

Mr. Blake  
Music Appreciation  
Packets 22-31

Folks,

I Hope you are all well! Here are the instructions for 22-31

- **22-25:** These are composer Biographies. Please write a 2 paragraph mini biography about each using the provided information. You may use a maximum of one famous work.
  - 22- Hildegard Von Bingen**
  - 23- Claudio Monteverdi**
  - 24- Giovanni Pierluigi da Palestrina**
  - 25- Antonio Vivaldi**
- **26-31:** These days are dealing with musical eras, read each and write a 2 paragraph summery of each era.
  - 26- Medieval Era**
  - 27- Renaissance Era**
  - 28- Baroque Era**
  - 29- Classical Era**
  - 30- Romantic Era**
  - 31- 20<sup>th</sup> Century/contemporary**

Let me know if you have any questions regarding these assignments!

Stay safe, healthy, and keep enjoying music!

Mr. Blake

# Hildegard von Bingen

*Hill'-duh-gahrd fun Bing'-en*

("von Bingen" refers to the town where Hildegard lived.

"Von" means "from" in German, and Bingen is a town.

She is referred to as Hildegard, not "von Bingen.")

born in 1098, Bimersheim, Germany

died in 1179 (probably September 17), Rupertsberg,  
near Bingen, Germany



## A Composer of the Medieval Era

Even though Hildegard von Bingen lived approximately 900 years ago, we know quite a bit about her. Throughout her life she kept journals and exchanged many letters with others. Her father was a nobleman, her mother a noblewoman. Hildegard was their tenth child, and tradition required that the tenth child should be dedicated to the church. When Hildegard was eight, her parents sent her to a convent which was part of a monastery. Here she joined a religious order led by a nun known as Jutta of Spanheim, who many believed was a psychic and mystic. Hildegard became a nun at fifteen.

When Jutta died in 1136, Hildegard succeeded her as the Mother Superior of the order. She was thirty-eight. Within a few years, she claimed to have visions from God, and, eventually, she began writing down those visions. The church considered her a prophetess and visionary, and many church members began to seek her advice on personal and religious matters.

Sometime between 1147 and 1150 Hildegard founded a new monastery near Rudesheim, Germany. She wrote at great length on many subjects, and she exchanged letters with popes, kings, dukes, archbishops, and politicians. Many

important and powerful men consulted her on matters of church and state. She also wrote poems and set at least seventy-seven of them to music.

During Hildegard's time, music for the church consisted of chants which were sung by male monks. Hildegard, however, composed her music to be sung by the nuns of her order. No other composer of the period wrote music for female voices.

Hildegard seemed to write endlessly, both music and text. She wrote an encyclopedia describing various herbal medicines she had developed. This caused people to visit her to ask her to prescribe various herbs for their illnesses. She wrote biographies of several saints, numerous religious books, and even a play. She composed much of her music between 1150 and 1160.

At age sixty, Hildegard began traveling and preaching throughout Germany. She was controversial during her lifetime. She claimed to have mystical powers, but not everyone believed her. In 1165 she moved her order of nuns to Bingen, Germany. After her death at age eighty-one, there were several efforts to canonize her, but all the efforts failed.

Hildegard was not educated in the true sense of the word. All her knowledge came from her religious training. Her music is known as plainsong chant, the type of music sung in churches during the Middle Ages. But Hildegard's compositions are unique because they were written for female voices. She often claimed that she received her music and her writings directly from God. Because of her many writings, Hildegard is considered one of the greatest women of the Middle Ages.

## Famous Works:

*Ordo Virtutum (Play of the Virtues)* — for voices

*Kyrie Eleison* — for voices

*Symphonia armoniae celestium revelationum* — for voices

*"There is Music of Heaven in all things, and we have forgotten how to hear it until we sing."*

Hildegard von Bingen

# Claudio Monteverdi

*Clow'-dee-oh Mohn-tih-vair'-dee*

born May 15, 1567 (date of baptism), Cremona, Italy  
died November 29, 1643, Venice, Italy



## A Composer of the Renaissance and Baroque Eras

As a child, Claudio Monteverdi sang in the boychoir at the cathedral in Cremona, a city known for its many violin makers. At the cathedral he also studied organ and the viol (a kind of early violin), and took lessons in music theory and harmony. He began composing as a teenager, and by age sixteen had already published a collection of motets (unaccompanied works for choir) and sacred madrigals. Other collections of secular (non-church) madrigals were published in 1587, 1590, and 1592. These were traditional small vocal pieces of the Renaissance era.

When he was twenty-two, Monteverdi married Claudia de Cattaneis, a singer, but she lived for only eight more years. Shortly after the marriage, Monteverdi went to work as a court musician for the court of Mantua, in Italy. Here he wrote his first opera, *La favola d'Orfeo*, in 1607. When his patron, Duke Vincenzo of Mantua, died, Monteverdi left Mantua and became choir director at St. Mark's cathedral in Venice. He remained in this position for thirty years, from 1613 until his death in 1643.

While in Venice, Monteverdi continued to compose music for the Court of Mantua, but most of this music was destroyed during a war in 1630. That same year, he joined the priesthood. Despite his duties to the church and his

responsibilities at St. Mark's cathedral, Monteverdi found time to write music for many public events such as weddings, plays, and ballets. He also began to compose vocal music, including madrigals and motets, in a more complex style—more like the Baroque music of Johann Sebastian Bach.

In 1637, the city of Venice built its first great opera house and commissioned Monteverdi, at the age of seventy, to write several operas. They were all well received by audiences. In fact, all his music was extremely popular in Venice. As dramatic works, Monteverdi's operas are frequently compared to the plays of William Shakespeare. Just as Shakespeare transformed drama, Monteverdi transformed opera from a simple staged work with voices to a richer, more dramatic style.

Although Claudio Monteverdi wrote a great deal of music during his seventy-six years, he worked slowly and deliberately. He was always able to adapt to changing tastes and styles, and his music bridges the gap between the Renaissance and Baroque eras. He began by writing simple madrigals for small choral groups and ended by composing operas, cantatas, and other dramatic musical works for voices with orchestral accompaniments. He was one of the first composers to use effects as tremolo and pizzicato in writing for string instruments. Many of Monteverdi's compositions have been lost over the centuries, and there was little interest in his works from his death until the early twentieth century, when his music was rediscovered.

## Famous Works:

His nine books of madrigals — for voices

*La favola d'Orfeo* (*The Legend of Orpheus*) — an opera

*Il Ritorno d'Ulisse in patria*

(*The Return of Ulysses to His Country*) — an opera

*L'incoronazione di Poppea* (*The Coronation of Poppea*)

— an opera

*Vespro della beata vergine* (*Vespers for the Blessed Virgin*)

— for choir and soloists

*"When I make either church or chamber music, I can assure you that the whole city [of Venice] runs to hear it."*

Claudio Monteverdi

# Giovanni Pierluigi da Palestrina

*Jee-oh-vahn'-ee Pear-loo-ee'-jee dah Pahl-ehs-tree'-nah*

born 1525 or 1526 (exact date unknown), Palestrina, Italy  
died February 2, 1594, Rome, Italy



## A Composer of the Renaissance Era

Giovanni Pierluigi da Palestrina took his name from the town, Palestrina, in which he was born. Little is known of his early life, although we know he was listed as a member of a boys choir in Palestrina in 1537. By 1544 he was an organist at a cathedral in Palestrina. In 1547 he married Lucrezia Gori. They had three sons.

In 1550 a bishop from the town of Palestrina was named Pope (Julius III). Julius hired Giovanni as choirmaster for the Cappella Giulia, a kind of training school for choir members of the Sistine Chapel in Rome. The choir also accompanied ceremonies in St. Peter's Basilica within the Vatican. By this time Giovanni had begun composing masses as well as other music required by the church. He dedicated his first book of masses to Julius in 1554. When Julius died in 1585, his successor, Pope Paul IV, replaced Palestrina at the Cappella Giulia. Historians believe that Palestrina was dismissed because he was not a priest and because he had begun to compose some secular, non-church related music.

Between 1555 and 1566, Palestrina conducted choirs at various Catholic churches in Rome and continued to compose music for the church. In 1567, he entered the

service of Cardinal Ippolito in Tivoli, near Rome, where he was in charge of all music activities for the Cardinal. The church had recently revised its rules for music. This meant that some of Palestrina's masses could not be performed because they contained words which had been eliminated from the mass. Other of his masses were now unsuitable because some of his masses contained secular (non-church) songs.

On two occasions, Palestrina was offered choirmaster positions outside of Italy, but he rejected both offers because he preferred to stay in Rome.

Palestrina's first book of motets (unaccompanied choral works) was published in 1567. In 1571 he returned to the position of choirmaster at Cappella Giulia in Rome. In the late 1570s, Palestrina's wife and three sons died, and he briefly considered becoming a priest. But he changed his mind and married Virginia Dormoli, a wealthy widow, in 1581. For the rest of his life, he managed her financial and business interests while continuing to compose music. Before he died in 1594, he published sixteen collections of his music.

Palestrina wrote music primarily for the Catholic church, including masses and other choral works often accompanied by organ, although he wrote secular (non-church) vocal and choral music as well. Today, just over 100 of his masses survive, although he probably wrote more than that. He also wrote about 450 motets and over eighty madrigals. He is known today as one of the most important composers of music for the Catholic church.

## Famous Works:

- Missa Papae Marcelli (Pope Marcellus Mass)* — for choir
- Missa Assumpta est Maria (Mass for Mary)* — for choir
- Missa Breva (Short Mass)* — for choir
- Stabat Mater* — a motet for choir
- Song of Solomon* — a book of twenty-nine choral works

*"The first and chief use of music is for the service and praise of God, whose gift it is."*

John Playford (1623–1686)

# Antonio Vivaldi

*An-tohn'-ee-oh Vee-vahl'-dee*

born March 4, 1678, Venice, Italy  
died July 28, 1741, Vienna, Austria



## A Composer of the Baroque Era

Antonio Vivaldi learned the craft of music from his father, a violinist in a church orchestra in Venice, Italy. Young Antonio served in church orchestras and eventually studied for the priesthood. He was ordained as a priest in 1703 at the age of twenty-five but never served the church in a religious capacity. However, he remained active in music, and served the church as a musician.

Vivaldi began composing sonatas for keyboard instruments around 1705. He also played violin in opera orchestras, developed a love of opera, and composed several operas. This was unusual and controversial; priests were not supposed to compose music for non-church related activities. His first opera was performed in 1713 (age thirty-five).

From 1709 through 1714, Vivaldi had the financial backing of an Italian prince in the city of Mantua, and he continued composing operas in addition to keyboard, vocal, and orchestral works. When the prince ended his support, Vivaldi accepted a position as orchestral conductor at St. Mark's Cathedral in Venice, Italy, the same church and orchestra in which his father had played violin. He held this position for twenty-seven years. He also served as the director of a musical conservatory in Venice.

By 1719 (age forty-one), another wealthy patron had begun to provide financial support for Vivaldi. For the next several years he composed operas for opera companies throughout Italy, including Rome and Milan, where audiences were the most discriminating. By 1725 his compositions, including his operas, were well known throughout Europe. His music was more popular in Holland, France, and England than in Italy; many Italians were uncomfortable with an ordained priest composing operas. In fact, in 1734, one of his operas was banned in Italy because he was a priest.

Vivaldi traveled throughout Europe in the late 1730s and early 1740s and lived briefly in Holland, where his music was very popular. Despite occasional disagreements with the church over his operas, Vivaldi remained as orchestral conductor at St. Mark's in Venice. In 1741 (age sixty-three), he moved to Vienna, Austria, hoping to receive an offer as a court musician or composer. However, he received no offers and died in Vienna.

After Vivaldi's death, his music was rarely performed until the twentieth century, when musicians and audiences rediscovered it. During his lifetime, he was known as an opera composer. Today, while his operas are again being performed, his orchestral works are most popular. Vivaldi claimed to have written ninety-four operas but musical scholars have found scores for only fifty.

Antonio Vivaldi was a pleasant man with a full head of bright red hair. For this he was sometimes referred to as "the red priest." He was comfortable writing music for both religious and concert performances.

## Famous Works:

*The Four Seasons* — a set of four concertos for violin and orchestra

*Concerto Grosso in D minor* — for two violins, cello, and string orchestra

His concertos for various instruments and orchestra

His masses, and sacred choral works

His operas

*"I heard him undertake to compose a concerto, with all the parts, with greater dispatch than a copyist can copy it."*

Charles de Brosses, French historian,  
describing Antonio Vivaldi

## Medieval Era (450–1450)

The period from approximately 450 through 1450 is known as the Middle Ages or the Medieval (*mee-dee'-vul*) era. Although some instrumental music was performed during this era, most Medieval music was vocal. This vocal music was of two types: sacred (music performed in churches) and secular (music performed outside the church). The sacred music was in a more formal style and the secular music was folk-like.

Secular music was the popular music of its time. It was frequently performed by traveling musicians who sang ballads and accompanied themselves on stringed and percussion instruments. Common stringed instruments were small harps, lutes (which developed into today's guitar), and viols (bowed string instruments which developed into today's violin). Percussion instruments included drums, cymbals, and bells. Wind instruments such as flutes and bagpipes were also played.

The music of the church, primarily the Roman Catholic Church, is very important in the history and development of music. For centuries, beginning in the Medieval era, the church was the primary place where serious musicians could perform music together.

Through about 1150, church music consisted mostly of a single melody sung by one person or a group. The singers were almost always men. The music of Hildegard von Bingen is an exception; her music was sung almost exclusively by women.

Instead of speaking a prayer, a priest would sing it on various pitches. These "prayers sung on pitches" are called chants. Priests would make up the chants and teach them to other priests or male singers. It's the same way you first learned songs in school. Your music teacher sang a song and you sang it after him or her. After singing it a few times, you could remember the entire song and sing it by yourself or in a group.

As more and more prayers were set to chants, it became difficult for priests and singers to remember them all. So singers developed a group of written symbols, called neumes

(pronounced *nooms*). The first neume, a black square, indicated the starting point. Other neumes and symbols indicated whether the next note was higher or lower. It looked more like a graph than today's musical symbols. Neumes were the first music notation. They weren't exact, but they allowed singers to sing many more chants than they could memorize.

Eventually horizontal lines were added and the neumes were placed on the lines. The horizontal lines developed into the musical staff we use today, and the neumes developed into notes.

During the period 900-1200, singers began to add a second part to the single-line chants. Music with more than one voice part is called polyphony. In the Medieval era the second melody was usually below the original melody by an interval of a fourth or fifth. The two parts moved together rhythmically and melodically. This is called parallel movement. A chant with a second, lower, parallel part is called organum. (This name has nothing to do with an organ.) Ask your music teacher to play a melody with a parallel melody a fourth or fifth below to hear how organum sounds.

The growth of polyphony continued through the last 300 years of the Medieval era (1150-1450). Neumes developed into more formalized notation, and this allowed music to be more carefully planned by composers. By 1400 the first great cathedrals were being built in Europe, giving composers wonderful places for their music to be performed. Remember, virtually all the serious music written in the Medieval era was sacred vocal music.

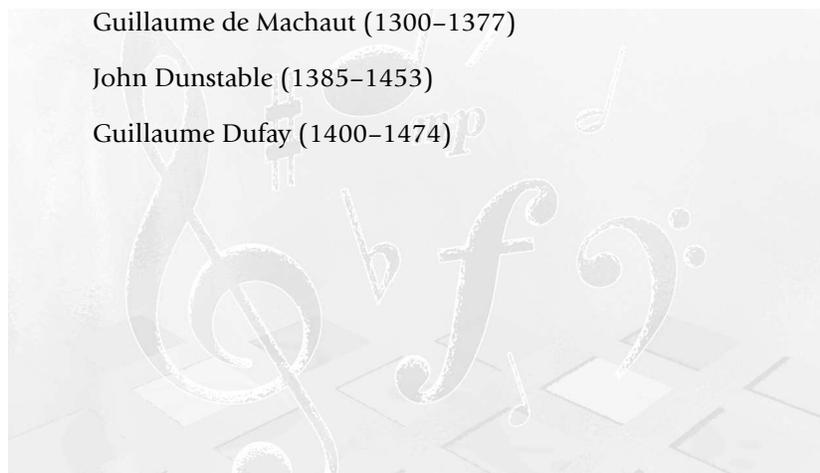
### Some Composers of the Medieval Era

Hildegard von Bingen (1098–1179)

Guillaume de Machaut (1300–1377)

John Dunstable (1385–1453)

Guillaume Dufay (1400–1474)



## Renaissance Era (1450–1600)

The term Renaissance is used to describe not only music but all the arts and architecture during the period 1450-1600. The word “renaissance” means rebirth or revival, and the term was originally used to mean a revival of the study of the classical Greek and Roman eras. Architects, for example, began to design buildings in ancient Greek and Roman styles. In music, however, the term Renaissance is used simply because it corresponds with this era in the arts.

In the Renaissance era, as in the Medieval era (450-1450), vocal music was more important than instrumental music, and sacred music was more important than secular (non-sacred) music. Polyphony (music with more than one voice part) continued to develop. In the Medieval era, two vocal parts were usually sung in parallel. In the Renaissance era, those two vocal parts were more likely to sing independently of each other. Two or more voices singing independently is called counterpoint.

Composers now began to write music for three, four, five, or even more voice parts. All the parts were equally important. In other words, one voice was not assigned to sing the melody while the other voices harmonized. Every voice part sang its own melody, and no melody was any more or less important than the others.

By the end of the Medieval era, composers began to set the entire Roman Catholic Mass to chants. Renaissance composers continued this practice, and the Mass became one of the main forms of vocal music. Another was the motet, an unaccompanied vocal work based on a sacred Latin text.

Sometimes, a vocal mass had an instrumental accompaniment, although the instruments had not developed much since the Medieval era. Renaissance era instruments included plucked string instruments like the lute, bowed string instruments like the viol, and flutes, recorders, and horns. Usually the instruments simply played the same parts as the

voices. When an instrument plays the same line as a vocal part, the instrument is said to be doubling the vocal part.

The written notation of the Medieval era developed into a system of lines and spaces that began to look like today’s musical staff, clefs, and notes. This allowed composers to write music that was more complicated and sophisticated.

Great cathedrals continued to be built in Europe, and most of these large churches now contained organs. The organ, therefore, became the primary keyboard instrument. Another popular keyboard instrument was the harpsichord. A harpsichord resembles a piano but on a harpsichord the strings are plucked when the player strikes a key. On a piano the strings are struck, with a small hammer, when a key is depressed. A harpsichord cannot play as loudly as a piano.

By the beginning of the Renaissance era, most European royalty hired musicians to perform and entertain at special events. Traveling musicians continued to perform secular music for average citizens. The primary secular music form of the Renaissance era was the madrigal. A madrigal is a type of vocal music usually set to a poem. The goal of the composer is to enhance the meaning of the poem with music.

Sacred music, however, was still the dominant type of music throughout the Renaissance era.

### Some Composers of the Renaissance Era

Josquin des Prez (1450–1521)

Giovanni da Palestrina (1525–1594)

William Byrd (1543–1623)

Giulio Caccini (1546–1618)

Luca Marenzio (1553–1599)

Giovanni Gabrielli (1557–1612)

Thomas Morley (1557–1602)

Claudio Monteverdi (1567–1643)



## Baroque Era (1600–1750)

The term “baroque,” meaning an extravagant style, was originally applied to the architecture of the period 1600–1750. But like the term Renaissance, the term Baroque is used to define a period of music.

In the Renaissance era (1450–1600), vocal music was the dominant type of music. While sacred vocal music continued to develop in the Baroque era, both secular (non-sacred) and instrumental music became much more important. In fact, the Baroque era was the first period in which instrumental music was as important as vocal music.

In the polyphonic music of the Renaissance era, all of the voice parts were equally important. In the Baroque era, one voice, usually the highest voice part (the soprano voice), was given the melody while the other lower voices harmonized the melody. So the soprano voice part became the most important part because it sang the melody. Polyphonic music continued to develop, in both vocal and instrumental music.

In the Renaissance era, a piece of music sounded pretty much the same from start to finish. But in the Baroque era, composers began to write contrasting sections within a piece. A slow section (or movement) would follow a fast section. Or a soft section would follow a loud one. The best example of this is the sonata, a new musical form developed in the Baroque era. A sonata is an instrumental work for a solo instrument performing alone or with accompaniment, in three contrasting movements, such as fast-slow-fast or loud-soft-loud.

Other new musical forms included cantatas and oratorios, multi-movement vocal works with instrumental accompaniment. Oratorios were more likely to be sacred, and were frequently based on the Bible. Cantatas could be sacred or secular. Neither cantatas nor oratorios used staging, scenery, or costumes.

The opera, which did use staging, scenery, costumes, and action, also developed during the Baroque era. An opera is a play, usually secular, set to music and staged, with orchestral accompaniment.

When instruments accompanied singers in the Renaissance era, they usually doubled the voices. But in the Baroque era, the instruments which accompanied singers in oratorios, cantatas, and operas had their own parts—they truly accompanied the singers.

The orchestras which accompanied singers in the Baroque era were different from today’s orchestras. Today the instruments of the orchestra are established by centuries of tradition. A composer writing for orchestra knows what instruments will be available. In the Baroque era, however, an “orchestra” was likely to be whatever musicians were available at the time. Eventually, composers began to specify which instruments should play which parts. This began the development of the modern orchestra.

The instruments were developing, too. The viols of the Renaissance era became violins, violas, cellos, and bass violins. Flutes and oboes became more like today’s instruments, and around 1700, the first clarinets were used. Trombones were similar to today’s instruments, but trumpets had no valves and were difficult to play. Some had slides, like miniature trombones! Music notation in the Baroque era looked pretty much as it does today.

In previous eras, music was written for specific purposes, most often as part of a church service. During the Baroque era, music became more expressive. For the first time, people went to vocal and orchestral concerts for the sole purpose of hearing the music.

### Some Composers of the Baroque Era

Claudio Monteverdi (1567–1643)

Jean-Baptist Lully (1632–1687)

Arcangelo Corelli (1653–1713)

Henry Purcell (1659–1695)

Antonio Vivaldi (1678–1741)

George Frideric Handel (1685–1759)

Johann Sebastian Bach (1685–1750)

Domenico Scarlatti (1685–1757)

Giovanni Pergolesi (1710–1736)



## Classical Era (1750–1825)

The term “classical” is used in different ways. When some people refer to “classical” music, they mean “serious” music, as opposed to popular or folk music. But when musicians use the term “classical music,” they mean music written between 1750 and 1825.

The music of this era can best be described as elegant, formal, and restrained. For the first time, instrumental music was more important than vocal music. In fact, the most important new musical form of the Classical era was the symphony, an extended work in several movements (often four) for orchestra.

The symphony grew out of the sonata, a popular form of the Baroque era. A sonata is a work for solo instrument, either alone or accompanied. In a symphony, there is no solo instrument, and the orchestra becomes the “instrument” for the composer. So a symphony could be described as a sonata for orchestra.

Another Classical era form which evolved from the sonata is the concerto. A concerto is a sonata for a solo instrument, accompanied by an orchestra.

The Classical era orchestra was very similar to today’s orchestra, though smaller in size. The instruments were basically the same as those in a modern orchestra. The string instruments were identical to today’s violins, violas, cellos, and string basses. The string section was the most important part of the Classical era orchestra. Woodwind and brass instruments had also evolved and were similar to today’s flutes, oboes, clarinets, horns, trumpets, and trombones. Percussion instruments included drums, cymbals, and timpani.

The organ was still an important instrument. But the piano replaced the harpsichord as the most popular keyboard instrument. The piano could play louder than a harpsichord and thus could produce sounds from very loud to very soft. Musicians call this a wide dynamic range. The piano’s wide dynamic range made it appealing to Classical era composers.

In the Baroque era, musical works had contrasting sections, such as fast-slow-fast, or loud-soft-loud. There were no changes in tempo or loudness (what musicians call the dynamic level) within a section. It was fast, or loud, the whole way through. In the Classical era, composers began to change the tempo or the dynamic level within a section. The changes could be gradual or sudden. A movement could begin slowly and gradually increase in tempo. Or a soft section might suddenly become loud.

The vocal forms of the Baroque era, such as operas, oratorios, and cantatas remained popular with Classical era composers.

Many composers of the Classical era were employed or supported by European royalty or aristocrats. This type of employment is called patronage. The aristocrat was a patron of the composer. He commissioned compositions from the composer and paid him for his musical creations. This gave the composer a continuing source of income, an outlet for his music, and the freedom to develop his craft. Composers of the Classical era could best be described as fine musical craftsmen.

Many composers traveled throughout Europe to perform their music and to hear the music of other composers. This resulted in a single style for music of the Classical era—a style that is elegant and formal, and which sounded the same in Rome, Italy, as it did in Vienna, Austria.

### Some Composers of the Classical Era

Christoph Gluck (1714–1787)

Franz Joseph Haydn (1732–1809)

Johann Christian Bach (1735–1782)

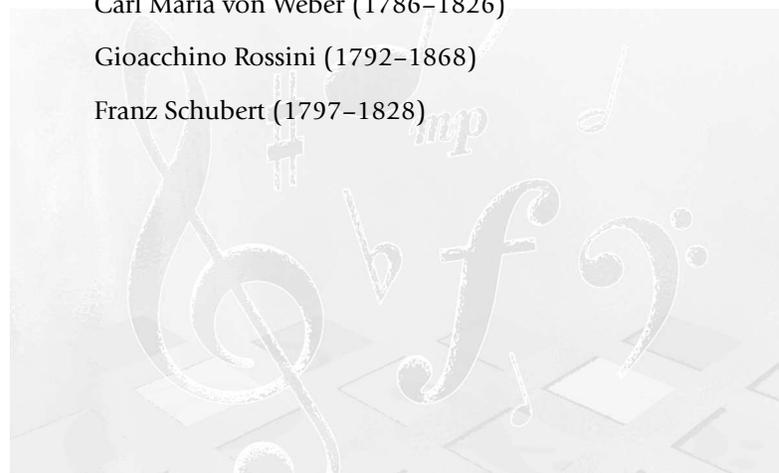
Wolfgang Amadeus Mozart (1756–1791)

Ludwig van Beethoven (1770–1827)

Carl Maria von Weber (1786–1826)

Gioacchino Rossini (1792–1868)

Franz Schubert (1797–1828)



## Romantic Era (1825–1900)

The term Romantic, when applied to this era (1825–1900), pertains to music with an imaginative emotional appeal. Romantic era music emphasizes personal feelings and emotions. Composers who wrote during this period wanted to express their innermost thoughts and feelings through their music.

The emotional music of the Romantic era greatly contrasts with the music of the Classical era, which can best be described as elegant, formal, and restrained. Classical composers wrote very structured music. Romantic era composers were much more free with their music, using it to express themselves. The music of the Classical era sounded essentially the same throughout Europe. But Romantic era composers began to compose in nationalistic styles as a way to show their patriotism and love of country. For example, a German composer might use German folk tales as the basis for his music, or a Russian composer might incorporate Russian folk music in his compositions.

Composers were not only more free musically, they were also more free as individuals. Many, though certainly not all, were celebrities, like today's rock stars. Some were quite wealthy. A composer might earn income from the sale of printed copies of his music, or he might tour as a conductor throughout Europe and North America. Or he might produce performances of his music or operas, like today's concert promoters. Others were supported by wealthy patrons and a few were supported by their governments.

Music in the Romantic era frequently represented something (such as an element of nature, like a sunrise), or expressed something (such as love of country or patriotism), or described something (such as a poem). The orchestra truly became the composer's "instrument" during this era. Orchestras grew in size, and the skill of orchestration (scoring music for the various instruments of the orchestra) became an important part of the composer's craft. Composers began to use the instruments of the orchestra in much the same way that an artist uses colors—for effect, contrast, and beauty.

Great conservatories (schools which trained musicians) grew during the Romantic era, and this resulted in many more skilled performers than in previous eras. As orchestras employed more skilled performers, composers were able to write music that was more difficult.

New forms developed. The symphonic poem was a fairly long (as long as an hour) work for orchestra in one movement. Often a symphonic poem attempted to tell a

story or paint a musical picture. Descriptive music such as this is called program music. Not all the new forms were orchestral. Composers also wrote short piano pieces, and songs for solo voice with piano accompaniment using expressive poems as the song lyrics. German composers, in particular, excelled at composing songs.

Perhaps the most grandiose new form of the Romantic era was the music drama, a kind of grandiose opera using an enormous cast and a large orchestra. The operas of Richard Wagner and Giuseppe Verdi were the best examples of music drama. Both Wagner and Verdi considered their operas to be a kind of super-art, combining music, drama, theater, and the visual arts of scenery and costuming.

By 1900, the great, emotional music of the Romantic era gave way to the composers of the twentieth century, who looked at music, and the art of composing, much differently than their predecessors in the nineteenth century.

### Some Composers of the Romantic Era

Hector Berlioz (1803–1869)  
 Fanny Mendelssohn Hensel (1805–1847)  
 Felix Mendelssohn (1809–1847)  
 Frédéric Chopin (1810–1849)  
 Robert Schumann (1810–1856)  
 Franz Liszt (1811–1886)  
 Richard Wagner (1813–1883)  
 Giuseppe Verdi (1813–1901)  
 Clara Schumann (1819–1896)  
 César Franck (1822–1890)  
 Anton Bruckner (1824–1869)  
 Johannes Brahms (1833–1897)  
 Modest Mussorgsky (1839–1881)  
 Peter Ilyich Tchaikovsky (1840–1893)  
 Antonín Dvořák (1841–1904)  
 Edvard Grieg (1843–1907)  
 John Philip Sousa (1854–1932)  
 Edward Elgar (1857–1934)  
 Giacomo Puccini (1858–1924)  
 Gustav Mahler (1860–1911)  
 Claude Debussy (1862–1918)  
 Richard Strauss (1864–1949)

# The Twentieth Century (1900–2000)

The Romantic era didn't suddenly end in 1900. The years 1890-1910, sometimes called the Post-Romantic era, were a musical transition period from the Romantic era into the twentieth century. During these two decades, a style of music known as Impressionism was popular. Impressionism took its name from artists who, instead of using clear lines to paint their pictures, used soft images to convey the impression of a scene. Impressionist composers did the same with music. They used new harmonies, chords, and melodies based on unfamiliar scales or modes to paint a soft musical picture, much like the program music of the Romantic era.

The main contribution of Impressionist music was the use of new musical harmonies and scales. These harmonies and scales allowed later twentieth century composers to develop music which was more complex and less rooted in traditional harmonies and melodies. The first style of twentieth century music which evolved from Impressionism was known as Neoclassicism, or New Classicism.

Neoclassicism was a return to musical elements of earlier eras of music, particularly the Baroque and Classical eras. These musical elements became the basis for new compositions using new harmonies, melodies, and rhythms. Neoclassic composers used strict forms, like Classical era composers, and much counterpoint, like Baroque era composers. Many composers, such as Igor Stravinsky and Aaron Copland wrote in this style well into the twentieth century.

After Impressionism, most composers abandoned the emotionalism and program music of the Romantic era and returned to the Classical era concept of music for its own sake. Other styles which developed in the twentieth century, include:

- Aleatory music or chance music — Music which is either composed or performed by chance procedures, such as rolling dice, or flipping a coin. Aleatory music will sound differently each time it is performed. In fact, it is not possible to predict exactly how it will sound!
- Serial music — Music based on a series of pitches, or rhythms, or any musical elements, which are repeated again and again. Twelve-tone music is a type of serial music which uses all twelve tones in the musical scale before repeating another, then repeating those tones in the same order over and over. Serial music can be aleatory music; the tones can be determined by chance.

- Atonal music — Music without a tonal center. From 1700 through 1900, virtually all serious music was written with a tonal center, or musical key. Because this music had what could be called a tonal center, it was known as tonal music. Atonal music has no key or tonal center, and the music can be quite dissonant. Serial music is usually atonal.
- Electronic music — Music created by electronic devices such as a synthesizer. Music created electronically allows the composer (as opposed to performers or a conductor) to control every aspect of the musical performance.

Instrumental music remained more influential than choral music throughout this era. Twentieth century music varies greatly; there is no single unifying style. Nevertheless, several stylistic elements are common to much twentieth century music. Rhythm and counterpoint became extremely important while melodies became less "singable." Harmony developed to the point of dissonance. And jazz, the dominant form of popular music for the first half of the century, influenced many composers.

## Some Composers of the Twentieth Century

Scott Joplin (1868–1917)

Ralph Vaughan Williams (1872–1958)

Sergei Rachmaninov (1873–1943)

Arnold Schoenberg (1874–1951)

Charles Ives (1874–1954)

Maurice Ravel (1875–1937)

Béla Bartók (1881–1945)

Igor Stravinsky (1882–1971)

Sergei Prokofiev (1891–1953)

Francis Poulenc (1899–1963)

Duke Ellington (1899–1974)

George Gershwin (1898–1937)

Aaron Copland (1900–1990)

Dmitri Shostakovich (1906–1975)

Benjamin Britten (1913–1976)

Leonard Bernstein (1918–1990)

