BOOK 1

Alfred's Great Music & Musicians

An Overview of Music History

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A Note to Teachers

Great Music & Musicians provides a foundation for understanding the major cultural periods, musical styles, and the development of music through the ages. The book and CD includes art and listening examples to encourage discussions. Although not correlated page-by-page, Book 1 is appropriate for piano students in various levels of *Premier Piano Course* (based on the individual student's reading level). It also may be used with other piano methods or in group lessons.

An **introduction** focuses on musical style and how to listen to music. The units that follow provide overviews of the major musical style periods. Each highlights cultural trends, important composers, musical forms, and how music relates to other arts. The enclosed CD includes excerpts from important musical compositions to reinforce the concepts presented. Art vividly illustrates each time period.

Each **unit** is organized in the following order:

- a one-page overview, including an historical background
- a two-page look at important musical developments
- a two-page art spread to provide insight into life at the time
- a one-page summary with listening examples and a written review

An **answer key** for the review is provided on page 56. It can be used to quickly check answers after completion of each activity and can be cut and removed if so desired.

A Note to Students

Great Music & Musicians will take you on a musical journey throughout history. You will learn about musical style periods, important composers, their compositions, how musical styles developed, other arts, and what life was like during the times. As you travel through time, you will see important works of art and hear outstanding pieces of music. You will be able to apply what you learn about music history to music that you are studying and performing. Enjoy your travels!

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Premier Piano Course

Unit 5

The Classical Period (1750–1820)

The term **classical** is often used for all Western art music (in contrast to popular music). When used more specifically, it refers to the cultures of ancient Greece and Rome, or to the stylistic time period from 1750 to 1820.

The discovery of the ruins of Pompeii, Italy in the 1740s revived interest in Greco-Roman cultures. The rediscovered art and architecture of Greece and Rome were seen as the greatest of all time and became models for 18th-century artists. The **classical ideals** of logical thinking, perfect form, balance, simple expression, and emotional control influenced all the arts, including music.

Music in Late 18th-Century Society

At this time, music was seen mainly as entertainment. The **aristocracy** (wealthy upper class) and people of the new **middle class** (merchants) hired musicians, made music themselves, and attended public concerts. Art music became available to all levels of society for the first time.

Vienna, Austria, became the most important center for music in Europe. About 8,000 aristocrats lived or spent time there each year.

Armide *(1761) by Gabriel de Saint-Aubin (1724–1780)*

Greco-Roman themes were favorite subjects for operas.

The Music Party *(1774) by Louis Rolland Trinquesse (c.1745–1800)*

Giovanni Panini (1691–1765) painted pictures of Roman ruins in the 1740s for northern European tourists to take home as souvenirs.

Multi-movement Forms

As Italian instrumental music spread throughout Europe, many composers wrote music with three or four **movements** (separate pieces making one large work). They evolved into **classical forms** known by the performance instruments or groups:

- **Symphony**—a large composition for orchestra
- **Sonata**—a composition for a solo instrument, sometimes with piano accompaniment
- **Concerto**—a composition for soloist and orchestra

The Symphony

In the 18th century, more than 12,000 works named **symphony** appeared in a variety of styles. Known as "the father of the symphony," **Franz Joseph Haydn** (1732–1809) brought this form to new heights, composing more than 100.

Haydn was Director of Court Music to the royal Hungarian Esterházy family for more than 40 years. His contract required him to wear a servant's uniform, compose and rehearse any music the Prince wanted, and to supervise all the household musicians.

In his *Symphony No. 94*, at the end of a soft section in the second movement, a very loud chord "surprises" the audience. At a rehearsal, Haydn pointed to the score and said, "There the ladies will jump."

CD Track 9 : Symphony No. 94 *("Surprise Symphony") (1791) by Franz Joseph Haydn*

Franz Joseph Haydn

Wolfgang Amadeus Mozart

Ludwig van Beethoven

The Belvedere from Gesehen, Vienna *(1759) by Bernardo Bellotto (c. 1721–1780)*

Wolfgang Amadeus Mozart (1756–1791) became famous around age six when he and his sister began concert tours. Playing for European royalty, they amazed audiences. After settling in Vienna, Mozart's many compositions included symphonies, sonatas, concertos, and operas.

One of his most famous orchestral works is *Eine kleine Nachtmusik* (A Little Night Music). It is a **serenade**, performed in the evening, often outdoors.

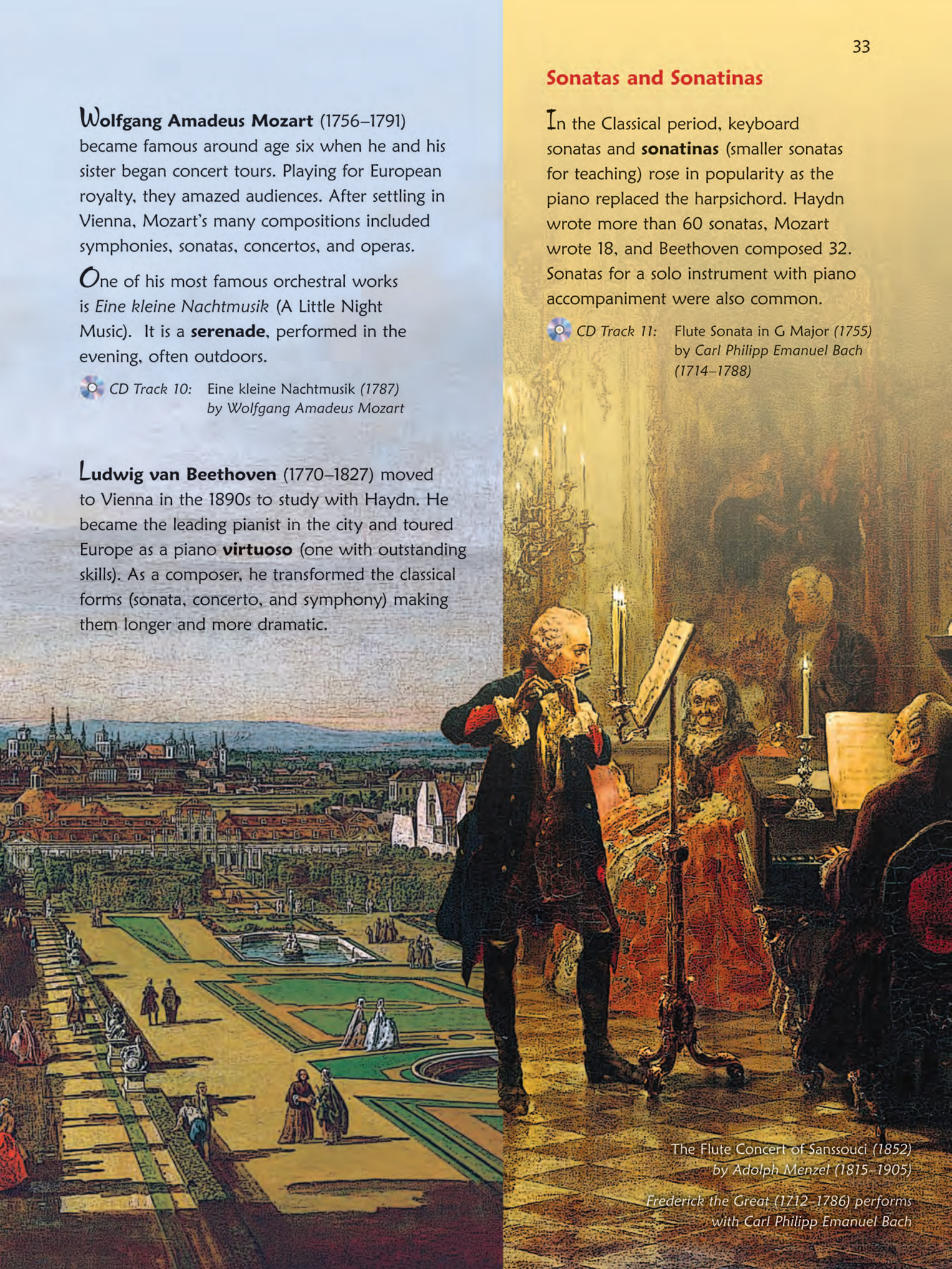
CD Track 10: Eine kleine Nachtmusik *(1787) by Wolfgang Amadeus Mozart*

Ludwig van Beethoven (1770–1827) moved to Vienna in the 1890s to study with Haydn. He became the leading pianist in the city and toured Europe as a piano **virtuoso** (one with outstanding skills). As a composer, he transformed the classical forms (sonata, concerto, and symphony) making them longer and more dramatic.

Sonatas and Sonatinas

In the Classical period, keyboard sonatas and **sonatinas** (smaller sonatas for teaching) rose in popularity as the piano replaced the harpsichord. Haydn wrote more than 60 sonatas, Mozart wrote 18, and Beethoven composed 32. Sonatas for a solo instrument with piano accompaniment were also common.

CD Track 11: Flute Sonata in G Major *(1755) by Carl Philipp Emanuel Bach (1714–1788)*



The Flute Concert of Sanssouci *(1852) by Adolph Menzel (1815–1905)*

Frederick the Great (1712–1786) performs with Carl Philipp Emanuel Bach

The two keyboard players at the keyboards are fourteen-year-old Wolfgang Amadeus Mozart and his father, Leopold. The overall picture has "classical" balance, even the bookshelves. Greek vases are used decoratively. The artist is shown painting this painting.

A Private Concert Party *(1770) by Pietro Fabris (c.1740–1792)*

A Closer Look

Piano Overtakes the Harpsichord

Around 1700, **Bartolomeo Cristofori** (1655–1731) invented a keyboard instrument in which hammers were thrown at the strings and then bounced off. He called it a harpsichord with "**piano** and **forte**" (soft and loud) since it could change dynamics. By the 1770s, the **fortepiano** (as it is now called) was played throughout Europe and the United States. By 1800, only a few harpsichords were being made.

Although trained on the organ and harpsichord, Mozart began to perform publicly on the pianoforte in the mid-1770s. In 1790, Haydn said he no longer regularly played the harpsichord and advised a friend to buy a **piano**. The pianos of this time had a short keyboard and a small tone. The action (the way the keyboard feels) was also much lighter than today's instrument.

Summary: The Classical Period

The rediscovery of the ruins of Pompeii in the 1740s revived interest in the "classical" civilizations of Greece and Rome.

- Greek ideals of balance, logic, and emotional restraint became the models for composers.
- Music was written primarily for entertainment or for amateur performers.
- The piano surpassed the harpsichord in popularity and public concerts of instrumental music increased.
- By the end of the era, classical forms (symphony, sonata, and concerto) were transformed by Beethoven in length and emotional power.

Listening Guide

CD Track 9: Symphony No. 94 *("Surprise Symphony") by Franz Joseph Haydn (Classical symphony)*

The phrases are balanced with a short theme answered by another short one. Listen for the loud surprise.

CD Track 10: Eine kleine Nachtmusik *by Wolfgang Amadeus Mozart (serenade)*

A fanfare-like theme opens the work. Other themes follow, often separated by short rests.

CD Track 11: Flute Sonata in G Major by *Carl Philipp Emanuel Bach (sonata)*

The flute is accompanied by a harpsichord.

a fortepiano

Fill in the Blank

Complete the term for each description by filling in the missing letters.

1. an early type of piano — **F O ___ T ___ ___ I A ___ O**
2. a piece an orchestra plays — **___ Y ___ P H ___ N Y**
3. a short sonata — **S ___ N A T ___ N ___**
4. composer of the "Surprise Sympony" — **H ___ Y D ___**
5. He became famous around age six. — **M ___ Z ___ R T**
6. a piece for piano and orchestra — **C O ___ ___ E ___ T O**
7. He invented the piano. — **C ___ I ___ T O F ___ R ___**