*
- **flee** (**fled, fled**) = *run away from sth bad*
- **output** = *creative work*

This composer was such a good violinist that his home town funded his studies at Prague Conservatory. **Expelled** for laziness, he moved to Paris, where he became recognised as a composer. **Blacklisted** by the Nazis for pro-Czech activities, he **fled** to the US, but later returned to Europe. His large **output** shows influences from Renaissance to jazz, using springy rhythms and themes generated from small fragments.

MILESTONES

1934 Writes Piano Concerto No. 2
 1938 Composes String Quartet No. 5
 1941 Flees to US as refugee
 1953 Composes Symphony No. 6
 1957 Moves to Switzerland
 1958 Writes *The Greek Passion*, opera

5

- **establish oneself as** = *get the reputation of*
- **acclaim** /ə'kleɪm/ = *praise and approval for somebody/something, especially an artistic achievement*

Largely self-taught, Goldmark **established himself as** a composer during his 30s, while conducting, teaching and writing reviews in Vienna. His eclectic musical style incorporated elements of Hungarian folk and Jewish culture (his father was a cantor). His exotic opera *Die Königin von Saba* (*The Queen of Sheba*) was a triumph in Vienna and later staged worldwide. His later works were more modest successes, but he became a noted musical figure in Budapest and Vienna and a good friend of Brahms.

MILESTONES

1858 Organises concert of own works
 1860 Composes String Quartet, Op. 8
 1876 New orchestral work Rustic Wedding, Op. 26, receives great popular **acclaim**

6

- **vibrant** /'vaɪbrənt/ = *full of life and energy, exciting*

This composer was the most important Hungarian musical figure of the 20th century. By his mid-20s, he was the greatest composer-pianist after Liszt. After ten years teaching in Berlin, he returned home and reformed Hungary's musical life through teaching, conducting, radio and concerts. His lyrical, **vibrant** works often show humor (his *Variations on a Nursery Rhyme* are often played), and his chamber music is particularly successful.

MILESTONES

1920 Performs all of Beethoven's piano works
 1928 Head of piano and composition at Hungarian Academy in Budapest
 1930s Struggles against Nazi influences
 1944 Composes Symphony No. 2
 1949 Settles in US as composer-pianist at Florida State University

NATIONAL SCHOOLS - COMPOSERS - NORWEGIAN, DANISH AND FINNISH



Match the biographies to the composers:

Carl Nielsen - Christian August Sinding - Edvard Grieg - Jean Sibelius

1

- **undoubtedly** /ʌn' daʊtɪdli/ = without any question or doubt
- **pervade** /pə'veɪd/ = go through the whole of sth, spread all through sth
- **deride** /dɪ'reɪd/ = treat somebody/something as silly and not seriously or not important at all
- **nonetheless** also none the less /ˌnʌnðə'les/ = however, even so

This composer is **undoubtedly** Norway's greatest composer and is responsible, together with Sibelius and Nielsen, for putting Scandinavia on the musical map. His exploration of Norway's folk music and collaborations with Norwegian writers, helped him develop a style that was unmistakably nationalist in spirit.

He wrote many songs, piano pieces and chamber works. After studying in Leipzig, he moved to Copenhagen in 1863 to develop his career as a pianist. It was there that he met the young Norwegian composer Rikard Nordraak, who emphasised to him the need for a distinctive Norwegian music. On his return to Norway, this composer began studying traditional folk music, and elements of this gradually **pervaded** his own romantic musical language. Sometimes **derided** as a miniaturist, it is **nonetheless** true—with the notable exception of the majestic *Piano Concerto*—that his best work is found in his lyrical songs or his exquisitely crafted instrumental pieces.

MILESTONES

- **award** /ə'wɔ:d/ = give sb a prize or sth like that

1865 Composes *Violin Sonata, No. 1, Op. 8*

1867 Marries Nina Hangerup, his first cousin

1868 Writes *Piano Concerto in A minor*

1874 **Awarded** a national artists' grant; moves back to Bergen

1880 Becomes conductor of the Harmonien Orchestra in Bergen

1884 *Holberg Suite, Op. 40* (piano version)

1895 Composes *Haugtussa, Op. 67*

KEY WORKS

PIANO CONCERTO, OP. 16

ORCHESTRAL

- **descend** /dɪ'send/ = move downwards, go down from a higher to a lower level
- **remainder** /rɪ'meɪndə(r)/ = the rest of sth
- **deceptive** /dɪ'septɪv/ = making you believe something that is not true
- **disguise** /dɪs'gɑ:z/ = sth that "hides" or changes sth, that's why people can't recognise sth at once
- **sophisticated command of harmony** = perfect, very smart and clever understanding of harmony
- **distinctively** /dɪ'stɪŋktɪvli/ = characteristically

As a student in Leipzig, he heard Schumann's *Piano Concerto*, and his own concerto owes a clear debt to that work. Premiered to great success in Copenhagen, the concerto is now among the most popular in the repertoire.

First movement (allegro molto moderato, 12:00) The opening bars of the Piano Concerto must be one of the most instantly recognisable in all Classical music—above a roll of timpani, the piano enters with a dramatic

sequence of **descending** octaves. The **remainder** of the movement is a compressed sonata form, with a passionate cadenza appearing before the close.

Second movement (adagio, 6:00) This lyrical movement is **deceptive** in its simplicity, **disguising** a **sophisticated command of harmony**.

Third movement (allegro moderato molto e marcato, 9:00) Full of virtuosic writing for the soloist, the finale is its most **distinctively** Norwegian movement, with references to folk dances and imitations of the *hardanger* (a Norwegian instrument).

PEER GYNT SUITES NO. 1, OP. 46, AND NO. 2, OP. 55

ORCHESTRAL

- **rogue** /rəʊg/ = a person who behaves badly, but despite this is quite attractive, a man who is not honest or moral
- **loosely** /'lu:slɪ/ = in a way that is not exact, tight
- **drawn** (draw-drew-drawn) **from** = taken from
- **incidental** /,ɪn'sɪ'dentl/ **music** = music that creates a particular atmosphere

Peer Gynt tells the story of a young **rogue** who travels the world in search of fortune and fantastical adventures.

Based **loosely** on Norwegian fairy tales, Peer Gynt was originally written as an extended prose-poem; however, its popularity led Ibsen to produce a stage version in 1876.

This composer's two Peer Gynt suites were **drawn from** 23 short pieces he composed as **incidental music** for the play's first production. For this composer, a master of the miniature, incidental theater music was an ideal form—the perfect medium for his memorable short character pieces.

2

- **highly charged** = extremely tense, full of tension
- **despite** /dɪ'spaɪt/ **sth** = even if you consider sth
- **upbringing** /'ʌpbri:ŋɪŋ/ = how parents teach a child to behave or raise him
- **shield** /ʃi:ld/ = protect
- **mainstream** /'memstri:m/ = the ideas and opinions that most people accept
- **whilst** /waɪlst/ = while, though
- **explicitly** /ɪk'splɪsɪtli/ = clearly or directly, so that you can easily understand the meaning
- **drown out the orchestra** = to sound louder than the orchestra and make it not heard at all

This composer was one of the most important symphonic composers of the 20th century, and certainly the most famous Danish composer in history. He developed a highly individual compositional voice, at times romantic and passionate, at others aggressive and almost atonal, but always **highly charged**.

In addition to six symphonies, he wrote three concertos, two operas, quartets and a popular wind quintet.

Despite a rural **upbringing** as one of 14 children, he learned piano, violin and trumpet. After studying at the Copenhagen Conservatory, he became a violinist in the Danish Royal Theater Orchestra in 1886. Somewhat **shielded** from the European **mainstream**, and receiving little formal compositional training, his music developed along a highly individual path. His harmony, **whilst** essentially tonal, remains unique; he often created tension by using keys in opposing blocks, the work finishing in the “winning” key.

The idea of struggle was central to his music, often **explicitly** so, as in his Symphony No. 5, where the drummer is instructed to improvise, as if to **drown out the orchestra**.

MILESTONES

- **inextinguishable** /,ɪnɪk'stɪŋgwɪʃəbəl/ = sth that one can't put out (like a fire) or put an end to

1894 Writes *Symphony No. 1*

1901 *Saul and David*, an opera, performed

1902 Composes *Symphony No. 2*, “*The Four Temperaments*”

1908 Conductor of the Royal Theater Orchestra

1911 *Symphony No. 3*, “*Sinfonia espansiva*”

1916 Appointed professor at the Royal Danish Conservatory; writes *Symphony No. 4*, “*The Inextinguishable*”

1922 Composes *Symphony No. 5*

1925 Writes *Symphony No. 6*, “*Semplice*”

1928 The *Clarinet Concerto* premiered

KEY WORKS

SYMPHONY NO. 4, “THE INEXTINGUISHABLE”

ORCHESTRAL

- **pit** = test somebody or their strength, intelligence, etc. in a struggle or contest against somebody/something else; here: contrast
- **insistent** /ɪnˈsɪstənt/ = continuing without stopping
- **oddly** = strangely
- **unsettled** = not calm or relaxed; that may change
- **brooding** /ˈbruːdɪŋ/ = sad and mysterious, full of thoughts about sth
- **sparse** /spaːs/ = present in small amounts or numbers
- **finale** /fiˈnaːli/ = the last part of a show or a piece of music

This composer recognised his Symphony No. 4 as the beginning of a new, “organic” phase in his composing. The *first movement* **pits** an **insistent** triplet theme, introduced in counterpoint between the winds and the strings, against a radiant second subject in thirds.

The *second movement* is a pastoral, led by the woodwind in a manner that is at once almost naively folklike and yet **oddly unsettled**.

The slow *third movement* begins with a **brooding** theme on unison violins, punctuated by timpani beats and joined in a **sparse** counterpoint by the violas and cellos. A solo violin introduces a warmer theme before the stormy climax.

The *finale* is a dramatic duel between two timpanists.

SAGA-DRØM

ORCHESTRAL

- **delightful** /dɪˈlaɪtfl/ = charming, very pleasant
- **pursue** /pəˈsjuː/ = to follow
- **overlapping** /ˌəʊvəˈlæp/ = when part of one thing covers part of the other
- **brought** (bring - brought - brought) **to a halt** /hɔːlt/ = when sth is stopped
- **muted** /ˈmjuːtɪd/ = quiet; not as loud as usual
- **bring the work to a gentle conclusion** = finish sth gently

This **delightful** work—based on Njál’s Saga—describes the passage in which Gunnar Hlidarende dreams of being **pursued** by wolves. The low strings open the work with a dreamy melody over a pedal bass. After a chorale on the brass, accompanied by ostinato figures on the strings, a slightly faster section is led by the woodwind. Technically the most remarkable, the central section is a sequence of **overlapping** cadenzas for six instruments that enter one at a time and are left to play at their own tempo before being **brought to a halt** by the entry of the strings. A final passage of **muted** trumpet fanfares **brings the work to a gentle conclusion**.

3

- **He proved to be an adept** /əˈdeɪt/ **and prolific** /prəˈlɪfɪk/ **composer** = people discovered (found out) that he was a skilful composer who had created very many works
- **decline in popularity** = become less popular

Although now a rather distant second to Grieg, this composer was very much the “other” Norwegian Romantic composer in his lifetime. He went to Leipzig to study violin, but quickly **proved to be an adept** and **prolific** composer, writing rich, strong music clearly influenced by Wagner and Liszt.

He stayed in Germany for many years, financed by the Norwegian government, and was also professor of composition at the University of Rochester, New York, for two years. Perhaps because of the Romantic density and heaviness of his music, his work **declined in popularity** after his death; however, the well-known piano piece *The Rustle of Spring* is often heard in recitals and found on CD.

He wrote many lyrical songs, principally of Norwegian texts, and was honored by the government in 1921 for his contribution to national music.

MILESTONES

- 1874 Studies at Leipzig Conservatory
- 1884 Composes *Piano Quintet, Op. 5*
- 1889 *Piano Concerto, Op. 6*, published
- 1890 Writes *Symphony No. 1, Op. 21*
- 1896 *The Rustle of Spring, Op. 36, No. 6*

1898 Writes *Violin Concerto No. 1, Op. 45*
 1912 Composes *The Holy Mountain*, an opera

4

- **alongside** = together with
- **fervently** /'fɜ:vəntli/ = passionately
- **distinctive** /di'stɪŋktɪv/ = characteristic, having special features
- **stark** = very different from something in a way that is easy to see
- **abandon** = leave
- **in favour of sth** = for sth
- **instantaneously** /,ɪnstən'teɪniəsli/ = at once
- **vast** = large(-scale)
- **bald** /bɔ:ld/ = without any extra explanation or detail to help you understand or accept what sb says
- **take to sth/sb** = start to like sth/sb
- **it was not until ... that ...** = only then ...
- **austere** /'ɔ:stɪə(r)/ = simple and plain; without any decorations; strict and serious
- **yet** = but, however

This composer ranks **alongside** Mahler and Carl Nielsen as one of the most important symphonists of the 20th century. His earlier, often **fervently** nationalist works were in a late-Romantic idiom, but in later years, he developed a highly original musical language characterised by slow-moving harmony and **distinctive**, sometimes **stark** orchestration.

Born into a Swedish-speaking family, he went to Helsinki to study law, but soon **abandoned** this **in favor of** full-time music study at the Helsinki Music Institute (now the Sibelius Academy). After two years in Berlin and Vienna, the composer returned to Finland in 1892, taking a position at the Institute.

Success came almost **instantaneously** with the **vast** symphonic poem *Kullervo*. Based on a character from Finnish mythology, it was a **bald** statement of nationalism at a time when Finland was itself a Grand Duchy under Russia's control. The Finnish cultural establishment **took to** this composer immediately.

However, **it was not until** his *Symphony No. 1* (1899) **that** he began to achieve international recognition.

An **austere**, unsmiling, **yet** good-natured and humorous man, he found inspiration in the nature and landscape of his native Finland.

Much of his music refers to stories from Finnish mythology collected in the *Kalevala*, such as the story of Lemminkäinen's mother in his *Lemminkäinen Suite*.

In 1904, unable to concentrate on composition in Helsinki, he built a house in the country and lived there for the rest of his life.

MILESTONES

1899 Composes *Symphony No. 1, Op. 39*
 1902 *Symphony No. 2, Op. 43*, composed
 1907 Composes *Symphony No. 3, Op. 52*
 1909 Composes *String Quartet Op. 56, "Voces intimae"*
 1923 Composes *Symphony No. 6, Op. 104*
 1924 *Symphony No. 7, Op. 105*, composed

KEY WORKS

FINLANDIA, OP. 26

TONE POEM

- **swell** = a slow steady increase in the volume of something, like a sea wave
- **rumbling** /'rʌmblɪŋ/ = making a long deep sound or series of sounds
- **conjure** /'kɒndʒə(r)/ **images of** = make images appear in your mind
- **usher** /'ʌʃə(r)/ **in** = introduce, lead sth in
- **derived** /dɪ'rɪəvd/ **from** = come or develop from something
- **rousing** /'raʊzɪŋ/ = full of energy and enthusiasm, making you feel enthusiastic about sth

Finlandia opens with dramatic **swells** of brass and **rumbling** timpani, immediately **conjuring images of** the wild Finnish landscape. This music is developed by the strings and the woodwind, before trumpet fanfares **usher in** a livelier section **derived from** the opening theme. This leads to the famous "*Finlandia Hymn*" sung first by the woodwind and then the strings, before the faster music returns to bring the work to a **rousing** conclusion.

SYMPHONY NO. 5, OP. 82

ORCHESTRAL

- **accessible** /ək'sesəbl/ = *sth that you can reach easily*
- **stark** = *very different from something in a way that is easy to see*
- **brooding** /'bru:diŋ/ = *sad and mysterious, full of thoughts about sth*
- **scored** = *with the score written for a certain instrument*
- **subsequently** /'sʌbsɪkwəntli/ = *after sth*
- **likened** /'li:kən/ *to sth* = *compared to sth*

This piece remains probably his most popular and **accessible** symphony, a good-natured work that stands in total contrast to the **stark, brooding** *Symphony No. 4*.

The first movement (tempo molto moderato—largamente—allegro moderato, 13:00) An opening section **scored** for the wind, horns and drum presents the main theme, which is **subsequently** developed before a toccata-like section brings the movement to a grandiose close.

The second movement (andante mosso, quasi allegretto, 8:00) The Andante is a set of variations on a simple theme presented after a short introduction.

The third movement (allegro molto, 9:00) The finale is one of the most exciting movements in this composer's **oeuvre**. Its second main theme, played by the horn, was **likened** by a critic **to** Thor swinging his hammer.

NATIONAL SCHOOLS - COMPOSERS - GERMAN AND AUSTRIAN NATIONAL SCHOOLS



Match the biographies to the composers:

Alexander Zemlinsky - Carl Orff - Franz Schmidt - Fritz Kreisler - Hugo Wolf - Max Bruch - Max Reger - Sigfrid Karg-Elert

1

- **tuneful** /'tju:nfl/ = *having a pleasant tune or sound*
- **accessible** /ək'sesəbl/ = *sth that one can reach, see, use, enter*
- **vehemently** /'vi:əməntli/ **opposed** *sth* = *be strongly against sth*
- **contemporary** /kən'tempərəri/ = *a person who lives or lived at the same time as somebody else, especially somebody who is about the same age*
- **prodigy** /'prɒdɪdʒi/ = *a young person whose intelligence or skill is unusually good for their age*
- **straightforwardly** /,streɪt'fɔ:wədli/ = *in a way that is easy to do or to understand*
- **essentially backward-looking** = *not progressive in its nature*
- **make up for** *sth* = *compensate for sth*
- **lack in depth** = *not to have enough depth*

This composer was an important figure in 19th-century German musical life, both as a composer and a conductor. He is chiefly remembered for his melodic *Violin Concerto No. 1*, although he also composed a lot of choral music and several operas. Conservative by nature, the composer believed music should be **tuneful** and **accessible**, and **vehemently opposed** the innovations of **contemporaries** such as Richard Strauss and Max Reger.

This composer was born in Cologne and received his first music lessons from his mother. A musical **prodigy**, his *Symphony No. 1* was premiered when he was just 14.

His **straightforwardly** Romantic idiom was **essentially backward-looking**, especially when compared with that of his later contemporaries. However, this composer had an undoubted gift for melody, and his best works, including his *Symphony No. 3* and his famous *Violin Concerto No. 1*, **make up for** in beauty what they might seem to **lack in depth**.

MILESTONES

- **enduring** /ɪn'dʒʊərɪŋ/ = *lasting for a long time*

1863 Produces *Die Loreley*, the second and most **enduring** of his three operas

1866 Writes *Violin Concerto No. 1*

1867 Appointed director of court orchestra at Schwartzburg-Sonderhausen

1880 Appointed conductor of the Liverpool Philharmonic Orchestra

1881 Composes *Kol Nidrei*, orchestral work; marries the singer Clara Tucek

1883 Conductor of the Breslau Orchesterverein; extensive US tour

1893 Honorary doctorate from Cambridge University

1898 Begins two years as conductor of Scottish Orchestra

KEY WORKS

- **implications** /,ɪmplɪ'keɪʃn/ = *a possible effect or result of an action or a decision*
- **not lost on** = *not to be not understood or noticed by somebody*
- **muse** /mju:z/ = *think carefully about something for a time*

His concerto, in G minor, is this composer's best-known work and one of the most popular violin concertos in the repertoire. The first movement is an extended dialogue between soloist and orchestra which flows without pause into the second, an idea the composer adapted from Mendelssohn. The famous adagio shows this composer's lyrical gift at its finest and has passages of quite exceptional beauty. The **implications** of the concerto's massive popularity were **not lost on** this composer, who was known to **muse**, that he would probably be remembered for this work alone.

KOL NIDREI

ORCHESTRAL

- **evocation** /,i:vəʊ'keɪʃn/ = *bringing a feeling, a memory or an image into your mind*
- **anguished** /'æŋgwɪʃt/ = *showing severe physical or mental pain, difficulty or unhappiness*

Written for solo cello and orchestra, this piece was written in Liverpool and premiered there by the cellist Robert Hausmann. Based on a Jewish prayer, the composer's setting is remarkable for the cello's **evocation** of an **anguished** human baritone voice.

2

- **prolific** /prə'lɪfɪk/ = *producing many works*
- **wide-ranging** /,waɪd 'reɪndʒɪŋ/ = *important, dealing with a large number of different subjects or areas*
- **failed to capture** /'kæptʃə(r)/ **audiences' imagination** = *couldn't impress the listeners*
- **allied** /'ælaɪd/ *with* = *together with, connected with*
- **wayward** /'weɪwəd/ = *difficult to control*
- **nonetheless** = *nevertheless*
- **arouse** /ə'raʊz/ = *make somebody have, excite a particular feeling or attitude*
- **venerate** /'venərəɪt/ = *have and show a lot of respect for somebody/something, especially somebody/something that is considered to be holy or very important*
- **density** /'densəti/ = *thickness*
- **incessant** /ɪn'sesnt/ = *never stopping*
- **impenetrable** /ɪm'penetrəbl/ = *sth that you can't enter or can't understand*

Despite being a **prolific** and **wide-ranging** composer, his music has **failed to capture audiences' imagination**. At its best, it has the authority of Brahms, **allied with** more progressive harmony; at its worst, it can seem **dense**, dry and harmonically **wayward**. Much admired by his professional colleagues, the composer was **nonetheless** a difficult character who made many enemies and **aroused** strong opinions.

He led an unremarkable life. After studying with the great musicologist Reimann, the composer gained a post at the Leipzig Conservatory, where he remained until his death. He was famously hard-living and hard-drinking.

The composer's music can arguably be seen as the missing link between Brahms and Schoenberg because, like them, he **venerated** Bachian counterpoint. Often, however, the **density** of his contrapuntal writing and **incessant** shifts of harmony make his music hard to follow. His orchestral music can often feel almost **impenetrable**, but his large volume of chamber works is perhaps his most significant contribution to the concert repertoire.

MILESTONES

- **appointed** = *chosen for a job or position of responsibility*

1886 Becomes church organist in Weiden

1890 Begins music studies with Heinrich Reimann in Munich and Wiesbaden

1899 Has mental and physical breakdown

1905 **Appointed** professor of composition at Munich Academy

1907 Appointed professor of composition at Leipzig; composes *Variations and Fugue on a Theme by J.A. Hiller*

1909 Has successful concert tour of the UK

1911 Becomes conductor of ducal orchestra at Meiningen

1913 Composes *Introduction, Passacaglia and Fugue in E minor*

1915 Composes *Clarinet Quintet*

KEY WORKS

INTRODUCTION, PASSACAGLIA AND FUGUE IN E MINOR

ORGAN

- **output** = *creative work*
- **secure** /sɪ'kjʊə(r)/ = "safe", permanent, not moved, continuing
- **regarded as** = *considered*
- **indulge** /m'dʌldʒ/ **his passion** = *follow his passion*
- **commission** = *officially ask to write, order*

Of all his **output**, the works he composed for organ, most of which were written before he was 25, have established the most **secure** position in the repertoire. Indeed, in some quarters he is **regarded as** the most significant organ composer since Bach. The organ was the perfect medium for this composer to **indulge his passion** for counterpoint, as is well-illustrated in this monumental work, **commissioned** by the city of Breslau.

VARIATIONS AND FUGUE ON A THEME BY J. A. HILLER

ORCHESTRAL

- **approachable** /ə'prəʊtʃəbl/ = *friendly and easy to talk to; easy to understand*
- **akin** /ə'kɪn/ **to sth** = *like, similar to sth*
- **austere** /ɒ'striə(r)/ = *simple and plain; without any decorations, strict*
- **nonetheless** /,nʌnðə'les/ = *however*
- **burst with** = *be full of*
- **elaborate** /ɪ'læbərət/ **scoring** = *very complicated and detailed; carefully prepared and organised scores*

Among the more **approachable** of his orchestral works, this set of 11 variations and a fugue is based on a theme from Johann Adam Hiller's stage work *Der Aerndtkranz*. Somewhat **akin to** a longer, more **austere** version of Brahms's *Academic Festival Overture*, the work **nonetheless bursts with** invention and **elaborate scoring**.

3

- **illegitimate** /,ɪlə'dʒɪtəmət/ = *born to parents who are not married to each other; not allowed by a particular set of rules or by law*

This composer's life was unusual: he married the daughter of the woman who had borne him an **illegitimate** son. His musical life was also unusual: despite being a talented pianist, he specialised in composing for the then popular art-harmonium, developed in France in the late 19th century. From 1924, he gave weekly radio harmonium recitals from his house in Leipzig. He also composed many works for organ, which were influenced by Impressionism and historical polyphonic styles. Popularity in England (a festival of his organ music was held in London) then made him unpopular in Germany.

Short of money, he toured the US, but disastrously. An excellent organist, he also composed extensively for the harmonium.

Among his best-known works are 33 stylistic studies inspired by the styles of composers as diverse as Palestrina and Schoenberg.

MILESTONES

- 1906 Composes *Konzertstücke*, harmonium
- 1910 Completes 66 *Chorale Improvisations for organ*
- 1912 Composes *Sonata No. 2*, harmonium
- 1918 Destroys 20 works in an artistic crisis
- 1919 Becomes professor at Leipzig
- 1930 Karg-Elert Festival held in London

4

- **large-scale** = *important, serious, consisting of many parts*
- **attitude** /'ætɪtʃu:d/ = *the way that you think and feel about somebody/something*
- **hands-on approach** = *practical approach*
- **emphasis** /'emfəsəɪz/ = *give special importance to something*
- **strive** /straɪv/ = *try very hard to achieve something*
- **appeal to sb** = *sb likes sth*
- **visceral** /'vɪsərəl/ = *resulting from strong feelings rather than careful thought*

Despite composing countless **large-scale** stage works, this composer's fame rests almost entirely on just one, the hugely successful *Carmina Burana*. But perhaps his most lasting legacy lies in his innovative **attitude** to music education. Realising the fundamental relationship between music and movement, he stressed the value of playful participation, particularly through the use of voice and percussion.

He was born, raised, and educated in Munich, where in 1924 he cofounded a school for gymnastics, music and dance. His **hands-on approach emphasised** direct experience and active participation, particularly through the use of voices and simple percussion instruments. His own music reflects Stravinsky's influence and a passion for Classical texts. **Striving** for a musical language that would **appeal to** the listener's primitive impulses, this composer's sound-world is filled with pulsing rhythms, percussion and direct vocal expression, achieving a powerfully **visceral** and sensual appeal.

MILESTONES

- 1912 Attends Munich Academy of Music
- 1914 Leaves the Academy to join the army
- 1930 Writes *Music for Children*, Vol. 1
- 1937 *Carmina Burana*, a cantata, premiered
- 1943 *Antigone*, an opera, performed
- 1950 Appointed Professor of composition at Munich High School for Music
- 1961 Founds Orff Institute, in Salzburg, providing courses for music teachers

KEY WORKS

CARMINA BURANA

CHORAL

- **subject matter** = *topic, "theme"*
- **imply** /ɪm'plaɪ/ = *suggest that something is true*

Conceived for the stage, but more often performed as a concert oratorio, *Carmina Burana* is a setting of old German texts found at Benediktbeuern Monastery. However, its **subject matter** is rather less than holy, as the work's subtitle, *Cantiones profanae*, **implies**. For instance, *Bibunt Omnes*, which closes the central section, is a drinking song.

MUSIC FOR CHILDREN

ENSEMBLE

- **output** = *creative work*
- **flair** /flɛə(r)/ **for sth** = *a natural ability to do something well*

While not strictly part of his serious **output**, this composer's *Das Schulwerk*, *Musik für Kinder* (Schoolwork, Music for Children) ranks with *Carmina Burana* as his most significant and lasting contribution. Written for very young children to play with simple percussion instruments, his musical "schoolwork" shows his **flair for** and theory of teaching music.

5

- **champion of sth** = *a person supporting sth*
- **flee** /fli:/ = *leave a person or place very quickly, especially because you are afraid of possible danger*
- **eclipsed by sb** = *sb is much better and more important*
- **rejection** /rɪ'dʒekʃn/ = *refusing to accept or consider something*
- **in favour of** = *for sth/sb, in support of sth/sb, supporting sth/sb*
- **hackwork** = *banal and usual work produced to order*
- **suffered a series of strokes** = *had an attack (sudden serious illness) as a result of which a person may lose the ability to move or speak clearly*

This composer was known chiefly as an excellent conductor and as a **champion** of Czech music. He held various posts in Vienna, Prague and Berlin before **fleeing** from the Nazis to New York. As a composer, his relatively traditional music was more successful in his early career than later on, when it was **eclipsed by** his pupils' modernism—he taught Berg, Schoenberg (his brother-in-law) and Webern. The intense, emotional quality of much of his music (such as in *Die Seejungfrau*) reflects his **rejection** by Alma Schindler, another of his pupils, **in favor of** Mahler. In his last years, Zemlinsky had to turn to composing **hackwork** to make ends meet. He **suffered a series of strokes** and died almost forgotten.

MILESTONES

1896 Opera *Sarema* wins major prize
 1903 *Die Seejungfrau*, symphonic fantasy
 1921 *Der Zwerg*, an opera, performed
 1923 Composes his *Lyric Symphony*
 1924 Conducts premiere of Schoenberg's *Erwartung*
 1938 Flees to New York

6

- **committed** /kə'mɪtɪd/ **disciple** /dɪ'saɪpl/ = *sb's pupil who is willing to work hard and give your time and energy to something*
- **affected** /ə'fektɪd/ **by** = *influenced by something*
- **briefly** = *for a short time*
- **scrape together a miserable** /'mɪzrəbl/ **existence** = *be very poor*
- **secure** /sɪ'kjʊə(r)/ **a job** = *get a job*
- **caustic** /'kɔːstɪk/ = *critical in a bitter or sarcastic way*
- **ardently** /'ɑːdntli/ **pro-Wagnerian stance** = *passionately pro-Wagnerian thoughts, ideas, attitude*
- **implacable** /ɪm'plækəbl/ = *(of strong negative opinions or feelings) that cannot be changed*
- **resolve to do sth** = *firmly decide to do sth*
- **overcome by the mental illness** = *feeling powerless because of the mental illness*
- **dog sb** = *to follow sb, not to leave sb alone*
- **asylum** /ə'saɪləm/ = *a hospital for mentally ill people*
- **significance** /sɪg'nɪfɪkəns/ **rests on** = *importance lies in*
- **affinity** /ə'fɪnəti/ = *a close relationship between two people or things*

One of the greatest masters of *Lieder*, this composer created some 300 songs, developing and extending the tradition of Schubert and Schumann. A **committed disciple** of Wagner, his use of *Leitmotiv*—and his complete integration of music and text—transformed the Lied into a truly dramatic form. His music was very much **affected by** the depressive episodes from which he suffered throughout his life.

After **briefly** attending the Vienna Conservatory, he **scraped together a miserable existence** until he **secured a job** as music critic for the *Wiener Salonblatt* in 1884. Here he made a name for himself

with **caustic** writing, an **ardently pro-Wagnerian stance** and an **implacable** antipathy toward Brahms. From 1887 he **resolved** to compose full-time, and in the following nine years produced all of his most significant works.

Eventually **overcome by the mental illness** that had **dogged** his adult life, he died in an **asylum** aged just 42. His musical **significance rests on** his songs, which are characterised by an unusual **affinity** with the poetic text, and an intensity of emotional expression reminding of large-scale dramatic forms, such as opera or symphony.

KEY WORKS

GOETHE LIEDER

LIEDER

- **align** /ə'laɪn/ **oneself with** = *agreed with and follow sth*
- **typify** /'tɪpɪfaɪ/ **his mature** /mə'tʃʊə(r)/ **style** = *be a typical example or feature of his style showing age and experience*
- **prominence** /'prɒmɪnəns/ = *great importance*
- **acknowledge** /ək'nɒlɪdʒ/ = *here: accept sth as*

Schubert made extensive settings of Goethe, and, by choosing to set the same poet, this composer consciously **aligned himself with** the great Lieder tradition. The Goethe songs date from Wolf's most productive period and **typify his mature style**. The texts were given **prominence** and were thus **acknowledged** as the inspiration for his music.

SPANISCHES LIEDERBUCH

LIEDER

- **allow one's musical imagination free reign** /reɪn/ = *let one's musical imagination be free*
- **capture** /'kæptʃə(r)/ **character** = *catch and express character*
- **admire** /əd'maɪə(r)/ = *respect somebody for what they have done or to respect their qualities*
- **evocative** /ɪ'vɒkətɪv/ = *making you think of or remember a strong image or feeling, in a pleasant way*
- **perceive** /pə'si:v/ = *see sth as sth, understand or think of somebody/something in a particular way*

For the Spanish songs, he chose German translations of Spanish texts from the 17th and 18th centuries. He **allowed his musical imagination free reign** to **capture** the Mediterranean **character** of the texts, and the resulting songs are filled with dance rhythms and pseudo-guitar figuration. **Admired** for this colourful, **evocative** and inspiring Spanish collection, he was **perceived**, in certain quarters, to be one of the finest songwriters of his time.

7

- **highly regarded** = *people respected him*
- **large-scale** = *important, serious, consisting of many parts*
- **accomplishment** = *perfection*
- **commemorate** /kə'meməreɪt/ = *remind people of an important event or person from the past with a special action*

A **highly regarded** and much-honoured pianist, cellist, conductor and teacher in Vienna, this composer also found time to compose some impressive, **large-scale** works.

These often show a Hungarian influence (he was from a Hungarian-speaking German family), as well as Classical-Romantic **accomplishment** and, in the fine works for organ, the influence of J. S. Bach. This composer's life was not easy: he battled against poor health all his life, his mentally ill first wife was murdered by the Nazis, and his daughter, **commemorated** in his Symphony No. 4 (his last), died shortly after birth.

It was his symphonies that earned him most fame, although his opera *Notre Dame*, from which he drew an orchestral gypsy-style intermezzo, was also an international success.

MILESTONES

1901 Starts teaching at Vienna Conservatory

1904 Completes *Notre Dame*, an opera

1930 Composes *Variationen über ein Husarenlied* (*Variations on a Hussar Song*), orchestral

1932 Composes *Symphony No. 4*

1937 Completes *Das Buch mit sieben Siegeln* (*The Book with Seven Seals*), an oratorio; composes *Solemn Fugue* for the organ

8

- **effortless flair** /fleə(r)/ **for** sth = a natural ability to do something well without any effort
- **renowned** /ri'naʊnd/ = famous, respected, celebrated, noted
- **insightful** /in'saɪtfl/ = showing a clear understanding of a person or situation
- **prodigy** /'prɒdɪdʒi/ = a young person whose intelligence or skill is unusually good for their age
- **span** = here: last
- **disrupt** /dɪs'rʌpt/ = discontinue
- **spells of fighting** = periods of fighting
- **flee** /fli:/ = leave a person or place very quickly, especially because you are afraid of possible danger
- **evocative** /ɪ'vɒkətɪv/ = making you think of or remember a strong image or feeling, in a pleasant way
- **accomplished** = perfect, well-trained, professional
- **hoaxer** /'həʊksə(r)/ = a person who tricks somebody by making them believe something that is not true, especially something unpleasant
- **admit** = agree, often unwillingly, that something is true; say that you have done something wrong or illegal
- **apparently** /ə'pærəntli/ = used to say that you have heard that something is true, although you are not completely sure about it
- **amused** /ə'mju:zd/ = entertained, thinking it's funny
- **dazzling** /'dæzliŋ/ = bright, brilliant, impressive
- **forgery** /'fɔ:dʒəri/ = the crime of copying money, documents, etc. in order to cheat people
- **appeal to sb** = sb likes sth
- **firmly attributed** /ə'trɪbjʊ:t/ **to** (him) = people firmly believe that he was the author

A virtuoso violinist of the legendary sweet tone, expressiveness and natural ability, **effortless flair**, this composer was widely **renowned** for his rich, **insightful** performances. He was a child **prodigy** who won the Paris Conservatoire's Gold Medal at 12. His virtuoso career—which **spanned** nearly 50 years—was **disrupted** by **spells of fighting** in World War I, **fleeing** the Nazis and a traffic accident in 1941. Best-known for his **evocative**, rich-toned performances of the Brahms and Beethoven violin concertos, he also gave the first recital of Elgar's Violin Concerto. An **accomplished** composer, too, he produced an operetta, a string quartet and a variety of solos. More surprisingly, he also proved to be an imaginative **hoaxer**, **admitting** in 1935 that many of the 18th-century violin solos that he had “discovered,” **apparently** by names such as Gaetano Pugnani or François Francoeur, had in fact been written by him.

Not all critics were **amused**. But his **dazzling**, attractive **forgeries** continue to **appeal to** violinists and audiences, and they are frequently performed, although now are **firmly attributed to** him.

MILESTONES

- **admit to hoaxes** = agree that (he) cheated smb

1882 Enters Musikverein Konservatorium

1889 Tours the US before medical studies

1899 Starts his virtuoso career in Berlin

1910 Performs Elgar's Violin Concerto

1914 Fights for Austria in World War I

1919 Writes *Apple Blossoms*, an operetta

1935 **Admits to** compositional **hoaxes**

1943 Becomes a US citizen

NATIONAL SCHOOLS - COMPOSERS – ENGLISH



Ma

Match the biographies to the composers:

Arnold Bax- Frederick Delius - Sir Edward Elgar - John Ireland - Ralph Vaughan Williams

1

- **bluff** /blʌf/ = very direct and cheerful, with good intentions, although not always very polite
- **encompass** /ɪn'kʌmpəs/ = include a large number or range of things
- **outwardly** /'aʊtwədli/ = on the surface; in appearance
- **initial** /ɪ'nɪʃl/ = happening at the beginning; first
- **gain** /geɪn/ **national** /'næʃnəl/ **recognition** /,rekəg'nɪʃn/ = become known and accepted at the national level
- **masterly** /'mɑ:stəli/ = showing great skill or understanding
- **confirm** /kən'fɜ:m/ = state or show that something is definitely true or correct

For many, this composer will always be associated with the imperial optimism of the late Victorian and Edwardian ages, yet his works are more complex than their **bluff** exterior often suggests. His music **encompasses** not only the **outwardly** confident tone of his grand public works, but also the intimate, spiritual outpourings of a deeply sensitive musician. He wrote relatively little after the death of his wife in 1920.

Despite **initial** difficulties in **gaining national recognition** as a composer, this composer soon built up a solid reputation during the 1890s based on a series of choral works for festival performance. It was his *Enigma Variations*, however, that truly cemented his national reputation as a composer. Following this success, his other works were hugely **anticipated**: the **masterly** oratorio *The Dream of Gerontius*, the two symphonies, and the concertos for violin and cello, all of which **confirmed** his place at the forefront of British music.

- **cast himself as** = describe or present somebody/yourself in a particular way
- **due** /dju:/ **to** = because of
- **faith** /feɪθ/ = trust in somebody's ability or knowledge
- **absorb** /əb'zɔ:b/ = take in a liquid, gas
- **pervasive** /pə'veɪsɪv/ = existing in all parts of a place or thing
- **fluid** /'flu:ɪd/ = smooth and beautiful
- **depiction** /dɪ'pɪkʃn/ = showing somebody/something in a particular way in words or pictures
- **conversely** /'kɒnvɜ:sli/ = in a way that is the opposite of something
- **stumbling block** = a "problem" that doesn't let you move on
- **attempt** /ə'tempt/ = make an effort or try to do something
- **consummate** /kən'sʌmət/, /'kɒnsəmət/ = showing great skill; perfect
- **opulent** /'ɒpjələnt/ = made or decorated using expensive materials
- **poignant** /'pɔɪnjənt/ = moving, touching, making you feel sad

He often **cast himself as** an outsider **due to** his lack of academic training, his social status as the son of a shopkeeper, and his deep Roman Catholic **faith** in a largely Protestant society. This composer was an extremely private man, never happier than when spending time with family or friends.

MUSIC

A largely self-taught composer, he **absorbed** elements of style from many different sources. There is a **pervasive** element of chromaticism in his music that adds colour and unexpected, yet innovative, turns of phrase.

This **fluid** musical language allowed him, for example, to move easily between **depictions** of heaven and hell in *The Dream of Gerontius*, yet **conversely** also provided one of the biggest **stumbling blocks** for musicians **attempting** first performances of his works. He was also a **consummate** master of orchestration, having learned his skills as a young man in his role as a jobbing musician. Many of his scores, such as the Pomp and Circumstance Marches and other public and ceremonial works, are full of the **opulent**, Edwardian textures for which he is best known. Other works, however, like the **poignant** miniatures in the Serenade for Strings, demonstrate his subtle understanding of the intimate in music.

- **anguished** /'æŋɡwɪʃt/ = showing severe physical or mental pain, difficulty or unhappiness
- **soothe** /su:ð/ = make somebody who is anxious, upset, etc. feel calmer
- **subtle** /'sʌtl/ = very fine
- **lilting** /'lɪlɪŋ/ = rising and falling in a pleasant way
- **gain in intensity** = become more intense
- **subject** = the main "theme" of a fugue, for example
- **haunt** /hə:nt/ = if something unpleasant haunts you, it keeps coming to your mind so that you cannot forget it
- **inevitable** /ɪn'evɪtəbl/ = unavoidable
- **querulous** /'kwɛrələs/ = complaining; showing that you are annoyed
- **semiquaver** /'semɪkwɛvə(r)/ = sixteenth note
- **elusive** /ɪ'lu:sv/ = difficult to find, describe or achieve
- **rumination** /,ru:mɪ'neɪʃn/ = the act of thinking deeply about something; deep thoughts about something

CELLO CONCERTO, OP. 85

1. *First movement (adagio—moderato, 7:15)* The last major composition that this composer completed opens with an **anguished** statement on the cello, momentarily **soothed** by the clarinet. A **subtle, lilting** melody **gains in intensity** to become the main theme, taken up by the soloist and orchestra in turn. Even the lighter moments in the second **subject** are **haunted** by the **inevitable** return of the opening.
2. *Second movement (lento—allegro molto, 4:15)* **Querulous semiquaver** notes and light, staccato orchestration mark the brief, **elusive** scherzo.
3. *Third movement (adagio, 4:45)* The cello takes center stage in the almost continuous elegy.
4. *Fourth movement (allegro—moderato—allegro, ma non troppo, 10:45)* The marchlike main theme gives way to the cello's passionate **ruminations**. The anguished statement from the first movement reappears briefly.

2

- **evocative** /ɪ'vɒkətɪv/ = making you think of or remember a strong image or feeling, in a pleasant way
- **haunting** /'hɔ:ntɪŋ/ = beautiful, sad or frightening in a way that cannot be forgotten

Although this composer spent the greater part of his life abroad, he is generally remembered as a quintessentially English composer who wrote **evocative** and timeless orchestral tone poems. The mountainous wilderness of Scandinavia, the tropical orange plantations of Florida, and the delicate beauty of rural France all find a place in the **haunting** and harmonious music of this truly cosmopolitan composer.

KEY WORKS

A MASS OF LIFE

CHORAL

- **affirmation** /,æfə'meɪʃn/ = a definite or public statement that something is true or that you support something strongly; emotional support or approval
- **unease** /ʌn'i:z/ = the feeling of being worried or unhappy about something
- **despair** /dɪ'speə(r)/ = the feeling of having lost all hope
- **sequence** /'si:kwəns/ = a set of events, actions, numbers, etc. which have a particular order
- **soliloquy** /sə'lɪləkwɪ/ = a speech in a play in which a character, who is alone on the stage, speaks his or her thoughts
- **vigorous** /'vɪɡərəs/ = energetic

One of this composer's most ambitious works, this choral masterpiece was completed in 1905 and is a wholly secular **affirmation** of humanity—although even here there are moments of **unease** and **despair**. The text was carefully compiled by this composer himself and the German conductor Fritz Cassirer from Friedrich Nietzsche's *Also Sprach Zarathustra*.

Together they selected a balanced **sequence** of 11 **soliloquies** that were particularly well suited to Delius's musical temperament. It is a huge and **vigorous** work with powerful choral writing and some imaginative orchestration, particularly in the evocative "Night Song."

ON HEARING THE FIRST CUCKOO IN SPRING CHAMBER

- **suggestive** /sə'dʒestɪv/ = reminding you of something or making you think about something
- **appeal strongly to sb** = sb likes sth very much
- **subtle** /'sʌtl/ = very fine or delicate, not easily seen at or heard at once
- **benign** /br'naɪn/ = kind and gentle; not hurting anybody
- **imply** /ɪm'plaɪ/ = mean, suggest
- **interspersed** /,ɪntə'spɜ:s/ with sth = put something in something else or among or between other things

Written for small orchestra, this is one of two pieces composed between 1911 and 1912, the other being *Summer Night on the River*. In each work, the composer's colourful orchestration is strikingly **suggestive** of a pastoral idyll in France that **appealed strongly to** the English imagination; the **subtle** rhythms and instrumentation create a **benign** sense of rural tranquility. As its title clearly **implies**, *On Hearing the First Cuckoo in Spring* is liberally **interspersed** with the call of the cuckoo, represented in the ensemble by the clarinet. The piece also introduces a Norwegian folk song, "*In Ola valley, in Ola dale*," which the composer found in a collection published by Grieg as *Norske Folkeviser*

3

- **varied** /'veərɪd/ = of many different types
- **prolifically** /prə'lfɪkli/ = in a way that produces many works of art, literature
- **distinct musical style** = special, characteristic musical style

A child of the late 19th century who received his training at the hands of the Victorian founders of the English musical renaissance, this composer became one of the key British composers of the 20th century. Influenced by traditions as **varied** as English folk song and Tudor polyphony, he composed **prolifically** in many genres and continued to explore his own **distinct musical style** until well into his 80s.

Life

- **affluent** /'æfluənt/ = rich and wealthy
- **firmly believe** = to have a strong belief
- **dedication** /,dedɪ'keɪʃn/ = hard work and effort that somebody puts into an activity or a purpose because they think it is important
- **devote** /dɪ'vəʊt/ = give an amount of time, attention, etc. to something
- **sophisticated** /sə'fɪstɪkətɪd/ = clever and complicated
- (sb is) **credited with** sth = believe or say that somebody is responsible for doing something, especially something good
- **infused** /ɪn'fju:zd/ **with this style** = full of this style, written in this style
- **prolific output** = very many works created
- **mature** /mə'tʃʊə(r)/, /mə'tʃɜ:(r)/ = become and adult who behaves sensibly
- **acknowledge** /ək'nɒlɪdʒ/ = accept that something is true
- **nevertheless** /,nevəðə'les/ = not looking at sth, not considering sth

Although born into an **affluent**, professional family and educated both at Cambridge and London's Royal College of Music, this composer **firmly believed** that music was for everyone. A socialist at heart, his **dedication** to music at all levels led him to **devote** his energies not only to the **sophisticated** high art of the symphony, but also to the simple beauty of everyday music like folk song and church hymns. He is often **credited with** leading the English "pastoral" school of composers and it is true that some of his works, such as *The Lark Ascending*, the *English Folksong Suite*, and *Fantasia on "Greensleeves"* are **infused with this style**. He was, however, a Londoner and an urbanite, and scores for his symphonies and film music are as challenging and sophisticated as those of any 20th-century European composer.

Despite his **prolific output**, this composer's creativity **matured** slowly. He was highly critical of his works, revising them until he was absolutely satisfied, and often shared sketches with his great friend Holst, whom he trusted to give honest opinions on his current music projects.

An **acknowledged** agnostic, he **nevertheless** used Christian themes and morality as the basis for many works, including his opera *The Pilgrim's Progress*, based on Bunyan's novel.

Music

- **thorough** /'θʌrə/ = complete, paying attention to detail
- **contemporary** /kən'tempərəri/ = belonging to the same time
- **inspire** /ɪn'spaɪə/ = give somebody the idea for something
- **encounter** /ɪn'kaʊntə(r)/ = meet
- **blend** = mix

His study at the Royal College of Music with Hubert Parry, Charles Stanford and Charles Wood provided him with a **thorough** foundation in **contemporary** German music. His own compositional voice, however, was also **inspired** by the music of earlier traditions, such as the **simplicity** and directness of English folk songs and the modal music he **encountered** while editing *The English Hymnal* in 1904. He **blended** these elements with other styles and techniques—such as 16th-century polyphony and harmony, Baroque counterpoint, and the delicacy of French orchestration learned from Ravel—into his own musical language in his mid-30s. During his long life, this composer composed in almost every genre and was still active in his 80s when the creativity of many similarly long-lived composers had long since dried up.

KEY WORKS

FANTASIA ON A THEME

BY THOMAS TALLIS

ORCHESTRAL

- **the melody is picked out in pizzicato notes** = the melody is played pizzicato
- **sustained** /sə'steɪnd/ **note** = held note, sounding long
- **the theme is soon taken up by sb** = sb starts playing the theme
- **weave** /wi:v/ = become connected with sth (like threads in knitting)

Composed for double string orchestra and solo quartet, *Fantasia on a Theme by Thomas Tallis* is based on the third tune in the Phrygian mode, “*Why fum' th in fight?*”. This composer first encountered the melody when editing *The English Hymnal*.

Written in one continuous movement, *the Fantasia* begins quietly as Tallis's **melody is picked out in pizzicato notes** by the lower strings against an ethereal, **sustained note** in the violins. **The theme is soon taken up by** the larger ensemble with a fuller accompaniment before more intimate sections in which members of the solo quartet take elements of the theme, **weaving** independently against each other between interpolations from the larger ensemble in the manner of a concerto grosso.

SYMPHONY NO. 5

ORCHESTRAL

- **earmark** /'iəmə:k/ = decide that something will be used for a particular purpose
- **influential** /,ɪnflu'entʃl/ = having a lot of influence
- **peppered with ubiquitous** /ju:'bɪkwɪtəs/ **cross-rhythms** = using, including very common (present everywhere) cross-rhythms for effect
- **destined for** = intended for
- **heartfelt** /'hɑ:tfelt/ = showing strong feelings that are sincere
- **wistful** /'wɪstfl/ = very sad
- **joyous** /'dʒɔɪəs/ = joyful, happy
- **cast in the mold** /məʊld/ = created in the form(at) of

First movement (preludio, moderato) Scored for a smaller orchestra than this composer had used previously, this symphony uses musical material the composer had **earmarked** for his opera based on Bunyan's *The Pilgrim's Progress*.

Second movement (scherzo, presto) The brief Scherzo passes quickly, yet demonstrates that this composer's studies in orchestration with Ravel were hugely **influential**, with choralelike moments for the brass and muted strings supporting a delicate and light texture **peppered with ubiquitous cross-rhythms**.

Third movement (romanza, lento) It is only in the Romanza that the composer allowed parallels to be drawn with the music for *The Pilgrim's Progress*, since it uses material **destined for** the scenes portraying “*The House Beautiful*” in the opera. As the true heart of the symphony, the music is **heartfelt**, expansive and **wistful**.

Fourth movement (passacaglia, moderato) The final movement, a **joyous** ending to a meditative work, is **cast in the mold** of a passacaglia with its static, repeating ground bass while the other instruments provide rhythmic and melodic interest above.

4

- **reminiscent** /,remi'nisnt/ = reminding you of somebody/something
- **orchestral and chamber forces** = specific combination and arrangement of instruments within an orchestra
- **adolescence** /,ædə'lesns/ = the time in a person's life when they develop from a child into an adult
- **devoted** /di'vəʊtɪd/ = having great love for somebody/something and supporting them in everything
- **enduring** /ɪn'dʒʊəriŋ/ = lasting for a long time
- **thorough** /'θʌrə/ **training** = careful and proper, with great attention to detail
- **craftsmanship** /'kra:ftsmənʃɪp/ = the level of skill shown by somebody in making something beautiful with their hands
- **took great delight in** = enjoy sth greatly
- **mellow** /'meləʊ/ = soft, rich and pleasant
- **emerge** /ɪ'mɜ:ʒ/ = appear

A pianist and composer in equal measure, this composer originally trained as a performer but gravitated towards composition in his teens. His mature musical voice is **reminiscent** of the Impressionistic style developed in France by Debussy and Ravel. Although he wrote for **orchestral and chamber forces**, this composer's main compositional legacy is for the piano.

Having spent eight years studying at the Royal College of Music in London from his early **adolescence**, it is not surprising that this composer **devoted** most of his life to teaching, performance and composition. His works often have a real sense of place that reflects the inspiration he found in the countryside and his **enduring** association with the county of Sussex and the Channel Islands.

He was particularly drawn to the verse of English poets, such as Alfred Edward Housman and Thomas Hardy. This composer's **thorough** compositional training under Charles Stanford is reflected in his detailed and disciplined **craftsmanship** and his ear for tonal colour.

He **took great delight in** the English countryside, absorbing its **mellow** colours, soft tones and lyrical sounds, which **emerged** in his music.

KEY WORKS

PIANO CONCERTO IN E FLAT MAJOR

ORCHESTRAL

- **alteration** /,ɔ:lte'reɪʃn/ = change
- **cast in** = created in the form(at) of sth

When this composer heard the young pianist Helen Perkin play Prokofiev's *Third Piano Concerto* in 1930, he was so struck by her skill that he adapted his own Piano Concerto, making **alterations** to accommodate her small hands.

Cast in the traditional three-movement concerto format, it still remains true to this composer's characteristic, delicate style.

A LONDON OVERTURE

IN B FLAT MAJOR

ORCHESTRAL

Adapted from a comedy overture for brass, this orchestral version retains comic notes. A slow start leads to the main melody, based on a bus conductor's cry of "Piccadilly!"

5

- **rival** /'raɪvəl/ = be as good, impressive, etc. as somebody/something else
- **acclaimed** /ə'kleɪm/ = praised or welcome publicly
- **affluent** /'æfluənt/ = rich and wealthy
- **income** /'ɪnkʌm/, /'ɪnkəm/ = the money that a person earns from work
- **affinity** /ə'fɪnəti/ = a strong feeling that you understand somebody/something and like them or it
- **evoke** /ɪ'vəʊk/ = bring a feeling, a memory or an image into your mind
- **lush** /lʌʃ/ = growing thickly and strongly in a way that is attractive

- **evocative** /ɪ'vɒkətɪv/ = *making you think of or remember a strong image or feeling, in a pleasant way*

Early in his studies, this composer's imagination was fired by the work of the Irish poet W. B. Yeats, whose Celtic verse and imagery provided the inspiration for some of the composer's most exquisite and atmospheric tone poems, such as *The Garden of Fand* and *Tintagel*. The breadth of his output, **rivalling** that of the recently **acclaimed** Vaughan Williams, has put this composer and his music back on the map.

Coming from an **affluent** family, he always had his own private **income** and never had to earn his living through teaching or performing.

Once he had discovered his **affinity** for Yeats' work, this composer's music developed rapidly, and he also wrote novels under the pseudonym Dermot O'Byrne.

His atmospheric tone poems, written during World War I, **evoke** the magic of nature, reflecting the Romantic mood of Richard Strauss and the impressionistic style of Debussy. By contrast, the **lush, evocative** music of his seven symphonies—each with three, rather than the more usual four, movements—incorporates the clarity and counterpoint he learned from Sibelius.

KEY WORKS

THIS WORLDES JOIE

CHORAL

- **wistful** /'wɪstfl/ = *very sad*
- **underpin** /,ʌndə'pɪn/ = *support or form the basis of sth*

This piece for unaccompanied choir, from 1923, takes its words from a 14th-century English prayer. The music builds from **wistful** homophonic textures in the first verse to passionate counterpoint **underpinned** by an insistent ostinato that is silenced only by the final note.

TINTAGEL

ORCHESTRAL

- **capture** /'kæptʃə(r)/ = *catch*
- **rough** /rʌf/ **sea** = *not calm sea*

This confident, evocative orchestral tone poem **captures** the powerful, elemental nature of the **rough** sea off the coast of Tintagel in Cornwall, set against the Arthurian story of Tristram and Iseult. It quotes briefly from Wagner's staged version of the legend, and mirrors Bax's passion for the pianist Harriet Cohen, whom he had met in 1912.

NATIONAL SCHOOLS - COMPOSERS – FRENCH



Match the biographies to the composers:

Claude Debussy - Ernest Chausson - Paul Dukas - Albert Roussel - Maurice Ravel - *Charles-Marie Widor* - Louis Vierne - *Camille Saint-Saëns* - Erik Satie - Gabriel Fauré - Jacques Ibert

1

- **encompass** /ɪn'kʌmpəs/ = to include a large number or range of things
- **vital** /'vaɪtəl/ = necessary or essential
- **dawn** /dɔːn/ = daybreak, the time of day when light first appears
- **advocate** /'ædvəkeɪt/ = support something publicly

A composer, pianist, and organist, as well as being erudite in other fields, this composer was one of the most significant French cultural figures of the 19th century. His long life and music career **encompassed** the Romantic era and its transition into the modern age. He acted as a **vital** bridge between the French light-opera tradition and the new Romantic **dawn** of Wagner, while **advocating** a Classical renaissance.

- **prodigy** /'prɒdɪdʒi/ = a young person whose intelligence or skill is unusually good for their age
- **hailed** /heɪld/ **as** = described and welcomed as
- **classically inclined** /ɪn'klaɪnd/ = having a natural ability for classical music
- **influential** /ɪnflu'ɛnʃl/ = having a lot of influence on somebody/something
- **promote** /prə'məʊt/ = help something to happen or develop, encourage
- **reject** /rɪ'dʒekt/ = refuse to accept or consider something
- **technical** /'teknɪkəl/ **fluency** /'fluːənsi/ = developed technical skills
- **clarity** /'klærəti/ = the quality of being expressed clearly
- **sober** /'səʊbə(r)/ = serious and sensible; not drunk
- **charged** /tʃɑːdʒd/ **with superficiality** /,suːpə'fɪʃi'æləti/ = having no depth or not enough seriousness

As a child **prodigy**, this composer was **hailed** as the French Mozart. Classically **inclined**, but an admirer of Liszt and Wagner, he was **influential** in **promoting** new French music, although he **rejected** its later developments. His style was admired for its **technical fluency**, **clarity** of form, and **sober** elegance, but also **charged with superficiality**.

- **vast** /vɑːst/ = extremely large in area, size, amount, etc.
- **versatile** /'vɜːsətaɪl/ **output** /'aʊtpʊt/ = many different pieces composed
- **secular** /'sekjələ(r)/ = not connected with spiritual or religious matters
- **sacred** /'seɪkrɪd/ = connected with God or a god; holy

However, there is much imagination, charm, and melodic inspiration in his **vast** and **versatile output**, which includes symphonies, concertos, chamber works for often unusual combinations, organ music, operas, **secular** and **sacred** vocal music, and songs.

LE CARNAVAL DES ANIMAUX INSTRUMENTAL

- **ban** /bæn/ = prohibit. no longer allow
- **rousing** /'raʊzɪŋ/ **finale** /fɪ'naːli/ = the energetic last part of a show or a piece of music

Worried that his “Grand Zoological Fantasy” might compromise his reputation as a serious composer, this composer **banned** it from concerts altogether, excepting the 13th movement, “The Swan.” The ban was only lifted by a provision in his will. A royal lion, hens and cocks, tortoises, an elephant, kangaroos, an aquarium,

birds, donkeys, pianists (told to play like beginners), fossils and a swan are all described in The Carnival of the Animals before a **rousing finale**. “The Aquarium” and the finale are especially popular with the public, and the cello melody in “The Swan” is one of the most famous in all Classical music.

DANSE MACABRE SYMPHONIC POEM

- **blend** /blend/ = combination
- **rigour** /'rɪgə(r)/ = strictness
- **xylophone** /'zaɪləfəʊn/
- **emerge** /i'mɜ:dʒ/ = appear

This composer's most famous symphonic poem is a quintessential **blend** of fantastical imagination and Classical **rigour**. At midnight, skeletons (depicted by xylophones, used for the first time in Classical music) **emerge** from their graves to dance in a churchyard.

SAMSON ET DALILA OPERA

- **exemplify** /ɪg'zemplɪfaɪ/ = be a typical example of something
- **novel** /'nɒvl/ = new, not known before
- **draw** /drɔ:/ **criticism** /'krɪtɪsɪzəm/ from = be criticised by sb

This opera **exemplifies** the dual tendencies of the composer's style, the oratorio-like first act suggesting the influence of Bach and Handel, while the more dramatic and lyrical second and third acts are in line with the tradition of Meyerbeer and Gounod. Its **novel** combination of a grand symphonic style and memorable set pieces **drew criticism** from reactionary quarters, but made it much loved by a wider public.

2

- **succeed** /sək'si:d/ **in** = be successful in doing sth
- **retain** /rɪ'teɪn/ = keep something; to continue to have something, preserve
- **distinctive** /dɪ'stɪŋktɪv/ = characteristic
- **regard** /rɪ'gɑ:d/ **as** = think about somebody/something in a particular way
- **obscure** /əb'skjʊə(r)/ = make it difficult to see, hear or understand something
- **obviously** /'ɒbvɪəli/ = clearly
- **peer** /pɪə(r)/ = a person who is the same age
- **venerate** /'venərəɪt/ = have and show a lot of respect for somebody/something, especially somebody/something that is considered to be holy or very important
- **evolve** /i'vɒlv/ = develop gradually
- **sparse** /spɑ:s/ = only present in small amounts or numbers and often spread over a large area

Unlike his mentor Saint-Saëns, this composer singularly **succeeded in** staying in tune with the artistic developments of his times, while **retaining** his own highly **distinctive** Romantic essence. Composer of a famous Requiem and widely **regarded as** master of the French song, he also created a very fine body of chamber and piano music. His gift for melody has tended to **obscure** the introspective, impassioned depth of his music.

The son of a country schoolmaster, this composer was a protégé of Saint-Saëns's and took over from him as organist of the Church of La Madeleine in Paris.

Prevented by financial struggles from composing regularly, his success was long in coming. While not **obviously** revolutionary, the stylistic independence that made him adaptable to the huge musical changes of his time also provoked the antagonism of reactionary **peers**. However, he was surprisingly made director of the Conservatoire and became **venerated** as the grand old man of French music. His musical spirit **evolved** from the sensuality of his youth to a darker, then a more forceful, and eventually a **sparser** style.

REQUIEM MASS

- **slightly different** = a little bit different
- **initial** /ɪ'nɪʃl/ = beginning
- **trace sth back to sth** = to find the origin or cause of something
- **imbue** /ɪm'bju:/ = infuse, fill somebody/something with strong feelings, opinions or values
- **sober** /'səʊbə(r)/ = serious and sensible; not drunk
- **uplifting** /,ʌp'ɪftɪŋ/ = making you feel happier or giving you more hope

- **weighty** /'weɪti/ = important and serious
- **perceive** /pə'si:v/ = understand or think of somebody/something in a particular way. see sb/sth in a certain way
- **joyful** /'dʒɔɪfl/ **deliverance** /dɪ'lɪvərəns/ = the cheerful state of being rescued from danger, evil or pain
- **aspiration** /,æspə'reɪʃn/ = a strong desire to have or do something
- **bliss of the hereafter** = extreme happiness of the future (or after death)

This composer's most famous work was composed in stages and has existed in **slightly different** versions. **Initial** elements of its composition may be **traced back to** 1877. Work on the Requiem itself started in 1887. Its complete, seven-movement version was completed only in 1892, but just for a small, intimate orchestra. The full symphonic score was finally published in 1900.

This composer's conception **imbues** the **sober** majesty of the Requiem form with a uniquely **uplifting** spirituality. Faced with criticism that, as a Mass for the dead, his work was not **weighty** enough, he responded, "It has been described as a lullaby of death. But that is how I **perceive** death: like a **joyful deliverance**, an **aspiration** to the **bliss of the hereafter**, rather than a painful experience."

LA BONNE CHANSON, OP. 61

SONG CYCLE

- **treatment of the material** = how the material is considered
- **outpouring** /'aʊtpɔ:riŋ/ = a strong and sudden expression of feeling
- **prominence** /'prɒmɪnəns/ = the state of being important, well known or easy to notice
- **alien** /'eɪliən/ **to sb** = completely new and unknown to sb
- **liaison** /li'eɪzən/ = a relationship between people
- **recurrent** /rɪ'kʌrənt/ = that happens again and again

This composer found his ideal poetic model for his melodies in the work of Paul Verlaine, setting nine of his poems in this song cycle. The free **treatment** of the poetic material, the expressive **outpouring** for the voice, and the **prominence** of the piano, seemed **alien to** the *mélodie* genre and **disconcerted** many listeners. However, the cycle was soon recognized as the most open and richest expression of this composer's bold and fiery nature.

Inspired by his **liaison** with Emma Bardac, later Debussy's second wife, this composer organized the poems to chart the journey of this love, described in the second song, as "toward paradise." He also created a musical unity by organizing the cycle around five **recurrent** themes, often stated by the piano, four of which are rejoined in the last song.

3

- **gain a reputation as** = become known as
- **clash** = come together and fight or compete in a contest; to disagree
- **austere** /v'striə(r)/ = simple and plain; without any decorations; strict
- **demanding** /dɪ'mɑ:ndɪŋ/ = needing a lot of skill, effort

Born in Lyon to a family of organ builders, this composer quickly **gained a reputation** as an organist in the French provinces. In his mid-20s, he replaced Lefebure-Wély at St. Sulpice in Paris, where he remained for 64 years, still performing in his 90s.

He also taught organ and composition at the Paris Conservatoire, but his thorough Germanic schooling (his own teacher had come from a line extending back to Bach) led to **clashes** with the more Gallic, contemporary Fauré. This composer wrote many ballets, operas, songs and orchestral works, but his greatest compositional achievement were the magnificent ten Symphonies for Solo Organ, which vary from the **austere** and **demanding** No. 7 and No. 8 to the popular Toccata—the finale from No. 5—a familiar component of wedding ceremonies.

4

- **amid** /ə'mɪd/ = among, surrounded by something
- **dabble** /'dæbl/ = to take part in a sport, an activity, etc. but not very seriously
- **barrister** /'bærɪstə(r)/ = a lawyer in the UK who has the right to argue cases in the higher courts of law
- **abandon** /ə'bændən/ = leave somebody, especially somebody you are responsible for, with no intention of returning
- **exotically flavoured** /'fleɪvəd/ = having an exotic taste
- **refine** /rɪ'faɪn/ = improve something by making small changes to it

- **encourage** /ɪn'kʌrɪdʒ/ = give somebody support, courage or hope
- **contemporary** /kən'tempərəi/ = belonging to the same time

Growing up **amid** salon culture and in financial comfort, this composer **dabbled at** writing and drawing, and qualified as a **barrister**, but then decided to become a musician, inspired by hearing Wagner in Germany. His talents impressed his teacher Massenet, and his reputation as a composer grew in Parisian musical circles through his 30s as he **abandoned** Wagner for a more intimate, **exotically flavoured** personal style. After writing *Poème*, his most popular work today, he started to **refine** his style, but died in a cycling accident, aged 44. However, as secretary of the Société Nationale de Musique for ten years, he did much to **encourage** French **contemporary** music.

MILESTONES

1877 Sworn in as barrister; writes first song
 1879 Studies under Massenet
 1882 Writes *Viviane*, symphonic poem
 1883 Marries (five children)
 1895 Finishes *Le roi Arthus*, opera, after 10 years
 1896 Writes *Poème* for violin and orchestra

5

- **emerging** /ɪ'mɜːdʒɪŋ/ = starting to exist, grow or become known
- **from within** = from the inside
- **single-handedly** /ˌsɪŋɡl 'hændɪdli/ = on your own with nobody helping you
- **dissolve** /dɪ'zɒlv/ **traditional rules** = to officially end traditional rules
- **unsuspected** = not known before
- **indelible** /ɪn'deləbl/ = impossible to forget or remove
- **provoke sharply divided opinions** = to cause extremely different, opposing opinions
- **fierce** /fɪəs/ **controversy** /'kɒntrəvɜːsi/, /kən'trɒvəsi/ = animated public discussion and argument about something that many people strongly disagree about
- **established as the figurehead** /'fɪgəhed/ = be made a person who is in a high position in a country or an organization but who has no real power or authority

Emerging as a radical innovator **from within** the conservative French music scene of the late 19th century, this composer virtually **single-handedly** changed the course of European musical development. By **dissolving traditional rules** into a new language of **unsuspected** possibilities in harmony, rhythm, form, texture and colour, he created a rich body of work that would leave an **indelible** imprint on 20th-century music.

Debussy's works **provoked sharply divided opinions** and **fierce controversies**, but by the early 1900s he was **established as the figurehead** of a new music movement.

Life

- **affinity** /ə'fɪnəti/ = a strong feeling that you understand somebody/something and like them or it
- **aspiration** /ˌæspə'reɪʃn/ = a strong desire to have or do something
- **frown** /fraʊn/ **upon** sth = disapprove of sth
- **increasingly** /ɪn'kriːsɪŋli/ **reveal** /rɪ'viːl/ = show sth more and more
- it was not for another decade that = only in the next decade ...
- **ground-breaking ideas** = revolutionary ideas
- **outspoken** /aʊt'spəʊkən/ = saying exactly what you think, even if this shocks or offends people
- **endure** /ɪn'dʒʊə(r)/ **trials** /'traɪəlz/ = to experience and deal with something that is painful or unpleasant without giving up
- **prior** /'praɪə(r)/ **to** = before

Overcoming his simple background and his family's lack of **affinity** for music, this composer entered the prestigious Paris Conservatoire at the age of 12. Early **aspirations** for a career as a concert pianist were unfulfilled, however, and his nonconformist tendencies were **frowned upon**.

Although he was awarded the Grand Prix de Rome for composition in 1884, his earliest published works met with little success. Very much self-educated, this composer travelled across Europe, absorbing the Oriental cultures that were being **increasingly revealed** to Westerners, and coming into contact with the leading artistic figures of the day. From 1892, his music started to attract wider attention, although it was not for another decade that the significance of his **ground-breaking ideas** became fully recognized.

This composer was also an **outspoken** music critic, writing under the pseudonym Monsieur Croche (Mr. Quaver). He had to **endure trials** in his private life, including financial struggles, the distancing of many friends after he left his first wife for the woman who would become his second, and a long battle with cancer. This composer died just a few months **prior to** the end of World War I, by then an internationally celebrated composer.

Music

- **apparent** /ə'pærənt/ = easy to see or understand
- **conceive** /kən'si:v/ = to form an idea, a plan, etc. in your mind
- **novel** /'nɒvəl/ = different from anything known before; new
- **definitive** /dɪ'fɪnətɪv/ = final; that can't be changed
- **realm** /reɪlm/ = an area of activity, interest or knowledge
- **perpetually** /pə'petʃuəli/ = in a way that continues for a long time without stopping or lasts forever
- **build on** = use, be based on
- **ardent** /'ɑ:dnt/ = passionate, enthusiastic and showing strong feelings about something/somebody
- **confuse** /kən'fju:z/ = to make somebody feel that they can't think clearly or understand
- **allusion** /ə'lu:ʒn/ = saying, mentioning sth in an indirect way
- **stamped with an individuality** = having certain characteristic individual features (like a stamp)
- **defy** /dɪ'faɪ/ **categorization** = when sth can't be categorised
- **curiosity** /kjʊəri'ɒsəti/ = a strong desire to know about something

It was **apparent** early on that this composer **conceived** music in a **novel** way, but it took him time to assimilate and crystallize his ideas. His *Prélude à l'après-midi d'un faune* marked the **definitive** spreading of his wings: after that, he took every genre—orchestral, vocal, piano and chamber music—to new **realms**. His ability to **perpetually build on** his innovations and to renew himself creatively could leave even his most **ardent** followers **confused**. Although he has been called an Impressionist, this composer's **allusions** to many idioms and movements, always masterfully integrated, are **stamped with an individuality** and inventiveness that **defy** all categorization.

His interest in contemporary as well as ancient artistic currents, and in foreign, often exotic influences (including Spain and the Orient), reflected his insatiable **curiosity** and intense dislike of repetition.

MILESTONES

- 1880 Attends composition class of Ernest Guiraud
- 1893 Composes String Quartet
- 1894 Writes *Prélude à l'après-midi d'un faune*
- 1899 Writes *Nocturnes*, for orchestra; marries Rosalie Texier
- 1902 *Pelléas et Mélisande*, opera, completed and premiered
- 1903 Has affair with singer Emma Bardac; writes *Estampes*
- 1907 Completes *Images*, for piano (2 sets)
- 1908 Success in England brings international fame
- 1912 Completes *Images*, for orchestra
- 1913 Completes *Preludes*, for piano (2 sets); produces *Jeux*, ballet
- 1915 Composes *Cello Sonata*
- 1916 *Sonata for Flute, Viola, and Harp*
- 1917 *Violin Sonata* completed

LA MER

ORCHESTRAL

- **purely** /'pjʊəli/ = only; completely
- **seascape** /'si:skɛp/ = a picture or view of the sea
- **close** /kləʊs/ = near
- **glimpse** /glɪmps/ = seeing sth for a very short time
- **manifold** /'mæɪnfəʊld/ = of many different types
- **shimmer** /'ʃɪmə(r)/ = to shine with a soft light that seems to move slightly
- **rush** /rʌʃ/ = a sudden strong movement or action
- **depict** = describe

This composer's largest **purely** orchestral work consists of three symphonic sketches of **seascapes**. It is the **closest** thing to a symphony that he would ever compose. Part one charts the morning progression of the sun, from the first **glimpses** of light, and its rise to its zenith. Part two explores the **manifold** perspectives of

the sea through the play of light on the water (the rise and fall of waves, **shimmering** surfaces, the **rush** of the surf). Part three repeats fragments of the first part and **depicts** the dramatic interaction of wind and water.

ESTAMPES

SOLO PIANO

- **evoke** /i'vəʊk/ = bring a feeling, a memory or an image into your mind
- **sultry** /'sʌltri/ = very hot and uncomfortable
- **distinct** /di'stɪŋkt/ = clearly different or of a different kind
- **refer** /rɪ'fɜ:(r)/ = to describe or be connected to somebody/something

Of these three works, “Pagodes” reflects the influence of Javanese gamelan music, “La soirée dans Grenade” **evokes sultry** Andalusia, and “Jardins sous la pluie” echoes the keyboard styles of Bach and Chopin. The three **distinct** pieces are united by their stylized clarity and economy, inspired by the prints—in particular from Japan—to which the title **refers**, starting to exist, grow or become known

6

- **dazzling** /'dæzliŋ/ = so bright that you cannot see for a short time; impressing somebody very much
- **wide-ranging** /waɪd 'reɪndʒɪŋ/ = of a large scale
- **plagued by despair** /plɛɪgd/ bɪ 'despaɪr /di'speə(r)/ = in total despair; tormented by despair; having no hope at all

Blind at birth, but given limited vision by an operation at six, this composer became an outstanding organist and composer. A teaching assistant at the Paris Conservatoire, he was also organist at Notre-Dame for 37 years. Composed in enlarged symbols on huge sheets of paper, Vierne's six **dazzling, wide-ranging** symphonies for organ (inspired by the Cavallé-Coll organs) are among the instrument's finest and most-played works. This composer's later life was **plagued by despair**, illness, grief, and hardship; he died of a heart attack in mid-recital at Notre-Dame.

MILESTONES

1899 Writes Organ Symphony No. 1

1900 Becomes organist at Notre-Dame

1926–27 Pieces de Fantaisie, Vols. 1–4, organ

7

- **intense perfectionist** = passionate perfectionist
- **turn out just a handful of** = create a limited number of
- **immaculately** /ɪ'mækjələtli/ **crafted** = created with perfection
- **celebrated** = famous, well-known
- **widely acclaimed** /ə'kleɪmd/ = widely recognised
- **output** /'aʊtpʊt/ = all the works
- **establish sb as** = make sb sth
- **inhibited** /ɪn'hɪbɪtɪd/ = who can't relax or express your feelings in a natural way; limited
- **spirited** = full of energy
- **rank among** = be among, take a certain place among sb
- **recount** /rɪ'kaʊnt/ = tell (a story)

An **intense perfectionist**, this composer composed scrupulously but slowly, **turning out just a handful of** choice, **immaculately crafted** pieces, much admired by Debussy. Among the most **celebrated** are the orchestral fantasy *The Sorcerer's Apprentice*, popularized by Disney's *Fantasia*; the **widely acclaimed** opera *Ariane et Barbe-bleue*; and the ballet *La Péri*, which **established** this composer as a major modern composer.

A Parisian, this composer was born into a musical family and made a career not only as a composer but also as a major music critic on the *Gazette des Beaux Arts* and other journals. This composer's **output** was **inhibited** by his constant self-criticism: he destroyed much of his own work before dying.

Piano pieces, such as the “*Rameau Variations*” and *the Piano Sonata*, still remain in the repertoire of specialists, as do many of the orchestral pieces.

This composer's broad-based teaching should not be forgotten, either, affecting such influential figures as Jean Alain, Maurice Duruflé and Olivier Messiaen.

This composer's dramatic and **spirited** opera, *Ariane et Barbe-bleue*, set to a text by the Belgian Symbolist Maurice Maeterlinck, **ranks among** the most important French pieces of the early 20th century.

It **recounts** the story of the serial polygamist Bluebeard, who imprisoned his first five wives. It was an instant hit, due in part to the exotic orchestrations symbolizing the wives' bright jewels.

8

- **medieval** /,medi'i:vl/ = *connected with the Middle Ages*
- **wander** /'wɒndə(r)/ = *walk somewhere by mistake*

An eccentric figure of enormous importance in French music and admired by Debussy and John Cage, among others, this composer described himself as a “**medieval** musician who had **wandered** by mistake into the 20th century.” His early piano pieces are now popular classics and his later ballets for the Ballets Russes and Swedish Ballet are masterful collaborations between choreographers, designers and costumiers.

Life and Music

- **embrace** /ɪm'breɪs/ = *accept sth with enthusiasm*
- **irreverent** /ɪ'revərənt/ = *not showing respect to somebody/something that other people usually respect*
- **accusation** /,ækju'zeɪʃn/ = *a statement saying that you think a person is guilty of doing something wrong or illegal*
- **secure** /sɪ'kjʊə(r)/ **fame** = *become famous*

This composer never **embraced** tradition. Like Chabrier, his youthful idol, he played the piano in cabarets, and popular music was important in his often **irreverent** compositions. Many had unusual titles: there is a *Bureaucratic Sonata* and some *Pieces in the Form of a Pear*, written in response to an **accusation** that his music was formless. In the 1890s he founded the Metropolitan Church of Jesus Christ the Conductor, associated with a mystical movement known as the Rose+Croix. In 1905 he enrolled as a returning learner in Vincent d'Indy's Schola Cantorum and was a model pupil. He **secured fame** after World War I with his ballet commissions.

KEY WORKS

GYMNOPIÉDIES

SOLO PIANO

- **celebrated** = *famous, well-known*
- **a magic rarely matched** = *unique magic*

These piano pieces have become Satie's most **celebrated** work. Orchestrated by Debussy and arranged by many others, the dreamy, dismembered waltzes are easy to play and have **a magic rarely matched**.

SOCRATE

TEXT SETTING

- **apex** /'eɪpeks/ = *the top or highest part of something*
- **extract** = *a passage from sth*
- **bare** = *without any decoration, simple, plain*

Considered to be the **apex** of his work, here **extracts** from Plato are set in a **bare**, simple style which inspired the modernist group known as Les Six, to which Satie was something of a father figure.

FURNITURE MUSIC

SOLO PIANO

- **surpass** /sə'pɑ:s/ = *do or be better than somebody/something*
- **repetitious** /,repə'tɪʃəs/ = *repeating itself*
- **vexation** /vek'seɪʃn/ = *the state of feeling upset or annoyed; a thing that upsets or annoys you*

This composer's great statement, which would now be called conceptual art, is music for a concert interval: a short phrase played over and over again. It is **surpassed** only by his 24-hour-long, **repetitious Vexations**.

9

- **subtle** /'sʌtl/ = *very fine, not very obvious or easy to notice*
- **diverse** /daɪ'vɜ:s/ = *very different from each other and of various kinds*

After a short period of serving in the navy, this composer decided on a career in music at the unusually late age of 25. *Despite not having enjoyed the widespread attention it deserves*, his output is considered by many to be the finest French music to have been written (=that was written) between the wars. It shows this composer's **subtle** and highly personal absorption of **diverse** styles, together with a great atmospheric sensitivity and rhythmic drive.

His opera-ballet *Padmâvatî* successfully combined his own style with Indian modes that he heard during his travels in India and Southeast Asia.

KEY WORDS

SYMPHONY NO. 3

ORCHESTRAL

- **vigorous** /'vɪgərəs/ = energetic
- **decline** /dɪ'klaɪn/ = when the value, quality, etc. of something goes down or becomes less and less

This bright and **vigorous** work, shaped in a conventional four-movement form, breathed new life into a genre that had seemed in **decline**.

LE FESTIN DE L'ARAIGNÉE

BALLET

- **plot** /plɒt/ = the series of events that form the story of a novel, play, film, etc.
- **feast** /fi:st/ **on** = eat a large amount of food with great pleasure; listen to, look at sth with great pleasure
- **praying mantis** = богомол (комаха)

The *Spider's Banquet*, this composer's best-known work and his first masterpiece, shows traces of Debussy's influence. The **plot** of this ballet is set in a garden, where a spider, preparing to **feast on** insects caught in its web, is killed instead by a **praying mantis**.

BACCHUS ET ARIANE

BALLET

- **vitality** /vaɪ'tæləti/ = energy and enthusiasm
- **inspiration** /,ɪnspə'reɪʃn/ = a sudden good idea
- **worthy** /'wɜ:ði/ **successor** /sək'sesə(r)/ = having the qualities that deserve to be a person or thing that comes after somebody else and takes their place
- **suite** /swi:t/ = a piece of music made up of three or more related parts, for example pieces from an opera

Composed in 1930, this ballet has a rhythmic **vitality** and melodic **inspiration** that make it a **worthy successor** to Debussy's and Ravel's works in the genre. This composer adapted each of the two acts into an orchestral **suite**, the second suite being one of his more popular works.

10

- **break away from** = escape suddenly from somebody who is holding you or keeping you prisoner; leave certain principles, no longer keep to them or obey them
- **sober** /'səʊbə(r)/ = not drunk (= not affected by alcohol); serious and sensible
- **luxuriant** /lʌg'zʊəriənt/ = (especially of art or the atmosphere of a place) rich in something that is pleasant or beautiful
- **craftsmanship** /'krɑ:ftsmənʃɪp/ = the level of skill shown by somebody in making something beautiful with their hands
- **obscure** /əb'skjʊə(r)/ = to make it difficult to see, hear or understand something
- **undercurrent** /'ʌndəkrʌrənt/ = undertone

Following in Debussy's path, this composer established a distinctly French style that **broke away from** Romantic conservatism. A blend of **sober** refinement and **luxuriant** exoticism, his work is characterized by exquisite **craftsmanship**: Stravinsky described him as "the most perfect of Swiss clockmakers." This has sometimes **obscured** the moving quality of his melodies and the troubled **undercurrents** of his music.

- **attachment** /ə'tætʃmənt/ = a feeling of love for somebody/something or connection to them
- **fused** /fju:z/ **with** = combined with and full of
- **adventurous** /əd'ventʃərəs/ = willing to take risks and try new ideas; enjoying being in new, exciting situations
- **preserve** /prɪ'zɜ:v/ = keep
- **draw** (drew-drawn) **inspiration from** = be inspired by; to find somewhere ideas for creative work
- **blur** /blɜ:(r)/ **the boundaries** /'baʊndrɪz/ = to make the borders less clear
- **chisel** /'tʃɪzl/ = to cut or shape wood or stone with a special cutting instrument
- **meticulous** /mə'tɪkjələs/ = paying careful attention to every detail

Faced at first with a reactionary establishment, he soon came to be recognized as the most significant French composer of the early 20th century after Debussy. His **attachment** to Classicism was **fused with** eclectic and **adventurous** tastes. While **preserving** the integrity of his own style, he **drew inspiration from** many idioms, and boldly—often wittily—**blurred the boundaries** between serious and light music. Much of his work plays on the contrast between **chiseled** technical perfection and fantastical imagination. A **meticulous** perfectionist, his output was only moderately sized, but of consistently high quality, covering chamber music, songs, piano works, and orchestral and stage scores, often originally written for piano.

KEY WORKS

DAPHNIS ET CHLOÉ

BALLET

- **commission** /kə'mɪʃn/ = to officially ask somebody to write, make or create something or to do a task for you
- **lukewarm** /,lu:k'wɔ:m/ = only slightly warm
- **hailed as** = accepted as, considered to be
- **The plot is set** in a **fanciful** /'fænsɪfl/ **pastoral** /'pɑ:stərəl/ **setting** = the events happen in imagined conditions showing country life or the countryside, especially in a romantic way
- **lass** /læs/ = a girl; a young woman
- **seize** /si:z/ = take by force
- **implore** /ɪm'plɔ:(r)/ = to ask somebody to do something very much
- **scatter** /'skætə(r)/ = move or to make people or animals move very quickly in different directions; to throw or drop things in different directions so that they cover an area of ground

This ballet was **commissioned** in 1909 by Serge Diaghilev for his legendary Ballets Russes company. The reception of the first production, in 1912, was **lukewarm**. However, the work was soon **hailed** not only as one of this composer's masterpieces, but also as one of the high points in a golden age for ballet.

The plot is set in a **fanciful** **pastoral setting** of Greek antiquity. The lovers Daphnis and Chloé are separated by a lively dance of nymphs, shepherd lads and **lasses**. Chloé is **seized** by pirates and Daphnis **implores** the god Pan to rescue her. Pan arrives just in time to **scatter** the pirates, and the reunited lovers dance in Pan's honor in a closing bacchanalia.

PIANO CONCERTO IN G MAJOR

ORCHESTRAL

- **large-scale** /,lɑ:dʒ 'skeɪl/ = great, large
- **exuberant** /ɪg'zju:bərənt/ = full of energy, excitement and happiness
- **haunting** /'hɔ:ntɪŋ/ = beautiful, sad or frightening in a way that cannot be forgotten
- **impish** /'ɪmpɪʃ/ = showing a lack of respect for somebody/something in a way that is funny rather than serious
- **carefree** /'keəfri:/ = having no worries or responsibilities
- **elaborate** /ɪ'læbərət/ = very complicated and detailed; carefully prepared and organized
- **mercurial** /mɜ:'kjʊəriəl/ = often changing or reacting in a way that is unexpected

Composed in 1929, this much-loved piece proved to be this composer's last **large-scale** work. The two **exuberant** outer movements frame a lyrical slow movement of **haunting** beauty.

In the first movement, brimming with **impish** humor and surprising twists and turns, displays this composer at his most **carefree**. Inspired by the slow movement of Mozart's clarinet quintet, the extended theme of the second movement is one of this composer's most **elaborate** and moving melodic ideas, at once serene and elegiac. The third movement then shows this composer at his most **mercurial**, with the chase between piano and orchestra providing dazzling virtuoso fireworks spiced up with jazzy themes.

11

- **dedicated** /'dedɪkeɪtɪd/ = working hard at something because it is very important to you
- **conciseness** /kən'saɪsnəs/ = the quality of giving only the information that is necessary and important, using few words
- **adopt to this end** = use sth with this purpose in mind
- **complement** /'kɒmplɪmənt/ = to add to something in a way that improves it or makes it more attractive
- **further** /'fɜ:ðə(r)/ = more; additional
- **latter** /'lætə(r)/ = nearer to the end of a period of time than the beginning; the second of two things or people mentioned

This composer was an important French composer of the first half of the 20th century. He was **dedicated** to the idea of continuing the French traditions of lightness, **conciseness** and clarity, and **adopted to this end** a neo-Classical style. His most celebrated works are a flute concerto and an orchestral divertissement. Several operas, some remarkable chamber music, and songs **complement** these more celebrated works.

This composer was a Parisian and played an important part in French musical life. He devoted himself to composition in his late teens, working as a piano teacher and accompanist to support himself. He also played for the silent cinema, an activity which was later to result in several film scores. His first major success was in the 1920s, when several of his works were performed in Paris. Work at the Paris Opéra—for both ballet and opera—earned him **further** success. The **latter** part of his life was spent as director of the French Institute in Rome, where winners of the Prix de Rome (a prize awarded to musicians and which he himself had won) were awarded a subsidized year of working on their own projects. Works for the ballet, opera, radio, and film make up a considerable part of his output.

KEY WORKS

FLUTE CONCERTO

ORCHESTRAL

- **build on** = *to use; be based on*
- **advanced** = *developed*

One of the challenges of the concerto repertoire, this piece **builds on** the French tradition of flute-playing, arguably the best developed and most **advanced** in the European tradition.

DIVERTISSEMENT

ORCHESTRAL

- **within the frame** = *not going beyond sth*
- **incidental** /,ɪn'sɪ'dentl/ = *happening in connection with something else, but not as important as it, or not intended; music in a play, television program, radio program, video game, or some other presentation form that is not primarily musical*
- **joyous** /'dʒɔɪəs/ = *very happy; making people be happy*

If neo-Classicism means using modern harmonies and phrase lengths **within the frame** of Classical forms, then this composer's Divertissement is a masterpiece of the genre. It was written as **incidental** music for Eugène-Martin Lebiche's play *The Italian Straw Hat* and has a **joyous** mood typical of the 1920s.

NATIONAL SCHOOLS - THE SWISS SCHOOL



Match the biographies to the composers:

Arthur Honegger - Frank Martin

1

- **lack musical training** = not to have enough musical training
- **foremost** = the most important or famous; in a position at the front
- **excessively theoretical** = extremely theoretical
- **maturity** /mə'tʃʊərəti/, /mə'tjuərəti/ = the quality of thinking and behaving in a sensible, adult manner; the state of being fully grown or developed
- **extended family** = a family group with a close relationship among the members that includes not only parents and children but also uncles, aunts, grandparents, etc.
- **suffused** /sə'fju:zd/ **with craft and workmanship** /'wɜ:kməʃɪp/ = literally: with craft and skill spread all over or through somebody/something; showing craft and skill
- **the reverse of sth** = the opposite of
- **adopt a style** = to start using a style
- **peer** /piə(r)/ = a person who is the same age or who has the same social status as you
- **affect sth profoundly** /prə'faʊndli/ = to influence sth very much
- **hallmark** /'hɔ:lma:k/ = a feature or quality that is typical of somebody/something
- **evolve** /i'vɒlv/ = develop
- **variety** /və'raɪəti/ = several different sorts of the same thing; a wide range of sth
- **transcend** /træn'send/ = to be or go beyond the usual limits of something
- **shifts in style** = changes in style
- **with regard to** = speaking about, concerning sth
- **compose profusely** /prə'fju:sli/ = compose very many works
- **shuttle** /'ʃʌtl/ = to travel between two places frequently

Although this composer **lacked** any formal musical training, he became one of the **foremost** teachers and composers of his generation. Initially drawn to theory, his early works, now mostly forgotten, were **excessively theoretical**. With **maturity**, he developed a personal

language, based on the 12-tone system, and a personal style, delicate and expressive, reflected in such masterpieces as *Petite symphonie concertante*. Born into an **extended** Swiss Calvinist **family**, this composer's music was initially **suffused** with **craft** and **workmanship**, quite the **reverse** of the more hedonist **style adopted** by his French **peers**. This composer's work for the Institut Jaques-Dalcroze (where the teaching method was based on rhythm) **affected** his compositions **profoundly**. Rhythmic innovation became one of his **hallmarks**. Although his music **evolved** through a **variety** of styles—sometimes tonal and for a time 12-toned—all bear the composer's personal stamp, **transcending** his **shifts in style**. This composer's studies of Indian, Ancient, and Bulgarian music coloured his work throughout his life, particularly **with regard to** rhythm. While he composed **profusely**, his work remains largely undervalued.

MILESTONES

- 1918 **Shuttles** between Zurich, Rome, Paris
- 1922 Starts work on his Mass for two choirs, eventually staged in 1962
- 1923 Settles in Paris
- 1926 Returns to Geneva to study; writes *Rhythmes*, a symphonic suite
- 1928 Teaches at Institut Jaques-Dalcroze in Geneva, Switzerland
- 1933 Piano Concerto No. 1 premiered; founds and directs the Technicum Moderne de Musique in Geneva
- 1941 Writes *Le vin herbé*, secular oratorio
- 1945 *In terra pax*, cantata for Armistice Day, broadcast on Swiss radio
- 1946 Settles in Amsterdam
- 1950 Teaches at the Cologne Conservatoire

2

- **like-minded** /,laɪk 'maɪndɪd/ = *having similar ideas and interests*
- **compositions on a large scale** = *big, great, powerful compositions*
- **depiction** /dɪ'pɪkʃn/ = *description*

Although born in Le Havre, France, this composer took his parents' Swiss nationality and studied for a while in Zurich but moved to Paris while still a teenager and spent the rest of his life there. He studied at the Paris Conservatoire, and while there met up with a group of **like-minded** young composers who came to be known as "Les Six," and included Poulenc and Milhaud. This composer was perhaps the most conservative of the group, and his music is generally in a neo-Romantic style. This composer wrote comparatively little chamber music, and preferred composing **on a large scale**; some of his finest works are the oratorios, including *Le Roi David* and *Jeanne d'Arc au bûcher*, for chorus and orchestra, and five symphonies. He is probably best known, however, for *Pacific 231*, a musical **depiction** of a steam locomotive, which was the first of three "Symphonic Movements" written in the 1920s and '30s (the second was *Rugby*, the third untitled), which show his mastery of orchestral colour. Despite steadily moving further away from the antiromantic ideals of Les Six, especially in his later compositions, he remained a close friend of both Poulenc and Milhaud until his death.

MILESTONES

- 1921 Makes his name with the "dramatic psalm" *Le Roi David*
- 1923 *Pacific 231* is published
- 1927 Composes a score to accompany Abel Gance's film *Napoléon*
- 1938 The massive oratorio *Jeanne d'Arc au bûcher* is premiered in Basel
- 1940s Remains in Paris during the Nazi occupation and joins the French Resistance
- 1950 Completes the last of his five symphonies
- 1951 Writes autobiography *I Am a Composer*

NATIONAL SCHOOLS - THE ITALIAN SCHOOL



Match the biographies to the composers:

Pietro Mascagni - Ottorino Respighi - Ruggero Leoncavallo - Ferruccio B. Busoni - Ermanno Wolf-Ferrari

1

- **renowned** /rɪ'naʊnd/ = famous and respected
- **acclaimed** /ə'kleɪmd/ = well-known and praised
- **espouse** /ɪ'spaʊz/ = give your support to a belief, policy
- **surge** /sɜ:dʒ/ = suddenly increase in value (and spread through sb/sth)
- **distinguish sth from** = differentiate between; tell the difference between

A multi-talented musician best known in his own lifetime as a brilliant piano virtuoso, this composer was also a leading avant-garde critic, theorist and teacher at the forefront of the new microtonal and electronic music. **Renowned** for his creative transcriptions of J. S. Bach for the piano, his music is now **highly acclaimed** as both visionary and progressive. Born to musical parents in Tuscany, this composer showed early promise and toured widely as both performer and conductor. **Espousing** the “Young Classicism,” based on the styles of J. S. Bach, Mozart, and Liszt, he promoted the music of young composers, such as Schoenberg, while also taking an active interest in ethnic folk music, such as the Native American melodies that **surge** through *Indianisches Tagebuch*. It is hard to **distinguish** his original music from his transcriptions because he tended to quote existing music in his own works. Although he taught in many musical centers, his home for much of his adult life was Berlin.

- **demand stamina** /'stæmɪnə/ = require a lot of strength and endurance
- **interspersed** /,ɪntə'spɜ:st/ **with** = containing sth else among other things
- **revive** /rɪ'vaɪv/ = become, or to make sb/sth become alive again
- **unfold** /ʌn'fəʊld/ = develop, becoming seen or heard
- **resurgence** /rɪ'sɜ:dʒəns/ = the return and growth of an activity that had stopped

PIANO CONCERTO IN C MAJORA massive work, **demanding stamina** and skill from the pianist, this composer’s epic concerto, with its strong male chorus and huge orchestra, sounds more like a choral symphony than a concerto. A particularly unusual element is the inclusion of a choral setting of the “Hymn to Allah” from Adam Oehlenschläger’s play Aladdin. Prologo e introito (15:40) The strings open with a long melody interrupted by a horn-call. The Introito follows with the entry of the soloist. A cadenza is heard before the second subject enters on the woodwind, then another cadenza and a recapitulation follow before the movement ends with a serene

coda recalling the Prologo. Pezzo giocoso (9:45) The second movement opens with wild upward runs on the piano and a grotesque Turkish dance. After a short cadenza, the clarinet plays a traditional and lyrical Neapolitan song, “Fenesta che lucivi” (“The light through the window”), **interspersed** with piano figuration. The lively dance is **revived** before the movement dies away. Pezzo serioso (23:00) After the Introito, the first section **unfolds** into a powerful, grand chorale with a variation. In the second section, the piano opens with a new theme, quickly followed by a **resurgence** of the opening music.

- **subside** /səb'saɪd/ = become calmer, quieter or less intense
- **fuse** /fju:z/ **with** = to join
- **dazzling** /'dæzliŋ/ = so bright that you cannot see for a short time; brilliant
- **evoke** = create an image, atmosphere of
- **crowded** /'kraʊdɪd/ = full of people
- **uplifting** /,ʌp'lɪftɪŋ/ = cheerful, making you feel happier or giving you more hope

The third section **subsides** into tranquillity. All'Italiana (12:00) Italian songs, dances, and marches **fuse** with a **dazzling** piano cadenza, **evoking** “the **crowded** Roman street.” Cantico (10:50) The **uplifting** finale opens in E minor, recalling earlier themes. The male chorus sings “*Hebt zu der ewigen Kraft Eure Herzen*” (“Lift up your hearts to the Eternal Almighty”) to the tune of the first movement’s Introito, providing a glowing end to this grand concerto.

2

- **shrink (shrank, shrunk) from the controversies** /'kɒntrəvɜ:sɪz/ = be unwilling to take part in discussions or arguments
- **side with the former** = to take the side of the previous person or thing mentioned

This composer is the first Italian composer after Scarlatti whose fame does not rest on opera. He was a leading member of the so-called “generation of 1880,” which tried to revive Italian music by going back to its roots in the Renaissance and Baroque eras. At one time hugely popular, his star has fallen since World War II. The son of a piano teacher, this composer grew into a man of wide culture in many languages, as well as a gifted violinist, pianist and composer. A shy man, he shrank from the controversies between Classicists and Modernists in Italian music in the 1920s and 1930s, although by temperament he sided with the former. After an uncertain start as a composer, he established the essential elements of his style in *The Fountains of Rome*. This showed an orchestral mastery learned from studying under Rimsky-Korsakov, and later from Ravel and Strauss, as well as a passion for old music, mostly Italian, which worked its way into nearly everything he wrote.

- **ponderous** /'pɒndərəs/ = (of speech and writing) too slow and careful; serious and boring
- **absorb** /əb'zɔ:b/ = take sth in, incorporate
- **portray** /pɔ:'treɪ/ = describe
- **tolling** /tɒliŋ/ **bells** = bells that sound
- **rustle** /'rʌsl/ = makes a sound like paper; leaves that rub together
- **frenzied** /'frenzɪd/ = violent or frightening and not under control
- **depict** = describe

THE FOUNTAINS OF ROMETONE POEM This was this composer’s first completely successful work, and perhaps his best. Here, the ponderous quality of his early work has been replaced by a new lightness of touch. The “silver rose” music from Richard Strauss’s *Der Rosenkavalier* can be heard in the bright, celeste-colored orchestral sound, but it is absorbed into something entirely personal. The four pieces portray various fountains in Rome at “the hour in which their character is most in harmony with the landscape.” The final “*Villa Medici Fountain at Sunset*.” for example, simply evokes the scene, painting tolling bells and rustling leaves, whereas “*The Triton Fountain in the Morning*,” in which naiads and tritons join in a frenzied dance, depicts the myths associated with that fountain.

3

- **pursue** /pə'sju: / **a career** = follow a career
- **overshadow** /,əʊvə'shædəʊ/ = make somebody/something seem less important, or successful
- **output** /'aʊtpʊt/ = creative work
- **attain** /ə'teɪn/ **the lasting popularity** = to achieve long-lasting popularity
- **refer** /rɪ'fɜ:(r)/ **to** = be connected with, concern sth
- **depiction** /dɪ'pɪkʃn/ = description
- **tarnish** /'tɑ:nɪʃ/ = spoil, make sth look less bright

The son of a baker, this composer studied law before moving to Milan to study at the Conservatorio, which he left after three years to pursue a career conducting opera. After some minor success, his reputation was made overnight when his opera *Cavalleria rusticana* won the prestigious Sonzogno competition. Remembered today as the first *verismo* (realistic) opera, this work overshadowed the rest of his output, such as the lyrical comedy *L'amico Fritz*, and although he wrote some 15 operas, all well received, none attained the lasting popularity of

Cavalleria rusticana. One of the leading Italian composers and conductors of his time, he is renowned chiefly as an opera composer, although he also wrote songs, piano pieces, and orchestral music. He is often cited as the first composer of verismo opera, a term referring to the authentic depiction of everyday life in artworks; in fact, he wrote in a range of styles and forms, such as comedy, and some of his works were unashamedly populist in tone. This composer's reputation became somewhat tarnished through his close links with Mussolini's fascist regime.

MILESTONES

1881 In Filanda, cantata, wins first prize in a music competition in Milan

1882 Enters Conservatorio di Milano

1885 Leaves Conservatorio to conduct operetta season in Parma

1886 Becomes master of music at the Philharmony of Cerignola

1890 Cavalleria rusticana, opera, wins Sonzogno contest in Rome

1891 L'amico Fritz, comic opera, staged

1902 Incidental music for Hall Caine's The Eternal City premiered in London

1903 Becomes director of the Scuola Musicale Romana in Rome

1929 Directs La Scala in Milan

4

- **sporadically** /spə' rædɪkli/ = *occasionally*
- **polished** = *well created*
- **appeal** = *be liked by smb*
- **due** /dju:/ **to his litigious** /li'tɪdʒəs/ **nature** = *because sb is too ready to take arguments to court*
- **fade from public view** = *gradually disappear from public view*

After a musical training in Naples, this composer led a bohemian existence in Paris, playing the piano in cafés and composing sporadically. He moved to Milan's artistic circles, earning money from writing. On seeing the success of Pietro Mascagni's *Cavalleria rusticana*, he composed his own short realist opera, *I Pagliacci*, a polished piece calculated to appeal. It was an instant hit in Milan, and the aria "*Vestita giubba*" was the first recording to sell a million copies. However, he found problems in Italy, partly due to his litigious nature and partly to bad luck. His *La bohème* was eclipsed by Puccini's, and this composer faded from public view.

MILESTONES

1890 Collaborates on the libretto for Puccini's opera Manon Lescaut

1892 I Pagliacci, opera, successfully staged

1897 La bohème, opera, staged

1900 Zazà, opera, premiered successfully

1904 Enrico Caruso records arias "*Vesti lagiubba*" and "*Mattinata*"

5

- **shuttle** = *constantly move (from one place to another)*
- **graveness** /'grɛɪvnəs/ = *seriousness of the situation*
- **seclusion** /si'klu:ʒn/ = *the state of being private or of having little contact with other people*
- **resume** /ri'zju:m/ = *continue the previous activity*
- **loom** /lu:m/ = *appear as a large shape that is not clear, especially in a frightening way*
- **at the close of his life** = *at the end of his life*
- **fast-paced** /fa:stpeɪst/ = *quick*
- **rebellious** /ri'beljəs/ = *unwilling to obey rules or follow generally accepted standards of behaviour*
- **ba(u)lk** /bɔ:k/ **at** = *be against sth*
- **arranged marriage** /ə'reɪndʒd 'mæɪrɪdʒ/ = *a marriage in which the parents choose the husband or wife for their child*

This composer always felt torn between the two cultures: Italian and German. He shuttled between Munich and Venice, and his operas combine German graveness with Italian lightness. Switching to music after first studying painting, this composer won international fame fairly early with his cantata *La vita nuova* and opera *Le donne curiose*. For six years he headed the Liceo Benedetto Marcello in Venice, then left for Munich to compose in seclusion. During World War I, he wrote little, but resumed with success in the 1920s, until war loomed again at the close of his life. In the witty and fast-paced opera *I quattro rusteghi*, the rebellious beau Filipeto balks at his arranged marriage, with unexpectedly comic consequences.

MILESTONES

1901 La vita nuova, cantata, succeeds widely

1906 *I quattro rusteghi*, comic opera, staged

1909 Writes *Il segreto di Susanna*, comic opera; moves to Munich to compose full-time

1927 Composes opera *Das Himmelskleid* 1939 Becomes professor of composition at the Salzburg Mozarteum in Austria

NATIONAL SCHOOLS - AMERICAN

Match the biographies to the composers:

John Philip Sousa - Edward MacDowell - Louis Moreau Gottschalk - Amy
Marcy Cheney Beach - Steven Collins Foster

1

- **unrivalled** /ʌn'raɪvld/ = better or greater than any other
- **capture** /'kæptʃə(r)/ **the essence** /'esns/ = catch and express the meaning
- **mundane** /mʌn'deɪn/ = dull, ordinary, not exciting
- **bald** /bɔ:ld/ **facts** = just easy-to-see facts only
- **render** /'rendə(r)/ **achievements** /ə'tʃi:vmənt/ **remarkable** = make achievements more outstanding

This American songwriter has become something of a cult figure. Perhaps because of his/her **unrivaled** ability to **capture the essence** of 19th-century American life and aspiration, (s)he has come to be regarded as almost a folk hero, and his/her songs as authentic folk songs. In truth the **bald facts** of his/her life are rather **mundane**, rendering his/her **achievements** all the more remarkable.

- **portray** /pɔ:'treɪ/ = show somebody/something in a picture; to describe somebody/something
- **deliberately** /dɪ'libərətli/ **adopt the style** = to start using the style intentionally
- **mistake (mistook, mistaken) sth for sth else** = think sth to be sth else by mistake

This composer initially worked as a bookkeeper for his/her brother's steamboat business in Cincinnati, where (s)he enjoyed his/her first major success with "Oh! Susanna." On returning to Pennsylvania in 1950, (s)he decided to become a professional songwriter, a genuinely pioneering decision, as there was then no real "music business." Although almost wholly self-taught, Foster published his/her first song in his/her teens and went on to write around 200 others. His/her songs were motivated by social purpose—both to capture the spirit of the American people, and to **portray** a world in which all were equal. At times, (s)he **deliberately adopted** the musical and poetical style of immigrant groups, such as the cotton planters, which may be one reason why his/her works were **mistaken for** folk songs.

KEY WORKS

OH! SUSANNA

SONG

- **gold rush** /'gəʊld rʌʃ/ = a situation in which a lot of people suddenly go to a place where smb has recently discovered gold
- **appeal** /ə'pi:l/ = attraction

The song "Oh! Susanna" achieved huge popularity when it was taken up as the unofficial anthem of the "forty-niners," the families traveling to California in the American **gold rush**. Most would not have known that it was written just a year earlier; as such, it stands as a fine example of Foster's ability to write songs with the timeless **appeal** of folk standards.

BEAUTIFUL DREAMER

SONG

Foster's later songs rarely rivaled his/her earlier ones for popularity, with the exception of the serenade "Beautiful Dreamer," made famous by Bing Crosby in the 1940s.

MY OLD KENTUCKY HOME

SONG

- **evocative** /ɪ'vɒkətɪv/ = making you think of or remember a strong image or feeling, in a pleasant way

Foster wrote many **evocative** songs about the American South. "My Old Kentucky Home," inspired by a visit to friends in the region, has since been adopted as the official state song.

2

- **flair** /fleə(r)/ = talent, a natural ability to do something well
- **retain** /ri'teɪn/ = keep something; to continue to have something, preserve

Arguably the first American nationalist composer, (s)he was a virtuoso pianist and performer whose **flair** won the praise of Chopin and Berlioz. Much of his/her life was spent touring outside his/her native country, yet the US remained his/her spiritual home, and his/her music **retained** elements of the Afro-Creole qualities that shaped his/her early life. (S)he composed a lot of piano music, two symphonies and two operas.

- **descent** /dr'sent/ = a person's family origins; an action of coming or going down
- **apparently** /ə'pærəntli/ = as you can see sth, according to what you have heard or read; according to the way something appears
- **of his own accord** /ə'kɔ:d/ = as one wishes to do sth, without being asked, forced or helped
- Although **denied admittance** = although smb couldn't enter (a conservatoire)
- **dazzling** /'dæzliŋ/ = impressing somebody very much, brilliant
- **irresistible** /,iri'zɪstəbl/ = so strong that you can't say "no" to it; so attractive that you feel you must have it
- **secondary** /'sekəndri/ **to** = less important than something else
- **dismiss as mere light music** = people take it just as light music; not seriously
- **exuberant** /ɪg'zju:bərənt/ = full of energy, excitement and happiness
- **disparate** /'dɪspərət/ = very different from one another
- **heady** /'hedɪ/ = having a strong effect on your senses; making you feel excited and confident

This composer was born in New Orleans, of French-Creole **descent**. At the age of 13, **apparently** quite **of his/her own accord**, (s)he determined to study in Paris.

Although **denied admittance** to the Conservatoire, (s)he studied privately, establishing himself as a pianist after a **dazzling** debut in 1844. Indeed, his/her playing was greatly admired by both Chopin and Berlioz, who described his/her “**irresistible** prestige and...sovereign power” at the keyboard. His/her composing, almost always **secondary to** his/her performing, has often been **dismissed as mere** light music, and his/her works have been largely forgotten today. However, his/her style can be seen as uniquely American in its **exuberant** integration of **disparate** influences.

A charismatic Creole virtuoso from French New Orleans, this composer dazzled audiences with his/her **heady** mix of Romantic idioms and Afro-Creole folk music and rhythms.

KEY WORKS

SYMPHONIE ROMANTIQUE:

LA NUIT DES TROPIQUES

ORCHESTRAL

- **spell** = a period of time
- **fuse** = combine
- **assume** /ə'sju:m/ **importance** = become more important
- **bear similarity** = be, look like sth
- **counterpart** = equivalent (works)
- **akin to** = similar to
- **derive from** = come from

La Nuit des Tropiques, written on the island of Guadeloupe during this composer's three-year **spell** in the Caribbean, effectively **fuses** Romantic idioms with Afro-Creole folk music and Latin American dance rhythms, achieving striking coloristic effects. Although rarely performed nowadays, it has **assumed** a certain historical **importance** as the first genuine American symphony. That said, it **bears** little formal **similarity** to its European

counterparts and is more **akin to** the freer form of symphonic poem. Its evocative mood and name probably **derives** from Félicien David's symphonic ode, Christophe Colomb, staged in 1847. A curious point of note is the fugue on a Cuban theme in the second movement.

THE LAST HOPE; THE DYING POET SOLO PIANO

- **overtly** = *clearly, very*

The Last Hope and The Dying Poet are among the many **overtly** sentimental encore pieces that this composer created for use in his/her own performances. These two were particular favorites with his/her audiences, which were reported to have been largely made up of female admirers.

3

- **foremost** /'fɔ:məʊst/ = *the most important or famous*
- **ancestor** /'ænsəstə(r)/ = *a person in your family who lived a long time ago*
- **copiously** /'kəʊpiəsli/ = *in large amounts*

This composer was one of the first US composers to gain a significant reputation outside his/her native country and remains one of the **foremost** female composers of his/her time. Finding inspiration in Romanticism and the European folk-music tradition of her New England **ancestors**, this composer created **copiously** throughout his/her life, and in later years developed a significant performing career.

- **spouse** /spaʊs/, /spauz/ = *a husband or wife*
- **immensely** /ɪ'mensli/ = *extremely; very much; enormously*
- **treatise** /'tri:tɪs/, /'tri:tɪz/ = *a long and serious piece of writing on a particular subject*
- **sophisticated** /sə'fɪstɪkətɪd/ **grasp** = *detailed and intimate understanding*
- **tackle** /'tækl/ = *deal with*

(S)he would almost certainly have made a career as a concert pianist, but his/her **spouse** encouraged him/her to limit her public appearances and concentrate instead on composition (he/she later returned to the platform following his/her spouse's death in 1910).

In this (s)he was **immensely** talented but largely self-taught, learning orchestration from a **treatise** by Berlioz and counterpoint by writing out fugues from Bach's Well-Tempered Clavier. While not especially innovative, his/her music is well constructed and shows a **sophisticated grasp** of harmony. In works such as the Piano Concerto (s)he demonstrated an ability (and willingness) to **tackle** large-scale forms. His/her output is large and covers all the major genres.

KEY WORKS

GAELIC SYMPHONY, OP. 32

ORCHESTRAL

- **forge** /fɔ:dʒ/ = *put a lot of effort into making something successful or strong so that it will last; create*

Rather than follow Dvorák's example of using Native American and Negro music to **forge** a national style, this composer turned to Celtic folk music. His/her Gaelic Symphony incorporates Irish melodies and was the first symphony by an American composer to receive significant attention in Europe.

PIANO CONCERTO, OP. 45

ORCHESTRAL

This composer's Piano Concerto is a large-scale, bravura masterpiece in the manner of contemporary late-Romantic concertos such as those of Tchaikovsky and Grieg. Three of the four movements are based on the material from Beach's own songs, including one to a poem by his/her spouse. (S)he premiered the work him/herself with the Boston Symphony Orchestra in 1900.

THREE BROWNING SONGS, OP. 44

SONG

- **revival** /rɪ'varvl/ = *becoming or being made popular or fashionable again*
- **in the wake of** = *after*
- **enduringly** /m'dʒʊərɪŋli/ **popular** = *popular for a very long time*

This composer created over 100 songs, and it was for these that (s)he was remembered until his/her **revival** in the mid-1970s **in the wake of** the US feminist movement. The Three Browning Songs, and in particular the delightful first song, "The Year's at the Spring," have proven **enduringly** popular.

4

A composer, conductor, bandleader, and patriot, this composer was known as the “March King.” He was the inventor of the sousaphone, a now familiar instrument in the marching-band ensemble. He also composed many of the world’s best-known military band pieces, including *The Stars and Stripes Forever*, the official march of the United States. In addition to his band music, which remains immensely popular, his output included some 15 operettas and many songs.

- **apprentice** /ə'prentɪs/ **smb to the Marines** = make smb a "student" in the land or sea military forces
- **discharge** /dɪs'tʃɑ:dʒ/ = give somebody official permission to leave the police or the armed forces
- **spell** = a brief period
- **assume** /ə'sju:m/ **leadership** = become the leader
- **distinctive** /dɪ'stɪŋktɪv/ = characteristic
- **swagger** /'swæɡə(r)/ = walk in an extremely proud and confident way

After this composer attempted to run away with the circus at age 13, his father—a military trombonist—**apprenticed** him to the **Marines**. Following his **discharge** in 1875, and a **spell** conducting theater orchestras, he returned to the military to **assume leadership** of the US Marine Band.

He went on to form his own hugely successful band in 1892, touring all over the world and setting new standards for the quality of marching band performance. From his first published composition in 1872 until the end of his life, this composer wrote constantly, and his position as bandleader gave him considerable opportunity to showcase his works. His 135 marches, many celebrating US places or events, are full of delightful melodies and possessed of a **distinctive**, good-natured **swagger**.

KEY WORKS

THE STARS AND STRIPES FOREVER

MARCH

- **remainder** /rɪ'meɪndə(r)/ = the part that is left
- **enduringly** /ɪn'dʒʊərɪŋli/ **popular** = having long-lasting popularity

This composer and his wife were on vacation in Europe when they heard of the death of his manager, David Blakely. Thinking over the news while onboard the ship returning to the US, this composer began to hear “a rhythmic beat of a band playing within my brain.” That melody was in his mind for the **remainder** of the voyage, and was to become *The Stars and Stripes Forever*, perhaps his most **enduringly popular** march.

THE LIBERTY BELL

MARCH

- **craft** /kra:ft/ = an activity involving a special skill at making things with your hands
- **rousing** /'raʊzɪŋ/ = full of energy and enthusiasm, making you feel enthusiastic about something

The Liberty Bell is well known as the theme tune to the classic British comedy series “Monty Python’s Flying Circus.” It is a fine example of this composer’s musical **craft**—a **rousing** march, with a memorable theme and a hint of humor.

5

One of the first US composers to establish a reputation outside his country, this composer was considered the most important US composer of his day. As a pianist and teacher, he founded the music department of Columbia University and, with his wife, the artists’ colony bearing his name, which still exists.

His musical style owes much to the influence of his teacher, Joachim Raff, but became more individual in later years.

Life and music

- **retreat** /rɪ'tri:t/ = a quiet, private place that you go to in order to get away from your usual life

This composer studied first in New York, then Paris, but it was in Germany that he settled, teaching piano and establishing a career as a performer. Success as a composer followed his return to the US in 1888. After teaching at Columbia University, his final years were spent between New York and his house in Peterborough,

New Hampshire. There he with his wife founded the artists’ **retreat** in 1907 and it has flourished ever since. Inevitably, given his education, this composer’s music was strongly influenced by the German Romantics, which may be the reason why it fell out of favor in the US between the two world wars.

KEY WORKS

WOODLAND SKETCHES

SOLO PIANO

- **sparse** /spa:s/ = in small amounts or numbers and often spread over a large area
- **folksy** /'fɒksɪ/ = done or made in a traditional style that is supposed to be typical of simple customs in the past, but sometimes in a false or artificial way
- **evocatively** /i'vɒkətɪvli/ = making you think of or remember a strong image or feeling, in a pleasant way
- **pared-down** /,peəd'daʊn/ = having no unnecessary features, very simple in form
- **poignant** /'pɔɪnjənt/ = having a strong effect on your feelings, especially in a way that makes you feel sad
- **trysting place** = a place for a meeting, esp. a secret meeting of lovers; rendezvous
- **gleeful** /'gli:fl/ = happy and cheerful
- **lodge** /lɒdʒ/ = a small house in the country where people stay when they want to take part in some types of outdoor sport
- **remembrance** /,remɪ'nɪsns/ = recollection, remembering sth

Some of this composer's best-known music is contained in the late sets of short piano pieces Woodland Sketches and New England Idylls. Influenced by the American landscape, particularly that of his country retreat in New Hampshire, the musical language is **sparse**, direct, and even **folksy** compared with his earlier piano works. The individual pieces in Woodland Sketches are all **evocatively** titled.

The famous “To a Wild Rose,” which opens Woodland Sketches, and the eighth piece, “A Deserted Farm,” are perfect examples of **pared-down** piano writing—beautifully simple melodies arranged over **poignant**, mildly dissonant chords. “An Old **Trysting Place**” has richer harmony and the feel of an old choral setting, while “To a Water Lily” uses the full range of the piano to suggest a deep lake.

“Will o’ the Wisp” is full of **gleeful** good humor. The most direct folk allusion is in “From an Old Indian **Lodge**,” which imitates the rhythms of Native American chant.

Although some of the pieces are now performed separately, MacDowell intended them to be played together: in fact, the final piece, “Told at Sunset,” quotes from some of the earlier movements as if in **remembrance**.

PIANO CONCERTO NO. 2

ORCHESTRAL

- **foremost** /'fɔ:məʊst/ = the most important or famous
- **distinctive** /di'stɪŋktɪv/ = characteristic
- **adoption** /ə'dɒpʃn/ = using sth

Received with success at its premiere in 1889, this work was described by one critic as sounding “a model of its kind—the kind that Johannes Brahms gave the world over 30 years ago in his D minor Concerto.” If this is a little overstated, there is no doubt that the work cemented this composer’s position as the **foremost** composer

in the US. Concerto No. 2 is a **distinctive** and interesting work, made unusual by its **adoption** of a slow first movement and a scherzo second, and by the many dance rhythms that feature throughout. It has also remained popular, largely thanks to the US pianist Van Cliburn.

First movement (larghetto calmato, 10:00) After a short introduction led by the brass, the soloist enters with an intense, passionate cadenza. Cellos and clarinets introduce the lyrical second theme.

Second movement (presto giocoso, 7:00) This good-humored section is a rondo, filled with quicksilver passages for the piano and almost jazzlike in its constant syncopation.

Third movement (largo—molto allegro, 7:00) Beginning darkly with cellos leading a slow introduction, the mood lightens into a lively waltz, in which the soloist recalls themes from the first movement.

SONATA TRAGICA

SOLO PIANO

- **substantial** /səb'stænjl/ = large in amount, value or importance
- **tribute** /'trɪbjʊ:t/ = an act, a statement showing your love or respect, especially for a dead person

This composer’s four **substantial** piano sonatas are all inspired by European mythology except this, his first one. It is his most personal—a **tribute** to the death of his teacher and friend, Raff.

**SUITE NO. 2, “INDIAN”
ORCHESTRAL SUITE**

- **traced to** = *here: connected with and coming from*

This composer felt that native Indian music held far more potential than Negro music as a source of inspiration for an “American” style. In this large-scale work for orchestra, he employed material that has been **traced to** the Iroquois and Chippewa tribes.

**FIRST MODERN SUITE
SOLO PIANO**

- **resolutely** /'rezəlu:tli/ = *in a strong and determined way*
- **nevertheless** /,nevəðə'les/ = *not considering and contrary to what one has said*

Despite its title, this composer’s First Modern Suite for piano was **resolutely** in the European style he learned from his time studying with Raff. **Nevertheless**, it is full of charming music and extremely idiomatic for the piano.

NATIONAL SCHOOLS - SPANISH, BRAZILIAN, MEXICAN, ARGENTINE

Match the biographies to the composers:

Alberto Ginastera - Carlos Chávez - Joaquín Rodrigo - Manuel de Falla - Enrique Granados - Isaac A`béniz - Heitor Villa-Lobos

1 SPANISH

- **renaissance** /ri'neɪns/ = a situation when there is new interest in a particular subject, form of art, etc. after a period when it was not very popular
- **enlarge** the **domain** /də'meɪn/ = make the sphere /field larger
- **needy** /'ni:di/ = people who don't have enough money, food, clothes
- **facility** /fə'sɪləti/ = skill

This composer was a key figure in the Spanish musical **renaissance** of the late 19th and early 20th centuries. Through his constant efforts as impresario, conductor, pianist and composer, he became the first Spanish musician since Tomás Luis de Victoria to enjoy an international reputation. His piano music, above all the masterly series of tone poems Iberia, **enlarged** the **domain** of piano colour and expressivity.

This composer was pushed into the role of traveling virtuoso at the age of eight by his **needy** family. His amazing **facility** as pianist and improviser won him worldwide fame, and by the 1880s he was pouring out a stream of piano character pieces, most hardly more than written-out improvisations. But his ambition grew; in the 1880s he wrote two piano concertos and a symphonic piece and, in the 1890s (by then living in London), tried his hand at operetta. In 1894, Francis Burdett Money-Coutts, the banking heir, became his patron. This composer then divided his time between operatic projects based on Money-Coutts's Arthurian libretti, works on Spanish themes and concert tours.

INFLUENCES

- **subtle** /'sʌtl/ = very fine, delicate and not easy to notice
- **refined** /rɪ'faɪnd/ = very fine, improved
- **inspire** /ɪn'spaɪə(r)/ = give smb new ideas to create sth new

This composer's **subtle** use of folklike idioms, and his amazingly **refined** use of the piano's resources of colour and chromatic decoration, **inspired** later Spanish composers such as Granados and Falla, and were much admired by Debussy and Ravel.

KEY WORKS

IBERIA

- **picturesque** /,pɪktʃə'resk/ = beautiful
- **skeleton** /'skelɪn/ = the main structure
- **encrusted** /ɪn'krʌstɪd/ **with layers** /'leɪə(r)/ = having many sheets of something that lies over a surface or between surfaces as decoration
- **immense** /ɪ'mens/ = extremely large or great
- **alongside** = together with

These 12 character pieces—each a portrait of a Spanish locale—are this composer's masterpiece. Some, such as El Albaicín (an old quarter of Granada) or Málaga, are conventionally **picturesque** choices; others, such as Lavapiés (a poor district of Madrid), are surprising. All of them **weave** extraordinarily subtle webs of sound, in which a simple **skeleton** (such as an ostinato, or an accompaniment figure with typical guitar-inspired Spanish harmonies) is **encrusted** with **layers** of chromatic decoration.

The influence of these works on later piano music was **immense**. No less a composer than Olivier Messiaen ranked Iberia **alongside** Bach's The Art of Fugue and the late sonatas of Beethoven.

MERLIN

- **grandeur** /'grændʒə(r)/ = greatness and impressiveness
- **pervasive** /pə'veɪsɪv/ = being in all parts of a place or thing

Wagner's influence can be heard in the **grandeur** of the first-act finale and the **pervasive** use of leitmotifs. There is even a direct quotation of the "peace motif" from Siegfried. All this will surprise anyone who knows this composer only through his "Spanish" piano music, but some of the Merlin music, notably the "Saracen Dances," recalls the more familiar Iberian nature of this composer.

2 SPANISH

- **peculiarly** /pr'kju:liəli/ = typically, uniquely
- **distil** /di'sti:l/ **the essence** /'esns/ = make pure and take the most important points of the nature of sth
- **indigenous** /in'di:dʒənəs/ = native, living somewhere where sb was born

This composer was one of a group of composers who were interested in developing a **peculiarly** Spanish form of art music by **distilling the essence** of Spanish **indigenous** folk music and blending it with the Romanticism of Schumann and Liszt. A virtuoso pianist as well as a composer, he died tragically at the peak of his career, before his potential had been completely fulfilled.

- **advanced** /əd'vɑ:nst/ **appreciation** /ə,pri:ʃi'eɪʃn/ = very good understanding of sth

This composer studied in Barcelona under Felipe Pedrell, then in Paris, where he met the important French composers of the day, including d'Indy, Dukas, and Saint-Saëns. In 1890 he returned to Barcelona and began developing his career as a concert pianist. His music, much of it for piano and intended for his own performance, was strongly influenced by the nationalist ideas of Pedrell, as shown by his use of folk themes. However, it was also Romantic in nature, with an **advanced appreciation** of chromatic harmony.

This composer died when the liner taking him home from the premiere of his opera Goyescas sank in the English Channel.

KEY WORKS

- **distinctively** /di'stɪŋktɪvli/ = characteristically, typically

Perhaps this composer's greatest work is his piano suite Goyescas, a set of pieces inspired by the dramatic paintings and tapestries of Goya.

This composer makes full use of the rich late-Romantic harmonic palette, whilst incorporating **distinctively** Spanish rhythms and melodic shapes.

DANZAS ESPAÑOLAS

- **evoke** /ɪ'vəʊk/ = bring a feeling, a memory or an image into your mind

The Spanish Dances are a set of 12 short pieces **evoking** the folk music of Spain, without being literal arrangements of folk tunes. In 1892, three of the pieces were performed in an orchestral version, bringing this composer's name to wider notice.

3 SPANISH

- **forge** /fɔ:dʒ/ = create
- **gorgeous** /'gɔ:dʒəs/ = very beautiful and attractive; giving great pleasure

The greatest Spanish composer since the Golden Age of Cristóbal de Morales and Tomás Luis de Victoria, he took the picturesque, Romantic Spanish style **forged** by Albéniz and Granados and enriched it with the Modernism of Debussy and Stravinsky. In his later works, he turned his back on the **gorgeous**, Impressionist sound world of his ballets to create a very Spanish form of neo-Classicism.

- **intensely** /ɪn'tensli/ = extremely
- **distressed** /di'strest/ = very upset and anxious, in pain or in a poor physical condition

Talented as a pianist from a young age, but slow to start as a composer, this composer's real fame came with his ballets, particularly The Three-Cornered Hat. Composed for Diaghilev's Ballets Russes, it is strongly influenced by French Impressionism. An **intensely** religious man, he retreated to the calm of Granada in the 1920s, where he developed a new style, in which the influence of old Spanish music replaced picturesque "Spanishisms" (a trend begun in The Three-Cornered Hat). **Distressed** by the Spanish Civil War and murder of his friend, the poet Lorca, this composer accepted an invitation to Argentina, where he then remained. His last 20 years were spent writing the huge, unfinished L'Atlántida.

KEY WORKS

LA VIDA BREVE

This passionate, fast-moving zarzuela tells of a gypsy girl who dies of a broken heart after her fiancé marries another. Despite the influences of Wagner and contemporaries such as Puccini, the mature composer can already be heard.

EL SOMBRERO DE TRES PICOS

- **mistaken identity** /mɪˌsteɪkən aɪˈdentəti/ = a situation in which you think wrongly that you recognize somebody or have found the person you are looking for
- **derive** /dɪˈraɪv/ = develop or get sth from something

The premiere of *The Three-Cornered Hat*—a story of **mistaken identities**—at the Alhambra Theater in London in 1919 was one of the greatest triumphs of Diaghilev's Ballets Russes. The sets were by Picasso and choreography by Massine. **Deriving** its style from flamenco *cante jondo* (deep song), this composer's music was praised for freeing itself from Debussy and Ravel.

4 SPANISH

- **approachable** /əˈprəʊtʃəbl/ = easy to understand; easy to reach
- **throughout** /θruːˈaʊt/ = during the whole period of time of something
- **prodigious** /prəˈdɪdʒəs/ **output** /ˈaʊtpʊt/ = very many creative works
- **render** smb **blind** = make smb blind, not able to see
- **nonetheless** /ˌnʌnðəˈles/ = but; despite this fact

This composer is among the most significant Spanish composers of the 20th century. His **approachable** style, with its echoes of Spanish folk music, changed little **throughout** his long career. However, his influence has been significant and, while he wrote in many genres, he is remembered mainly for his guitar music. Blind from childhood, this composer's **prodigious output** was composed using braille. An attack of diphtheria **rendered him blind** from the age of three. **Nonetheless**, as a child he showed great talent for music, studying firstly in Spain and then, following his fellow Spaniards, Granados and Albéniz, in Paris.

- **appealing** /əˈpiːlɪŋ/ **blend** = a mixture that smb likes
- **subtlety** /ˈsʌtlɪti/ = fine, refined, developed nature of sth; details of knowing sth
- **epitomize** /ɪˈpɪtəmaɪz/ = be a perfect example of something
- **establish the guitar in the mainstream** /ˈmemstriːm/ = make the guitar take an important place
- the **mainstream** = the ideas and opinions of most people; the people whose ideas and opinions are most accepted

While hardly progressive, this composer's music is an **appealing blend** of Spanish-inflected melody (although often without direct-reference folk sources) with a **subtlety** learned from his studies with Dukas, and, at times, a certain Stravinskian coolness—characteristics **epitomized** in the celebrated *Concierto de Aranjuez*. Not a guitarist himself, it is notable that his large output contains many works for the instrument, and as such he played a significant role in **establishing** the guitar in the Classical **mainstream**. The guitar is the instrument with which this composer is most associated, but he never played it himself.

KEY WORKS

CONCIERTO DE ARANJUEZ

- **outer** /ˈaʊtə(r)/ = on the outside of something, external; antonym: inner
- **subtle** /ˈsʌtl/ = very fine, delicate and not easy to notice
- **evocative** /ɪˈvɒkətɪv/ = making you think of or remember a strong image or feeling

Inspired by the beautiful Rococo palace at Aranjuez, this is certainly the most famous work in the guitar repertoire, and one of the best-known pieces of Classical music of the 20th century. The two **outer** movements

are full of dance rhythms, while the gorgeous second is a masterpiece of **subtle** scoring—the **evocative** melody shared between the guitar and cor anglais.

FANTASÍA PARA UN GENTILHOMBRE

- **renowned** /rɪˈnaʊnd/ = famous and respected

This is the composer's second-best-known work for solo guitar and orchestra. Premiered in San Francisco by the **renowned** guitar virtuoso Andrés Segovia, the work is a fantasy on themes from the 17th-century Spanish composer Gaspar Sanz.

SONADA DE ADIÓS

- **homage** /ˈhɒmɪdʒ/, /oʊˈmɑːʒ/ = something that is said or done to show respect for somebody

This composer studied with the renowned composer Paul Dukas. His death in 1935 affected him deeply, and the touching *Sonada de adiós* was written as a **homage** to his friend.

5 BRAZILIAN

- **astonishingly prolific** = extremely creative
- **attain** /ə'teɪn/ = reach
- **sweeping** /'swi:pɪŋ/ = big, large-scale
- **indigenous** /ɪn'dɪdʒənəs/ = native, living somewhere where sb was born
- **inevitably** /ɪn'evɪtəbli/ = impossible to avoid, that will definitely happen
- **output** = creative work
- **reverence** /'revərəns/ = a feeling of admiring and respecting somebody/something very much
- **impact** /'ɪmpækt/ = the powerful effect of sth

Astonishingly prolific, this composer was a larger-than-life character who has **attained** legendary status in Brazil. He made an extensive study of the folk music of his native country, which he incorporated into an eclectic musical style. This knowledge later formed the basis for **sweeping** reforms in the Brazilian music education system under the nationalist government of the 1930s.

This composer's influences were as diverse as his own musical style. As a young man he played as a café musician, toured Brazil exploring **indigenous** music, and studied in Paris. Almost **inevitably**, for a composer who wrote with such ease and fluency, the quality of his **output** is variable. His best works are perhaps those in which his **reverence** for the Baroque is most obvious, such as the Bachianas brasileiras series. Rarely seen without a cigar and a broad smile, this composer was renowned for his energetic and cheerful character and passionate advocacy of Brazilian music, an area in which he had an enormous **impact** as an educator.

KEY WORKS

CHÔROS NOS. 1–14

- **take on sth** = opinions and attitude to sth
- **evolve** /ɪ'vɒlv/ = develop

The Chôros date from the 1920s and were the composer's own **take on** the "chorinho," a style of music that **evolved** in Rio de Janeiro in the late 19th century, blending European music with Afro-Brazilian rhythms. Scored for different instrumental ensembles, they present a kaleidoscope view of Brazilian music, as filtered through the young composer's active imagination.

CONCERTO FOR GUITAR

- works to have **taken a firm hold** = works that took a very important place in sth
- **advocate** /'ædvəkeɪt/ = support sth (publicly)

The popular guitar concerto is one of comparatively few of his works **to have taken a firm hold** in the repertoire. An exciting piece, the finale in particular is full of syncopation and brilliant scoring. This composer **advocated** the use of an amplifier to lift the volume of the guitar, but very few performers choose to use one.

BACHIANAS BRASILEIRAS NO. 5

- **thorough** /'θʊərə/ = done completely; with great attention to detail
- **affinity** /ə'fɪnəti/ = a strong feeling that you understand somebody/something and like them or it
- **distinctly** /dɪ'stɪŋktli/ = typically, clearly
- paean /'pi:ən/ = a song of praise or victory
- **leap** /li:p/ = jump
- **array** /ə'reɪ/ = a large collection / range of sth

The series of Bachianas brasileiras are, like the Chôros, scored for a variety of different ensembles. Having written them as a homage to Bach, this composer makes a **thorough** attempt to fuse Bach's contrapuntal procedures with the spirit of Brazilian music. The fifth of the series is perhaps his best-known work. This composer was a fine cellist, and it is surely his **affinity** for the instrument that enabled him to create a wide range of textures and sounds from this unusual ensemble of eight cellos and solo soprano.

Aria (cantilena) The Aria begins with a pizzicato bassline accompanying a gentle counterpoint. The soprano enters with a wordless vocalise, shadowed by one of the cellos, intoning a vocal line with a **distinctly** Brazilian flavour.

The central section is a setting of a poem in Portuguese, an impassioned paean to the moon. The opening material then returns, the soprano now humming the melody.

Dança (martelo) The second movement is a lively dance. The soprano sings a poem describing a native Brazilian bird, and has to negotiate all manner of fast, repeated words and sudden **leaps**.

In his tone poem Amazonas, this composer uses an **array** of ethnic percussion instruments.

6 MEXICAN

- **indigenous** /ɪnˈdɪdʒənəs/ = *native, living somewhere where sb was born*
- **spiky** /ˈspaɪki/ = *sharp*

Composer, conductor, teacher, administrator, and writer, he was a prolific and major figure in the development of Mexican music in the 20th century. Trained as a pianist, but self-taught as a composer, this composer directed the Conservatory and Institute of Fine Arts, created and headed major national orchestras, and promoted both radical new music and native Mexican music to all social classes. This composer's works cover traditional genres (for example, his six symphonies) plus some of his own (such as the four "Solis").

They often show **indigenous** influences, sometimes using folk instruments—based on historical research, such as in the Aztec-influenced Xochipilli. Xochipilli was written to commemorate an exhibition of Mexican Art in New York.

His works are characterized by strong rhythms, a "Mexican accent," and **spiky** dissonance, but avoid repetition and cliché.

He was also influenced by the music of Stravinsky and Schoenberg.

MILESTONES

1921 Debut as composer: Piano Sextet

1922 Marries Otilia Ortiz, pianist

1925 Becomes head of OSM (Mexico Symphony Orchestra)

1928 Director of National Conservatory

1932 Composes Caballos de vapor, ballet

1947 Forms OSN (National Symphony Orchestra)

7 ARGENTINE

- **eloquence** /ˈeləkwəns/ = *the ability to use language and express your opinions well, especially when you are speaking in public*
- **virile** /ˈvɪraɪl/ = *strong and full of energy*
- **vividly** /ˈvɪvɪdli/ = *in a way that produces very clear pictures in your mind, brightly*
- **prodigiously** /prəˈdɪdʒəsli/ = *very much, in a way that is surprising and impressive*

This composer's Panambi made his name while still a student, and he went on to become the major Argentinian composer of the 20th century. He combined superb composing technique and **eloquence** with a strong sense of national identity: the **virile** rhythms and tough sounds of Estancia **vividly** suggest gauchos out on the ranch. However, his music also ranges from the charming (Impresiones de la Puna) to complex contemporary techniques (String Quartet No. 1). He directed the National Conservatory and taught—sometimes in disagreement with the Perón government. In mid-career, he wrote film music to support himself, but later commissions piled up: in his last 12 years, working in Switzerland, he composed **prodigiously**.

The atmospheric rhythms and meditative effects in some of Ginestera's later works suggest the wild landscape of the Argentinian pampas.

MILESTONES

1941 Writes Estancia, ballet/orchestral suite

1948 Composes String Quartet No. 1

1954 Pampeana No. 3, orchestra, performed

1966 Don Rodrigo, opera, is a success in New York

1971 Remarries and moves to Switzerland

MODERN MUSIC - INTRO

1900–Present

- **adopt established** /i'stæblɪʃt/ **styles** = start using the styles that were already known and respected
- **break with the past** = to move away from the past
- **establish oneself** = make oneself popular and respected
- **emerge** /i'mɜ:dʒ/ = appear
- **advances** /əd'vɑ:ns/ = developments, progress
- **evolve** /i'vɒlv/ = develop

Music since 1900 has developed in a wide variety of styles, many of them strongly influenced by ideological, social and technological changes. Whereas composers of earlier times attempted to adopt and develop established styles, much music of the 20th and 21st centuries seems—at least on the surface—to break with the past. The first half of the 20th century was dominated by a composer who established himself in Europe and ended his life in California: the Austrian Arnold Schoenberg. Schoenberg and his followers—raised on the high Romanticism of composers like Mahler and Wolf—saw themselves as building on the Austro-Germanic tradition. At the same time, Schoenberg's interest in painting indicates a close relationship between the Expressionism of artists such as Kokoschka, of his own music and that of his followers, such as Berg. In the 20th century, music continued to evolve, and new means of expression emerged. With advances in broadcasting and recording, popular music and jazz also had a significant influence on Classical music.

Neo-Classicism

- **sufficiently** /sə'fɪʃntli/ = enough
- **poise** /pɔɪz/ = calmness, confident position
- **succumb** /sə'kʌm/ **to sth** = give in to sth
- **take up a style** = start using a style

In France, Ravel's music was sufficiently objective in its poise and clarity to adapt to the neo-Classical ethos, as is shown in his *Le tombeau de Couperin* (1917–19), and even Debussy in his *Suite Bergamasque* succumbs to the charms of the past. In Britain, Walton and Constant Lambert took up the neo-Classical style, while in Germany, Hindemith explored the forms of earlier periods, most notably in his series of duo sonatas for orchestral instruments and piano.

Jazz

- **foil** /fɔɪl/ = here: a person or thing that contrasts with and emphasises the qualities of another person or thing
- **immune to sth** = protected from sth
- **movement** = a larger "part" in a music piece
- **bridge the divide** = connect sth with sth else; remove differences between

Just as many composers turned to the past to react against Romanticism, others found in jazz a perfect foil for the music of the previous century. Virtually no composer in Paris was immune to the influence of jazz: Stravinsky composed a *Rag-time* (1918); Milhaud composed the first jazz fugue in his ballet *La création du monde* (1923); and Ravel's *Violin Sonata* (1923–27) contains a blues movement. At the same time, in the USA, Gershwin was creating concert works, such as *Rhapsody in Blue*, that bridged the divide between popular and "serious" music.

Folk influences

- **elsewhere** /,els'weə(r)/ = in other places, somewhere else
- **heritage** /'herɪtɪdʒ/ = the history, traditions, buildings and objects that a country or society has had for many years and that are considered an important part of its character
- **industrious** /ɪn'dʌstriəs/ = hard-working
- **identifiable** /aɪ'denti'faɪəbl/ = that can easily be recognised
- **diverse** /daɪ'vɜ:s/ = very different from each other and of various kinds
- **settings of folk songs** = arrangements of folk songs, transcription

Elsewhere, composers explored their musical folk heritage. In eastern Europe, Béla Bartók and Zoltán Kodály both travelled extensively to make recordings of folk songs and dances. The Australian composer and pianist Percy Grainger was equally industrious, collecting music from various parts of the world. In North America, Aaron Copland began to use cowboy songs, Quaker hymns and Latin-American material in his own work, creating an immediately identifiable American style. Later, European composers as diverse as

Britten and Berio would make settings of folk songs of their own countries, and other composers such as Ligeti, Reich, and Volans would be influenced (in very different ways) by the music of Africa.

Mark the statements as True, False or Not stated according to the information in the text.

1. The development of music in the 20th century was dependent on factors connected with society and technology to a slight degree.
2. Composers of the 20th and 21st centuries, unlike earlier composers, were not willing to adopt and develop established styles.
3. Schoenberg, who made himself popular and respected in Europe and died in the USA, lived in many countries.
4. Expressionism had an influence on Schoenberg's musical outlook.
5. No representatives of Neo-Classicism based their creative work on earlier music.
6. Jazz also played an important part in the music of the mentioned period.
7. Folk music was used by composers of that period to create music that can easily be recognised.

Music and politics

- **interference** /,ɪntə'fɪərəns/ = an act of taking part in and trying to influence a situation in a way that annoys other people
- **surface** /'sɜːfɪs/ = appear, become seen
- **ban** = prohibit, not allow sth, say that sth is illegal, for example
- **outlaw** /'aʊtlɔː/ = make something illegal, ban
- **degenerate** /dɪ'dʒenərət/ = having moral standards that have fallen to a level that is very low and unacceptable to most people
- **resolutely** /'rezəluːtli/ **independent** = independent in a strong and determined way
- **reject** = to stop accepting sth
- **priest** /priːst/ = a person who is qualified to perform religious duties and ceremonies in the Roman Catholic, Anglican and Orthodox Churches

Political interference surfaced in Nazi Germany, where Jewish composers were banned during the 1930s. Even the music of non-Jewish composers, such as Anton Webern and Alban Berg, was outlawed as "degenerate art." Among the potentially great composers who died or were killed in Nazi camps were the Moravian Gideon Klein and the Czech Viktor Ullmann. Some composers remained resolutely independent from other movements. Olivier Messiaen took religion as an important unifying factor for his music and at the same time used exotic scales and birdsong. Pierre Boulez, meanwhile, was initially influenced by Messiaen, but later rejected his teacher and instead became a high priest of formalism, taking the principles of serialism to a new level.

Read the statements (or parts of statements) and choose who/what they relate to according to the text. Sometimes *multiple* answers are possible.

Jewish composers

Some non-Jewish composers

Gideon Klein

Viktor Ullman

Olivier Messiaen

Pierre Boulez

1. Due to political circumstances, they were not allowed in Nazi Germany.
2. "Degenerate art" was used in relation to
3. They found their death in camps.
4. He/they took into consideration Messiaen's views.
5. His/their influence didn't last very long.
6. Formalism was important to

Modern Trends

- **bizarre** /br'zɑ:(r)/ = very strange or unusual
- **preoccupation** /pri,ɒkju'peɪʃn/ = something that you think about frequently or for a long time
- **involve** = here: use, have as a feature
- **impact** = to influence sth/sb
- **emerge** /i'mɜ:dʒ/ = appear
- **mesmerizing** /'mezməraɪzɪŋ/ = having such a strong effect on you that you cannot give your attention to anything else
- **ultimately** /'ʌltɪmətli/ = in the end; finally
- **style was taken up by composers** = the style that some composers started to use
- **seek (sought, sought) to do sth** = try to do sth
- **scale** /skeɪl/ = the size or extent of something
- **rebel** /ri'bel/ against = fight against or refuse to obey an authority

In the USA, John Cage, who had studied with Schoenberg, turned his back on serialism and looked to the music and philosophy of the East for inspiration, while bizarre conceptual preoccupations inspired the work of Karlheinz Stockhausen, one of whose works involves a string quartet performing in mid-air in four helicopters. Technology impacted on all types of music, through recording and through the use of synthesized sound; Edgard Varèse, for example, created a tape-only piece, *Poème électronique*, for Le Corbusier's Philips Pavilion at the Brussels Expo of 1958. A group of composers who emerged in the late 1960s were the minimalists. Terry Riley, Philip Glass, and Steve Reich composed music based on the repetition of simple motives that many found mesmerizing. Ultimately this style was taken up by composers who sought to reintroduce elements of development, such as John Adams, who has composed orchestral music and opera of romantic proportions both in scale and richness of expression. Just as the minimalists rebelled against the complexity of serialism, so a group of European composers, including John Tavener, Henryk Górecki, and Arvo Pärt, developed music that was equally simple in its construction, but emerged out of a spiritual calm.

Crossover Music

- **cross-fertilization** /,krɒs ,fɜ:təlaɪ'zeɪʃn/ = the fact of mixing ideas from different areas that helps something to develop in a positive way
- **by no means** = not at all
- **dabble** /'dæbl/ **with** = take part in a sport, an activity, but not very seriously; try your hand at sth

Popular music forms, such as jazz, rock and folk music, inspired a great many modern classical composers, but musical cross-fertilization in the 20th century was by no means one-way traffic. Jazz composers such as Duke Ellington used an adapted orchestral format, a trend that continued with arrangers such as Nelson Riddle, and even into rock and pop. A number of bands including Deep Purple and PinkFloyd dabbled with orchestral composition, and rock guitarist Frank Zappa earned the respect of the Classical establishment with his impressive catalogue of avant-garde compositions. Some Classical composers, notably Mark-Anthony Turnage, have also felt at home in jazz and rock, and incorporated the styles into their music, and it is often difficult to separate "Classical" and "popular" in the work of minimalists such as Gavin Bryars, or the truly eclectic improvisatory style of composer-performers such as John Zorn.

Musical works of the period

- were based on serialism
- rejected the philosophy of the East
- featured various odd actions
- rejected mesmerizing repetitions of simple motives
- featured orchestral music lacking in expressive means

Crossover music

- means one-way traffic in musical trends and composition
- involves adaptation of orchestral format using jazz only
- features mutual enrichment of various genres
- features parts that can easily be separated from one another

Schoenberg and Serialism

- **devise** /di'vaɪz/ = invent sth
- **maintain** /meɪn'teɪn/ = keep
- **permissible** /pə'mɪsəbl/ = acceptable, allowed /ə'laʊd/
- **simultaneously** /,sɪml'teɪniəsli/ = at the same time as something else
- **avoid** /ə'vɔɪd/ = keep away from somebody/something; to try not to do something
- **treatise** /'tri:tɪs/, /'tri:tɪz/ = a long and serious piece of writing on a particular subject
- **prove to be** = turn out to be, to show other people that you are a particular type of person in the end
- **influential** /,ɪnflu'enʃl/ = having a lot of influence on somebody/something

Schoenberg devised the 12-note process of composition, in which a pattern of all 12 semitones (known as a “series” or “row”) should be used in a particular order before any one is repeated. The relationship between the notes of the row would always be maintained, although it was permissible to transpose the row (start on a different pitch), to reproduce it in “retrograde” (in reverse) or “inversion” (upside-down), and the notes could be combined simultaneously in chords. The idea was to avoid any sense of key or tonality. This way of composing became known as “serialism” and dominated music in the mid-20th century.

Arnold Schoenberg’s *Harmonielehre* (Treatise on Harmony) was published in 1911 and proved to be an influential theory.

Schoenberg

- invented a special system of sounds
- started writing his best work, *Treatise on Harmony*, in 1911
- created a particular order in which tones should be arranged while composing music
- showed how to maintain key and tonality

Music for stage and screen

- **fugitive** /'fju:dʒətɪv/ = a person who has escaped or is running away from somewhere
- **alongside** /ə,lɒŋ'saɪd/ = together with or at the same time as something/somebody
- **surefire** = certain to be successful or to happen as you expect

The American musical stage has attracted composers from Gershwin (*Porgy and Bess*) to Bernstein (*West Side Story*) and Stephen Sondheim. Fugitives from Europe in the 1930s, including Erich Korngold and Miklós Rózsa, found work in Hollywood alongside American composers such as Bernard Herrmann (*Citizen Kane* and *Taxi Driver*). Well-known classical composers who have also written film scores include Vaughan Williams, Milhaud, Prokofiev, Copland, Walton and Philip Glass. An especially successful modern film composer is John Williams (of *Star Wars* fame). Bernstein’s *West Side Story* demonstrated the composer’s surefire popular touch.

Such composers as Gershwin and Bernstein

- attracted the American musical stage
- were fugitives from Europe
- were working in Hollywood
- found delight in the American musical stage

Film music

- was not written by classical composers
- was composed by many fugitives from Europe
- was based on classical music
- was represented, among other composers, by John Williams who is very popular with the public.

MODERN MUSIC - Composers - AMERICAN 1**Match the biographies to the composers:**

Charles Ives - Carl Ruggles - Aaron Copland - George Gershwin - Leonard Bernstein - John Cage - Samuel Barber

1

- **diligent** /'dɪlɪdʒənt/ = very careful in work or duties
- **a handful of** = some
- **rest on** = be based on
- **approach** = a way of doing or thinking about things, how you do or think about sth
- **evocative** /ɪ'vɒkətɪv/ = making you think of or remember a strong image or feeling, in a pleasant way
- **clue as to** = some words or a piece of information that helps you find the answers to a question
- **muted** /'mju:tɪd/ = quiet; not as loud as usual
- **held in high regard** = be respected
- **appreciated** /ə'pri:ʃiətɪd/ = be recognised, respected
- **contemporary** /kən'tempərəri/ = of the same time and age (period)
- **accomplished** /ə'kʌmplɪʃt/ = very good at a particular thing; having a lot of skills
- **increasingly** /ɪn'kri:sɪŋli/ = more and more

A slow and **diligent** composer, he constantly revised his work and destroyed anything he wasn't entirely happy with. Consequently, he has left an oeuvre of only **a handful of** pieces, which can be performed in the space of a couple of hours, but his legacy **rests on** the pioneering individual style he developed. Uncompromising in his **approach** to harmony, melody and rhythm, he composed mainly orchestral works in a dissonant atonal style, with **evocative** titles such as *Men and Mountains*, *Portals*, and *Sun-Treader* that give some **clue as to** their monumental proportions. His ear for original sonorities, a feature of his orchestral writing, led to probably the most approachable of his works, *Angels*, written for an unusual line-up of **muted** brass instruments.

At the beginning and end of his long composing career this composer also wrote two very personal songs: *Toys* (written for his son) and *Exaltation* (in memory of his wife).

Despite being **held in high regard** by his experimentalist colleagues Charles Ives and Henry Dixon Cowell, his radical style was not **appreciated** by **contemporary** orchestras and conductors and was seldom performed

until he was well into old age—he heard his longest and best-known piece, *Sun-Treader*, only from a recording. An **accomplished** painter, this composer turned **increasingly** to the visual arts in later life.

MILESTONES

- **evocations** /,i:vəʊ'keɪʃn/ = the act of bringing a feeling, a memory or an image into your mind

1920s - Work published in Cowell's New Music Edition and is noticed by Ives

1924 - Publishes *Men and Mountains*, orchestral

1931 - Completes *Sun-Treader*, orchestral

1950 - Finishes **Evocations**, piano, begun 1937

1965 - First hears *Men and Mountains*

2

- **multiple** /'mʌltɪpl/ = many, a number of
- **many-layered** /'leɪ(ɪ)əd/ = having many layers, strata
- **vein** /veɪn/ = a particular style or manner
- **affirmation** /,æfə'meɪʃn/ = emotional support or approval

This composer was a great pioneer Modernist who experimented with polytonality, **multiple** tempos, and **many-layered** textures decades before the famous European Modernists. However, in many ways he was a conservative and a religious, hymn-singing **vein** runs through even his most radical pieces. The combination of experiment and **affirmation** gives his music a determined aspirational quality.

Life

- **adventurous** /əd'ventʃərəs/ = willing to take risks and try new ideas; enjoying being in new, exciting situations
- **fondness** /'fɒndnəs/ = a feeling of love or liking for somebody, especially somebody you have known for a long time
- *getting his children to sing* = persuading them to sing, make them sing
- **salaried** /'sæləriəd/ = who received a salary
- **succeed in instilling discipline** = had success in making smb be disciplined
- **unruly** /ʌn'ru:li/ = difficult to control or manage
- **actuary** /'æktʃuəri/ = a person whose job is to calculate insurance risks and payments for insurance companies by studying how frequently accidents, fires, deaths happen
- **found** /faʊnd/ = start something, such as an organization or an institution, especially by providing money
- **insurance** /ɪn'ʃʊərəns/ = an agreement with a company in which you pay them regular amounts of money and they agree to pay the costs, for example, if you die or are ill, or if you lose or damage something
- **high-minded principles** = principles of high moral standards
- **failing health** = bad health
- **give up** = stop doing sth
- **firmly** /'fɜ:mli/ = in a strong or definite way

This composer was the son of a provincial bandmaster with **adventurous** musical tastes. His father's **fondness** for *getting his children to sing* a hymn in one key while accompanying them in another left a lasting mark on his son's music. This composer was a bright child: by the age of 14 he'd become the youngest **salaried** organist in

Connecticut and had composed dozens of works. He studied music for four years at Yale University under Horatio Parker, who **succeeded** in **instilling** some academic discipline into his **unruly** student. In 1898 this composer got a job as an **actuary**, and ten years later he married Harmony Twichell after a long courtship. Later he **founded** his own **insurance** firm with his old friend Julian Myrick, and his **high-minded principles** and hard work made it one of the most respected firms in New York.

In 1912 the composer and his family bought a farm, to which they invited poor families to stay. One of these agreed to have their daughter adopted. In 1926 **failing** health forced this composer to **give up** composing and in 1930 he retired from the business. During the 1930s and '40s his music, which had been ignored, was rediscovered by younger admirers. During the '60s and '70s his music was championed by Stokowski, Bernstein and others, and his key pieces are now **firmly** in the repertoire.

Music

- **weld** = unite, combine
- **sturdy** /'stɜ:di/ = strong, firm, not changing
- **tumbling** /'tʌmblɪŋ/ = falling down
- **feature** /'fi:tʃə(r)/ = have sth as a component
- **cluster** /'klʌstə(r)/ = a group of people, animals or things close together
- **shimmer** /'ʃɪmə(r)/ = shine with a soft light that seems to move slightly
- **simultaneously** /,sɪml'teɪniəsli/ = at the same time as something else
- **apparently** /ə'pærəntli/ = according to what you have heard or read; according to the way something appears
- **anxiety** /æŋ'zaiəti/ = the state of feeling nervous or worried that something bad is going to happen
- **affirm** /ə'fɜ:m/ = state clearly that something is true; state that you support it strongly
- **include** /ɪn'klu:d/ = make somebody/something part of something

This composer's style is made of many different things, but the elements aren't **welded** together; they keep their separateness. A typical piece by this composer might have a **sturdy** hymn tune harmonized with sturdy chords (but in the wrong key), followed by a wildly rhapsodic line with **tumbling** piano chords, or it might **feature** a quick, all-American Stephen Collins Foster melody, next to slow, massive chordal **clusters** and Debussian **shimmers**. However, this composer doesn't just put these ideas side by side; he puts them on top of each other, so that they sound **simultaneously**.

This composer was the first composer to write pieces that had radically different sorts of music going on at once, an effect **apparently** inspired by childhood memories of hearing brass bands approaching Danbury town square, each playing in a different key and at a different speed. The effect is joyously anarchic.

This composer has none of the **anxiety** of European modernists like Schoenberg. However, despite its democratic appearances, in the end his music **affirms** conservative values. Chaos is typically **included** into a hymn tune and a sense of mystical affirmation.

INFLUENCES

- **govern** /'gʌvən/ = rule, control or influence somebody/something or how something happens, functions
- **complexity** /kəm'pleksəti/ = when sth is formed of many parts or is difficult to understand
- **diverse** /daɪ'vɜːs/ = very different from each other and of various kinds
- **immense** /ɪ'mens/ = extremely large or great, enormous

In the 1950s, John Cage gave this composer's American-sounding experiments a Zen Buddhist touch, **governed** by chance. Elliott Carter went the other way, making this composer's **complexity** much more ordered. Since the 1960s, this composer's influence on composers as **diverse** as Luciano Berio, Frederic Rzewski and Peter Maxwell Davies has been **immense**.

KEY WORKS

THREE PLACES IN NEW ENGLAND

ORCHESTRAL

- **bracing** /'breɪsɪŋ/ = making you feel full of energy because it is cold
- **riotous** /'raɪətəs/ = noisy and/or violent, especially in a public place
- **eternity** /ɪ'tɜːnəti/ = time without end, especially life continuing without end after death
- *as if* = like, as it seems
- **amalgam** /ə'mælgəm/ = a mixture or combination of things
- **layering** /'leɪə(r)ɪŋ/ = putting different sheets between sth
- **woven** (*weave* /wiːv/ - *wove* /wəʊv/ - *woven* /'wəʊvən/) = having many threads connected together. *here*: delicately composed
- **mist** /mɪst/ = a cloud of very small drops of water in the air just above the ground, that make it difficult to see; *here*: sth that you can't *understand* or hear easily

Composed between 1903 and 1914, this much-played orchestral piece follows the typical progression of this composer from **bracing** coexistence of different elements, through **riotous** complexity, to a radiant vision of **eternity**.

The "St. Gaudens" in Boston Common (8:00) This assemblage of marching tunes and songs sounds *as if* overheard from a great distance.

Putnam's camp, Redding, Connecticut (6:00) An **amalgam** of two preexisting pieces, Overture 1776 and country Band March, this part is a perfect example of this composer's **layering** of two tempos, one above the other.

The Housatonic at Stockbridge (4:00) This is a modern chorale prelude, the hymn tune heard through a beautifully **woven** orchestral **mist**.

SYMPHONY NO. 4

ORCHESTRAL

- **stuffed** /stʌft/ = extremely full of sth
- **absorb** /əb'zɔːb/ = take in a liquid, gas or other substance from the surface or space around
- **beatific** /,biːə'tɪfɪk/ = showing great joy and peace
- **stern** /stɜːn/ = serious and often showing that you do not approve of somebody/something; expecting somebody to obey you
- **crammed** = put tightly into sth
- **assemblage** /ə'sembliɪdʒ/ = a collection of things; a group of people
- **summon** /'sʌmən/ **up** = *here*: cause; collect, gather
- **gather** /'gæðər/ = unite
- **affirmative** /ə'fɜːmətɪv/ = expressing something that is true
- **apotheosis** /ə,pəθi'əʊsɪs/ = the highest or most perfect development of something
- **dirge** /dɜːdʒ/ = a song sung in the past at a funeral or for a dead person
- **climax** /'klaɪmæks/ = the most exciting or important event or point in time
- **fade** /feɪd/ = disappear gradually (and turn into sth else)
- **evocation** /,iːvəʊ'keɪʃn/ = the act of bringing a feeling, a memory or an image into your mind

This is the quintessential work by this composer. The symphony is **stuffed** with quotations from hymns, marches, and songs. It also **absorbs** many of this composer's earlier and unfinished works.

First movement (prelude, maestoso, 3:00) According to this composer, this asks the question “Why?”, to which the following movements offer three diverse answers. A **beatific** choir responds to **stern** fanfares, with memories of “Bethany” and “Watchman, Tell us of the Night.”

Second movement (allegretto, 12:00) This is the most extreme music this composer ever wrote. **Crammed** into this “comedy” is a noisy **assemblage** of melodies, quotations, polyrhythms and quarter tones which **summon up** the chaos of life itself.

Third movement (fugue, andante moderato, 8:00) A calm and correct fugue which, as this composer said, expresses “the reaction of life into formalism and ritualism.”

Fourth movement (very slowly, largo maestoso, 8:00) **Gathering** everything heard so far into an **affirmative apotheosis**, a military-sounding **dirge** introduces memories of this composer’s childhood, a chorus singing “Bethany” leads to a **climax**, and then the music **fades** into an **evocation** of eternity.

THE UNANSWERED QUESTION

ORCHESTRAL

- **contemplation** /ˌkɒntəmˈpleɪʃn/ = *thinking deeply about something*
- **masterly** /ˈmɑːstəli/ = *showing great skill or understanding*

The first piece of Two **Contemplations** for chamber orchestra is a **masterly** example of this composer’s ability to pile up different kinds of music moving at different speeds into a meaningful near chaos.

3

This composer was one of the most supremely talented and successful composers of the 20th century, and his life was most tragically short-lived. He had his first Broadway success in 1919 and his first “Classical” success in 1924, and after that remained dominant in both fields, winning the respect of such severe “Classical” masters as Rachmaninoff and—amazingly—Arnold Schoenberg.

Life

- **abandon** /əˈbændən/ = *leave somebody or a place*
- **in favor** /ˈfeɪvə(r)/ **of** = *for smb*
- **seduce** /siˈdjuːs/ = *persuade somebody to have sex with you, especially somebody who is younger or who has less experience than you*
- **innumerable** /ɪˈnjuːmərəbl/ = *too many to be counted; very many*

This composer’s parents were Russian Jews who emigrated to the US in the 1890s. From 1910 this composer studied piano seriously and soon progressed to Chopin, Liszt and Debussy. In 1914 he **abandoned** Classical music **in favor of** Tin Pan Alley (although he returned to it later in life) by dropping out of high school to work for Jerome Remick and Co. In 1920 he had his first hit with “Swanee,” recorded by Al Jolson. Over the next four years he wrote five Broadway reviews, two London shows, and three Broadway ones, one of which, Lady Be Good, was the first of many with lyrics by his brother, Ira. In 1924 he gave the premiere of his Rhapsody in Blue. His new wealth allowed him to move into an elegant townhouse on the Upper West Side, and to **seduce innumerable** women. During the late 1920s he followed up the success of Rhapsody with other “Classical” pieces including the Concerto in F and the Preludes. In 1928 he traveled to Europe and met Prokofiev, Milhaud, Ravel and Berg. Throughout the ’30s he divided his time between concert tours as a pianist and composing musicals, including “Strike up the Band” and “Girl Crazy”. In 1936 he and Ira signed a contract with RKO film studios, which led to “Shall We Dance?”, “A Damsel in Distress” and “The Goldwyn Follies”. This composer died at the height of his fame in 1937.

Music

- **obscure** /əbˈskjʊə(r)/ = *make it difficult to see, hear or understand something*
- **in essence** /ˈesns/ = *when you consider the most important points*
- **predictable** /prɪˈdɪktəbl/ = *sth that you can foresee and you know that it will happen or what it will be like*
- **sturdy** /ˈstɜːdi/ = *strong and powerful*
- **irresistible** /ɪˈrɪːzɪstəbl/ = *extremely attractive*
- **swinging** /ˈswɪŋɪŋ/ = *lively, moving rhythmically from side to side, making you want to dance*
- **recur** /rɪˈkɜː(r)/ = *happen again or a number of times*
- **appeal** /əˈpiːl/ = *sth that makes somebody/something attractive or interesting*
- **subtlety** /ˈsʌltɪti/ = *delicateness, refined nature of sth*

This composer’s importance in the history of American “Classical” music should not **obscure** the fact that he was **in essence** a songwriter. His genius needed no more than the four-minute frame of the popular song,

with its **predictable** verse-and-chorus structure. They fall into a number of types: the **sturdy** march song, such as “Swanee” and “Strike up the Band”; fast, syncopated songs, such as “Fascinating Rhythm” and “I got Rhythm”; the slow romantic ballad, of which the best known are “Someone to Watch Over Me” and “Embraceable You”; and the medium-tempo song with an **irresistible swinging** beat, like “Nice Work if You can Get It”. Although formally simple, these songs are enriched by extremely unusual and original modulations.

The regular two- and four-bar phrases of his songs **recur** in this composer’s concert works and in his opera “Porgy and Bess”, as do the characteristic “blue-note” harmonies of African-American music.

The concert works achieve their effect by their melodic **appeal** and accumulation of contrasts, although the Concerto in F major shows a remarkable **subtlety** of form.

KEY WORKS

PORGY AND BESS

OPERA

- **mindset** /'maɪndset/ = *mentality, a set of beliefs or fixed ideas that somebody has and that are often difficult to change*
- **fascinating** /'fæsɪneɪtɪŋ/ = *extremely interesting and attractive*
- **profoundly** /prə'faʊndli/ **moving** = *deeply touching*
- **flee** (fled, fled) = *escape*
- **crippled** /'krɪpld/ = *seriously damaged, injured*
- **delirious** /dɪ'li(ə)riəs/ = *in an excited state and not able to think or speak clearly, usually because of a high temperature; extremely excited and happy*
- **quest** /kwest/ = *a long search for something*

Given this composer’s love of African American idioms, it is not surprising that his one “serious” music drama should be on an African American theme. The piece is criticized today for its clichéd image of African Americans, but this composer can hardly be blamed for accepting the **mindset** of his time. It remains a **fascinating** and **profoundly moving** work.

Act one. The action opens in Catfish Row, a poor fishing community. The drunken, brutal Crown kills a man during a game, then **flees**. The drug dealer Sportin’ Life offers to take Bess, Crown’s woman, to New York with him. Instead Bess goes to stay with the **crippled** Porgy.

Act two. Porgy and Bess sing the love duet “Bess, You Is My Woman Now,” then Bess leaves for a picnic on an island. Crown appears at the picnic to get Bess back and she stays on the island with him. Two days later she is found, **delirious**. She wants to stay with Porgy but is afraid that Crown still has a fatal hold over her. The act ends with a hurricane starting to blow.

Act three. Porgy kills Crown, but nobody gives him away. However, he is jailed for a week and, while he is away, Bess is drugged by Sportin’ Life, who takes her to New York. When Porgy is freed, he vows to find her and prepares to leave on his **quest**.

RHAPSODY IN BLUE

ORCHESTRAL

- **propel** /prə'pel/ = *force somebody to move in a particular direction or to get into a particular situation*
- **disreputable** /dɪs'repjətəbl/ = *that people do not respect or trust; considered to be bad, dangerous or dishonest*
- **fuse** /fju:z/ = *join two things together to form a single thing*
- **glittering** /'glɪtərɪŋ/ = *very impressive and successful; bright*
- **obvious** /'ɒbvɪəs/ = *easy to see or understand*
- **obscure** /əb'skjʊə(r)/ = *make it difficult to see, hear or understand something*

The premiere of this piece in 1924 **propelled** this composer into the history books as the man “who first brought jazz into the concert hall.” In many people’s eyes, the idea that the “low,” socially **disreputable** popular music of African Americans could **fuse** with Classical music was too shocking to think about. The combined strong feeling of being fashionably new and risqué drew a **glittering** audience to the premiere. The work has a sectional form, with a big slow central melody. The **obvious** jazzy elements in the score have **obscured** the distinctly Jewish touch in the melodies, some of which recall synagogue chants.

CONCERTO IN F MAJOR ORCHESTRAL

- **close** /kləʊs/ = careful, detailed
- **alternation** /ˌɔːltəˈneɪʃn/ = the fact of two things following one after the other in a repeated pattern
- **recurrence** /rɪˈkʌrəns/ = when sth happens again and again
- **guise** /gaɪz/ = a way in which somebody/something appears, often in a way that is different from usual or that hides the truth about them/it; having false appearance

Unlike the earlier Rhapsody in Blue, which was scored by an assistant, this piano concerto was scored by this composer himself. In the four years after composing *Rhapsody in Blue*, this composer made a **close** study of European Modernist composers, so it is not surprising that whereas the earlier rhapsody had relied on simple **alternations** of soloist and orchestra, the concerto makes use of thematic transformation (the **recurrence** of

a main theme in different **guises**, giving unity to the piece). The result was the height of this composer's achievement as a concert composer.

AN AMERICAN IN PARIS ORCHESTRAL

- **portray** /pɔːˈtreɪ/ = show somebody/something in a picture; to describe somebody/something in a piece of writing
- **stroll** /strɒl/ = a slow relaxed walk
- **absorb** /əbˈzɔːb/ = take in sth (like gas or liquid)
- **gaiety** /ˈgeɪəti/ = when smb is cheerful and full of fun
- **homesickness** /ˈhəʊmsɪknəs/ = the feeling of being sad because you are away from home and you miss your family and friends

This composer said of this piece, “My intention here is to **portray** the impressions of an American visitor in Paris as he **strolls** about the city, listens to various street noises, and **absorbs** the French atmosphere.” An opening section of infectious **gaiety** leads to a slow, reflective blues, showing perhaps an attack of **homesickness**. However, cheerfulness returns, and at the end “the street noises and French atmosphere are triumphant.”

4

- **profoundly** /prəˈfaʊndli/ = extremely
- **summon** /ˈsʌmən/ **up** = make a feeling, an idea, a memory, etc. come into your mind

This composer is probably the best known, and certainly one of the most **profoundly** gifted, Classical composers that America has ever produced. In the 1930s and '40s he synthesized jazz, neo-Classical, and folk elements into a style that for many people **summons up** the spirit of his native country. This, combined with his energetic entrepreneurial and organizational gifts, makes him the key figure in 20th-century American music.

Life

- **prosperous** /ˈprɒspərəs/ = rich and successful
- **acquire** /əˈkwɪə(r)/ = get, learn
- **cast-iron** /ˌkɑːstˈaɪən/ = very strong or certain; that cannot be broken or fail
- **dazzled** /ˈdæzld/ = extremely impressed, blinded by sth
- **lacking commissions** /kəˈmɪʃnz/ = not having enough paid orders to make a work of art
- **urbane** /zːˈbeɪn/ = good at knowing what to say and how to behave in social situations; appearing relaxed and confident
- **father figure** /ˈfɑːðəˌfɪɡə(r)/ = an older man that somebody respects because he will advise and help them like a father
- **dispense** /drɪˈspens/ **advice** = give out advice to people

This composer was born in New York into a **prosperous** family of Polish-Lithuanian Jews. During his teens he studied music privately, searched libraries for scores of new music, took an interest in jazz and, from 1921, spent three years in Paris. While there he **acquired** a **cast-iron** technique and a neo-Classical esthetic from music teacher Nadia Boulanger, and was **dazzled** by Parisian artistic life. Back home, early works such as the Piano Concerto earned him the reputation of a hot-headed modernist. **Lacking commissions**, he avoided poverty by teaching and writing and threw himself into the cause of new music. He was codirector of the Copland–Sessions concerts and cofounder of the Yaddo Festival, the Arrow Music Press and the American Composers' Alliance. In 1934 he wrote workers' choruses and an article on proletarian music that

got him into trouble with Senator McCarthy's House Committee on Un-American Activities in the 1940s. However, by then he had become the musical voice of America with populist works such as *El salón México* and the ballet *Appalachian Spring*, which won a Pulitzer Prize. In the 1960s he became American music's wise, **urbane father figure**, **dispensing advice** and friendship to younger musicians like Bernstein.

Music

- **irreverence** /i'revərəns/ = a lack of respect shown to somebody/something that other people usually respect
- **ivory-tower** /,aɪvəri 'taʊə(r)/ = a place or situation where you are separated from the problems and practical aspects of normal life and therefore do not have to worry about or understand them
- **contemporary** /kən'temp(ə)rəri/ = of the same time and age
- **appeal** /ə'pi:l/ **to** = be liked by smb
- **impact** /'ɪmpækt/ = the powerful effect that something has on somebody/something
- **awareness** /ə'weənəs/ = knowing something; knowing that something exists and is important
- **rural** /'rʊərəl/ = connected with or like the countryside
- **marry sth with sth else** = combine two things successfully

At first this composer behaved like a true avant-garde composer, shocking audiences with sharp dissonance and jazzy **irreverence**. But he was never an **ivory-tower** composer; he wanted his music to relate to **contemporary** issues, and to **appeal to** public taste. In the 1930s, under the **impact** of the Depression and a wave of left-wing sentiment among artists, he found a new **awareness** of himself as an American and as a citizen. In a series of ballets, *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, he crystallized the style that made him famous. It was a style rooted in the forms of Stravinskian neo-Classicism, but this was united with a specifically American lyricism and feeling for landscape, both **rural** and urban. In the later years of his career, in the 1960s, he even succeeded in **marrying** Schoenberg's 12-tone technique with his own personal sound world.

KEY WORKS

This composer wrote extensively for films in the 1940s. His score for William Wyler's 1948 film *The Heiress*, starring Olivia de Havilland, won an Academy Award.

APPALACHIAN SPRING

BALLET

- **portray** /pɔ:'treɪ/ = show somebody/something in a picture; to describe somebody/something in a piece of writing
- **bride-to-be** /,brɪdtə'bi:/ = a woman who will soon be married
- **prim** /prɪm/ = always behaving in a careful and formal way, and easily shocked by anything that is rude
- **restrained** /rɪ'streɪnd/ = showing calm control rather than emotion
- **subtly** /'sʌtəli/ = in a way that is not very easy to notice. in a refined way
- **varied** /'veərɪd/ = of many different types

The third and most perfect of this composer's "American" ballets, the work was commissioned in 1943 for the choreographer Martha Graham. It was originally scored for only 13 players, though it's more often heard today in the arrangement this composer made for full orchestra. The ballet **portrays** a "pioneer celebration of Spring in a newly built farmhouse in Pennsylvania in the early 1800s." The young farmer and his **bride-to-be** act out their feelings of hope, excitement and great worry or fear about something unpleasant that may happen. This composer said he was inspired by Graham's choreography, which he described as "**prim** and **restrained**, simple yet strong... the music reflects, I hope, the unique quality of a human being, an American landscape and a way of feeling." Toward the end, the traditional Shaker tune "Simple Gifts" is first quoted and then **subtly varied**.

12 POEMS OF EMILY DICKINSON

SONG-CYCLE

- **setting** = music written to go with a poem
- **reclusive** /rɪ'klu:sɪv/ = living alone and not wanting to have any contact with other people
- **lean** /li:n/ = strict, containing no unnecessary things
- **mature** /mə'tʃʊə(r)/ = grown-up, behaving in a sensible way, like an adult
- **unfussy** /ʌn'fʌsɪ/ = not characterized by fine and delicate detail
- **accord with** = agree with or match something

- **plainness** /'pleɪnəs/ = *when sth is simple and not decorated or complicated*
- **vast** /vɑːst/ = *extremely large in area, size, amount*
- **homely** /'həʊmli/ = *plain, simple and good; making you feel comfortable, as if you were in your own home*
- **funereal** /fjuː'nɪəriəl/ = *suitable for a funeral (= ceremony for a dead person); sad*
- **tread** /tred/ = *the way that somebody walks; the sound that somebody makes when they walk*
- **bugle** /'bjʊ:gl/ = *a musical instrument like a small trumpet, used in the army for giving signals*
- **rushing** /rʌʃɪŋ/ = *moving with great speed*

This **setting** of poems by the visionary, **reclusive** poet Emily Dickinson is one of the great song-cycles of the 20th century. They are set in this composer's **lean mature** style, the piano part often limited to single notes in each hand, a style perfectly suited to the poems, which deal with the grandest subjects in the simplest language. The wide-open sounds of the music match Dickinson's rural imagery, and the **unfussy** rhythms of the songs **accords with** the Biblical **plainness** of Dickinson's verse. Within these limits the range of moods is **vast**: **homely** simplicity in "Nature, the gentlest mother," a **funereal tread** in "I felt a funeral in my brain," **bugle-calls** and **rushing** scales in "There came a wind like a bugle."

PIANO VARIATIONS

SOLO PIANO

- **regarded** /rɪ'gɑːdɪd/ **as** = *considered to be, thought to be*
- **propulsion** /prə'pʌlʃn/ = *the force that drives something forward*
- **derived** /dɪ'reɪvd/ = *come or develop from something*

This composer said "This was the first of my works where I felt very sure of myself." It is generally **regarded as** the most impressive product of this composer's "abstract" period in the early 1930s. The piece has an unusual combination of rhythmic **propulsion derived** from jazz and a very strict compositional logic, influenced by Schoenberg's 12-tone system.

SYMPHONY NO. 3

ORCHESTRAL

- **appropriate** /ə'prəʊpɪət/ = *suitable, acceptable or correct for the particular circumstances*
- **grandeur** /'grændʒə(r)/ = *the quality of being great and impressive in appearance*
- **finale** /fi'na:lɪ/ = *the last part of a show or a piece of music*

This composer was aiming for a big statement in this work, **appropriate** to a time of national stress (he began writing the symphony during World War II). The "public" manner culminates in the **grandeur** of the **finale**, which begins by quoting this composer's earlier Fanfare for the Common Man.

CLARINET CONCERTO

ORCHESTRAL

- **consist of** = *have sth as components*
- **unfold** /ʌn'fəʊld/ = *gradually develop*
- **stately** /'stetli/ = *impressive in size, appearance or manner; majestic*

Like this composer's earlier piano concerto, this **consists of** two movements separated by a cadenza. The first movement is one of his most inspired pastoral melodies, which **unfolds** over a **stately** slow-motion waltz accompaniment. The second explodes in jazzy fireworks, inspired by jazz clarinettist Benny Goodman, for whom the piece was written.

5

- **defy** /dɪ'faɪ/ **easy classification** = *when sth can't be classified easily at all*
- **effortlessly** /'efətləsli/ = *in a way that needs little or no effort, and that seems easy*
- **align** /ə'laɪn/ = *change something slightly so that it is in the correct relationship to something else*
- **concerned** /kən'sɜːnd/ = *here: interested in something; dealing with something*
- **output** /'aʊtpʊt/ = *creative work*
- **renowned** /rɪ'naʊnd/ = *famous and respected*
- **strike** (struck, struck) **a chord** = *resonate with smb, appeal to smb*
- **prodigious** /prə'dɪdʒəs/ = *very large or powerful and causing surprise; impressive*
- **decline** /dɪ'klaɪn/ = *become smaller, fewer, weaker*
- **failure** /'feɪljə(r)/ = *lack of success*

This composer's music **defies easy classification**. **Effortlessly** lyrical, Romantic, and yet unmistakably contemporary, he achieved huge popularity without **aligning** himself to any school of composition or

appearing **concerned** with Modernist trends. His comparatively small **output** covered all genres, although he is best remembered for his vocal works and *the Adagio for Strings*, made famous by the conductor Toscanini. This composer trained both as a composer and singer at the **renowned** Curtis Academy. At a time when music was dominated by European Modernists such as Schoenberg and Stravinsky, this composer's easy Romanticism **struck a chord** with audiences. His gift for flowing, memorable melody lines masked the more contemporary aspects of his composition, notably a sharp handling of dissonance and highly inventive orchestration. His output, already less than **prodigious**, **declined** sharply after the **failure** of his opera *Antony and Cleopatra* at the New York Metropolitan in 1966.

KEY WORKS

ADAGIO FOR STRINGS

ORCHESTRAL

- **poignant** /'pɔɪnjənt/ = *having a strong effect on your feelings, especially in a way that makes you feel sad*
- **take advantage** /əd'vɑ:ntɪdʒ/ **of sth** = *make use of something well; to make use of an opportunity*
- **likened** /'laɪkən/ **to sth** = *compared to, looking, seeming like sth very much*
- **hushed** /hʌʃt/ = *quiet because nobody is talking; much quieter than usual*
- **ascend** /ə'send/ = *move upwards*
- **break off abruptly** = *stop (playing or sounding) unexpectedly*
- **overcome** /,əʊvə'kʌm/ **by emotion** = *be filled with emotion completely*
- **conclude** /kən'klu:d/ = *come to an end, finish*
- **profoundly** /prə'faʊndli/ = *extremely*
- **contemplative** /kən'templətɪv/ = *thinking quietly and seriously about something*
- **funeral** /'fju:nərəl/ = *a ceremony, often a religious one, for burying or cremating (= burning) a dead person*

The **poignant** Adagio for Strings is this composer's most popular work. Composed in 1936, the Adagio originally formed the central movement of his String Quartet, Op. 11. Two years later this composer rescored it for a full string orchestra, **taking advantage** of the extra resources to add weight and sonority.

The form of the Adagio has been **likened** to a long arch, based on the gradual expansion of a single, simple theme. This is heard first in **hushed** tones on the violins, before a more loud, rough and determined presentation by the cellos. After a process of **ascending** development, an impassioned climax is reached, before the music **breaks off abruptly**, almost as if **overcome by emotion**. The work then **concludes** quietly, recalling fragments of the theme. Perhaps because of its **profoundly** melancholic, **contemplative** tone, the Adagio has found wide resonance with the public and has been played at many **funerals**, including those of John F. Kennedy, F. D. Roosevelt and Einstein.

VIOLIN CONCERTO

ORCHESTRAL

- **do away with** = *stop using sth*
- **launch** /lɔ:ntʃ/ = *start*
- **haunting** /'hɔ:ntɪŋ/ = *beautiful, sad or frightening in a way that you can't forget*
- **astonishing** /ə'stɒnɪʃɪŋ/ = *very surprising; difficult to believe*

First movement (allegro, 10:00) Unusually, this composer chose to **do away with** an introduction, the soloist **launching** immediately into the lyrical main theme of this sonata-form movement.

Second movement (andante, 8:00) A **haunting** solo oboe introduces the first theme, which is developed by the strings before the soloist enters and leads into a darker and more impassioned section.

Third movement (presto in moto perpetuo, 3:00) An **astonishing** tour de force for the soloist against a background of wild rhythms from the orchestra, the finale contrasts greatly with the first two movements.

6

- **exuberant** /ɪg'zju:bərənt/ = full of energy, excitement and happiness
- **life-affirming** /'laɪf əfɜ:mɪŋ/ = making you believe that life and people are good; offering hope for a better future
- **merciless** /'mɜ:sɪləs/ = cruel, showing no sympathy or kind treatment
- **strip away** = remove anything that is not true or necessary
- **pure** /pjʊə(r)/ = not mixed with anything else; with nothing added
- **range from ... to ...** = have a variety of different things in addition

This composer may well be the most original composer in the history of Western music. His life's project was to reject the entire Western tradition, but not in a spirit of anger or negativity. Even at its most chaotic, his music comes across as **exuberant** and **life-affirming**. He used chance procedures to free sounds from the “bullying” effects of human intentions and rules, so that they could “be themselves.”

Born in Los Angeles, this composer became interested in Classical Indian music and Oriental philosophies. He formed a percussion orchestra before settling in New York in 1942 and beginning a lifelong collaboration with dancer Merce Cunningham's dance company. His life project began with a **merciless** process of **stripping away**, starting with harmony and melody. (This composer's earliest pieces are built out of **pure** rhythm, played on percussion or the “prepared piano.”) Then he stripped away intention and form by introducing chance operations into music, ending up with pure silence in his famous piece 4' 33". So, any chance noises became part of a “piece.” This is why this composer's later music **ranges** from the simplicity of Two to the riotous complication of Roaratorio.

KEY WORKS**VARIATIONS II****CHAMBER**

- **transparent** /træns'pærənt/ = see-through, easy to see through or understand
- **toss down** = throw something down lightly or carelessly

This is perhaps this composer's most extreme experiment in notation. The “score” consists of 11 **transparent** sheets bearing lines or dots. These are **tossed down** and the resulting patterns are used to determine the basic characteristics of the sounds.

SONATAS AND INTERLUDES**SOLO PIANO**

- **interspersed** /,ɪntə'spɜ:st/ = put in something else or among or between other things
- **attempt to** = try to do sth
- **alter** /'ɔ:lte(r)/ = make somebody/something different

This sequence of 16 sonatas, **interspersed** with four interludes, **attempts to** represent the eight “permanent emotions” of ancient Indian thought, “and their common tendency towards tranquillity”. It is scored for “prepared piano”, whereby metal and rubber objects are placed inside a piano to **alter** the sound.

ROARATORIO**TAPE & VOCAL**

- **exuberant** /ɪg'zju:bərənt/ = full of energy, excitement and happiness
- **joyous** /'dʒɔɪəs/ = very happy; causing people to be happy
- **vast** /vɑ:st/ = extremely large in area, size, amount

This **exuberant** work—a **joyous** cacophony—for electronic tape and live performers is an attempt to translate James Joyce's **vast** novel *Finnegans Wake* into sound.

7

- **dazzlingly** /'dæzliŋli/ = very brightly; in a way that impresses somebody very much
- **immense** /ɪ'mens/ = extremely large or great; enormous
- **curiosity** /,kjʊəri'nsəti/ = a strong desire to know about something
- **pre-eminence** /,pri:'emɪnəns/ = when smb or sth is more important, more successful or of a higher standard than others
- **feature** /'fi:tʃə(r)/ **prominently** /'prɒmɪnəntli/ = to have sth as an outstanding feature
- **strive** /straɪv/ (*stroke* /strəʊv/ - *striven* /'strɪvɪn/ or *strive* - *strived* - *strived*) = try very hard to achieve something
- **at the same pace** = with the same speed
- **complicated** = difficult, hard, not easy
- **overcommitted** /,əʊvəke'mɪtɪd/ = to have too many duties to do

This composer was one of the most **dazzlingly** gifted musicians of the 20th century. He was also an **immense** personality, with huge intellectual **curiosity**. He achieved **pre-eminence** in two fields: conducting, and composing for Broadway musicals and dance shows.

This composer was the son of a family of rabbis, and Jewish themes **feature prominently** in his music. By the end of his student years, it was clear his talents would be divided between “serious” music and Broadway. His greatest successes as a composer came before he was 40, both in the musical theater (*West Side Story*, *Candide*) and in concert music (*Symphonies Nos. 1 and 2* and *Serenade*). After becoming chief conductor of the New York Philharmonic, conducting took up more of his time. However, he **strove** to compose **at the same pace**, while leading a **complicated** love life and showing support for unpopular causes such as the Black Panthers. “I’m **overcommitted** on all fronts,” he once said. This composer was a noted conductor of Mahler, Brahms and Copland.

INFLUENCES

- **blending** = mixture, combination
- **concern** = interest in
- **contemporary** /kən'tempərəri/ = of the same time and age (period)

This composer’s **blending** of classical “Americana” with jazz elements and his **concern** for big metaphysical and social issues are echoed in **contemporary** American music. However, his sources—jazz, Jewish music, and “classic” American composers—remain more influential than this composer himself.

KEY WORKS

WEST SIDE STORY

MUSICAL

- **masterpiece** /'mɑ:stəpi:s/ = a work of art such as a painting, film, book, etc. that is an excellent, or the best, example of the artist’s work
- **transfer** /træns'fɜ:(r)/ = move sm/sth from one place to another
- **elaborate** /ɪ'læbəreɪt/ = develop a plan, an idea, etc. and make it detailed
- **warfare** /'wɔ:feə(r)/ = the activity of fighting a war, especially using particular weapons or methods
- **highlight** /'haɪlaɪt/ = stress something, especially so that people give it more attention
- **hard-edged** /,hɑ:d'edʒd/ = powerful, true to life and not affected by emotion
- **sheer** /ʃɪə(r)/ = here: extraordinary, very surprising
- **suite** /swi:t/ = a piece of music made up of three or more related parts

This composer’s **masterpiece** takes the idea of Shakespeare’s *Romeo and Juliet* and **transfers** it to 1950s New York. This composer, choreographer Jerome Robbins and writer Arthur Laurents together **elaborated** the story of a native-born Polish boy and a Puerto Rican girl newly arrived in America, describing how their love is ruined by the constant **warfare** between rival gangs on the city’s West Side. This composer offered the job of lyricist to the then-unknown Stephen Sondheim. The show’s debt to Rodgers and Hammerstein’s *South Pacific* can be seen in its mix of opera and Broadway idioms, the dramatic integration of dance, and the use of song to **highlight** social tensions. However, the **hard-edged** gang music, and the **sheer** range of this composer’s invention, take this work far beyond its model. This composer later created a **suite** of orchestral Symphonic Dances from the musical.

**SYMPHONY NO. 2,
“THE AGE OF ANXIETY”
ORCHESTRAL**

- **ingenious** /ɪnˈdʒiːniəs/ = very suitable for a particular purpose and resulting from clever new ideas
- **anxiety** /æŋˈzaiəti/ = the state of feeling nervous or worried that something bad is going to happen
- **fascinating** /ˈfæsɪneɪtɪŋ/ = extremely interesting and attractive

This symphony takes its scenario from W.H. Auden’s **ingenious** long poem *The Age of Anxiety*. For its relatively short length, the symphony has a very complicated form: it is a combination of piano concerto, and theme and variations. In addition, it is also divided into two parts. The combination of influences—Brahms, Hindemith, Berg, and jazz—makes for a **fascinating** mix.

MODERN MUSIC - Composers - AMERICAN 2

Match the biographies to the composers:

Terry Riley - Philip Glass - Michael Torke - John Corigliano - Elliott Carter -
Steve Reich - John Adams

1

- **stick** (*stuck, stuck*) **to the view that** = be of the opinion that
- **many-layered** /ˈleɪə(r)d/ = having many layers, sheets of something that lie over sth else
- **current** /ˈkʌrənt/ = the movement of water or air in a particular direction; set of thoughts and ideas
- **subtle** /ˈsʌtl/ = not easily seen or heard, refined

This composer is the oldest of that disappearing breed of modernists born before World War II. Since the late 1940s he has **stuck to** the view that music has to be **many-layered** and full of complex cross-**currents**, because only then can it be true to the complexity of modern life. In his music of the 1980s and ’90s the textures thinned out, but the thought behind it was as quick and **subtle** as ever.

- **prosperous** /ˈprɒspərəs/ = rich and successful
- **lace** /leɪs/ = a very thin material made from threads of cotton or silk that are made into a pattern with holes
- *Having got acquainted* = after [smb] had got acquainted
- **abandon** /əˈbændən/ = stop believing in something or supporting sth; leave somebody, especially somebody you are responsible for, with no intention of returning
- **in favor of sth** = for sth

This composer was born in New York into a **prosperous lace**-importing family that spent much of its time in Europe. *Having got acquainted* with new music through Charles Ives, he joined the long line of American composers who studied with the great Paris-based advocate of neo-Classicism, Nadia Boulanger. In the late 1940s this composer had a creative crisis that led him to **abandon** his populist American neo-Classical position **in favor of** an uncompromising modernism. Until the 1980s and ’90s this made him better known in Europe than America. Even after reaching the age of 100, this composer continued to produce new work.

KEY WORKS

A SYMPHONY OF THREE ORCHESTRAS

ORCHESTRAL

- **single-movement** = having only one movement [part]
- **response** /rɪˈspɒns/ = a spoken or written answer; reaction
- **evocation** /ˌiːvəʊˈkeɪʃn/ = bringing a feeling, a memory or an image into your mind
- **span** /spæn/ = connect, stretch across sth, from one side to the other
- **capture** /ˈkæptʃə(r)/ = have success in accurately expressing a feeling, an atmosphere in a picture, piece of writing, film
- **dense** /dens/ = containing a lot of people, things, plants with little space between them
- **glistening** /ˈglɪsɪŋ/ = shining
- **soundscape** = the overall / general effect of musical sounds
- **tumble** /ˈtʌmbəl/ = fall (in a noisy way)

This **single-movement** work was this composer’s **response** to Hart Crane’s magnificent poem “The Bridge,” a mystical **evocation** of Brooklyn Bridge and the city of New York. In Hart’s poem the bridge becomes a symbol which **spans** a river and a continent, and which unites an ancient past and a technological future. To **capture** this visionary quality, this composer created a **dense, glistening soundscape** for three orchestras, the first consisting of brass, timpani and strings, the second of percussion, clarinets and solo strings, and the

third of winds, horns and upper strings. Each orchestra has its own repertoire of chords and melodic shapes and its own independent succession of tempos. These are unfolded simultaneously, creating this composer's most extreme experiment in collage. The piece begins with a high trumpet solo, which has been described as the definitive portrait in sound of New York and ends with a "factory-noise" coda that **tumbles** down to the depths of the orchestra.

CELLO SONATA

CHAMBER

- **grope** /grəʊp/ **his way toward** = *try and reach a place by feeling with your hands because you cannot see clearly*
- **jazz-tinged** /tɪndʒd/ = *with a small amount of jazz added*
- **quarry** /'kwɔəri/ = *a place where large amounts of stone are dug out of the ground*
- **loop** /lu:p/ = *shape like a curve or circle made by a line curving right round*

In the 1940s, dissatisfied with the populist style of his early works, this composer began to **grope his way toward** a new style. The second movement of the Cello Sonata, originally intended as the first, is in a **jazz-tinged** style, but the next two movements introduce musical ideas moving at different speeds. He then composed a new first movement, which instead of starting with a "theme" presents chords and intervals that act as a "**quarry**" for everything that follows. The work is in the shape of an endless **loop**, with the "beginning" in the middle.

2

- **winding** /'waɪndɪŋ/ = *having a curving and twisting shape*
- **severity** /si'verəti/ = *strictness; the fact of being extremely difficult and needing a lot of skill or ability*
- **call on** = *here: uses*
- **evocative** /i'vɒkətɪv/ = *making you think of or remember a strong image or feeling, in a pleasant way*

This composer belongs to the same generation as the minimalists Reich, Glass and Riley. However, whereas they took a long and **winding** route to Romantic expressivity, through the **severities** of minimalism, this composer knew from the beginning that expressivity was his true home. His eclectic language, which **calls on** the **evocative** power of musical memory, has won him a wide audience.

This composer was a somewhat slow starter as a composer, and after studying at Columbia University he worked in classical music radio and as a concert programmer. This composer describes his early works, such as the Violin Sonata and the earlier movements of the Dylan Thomas Trilogy, as "a tense, histrionic outgrowth of the 'clean' American sound of Barber, Copland, Harris and Schuman." The later works, beginning with the Clarinet Concerto, present a very different musical palette, less driven and with many more layers. But this composer is not aiming for the intellectual complication of a composer such as Elliott Carter. Memory, nostalgia and the evocation of different emotional worlds are what interest him, which is why he is a truly postmodern composer.

KEY WORKS

A DYLAN THOMAS TRILOGY

ORATORIO

- **large-scale** /,la:dʒ 'skeɪl/ = *massive, major, great*
- **setting** = *music written to a poem*

It took this composer around 40 years to complete this **large-scale** "memory play in the form of an oratorio," as he calls it. The trilogy consists of **settings** of three poems by Dylan Thomas that were particularly dear to this composer: "Fern Hill," "Poem in October" and the darker "Poem on his Birthday".

SYMPHONY NO. 1

ORCHESTRAL

- **memorial** /mə'mɔ:riəl/ = *a statue, stone, etc. that is built in order to remind people of an important past event or of a famous person who has died; a thing that will continue to remind people of somebody/something*
- **float** /fləʊt/ = *move slowly on water or in the air*

"During the past decade I have lost many friends and colleagues to the AIDS epidemic... My first symphony was generated by feelings of loss, anger and frustration." Each movement is a **memorial** to a different friend;

the moment in the first when a memory of Albéniz's "Tango" **floats** through the orchestra is typical of this composer's directness.

3

- **acknowledged** /ək' nɒlɪdʒd/ = *accepted and considered to be*
- **sophisticated** /sə' fɪstɪkətɪd/ = *who can understand difficult or complicated ideas; very clever*
- **embrace** /ɪm' breɪs/ = *accept; agree with sth*
- **heritage** /' herɪtɪdʒ/ = *the history, traditions, buildings and objects that a country or society has had for many years and that are considered an important part of its character*
- **address** = *start solving sth*

One of the best-known American composers, this composer is **acknowledged** as the most **sophisticated** of the four pioneer minimalists (the others being Terry Riley, Philip Glass and La Monte Young). Like Glass, this composer has broadened the range of his work, **embracing** his Jewish **heritage** and musically **addressing** political and ethical issues.

- **elaborate** /ɪ' læbəreɪt/ = *develop or describe in a more detailed way*
- **ingenious** /ɪm' dʒi:niəs/ = *very clever; smart*
- **establish** /ɪ' stæblɪʃ/ = *here: form sth completely (and make it accepted)*

Although this composer reacted against the serial orthodoxy taught in the US, his early music was no less strict in the way it took a few simple ideas and followed them faithfully. In the 1960s, he found that, when started together, identical tape loops in old-style tape recorders would soon move out of synchronization. He began to transfer these phasing effects to conventional instruments, **elaborating** on them in **ingenious** ways. By the mid-1970s, his technique of making music from repeating, slowly changing patterns was **established**. In the 1980s, he returned to speech recordings for inspiration.

INFLUENCES

- **profoundly** /prə' faʊndli/ = *seriously, very much*
- **concerned** /kən' sɜ:nd/ **with sth** = *be about sth, have relation to sth*

This composer's effect on musical culture is perhaps not as great as Philip Glass's, although within classical circles his influence may be greater, owing to the modernist strictness of his music. Nonetheless, his characteristic pattering, marimba-and-winds sound has managed to spread further, appearing on pop remix albums. **Profoundly** influenced by African drumming, this composer's music consists of "pattern games" that are **concerned** not with melody, but with changes in time.

KEY WORKS

MUSIC FOR 18 MUSICIANS

CHAMBER

- **enlarged** /ɪm' la: dʒd/ = *bigger than usual*
- **claim** /kleɪm/ = *a right that somebody believes they have to something*
- **irresistible** /ɪrɪ' zɪstəbl/ = *extremely attractive*
- **unfold** /ʌn' fəʊld/ = *gradually develop and present*
- **frame** /freɪm/ = *a strong structure (that sth else is built on)*
- **give rise to** = *cause, start*
- **layered** /' leɪə(r)d/ = *having many layers, sheets of something that lie over sth else*
- **set against** = *when sth is in contrast (to its background)*
- **patter** /' pætə(r)/ = *make quick, light sounds, hitting sth several times*

This big, single-movement piece, created in 1974 and 1975 for an **enlarged** form of this composer's own ensemble, has a good **claim** to be his masterpiece. What makes it so **irresistible** is the way the moment-to-moment **unfolding** of this composer's familiar "pattern games" is set in a convincing architectural **frame**. The division of the ensemble into "breathing" wind instruments and voice and "pulsing" instruments **gives rise to** a **layered** texture, with slow-moving phrases **set against pattering** activity.

THE CAVE

MULTIMEDIA

- **involve** /ɪm' vɒlv/ = *have sth as a component*
- **striking** /' straɪkɪŋ/ = *interesting and unusual enough to attract attention*
- **sacred** /' seɪkrɪd/ = *connected with God or a god; considered to be holy*

In this ambitious work created with his wife, video artist Beryl Korot, several of this composer's interests come together: the use of speech rhythms in recordings; a concern with Jewish themes; and a desire to create

a new kind of multimedia experience **involving** music, voices and images. What is **striking** about this piece is the way speech, music and images are strictly coordinated in time. The work concerns the Cave of Hebron, the burial place of both Abraham and Sarah and thus **sacred** to both Muslims and Jews. Recorded in Israel and in the US, the work explores the troubled legacy of the cave through interviews seen on screens and heard over speakers.

4

- **founding fathers** /,faʊndɪŋ 'fa:ðə(r)/ = *those who started or organised sth*
- **repetitive** /rɪ'petətɪv/ = *monotonous*
- **eagerness** /'i:gənəs/ = *a strong wish and readiness to do sth*
- **increase** /m'kri:s/ = *(make sth) become greater in amount, number, value*

This composer is one of the **founding fathers** of minimalism, along with Steve Reich, Terry Riley and La Monte Young. He shares with Riley and Young a respect for Indian music and with Reich an interest in **repetitive** patterns. He is the most famous of them all because of his vast productivity, his **eagerness** to collaborate with artists in different media and the **increasing** emotional range and lyricism of his music.

- *we are not supposed to do* = *people don't expect that we'll do sth; we shouldn't do sth*
- **ordinary** /'ɔ:dnri/ = *usual, not different*
- **gain** /geɪn/ = *get, obtain sth*

This composer said, “Taboos—the things we’re *not supposed to do*—are often the most interesting. In my case, musical materials are found among the **ordinary** things, such as sequences and cadences.” Those ordinary things were indeed taboo in this composer’s formative years, when the techniques of Stockhausen were powerful and influential. Through meeting Ravi Shankar and, later, the great percussionist Alla Rakha, he liberated himself from modernism and created a hypnotic, repetitive style that was exactly suited to the rhythmic sax-and-keyboard sound of his own ensemble. After a difficult start playing New York lofts and galleries, this composer **gained** a cult following.

INFLUENCES

- **immense** /ɪ'mens/ = *extremely large or great*
- **consciousness** /'kɒŋʃənsnəs/ = *the ideas and opinions of a person or group; the state when you can use your senses and mental powers to understand what is happening*
- **match** /mætʃ/ = *be equal to. not to be worse than sb else*
- **telling proof** = *a clear and easy-to-see proof*
- **countless** /'kaʊntləs/ = *very many; too many for smb to count*
- **commercial** /kə'mɜ:ʃl/ = *an advertisement on television, on the radio or on a website*

This composer's influence has been **immense**, entering the general **consciousness** in a way no other living composer can **match**. The most **telling proof** of this is the **countless** TV soundtracks and **commercials** that imitate his style. However, his reputation in the classical world is much less established.

KEY WORKS

MUSIC IN 12 PARTS

CHAMBER

- **cue** /kju:/ = *an action, a word or an event that is a signal for somebody to do something*

The longest and most ambitious piece this composer ever wrote for the Philip Glass Ensemble, this work is the height of his early minimalist style. It began in 1971 as a single piece in 12 horizontal parts (six on keyboards, three on woodwind and three vocal parts). This composer played it to a friend, who remarked, “Very beautiful. What will the other 11 parts be like?” This composer took this misunderstanding as a **cue** to compose 11 more pieces.

AKHNATEN

OPERA

- **influential** /ˌɪnfluˈenʃl/ = having a lot of influence on somebody/something
- **close** /klaʊs/ = similar to; near in space or time
- **conventional** /kənˈvenʃənəl/ = normal and ordinary (and perhaps not very interesting)
- **vast** /vɑːst/ = extremely large in area, size, amount
- **timescale** /ˈtaɪmskeɪl/ = the whole period of time during which sth happens or develops

This composer's “character operas” deal respectively with a brilliant scientist (Einstein), a great politician (Gandhi), and an **influential** religious reformer (Akhnaten). The last of the three works is the **closest** to a **conventional** opera. The music has a majestic slowness, in keeping with the **vast timescale** of the Egyptian world.

SYMPHONY NO. 5

CHORAL

- **enlightenment** /ɪnˈlaɪtmənt/ = the process when smb start understanding sth better or seeing sth in a different light

This ambitious work brings together texts from many different “wisdom traditions,” as this composer calls them. The 12 movements describe a journey through Death to **Enlightenment**.

5

- **frequently** /ˈfriːkwəntli/ = often
- **inherit** /ɪnˈherɪt/ = receive money, property, etc. from somebody when they die
- **retain** /rɪˈteɪn/ = preserve, keep something; to continue to have something
- **vastly** /ˈvɑːstli/ = very much, extensively

This composer has become the most **frequently** performed living classical composer in the US, and quite possibly the world, due to his brilliant transformation of the minimal language he **inherited** from Glass and Reich. He **retains** the never-stopping forward momentum of minimalism, but **vastly** expands its expressive resources, and imports an brilliant range of cultural references, both “high” and “low.”

- **evoke** /ɪˈvəʊk/ = bring a feeling, a memory or an image into your mind
- **founding fathers** /ˌfaʊndɪŋ ˈfɑːðə(r)/ = those who started or organised sth
- **confirm** /kənˈfɜːm/ = state sth and make somebody feel or believe something even more strongly
- **mindset** /ˈmaɪndset/ = mentality, a set of attitudes or fixed ideas that somebody has and that are often difficult to change
- **high-flown** /ˌhaɪ ˈfləʊn/ = (of language and ideas) very grand and complicated
- **continuity** /ˌkɒntɪˈnjuːəti/ = the fact of not stopping or not changing
- **laid-back** /ˌleɪd ˈbæk/ = easy-going, calm and relaxed; seeming not to worry about anything
- **inflect** /ɪnˈflekt/ = here: change

This composer's name **evokes** the USA of the **Founding Fathers**, and his birth in Massachusetts seems to **confirm** this East Coast orientation. But his music evokes a very different West Coast **mindset**, symbolized by his move to California, and it is shown by an openness both to **high-flown** culture and Americana. These elements are held together in an idiom that grew out of the **continuities** of minimalism, and which, in its quieter moods, has a **laid-back** “Californian” feel. However, this mood is increasingly **inflected** by other elements—from dark European Romanticism to bright US pop.

KEY WORKS

NIXON IN CHINA

OPERA

- **narrative** /ˈnærətɪv/ = story, a description of events
- **reveal** /rɪˈviːl/ = show

In this composer's first opera, the music is scored for only 34 players, including saxophones and synthesizers. The **narrative** is based on the visit by US president Richard Nixon to China in 1972, and much of the action consists of big public set-pieces. There are also intimate scenes in which the characters **reveal** their hopes and fears.

HARMONIELEHRE**ORCHESTRAL**

- **decisive** /di'saɪsɪv/ **shift** = a very important change (playing the most important role)
- **mature** /mə'tʃʊə(r)/ = grown-up and sensible

This work marked the **decisive shift** in this composer's work from the minimalist purity of his early works to his **mature**, more expressive style. The title comes from Schoenberg's harmony textbook of 1911, but the first inspiration for the piece came from a dream in which Adams saw a huge tanker rise out of San Francisco bay and take off like a rocket. The music mirrors this "take off" in a series of hammered E minor chords which speed up and disintegrate.

GRAND PIANOLA MUSIC**ENSEMBLE**

- **entitled** /ɪn'taɪtld/ = having a certain name
- **apply** /ə'plaɪ/ = use

This composer has often spoken of the mistake of ignoring popular culture and the necessity of accepting his US heritage. Some of his works are deeply set in that heritage; this is one of them. As he put it, "Beethoven and Rachmaninoff soak in the same warm bath with Liberace, Wagner, the Supremes, Charles Ives and John Philip Sousa." Much of the writing is delicate, with the two pianos playing slightly out-of-phase. The loud, bombastic finale, **entitled** "The Dominant Divide," **applies** minimalist techniques to the simplest possible chord progression.

6

- **acknowledge** /ək'nɒlɪdʒ/ = accept that something is true
- **pick up sth** = start to use sth
- **delay** /di'leɪ/ = not do something until a later time or to make something happen at a later time

This composer is one of the founding fathers of minimalism. His '60s piece In C is **acknowledged** as a key work in the appearance of a driving, repetitive style that was **picked up** by composers who are now better known than this composer, such as Steve Reich and Philip Glass. The success of this piece has darkened the great variety of this composer's music, which ranges from tape-**delay** montages to Indian-inspired lyricism.

- **boundary** /'baʊndrɪ/ = a real or imagined line that marks the limits or edges of something and separates it from other things or places; a dividing line
- **innovative** /'ɪnəveɪtɪv/ = using new ideas, ways of doing something
- **define** /di'faɪn/ = say or explain the meaning of sth
- **turning point** = an event or a period of time that marks an important change

This composer's life has been as unorthodox as his music. After studies at the University of California, he led a rootless life, playing the piano in bars in Europe and America. An early influence on his music was the jazz of that period, especially improvisers such as John Coltrane, Miles Davis and Charles Mingus, who were extending the **boundaries** of the form. In the early '60s he was a cofounder of the San Francisco Tape Music Center, where he created highly **innovative** pieces using montage and tape-echo techniques, some in collaboration with the underground composer La Monte Young. His 1964 piece In C **defines** the '60s like no other Classical piece, but this composer would say that the meeting with Kirana vocal master Pandit Pran Nath in 1970 was the real **turning point** in his life.

- **profound** /prə'faʊnd/ = very great; felt or experienced very strongly
- **yearning** /'jɜ:nɪŋ/ = a strong and emotional desire
- **transcendence** /træn'sendəns/ = the ability to go beyond the usual limits; existence or experience beyond the normal or physical level

Since then his music has reflected the **profound** influence of Indian Classical music, in its incorporation of improvisation, in its use of unorthodox tuning systems, and in its **yearning** for mystical **transcendence**. This composer's main influence has been Indian Classical music.

KEY WORKS**IN C****EXPERIMENTAL**

- **joyous** /'dʒɔɪəs/ = very happy; causing people to be happy
- **affirmation** /,æfə'meɪʃn/ = a definite or public statement that something is true or that you support something strongly; supporting statement
- **entire** /ɪn'taɪə(r)/ = whole
- **at their own pace** = with their own speed

To be played “by any instruments,” this is a **joyous affirmation** of the chord of C major. The **entire** score consists of a single page of melodic fragments, through which the players move **at their own pace**. The fixed element is a hammered octave C, which holds the key and the rhythm.

THE SAINT ADOLF RING**OPERA**

- **fascinated** /'fæsɪneɪtɪd/ = very interested and attracted by sth
- **schizophrenic** /,skɪtsə'frenɪk/ = “crazy”, affected by or relating to schizophrenia /,skɪtsə'fri:niə/

Like several other contemporary composers, this composer has become **fascinated** by the strange visions of the Swiss **schizophrenic** artist Adolf Wölfli. In 1992 he founded *the Traveling Avant-Garde Theater Company* to perform his multimedia chamber opera *The Saint Adolf Ring*, in which he performed as player, singer and actor.

CONCERT FOR TWO PIANOS AND**FIVE TAPE RECORDERS****EXPERIMENTAL**

- **loop** /lu:p/ = shape like a curve or circle made by a line curving right round

Much inspired by the chance works of John Cage, this work was premiered by this composer himself and La Monte Young. It is a joyously anarchic collage of keyboard sounds (both live and on tape **loops**) and recorded sounds such as explosions, screams and laughter.

7

- **emerge** /ɪ'mɜ:dʒ/ = appear, come into being
- **absorbing** /əb'zɔ:bɪŋ/ = interesting and fun and holding your attention completely
- **vitality** /vaɪ'tæləti/ = energy and enthusiasm
- **stem from sth** = appear/come from th
- **explicit** /ɪk'splɪsɪt/ = clear and easy to understand
- **recurrent** /rɪ'kʌrənt/ = that happens again and again
- **commission** /kə'mɪʃn/ = ask(ing) somebody to design or make a piece of work

This composer **emerged** in the 1980s as the leading American composer of the “postminimalist” generation, **absorbing** elements of pop and rock music into the minimalist style to produce music with great rhythmic **vitality**. Equally striking is his rich and inventive orchestration (he was described by the New York Times as “the Ravel of his generation”)—a feeling for different tone colors which **stems** from his synesthesia, the connection between the senses that allows some people to “hear” color or “see” sounds. This was **explicit** in several of his early works, such as *Ecstatic Orange*, *Bright Blue Music*, and *Yellow Pages*, but has been a **recurrent** stylistic element in all his music. As a consequence, he has written mainly for orchestra or large ensemble, and the dramatic and rhythmic quality of his style has also made it particularly suitable for dance; many of his scores have been choreographed, and recently he has written several ballets. A comparatively simple tonal harmonic language and an ability to write memorably expressive melodies makes his music very approachable, and has brought him considerable popular success, including **commissions** from the Atlanta Olympics (the orchestral “sonic olympiad” *Javelin*) and the Disney corporation (the massive oratorio *Four Seasons*) for millennium celebrations. He was also appointed as Associate Composer of the Royal Scottish National Orchestra in 1999, which brought him to the attention of audiences in the UK and the rest of Europe.

MILESTONES

- 1996 - Composes *Book of Proverbs* for voice and orchestra
- 2003 - Finds his own record label, *Ecstatic Records*
- 2004 - First performance of his ballet farce *An Italian Straw Hat*
- 2009 - Composes *Mojave*, a concerto for marimba

MODERN MUSIC - Composers - AUSTRALIAN**Match the biographies to the composers:**

Anne Boyd - Peter Sculthorpe - Carl Vine - Percy Grainger

1

- **span** /spæn/ = to last all through a period of time or to cover the whole of it
- **medieval** /,medi'i:vɪ/ = connected with the Middle Ages (about AD 1000 to AD 1450)
- **contemporary** /kən'tempərəi/ = a person who lives or lived at the same time as somebody else, especially somebody who is about the same age
- **determined** /di'tɜ:mɪnd/ = with a definite decision to do something and not let anyone stop you
- **available** /ə'veɪləbl/ = that you can get, buy or find

This composer was a virtuoso pianist, a collector, an arranger of folk songs, and a highly original composer. With an unusual breadth of creative vision, her/his interests **spanned** the ages—from **medieval** music to the latest developments by his **contemporaries** Delius and Grieg. (S)he was a pioneer of what (s)he called “free music” and was particularly **determined** that music should be **available** for all.

- **despite** /dɪ'spaɪt/ **sth** = not looking at sth
- **admiration** /,ædmə'reɪʃn/ = a feeling of respect for and agreeing with somebody/something
- **ability** /ə'bɪləti/ = a level of skill or intelligence; being able to do sth
- **remain** /rɪ'meɪn/ **on close** /kləʊs/ **terms** = continue being friends
- **establish** /ɪ'stæblɪʃ/ **a reputation as** = become known as
- **encourage** /ɪn'kʌrɪdʒ/ **sb to do sth** = “softly” make somebody to do something by making it easier for them and making them believe it is a good thing to do
- **inspired** /ɪn'spaɪəd/ **settings** = the music for a set of words with a bright creative idea behind that that a composer took from sth
- **come up with the new idea** = think of a new idea
- **prescribe** /prɪ'skraɪb/ = say what and how sb must do sth

This composer studied for a short time with Ferruccio Busoni in Germany, but **despite** a mutual **admiration** for each other’s **abilities**, their temperaments were too different to **remain on close terms**. When (s)he moved to London in 1901, this composer began to **establish a reputation** as a concert pianist. During his 20s (s)he became friendly with Edvard Grieg, who **encouraged** her/him to collect English folk songs; these form the basis for many of her/his **inspired settings**, such as Country Gardens and Molly on the Shore. Often experimental in his approach, this composer’s interest in “free music” led her/him to **come up with the new idea** of “elastic scoring”—meaning that a work could be played by whatever instruments happened to be available, rather than by a **prescribed** instrumentation.

KEY WORKS**HILL SONG NO. 1****CHAMBER**

- **comprise** /kəm'praɪz/ = have sth as an integral part or component /kəm'pəʊnənt/
- **diverse** /daɪ'vɜ:s/ = very different from each other and of various kinds
- **obscure** /əb'skjʊə(r)/ = make it difficult to see, hear or understand something

This composer considered this to be her/his finest work, and it was originally scored for a highly unusual ensemble of wind instruments: with the exception of the piccolos, the group **comprised** double-reed instruments, which produce a nasal sound quality (he asked for oboes, cor anglais, bassoons, and contra-bassoon). (S)he later felt that this was not realistic and rescored the work in 1923 for an even more **diverse** group. There are five main sections, and the “fast walking pace” is somewhat **obscured** by the frequently changing meter.

TRIBUTE TO FOSTER**CHORAL**

- **tribute** /'trɪbjʊ:t/ = an act, a statement or a gift that shows your love or respect for sb (especially for a dead person)
- **outer** /'aʊtə(r)/ = external, on the outside of something
- **commit** /kə'mɪt/ **suicide** /'su:saɪd/ = kill oneself

Late in life, this composer recalled her/his mother having sung her/him to sleep with the tune of Stephen Collins Foster’s “Camptown Races.” His **Tribute** to Foster uses an up-tempo version of the tune in its **outer** sections and a slow lullaby version in the middle section, in which the choir play “musical glasses.” This composer’s close bond with her/his mother was broken only when she **committed suicide** by jumping off a skyscraper in New York.

2

- **reflect** = think about sth
- **reason** /'ri:zn/ = form a judgement about a situation by looking at and analysing the facts and using your power to think in a logical way
- **rebuke** /rɪ'bjʊ:k/ = speak severely to somebody because they have done something wrong
- **desolate** /'desələt/ = sad and unhappy; empty and without people, making you feel sad or frightened
- **deceased** /di'si:st/ = dead
- **vivid** /'vɪvɪd/ = creating very clear pictures in your mind
- **resourcefully** /rɪ'sɔ:sfəli/ = in a way that solves problems and manages things well, with a bright idea
- **subsequent** /'sʌbsɪkwənt/ = happening or coming after something else

Despite his love and respect for the Classical, this composer has distanced herself/himself from it, creating instead an Australian sound world by **reflecting** the continent's landscape and often basing her/his works on Aboriginal chants. (S)he also incorporates elements from Japanese and Balinese music, **reasoning** that Australian art should link to a wider Pacific Rim culture, just as British music relates to Europe's. This composer wrote music under the bedclothes by flashlight as a child, after being **rebuked** by her/his piano teacher for composing rather than practicing. (S)he was only 16 when (s)he began studying music at the University of Melbourne. In 1955, her/his Piano Sonatina was selected to represent Australia at the International Society for Contemporary Music (ISCM) Festival in Germany and in 1958 (s)he won a scholarship to study in England. On returning home, (s)he wrote the **desolate** *Irkanda 1* for solo violin—a farewell to Europe as well as to her/his recently **deceased** father. It established the basis for a **vivid** new “Australian” soundscape, which (s)he has explored ever more **resourcefully** in all her/his **subsequent** work.

KEY WORKS

PORT ESSINGTON

ORCHESTRAL

- **unsettling** /ʌn'setlɪŋ/ = making you feel upset, nervous or worried
- **draw** /drɔ:/ - drew /dru:/ - drawn /drɔ:n/ **on sth** = use sth as the basis
- **doomed** /du:md/ = when sb or sth will definitely fail, suffer or die
- **gracious** /'greɪʃəs/ = kind, polite and generous, especially to somebody of a lower social position
- **ill-fated** /,ɪl 'feɪtɪd/ = not lucky and ending sadly, especially in death or failure /'feɪljə(r)/
- **comprise** /kəm'praɪz/ = have sth as an integral part of component

This is an **unsettling**, powerfully atmospheric piece that **draws on** music this composer wrote for a film about the history of a **doomed**, 19th-century British settlement in northern Australia. A string trio plays **gracious**, romantic, “civilized” music to represent the **ill-fated** settlers, while the string orchestra constantly interrupts with the wilder, eerier sounds of the bush. Both kinds of music **comprise** a series of variations on an aboriginal tune, *Djilili*, which occurs in many of this composer's works.

EARTHCERY

ORCHESTRAL

- **abuse** /ə'bjʊ:z/ = treat (or use) a person or an animal in a bad, cruel or violent way
- **dispossession** /,dɪspə'zeshn/ = taking somebody's property or land away
- **recast** /,ri:'kɑ:st/ = change something by organizing or presenting it in a different way
- **dawn** /dɔ:n/ = the time of day when light first appears
- **fierce** /fɪəs/ = showing strong feelings or a lot of activity, often in a way that is violent
- **mesmeric** /mez'merɪk/ = having such a strong effect on people that they cannot give their attention to anything else, hypnotic
- **spectacular** /spek'tækjələ(r)/ **grandeur** /'grændʒə(r)/ = breathtaking beauty or excellence; when sth is extremely impressive and attractive

Earthcery brings together two of this composer's longstanding concerns: the horror (s)he feels at Modern civilization's **abuse** of the environment, and its **dispossession** of native peoples. The work **recasts** an earlier piece, *The Song of Tailitnama*, which was based on an Aboriginal chant for greeting the Earth at **dawn**. Earthcery, however, takes the material in new directions, working the music up into a **fierce**, **mesmeric** dance before reaching a final plateau of **spectacular grandeur**.

3

- **imaginative** /ɪ'mædʒɪnətɪv/ = *having or showing new and exciting ideas*
- **setting** = *the music for a set of words*
- **flourish** /'flaʊrɪʃ/ = *be very successful*

On graduating from the University of Sydney, having studied under Peter Sculthorpe, this composer spent several years in England (at York, under Mellers, then teaching at Sussex), and here (s)he achieved success with her **imaginative** but disciplined, simple and easy to understand music. Back at home (s)he spent a period as a freelance composer, often **setting** Australian and Asian themes, as in her oratorio *The Death of Captain Cook*. His/Her interest in Asian music took him/her to Hong Kong for ten years, before returning to Sydney. As his/her academic career **flourished**, there was not always time for composing. However, (s)he continues to produce works, such as the orchestral *Black Sun* and *Grathawai*, and lectures internationally.

4

- **major** /'meɪdʒə(r)/ **in sth** = *study something as your main subject at a university or college*
- **renowned** /rɪ'naʊnd/ = *famous and respected*
- **vibrant** /'vaɪbrənt/ = *full of life and energy*

This composer completed an electronic commission for West Australian Ballet while still at school and won various music prizes while **majoring in** Physics at university. Now one of Australia's most performed and **renowned** composers, (s)he has produced 20 **vibrant**, witty and very danceable scores, as well as six symphonies, music for film and theater and several other works. After winning many prizes in Australia, this composer worked as a freelance composer and pianist before starting a variety of composing residencies. (S)he has appeared as a conductor and pianist in Europe, lectured widely on electronic music, and is Artistic Director of the Huntington Estate Music Festival in Australia.

MILESTONES

- **cofound** /,kəʊ'faʊnd/ = *to found jointly; to organise sth wotj sb else*

1978 Composes *Poppy*, dance music

1979 **Cofounds** contemporary music ensemble *Flederman*

1984 Writes *Café Concertino*, chamber music

1985 Made resident composer at the New South Wales State Conservatorium

2000 Artistic director of *Musica Viva Australia*

2004 *Cello Concerto*

2011 *Violin Concerto*

MODERN MUSIC - Composers - AUSTRIAN AND GERMAN**Match the biographies to the composers:**

Karlheinz Stockhausen - Wolfgang Rihm - Paul Hindemith - Anton Webern -
Arnold Schoenberg - Alban Berg - Kurt Weill

1

- **controversy** /'kɒntrəvɜːsi/, /kən'trɒvəsi/ = public discussion and argument about something that many people strongly disagree about, think is bad, or are shocked by
- **abandonment** /ə'bændənmənt/ = the act of giving up an idea or stopping an activity with no intention of returning to it; the act of leaving a person, thing or place with no intention of returning
- **inevitable** /ɪn'evɪtəbl/ = sth that is certain to happen
- **unapproachable** /,ʌnə'prəʊtʃəbl/ = sth that you can't find a way to, here: not easy to understand

This composer has probably inspired more misunderstanding and **controversy** than any other 20th-century composer. His music broke with the past and yet he saw himself as part of a tradition of Germanic music and his **abandonment** of tonality as an **inevitable** step in music progress. He was also a great, self-taught teacher. His music can seem **unapproachable**, but he could also arrange Strauss waltzes.

This composer was influenced by composers as **diverse** as Bach and Mahler. His own **influence** was **immense**, partly through his teaching (such composers as Berg, Webern and John Cage were among his pupils), but also through the adoption of serialism on both sides of the Atlantic after 1950.

Life

- **convert** /kən'vɜːt/ = change or make something change from one form to another
- **commit** /kə'mɪt/ **suicide** /'suːɪsaɪd/ = take one's own life, kill oneself
- **subsequently** /'sʌbsɪkwəntli/ = afterwards; later; after something else has happened
- **regain** /rɪ'geɪn/ **some confidence** /'kɒnfɪdəns/ = become more sure and confident
- **witness** /'wɪtnəs/ = to see something happen (as it is happening)
- **superstitious** /,suːpə'stɪʃəs/ = sb who has the belief that particular events bring good or bad luck

This composer was born in Vienna, where his father owned a small shoe shop. He began composing as a child, but met Alexander Zemlinsky (his only teacher) when already a young adult, working in a bank. He **converted** to Protestantism from Judaism in 1898 and three years later married Zemlinsky's sister Mathilde. Their circle of friends included Berg, Webern, Mahler and the painter Richard Gerstl, who gave art lessons first to this composer in question and later to Mathilde. In 1908, Mathilde briefly left her husband for Gerstl, who **committed suicide** when she **subsequently** returned to this composer. Mahler's death in 1911 was another blow to this composer, and it was only when he moved to Berlin that he was able to **regain some confidence**. In 1933, horrified at the German anti-Semitism of the time, this composer rejoined the Jewish faith in a ceremony **witnessed** by the painter Marc Chagall. Later that year he left Europe permanently, moving first to Boston and then to Los Angeles, where he took a teaching post at the University of California. Friends and near neighbors to his Hollywood home included George Gershwin and the writer Thomas Mann.

This composer's death seemed to justify his **superstitious** belief in numerology: he died on Friday 13 July 1951, at 13 minutes before midnight.

Music

- **encounter** /ɪn'kaʊntə(r)/ = experience something, especially something unpleasant or difficult, while you are trying to do something else
- **appropriately** /ə'prəʊpɪətli/ = in a suitable and acceptable way
- **liberate** /'lɪbəreɪt/ = to free a country or a person from the control of somebody else
- **pare** /peə(r)/ **music down** = to make music simpler without unnecessary details
- **strive** (strove/strived striven/strived) = to try very hard to achieve something
- **reparation** /,repə'reɪʃn/ = here: reaching a compromise

After writing his early music in a late-Romantic style, this composer developed a completely new musical language. Works such as the Chamber Symphony No. 1 and the String Quartet No. 2 took dissonance to levels which audiences had not previously **encountered**. The last movement of the String Quartet No. 2 **appropriately** quotes the German poet Stefan George: "I feel the air of other planets." The Three Pieces, Op. 11, for piano

confirm this new and strange planet: they are effectively atonal and expressionist. This "free atonality" **liberated** this composer from writing in any particular key, and traditional melodies were replaced by expressive gestures and extremes of pitch or dynamics. He later **pared his music down** in a way that

reflected the neo-Classicism of the day (for example the Six Little Pieces), and in his final years he **stroved** toward some **reparation** with tonality.

KEY WORKS

PIERROT LUNAIRE, OP. 21

CHAMBER

- **gain a certain notoriety** = become popular in a (little bit) unusual or bad way
- **despite sth** = not looking at, not considering sth and contrary to sth
- **enhance** /ɪnˈhɑːns/ = make stronger
- **presage** /ˈpresɪdʒ/, /prɪˈseɪdʒ/ = be a warning or sign that something will happen, usually something unpleasant

Pierrot lunaire has **gained a certain notoriety** as one of this composer's most radical works **despite** the composer's intention that it should be "light, ironic and satirical." It is a setting of poems by Albert Giraud about the traditional commedia dell'arte character Pierrot. The work is scored for a female reciter and a chamber ensemble of eight instruments (flute, piccolo, clarinet, bass clarinet, violin, viola, cello and piano) played by five performers, who play together for the first time in the very last song. The work's surreal quality is **enhanced** by the *sprechgesang* (speech-song) of the reciter, which appears to **presage** madness.

SUITE, OP. 25

SOLO PIANO

- **treat sth** (as sth else) = behave in a particular way towards somebody/something; consider something in a particular way
- **yield** /jiːld/ **ideas** = give ideas
- **suite** /swiːt/ = a piece of music made up of three or more related parts, for example pieces from an opera
- **in its entirety** /ɪnˈtɪərɪti/ = as a whole, as one unit
- **nevertheless** /ˌnev.ə.ðəˈles/ = not considering sth that sb has just said
- **novelty** /ˈnɒvlti/ = the quality of being new, different and interesting
- **be offset by sth** = here: compensated

This composer wrote little music for solo piano and tended to **treat** the instrument as a laboratory, experimenting with new compositional ideas on the instrument. As a result, the piano **yielded** many of this composer's most interesting ideas, and the wonderfully fresh **Suite** for piano, composed in 1921, is no exception. It was the first work to be created **in its entirety** from a single note row—the first use of this composer's influential 12-note technique that became known as "serialism." **Nevertheless**, the **novelty** of the compositional method is **offset** by the traditional dance forms used: there is a prelude, gavotte, musette, minuet, trio and an energetic gigue.

GURRELIEDER

CANTATA

- **conceived** /kənˈsiːvd/ **as** = thought of and created (as sth)
- **medieval** /ˌmediːiːvl/ = connected with the Middle Ages (about AD 1000 to AD 1450)
- **chart** /tʃɑːt/ = to record or follow the progress or development of somebody/something
- **doomed** /duːmd/ = sth that will definitely fail, be unsuccessful or die
- **sweep sb** = come all over sb
- **ghostly** /ˈɡəʊstli/ = looking or sounding not clear or like a ghost; full of ghosts
- **immerse** /ɪˈmɜːs/ = put (into a liquid), make sth be deep in sth
- **call for** = make sth necessary
- **evoke** /ɪˈvəʊk/ = bring a feeling, a memory or an image into your mind
- **shimmer** /ˈʃɪmə(r)/ = shine with a soft light that seems to move slightly

This epic cantata was originally **conceived** as a song cycle based on a text by Jens Peter Jacobsen. It is the story of Waldemar, a **medieval** king of Denmark, and **charts** his **doomed** love for Tove, his **blasphemy**, a feeling of regret for the bad things that were done, and the summer winds which **sweep** him and his **ghostly** entourage away in the dawn. The work is **immersed** in romantic symbolism and **calls for** a gigantic orchestra, choruses, soloists and a narrator.

Significantly, it opens with an ethereal sunset, **evoked** by **shimmering** woodwind chords, and ends with a sunrise, symbolizing hope for the future.

- **in terms of** = speaking about

- **substantial** /səb'stænjəl/ = large in amount, value or importance; considerable
- **subsequent** /'sʌbsɪkwənt/ = happening or coming after something else
- **immaculately** /ɪ'mækjələtli/ **crafted** = perfectly created without any flaws
- **distinctive** /dɪ'stɪŋktɪv/ = characteristic
- **concise** /kən'saɪs/ = giving only the information that is necessary and important, using few words
- *was to be* = who was (as appeared later)
- **decisive** /dɪ'saɪsɪv/ = very important for the final result of a particular situation
- **withdraw** /wɪð'drɔː/ (*withdrew, withdrew*) **from public life** = left public life, was no longer in public
- **restricted** /rɪ'strɪktɪd/ = limited or small in size or amount

This composer's legacy was relatively small **in terms of** works, but **substantial** in terms of **subsequent** influence. All of his music is **immaculately crafted** and he developed Schoenberg's 12-note procedures in **distinctive** ways. Most of this composer's compositions are extremely **concise**—he was able to compress a range of emotions into a few bars of music—yet they are among the most important works of the 20th century.

This composer was born into the middle class in Vienna (his father was a mining engineer). Although he studied musicology under Guido Adler at the University of Vienna, it was Schoenberg who *was to be* the **decisive** influence on his music. This composer in question enjoyed some success as a conductor in the 1920s but gradually **withdrew from public life**. His music was banned by the Nazis and his teaching activities were **restricted** after the Anschluss. During World War II he moved outside Vienna to escape the bombing of the city; ironically, he was shot one night (just after the war had ended) while smoking a cigar outside his daughter's house.

KEY WORKS

OUR SONGS FOR VOICE AND INSTRUMENTS, OP. 13

- **reveal** /rɪ'veɪl/ = make something known to somebody; show
- **fascination** /ˌfæsnɪ'neɪʃn/ = a very strong attraction, that makes something very interesting
- **timbre** /'tæmbə(r)/ = the quality of sound of voice or a musical instrument

These four songs—which were composed during World War I—draw together poems of four different poets: Lawn in the Park by Karl Krause, The Lonely Girl by Wang-Seng-Yu, In a Foreign Land by Li Bai, and A Winter Evening by Georg Trakl. That this composer composed so many songs at this time shows not only that he was interested in literature, but also how important it was for composers of free atonal music to have a structure

in which to work. Each song is accompanied by a chamber ensemble (including woodwind, brass, percussion, and string instruments), and the different combinations of instruments **reveal** this composer's **fascination** for variations in **timbre**.

PASSACAGLIA, OP. 1

ORCHESTRAL

This is an early work, written while this composer was still a pupil of Schoenberg. It is Romantic in style and is one of the last works he wrote to have a key signature (D minor).

SYMPHONY, OP. 21

CHAMBER

- **avoid** /ə'vɔɪd/ = keep away from somebody/something; to try not to do something
- *principles to be found in* = principles that can (could) be found in
- **occasional** /ə'keɪʒənl/ = happening or done sometimes but not often

Although titled “Symphony,” this work is for a small chamber orchestra (clarinets, horns, harps and strings) and **avoids** the development principles *to be found in* traditional symphonies. The texture is transparent, mostly consisting of single notes with **occasional** chords, and the quality of tone changes continually.

3

- **employ** /ɪm'plɔɪ/ = use, utilise
- **retain** /rɪ'teɪn/ = keep something; to continue to have something
- **generosity** /,dʒenə'rɒsəti/ = willingness to do kind things or give somebody money, gifts or time freely
- **advanced** /əd'vɑ:nst/ **age** = when smb is very old
- **strained** /streɪnd/ = not relaxed or friendly, tense
- **attempt to do sth** = try to do sth
- **rarely succeed in** = seldom have success in sth
- *it was not until the 1920s that* = only in the 1920s (did smb do sth)
- *was to result in his death* = eventually resulted in his death

Although he composed relatively few works, this composer is one of the most distinctive voices of the early 20th century. Much of his music **employs** the new 12-tone principles of his teacher Schoenberg, but still **retains** a Romantic **generosity** and the emotional intensity of Expressionism. His music is dramatic.

This composer was born into a middle-class Viennese family, but his first formal training in music came from Schoenberg at the relatively **advanced** age of 19. The relationship with Schoenberg was always to be **strained**, as this composer in question **attempted** to please his teacher but **rarely succeeded in** doing so. Although his Piano Sonata, Op. 1, marked a new artistic confidence, *it was not until* the 1920s *that* his reputation became firmly established, particularly with the success of his opera Wozzeck. After completing his Violin Concerto, this composer spent time in the countryside, where an insect bite brought about the infection that *was to result in his death*.

KEY WORKS

VIOLIN CONCERTO

ORCHESTRAL

- **dedicate** /'dedɪkeɪt/ **sth to sb** = say at the beginning of a book, a piece of music or a performance, or when receiving an award, that you are doing it for somebody, as a way of thanking them or showing respect
- **inscribed** /ɪn'skraɪbd/ = is titled, named
- **tortured** /'tɔ:tʃəd/ = full of pain and suffering
- **flourish** /'flʌrɪʃ/ = a sort of ornament
- **poignant** /'pɔɪnjənt/ = having a strong effect on your feelings, especially in a way that makes you feel sad, moving, very touching
- **soar** /sɔ:(r)/ = rise above sth
- **flicker** /'flɪkə(r)/ = (like a light or a flame) to keep going on and off as it shines or burns

Soon after he began composing this 12-tone work, this composer was made known of the death of Manon, the daughter of the architect Walter Gropius and Alma Mahler. She had suffered from poliomyelitis, and was only 18 years old when she died. This composer decided to **dedicate** the Violin Concerto to her memory—the work is **inscribed** “*To the memory of an angel.*”

The first movement consists of two sections: a dreamy and quasi-improvisational andante and a dancelike allegretto. This composer used some preexisting melodies, such as a Carinthian folk song in the allegretto—this is played by the horn.

The second movement also consists of two sections, allegro and adagio. The allegro is the most **tortured** and Expressionist part of the concerto and represents the suffering of Manon.

This culminates in a **flourish** for the violin, which gives way to another quotation, this time from Bach’s harmonization of the Lutheran chorale “*Es ist genug*” (“It is Enough”). This chorale enters very quietly, played by clarinets, and this must surely be one of the most **poignant** moments in any concerto. The soloist **soars** above

the orchestral parts (representing the soul of Manon rising to heaven). Symbolically, the folk tune from the first movement makes a return appearance as a **flicker** of life before the violin plays the entire note-row to end the work.

INFLUENCES

This composer was greatly influenced by his teacher, Schoenberg, but also by late-Romantic composers such as Wagner and Richard Strauss. Always the most popular of the Second Viennese School with audiences, his own influence on composers continued to grow since his death, particularly toward the end of the 20th century.

4

- **prolific** /prə'lifɪk/ = very fruitful
- **surface** /'sɜ:fɪs/ = suddenly appear
- **uproarious** /ʌp'rɔ:riəs/ = where there is a lot of noise and people laugh or shout a lot
- **portray** /pɔ:'treɪ/ = show somebody/something in a picture; to describe somebody/something in a piece of writing
- **climactic** /klaɪ'mæktɪk/ = very exciting, most important
- **tormented** /tɔ:'ment/ = sth that shows or is full of pain and suffering

A **prolific** composer and amazingly gifted all-round musician, he wrote significant pieces for almost every known instrument in Classical music. He spent the first half of his life making his living as a full-time performer. He became first violinist at the Frankfurt Opera House while still a student and was soon playing the viola in professional quartets. During the Nazi era, he lived in the US, teaching composition at Yale. His youthful

joyful spirits sometimes **surfaced** even in later works such as his Concerto for Orchestra and Symphonic Metamorphoses on a Theme of Weber, but his style is generally characterized by his love of Baroque counterpoint and Classical forms.

This composer's Kammermusik No. 1, Op. 24 is for a band of equals, playing—among other instruments—the xylophone, the accordion, the trumpet and the siren. The music is inventive and **uproarious**.

His symphony Mathis der Maler consists of preludes and studies for an opera he later wrote on the life of the German painter Matthias Grünewald. It **portrays** panels from the Isenheim altarpiece. The last movement is an instrumental version of the opera's **climactic** scene, when the **tormented** painter identifies himself with the tormented saint.

MILESTONES

- **outrage** /'aʊtreɪdʒ/ = a strong feeling of shock and anger

1921 - Opera "Murderer, Hope of Women", to a libretto by the Expressionist painter Oskar Kokoschka, causes **outrage**

1923 - Programs the Donaueschingen Music Festival, where his song cycle "The Life of Mary" is premiered

1929 - Plays in a string trio with the cellist Emmuel Feuermann

1934 - Fürtwangler premieres Mathis der Maler in Berlin, and defends this composer against Nazis in a newspaper article

1957 - Conducts the premiere of his opera "The Harmony of the World" in Munich

5

- **sophisticated** /sə'fɪstɪkətɪd/ = clever and complex in form, meaning, structure or function
- **embrace** /ɪm'breɪs/ = accept an idea, a proposal, a set of beliefs; put your arms around somebody as a sign of love or friendship, hug smb
- **consciously** /'kɒnʃəsli/ **detached** /dɪ'tætʃt/ = here: separated from sth on purpose
- **increasingly** /ɪn'kri:sɪŋli/ = more and more all the time
- **playwright** /'pleɪraɪt/ = a person who writes plays for the theatre, television or radio
- **condemnation** /,kɒndem'neɪʃn/ = strong dislike, strong disapproval
- **deliberately** /dɪ'lɪbərətli/ **referential** /,refə'renʃl/ = intentionally speaking about sth in an indirect way

He is one of few composers to make the transition successfully from modernist art music to the Broadway stage. With Bertold Brecht, he developed a **sophisticated** form of political theater that satirized contemporary life and incorporated popular music. After emigrating to the US, he adapted these ideas to the stage, writing several hit works and having a huge influence on the development of the musical.

During his early career in Weimar Germany, this composer **embraced** the neue Sachlichkeit (new practicality/objectivity) of Paul Hindemith and Ernst Krenek—music of cool modernism, **consciously detached** from the “excesses” of the Romantic era. This composer's interests became **increasingly** political, and he began a collaboration with the left-wing **playwright** Bertold Brecht that revolutionized music theater by openly satirizing the establishment. After **condemnation** by the Nazis in 1935, he emigrated to the US and turned to composing for Broadway. His style, always **deliberately referential** and incorporating elements of popular music and jazz, proved ideally suited to this new medium.

KEY WORKS

THE RISE AND FALL OF THE CITY OF MAHAGONNY

OPERA

- **convict** /'kɒnvɪkt/ = a person who has been found guilty of a crime and sent to prison
- **stranded** /'strændɪd/ = left somewhere without any help or assistance
- **the gold rush** /'gəʊld rʌʃ/ = when a lot of people suddenly go to a place to find gold discovered
- **establish** /ɪ'stæblɪʃ/ = start, found, organise, create (an organisation)
- **devoted** /dɪ'vəʊtɪd/ = having great love for somebody/something and supporting them in everything
- **hedonistic** /,hedə'nɪstɪk/, /,hi:də'nɪstɪk/ = based on the belief that pleasure is the most important thing in life
- **gambling** /'gæmblɪŋ/ = the activity of playing games of chance (азарти) for money
- **boom** /bu:m/ = have a period of rapid growth; to become bigger, more successful
- **gold prospector** /prə'spektə(r)/ = a person who searches an area for gold
- **execute** /'eksɪkjʊ:t/ = kill somebody, especially as a legal punishment
- **curious** /'kjʊəriəs/ = having a strong desire to know about something, inquisitive
- **blend** = mixture, combination
- **abrasive** /ə'breɪsɪv/ = rude and unkind; acting in a way that may hurt other people's feelings
- **pastiche** /pæ'sti:ʃ/ = a work of art, piece of writing, etc. that is created by deliberately copying the style of somebody/something else
- **juxtapose** /,dʒʌkstə'pəʊz/ = put people or things together, especially in order to show a contrast or a new relationship between them

This full-length opera, based on a radio Singspiel that was his first collaboration with Brecht, is a biting satire on capitalist society. It tells the story of three escaped **convicts**, who, **stranded** in the US during **the gold rush**, decide to **establish** a city, Mahagonny, **devoted** to the **hedonistic** pleasures of drink, women and **gambling**. Business **booms** and so do prices. Jim, a **gold prospector**, is unable to pay his debts and is **executed** by electric chair. The people demonstrate, while the city collapses in flames. Musically, Mahagonny is a **curious blend** of **abrasive** neo-Classicism in the mold of Hindemith, **pastiche** of grand opera, and popular jazz and cabaret. By **juxtaposing** these styles, this composer adds bite to the satirical libretto.

STREET SCENE

OPERA

- **mo(u)ld** /məʊld/ = here: form
- **verismo** /ve'rɪzməʊ/ = a school of composition that originated in Italian opera towards the end of the 19th century, drawing its themes from real life and emphasizing naturalistic elements
- **virtue** /'vɜ:tʃu:/ = behaviour, attitudes or a trait that show high moral standards
- **in flagrante** /flə'grænti/ = (caught) in action (doing sth bad or unacceptable)
- **diverse** /daɪ'vɜ:s/ = very different from each other and of various kinds
- **reminiscent** /,remɪ'nɪsnt/ = reminding you of smb/sth
- **pure** /pjʊə(r)/ = not mixed with anything else; with nothing added
- **multiplicity** /,mʌltɪ'plɪsəti/ = a great number and variety of something
- **craft** = create sth

After his success with stage musicals, this composer wanted to write an “American opera” in the **mold** of a **verismo** opera, with most of the dialogue sung, rather than acted, but still based on the musical **virtues** of Broadway. The story he chose was Elmer Rice’s “Street Scene”, about a tragic murder in the immigrant community. A bullying husband catches his wife in **flagrante** with her lover, shoots them dead, and, after briefly escaping, is caught. The musical styles are **diverse**, from Anna’s touching aria “Still I could never believe,” **reminiscent** of Puccini, to **pure** 1940s jive and all manner of blues and jazz in between. Although this **multiplicity** of reference led critics to question whether this composer’s vision of an American opera was truly fulfilled, “Street Scene” is well **crafted** and enjoyable.

6

- **publicity** /pʌb'lisəti/ = *the attention that is given to somebody/something by newspapers, television*
- **stunt** /stʌnt/ = *a dangerous and difficult action that somebody does to entertain people, especially as part of a film*
- **airborne** /'eəbɔ:n/ = *being in the air*
- **become involved** /ɪn'vɒlvd/ **in** = *start taking part in sth*
- **vast** /vɑ:st/ = *extremely large in area, size, amount*
- **conventional** /kən'venʃənl/ = *following what is traditional*
- **request** /rɪ'kwest/ = *ask for*

This composer won cult status thanks to a genius for music and **publicity**. Yet his **stunts** often had a serious point; even his Helicopter Quartet, in which a string quartet performs while **airborne** in four different helicopters, developed his long-standing fascination for music that moves in space, leading him to dream of concert halls in which the sound attacks the listener from every direction.

He was the first composer of the avant-garde to devote himself fully to electronic music. His teenage years were spoiled by the deaths of his mother and father during World War II, leaving him to pay for his music studies in Cologne by playing in piano bars and accompanying a stage magician. He then studied with Messiaen in Paris and **became involved in** the birth of electronic music, producing seminal works such as *Gesang der Jünglinge*. This composer became a leading figure at the Darmstadt summer schools, where John Cage introduced him to the use of chance processes in music. Toward the end of his life he concentrated on completing his **vast** opera cycle *Licht*. The seven operas are named after the days of the week. The first to be written, *Donnerstag* (Thursday), was staged in Milan as long ago as 1981; the last, *Sonntag* (Sunday), completed in 2003, premiered in Cologne in 2011. Although very different in character, all the operas are linked

by three key melodies. The staging of the works has presented problems for **conventional** opera houses, especially when the composer **requested** such things as flying rockets, helicopters, or a pencil sharpener 13 feet high.

GRUPPEN

ORCHESTRAL

- **require** /rɪ'kwaɪə(r)/ = *make sth important (before sth else)*
- **according to arcane** /ɑ:'keɪn/ **rules** = *obeying secret, mysterious and therefore difficult to understand rules*
- **impact** /'ɪmpækt/ = *influence*
- **spatial** /'speɪʃl/ = *relating to space and the position, size, shape, etc. of things in it*
- **venue** /'venju:/ = *a place where people meet for an organized event, for example a concert, sporting event or conference*
- **massed** /mæst/ = *gathered together in large numbers*
- **converse** /'kɒnvɜ:s/ = *here: conversation*

This early work remains truly epoch-making. It **requires** three separate orchestras and conductors and is composed **according to arcane rules** linking pitch and rhythm, but the **impact** of the piece is **spatial** and, indeed, resulting from strong feelings rather than careful thought. Few **venues** can place the musicians around the audience in the way this composer intended, but to hear three **massed** orchestras in intricate three-way **converse** is still an unforgettable experience.

GESANG DER JÜNGLINGE

ELECTRONIC

- **envisage** /ɪn'vɪzɪdʒ/ = *imagine what will happen in the future*

The power of this piece (which even influenced the Beatles, causing them to include a photo of this composer on the cover of their Sgt Pepper album) lies not only in the use of early tape technology, but also in the emotional effect of a boy's voice singing the Benedictus among a large and confusing number of alien sounds. This composer **envisaged** it as walking unharmed through a "fiery furnace," an image which surely has autobiographical wartime resonances.

7

- **affinity** /ə'fɪnəti/ = a strong feeling that you understand somebody/something and like them or it; a close relationship between two people or things that have similar qualities
- **output** = creative work
- **cerebral** /sə'ri:brəl/, /'serəbrəl/ = relating to the mind rather than the feelings, intellectual
- **descent** /dɪ'sent/ = coming or going down
- **eponymous** /ɪ'pɒnɪməs/ = mentioned in the title, of the same name
- **allusion** /ə'lu:ʒn/ = mentioning, talking about sth in an indirect way
- **retain** /rɪ'teɪn/ = keep
- **esteem** /ɪ'sti:m/ = respect

This composer's encyclopedic knowledge of Western music, and his **affinity** for the great Germans, has informed his enormous **output** of vocal and instrumental music. He studied under Stockhausen in 1972 and attended Darmstadt, where he is now a regular instructor. He is also professor of composition at Karlsruhe, where he was a student. This composer started composing at 11, but his reputation was established in the 1970s with his **cerebral** but expressive music—particularly with the frequently staged Jakob Lenz, an opera on the **descent** of the **eponymous** poet into madness. He has frequently set texts by Nietzsche, and many of his works have historical **allusions**. Subjective in nature and emotionally powerful, yet **retaining** intellectual weight, this composer's music enjoys high **esteem** with many serious listeners.

MILESTONES

- 1972 - Studies with Stockhausen
- 1985 - Professor of composition, Karlsruhe
- 1992 - "Gesungene Zeit", for violin and orchestra
- 1994 - Premiere of Séraphin, music-theater
- 1999 - Writes "Jagden und Formen", orchestra
- 2010 - Dionysus, opera; Lichtes Spiel, violin and orchestra

MODERN MUSIC - Composers - ENGLISH - BRITISH 1**Match the biographies to the composers:**

Sir Harrison Birtwistle - Jonathan Harvey - Elizabeth Maconchy - Elisabeth Lutyens - Michael Tippett - Sir William Walton - Benjamin Britten - Sir Peter Maxwell Davies

1

- **owe** /əʊ/ sth (to sth/sb) = be "thankful" for sth
- **fortunate** /'fɔ:tʃənət/ = lucky
- **befriend** /br'frend/ **sb** = make friends with smb
- **establish** = to start, get sth going
- **flapper** /'flæpə(r)/ = a fashionable young woman in the 1920s who was interested in modern ideas and was determined to enjoy herself
- **stupendous** /stju:'pendəs/ = extremely large or impressive, especially greater or better than you expect
- **renowned** /rɪ'naʊnd/ = famous and respected
- **acclaim** /ə'kleɪm/ = praise and likes of somebody
- **picturesque** /'pɪktʃə'resk/ = pretty, especially in a way that looks old-fashioned
- **turbulent** /'tɜ:bjələnt/ = there is a lot of sudden change, trouble, argument and sometimes violence
- **rapturous** /'ræptʃərəs/ = ecstatic, expressing extreme pleasure or enthusiasm
- **harsh** /hɑ:ʃ/ = cruel, severe and unkind
- **splendour** (AmE: *splendor*) /'splendə(r)/ = grand and impressive beauty
- **former** /'fɔ:mə(r)/ = that existed in earlier times, previous, "ex-"
- **treat** /tri:t/ = consider or deal with something in a particular way
- **cram sth into sth else** = push or force somebody/something into a small space

This composer **owed** much to his **fortunate** early connections. A boy chorister at Christ Church Cathedral, Oxford, he stayed at the university to study music, and was **befriended** by the Sitwells, an aristocratic family of writers who supported this composer while he **established** his career. His first famous work was *Façade*—an “entertainment” much influenced by the jazz of the “**flapper**” era—to which Edith Sitwell recited her melodious

bohemian poetry. This composer’s finest pieces were all written early in his career—the expressive *Viola Concerto*, the **stupendous** oratorio *Belshazzar’s Feast*, and his **renowned** *Symphony No. 1*. His wartime film scores won him great popular **acclaim**. In later years, he lived with his Argentinian wife on the **picturesque** island of Ischia, near Naples.

Most of *Symphony No.1* was composed between 1932 and 1933, and the white heat of its intensity **owes** much to a **turbulent** love affair with Imma von Dörnberg, a baroness with whom this composer had been living in Switzerland. The four-movement work was premiered late in 1935 by the conductor Sir Hamilton Harty; its **rapturous** reception proved to be the zenith of this composer's life and achievements.

Belshazzar’s Feast is a work of **harsh splendor** for orchestra, baritone soloist and choir (for which, as a **former** boy chorister, this composer always wrote magnificently). This composer **treats** *Belshazzar’s* story not as sacred scripture, but as a shocking tale of the supernatural, and the work **crams** all the drama of an opera or film score into just half an hour.

MILESTONES

- **move in with** = start living at smb's place
- **disapprove** /,dɪsə'pru:v/ **of** = not like or agree with
- **liaison** /li'eɪzən/ = a relationship between people

1920 - **Moves in with** the Sitwells

1935 - Leaves the Sitwells, who **disapprove** of his **liaison** with Lady Alice Wimborne

1936 - Crown Imperial for George VI's coronation

1939 - Violin Concerto for Jascha Heifetz

1943 - Writes film score for *Henry V*

1954 - *Troilus and Cressida*, opera, performed

1956 - Composes for the coronation of Elizabeth II

2

- **rival** /raɪvəl/ = a person, company or thing that competes with another in sport, business
- **determination** /dɪ,tɜːmɪ'neɪʃn/ = the quality that makes you continue trying to do something even when this is difficult
- **articulate** /ɑː'tɪkjuleɪt/ = express or explain your thoughts or feelings clearly in words
- **all-encompassing** /ˌɔːl ɪn'kʌmpəʃɪŋ/ = including everything
- **comparable** /'kɒmpərəbl/ = similar to somebody/something else that can be compared
- **salvation** /sæl'veɪʃn/ = saving somebody from danger, disaster, loss
- **explore** /ɪk'splɔː(r)/ = get to know, examine /ɪg'zæmɪn/, analyse

This composer is the only **rival** to Benjamin Britten for the title of Britain's most significant composer since World War II, although he has only recently found a place in the hearts of music lovers. In his **determination** to **articulate** an **all-encompassing** worldview in his music, he is almost unique; the only **comparable** figure is Olivier Messiaen. But unlike Messiaen, this composer had to work out his own **salvation**. Many of this composer's works **explore** a world illuminated by Jungian theories of psychology.

Life

- **rural surroundings** /sə'raʊndɪŋz/ = countryside
- **stubborn** /'stʌbən/ = not changing his/her opinion with whom it is difficult to deal with
- **further** /'fɜːðə(r)/ = more; additional

The two important factors in this composer's childhood were his **rural surroundings** (he spent almost his whole life in the English countryside) and his freethinking parents, who gave him a **stubborn** independence of mind. He was slow to develop, spending five years at London's Royal College of Music, returning for a **further** two years from 1928–30. During the 1930s he taught French to earn a living and composed on the side.

- **lead smb to do sth** = make someone do something
- **found** /faʊnd/ = start something, such as an organization or an institution
- **unemployed** /ˌʌnɪm'plɔɪd/ = jobless
- **withdraw** /wɪð'drɔː/ (*withdrew* /wɪð'druː/, *withdrawn* /wɪð'drɔːn/) = give up, remove yourself from sth
- **intense** /ɪn'tens/ **engagement** /ɪn'geɪdʒmənt/ = very serious consideration of sth
- **onward** /'ɒnwəd/ = continuing or moving forward
- **dedicated** /'dedɪkeɪtɪd/ = used for one particular purpose only; working hard at something because it is very important to you
- **gain** /geɪn/ = get

His socialist sympathies **led** him to **found** the South London Orchestra, composed of **unemployed** musicians. But in the mid-1930s he **withdrew** from politics, and after a personal crisis following the breakup of his first serious gay relationship, he began an **intense engagement** with Jungian analysis. By the late 1930s he'd formed his deeply spiritual and yet agnostic beliefs. For him life was a never-ending process of uncovering the dark and light aspects of the personality and turning them into wholeness. From *A Child of our Time* **onward**, all his art was **dedicated** to articulating this worldview. In the 1960s and '70s his delighted discovery of America and its music brought on an Indian summer of creativity. In his old age he **gained** the reputation of a wise man, particularly among a new, young audience.

Music

- **declare** /dɪ'kleə(r)/ = say something officially or publicly
- **shattered** /'ʃætəd/ = ruined, broken
- **abounding** /ə'baʊndɪŋ/ = existing in great numbers or quantities
- **immense** /ɪ'mens/ = extremely large or great
- **underwent a dramatic change** = was changed considerably
- **consist of** = have sth as components
- **transcendence** /træn'sendəns/ = the ability to go beyond the usual limits; existence or experience beyond the normal or physical level
- *it* = here: used when adding one criticism of a person or thing that you generally like
- **coherent** /kəʊ'hɪərənt/ = logical and well organized; easy to understand and clear

This composer once **declared** that in an age of “**shattered** dreams” it was the duty of an artist to create images of “generous, **abounding** beauty.” He achieved this many times, but not without an **immense** struggle, first to work out a worldview, and then to create a personal musical language. At first this language took the form of a rich, very English Romanticism with a folklike flavor. In the early 1960s, this composer's music **underwent a dramatic change**. The new style **consisted of** accumulations of short, contrasted

fragments and used a much more clear and critical harmonic language. However, the burning desire for ecstasy and **transcendence** was still there. The works of the 1980s and '90s incorporated American pop influences into his earlier styles. The results were brilliant, *if* not always **coherent**.

KEY WORKS

THE MIDSUMMER MARRIAGE

OPERA

- **warring** /'wɔːrɪŋ/ = *connected with a war, taking part in it*
- **within** /wɪ'ðɪn/ = *in, inside*
- **protagonist** /prə'tæɡənɪst/ = *the main character in a play, film or book*

This composer's first opera was six years in the making. Written in his early lyrical style, it encapsulates his vision of life as a struggle to bring **warring** elements **within** the individual and between peoples into agreement. The **protagonists** of the opera, Mark and Jenifer, refuse to accept aspects of each other. Mark feels Jenifer is too emotional and intuitive; she feels he is too rational.

- **at dawn** /dɔːn/ = *during the time of day when light first appears*
- **insistence** /ɪn'sɪstəns/ = *demanding or saying something clearly and not accepting any opposition or excuses*
- **delay** /di'leɪ/ = *put off*
- **quest** /kwɛst/ = *a long search for something, especially for some quality such as happiness*
- **involve** /ɪn'vɒlv/ = *if a situation, an event or an activity involves something, that thing is an important or necessary part or result of it*
- **counterpart** /'kaʊntəpa:t/ = *a person or thing that has the same position or function as somebody/something else in a different place or situation*

The action begins **at dawn** on Midsummer's Day. Jenifer, daughter of the manipulative and powerful King Fisher, has decided to escape with Mark. But at Jenifer's **insistence** their marriage is **delayed** by a spiritual **quest**, **involving** journeys to Heaven and Hell. In act two, the focus shifts to a second couple, Jack and Bella, and to the dance rituals of the supernatural beings who are the shadowy **counterparts** of the human characters.

- **attempt to do sth** = *try to do*
- **failure** /'feɪljə(r)/ = *lack of success in doing something*
- **soothsayer** /'suːθseɪə(r)/ = *a person who, as people believe, can tell what will happen in the future*
- **engulfed** /ɪn'ɡʌlf/ **in the flames** = *be on fire*

In act three, King Fisher's **attempts** to manipulate his daughter and Bella into **failure**. Jack and Bella go off happily together. King Fisher tries to uncover the mysterious **soothsayer** Sosostrius, but this causes his death. Mark and Jenifer reappear and are **engulfed in the flames** of an ecstatic ritual fire dance. Dawn then rises and they can celebrate their union.

A CHILD OF OUR TIME

ORATORIO

- **establish** /ɪ'stæblɪʃ/ = *start or create*
- **prompt** /prɒmpt/: *it was prompted by sth* = *it started because of sth*
- **fault** /fɔːlt/ = *a bad or weak aspect of somebody's character*
- **hostile** /'hɒstail/ = *aggressive or unfriendly and ready to fight*
- **along the lines of** = *in a similar way*
- **replace** /rɪ'pleɪs/ = *use sth instead of somebody/something else*

This piece **established** this composer's reputation at the age of 39. It was **prompted** by the shooting of a German official by a Polish Jewish agitator in 1938, which became the pretext for a pogrom. In this composer's piece this event becomes a symbol for the oppression of the individual by dark collective forces. However, the libretto suggests that these forces are in fact our own **faults**, projected onto other groups, who are then viewed as **hostile**. This composer followed the advice of T.S. Eliot to write his own libretto, a practice he always followed thereafter. The piece is a kind of modern Passion **along the lines of** J. S. Bach's St. Matthew Passion, with the Lutheran chorales **replaced** by Negro spirituals. The closing ensemble sums up this composer's philosophy: "I would know my shadow and my light, so shall I at last be whole."

SYMPHONY NO. 3

ORCHESTRAL

- **bleak** /bli:k/ = *not giving any reason to have hope or expect anything good*
- **cast in four sections** = *created, organised in four sections, having four sections*
- **finale** /fi'na:li/ = *the last part of a show or a piece of music*
- **setting it off against the blues** = *creating contrast with the blues*

This is a **bleak**, questioning piece, **cast** in four sections. In the **finale** this composer parodies the vision of universal brotherhood expressed in Beethoven's Symphony No. 9, **setting it off against** the blues. The soprano sings this composer's own text, which includes both humanism and the horrors of Auschwitz, and at the end offers a small ray of hope ("What though the dream crack, we shall remake it").

KING PRIAM

OPERA

- **startling** /'sta:tlɪŋ/ = *extremely unusual and surprising*
- **departure** /di'pɑ:tʃə(r)/ = *moving away from a certain tradition or rule*
- **hard-edged** /,hɑ:d 'edʒd/ = *sharp, clearly separated*

King Priam marked a **startling** new **departure** in this composer's style. The music is made of short, **hard-edged**, contrasting blocks—a "mosaic of musical gestures," as this composer put it.

3

- **achieve** /ə'tʃi:v/ **worldwide renown** /rɪ'naʊn/ = *become famous in the whole world*
- **single-handedly** = *independently, on his own, by himself*

This composer is the only British composer since Elgar to have **achieved worldwide renown**. He **single-handedly** created a school of British opera and left a large body of instrumental and vocal music which gives fresh new life to the forms and harmonies of Western music. By the 1950s he had become a national institution, and today his popularity and musical influence seem more stable and recognized than ever. Born in Lowestoft, this composer was inspired by his native county of Suffolk, where he also began the institution of the Aldeburgh Festival at the Snape Maltings.

INFLUENCES

- **reinvigorating** /,ri:m'vɪgəreɪtɪŋ/ = *giving new energy or strength to something/somebody*

This composer's influence has been most marked in Britain, where his interest in arranging Early Music and folk song has been as important as his own music. He is respected by composers who share his concern for **reinvigorating** simple tonal devices.

Life

- **mordant** /'mɔ:dnt/ = *critical and unkind, but funny*
- **lead** /li:d/ = *the main part in a play, film; the person who plays this part*
- **endeavors** /m'devə(r)z/ = *attempts*
- **cloud** /klaʊd/ = *if something clouds your judgement, memory, etc., it makes it difficult for you to understand or remember something clearly*

An unusually gifted child, this composer began several years of study with Frank Bridge at the age of 11. They proved to be far more fruitful than his later years at the Royal College of Music. His plans to study in Vienna with Alban Berg were ruined on the grounds that Berg would be a bad influence, but in 1935 this composer found an equally bad influence at home, in the shape of the poet W. H. Auden. He collaborated with Auden on films for the GPO film unit, and on several **mordant** satires, including *Our Hunting Fathers*. In 1939 he met the love of his life, the tenor Peter Pears. They set up home in 1945 in the Suffolk coastal village of Aldeburgh, where this composer would remain for the rest of his life. Many of this composer's greatest roles were created for Pears, including the **lead** in *Peter Grimes*, which reopened Sadler's Wells Opera in 1945. From 1947 the newly formed English Opera Group would be the center of this composer's operatic **endeavors**, although there were big commissions from Covent Garden (Billy Budd, *Gloriana*), BBC television (Owen Wingrave) and, most prestigious of all, the Anglican Church (the War Requiem, written for the reopening of Coventry Cathedral). His last decade was **clouded** by ill-health, although his very last works are among his greatest.

Music

- **reveal** /rɪˈvi:l/ = show, make known
- **prodigy** /ˈprɒdɪdʒi/ = a young person whose intelligence or skill is unusually good for their age
- **variety** /vəˈraɪəti/ = several different sorts of the same thing
- **uncertainty** /ʌnˈsɜːnti/ = a situation that makes you not be or feel certain
- **trait** /treɪt/ = a particular quality in your personality
- **emerge** /ɪˈmɜːdʒ/ = appear
- **fondness** /ˈfɒndnəs/ = a feeling of love or liking for somebody, especially somebody you have known for a long time
- **miraculous** /mɪˈrækjələs/ = like a miracle; completely unexpected and very lucky
- **spareness** /speənəs/ = being economical in style
- **refine** /rɪˈfaɪn/ = make sth better by making small changes to it
- **essence** /ˈesns/ = the important nature of sth

The numerous works of this composer's childhood **reveal** one of the great **prodigies** of all time, with an amazing **variety** of styles ranging from Viennese Expressionism to modal lyricism. The stylistic **uncertainty** continued into his 20s, although certain **traits emerged** that would be lifelong. There's a **fondness** for parody and awful funereal tragedy similar to Mahler, and a debt to the clear, clean textures of Stravinsky's neoclassicism. In Peter Grimes all these things come together in a brilliant, **miraculous** synthesis. By this date nearly all of this composer's vocabulary was in place, the only major additions being the sound world of Balinese music, as revealed in the ballet *The Prince of the Pagodas*, and in the 1960s a Japanese **spareness** and economy, expressed most directly in the *Three Church Parables*. These opened the final phase in this composer's music, in which he **refined** his style to its **essence**.

KEY WORKS

PETER GRIMES, OP. 33

OPERA

- **outcast** /ˈaʊtkɑːst/ = (of a person) not accepted by society or by a particular group
- **apprentice** /əˈprentɪs/ = a young person who works for an employer for a fixed period of time in order to learn the particular skills needed in their job
- **portrayal** /pɔːˈtreɪəl/ = showing or describing somebody/something in a picture, play, book
- **mistreatment** /ˌmɪsˈtriːtmənt/ = a cruel, unkind or unfair way of treating a person or an animal
- **abuse** /əˈbjuːz/ = to use sth unfairly and wrongly
- **intervene** /ˌɪntəˈviːn/ = come between two people or things/parts
- **jolly** /ˈdʒɒli/ = happy and cheerful
- **evocation** /ˌiːvəʊˈkeɪʃn/ = bringing a feeling, a memory or an image into your mind
- **rustic** /ˈrʌstɪk/ = typical of the country or of country people; simple
- **posse** /ˈpɒsi/ = a group of people who are similar in some way, or who spend time together
- **suicide** /ˈsuːɪsaɪd/ = killing yourself deliberately
- **revenge** /rɪˈvendʒ/ = something that you do in order to make somebody suffer because they have made you suffer

This composer's first opera has an anti-hero: Peter Grimes, an **outcast** from the Borough, a fishing village not unlike the Aldeburgh. This composer had recently settled in. He's a sadistic bully, who wants to get rich and marry; but in this composer's opera he also has a poetic side. The wonderful orchestral interludes (known as the Four Sea Interludes) may have been suggested by Alban Berg's opera *Wozzeck*, while the saucy tavern music shows the influence of Gershwin's *Porgy and Bess*.

Act one - The opening courtroom scene shows this composer's gift for comedy (later expressed more fully in *Albert Herring*). The following scene where Grimes recruits a new **apprentice** is a brilliant **portrayal** of village small-mindedness.

Act two - Grimes's **mistreatment** of the boy becomes clear in Scene 1, and in Scene 2 the boy falls to his death (notice this appearance, early in this composer's career, of the theme of innocence **abused**). In the **intervening** interlude comes this composer's brilliant reinvention of an old form, the passacaglia.

Act three - After a **jolly** dancing scene with a brilliant **evocation** of **rustic** bands, after which a **posse** is organized to hunt for Grimes. But his **suicide** (set to music which is brilliantly understated for some, and a disappointment to others) ruins their **revenge**.

TURN OF THE SCREW, OP. 54**OPERA**

- **innocence** /'ɪnəsns/ = *being not guilty of a crime*
- **tinkly** = *making a clear, high-pitched, ringing noise or sound*
- **celesta** /sə'lestə/ = *a small musical instrument with a keyboard, that produces a sound like bells*
- **subtle** /'sʌtl/ = *not easy to notice, fine*
- **sinister** /'sɪnɪstə(r)/ = *seeming evil or dangerous; making you think something bad will happen*
- **reveal** /rɪ'vi:l/ = *show or make sth known*
- **rebuff** /rɪ'bʌf/ = *reject*
- **rendition** /ren'dɪʃn/ = *the performance of something, especially a song or piece of music; interpretation*

With his small chamber orchestra, this composer invents a fascinating sound world that takes familiar symbols of **innocence**—the high **tinkly** sound of the **celesta**, children's voices, simple folk songs—and gives them a **subtle** twist that makes them appear **sinister**.

Act one (53:00) The Governess's arrival at the house to look after Miles and his sister Flora starts well, but soon the ghosts of the dead Quint and Miss Jessel appear, and the Governess is horrified to discover that the children are unafraid of them. The act climaxes in a sensuously strange and difficult to explain duet between Jessel and Quint, one of the great moments in this composer's operas.

Act two (50:00) The Governess challenges the children to **reveal** their knowledge but is **rebuffed**. She takes Miles away from Quint's evil influence, but he dies, and the opera ends with her heartbroken **rendition** of Miles's song "Malo."

**SERENADE FOR TENOR, HORN,
AND STRINGS, OP. 31****ORCHESTRAL**

- **predominantly** /pri'dɒmɪnəntli/ = *mostly, mainly*
- **framed** = *having sth as a firm structure 9at the beginning and the end)*

Of this composer's five song cycles for voice and instruments, this is probably the greatest. It consists of six songs in a **predominantly** meditative or nocturnal mood, **framed** by a prologue and epilogue for solo horn.

**YOUNG PERSON'S GUIDE TO THE
ORCHESTRA, OP. 34****ORCHESTRAL**

- **irresistibly** /,ɪr'zɪstəbli/ = *(attractive) in a way you can't say no*
- **emerge** /i'mɜ:dʒ/ = *appear*

One of this composer's most **irresistibly** energetic works full of confidence and good humour, this piece leads the listener through each section of the orchestra. It ends with a brilliant fugue, out of which the theme majestically **emerges**.

BILLY BUDD, OP. 50**OPERA**

- **profound** /prə'faʊnd/ = *very great; felt or experienced very strongly*
- **gripping** /'grɪpɪŋ/ = *exciting or interesting in a way that keeps your attention*
- **desperately (sad)** /'despəɪətli/ = *so sad that you don't have any hope of a better situation*
- **execution** /,eksɪ'kju:ʃn/ = *killing somebody, especially as a legal punishment*
- **plumb** /plʌm/ = *try to understand or succeed in understanding something mysterious; be or experience an extreme example of something unpleasant*

This **profound** exploration of this composer's favourite theme—the helplessness of innocence and goodness in the face of evil—contains some of his most **gripping** inventions, including the **desperately** sad chorus of seamen and Billy's lullaby sung the night before his **execution**—a perfect example of this composer's ability to **plumb** emotional depths with the most clichéd materials.

4

- **turbulent** /'tɜːbjələnt/ = in which there is a lot of sudden change, trouble, argument and sometimes violence
- **dismissal** /dis'mɪsl/ = not consider something as important

Born into the family of the architect Sir Edwin, this composer had a **turbulent** personal and professional life. This composer was a radical innovator and wrote uncompromisingly modern expressionist works but also had to produce film and radio music to support his/her four children. Notorious for the **dismissal** of English pastoral music (such as that of Vaughan Williams) as “the cowpat school,” this composer often felt isolated and met with incomprehension from the music establishment, whose recognition of his/her consistent achievement came late.

MILESTONES

- 1940 - Composes Chamber Concerto No. 1
- 1952 - Writes String Quartet No. 6
- 1957 - De amore, cantata, produced
- 1972 - Time Off? Not a Ghost of a Chance!, opera, performed

5

- **urgent** /'ɜːdʒənt/ = (showing that) sth you have to do at once, pressing, extremely important
- **launch** /lɔːntʃ/ = start an activity or a career
- **placid** /'plæslɪd/ = very calm, not easily excited or annoyed
- **immensely** /ɪ'mensli/ = extremely; very much, enormously
- **profoundly** /prə'faʊndli/ = in a way that has a very great effect on somebody/something, extremely

The only musician in the family, this composer studied at Prague Conservatory and was influenced by the **urgent** energy of Janáček and Bartók. This composer's suite *The Land* triumphed in a London Proms concert and **launched** a highly successful composing career, briefly interrupted by tuberculosis. Although a **placid** person, this composer's music can be **immensely** passionate. This composer's ten string quartets—rhythmic and **profoundly** argued works—are a major achievement. This composer also wrote effective music for amateurs and children.

MILESTONES

- 1957 - Writes *The Sofa*, first of three operas
- 1981 - *My Dark Heart*, song cycle, performed

6

- **apparent** /ə'pærənt/ = easy to see or understand
- **prolific** /prə'lɪfɪk/ **output** /'aʊtpʊt/ = a very rich collection of created works
- **encounter** /ɪn'kaʊntə(r)/ = have; meet; experience
- **spell** = magic power

Intense energy is as **apparent** in this composer's charismatic personality as it is in his/her **prolific output**. This composer has dominated British music since the appearance of his/her explosive works of the 1960s, which gave exemplary expression to the anarchic spirit of the times. Responsible since then for works of the grandest integrity, his/her musical voice can be heard clearly, even in the many works (s)he has written for children or films. This composer's earliest memory of music is of being taken to see a local performance of Gilbert and Sullivan's *The Gondoliers*. (S)he **encountered** very different musical experiences at the Royal Manchester College, however, where his/her friends included fellow composers Alexander Goehr and Harrison Birtwistle. This composer studied in Italy and America before returning to England to teach at a grammar school. (S)he soon became known for eclectic music-theater works, like *Eight Songs for a Mad King*, but the direction of his/her work changed when (s)he moved to Orkney and fell under the **spell** of its majestic seascapes.

KEY WORKS

IMAGE, REFLECTION, SHADOW

CHAMBER

- **brackish** /'brækɪʃ/ = like water containing salt and tasting of it in an unpleasant way
- **scintillating** /'sɪntɪlətɪŋ/ = very clever, exciting and interesting

This chamber masterpiece is written for six instruments, including piano and cimbalom (a Hungarian dulcimer whose strings are struck with mallets). It might seem an odd choice for a tribute to the Orkney landscape, but—as the title suggests—the music is full of echoes and doublings, and the cimbalom is the sharp, **brackish** double of the **scintillating** piano. The title comes from a poem by Charles Senior.

SYMPHONY NO. 3

ORCHESTRAL

- **medieval** /,medi'i:vl/ = connected with the Middle Ages (about AD 1000 to AD 1450)
- **praise** /preɪz/ = say that you like and admire somebody/something
- **vanish** /'væniʃ/ = disappear suddenly and/or in a way that you cannot explain
- **steep** /sti:p/ = rising or falling quickly, not gradually
- **foreshorten** /fə:'ʃɔ:tn/ = draw, photograph, etc. objects or people so that they look smaller or closer together than they really are; end something before it would normally finish
- **magnify** /'mægnɪfaɪ/ = make something look bigger than it really is
- **pay tribute** /'trɪbjʊ:t/ **to sth/sb** = show your love or respect

This composer bases his pieces on numeric “magic squares.” Here, the square contains the proportions of an Italian cathedral.

First movement (lento, 18:00) This majestic movement establishes D as the symphony’s starting point and quotes a **medieval** chant in **praise** of the Archangel Michael.

Second movement (allegro, 9:00) The first two scherzos centered on the **vanishing** point, which, in the Italian architect Brunelleschi’s church nave, marked the position of the altar. The movement also expresses this composer’s wonderment at a **steep** Orkney cliff-face with a cloud of spiraling seabirds on.

Third movement (allegro vivace, 7:40) This composer alters the angle at which the same long central part of a church (where most of the seats are) is viewed: some elements are **foreshortened**, others **magnified**.

Fourth movement (lento; adagio flessibile, 22:00) This composer **pays tribute** to the last movement of Mahler’s ninth symphony and ends his impressive work with intimations of eternity.

7

- **quirky** /'kwɜ:kɪ/ = a little strange
- **layered** /'leɪə(r)d/, /leə(r)d/ = arranged in many levels, “sheets”
- **landmark** /'lændmɑ:k/ = a large building, that you can see clearly from a distance and that will help you to know where you are; an event, a discovery, an invention, etc. that marks an important stage in something
- **elaborate** /ɪ'læbəreɪt/ = complex and detailed; carefully prepared and organized
- **haunting** /'hɔ:ntɪŋ/ = beautiful, sad or frightening in a way that you cannot forget it

A few bars are all you need to hear to know that a piece is by this composer. The **quirky** rhythms, the **layered** textures, and the immediate sense of theatre are unmistakable fingerprints. His/her music sounds idiosyncratically English, and often there is a dominant part for his/her favorite instrument—the clarinet. However, in recent years, this composer has become known above all for his/her vocal music and his/her majestic, ritualistic operas. This composer studied clarinet at the Royal Northern College of Music, where (s)he formed the New Music Manchester Group with fellow students, including Peter Maxwell Davies and trumpeter and conductor Elgar Howarth. After graduating, this composer worked briefly as a professional clarinetist but dedicated himself/herself to composing on hearing that her/his first acknowledged piece had been selected for the Cheltenham Festival in 1959. **Landmarks** since that time have included her/his orchestral piece *The Triumph of Time* (inspired by Breughel), the parody opera *Punch and Judy*, and the mighty *Masque of Orpheus* with its **elaborate** stage spectacle and **haunting** electronics.

KEY WORKS

GAWAIN'S JOURNEY

SUITE

- **derived** /di'raɪvd/ = coming or developing from something
- **depict** /di'pɪkt/ = show an image of somebody/something in a picture; describe something in words or with a picture
- **quest** /kwest/ = a long search for something, especially for some quality such as happiness
- **evocative** /i'vɒkətɪv/ = making you think of or remember a strong image or feeling, in a pleasant way
- **draw** /drɔ:/ **on** sth = be based on
- **rite-of-passage** /,raɪt əv 'pæsɪdʒ/ = a ceremony or an event that marks an important stage in somebody's life
- **attempt** /ə'tempt/ = an act of trying to do something, especially something difficult, often with no success
- **seduce** /si'dju:s/ = use your charm to make somebody have sex with you; when sth is so attractive that it makes you do something that you would not normally do
- **clomp** = make or move along with a sound as of a horse's hooves striking the ground
- **hoof** /hu:f/ (2 hooves/hoofs) = the hard part of the foot of some animals, for example horses
- **whirl** /wɜ:l/ = move, or make somebody/something move, around quickly in a circle or in a particular direction
- **encounter** /ɪn'kaʊntə(r)/ = a meeting (especially one that is sudden, unexpected)
- **beneficent** /bɪ'nefɪsnt/ = giving help; being kind

This impressive piece is **derived** from this composer's second epic opera, **depicting** Gawain's **quest** for the mysterious Green Knight. The earthy and **evocative** music **draws on** his **rite-of-passage** journey, the three **attempts** by the Green Knight's beautiful wife to **seduce** Gawain (each marked by a cockcrow), and the **clopping** horse **hooves** and **whirling** figures that characterize the **encounters** with her terrifying, if finally **beneficent**, husband.

THE MASK OF ORPHEUS

OPERA

- **worship** /'wɜ:ʃɪp/ = the practice of showing respect (for God, for example)
- **revolve** /rɪ'vɒlv/ = go in a circle around a central point
- **tide** /taɪd/ = a regular rise and fall in the level of the sea, caused by the pull of the moon and sun
- **guise** /gaɪz/ = a way in which somebody/something appears, often in a way that is different from usual or that hides the truth about them/it

This complicated work retells three conflicting Greek legends about the death of Orpheus, enacted by singers and giant puppets. It is also a wonderfully completely confusing reconstruction of the rites once associated with the **worship** of Orpheus. Each act focuses on a specific ritual serving as a fixed point around which the opera **revolves**. Electronics are used to imitate the voice of Apollo and to create "auras" suggesting the sounds of **tides** and bees, both of which have rich symbolic connotations. Each character in Orpheus appears in three **guises**: as a singer, a dancer and a mime.

8

- **fellowship** /'feləʊʃɪp/ = an award of money to a graduate student to allow them to continue their studies or to do research
- **conventional** /kən'venʃənl/ = normal and ordinary, and perhaps not very interesting

After receiving doctorates from Cambridge and Glasgow universities and a **fellowship** at Princeton, this composer's visionary experiments with electronic music impressed Boulez, who invited him to work at IRCAM in Paris. This composer's innovative works, which include chamber, orchestral and many choral pieces, have a meditative, spiritual and ecstatic character ((s)he has found the writings of Rudolf Steiner particularly inspirational) and have been widely recorded and performed across Europe. (S)he is especially successful at combining **conventional** instruments with electronic or electronically modified sounds. This composer has received honors in both the UK and US, and continues to fulfill constant new commissions, including some from the BBC Scottish Symphony Orchestra.

MILESTONES

1980 - Writes *Mortuos plango, vivos voco*, tape

1981 - Writes *Passion and Resurrection*, church opera; staged at Winchester Cathedral

1982 - Composes *Bhakti*, 15 players and tape

1986 - Composes *Madonna of Winter and Spring*, live electronics

1992 - Composes *Scena*, violin concerto

2006 - Composes *Body Mandala* for orchestra

MODERN MUSIC - Composers - ENGLISH - BRITISH 2**Match the biographies to the composers:**

Thomas Adès - Mark-Anthony Turnage - Michael Nyman - Gavin Bryars -
Sir John Tavener - George Benjamin

1

- **emerge** /i'mɜ:dʒ/ = appear
- **involve** /ɪn'vɒlv/ = if a situation, an event or an activity involves something, that thing is an important or necessary part or result of it
- **indeterminacy** /,ɪndɪ'tɜ:mɪnəsi/ = when sth is hard to identify exactly
- **comparable** /'kɒmpərəbl/ = similar to somebody/something else, sth that you can compare
- **fail** /feɪl/ **sb** = disappoint somebody; not help sb when needed
- **loop** /lu:p/ = a shape like a curve or circle
- **tramp** /træmp/ = a person with no home or job who travels from place to place, usually asking people in the street for food or money
- **preoccupation** /pri,'ɒkjʊ'peɪʃn/ = thinking about something continuously
- **reference** /'refrəns/ **to** = relation to, using some elements of sth
- **complexity** /kəm'pleksəti/ = when sth is difficult to understand
- **disdain** /dɪs'deɪn/ = the feeling that somebody/something is not good enough to deserve your respect or attention
- **establish** /ɪ'stæblɪʃ/ one's reputation = make sb known

A leading light in the British jazz and avant-garde improvisation scene of the 1960s, this composer later **emerged** as a composer in a style that mixes elements of experimental and popular music. Her/His early work, such as *The Sinking of the Titanic*, **involved** a large degree of **indeterminacy**, but also the idea of repetition of “found” sounds and music, **comparable** to Marcel Duchamp’s use of found objects: *Jesus’ Blood Never Failed Me Yet*, for example, is based on a tape **loop** of a **tramp** singing a hymn, and this very British interpretation of minimalist repetition became a surprise popular success. Her/His **preoccupation** with fragments of music with particular associations continued through the 1980s and was used to great dramatic effect in the opera *Medea*. In the 1990s, his/her approach has become in some ways more conventional, particularly in his/her operas, relying less on association and **reference to** external musical styles and composers, and exploring his/her own lyrical harmonic and tonal language. This composer’s style typifies the reaction against the **complexity** of much postwar classical music and the demands it puts on performers. A mark of his/her **disdain** for that sort of virtuosity was the formation of the intentionally untalented Portsmouth Sinfonia in 1970. Among his/her fellow cofounders was Brian Eno, whose recording company later released many of this composer’s works and helped **establish** his/her reputation.

MILESTONES

1961 - Studies philosophy at Sheffield University, then composition at the Northern School of Music
 1970 - Founds the music department at Leicester Polytechnic
 1992 - BBC Radio 3 commissions *A Man In A Room, Gambling*
 1998 - English National Opera perform *Doctor Ox’s Experiment*
 2010 - Composes the ballet *The Third Light*

2

- **confirm** /kən'fɜ:m/ = make somebody feel or believe something even more strongly
- **pursuit** /pə'sju:t/ = looking for or trying to get something
- **renowned** /rɪ'naʊnd/ = famous and respected
- **failure** /'feɪljə(r)/ = no success
- **dimensionality** /daɪ,mənʃə'næləti/, /dɪ,mənʃə'næləti/ = the number of dimensions - a measurement in space, for example how high, wide or long something is

This composer’s first success came in 1968 with an avant-garde piece titled *The Whale*. In the following year a simpler work, the *Celtic Requiem*, appeared on the Apple label, thanks to contacts made by his/her brother, a builder, who was then working for Ringo Starr. Despite the religious nature of many early pieces, it took two events in the late 1970s to **confirm** this composer in his **pursuit** of the harmonious simplicity for which (s)he is now **renowned**: the **failure** of a musically and technically demanding opera at Covent Garden, and her/his reception into the Russian Orthodox Church. Since that time, this composer has concentrated on writing devotional choral music—what (s)he calls “icons in sound.” By this, (s)he means music that is “non-developmental”—that is, simple in texture and form, in the same way that religious icons are limited in their color palette and three-**dimensionality**, but yet inspire calm, spiritual illumination.

MILESTONES

- **hostile** /'hɒstail/ = *aggressive or unfriendly and ready to argue or fight*
- **stroke** /strəʊk/ = *sudden brain injury (connected with bad blood circulation)*

1968 - The Whale, cantata, and In Alium, tape, soprano, and orchestra, are premiered

1969 - Music is released on Apple label

1979 - Opera, Thérèse, attracts **hostile** reviews

1980 - Writes Akhmatova: Rekviem; has a **stroke**

2000 - Knighted for “services to music”

2007 - Composes Requiem; The Beautiful Names for tenor, choir, and orchestra

3

- **amplified** /'æmplɪfaɪd/ = *with the sound made stronger and louder*
- **enduring** /ɪn'dʒʊərɪŋ/ = *lasting for a long time*
- *claims to have coined* = *says that (s)he has created sth*
- **insistent** /ɪn'sɪstənt/ = *continuing for a long period of time*

Best known for her/his scores for the films of Peter Greenaway and the award-winning soundtrack to Jane Campion's The Piano, this composer has also had popular success with music (s)he has written for her/his ensemble of **amplified** instruments, The Michael Nyman Band. Possibly his most **enduring** works, however, are his/her operas, which include The Man who Mistook his Wife for a Hat, based on a case study by Oliver Sacks.

Although this composer studied composition at the Royal Academy of Music, (s)he only settled into a career as a composer in his mid-thirties, after a decade of working as a music critic and editor. His/her interest in experimental music, and in particular John Cage, led him/her to explore the techniques of minimalism (a term that (s)he *claims to have coined*), combined with frequent references to 16th- and 17th-century music and the **insistent** rhythms of rock music. This repetitive, mechanical style, played by his/her amplified “street band” (originally formed to provide music for a production of Goldoni's 1756 play Il Campiello) soon became something of this composer's trademark, and was ideally suited for the soundtrack to Peter Greenaway's The Draughtsman's Contract, the first of several collaborations.

Through her/his work as a film composer, this composer discovered a talent for, and love of, musical drama, which makes up a large part of his/her oeuvre alongside numerous chamber pieces for members of his band. Since the 1990s, her/his style has become less sharp in tone, and more lyrical and reflective.

MILESTONES

1968 - Credited with coining the term “minimalism” to describe a musical style

2007 - A Handshake in the Dark for chorus and orchestra is premiered in London

2009 - Releases the album The Glare, a collection of songs with words by David McAlmont superimposed on this composer's music

4

- **boundary** /'baʊndri/ = *a real or imagined line that marks the limits or edges of something and separates it from other things or places; a dividing line*
- **infuse** /ɪn'fju:z/ = *make somebody/something have a particular quality*
- **commitment** /kə'mɪtmənt/ = *a promise to support somebody/something*
- **command** /kə'mɑ:nd/ **attention** = *attract and keep sb's attention*
- **persuasion** /pə'sweɪʒn/ = *a particular set of beliefs*

This composer has a gift for crossing **boundaries**. Many of his most striking works are **infused** with the spirit, harmonies, and rhythms of jazz. The energy this gives to much of his music, together with his sense of drama and his **commitment** to contemporary social issues, **commands attention** from listeners of all **persuasions**, not only from those with “Classical” tastes.

- **playwright** /'pleɪraɪt/ = *a person who writes plays for the theatre, television or radio*
- **compelling** /kəm'pelɪŋ/ = *that makes you pay attention to it because it is so interesting and exciting; so strong that you cannot resist it*
- **arouse** /ə'raʊz/ = *cause*
- **controversy** /'kɒntrəvɜ:sɪ/, /kən'trɒvəsi/ = *public discussion and argument about something that many people strongly disagree about, think is bad, or are shocked by*
- **admirer** /əd'maɪərə(r)/ = *a person who feels great respect for somebody/something, especially a well-known person or thing*

This composer began to win major composition prizes soon after completing her/his studies under John Lambert and Oliver Knussen. Hans Werner Henze commissioned an opera for the Munich Biennale in 1988, and the hard-hitting result, *Greek*, to a libretto by **playwright** Steven Berkoff, became an international success. In 1989, Sir Simon Rattle invited this composer to become composer-in-association with the City of Birmingham Symphony Orchestra. The first result of the partnership was *Three Screaming Popes*, a work which proved that this composer could be as aggressive and **compelling** in the concert hall as on the opera stage. Successes since then have come thick and fast, with operas such as *The Silver Tassie* and *Anna Nicole* playing to packed houses and **arousing** characteristic **controversy**. This composer is a great **admirer** of the trumpeter Miles Davis and the jazz guitarist John Scofield.

KEY WORKS

THE SILVER TASSIE

OPERA

- **depict** /di'pɪkt/ = show or describe
- **trench** /trentʃ/ = a long, deep hole dug in the ground in which soldiers can be protected from enemy attacks
- **consequence** /'kɒnsɪkwəns/ = a result of something that has happened, especially an unpleasant result
- **betrayal** /br'treɪəl/ = a situation when sb hurts somebody else who trusts them, especially by lying to or about them or telling their secrets to other people
- **rejection** /rɪ'dʒekʃn/ = not giving a person or an animal enough love or care, not want to associate with sb at all
- **injury** /'ɪndʒəri/ = harm done to a person's or an animal's body, for example in an accident

The opera takes its text from Sean O'Casey's pacifist play about a young Dubliner who wins a desired football trophy before leaving to fight in World War I. The opera **depicts** the horrors of the **trenches**; but yet more disturbing are the **consequences** for the man who returns home to face **betrayal** and **rejection** because of his **injuries**.

BLOOD ON THE FLOOR

ORCHESTRAL

- **commission** /kə'mɪʃn/ = to give an order to create or write sth
- **brief** /brɪ:f/ = the instructions that a person is given explaining what their job is and what their duties are
- **haunted** /'hɔ:ntɪd/ = sth that, as people believe, is visited by ghosts
- **absorbing** /əb'zɔ:bɪŋ/ = interesting and fun and holding your attention completely

Commissioned as a ten-minute piece for an evening of jazz-inspired works by Gershwin, Bernstein and others, *Blood on the Floor* outgrew the original **brief**. Like *Three Screaming Popes*, it takes its title from a **haunted**, resulting from strong feelings rather than careful thought, painting by Francis Bacon. With movements such as "Junior Addict" and "Needles," its subject is very personal, because this composer's brother died from a drug overdose. Yet the work is an **absorbing** experience, a compelling blend of composed music and jazz improvisation.

5

- **emerge** /ɪ'mɜ:dʒ/ = appear
- **mature** /mə'tʃʊə(r)/ = fully grown and developed, thinking in an adult way

After studies with Olivier Messiaen in Paris and Alexander Goehr in Cambridge, this composer quickly **emerged** as a **mature** and confident composer. An early piece, *Ringed by the Flat Horizon*—written for an orchestra of 93—was played at the London Proms, making this composer, at 20, the youngest composer to have a piece performed at the Proms. His serious yet colorful, direct, even brightly coloured and likely to attract attention style—compared by some to the mood of J. M. W. Turner's late paintings—led to frequent high-profile commissions through the 1980s. *Antara*, for Pierre Boulez, celebrated the 10th anniversary of IRCAM and won a major recording award. This composer has also been active as both pianist and festival organizer and regularly conducts leading international orchestras. (S)he has won numerous prizes and awards, including a CBE, membership of the Bavarian Academy of Fine Arts and the French Ordre des Arts et des Lettres, and since 1999 has built a close association with the Tanglewood Festival in the US.

MILESTONES

1974 - Studies with Olivier Messiaen

- 1980 - Composes Ringed by the Flat Horizon for large orchestra
- 1984 - Researches music at IRCAM
- 2001 - Becomes Professor of Composition at King's College, London
- 2008 - Duet for piano and orchestra

6

- **blessing in disguise** /dɪs'gaɪz/ = *something that seems to be a problem at first, but that has good results in the end*
- **prominence** /'prɒmɪnəns/ = *fame, being outstanding*
- **vivid** /'vɪvɪd/ = *making very clear and bright pictures in your mind*
- **assured** /ə'ʃʊəd/ = *confident in yourself and your abilities*
- **establish** /ɪ'stæblɪʃ/ **one's name** = *make sb popular*

Winning “only” second prize as a pianist at the BBC Young Musician of the Year in 1989 proved a **blessing in disguise** for this composer. (S)he concentrated instead on composing, becoming composer-in-residence for the Hallé Orchestra, shortly after leaving Cambridge University, and has since risen rapidly to **prominence**. His **vivid**, detailed, powerfully **assured** style brought commissions from major orchestras, and her/his opera Powder her Face **established** his name worldwide.

The orchestral piece Asyla was commissioned by Sir Simon Rattle, who conducted it at two seminal concerts, at Birmingham in 1998 and at Berlin in 2000, and the piece also won the desired Grawemeyer Award, the largest international prize for composition. This composer is also active as a gifted conductor, teacher and outstanding performer of his own and others' piano works.

MILESTONES

- **acclaimed** /ə'kleɪmd/ = *accepted and respected by critics or the public*
- 1992 - Double-starred first from Cambridge
 - 1993 - Performs first public recital in London
 - 1995 - Powder her Face, chamber opera, achieves international recognition
 - 1997 - Asyla, for orchestra, highly **acclaimed**
 - 1999 - Becomes artistic director of Aldeburgh Festival
 - 2011 - Polaris for orchestra and five video screens

MODERN MUSIC - Composers - ENGLISH - SCOTTISH**Match the biographies to the composers:**

Judith Weir - James MacMillan

1

- **accessible** /ək'sesəbl/ = when you can reach sth or understand sth
- **craft** /kra:ft/ = create
- **attribute** /ə'tribju:t/ = say or believe that somebody has written or painted something
- **deflect** /dr'flekt/ = not to let sb do sth that they have a strong wish to do
- **alongside** /ə,lɒŋ'saɪd/ = together with or at the same time as something/somebody
- **draw** /drɔ:/ (drew /dru:/, drawn /drɔ:n/) **inspiration** /,ɪnspə'reɪʃn/ = take ideas for creation from sth
- **for instance** /'ɪnstəns/ = for example

This composer's music is **accessible**, unpretentious, and beautifully **crafted**. (S)he is a tireless advocate of the "middle way" in contemporary music, rejecting both the extremes of simplicity (**attributing** much of the success of Górecki, Pärt and Nyman to commercial forces) and intellectualism. (S)he is best known for her operas, although theatrical wit and a strong gift for narrative inform all his/her work.

While still at school, this composer studied with John Tavener and later at Cambridge University with Robin Holloway. Since then, she has held teaching positions at universities in Britain and the US, but these have not **deflected** him/her from composing works of broad appeal, working with children and amateurs and striving to build "wider musical communities." While working as director of London's Spitalfields Festival, (s)he regularly programmed Indian music **alongside** contemporary pieces and community music-making events.

His/her own works **draw inspiration** from Chinese and Indian traditions (for **instance**, (s)he has collaborated on projects with the Indian storyteller Vayu Naidu), as well as from his/her own Scottish roots. His/her interest in medieval culture also shows in his/her music.

KEY WORKS**MISSA DEL CID****CHORAL**

- **recount** /rɪ'kaʊnt/ = tell somebody about something, especially something that you have experienced
- **exploit** /'eksplɔɪt/ = a brave, exciting or interesting act
- **desolation** /,desə'leɪʃn/ = the feeling of being very lonely and unhappy
- **aftermath** /'ɑ:ftəməθ/, /'ɑ:ftəma:θ/ = the situation that exists as a result of an important (and usually unpleasant) event, especially a war or an accident

This work blends the Latin Mass with extracts from a Spanish medieval epic **recounting** the **exploits** of El Cid—the fanatical slayer of the Moors. The brutality of his era is satirized by its absorption into the liturgy, but the work ends in **desolation**, portraying the **aftermath** of battle.

A NIGHT AT THE CHINESE OPERA**OPERA**

- **consolation** /,kɒnsə'leɪʃn/ = a thing or person that makes you feel better when you are unhappy or disappointed
- **plot** /plɒt/ = the series of events that form the story of a novel, play or film
- **revenge** /rɪ'vendʒ/ = something that you do in order to make somebody suffer because they have made you suffer
- **orphan** /'ɔ:fn/ = a child whose parents are dead

This composer's first full-length opera is an expansion of his/her earlier **The Consolations of Scholarship**, which forms the central act as a play within a play. The **plot** concerns the **revenge** of an **orphan** who has been reared by a despot who killed his family. Act two echoes Chinese opera in providing music whose task is to support drama and stage gestures.

2

- **contemporary** /kən'tempərəri/ = *belonging to the same (present) time*
- **serenity** /sə'renəti/ = *when sth is calm and peaceful*
- **ambiguity** /,æmbɪ'gju:əti/ = *having more than one possible meaning*
- **prosper** /'prɒspə(r)/ = *be very successful*
- **inspiration** /,ɪnspə'reɪʃn/ = *a person or thing that is the reason why somebody creates or does something*
- **engage** /ɪn'geɪdʒ/ **with** = *have contacts with, deal with*

This composer is one of the diplomats of **contemporary** music. Her/His music can be challenging but attracts a broad audience. (S)he is Scottish and proud of it, but without being fanatical. A practising Roman Catholic, her/his theology is liberal and, though her/his music reflects his faith, it does not offer **serenity** by ignoring the “conflict and **ambiguity**” which is typical of most people’s lives and on which, indeed, (s)he believes music **prosper**s.

This composer started composing while learning to play the trumpet as a child. (S)he studied at Edinburgh and Durham universities but began to find his personal voice as a composer only in his late 20s as (s)he identified her/his national and religious sources of **inspiration**. Her/His first success was *Búsqueda* (Search), a music-theater piece that combined the Catholic liturgy with poems written by the mothers of the disappeared, women whose children went missing during the Dirty War in Argentina from 1976–83. *Búsqueda* and *The Confessions of Isobel Gowdie* set the course for his development, her/his works expressing religious conviction while still **engaging with** the “real world.”

This composer has a strong interest in Scottish and Irish folk music. In 1989 (s)he was composer-in-residence at the St. Magnus Festival in Orkney.

KEY WORKS**VENI, VENI EMMANUEL****ORCHESTRAL**

- **vast** /vɑ:st/ = *extremely large in area, size or amount*

Veni, Veni Emmanuel (Come, Come Emmanuel) was written for leading percussionist Evelyn Glennie, who is also Scottish. As a percussion concerto, it allows a performer to demonstrate mastery of a **vast** range of instruments, but this presents a problem for the composer, because the number of sounds the soloist makes risks producing a fragmentary effect. This composer avoids this by turning the concerto into a set of clearly audible variations on one of the most glorious and familiar of all the liturgical chants for Advent.

VIGIL**ORCHESTRAL**

- **commission** /kə'mɪʃn/ = *to give an order to create or write sth*
- **anticipate** /æn'tɪsɪpeɪt/ = *expect*
- **the Resurrection** /,rezə'rekʃn/ = *the time when Jesus Christ returned to life again after his death; the time when all dead people will become alive again, when the world ends*
- **plainsong** / **plainchant** /'pleɪnsɒŋ/ = *a type of church music for voices alone, used since the Middle Ages*
- **despair** /dɪ'speə(r)/ = *the feeling of having no hope left at all*

This work is part of an epic triptych titled *Triduum*. It was **commissioned** by Mstislav Rostropovich, who had come to know and admire *Veni, Veni Emmanuel*. Rostropovich premiered *Vigil* at the Barbican in London with the London Symphony Orchestra in 1997. *Vigil* was inspired by the Easter service, when Catholics **anticipate** Christ’s **Resurrection**, and uses **plainsong** associated with the service. This composer describes *Vigil* simply, but graphically, as a journey from “**despair** to joy, from darkness to light, from death to life.”

MODERN MUSIC - Composers - FINNISH AND ESTONIAN**Match the biographies to the composers:**

Arvo Pärt - Magnus Lindberg - Kaija Saariaho - Einojuhani Rautavaara - Yrjö Kilpinen

1

- *neither* modernist *nor* Romantic = *not modernist and not Romantic*

This composer was almost exclusively a composer of songs, writing over 700, but only half were published. After training in Helsinki, (s)he traveled throughout Scandinavia and central Europe, and, in the 1930s, (s)he was particularly popular in Nazi *Germany*, where (s)he was seen as a Lieder composer in the tradition of Schubert or Wolf. However, her/his strict and bare style was neither modernist nor Romantic. Many of the poems (s)he set were Finnish or Swedish, although (s)he wrote 75 songs to German texts by Morgenstern.

MILESTONES

1920 Writes Leino songs; reputation grows
 1922 Concentrates on Swedish poets
 1923 First concerts of her/his works, Helsinki
 1928 Composes Tunturilauluja; writes Lieder der Liebe, Lieder um den Tod
 1954 Hochgebirgswinter published
 1955 Starts Savonlinna Music Days

2

- **evocative** /ɪ'vɒkətɪv/ = *making you think of or remember a strong image or feeling, in a pleasant way*
- **hint** /hɪnt/ = *suggest something in an indirect way*
- **approachable** /ə'prəʊtʃəbl/ = *friendly and easy to talk to; easy to understand*
- **seamlessly** /'si:məslɪ/ = *smoothly /'smu:ðli/, so that you do not notice any change between one part and the next*
- **framework** /'freɪmwɜ:k/ = *the parts of a building or an object that support its weight and give it shape; a set of beliefs, ideas or rules that is used as the basis for making judgements, decisions*
- **giggle** /'gɪgl/ = *laugh in a silly way because you are nervous or you think that something is funny*
- **eerie** /'iəri/ = *strange, mysterious /mɪ'stəriəs/ and frightening*
- **portray** /pɔ:'treɪ/ = *show or describe*
- **sombre** /'sɒmbə(r)/ = *dark in colour*
- **gain** /geɪn/ = *get, achieve*

After graduating from the Helsinki Academy, this composer moved to the US in the 1950s where (s)he studied at the Juilliard School in New York and with Sessions and Copland at Tanglewood. In her/his early work, (s)he experimented with both neo-Classical and serial styles but found they did not suit her/his essentially Finnish character, and instead developed an idiosyncratic style, combining some avant-garde techniques with a melodic Romanticism. A superb orchestrator, (s)he creates **evocative** sound worlds, often with mystical connotations that are **hinted** at by titles such as True and False Unicorn and Angels and Visitations. In addition to orchestral works and concertos for various instruments, (s)he has written a number of operas, again exploring mystical themes, including Vincent on the life of Van Gogh and Rasputin.

The basically melodic style makes her/his music more **approachable** than many other composers of his generation, and the unorthodox techniques (s)he often uses are incorporated **seamlessly** into a Romantic **framework**; her/his Serenades of the Unicorn for guitar uses a teaspoon tapping the strings to suggest **giggling** nymphs, while her/his **eerie** Symphony No. 6 **portrays** van Gogh's troubled mind with a synthesizer. As a result, **sombre**, beautiful and imaginative orchestral pieces such as Cantus arcticus, the mystical Symphony No. 7 "Angel of Light," and her/his Piano Concerto No. 3 have achieved international popularity and this composer has **gained** respect as the most important Finnish composer to follow Sibelius.

MILESTONES

1952 Writes Pelimannit (Fiddlers) for piano
 1976 Begins 14 years as professor at the Sibelius Academy in Helsinki
 1987 Completes Vincent, opera
 2003-05 Book of Visions; Manhattan Trilogy c.2005 Before the Icons
 2007 A Tapestry of Life

3

- **involved** /ɪn'vɒlvd/ **in projects** = *taking part in them*
- **including** /ɪn'klu:dɪŋ/ = *having something as part of a group or set*

After studying at the Sibelius Academy and in Freiburg, Germany, under the English composer Brian Ferneyhough, this composer moved to Paris where (s)he has worked regularly at the IRCAM electronics studio. After writing melodious vocal works in the late 1970s, (s)he started working with computers, exploiting techniques such as transforming synthesized sounds slowly into others. In recent years (s)he has written for more conventional instrumentation, often in a dramatic and extrovert style, and occasionally using experimental effects like selective amplification. This composer has been **involved** in various multimedia projects, **including** a full-length ballet, Maa. In 2003, her/his lyric opera *L'amour de loin* won the Grawemeyer Prize, one of many awards that his/her works have received, and (s)he continues to fulfill regular commissions across Europe.

- **acclaimed** /ə'kleɪmd/ = *welcomed publicly by critics*

This composer's opera, *L'amour de loin* was first performed at the Salzburg Festival in 2000 and featured Vienna's highly **acclaimed** Arnold Schoenberg Choir.

MILESTONES

1986 Composes *Lichtbogen*, instruments and live electronics
 1988 Records *Stilleben*, tape
 1991 Maa, ballet, performed
 1995 Violin concerto *Graal théâtre* premiered
 2006 *La Passion de Simone*, oratorio/opera
 2010 *Émilie*, opera

4

- **prodigious** /prə'dɪdʒəs/ = *very large or powerful and making you surprised; impressive*
- **immediacy** /ɪ'mi:diəsi/ = *the quality in something that makes you believe it is happening now, close to you, and that's why is important and needs attention quickly*

In recent years, Finland has produced a number of outstanding musical talents. Among its composers, this composer has one of the highest international profiles. The reasons are not hard to find: her/his music is dramatic, harmonically clear, colorful, energetic and cheerful (one of his major pieces is called *Joy*), and (s)he uses the orchestra with **prodigious** skill to produce works of powerful **immediacy**.

- **encourage** /ɪn'kʌrɪdʒ/ *sb to do sth* = *"softly" make somebody do something by making it easier for them and making them believe it is a good thing to do*
- **descendant** /dɪ'sendənt/ = *a person's descendants are their children, their children's children, and all the people who live after them who are related to them*
- **founding father** = *the person who started, organised sth*
- **dilution** /daɪ'lu:ʃn/ = *making something weaker or less effective*

This composer studied at the Sibelius Academy with composers Einojuhani Rautavaara and Paavo Heininen. Rautavaara would have **encouraged** this composer to see himself as a **descendant** of the **founding father** of Finnish music, Sibelius, but Heininen was interested above all in the works of the European avant-garde. This composer's early works, such as *Kraft* and *Action-Situation-Signification*, are refreshingly modernist, in keeping with the exploratory aesthetics of Toimii, the performance group (s)he helped to found with the conductor Esa-Pekka Salonen in 1981. This composer's debt to Sibelius and other symphonic composers has become more audible, though with no **dilution** of her/his own musical voice.

MILESTONES

1970s Works with Swedish electronics studio
 1977 Cofounds the modernist "Korvat auki" (Ears Open Society)
 1981 Goes to study in Paris
 1985 *Kraft* is first successful orchestral work
 1996 Directs *Meltdown Festival* in London
 1997 Writes *Related Rocks* for IRCAM studio
 2001 *Related Rocks* Lindberg Festival tours
 2002 *Clarinet Concerto*
 2006 *Violin Concerto*
 2009 *Graffiti* for chorus and orchestra

5

- **contemporary** /kən'tempərəi/ = *belonging to the same time*
- **emerge** /i'mɜ:dʒ/ = *appear, show oneself*
- **entirely** /m'taɪəli/ = *in every way possible; completely*
- **inspire** /m'spaɪə(r)/ = *give sb an idea for creative work*

This composer has a following like few others in **contemporary** music. Starting out as a “progressive” composer, frequently in an atonal idiom, (s)he stopped composing in the 1970s and **emerged**—after a period of creative silence—with an **entirely** new musical voice infused with simplicity and devotional humility. **Inspired** by the sound of bells and the music of the distant past, her/his works seem to exist outside time.

- **attend** /ə'tend/ = *go regularly to a place; be present at an event* /i'vent/

As a child, this composer **attended** evening music school. Her/His early compositional experimentation was encouraged by necessity—only the lowest and highest notes on the piano at home worked properly. Having survived a serious illness, (s)he entered the Central Tallinn Conservatory, and by the time (s)he graduated. (s)he was already a successful film composer. Her/His early serious music used a “collage” technique, mixing various styles. Although (s)he achieved a national reputation, both her/his progressive and religious works were often banned by the authorities. In the early 1970s, this composer joined the Russian Orthodox Church. (S)He left Estonia in 1980 and settled in Germany.

KEY WORKS

FRATRES

CHAMBER

- **overlap** /,əʊvə'læp/ = *if one thing overlaps another, or the two things overlap, part of one thing covers part of the other*
- **subtly** /'sʌtəli/ = *in a way that is not very obvious or easy to notice*
- **shifting** = *changing*
- **medieval** /,medi'i:vɪ/ = *connected with the Middle Ages (about AD 1000 to AD 1450)*
- **presume** /pri'zju:m/ = *suppose* /sə'pəʊz/ *that something is true, although you do not have actual proof*
- **divine** /di'vɪn/ = *coming from or connected with God or a god*

The fact that *Fratres* can be heard in seven versions—for different instrumental combinations—reflects the fact that it is one of this composer’s most loved works. One of the early so-called “tintinnabuli” pieces, it sets the notes of an A minor tonic chord against **overlapping** scales in **subtly shifting** patterns—a technique which has some similarity to the compositional techniques of late **medieval** composers. That this composer originally left the choice of instruments open to the performers also reflects the esthetics of an earlier time; the notes themselves were **presumed** to suggest a **divine** order, which could be communicated in any medium. *Fratres* means “brethren,” perhaps suggesting a vision of society in which conflict and egotism has been replaced by the “brotherly love” of communities living according to the Christian gospel.

CREDO

ORCHESTRAL

- **smear** /smiə(r)/ = *damage somebody’s reputation by saying unpleasant things about them that are not true*
- **on account** /ə'kaʊnt/ **of sth** = *because of somebody/something*
- **be derived** /di'rɪəvd/ **from sth** = *come or develop from something*
- **pure** /pjʊə(r)/ = *not mixed with anything else; with nothing added*
- **evil** /'i:vɪl/ = *a force that causes bad things to happen; morally bad behaviour*
- **cluster** /'klʌstə(r)/ = *a group of things of the same type that grow or appear close together*

The last work written in this composer’s earlier “collage” style, this piece was **smear**ed by the communist authorities **on account** of its religious text. The music in Parts 1 and 3 is **derived** from the first C major prelude in J.S. Bach’s *Well-tempered Clavier*—for, as in all the collage pieces, this composer “borrows” the tonal material from older composers. The piece dramatizes the conflict between good and evil, with good being represented by **pure** C major and **evil** by dissonant note **clusters**.

MODERN MUSIC - Composers - FRENCH**Match the biographies to the composers:**

Pierre Boulez - Olivier Messiaen - Francis Poulenc - Henri Dutilleux -
Darius Milhaud - Edgard Varèse

1

- **devise** /dr'vaɪz/ = *invent something new or a new way of doing something, think up*
- **narrator** /nə'reɪtə(r)/ = *a person who tells a story, especially in a book, play or film*
- **purely** /'pjʊəli/ = *only; completely*
- **incantation** /,ɪnkæn'teɪʃn/ = *special words that are spoken or sung to have a magic effect; the act of speaking or singing these words*
- **stern** /stɜ:n/ = *serious, strict*
- **bracing** /'breɪsɪŋ/ = *making you feel full of energy because it is cold*

This composer entered the Paris Conservatoire at 17 and then, in 1917, was taken to Rio de Janeiro by the poet and diplomat, Paul Claudel, so that they might work on music theater projects together. The music of Brazil made a lasting impression on this composer. Despite deep-seated differences (he was unshakeably Jewish in his faith, Claudel a Catholic who tried to persuade other people to accept his beliefs about religion), they collaborated for many years. In later life, this composer taught Xenakis, Stockhausen and Dave Brubeck.

Some of this composer's first and finest music was for Claudel's translation of Aeschylus's Oresteia. **Devising** a way of setting texts of elemental force, this composer, in *Les Choéphores*, had passages spoken by the chorus or **narrator** to a **purely** percussion backing. The "**Incantation**" section is **stern, bracing**, rich and atmospheric. *Le bœuf sur le toit*, this composer's most popular work, includes bi-tonal passages (music in two keys at once).

MILESTONES

- 1909 - Studies violin at Paris Conservatoire, then composition there
- 1917 - Composes *Les Choéphores* for stage; travels to Brazil with Claudel
- 1919 - Writes ballet *Le bœuf sur le toit* in collaboration with Jean Cocteau
- 1920s - Is a member of "Les Six," a radical young French composers' group
- 1921 - Ballet *L'homme et son désir* premiered
- 1930 - Opera *Christophe Colomb* is acclaimed
- 1940 - Leaves Nazi-occupied France for US

2

- **devout** /dr'vaʊt/ = *believing strongly in a particular religion and obeying its laws and practices*
- **irreverent** /ɪ'revərənt/ = *not showing respect to somebody/something that other people usually respect*
- **dedicated** /'dedɪkəɪtɪd/ = *created and used for one particular purpose only, here: for one composer*
- **elegiac** /,elɪ'dʒæɪək/ = *expressing sad feelings, especially about the past or people who have died*
- **haunting** /'hɔ:ntɪŋ/ = *beautiful, sad or frightening in a way that cannot be forgotten*

This composer was born into a cultured and wealthy Parisian family. Although he studied piano from childhood, he was 22 years old before he went to Charles Koechlin for composition lessons. He joined the group of young French composers known as "Les Six" and, in 1923, Diaghilev commissioned a ballet from him, *Les biches*, which achieved popular and critical success. From the 1930s, this composer gave concerts of his own songs with the baritone Pierre Bernac.

This composer's music faithfully reflects its composer—a manic depressive, a **devout** Catholic, and one of the few public figures of his time to be openly gay. His manner of blending neo-Classical harmonies with the bittersweet touches of French popular song gives his music a distinct and subtle charm, even when it touches on tragedy.

In 1938, when this composer wrote *Concerto for Organ, Strings, and Timpani*, he joked that it showed "this composer who was on his way to joining a monastery." Yet the work's seven sections cover the breadth of his style, ranging from **irreverent** burlesque to gothic majesty. The key (G minor) is perhaps an indication of its debt to Bach's G minor Fantasia.

This composer wrote a number of sonatas for piano and wind, and *Sonata for Oboe and Piano* proved to be the last. **Dedicated** to Prokofiev, it is a sad, **elegiac** piece—all the more **haunting** for being the composer's own swansong.

MILESTONES

1913 - Studies piano with Ricardo Viñes

1918 - La Rhapsodie Negre performed in public; Stravinsky helps him find a publisher

1936 - Makes pilgrimage to Notre-Dame de Rocamadour, and writes Litanies à la vierge noire

1957 - Composes his great opera, Les dialogues des Carmélites

1958 - La Voix Humaine to text by Cocteau

3

- **conventional** /kən'venʃənl/ = normal and ordinary, and perhaps not very interesting
- **mainstream** /'memstri:m/ = the ideas and opinions that people think are normal because most people share them
- **timbre** /'tæmbə(r)/ = the quality of sound that a particular voice or musical instrument makes
- **jagged** /'dʒæɡɪd/ **rhythm** /'rɪðəm/ = uneven, irregular rhythm
- **go down well with sb** = sb likes sth
- **contemporary** /kən'tempərəri/ = of the same time and period
- **recognition** /,rekəg'niʃn/ = public praise and reward for somebody's work or actions

One of the most original voices of 20th-century music, this composer turned his back on both **conventional** tonal music and the **mainstream** of modernist composers, developing an individual style of “organized sound.” His use of massive blocks of sound, exotic **timbres**, and **jagged rhythms** did not **go down well with contemporary** audiences; it was not until after World War II that his music got the **recognition** it deserved.

- **tread** /tred/ - *trod* - *trodden* = “walk”
- **outrage** /'aʊtreɪdʒ/ = a strong feeling of shock and anger
- **output** = all the creative works
- **erratic** /i'rætik/ = not happening at regular times
- **advance** /əd'vɑ:ns/ = progress, steps forward

This composer's driving ambition was to find radical new directions in music. After studying at Paris Conservatoire, he spent much time in Berlin, making friends with Busoni and Debussy (whom he introduced to Schoenberg's atonality). It was in New York, however, that he pioneered new sounds, **treading** the border between organization and noise. Hyperprism provoked audience **outrage**, but it, and pieces with the use of percussion-plus-siren, established his modernist style. His **output** was **erratic**, with many unfinished projects, and he suffered depression in the 1930s when refused research funds; but after World War II his **advances** in tape-based sound art proved revolutionary.

KEY WORKS

AMÉRIQUES

ORCHESTRA

- **alongside** /ə,lɒŋ'saɪd/ = together with
- **ear-splitting** /'iə splɪtɪŋ/ = extremely loud

The first work written after he moved to New York, Amériques marked a new beginning for this composer and symbolizes “discoveries—new worlds on earth, in the sky, or in the minds of men.” It is written for an enormous orchestra, with expanded woodwind and brass sections and a percussion section that, **alongside** almost every conventional instrument, includes sirens, lion's roars and wind machines. Written in one continuous movement, the piece builds persistently to an **ear-splitting** climax.

POÈME ÉLECTRONIQUE

ELECTRONIC

- **commission** /kə'mɪʃn/ = to give sb an order to do sth

Written to be played in the Philips Pavilion at the 1958 World's Fair in Brussels and **commissioned** by its designers Le Corbusier and Xenakis, the Poème was recorded on tape that was originally synchronized with a light show and projected images within the building. The very abstract sound world contrasts many different timbres, exploring the range of tone from conventionally “musical” notes to noise, which come to the listener from all directions.

4

- **serenely** /sə'ri:nli/ = *in a calm and peaceful way*
- **convinced** /kən'vɪnst/ = *completely sure about something*
- **contradiction** /ˌkɒntrə'dɪkʃn/ = *a lack of agreement between facts, opinions or actions*
- **attitude** /'ætɪtju:d/ = *the way that you think and feel about somebody/something*
- **vivid** /'vɪvɪd/ = *creating very clear and bright pictures in your mind*

This composer is one of the most paradoxical figures in music. A great radical of the 20th century, equal with Debussy or John Cage, he was also a deeply traditional figure, **serenely convinced** of the truths of the Catholic faith. This composer saw no **contradiction** between these **attitudes**. He felt he had to develop his radically new language in order to give his passionately held beliefs the most **vivid** expression.

- **bring time to a halt** /hɔ:lt/ = *stop the time*
- **incredibly** /ɪn'kredəbli/ = *extremely, unbelievably*
- **loosen** /'lu:sn/ = *make something or become less tight or strongly fixed*
- **grip** /grɪp/ = *an act of holding sth*

This composer's early influences were Wagner, Debussy and Mussorgsky, and later, while at Paris Conservatoire, Christian chant and folk music. His early piece "Le banquet céleste" already has the essential elements of this composer: it was scored for his own instrument, the organ; it has a Catholic subject; and it seems to **bring time to a halt**, through its **incredibly** slow tempo. Over the next 64 years this composer invented many other ways of **loosening** the **grip** of measured time on music, to give a foretaste of the eternity of heaven. Among these were rhythmic modes learned from ancient Indian sources, the use of patterned, repetitive forms, and imitation of birdsong.

KEY WORKS

TURANGALÎLA SYMPHONY

ORCHESTRAL

- **boundless** /'baʊndləs/ = *without limits; seeming to have no end*
- **prominent** /'prɒmɪnənt/ = *important or well known*
- **swoop** /swu:p/ = *fly quickly and suddenly downwards*
- **alternate** /'ɔ:ltənət/ = *make things or people follow one after the other in a repeated pattern*

One of a cycle of three pieces based on the Tristan legend and its theme of **boundless** love, this piece includes a **prominent** part for ondes martenot, whose tremulous, **swooping** melodiousness is an essential ingredient of its fascination. The ten movements **alternate** passionate love-music with strict and serious rhythmic games.

QUARTET FOR THE END OF TIME

CHAMBER

- **faulty** /'fɔ:lti/ = *not perfect; not working or made correctly*

This musician composed this quartet for violin, cello, clarinet and piano while being held in a German prisoner of war camp in Silesia in Poland during World War II. The premiere took place one freezing night, on a piano with **faulty** keys and a cello with only three strings. The piece is full of this composer's apocalyptic imagery of angels, rainbows and birds (for this composer, birds were God's true musicians). The opening "Liturgie de cristal" has repeating harmonic and rhythmic cycles of different lengths for cello and piano.

VISIONS DE L'AMEN

DUO

- **vast** /vɑ:st/ = *huge, extremely large in area, size or amount*
- **tumultuous** /tju:'mʌltʃuəs/ = *very loud with strong feelings, especially feelings of agreement and approval*
- **wife-to-be** = *future wife*
- **glorify** /'glɔ:rɪfaɪ/ = *make something seem better or more important than it really is*

A **vast**, **tumultuous** cycle of pieces for two pianos, first performed in 1943 by this composer and his **wife-to-be**, Yvonne Loriod, whose amazing virtuosity inspired the piece. It began a new era in this composer's creative life in which the piano became central. The titles "Amen of Creation" and "Amen of the Agony of Jesus" give a flavor of the apocalyptic imagery of the piece to **glorify** God in his creation.

5

- **distinguished** /dɪ'stɪŋɡwɪʃt/ = very successful and admired by other people
- **reclusive** /rɪ'kluːsɪv/ = living alone and not wishing to communicate with other people
- **virtue** /'vɜːtʃuː/ = a particular good quality or habit; behaviour or attitudes that show high moral standards
- **subtle** /'sʌtl/ = refined, very fine and delicate
- **sensuous** /'sensjuəs/ = giving pleasure to your senses
- **emerge** /ɪ'mɜːdʒ/ = appear; show oneself
- **merciless** /'mɜːsɪləs/ = cruel, showing no sympathy or kind treatment

This composer, one of France's most **distinguished** post-war composers, has led a quiet, **reclusive** life away from the public eye. Since he retired as head of music commissions at French Radio in 1963, he has focused all his energies on composition. His works have the typical French **virtues** of a **subtle** and **sensuous** palette of instrumental color and an ornamented form of melody. They are like a series of subtle half-hints, where nothing is ever stated definitively—no sooner does a melodic or harmonic shape **emerge** than it is transformed into something new. Even though he has an international reputation, his **merciless** self-criticism has kept his work list relatively small.

MILESTONES

- 1938 - Wins Prix de Rome with cantata, L'anneau du roi
- 1942 - Conducts choir at the Paris Opéra
- 1946 - Composes Piano Sonata, Op. 1
- 1951 - Symphony No. 1 premiered
- 1985 - Premiere of L'arbre des songes, concerto
- 2009 - Le temps l'horloge, song cycle

6

- **suppress** /sə'pres/ = not let yourself have or express sth (a feeling or an emotion)
- **succession** /sək'sesjən/ = a number of people or things that follow each other in time or order

For almost 50 years, this composer has been the dominant force in contemporary music, not only as a composer, but also as a conductor, theorist, broadcaster and as the founder of IRCAM, a Paris-based centre for research into music and technology. In his middle years, this composer's creative work seemed dangerously close to being **suppressed** by other activities, but recent years have seen a steady **succession** of large-scale works.

- **gain a fearsome** /'fiəʊsəm/ **reputation** = become known in a bad or frightening way
- **heckle** /'hekl/ = interrupt a speaker at a public meeting by shouting out questions or rude remarks
- **insufficiently** /,ɪnsə'fɪʃntli/ = not enough
- **resurface** /,ri:'sɜːfɪs/ = come to the surface again, become seen again
- **frontier** /'frʌntɪə(r)/, /'frʌn'tɪə/ = a line that separates two spheres or areas

Noting this composer's youthful talent for math, his father sent him to study engineering. This composer, however, ran to Paris Conservatoire, where he was taught by Messiaen and **gained a fearsome reputation** for **heckling** at concerts of contemporary works that he judged **insufficiently** radical. He made his name as a composer in 1955 with *Le marteau sans maître*. With Stockhausen, he dominated the Darmstadt summer schools, the centre of new music in the 1950s. Having taken to the podium as an advocate of new music, this composer began an international career as a conductor. His interest in technology **resurfaced** in the 1970s, when he founded IRCAM to find ways of extending music's **frontiers**.

KEY WORKS

ÉCLATS/MULTIPLES

CHAMBER

- **sequel** /'siːkwəl/ = a book, film or play that continues the story of an earlier one
- **eliminate** /ɪ'lɪmɪneɪt/ = remove or get rid of something
- **multiples** /'mʌltɪplz/ = the direct meaning in maths in English: a quantity that contains another quantity an exact number of times
- **straightforward** /,streɪt'fɔːwəd/ = simple and easy to do or to understand; not complicated

This diptych actually consists of a “complete” piece (Éclats) and its open-ended **sequel** (Multiples). Éclats was intended to give its 15 players some freedom in choosing when and what they wished to play, in response to the contemporary music reducing musicians to the level of virtuosic machines. However, in

performance this composer did not always like the results of Éclats's freedoms and soon began to **eliminate** them, giving all the decisions about the order in which sections would be performed to the conductor. "**Multiples**" is one of the first works which pointed to the use of what were to become more **straightforward** rhythms in his music—rhythms which audiences find easier to “hear,” just as musicians find them easier to play.

RÉPONS

ELECTRONIC

- **glittering** /'glɪtərɪŋ/ = *very impressive and successful; bright*
- **announce** /ə'naʊns/ = *tell people something officially, especially about a decision, plans*
- **peal** /pi:l/ **out a chord** /kɔ:d/ = *(make sth) ring loudly; play loudly*
- **seize** /si:z/ = *take somebody/something in your hand suddenly and using force*
- **refer** /rɪ'fɜ:(r)/ *to sth* = *be related to sth*

This composer's first major work to come out of IRCAM uses computers to produce real-time transformations of music played by two pianos, a harp and bell-like instruments; background music provided by 24 string, brass, and wind players is unaffected. The arrival of IRCAM's **glittering** new technology is **announced** majestically at the beginning of the second section; the group of soloists surrounding the pianos **peals out a chord** that is then **seized** on by the computer and is electronically treated and projected through six loudspeakers. The title Répons (Responses) **refers to** early Church music in which a soloist's music alternates with that of the choir.

MODERN MUSIC - Composers - GREEK**Match the biographies to the composers:****Iannis Xenakis - Nikos Skalkottas****1**

- **unrecognized** /ʌn'rekəgnaɪzd/ = a person who has many achievements but hasn't been critically accepted
- **hostile** /'hɒstaɪl/ = aggressive or unfriendly and ready to argue or fight
- **influence** /'ɪnfluəns/ = have an effect on the way that somebody behaves or thinks, especially by giving them an example to follow
- **rank-and-file** /,ræŋk ən 'faɪl/ = ordinary
- **vitality** /vaɪ'tæləti/ = energy and enthusiasm
- **appreciation** /ə,pri:ʃi'eɪʃn/ = pleasure that you have when you recognize and enjoy the good qualities of somebody/something
- **reveal** /rɪ'vi:l/ = make something known to somebody
- **thorough** /'θʌrə/ **craftsmanship** /'kra:ftsmənʃɪp/ = the level of skill shown by somebody in making something beautiful with their hands with great attention to detail
- **gain** /geɪn/ = get

Now considered one of the most significant Greek composers of the 20th century, this composer was largely **unrecognized** during his lifetime. After studying at the Athens conservatory, he moved to Berlin, where he studied composition with Weill and Schoenberg before moving back to Greece in 1933. In a tragically short career, he wrote an enormous number of works in all genres except opera, but struggled to get it performed and generally got a **hostile** reception.

His idiosyncratic style, often using Schoenberg's 12-tone technique but also in a more traditional idiom **influenced** by Greek folk song, was too modern for conservative Greek audiences, and he was forced to earn his living as a **rank-and-file** violinist. Determined, he continued writing in his uncompromising style, bringing a Greek **vitality** to the dry academicism of serial technique, and applying the strictness of the German avant-garde to his beloved Greek folk music. In addition to complex large-scale works for orchestra, including six ballet scores, and the extensive concertos for piano and every member of the string family, he wrote a large number of smaller pieces for chamber groups and solo piano. In the 1950s and '60s a fresh **appreciation** of his work **revealed** colorful and energetic music composed with **thorough craftsmanship**, and the tonal orchestral works in particular, such as the 36 Greek Dances, **gained** the popularity they deserved.

MILESTONES

- **treatise** /'tri:tɪs/ = a long and serious piece of writing on a particular subject
- **posthumously** /'pɒstʃəməsli/ = after a person has died

1940 Writes the last of his four String Quartets

1940s Puts together a collection of essays on music and a **treatise** "The Technique of Orchestration"; published **posthumously**

1941 Works on the huge set of 32 Piano Pieces

1941-45 Germany occupies Greece and this composer is held in an internment camp

1942-43 The Return of Ulysses

1948-49 The Sea, his last major work

2

- **exile** /'eksaɪl/, /'egzaɪl/ = when a person is sent to live in another country that is not your own, especially for political reasons or as a punishment
- **involvement** /ɪn'vɒlvmənt/ = participation
- **resistance** /rɪ'zɪstəns/ = dislike of or opposition to a plan or an idea; the act of refusing to obey
- **contemporary** /kən'tempərəri/ = a person who lives or lived at the same time as somebody else, especially somebody who is about the same age
- **forge** /fɔ:dʒ/ = put a lot of effort into making something successful or strong so that it will last
- **apply** /ə'plai/ = use something or make something work in a particular situation

Exiled in France for his **involvement** with the Greek **resistance**, this composer joined the group of avant-garde composers (including Boulez and Stockhausen) studying with Messiaen in the 1950s. His approach to composition was different from his **contemporaries**; he **forged** his own way, **applying** the principles of engineering and mathematics to produce some of the most strikingly original music of the late 20th century.

- **disrupt** /dɪs'rʌpt/ = make it difficult for something to continue in the normal way

- **flee** /fli:/ (*fled, fled*) = leave a person or place very quickly, especially because you are afraid of possible danger
- **thorough** /'θʌrə/ = done completely; with great attention to detail
- **intricately** /'ɪntrɪkətli/ = with a lot of different parts and small details that fit together; delicately
- **conventional** /kən'venʃənl/ = normal and ordinary, and perhaps not very interesting
- **advanced** /əd'vɑ:nst/ = at a high or difficult level

World War II **disrupted** this composer's education; he fought for the Greek resistance, **fled** a death sentence, and ended up penniless in Paris. He then worked in the great architect Le Corbusier's studio for 12 years, as an engineer and architect, while studying music privately. His ideas on electro-acoustic music established him as a pioneer, and he taught at many institutions. His **thorough** works are often **intricately** computer-generated by detailed mathematical processes, and generally written for combinations of **conventional** instruments, sometimes played unconventionally. This composer's explorations of the fundamentals of music continue to fascinate and influence **advanced** performers and listeners.

KEY WORKS

METASTASEIS

ORCHESTRA

- **transition** /træn'zɪʃn/ = the process or a period of changing from one state or condition to another
- **acknowledge** /ək'nɒlɪdʒ/ = accept that something is true
- **oeuvre** /'ɜ:vʌ/ = all the works of a writer or an artist
- **evolve** /ɪ'vɒlv/ = develop gradually, especially from a simple to a more complicated form
- **subsume** /səb'sju:m/ = put something in a particular group and not consider it separately
- **dissolve** /dɪ'zɒlv/ = mix with a liquid and become part of it; disappear; to make something disappear

Metastaseis (“transformation,” or “**transition**”) was Xenakis's first major work, and the first he **acknowledged** as part of his **oeuvre**. Scored for a large orchestra, the piece **evolves** from a very quiet unison G through glissandoing strings to massive blocks of sound, in which the individual parts become **subsumed** by the whole. After a more fragmentary central section, the music returns to the glissandi of the beginning, and the piece **dissolves** once more into a unison.

PLÉIADES

SIX PERCUSSIONISTS

- **emphasis** /'emfəsis/ = special importance that is given to something

There is a strong **emphasis** on rhythm in much of Xenakis's work, and he wrote several pieces for percussion ensemble. The four movements of Pléiades can be played in any order. Each explores a different aspect of percussion music: Métaux (metals) is written for an instrument of Xenakis's own design made of metal plates, Peaux (skins) for drums, Claviers (keyboards) for xylophones, marimbas, and vibraphones, and Mélanges (mixtures) for a combination of instruments.

MODERN MUSIC - Composers - HUNGARIAN and ROMANIAN**Match the biographies to the composers:**

George Enescu - György Ligeti - György Kurtág - Zoltán Kodály - Béla Bartók

1

- **exponent** /ɪk'spəʊnənt/ = a person who supports an idea or a theory; a person who is able to perform a particular activity with skill
- **repute** /rɪ'pjʊ:t/ = reputation, fame
- **invigorate** /ɪn'vɪɡəreɪt/ = make somebody feel healthy and full of energy
- **mode** = a set of notes in music that form a scale (as in major/minor mode)
- **contemporary** /kən'tempərəri/ = a person of the same time and age
- **distinctive** /dɪ'stɪŋktɪv/ = characteristic

Hungary's most important composer of the 20th century and a major **exponent** of modern music, he was also an outstanding specialist in music folklore and a teacher of wide **repute**. His music was **invigorated** by the themes, **modes** and rhythmic patterns of the Hungarian and other folk-music traditions he studied, which he synthesized with influences from his **contemporaries** into his own **distinctive** style.

INFLUENCES

- **admire** /əd'maɪə(r)/ = respect somebody for what they have done or to respect their qualities; look at something and think that it is attractive and/or impressive

This composer was greatly influenced by the folk music of Eastern Europe. In his youth he **admired** the music of Richard Strauss and later in his career developed an interest in Baroque music as well as the compositions of contemporaries such as Stravinsky. He influenced Lutoslawski and Britten

Life

- **disrupt** /dɪs'rʌpt/ = make it difficult for something to continue in the normal way
- **share** /ʃeə(r)/ **an interest** = have a common interest
- **eventually** /ɪ'ventʃʊəli/ = at the end of a period of time or a series of events
- **subsequently** /'sʌbsɪkwəntli/ = afterwards; later; after something else has happened
- **bear** (bore, borne) **a child** = give birth to a child
- **financial security** = financial stability, a good financial situation and guarantees
- **intervention** /,ɪntə'veɪʃn/ = to take part in sth in a forceful way to improve or help a situation
- **commission** /kə'mɪʃn/ = officially ask somebody to write, make or create something or to do a task for you
- **ill health** = bad health

This composer was born in southern Hungary to parents who were both teachers and amateur musicians. His idyllic childhood was **disrupted** in 1888 by the death of his father, and his mother was forced to move between different towns in the region. The young composer composed enthusiastically but suffered from various childhood illnesses. In 1899, he entered the Academy of Music in Budapest, where he shone as a pianist: he was soon invited to perform in Vienna, Berlin and Manchester, among other cities. In 1906 this composer met his contemporary Kodály and discovered that they **shared an interest** in folk music. **Eventually** they collected music from all over eastern Europe. This composer's first wife was Márta Ziegler, who assisted him in his field trips to collect folk music; the couple divorced in 1923 and this composer **subsequently** married the pianist Ditta Pásztor, who **bore** him a son, Péter, in 1924.

This composer left Hungary after the German invasion of Austria and settled in New York in 1940. Life in the US proved not safe and rather dangerous, although some **financial security** was provided by the **intervention** of friends such as Sergei Koussevitsky, who **commissioned** new works from him. After a long period of **ill health**, this composer died in New York while completing his *Third Piano Concerto*.

Music

- **refrain** /rɪ'freɪn/ **from doing sth** = stop yourself from doing something
- **percussive** /pə'kʌsɪv/ = connected with sounds made by hitting things, especially percussion instruments
- **painstakingly** /'peɪnzteɪkɪŋli/ = very carefully, in a way that takes a lot of care, effort and attention to detail

This composer's early music clearly shows the influence of German Romantics such as Richard Strauss. However, his interest in folk music had a strong pull and, even when he **refrained** from using actual folk tunes, his melodic and rhythmic language showed the folk character. Much of the music this composer wrote around 1910 (such as the *Allegro barbaro* for piano) was **percussive** in style, mirroring the primitivism of

Stravinsky's music of the same period. This composer's music is **painstakingly** crafted, with remarkably clear proportions: different parts often mirror each other, and the three sections of the ballet *The Wooden Prince*, for example, are arranged symmetrically. This composer's most Expressionistic phase was after World War I in such compositions as the pantomime *The Miraculous Mandarin*.

KEY WORKS

MIKROKOSMOS

SOLO PIANO

Between 1932 and 1939, this composer composed over 150 short piano pieces as part of a set called *Mikrokosmos*. Ranging from easy to concert-standard, they reflected his wish to introduce eastern European and Arabic folk tunes to a wider audience, as well as to create piano pieces for his young son Péter to learn. Many of these pieces show this composer's interest in mirror images between left- and right-hand patterns.

MUSIC FOR STRINGS, PERCUSSION AND CELESTA

ORCHESTRAL

- **percussion** /pə'kʌʃn/ = musical instruments that you play by hitting them with your hand or with a stick, for example drums
- **means** /mi:nz/ = an object, a system that helps you achieve sth, way of achieving or doing something

This piece was written for Paul Sacher and the Basle Chamber Orchestra in 1936. As with many of this composer's works, **percussion** features strongly, not only as a **means** of rhythmic organization, but also as color. He integrates folk music and original material highly successfully in this work.

CONCERTO FOR ORCHESTRA

ORCHESTRAL

- **whisper** /'wɪspə(r)/ = speak very quietly to somebody so that other people cannot hear what you are saying
- **misty** /'mɪsti/ = not clear or bright, like mist
- **agitated** /'ædʒɪteɪtɪd/ = showing in your behaviour that you are anxious and nervous, excited
- **apparently** /ə'pærəntli/ = as you have heard or read, as sth appears to be
- **raucous** /'rɔ:kəs/ = very loud and rough /rʌf/
- **muted** /'mju:tɪd/ = quiet; not as loud as usual
- **announce** /ə'naʊns/ = say something in a loud and/or serious way; introduce
- **flurry** /'flʌri/ = a situation when there is a lot of activity, interest, excitement, etc. within a short period of time
- **let up** = become less strong

Introduction (allegro non troppo—allegro vivace) The first movement begins mysteriously with a theme in the low strings accompanied by **whispering** violin tremolandos. Instrumental groups are gradually added until the bright and energetic *allegro vivace* begins with a theme from the violins. A second theme is introduced by solo trombone in regular meter.

Game of pairs (allegretto scherzando) The second movement features pairs of instruments, which move at all times in parallel: the bassoons (a sixth apart) are followed by oboes (a third apart), clarinets (a seventh apart), flutes (a fifth apart), and, finally, trumpets (a second apart). The choralelike middle section is given to the brass.

Elegy (andante, non troppo) This composer called the third movement a “mournful death song.” The opening theme on low strings recalls the first movement. The **misty** section for flutes and clarinets that follows is accompanied by string tremolandos and harp glissandos. The music becomes more and more **agitated** until the passionate material from the first movement reappears.

Intermezzo interrotto (allegretto) This movement was **apparently** influenced by a broadcast of Shostakovich's Symphony No. 7. This composer thought that Shostakovich's patriotism was misguided and quoted a theme of that work in **raucous** parody. There is then an outrageous response from **muted** trumpets, clarinets and trombones.

Finale (presto) **Announced** by a horn fanfare and athletic strings, the **flurry** never **lets up**, and the coda is a brilliant culmination to one of the great orchestral works of the 20th century.

2

- **rural** /'rʊərəl/ = connected with or like the countryside
- **keen** /ki:n/ = wanting to do something or wanting something to happen very much
- **devote** /di'veʊt/ **much of his time to** = spend much time on

- **involved** /ɪn'vɒlvd/ **in sth** = *taking part in sth*

An all-round, practical musician who needed little formal tuition, this composer did his doctoral thesis on Hungarian folk song, which he collected in **rural** tours over many decades. As a **keen** educator, this composer **devoted much of his time to** visiting Hungarian schools and was actively **involved** in the development of music for children.

- **inspire** /ɪn'spaɪə(r)/ = *give somebody the desire, confidence or enthusiasm to do something well*
- **inventive** /ɪn'ventɪv/ = *a person who can think of new and interesting ideas, imaginative*
- **flourishing** /'flaʊrɪʃɪŋ/ = *successful*
- **affect** /ə'fekt/ = *influence in a bad way*
- **revive** /rɪ'veɪv/ = *make sth alive again*
- **promote** /prə'məʊt/ = *help something to happen or develop*
- **lavishly** /'lævɪʃli/ = *generously, richly; in a way that is impressive and usually costs a lot of money*

Like his friend Bartók, he used it to **inspire** his own melodic, **inventive** work, much of it choral. His **flourishing** career—as academy teacher, critic, scholar and composer—was **affected** by the war, but was **revived** internationally by Psalmus Hungaricus. To the end of his life he toured worldwide, both lecturing and conducting his own works. Composing for 70 years, and constantly **promoting** Hungarian music, this composer was **lavishly** honored at home and abroad. His logical step-by-step teaching methods are still highly influential today.

MILESTONES

- 1915 - Solo Cello Sonata Op. 8
- 1926 - Composes Hány János, Singspiel
- 1927 - Psalmus Hungaricus premiered in London
- 1933 - Composes Dances of Galánta, orchestra
- 1939 - Writes The Peacock Variations, orchestra
- 1945 - Becomes president of the Hungarian Arts Council

3

- **bear** /beə(r)/ **the traces** /treɪsɪz/ = *have the characteristics, marks, a very small amount of sth*
- **bewildering** /brɪ'wɪldəɪɪŋ/ = *confusing, not clear or understandable because there too many things to choose from or because something is difficult to understand*
- **pygmy** /'pɪɡmi/ = *a member of a group of people who are very short, especially a member of a people living in central Africa; a very small person or thing or one that is weak in some way*
- **curiosity** /,kjʊəri'ɒsəti/ = *a strong desire to know about something*
- **embrace** /ɪm'breɪs/ = *accept (an idea)*
- **intricacy** /'ɪntrɪkəsi/ = *details of something (difficult to understand)*
- **intent** /ɪn'tent/ **on sth** = *wanting to do sth very much*
- **disrupt** /dɪs'rʌpt/ = *make it difficult for something to continue in the normal way*
- **legislation** /,ledʒɪs'leɪʃn/ = *law or a set of laws passed by a parliament*
- **frustrated** /frʌ'streɪtɪd/ = *feeling irritated and impatient because you cannot do or achieve what you want*
- **flee** /fli:/ (*fled, fled*) = *leave a person or place very quickly, especially because you are afraid of possible danger*
- **befriend** /brɪ'frend/ = *make friends with smb*
- **resist** /rɪ'zɪst/ = *not accept something and try to stop it from happening*
- **adopt** = *start using sth*

One of the few great modernists to have reached a wider audience, this composer's own work **bears the traces** of a **bewildering** variety of styles and techniques, from late medieval Europe to the music of the **pygmies** of Central Africa. Other inspirations reflect the range of his intellectual **curiosity**, **embracing** the philosophy of Karl Popper, the paradoxes of Escher's art and the **intricacies** of Mandelbrot's fractal geometry. This composer was born in a small Hungarian-speaking enclave in Romanian Transylvania. At first **intent on** a career in science, his education was **disrupted** by anti-Jewish **legislation**, and he turned to composition. After World War II, this composer found his progress as a composer **frustrated** by communism, and in 1956 he **fled** to the West. **Befriended** by Stockhausen, this composer experimented with electronic music but **resisted** pressures to **adopt** systematic methods of composition. The use of this composer's music in the film *2001: A Space Odyssey* won him a worldwide following.

KEY WORKS

LONTANO

ORCHESTRAL

- **countless barely audible canons** = very many canons that you can't hear clearly
- **sustain** /sə'steɪn/ = make something continue for some time without becoming less, hold, support the sound longer
- **hushed** /hʌʃt/ = quiet because nobody is talking; much quieter than usual
- **shifting** = changing, not staying the same
- **infinitely** /'ɪnfɪnətli/ = very much, without any limit
- **subdued** /səb'dju:d/ **restlessness** /'restləsnəs/ = not clearly expressed state of wanting to move and do sth
- **murmur** /'mɜ:mə(r)/ = say something in a soft quiet voice that is difficult to hear or understand
- **two-thirds of the way through** = almost near the end
- **climax** /'klaɪmæks/ = the most exciting or important part of a play, piece of music near the end
- **double bass** /,dʌbl 'beɪs/ = the largest musical instrument in the violin family, which plays very low notes
- **cease** /si:s/ = stop
- **retreat** /rɪ'tri:t/ = a quiet place

Lontano is composed of **countless barely audible canons**. Great control is needed by orchestra and conductor to **sustain** the **hushed** flow of mysteriously **shifting**, **infinitely** delicate sound.

A study in **subdued restlessness**, *Lontano* consists of quiet **murmuring** until a point **two-thirds of the way through**. A **climax** for a group of solo strings is followed by a second crescendo for the entire string section (except the **double basses**). The climax is suddenly cut off, movement almost **ceases**, and the music moves into catatonic **retreat**.

SAN FRANCISCO POLYPHONY

ORCHESTRAL

- **chart a gradual recovery** = follow the progress when sth becomes better (or comes back to life)
- **reclaim** /rɪ'kleɪm/ = get something back
- *modernists judged to have outlived their usefulness* = modernists thought that [techniques] were no longer useful
- **overlay** /,əʊvə'leɪ/ = put something on top of a surface so as to cover it completely; to lie on top of a surface
- **permit** /pə'mɪt/ = allow somebody to do something or to allow something to happen
- **surface** /'sɜ:fɪs/ = the outside or top layer of something
- **in bold** = written in thick, dark letters; here: clearly seen or heard
- **regard** /rɪ'gɑ:d/ = think about sth in a certain way
- **frantic** /'fræntɪk/ = done quickly and with a lot of activity, but in a way that is not very well organized
- **spin** = turn round and round quickly
- **yelp** /jelp/ = give a sudden short cry, usually of pain; give a sound like this

This composer's career **charted a gradual recovery** of the musical language of the past. Each new piece **reclaimed** techniques which other *modernists judged to have outlived their usefulness*. He always liked polyphony (the **overlaying** of many voices in independent lines), but before San Francisco Polyphony, **permitted** himself to use it only on the microscopic level. Here the counterpoint comes to the **surface in bold**, characterful gestures, whose virtuosity once led orchestras to **regard** the piece as unplayable; moments such as the **frantic** conclusion, in which ostinato figures **spin** like tops as the horns **yelp** in excited syncopation, still test performers to the limit.

REQUIEM

CHORAL

- **intricate** /'ɪntrɪkət/ = having a lot of different parts and small details that fit together
- **dissolve** /dɪ'zɒlv/ = mix with a liquid and become part of it; become one with sth
- **spectacular** /spek'tækjələ(r)/ = very impressive

This composer's Requiem is a work of apocalyptic power, influenced by Renaissance polyphony and the choral works of Bach, but dividing orchestra and choir into so many individual parts that the **intricate** counterpoint **dissolves** into **spectacular** clouds of sound.

4

- **gain a name as** = *become famous as*
- **encounter** /ɪn'kaʊntə(r)/ = *experience, meet something*
- **renowned** /rɪ'naʊnd/ = *famous*
- **repetiteur** = *a coach, tutor; one who rehearses opera singers*
- **his mid-40s** = *the time of life between around 44 and 46*
- **commission** = *officially ask somebody to write, make or create something or to do a task for you*
- **frequently** /'fri:kwəntli/ = *often*
- **small scale** = *not large, not very important*

After graduating from the Liszt Academy in Budapest and winning state prizes, this composer **gained a name as** a pianist of a major influence. In 1957–58 he **encountered** Western music in Paris, especially admiring Schoenberg, Webern and their serial music. He then produced his *String Quartet No. 1*—a new starting point for his music.

He returned to Hungary, becoming a **renowned** piano teacher, vocal coach and **repetiteur**. In **his mid-40s**, he was **commissioned** to write children's piano music and the results inspired new creativity.

Success with his Trousova songs in France made his name abroad, and since 1985 (having reached only Op. 23) he has composed more **frequently**.

Many of this composer's works are **small-scale**, such as his 1980 *Messages of the Late Miss R.V. Trousova* for soprano and chamber ensemble with cimbalom.

MILESTONES

- **concertante** /,kɒntʃə'tænti/ = *characterized by contrasting alternating (changing between) tutti and solo passages*

1980 - Completes song cycle *Messages of the Late Miss R V Trousova*

1987 - Writes *Kafka Fragments*, voice and violin

1990 - *Samuel Beckett Sends Word Through Ildikó Monyók...*, for soprano and piano

1994 - *Stele*, for orchestra, premiered in Berlin

2003 - ...**concertante**... Op. 42 for violin, viola, and orchestra

5

- **astounding** /ə'staʊndɪŋ/ = *so surprising that it is difficult to believe*
- **prodigious** /prə'dɪdʒəs/ = *very large or powerful and extremely surprising; impressive*
- **ability** /ə'bɪləti/ = *when you can do sth*
- **prolifically** /prə'lifɪkli/ = *when sb writes or composes many works of art, literature, etc.*
- **conduct** /kən'dʌkt/ = *direct, be the "leader" of an orchestra, be a conductor*
- **folk-inspired** /fəʊk-/m'spaɪəd/ = *based on folklore*
- **instantly** /'ɪnstəntli/ = *immediately, at once*
- **transcend** /træn'send/ = *be or go beyond the usual limits of something*
- **abandon** /ə'bændən/ = *leave somebody, especially somebody you are responsible for, with no intention of returning*
- **beloved** /bɪ'lʌvɪd/ = *loved very much*
- **variety** /və'reɪəti/ = *several different sorts of the same thing*

Despite his **astounding** memory for music—he knew every note of Wagner's *The Ring of the Nibelung*—and his **prodigious ability** as a violinist, Romania's greatest composer was a modest man. Perhaps too modest: he wrote **prolifically** but published only 33 works with opus numbers. When he **conducted** his **folk-inspired** *Poème roumain* in Bucharest at 17, he **instantly** became a figure of national importance. Although this composer's work **transcends** nationalism, he never **abandoned** his **beloved** native country. This composer spent his long career moving between France and Romania, performing internationally, composing (his main love) and developing Romanian musical life. His music reflects the **variety** of stylistic changes he saw in his lifetime, and his chamber works are especially fine. A perfectionist, he spent ten years writing his opera, *Oedipe*.

MILESTONES

- 1889 - First public performance, aged eight
- 1893 - Studies at Paris Conservatoire
- 1898 - Poème roumain for orchestra triumphs
- 1926 - Composes Violin Sonata No. 3
- 1936 - Oedipe, opera, premiered in Paris
- 1946 - Exiled from Romania; falls ill
- 1954 - Writes Chamber Symphony

MODERN MUSIC - Composers - ITALIAN**Match the biographies to the composers:**

Luciano Berio - Luigi Nono

1

- **gain** /geɪn/ = *get*
- **conviction** /kən'vɪkʃn/ = *a strong opinion or belief*
- **inspire** /ɪn'spaɪə/ = *give ideas for creative work*
- **affected** /ə'fektɪd/ = *changed or influenced /'ɪnfluənst/ by something*
- **promote** /prə'məʊt/ = *make more known or developed /dɪ'veləpt/*

An uncompromising modernist, this composer **gained** a popular following in his native Italy, not least because of the political **convictions** that **inspired** his music. Deeply **affected** by Mussolini's rule and the horrors of World War II, he joined the Italian communist party and saw composing as a way of **promoting** his anti-fascist, Marxist views, and his progressive musical style as necessarily related to his politics.

- **influence** /'ɪnfluəns/ = *have an effect on the way that somebody behaves or thinks, especially by giving them an example to follow*
- **establish** /ɪ'stæblɪʃ/ **oneself** = *get the reputation, become known (as ...)*
- **renowned** /rɪ'naʊnd/ = *famous and respected*
- **amplification** /æmplɪfɪ'keɪʃn/ = *making sound more powerful or stronger*

Born into a family of artists, this composer was strongly **influenced** by painting, philosophy and poetry. He **established** himself at the **renowned** Darmstadt summer school and became a key figure in the postwar avant-garde. His 1950s theatrical pieces, often with a strongly socialist theme, use innovative sounds and textures. Having rejected Darmstadt, he turned to electronics and **amplification** in the 1960s, creating political works based on vocal material and centered around his performers. Through the 1980s, his experimentation in music theater—and with new technical resources—continued, moving occasionally from the political to the more private, and his concentration on the nature of music and communication made his work widely influential.

- **uproar** /'ʌprɔ:(r)/ = *a situation in which there is a lot of public criticism and angry argument about something that somebody has said or done*

The premiere of this composer's opera *Intolleranza 1960* with electronic sound, visual projections and a political message, caused **uproar** in Venice.

KEY WORKS**L CANTO SOSPESO****SOLOISTS, CHORUS, AND ORCHESTRA**

Using as its text a selection of the last letters from resistance fighters before their execution by the fascists, *Il Canto Sospeso* ("The Suspended Song") is written in a pointillistic style, with words and even syllables scattered around the various voices, using the 12-tone serial technique of Schoenberg and Webern to create an expressionistic atmosphere that enhances the poignancy of the testimony of the text. First performed in 1956, it established Nono's international reputation.

PROMETEO**OPERA**

- **frequent** /'fri:kwənt/ = *happening or doing something often*
- **scattered** /'skæɪtəd/ = *covering large parts of sth, spread /spred/ all over sth*
- **mark a turning point** = *be a changing point in sb's life or creative work*
- **adopt** /ə'dɒpt/ = *to start using sth*

Described by this composer as a *tragedia dell'ascolto* ("tragedy for listening"), *Prometeo* is not so much an opera as a collection of cantatas. The libretto draws various versions of the myth of Prometheus, and both the text and the music make **frequent** use of quotation. The singers and instrumentalists, **scattered** among the audience rather than on stage, are amplified, and their performance is electronically manipulated. *Prometeo* **marked a turning point** for this composer, the beginning of a period when he **adopted** a freer technique to combine personal expression into his political statement.

2

- **hue** /hju:/ = a colour; a particular shade of a colour

The leading Italian composer of the second half of the 20th century, he was a composer of exceptional and powerful intellect and technique. He numbered among the pioneers of the avant-garde, yet even his most energetic and cheerful music had an undertone of Mediterranean melancholy. His ear for sonority, feeling for context and knowledge of tradition helped to give whatever he wrote the rich **hues** of an old master.

- **sustain** /sə'steɪn/ **an injury** /'ɪndʒəri/ = to get an injury, become injured /'ɪndʒəd/

This composer came from a family of musicians and was taught piano and harmony by his father. In 1944, a hand injury **sustained** on his first day in the army put an end to his soldiering as well as his hopes of becoming a pianist. While studying composition in Milan, this composer met his first wife, American soprano Cathy Berberian. He spent the 1960s teaching across the US. After the breakup of his second marriage, he returned to Italy, developing an interest in Sicilian folk music and working with writers and personal friends such as Umberto Eco, Edoardo Sanguineti and Italo Calvino. His final marriage to Israeli musicologist Talia Packer is reflected in his works on Jewish themes.

KEY WORKS

SINFONIA

ORCHESTRAL

- **celebrated** /'selbreɪtɪd/ = famous, well-known
- **crackle** /'krækl/ = make short sharp sounds like something that is burning in a fire
- **undiminished** /,ʌndɪ'mɪnɪʃt/ = that has not become smaller or weaker
- **supply** /sə'plɑɪ/ = give sb sth that they need or want, provide sb with sth

This composer's most **celebrated** work caught the mood of its time (the late 1960s) to perfection and still **crackles** today with **undiminished** electricity. Eight voices **supply** a montage of fragmentary texts, acting like a section of the orchestra.

- **evoke** /ɪ'vəʊk/ = bring a feeling, a memory or an image into your mind
- **flicker** /'flɪkə(r)/ = (similar to a light or a flame) to keep going on and off as it shines or burns
- **torrential** /tə'rentʃl/ = (similar to rain) falling in large amounts

First movement (6:00) This **evokes** Brazilian myths on the origin of water. The music **flickers** with forest noises, creating a picture of a **torrential** river of orchestral sound.

- **syllable** /'sɪləbl/ = any of the units of a word (for example, *pho-to*, two syllables: "*pho*" and "*to*")
- **snare drum** /'sneə drʌm/ = a small drum used in orchestras and bands. Snare drums are usually played with wooden sticks, and make a continuous sound

Second movement: O King (5:00) The singers intone **syllables** from the name "Martin Luther King" while trumpets and a **snare drum** salute his memory.

- **dazzling** /'dæzllɪŋ/ = (similar to light) so bright that you cannot see for a short time

Third movement (12:00) This **dazzling** montage of quotes from the Romantic and modern repertoires is carried along on the "river" of the third movement of Mahler's Symphony No. 2.

- **subdued** /səb'dju:d/ = not very loud
- **sample** /'sɑ:mpl/ = try a small amount of sth (food) to see what it is like

Fourth movement (2:00) A **subdued** interlude, in which the singers think over fragments of their texts so far. The inspired finale **samples** music that has already been sampled from other music.

INFLUENCES

- **boldly** /'bəʊldli/ = in a brave, confident way; without being afraid to say what you feel or to take risks
- **apply** /ə'plɑɪ/ = use in practice

In postmodern style, this composer **boldly** advertised his influences: Mahler, Stravinsky, Berg and Stockhausen are all detectable in the third movement of Sinfonia. However, this composer above all thought of music as a kind of speech. By analyzing speech and **applying** the post-structuralist ideas of thinkers like Eco and Calvino to music, this composer found his own musical voice.

MODERN MUSIC - Composers - POLISH**Match the biographies to the composers:**

Henryk Górecki - Witold Lutosławski - Krzysztof Penderecki

1

- **avoid** /ə'vɔɪd/ = *try not to come into contact with sth/sb*
- **commission** /kə'mɪʃn/ = *order to write sth*
- **soften** /'sɒfn/ = *become, or to make something softer*
- **injustice** /ɪn'dʒʌstɪs/ = *when a situation is unfair*

At a time when avant-garde experimental music mainly **avoided** emotion, this composer made his name with the harrowing directness of *Threnody to the Victims of Hiroshima*—scored for 52 strings and using innovative notation and a shocking range of sounds. (The original title was *8' 37"*; the Hiroshima connection came after he first heard it played.) His *St. Luke Passion* resulted in invitations to work abroad and regular **commissions**. In the mid-1970s, his radical language **softened** and became more lyrical (his *Symphony No. 3* of 1995 is mainly traditional-sounding) but the passion and anger at human **injustice** remains. His oratorios, in particular, reflect the struggle between Church and State in 1980s Poland.

Often conducting his own music, this composer was one of the pioneers of microtones and the use of whistles, hissing, shouting and mechanical noise in music.

MILESTONES

1959 Wins the top three prizes in Warsaw composing competition

1960 Composes *Threnody to the Victims of Hiroshima* for 52 strings

1972 Becomes rector at Kraków Academy

1980 Writes *Lacrimosa*, choral, for *Solidarity*

2005 Polish Requiem

2

- **please** /pli:z/ = *to satisfy sb*
- **inspire** /ɪn'spaɪə(r)/ = *give somebody the desire, confidence or enthusiasm to do something well; to give sb an idea for their creative work*
- **strive** /straɪv/ *strove* /strəʊv/ *striven* /'strɪvn/ (or *strived* - *strived*) = *try very hard to do sth or to achieve /ə'tʃi:v/ something*
- **blend** = *to mix*

This composer lived in difficult times. His early works had to **please** the communist authorities and were largely **inspired** by Polish folk music. Later he was able to experiment publicly, expanding his harmony and incorporating passages in which performers were given some degree of rhythmic autonomy. In his last period, he **strove** to incorporate both worlds in his music, **blending** modernism with nostalgia.

- **hardship** /'hɑ:dʃɪp/ = *a bad situation that is difficult and unpleasant because you do not have enough money, food or clothes*
- **capture** /'kæptʃə(r)/ = *catch*
- **renowned** /rɪ'naʊnd/ = *famous*
- **influential** /ɪnflu'entʃl/ = *having a lot of influence /'ɪnfluəns/ on somebody/something*

This composer's early years were darkened by the death of his father in Russia (where he had fought the Bolsheviks) and the loss of the family estate. Despite **hardships**, he studied violin and piano and entered the Warsaw Conservatory in 1927. By 1938 his music had been championed by Poland's leading conductor, Grzegorz Fitelberg, but World War II brought mobilization and **capture** by the Germans. This composer escaped and returned to Warsaw, where he survived by playing dance music and piano duets with his fellow composer Andrzej Panufnik. In later life, this composer became Poland's **renowned** composer, honored both for his music and his political integrity during the struggles against communism. His work was greatly **influential** both in his homeland and internationally.

The artistry of violinist Anne-Sophie Mutter inspired many of this composer's later pieces.

KEY WORKS**LES ESPACES DU SOMMEIL****ORCHESTRA & VOICE**

- **acclaimed** /ə'kleɪmd/ = *accepted by critics*
- **evoke** /i'vəʊk/ = *bring a feeling, a memory or an image into your mind*
- **haunt** /hɑ:nt/ = *keeps coming to your mind so that you cannot forget it*

This sensitive vocal work, written for the **acclaimed** baritone Dietrich Fischer-Dieskau, **evokes** the mysterious world of sleep. The night is full of half-understood, hallucinatory images, but always “there is also you”—the beloved woman who **haunts** the poet’s dreams.

MI-PARTI**ORCHESTRAL**

- **lucidity** /lu:'sɪdəti/ = *when sth is clearly expressed and easy to understand*
- **hesitancy** /'hezɪtənsi/ = *when sb is slow or uncertain in doing or saying something*
- **peak** /pi:k/ = *reach the highest point or value*
- **melt** /melt/ = *become or to make a feeling, an emotion, etc. become gentler and less strong; become or make something become liquid as a result of heating*
- **meditative** /'medɪtətɪv/ = *thinking very deeply; having deep thought*
- **alternate** /'ɔ:ltəneɪt/ = *make things or people follow one after the other in a repeated pattern*
- **conduct** /kən'dʌkt/ = *direct a group of people who are singing or playing music; to perform*
- **ad libitum** /,æd'libɪtəm/ = *as the performers wants to perform sth*

A compact work of great **lucidity** and natural, inborn excitement, Mi-Parti moves from dreaming **hesitancy** toward a climactic excitement, **peaking** on a sforzando chord. The music then settles on a distant “icy” harmony, before **melting** away into a **meditative** coda. In this composer's archetypal fashion, the piece **alternates** strictly **conducted** passages with **ad libitum** sections in which individual players repeat melodic motifs in free time.

3

- **embrace** /ɪm'breɪs/ = *accept an idea or a set of beliefs*
- **include** /ɪn'klu:d/ = *have sth as a component* /kəm'pəʊnənt/
- **resign** /rɪ'zaɪn/ = *officially tell somebody that you are leaving your job or an organization*
- **medieval** /,medi'i:v/ = *connected with the Middle Ages (about AD 1000 to AD 1450)*
- **cause sb to adopt sth** = *make sb start using sth*
- **pure** /pjʊə(r)/ = *not mixed with anything else; with nothing added*

This composer was born in Silesia, a part of Poland in which Polish, German and Czech cultures exist side by side in a mix that has colored his musical interests. His studies at Katowice Academy of Music, where he **embraced** the radical “Polish School” (which also **included** Krzysztof Penderecki), resulted in his Symphony No. 1 and Scontri, both aggressively dissonant. He later taught at the Academy and became its rector, but **resigned** for political reasons in 1979. By the mid-1970s, influences such as a growing love of Polish folk music and **medieval** Polish chants **caused him to adopt** a far less strict and less harsh style, and his Symphony No. 3 shot him to huge international fame. This composer’s search in later decades for a **pure**, transparent style was inspired by a religious sensibility.

- **poignant** /'pɔɪnjənt/ = *moving and touching, sad*

In this composer’s spiritual and meditative Symphony No. 3, a soprano sings **poignant** words written by a girl on a wall in a concentration camp.

MILESTONES

1973 Wins UNESCO first prize in Paris for Ad Matrem, choral work

1979 Beatus Vir, choral work, premiered at Kraków for visit of Pope John Paul II

1987 Completes Miserere, choral work

1988 Already it is Dusk for string quartet

1992 Soprano Dawn Upshaw’s recording of Symphony No. 3 creates huge interest

MODERN MUSIC - COMPOSERS - SPANISH, ARGENTINIAN, JAPANESE, DUTCH, DANISH, SOUTH AFRICAN

Match the biographies to the composers:

Poul Ruders - Toru Takemitsu - Kevin Volans - Louis Andriessen -
Mauricio Kagel – - Astor Piazzolla - Roberto Gerhard

1

- **incidental** /,ɪnsɪ'dentl/ = music used with a play or a film to give atmosphere
- **arouse** /ə'reʊz/ = make somebody have a particular feeling

From a multicultural European background, this composer considered himself firmly Catalan but settled in England to escape the Spanish Civil War. His music combines Spanish nationalism with modernism (he studied with both Pedrell and Schoenberg), and he wrote everything from innovative TV and radio **incidental** music to pioneering works for tape. All his work has imaginative genius and color—his Symphony No. 3 reflects the feeling of a transatlantic flight. After a dangerous and uncertain and unstable career, serious recognition eventually came in the 1960s, and his music was widely performed. In Barcelona, this composer studied piano with Granados and composition with Carlos Pedrell, who **aroused** his interest in Catalan folk music.

MILESTONES

1915 Teaches music in Barcelona
1939 Settles in Cambridge, England
1941 Don Quixote, ballet, performed
1947 Writes The Duenna, opera
1952 Composes Symphony No. 1
1959 Lament on the Death of a Bullfighter, speaker and tape

2

- **diverse** /daɪ'veɜ:s/ = very different from each other and of various kinds
- **including** /ɪn'klu:dɪŋ/ = having something as part of a group or set
- **encourage** /ɪn'kʌrɪdʒ/ sb to do sth = "softly" make somebody do something by making it easier for them and making them believe it is a good thing to do
- **scholarship** /'skɒləʃɪp/ = an amount of money given to somebody by an organization to help pay for their education

The son of second-generation Italian immigrants, this composer was born in Argentina but his family moved to New York when he was three. With such a cosmopolitan background, he picked up **diverse** musical influences, **including** jazz, classical music and the tango. His father played the bandoneón, the Argentinian type of concertina, and this composer learned from him enough to get some work playing bandoneón with the tango composer Carlos Gardel. He returned to Argentina at the age of 16, and later played in tango bands in Buenos Aires. But he wanted to write classical music and took lessons with Ginastera, who **encouraged** him to write orchestral music. His Buenos Aires Symphony was well received and earned him a **scholarship** to study composition with Nadia Boulanger in Paris: this was a turning point in his career, because she advised him that his real talent lay in writing tangos. He went back and with his Octeto Buenos Aires developed a style of composition that incorporated the rhythms of jazz and dissonant harmonies of modern classical music into the traditional form of the tango.

- **sympathetic** /,sɪmpə'tetɪk/ = showing that you agree with somebody/something or that you share their views and are willing to support them
- **prove** /pru:v/ **enthusiastic** = turn out to be enthusiastic; when sb unexpectedly understands or discovers that sb is enthusiastic
- **establish a global reputation** = become known globally
- **aficionado** /ə,fɪfə'nɑ:dəʊ/ = a person who likes a particular sport, activity or subject very much and knows a lot about it

This composer found it hard to find a **sympathetic** audience at first, particularly during the 1970s when Argentina was under military rule, but European audiences **proved** enthusiastic. By the mid-1980s his nuevo tango style had become accepted in his home country and he had **established a global reputation**—not only among tango **aficionados**, but with classical listeners and performers too, earning him a prestigious commission from the Kronos Quartet to write the Five Tango Sensations.

MILESTONES

1944 Forms the Orquestra del 46 to play his compositions

1967 Composes a “tango-opera” María de Buenos Aires

1976 Forms the Quinteto Tango Nuevo and develops the style known as nuevo tango

3

- **flee** /fli:/ (*fled, fled*) = leave a person or place very quickly, especially because you are afraid of possible danger
- **mature** /mə'tʃʊə(r)/ = sensible, grown-up, like an adult
- **bizarre** /bɪ'zɑ:(r)/ = very strange or unusual
- **comparable** /'kɒmpərəbl/ = similar to somebody/something else
- **poke fun at** = make fun of
- **conventions** /kən'venʃnz/ = rules, beliefs, customs and practices (of a society)

This composer was born in Buenos Aires, where his German-Jewish family had settled after **fleeing** from Russia. He studied literature and philosophy at university, but took some private music lessons and through his membership of the Agrupación Nueva Música (New Music Group) developed an ambition to be a composer. As his interest was in the avant-garde, he moved to Cologne, a center of experimental music that had attracted composers including Stockhausen and Boulez, where he remained for the rest of his life.

His early works were very much in the style of the German avant-garde, but his anarchic and often disrespectful approach to composition was not in tune with the strictness and seriousness of postwar serialism, and he quickly found a more theatrical **mature** style. Running through all of his work is a sometimes **bizarre** sense of humor, **comparable** to the Theater of the Absurd, with which he **pokes fun at** musical **conventions** and institutions, and explores the meaninglessness of language. The result is some exceptionally original music, often for “mixed media” including visual and theatrical effects. Some idea of the flavor of his music can be seen in titles such as *Unguis incarnatus est* for piano and... (meaning “ingrowing toenail is”) or the ironic *Variations without Fugue* on the “Variations and Fugue” on a theme by Händel for Piano Op. 24 by Johannes Brahms (1861–1862). This composer also made several films for television, on mainly musical subjects.

MILESTONES

1960 Finds the Cologne New Music Ensemble

1970 Makes the film *Ludwig Van* for German television

1985 The oratorio-like *Nach einer Sankt-Bach-Passion* has its premiere

2005 Composes *Fremde Töne & Widerhall* (Strange sounds and echo) for orchestra

2008 *In der Matratzengruft* (“In the Mattress Crypt”) for tenor and ensemble remains unfinished when he dies

4

- **flock** = a group (of sheep)
- **descend** /dɪ'send/ = go down

This composer first heard Western music when he was 14. After World War II, he listened to Classical music on US-forces radio, and it was mainly by listening to the works of composers like Debussy and Messiaen that he taught himself compositional technique. In 1959, Stravinsky heard this composer’s *Requiem* for String Orchestra and declared it a masterpiece. It was only after talking to John Cage in 1964 that this composer began to pay any attention to Japanese music, producing works like *November Steps* for orchestra and Japanese instruments. His most famous piece is probably *A Flock Descends* into the Pentagonal Garden. This composer also wrote music for films, including Oshima’s *The Empire of the Senses* and Akira Kurosawa’s *Ran*.

A love of nature and Japanese traditional culture are constant themes in this composer’s music.

MILESTONES

1944 Military service

1951 Finds an experimental workshop

1957 *Requiem* for String Orchestra wins acclaim

1967 Composes *November Steps*

1977 *A Flock Descends* into the Pentagonal Garden

1994 Wins prestigious Grawemeyer Award for Music Composition

5

- **unconventional** /ˌʌnkən'venʃənəl/ = unorthodox, not following rules, beliefs, customs and practices (of a society)
- **reject** /rɪ'dʒekt/ = not accept sth/sb
- **blend** = combine
- **feature** /'fi:tʃə(r)/ = have sth as an important component /kəm'pəʊnənt/
- **driving** /'drɑ:vɪŋ/ = strong and powerful, strict
- **clash** /kleɪʃ/ = conflict with; very different and opposed to each other; look or sound ugly when put together
- **amplify** /'æmplɪfaɪ/ = make sth stronger
- **exploit** /ɪk'splɔɪt/ = use something well in order to get as much from it as possible
- **output** /'aʊtpʊt/ = creative works (seen together)
- **inspire** /ɪn'spaɪə(r)/ = give somebody the desire, confidence or enthusiasm to do something well; give sb ideas for their creative work

As a reaction to the conservatism of his native Netherlands, this composer adopted a radical and clearly political approach to composition in the 1960s and developed an idiosyncratic style more often than not for **unconventional** combinations of instruments.

Born into a well-known musical family in Utrecht, this composer studied with his father and others at the Royal Conservatory in The Hague, and then with Berio. **Rejecting** the serial style of his early work, he **blended** elements of jazz, electronic avant-garde, and American minimalism in an eclectic musical language. His style **features driving** rhythms and **clashing** dissonances, often **amplified** and **exploiting** extreme dynamics, first coming to public attention with *De Staat* for women's voices and large ensemble in 1976. His **output** ranges from pieces for solo instruments to works for various small groups of players, to concert pieces for voices and huge ensembles, and often includes parts for electric guitars and basses, synthesizers and other electronic instruments. An interest in ritual and drama has **inspired** many stage works too, notably in collaboration with the British film-maker Peter Greenaway.

Respected as the leading Dutch composer of the late 20th century, he has influenced a generation of younger composers who have played in the ensembles he founded in the 1970s or studied under him as professor of composition at the Conservatory in The Hague.

MILESTONES

1972 Founds the street wind band Orkest de Volharding

1980s Works on the music theater piece *De Materie* for amplified voices, amplified orchestra, and electric and electronic instruments

1996-97 *Trilogy of the Last Day*

2008 Completes the five-part film-opera *La Commedia*

6

- **acclaimed** /ə'kleɪmd/ = accepted by critics
- **gloriously** /'glɔ:riəsli/ = in a way that deserves or brings great success and makes somebody/something famous; in a very beautiful and impressive way
- **despair** /dɪ'speə(r)/ = the feeling when you have no hope
- **flexible** /'fleksəbl/ = that can change and adapt to new conditions

This composer decided to be a composer at 16, when he heard Penderecki's *Threnody for the Victims of Hiroshima*. A Royal Danish Academy graduate in piano and organ, he became an **acclaimed** freelance composer, despite being mostly self-taught. He spent four years in London, after the Proms success of his *Symphony No. 1*, and then returned to live and work in Copenhagen. The success of his opera based on Margaret Atwood's novel *The Handmaid's Tale* established his reputation worldwide. His music can be **gloriously** joyful and energetically cheerful one moment and then change suddenly to introspection and **despair**. Using an expressive and **flexible** musical language—with passages of parody and quotation—this composer has produced an impressive body of work.

This composer's opera, *Kafka's Trial* (2005), was commissioned for the opening of the new opera house in Copenhagen.

MILESTONES

1967 Publishes first music

1980 Four Compositions, chamber concerto

1989 Composes Symphony No. 1
 1994 Returns to Copenhagen
 1998 The Handmaid's Tale, opera, produced
 2005 Premiere of The Trial, opera
 2007 Dancer in the Dark, opera
 2008 Kafkapriccio for orchestra; Concertino for bass trombone and orchestra

7

- **increasingly** /ɪn'kri:sɪŋli/ = *more and more*

This composer became popularly known in 1986 with the Kronos Quartet's bestselling CD of his work, *White Man Sleeps*. After university in Johannesburg, he studied in Cologne in Germany, became Karlheinz Stockhausen's teaching assistant, and was commissioned to write for IRCAM. Associated with the New Simplicity school in the late 1970s, he became **increasingly** influenced by African music, incorporating its techniques into his original style, which established him in the 1980s. After further success with Kronos, this composer turned to dance in the 1990s, collaborating with British dancers such as Siobhan Davies, Jonathan Burrows, and Shobana Jeyasingh.

African music inspired much of this composer's output, shaping his style and technique.

MILESTONES

1986 Moves to Ireland; writes *White Man Sleeps*, string quartet
 1987 *Hunting: Gathering*, string quartet
 1993 *The Man with Footsoles of Wind*, opera
 2001 *Writes Zeno at 4am*, for puppets, actors, bass, string quartet and chorus
 2006 *Piano Concerto No. 2 "Atlantic Crossing"*

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