

PAPER I REVIEW //

MIDTERM PREP

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MUS 15



PROMPT:

- In the first part of your paper you will consider the emergence of the musical canon in its original nineteenth century context. What factors helped lead to the rise of the musical canon? In what ways was this emergence a revolutionary change in the conception and purpose of art music? Discuss the music and reception of Ludwig van Beethoven within this context.

PROMPT (CONT.):

- In the second part of your paper you will consider the canon as an established tradition, and the ways in which living composers had to contend with its existence. How did the idea of writing music, especially symphonies, change as a result of the “musical museum?” Using the works of Johannes Brahms (a late-nineteenth century composer), as well as the works of Aaron Copland and the writings and works of John Cage (both twentieth century composers), explain how their ideas are in part reactions to the existence of a traditional canon of musical masterworks.

MIDTERM PREP:

- Write a four-sentence unit narrative (a description of what this unit is about and why we care about it in this course) that speaks to the study questions on your study guide.
 - Tips and tricks to guide you in this process:
 - What are some of the most important issues within this unit as presented by Henry?
 - Think big picture (what are the sociopolitical circumstances in which these composers are functioning), and then what are the smaller details as they pertain to the big picture?
 - What listening examples pertain to this unit? Why are they themselves significant?

MIDTERM PREP

- Following your preparation of your unit narrative, you'll then present it to the class, and explain how it answers the prompt questions. We'll talk through these point by point as a class, and add/clarify where necessary.

UNIT I

- Power and prestige
 - A connection to Corelli made his patrons appear powerful and important, which could then be leveraged toward their aspirations.
- Role of composer/performer
 - Corelli hires orchestra, leads orchestra, performs in orchestra, and they perform his music.
- Instrumental music
 - Patrons within the Catholic church initially require vocal music as it contains text to deliver their message—Corelli's sound *is* spectacle.

UNIT 2

- Haydn & London
 - Private → Public | Vienna → London | Esterhazys → Salamon
 - Surprise symphony | London's concert culture as inherently social, dynamic
“surprise” catches audience attention
- Beethoven & Vienna
 - Strictly private concert culture
 - Independent contractor; no sole patron | Eroica: length, difficulty, complexity
- JUXTAPOSE public v. private, audience reception (positive/negative), concert culture, patronage situation, audience engagement (did composer care or not?)

UNIT 4

- What is the “accomplished woman”? How does it pertain to music?
- Fanny Hensel Mendelssohn and Clara Wieck Schumann
 - Class Issues (wealthy vs. middle class | public performance v. private performance)
 - Genre-based issues (piano trio within elite genre of chamber music, role of performer-composer as a woman vs. purely domestic genres | piano/vocal music)
- Amy Beach
 - Both adheres to gender expectations (ruled by father/husband in what she can publish/when she can perform), and defies them (composition of a symphony, premiered alongside men)