**UNIT 1：**

**BIG IDEAS:**  
 -Public Instrument were confined by patronage and aristocracy

-Emergence of Orchestra dependent on social background

-Corelli as a brand name

-Mutual dependence on composers and patrons

**BACKGROUND:** ROME vs France:  
 Rome:

-Paris. Wealthy, ambitious cardinals competed with one another to sponsor literature, architecture, art and music. They sponsor in art to expand their influence and strengthen their social status. BECAUSE A POPE is ELECTED AND CAN BE DISPELLED SO THEY WANT TO HAVE A STABLE SOCIAL STATUS!

France: The king sponsors all the entertainment.

Lots of works were vocal pieces used in church, mainly for conveying a message.

**TIME LINE**

Corelli was trained as a violinist in Bologna

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Corelli remained a member of Ottoboni's house hold; during much of that time he lived in an apartment in the Cardinal's palace, the Cancelleria. Ottoboni presided over a small but wealthy court , where there was continual demand for instrumental ensembles

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Corelli was responsible for recruiting instrumentalists , arranging for their transportation , composing music for them to play, rehearsing and leading them, and paying them their wages.30 Thus, he was not simply a composer or simply a violin virtuoso. He was composer, conductor, contractor, soloist, orchestra leader, and musical personality all rolled up in one—the seventeenth-century equivalent of a modern bandleader

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He concentrated his energies as a performer and composer entirely on instrumental music—music for solo violin , music for string trio , and music for orchestra

\*\*Matteo Fornari: His student and intimate friend—played second violin every documented performance

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Corelli's orchestra , like Lully's, was based on a pre-existing tradition of string ensembles, and his musical style was based on the procedures of his predecessors (including Lully). He synthesized these procedures into a successful style of composition fo r orchestral ensembles that, like the Lully style, served as a model for several generatioogkns to come.

Including Ripieno and concertino: 大协奏和小协奏

**Why was Corelli a brand?**

He’s well capable of managing large amount of people(60-80) playing together. He is an efficient and good band leader.—" He was composer, conductor, contractor, soloist, orchestra leader, and musical personality all rolled up in one—the seventeenth-century equivalent of a modern bandleader”

**What’s the mutual dependence between patron and the composer?**

Instrumentalists needs to be paid wages, life expenditure such as candles and chairs to keep producing marvelous works.

Patron: To show off power with grand and spectacle large music ensembles to increase their influence in the Rome aristocracy society. “POWER AND PRESTIGE”: Cardinal were using Corelli to display the power. If you have corelli in you, then you are prestigious

**Unit 2:**

**BIG IDEA**

-Rise of public concert shows a public interest in consuming instrumental music

-Haydn depended on patronage in most of his career

-Haydn’s ‘Surprise Symphony’ played on audience expectations

-Liberation of composers as individuals

-The impact of virtuosos upon the audience at the time

-MUSIC FOR CONNOISSEURS

**BACKGROUND:**Vienna vs London:  
 Vienna: Focus on private concerts

London: Public Concert culture bloomed

People walk around the room, continuous conversation, a social scene.

Certain composers and performers have rose appreciation

\*Haydn intentional present his new works in the beginning of the second interval to grab the attention of the audience.   
**Time Line**

*Joseph Haydn:* Born Austria, a choir boy in local church

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Went to teaching music after puberty

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Hired to be a court servant in Esterhazy Family

Nicolas loved instrumental music

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Lead the orchestra for the prince and composed as requested by prince

“A servant with uniforms”: being provided with everything needed

All his works cannot be published. Those all belong to the Prince.

“One of the best treated but restricted”

🡪

After Nicolas’ death, Anton the son largely abandoned Haydn

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Salomon, in Germany was hiring musicians for concert series repeatedly invited Haydn. Haydn left with him for London. By allowing this, it also increases Anton’s fame

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Haydn's "New Grand Overture”: his Symphony No,92 in G Major earned huge success

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Salomon asked Haydn to stay. Haydn seeking permission to extend his leave to the following summer.

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Haydn ignored and continued his career in London. More of his works were published

The Symphony No. 97,like all of Haydn's later symphonies, is in four movement, a set of a Vivace in sonata form preceded by a set of variation on the theme.

THEME AND VARIATION: Same melody but manipulated and being added layers. Could be from louder to quieter and a shift in major keys.

Also known as the “surprise symphony”—which gives NOVELTY to the audience

Beethoven and Haydn both marked the liberation of composers as individuals.

*Beethoven:* -Stayed in Vienna in most of his life time and make money depending on “stipends”. Stipends are small amount of money earned for composing for nobility and he can still publish his work.

\*FREEDOM OF CREATIVITY+FREEDOM TO PUBLISH

-Under influence of the French Revolution and treats his patron as his equal

-He composed only 9 symphonies{length, complexity, difficulty}

-> The “Erotica” : Some comments includes “violent”, “hard to understand”

|  |  |
| --- | --- |
| Pro-Beethoven | Against-Beethoven |
| His work shows depth and seriousness | Long and tedious to understand |

**Erotica:**

**-First movement is unusual and anomalous**

**-The work carries sense of narrative**

**-Creates a musical problem then solve it**

**The Unusual Movement 4:**

Theme and Variation

Begins to shift the center of Gravity and present the real theme

Having Seriousness by layering several melody together

**UNIT 4：**

**BIG IDEAS:**  
-Idea of the accomplished women

-society enforced gender role

-opportunities for women in music as a profession were limited

-Male dominated society perpetuated the notion

**BACKGROUND:** After the first Industrial Revolution, the Middle Class appeared. Piano were manufactured with lower price and higher quality. Almost “As important as kitchen range”. The economic leader shifts its gravity to merchant and enterprise. The social status were based on wealth rather than birth. “The nuclear family” appeared with intimacy within family.

* Sharp divided gender role that men provides financial and material support while women provides spiritual support. Men were decisive,
* The notion of ACCOMPLISHED:

-Know a little about paint, dance, modern language

-acceptable hobbies

-NOT TOO MUCH novel, or it’s “living in fantasy”

* \*\*\*People start to focus on family education. The notion that husband being really practical and business like, they are responsible for jobs and buying all the substances in their home. The wives, on the other hand, were emotional support, were “ANYTHING, ,ANY ROLES THAT THE HUSBAND WON’T”
* WOMEN’S DOMESTICITY IN 19TH century

-Focus on the home

->Actually tons of painting were evidence of that

->leisure time

->symbolized economy status

->associated with gender discourse

**Time Line**

*Fanny Mendelssohn Hensel:*Felix Mendelssohn's(Another Famous Musician) older sister Fanny Mendelssohn Hensel (1805—1847 ) was one of the most accomplished female musicians of the nineteenth century. The paths of Felix and Fanny diverged in ways that reflect the cultural and social patterns of the period, and also point up the challenges faced by women in pursuing professional careers at the time

Child Prodigy in a wealth, upper class family

Hensel became involved in music through the establishment o f a weekly musical gathering o r salon in her home in the 1830s and 1840s. The salon, in which a private home was opened to musical events attended by both aristocracy and the bourgeoisie, was an important element of Berlin musical life.

She planned the programs , and she conducted and performed many compositions, including her own and those of her brother. As with some of Mendelssohn's concerts , the performers were often a mix of amateurs and professionals.



-the only purpose in publishing one's music should be to make a long-term and "serious" impact on musical life.

-She’s also trapped by her “upper class” social status. By the time lots of women novelists were using pseudonyms

* Her husband encouraged her to publish her works, as did a young German musician and critic, Robert von Keudell. Yet during Hensel's lifetime only a small amount of her music appeared in print,

\*\* Hensel's qualities as a composer are evident inDasJahr (The Year) of 1841, an ambitious cycle of twelve piano pieces (plus a postlude), each representing a month of the calendar.

*Clara Wieck Schumann:*

* Born in a poor family

*Father a Leipzig piano teacher who was also in the business of selling, lending , and repairing pianos.*



She was a child prodigy, pushed by her father as Mozart had been by his. Training included instruction in violin, theory , orchestration, counterpoint, fugue, and composition.



Played the virtuoso music of the day at first, including some of her own compositions.

* Wieck Schumann was to have a great impact on the shape and structure of piano recitals. Like Liszt, she used her prestige as a performer to change the habits and tastes of the public. Her goal was to focus solely on the music , with as few distractions as possible. As ayoungwoman she became one of the first pianists to give solo piano concerts without any assisting artists, thus departing from the tradition o f mixed programs with a variety of performers. She made her concerts shorter, and offered fewer compositions. She paid close attention to the composer's written text, and avoided any additions or embellishments.

Think about how gender roles affected the musical lives of Fanny Mendelssohn Hensel and Clara Wieck Schumann. How did these roles affect their careers (or lack thereof) in performance and composition? Be prepared to discuss how specific works support your answers.

• Be prepared to discuss the idea of chamber music in the nineteenth century. What place does the piano trio occupy in the domestic and/or professional musical spheres of the nineteenth century? Why might Clara Schumann have decided to compose piano trios? What type of critical reception did this piece receive? Why is this important?

• Consider again the way gender roles affected professional musical life in the late nineteenth century, as well as the role the canon played in reception of works by female composers. How did Amy Beach adhere to societal expectations of her gender? How did she defy them?