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Cambridge  
**Pre-U**

# Teacher Guide

Cambridge Pre-U

Music

**9800**

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## Introduction

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This guide to the Cambridge Pre-U Music syllabus is designed to be read in conjunction with the syllabus itself and with the published specimen papers, mark schemes, assessment criteria and past papers. The linear nature of the course, with a single examination at the end of two years' continuous study, is particularly appropriate for a subject like music, allowing for the development of a broad range of skills, knowledge and understanding over a sustained period of time. The opportunity for a substantial increase in teaching time compared with a modular system not only allows for greater depth of study and learning, but also provides scope for the personal development of young musicians. While the Cambridge Pre-U Music examination is especially suitable for those who may aspire to read music at university, it is designed to appeal equally to those who wish to further their involvement and skills in music for its own sake. In common with all Cambridge Pre-U subjects, the music syllabus (9800) is designed for the whole ability range, while permitting higher levels of achievement to be suitably rewarded, with greater discrimination at the level of excellence.

The structure of the syllabus breaks the subject into its three essential constituent parts: Listening (which includes analysis and historical study), Performing and Composing (which includes the study of historical styles and, as an option in Component 44, arranging). It is important to stress that these three areas are interdependent and should not be seen as mutually exclusive. In particular, it is vital that Listening should inform all aspects of the course for all learners, whatever their individual specialisms might be. Performers need to listen (to themselves as they play, to others playing the same music) in order to become informed, engaged players who can project their own personal interpretations. Composers need to listen (in their heads as they try to shape their musical ideas into a tangible form, in reality as they judge whether they have achieved what they first imagined) in order to become accomplished composers with something to offer to those who bring their music to life in performance. Writers, whether historians, musicologists, critics or commentators need to listen (to increase their familiarity with a wide range of music) so that they can develop the insights necessary to have something worthwhile to say. No single aspect of music exists that does not involve some kind of listening, and listening is therefore the most important of all musical skills.

The interdependence of the three areas of the subject implies that courses of study in music should, whenever possible, seek out connecting threads to make this concept explicit. Some opportunities of this kind are embodied in the structure of the syllabus, but there are many other ways of achieving the same end and it is hoped that teachers will look for their own ways of addressing this issue. In a course which is not interrupted by frequent examinations and resits, there should be plenty of scope for such ideas to be pursued.

This guide is arranged under main headings which reflect the three main areas of the subject. The first three components of the examination focus on each area in turn. Component 4 has four options, of which candidates choose one. Thus Component 41 (Dissertation) belongs under the main heading of Listening, Component 42 (Advanced recital) under Performing, and Components 43 and 44 (Free composition and music technology) under Composing. The Teacher Guide deals with these options at the end of each main section, rather than grouping them together, for the simple reason that they are conceived as specialist extensions of each area of the subject and are thus more appropriately considered alongside the other component within that area.

In general it is not the purpose of this guide to deal with subject content, although substantial lists of repertoire are provided as well as suggestions for further reading. There is, however, one significant exception to this principle in the case of nineteenth-century opera. Reliable information about the history of opera in that period can be tantalisingly difficult to obtain, and some of the most historically important works

have dropped out of the repertoire so that it is sometimes hard to know where to start. The guide therefore contains a substantial section devoted to this topic, with a large part of it devoted to a consideration of the music of Richard Wagner (which, it is hoped, will also provide useful background for at least one of the historical topics in Paper 12).

## Listening, analysis and historical study (Components 1 and 41)

### Component 1

This component is designed to embrace a wide range of historical periods, extending from the late Renaissance to the twentieth century and covering a broad variety of topics and repertoire. It is divided into two papers, defined in the syllabus as Paper 11 and Paper 12. The purpose of this division is entirely practical, to allow for a break between the two papers so that candidates do not have to write for a solid three hours. This recognises the fact that the component requires a range of very different skills to be demonstrated in its various sections.

In Paper 11 (Sections A and B) there are two listening tests that address a variety of aural skills through recorded extracts taken from the repertoire of specific genres from the Baroque, Classical and Romantic periods. In Paper 12 (Section C) there are five topics, from which candidates must choose one: these topics include the study of a substantial Prescribed Work and are intended to encourage a detailed study of history and analysis, assessed by three essay questions for each topic. In Paper 12 (Section D) candidates have the opportunity to demonstrate their understanding of more general musical issues, which may be based on the historical topics studied for Component 1 but may also embrace matters that require an ability to see the links that connect all aspects of the study of music.

Some candidates coming to the Cambridge Pre-U Music course after (I)GCSE are likely to have had little previous experience of studying music from complete scores, and this is a skill that needs to be addressed at the earliest possible opportunity. Candidates should become familiar with the normal layout of an orchestral score and with the process of associating what they hear with what they see. They should also understand the relationship between a complete score and a reduction, especially for Section A of the question paper, where either may be provided. For Section B a 'skeleton score' will be used. This means a score that is essentially a reduction, but with significant omissions. It will show enough of the music for candidates to be able to follow it, and may be written on two, three or four staves (but not more). In principle, questions based on a skeleton score will focus on aspects of the music that are *not* shown in the score, so that candidates must rely on their ear to supply the answers, guided by the information given in the incomplete score. This is a skill that also needs to be practised from a relatively early stage in the course.

### Paper 11 Section A

#### Topic A: The Concerto in the late Baroque and Classical periods

In the late Baroque period there were two main approaches to the concerto: the so-called concerto grosso (typified by Corelli's Op. 6, which influenced Handel, Geminiani and other contemporary composers who worked in England) and the solo concerto (typified by hundreds of examples by Vivaldi and other contemporary Venetian composers, which influenced Bach and many other composers who worked in Germany). The Corellian Concerto Grosso is often in several movements, with fugal fast movements if it belongs to the *Concerto da chiesa* type, or with movements in dance rhythm if it is a *Concerto da camera*. By contrast, the solo concerto is almost invariably in three movements (fast – slow – fast) and normally uses Ritornello form in the outer movements. The concerto grosso was primarily a work for strings (in origin a kind of accompanied Trio Sonata), with a *concertino* of two solo violins and continuo and a *ripieno*, a larger string group in four parts (i.e. with a viola part in addition to two violins and continuo), that punctuated the music mainly at cadence points and allowed for echo effects between the solo group and the full orchestra. The Solo Concerto employed a wide range of solo instruments, including the violin, cello, oboe and bassoon (and, in the case of Vivaldi, all manner of less common instruments as well).

The distinction between these two approaches is not always entirely clear, however. There are many concertos which use more than one solo instrument, but which really belong to the solo concerto type, in terms of the number of movements and the use of *ritornello* structure. Such concertos may be written for two or more string instruments, but frequently use wind or brass instruments, or a mixture of wind and strings. Confusingly, concertos of this kind are often described as Concerti Grossi, simply on the grounds that they have more than a single solo part. To add to the confusion, there is evidence that performances of Corellian Concerti Grossi (particularly those of Handel) sometimes used oboes and bassoons to double the *ripieno*. The sonority of such performances, superficially at least, comes very close to that of a solo concerto with a solo group that includes wind instruments.

The difference between the two types of concerto was still evident in the works of Bach and Handel. Whereas Handel's concertos are true concerti grossi in the manner of Corelli, Bach's are all based on the Vivaldian model. Bach's formal structures are altogether more complex than Vivaldi's, however, and they often contain much more thematic development. In this respect they perhaps point forward to the kind of systematic development found in music of the classical period.

The transition from the Baroque concerto to the Classical was very gradual and involved a process of continuous change that mirrors all the stylistic developments of the mid-18th century. Much of the music through which these developments may be traced has disappeared from the repertoire of modern performers, and candidates will not be expected to know about the composers who wrote concertos in centres such as Mannheim and Paris, or in Italy, Germany and Austria, during this transitional period. The most prominent composers concerned were Bach's sons, C. P. E. Bach and J. C. Bach. It is significant that J. C. Bach met Mozart in London in 1764/5 and that his music had a profound influence on the younger composer. This provides tangible evidence of the continuity of a tradition that passed from Bach, through his sons, to Mozart.

Another aspect of this continuity of tradition is the way in which Classical structures evolved from their Baroque predecessors. Most aspects of Classical Sonata Form have precedents in features of various Baroque structures. The principle of the Recapitulation, for example, can be traced back to the Da Capo Aria of Baroque *opera seria* and allied genres, while the convention of marking a repeat at the end of a symphonic Exposition (and sometimes also a repeat covering the Development and Recapitulation) stems from the Binary structure of Baroque dance and sonata movements. Similarly, the tonic/dominant (or minor/relative major) contrast, which is such an essential feature of Classical forms, can be observed clearly in many Baroque movements in *ritornello* form, where the significant modulation to the dominant is often emphasised by a complete or nearly complete statement of the *ritornello* theme.

Since the concerto was not central to Haydn's activities at any stage in his career, and in the absence of any examples by Schubert, the significant Classical concertos are those of Mozart and Beethoven. Both composers wrote more concertos for the piano than for any other instrument, but candidates also need to be aware of works for other solo instruments. In Mozart's case these include the violin and horn concertos, together with a small number of works for other instruments, pre-eminently the clarinet concerto, but also those for flute and oboe (including K314 which exists in versions for both of these instruments), and the bassoon concerto. There is also a small number of concertos for more than one solo instrument: one for two pianos, one for three pianos, one for flute and harp, the *Sinfonia Concertante* for violin and viola, and the possibly spurious one for four wind instruments. In Beethoven's case the number of concertos is altogether smaller: in addition to the piano concertos and the violin concerto there are only the Triple Concerto, the arrangement for piano of the violin concerto, the two Romances for violin and that curious hybrid, the Choral Fantasy, Op. 80.

Candidates will not have time to listen to all these works, nor is there any need for them to do so. The syllabus provides a list of the minimum listening that the examiners will assume to have been incorporated



into the course; anything further will be helpful to allow candidates greater scope in answering the questions, but is not essential.

### **Repertoire**

The following selective repertoire list covers many of the principal collections of Baroque concertos, including those in which most of the individual works that candidates are likely to encounter may be found, together with a more complete catalogue of relevant works by Haydn, Mozart and Beethoven. The inclusion of any particular work does not imply that recordings or scores are necessarily easy to obtain: in general, recordings are more readily available than scores, especially for some of the Baroque composers listed.

Corelli	12 Concerti Grossi, Op. 6
Locatelli	12 Concerti Grossi, Op. 1
Handel	6 Concertos, Op. 3 12 Concertos, Op. 6
Geminiani	6 Concerti Grossi, Op. 2 6 Concerti Grossi, Op. 3 6 Concerti Grossi, Op. 7 (Geminiani's other Concerti Grossi are arrangements of works by Corelli)
Avison	Concertos in 7 parts, Op. 2, 3, 4, 6, 10
Vivaldi	<i>L'estro armonico</i> , Op. 3 <i>La stravaganza</i> , Op. 4 <i>Concerti a 5 stromenti</i> , Op. 7 <i>La cetra concerti</i> , Op. 9 <i>Il cimento dell'armonia e dell'inventione</i> , Op. 8 (includes <i>The Four Seasons</i> ) 6 flute concertos, Op. 10 Concerto in C, RV537 for 2 trumpets Concerto in B minor, RV580 for 4 violins
Albinoni	<i>Concerti a cinque</i> , Op. 2, 5, 7, 9, 10
A Marcello	<i>La cetra</i>
B Marcello	<i>Concerti a cinque</i> , Op. 1
Pisendel	7 violin concertos
Graupner	44 Concertos for 1, 2, 3 or 4 solo instruments
Stölzel	4 Concerti Grossi, 2 oboe concertos, 2 flute concertos, 1 concerto for 2 oboi d'amore
Zelenka	<i>Concerto a 8 concertanti</i> in G
J G Graun	8 Concerti Grossi 60 violin concertos 20 concertos for various other instruments

Telemann	<p>8 Concerti Grossi</p> <p>47 concertos for 1 solo instrument</p> <p>25 concertos for 2 solo instruments</p> <p>9 concertos for 3 and 6 for 4 solo instruments</p>
Bach	<p>Violin Concertos in A minor and E major</p> <p>Concerto for 2 violins in D minor</p> <p>6 Brandenburg Concertos</p> <p>Concertos for 1, 2, 3 and 4 harpsichords (the concerto for 4 harpsichords is an arrangement of Vivaldi's concerto for 4 violins, RV580)</p> <p>Various reconstructions of conjectural original versions of some of the harpsichord concertos, including the concerto for violin and oboe in D minor (or C minor)</p>
C P E Bach	Concertos for harpsichord
J C Bach	Concertos for harpsichord, piano, bassoon
Haydn	<p>Concertos for organ (or harpsichord), harpsichord (or piano)</p> <p>Violin Concertos in C major, A major and G major</p> <p>Cello concertos in D major and C major</p> <p>Oboe Concerto in C (spurious)</p> <p>Horn Concerto in D major</p> <p>Trumpet Concerto in E flat</p>
Mozart	<p>27 Piano Concertos</p> <p>Concertos for 2 and 3 pianos</p> <p>5 Violin Concertos</p> <p>Flute Concerto in G major</p> <p>Oboe Concerto in C major (also arranged for flute, in D major)</p> <p>Clarinet Concerto</p> <p>Bassoon Concerto</p> <p>4 Horn Concertos</p> <p>Concerto for Flute and Harp</p> <p>Sinfonia Concertante for Violin and Viola</p> <p>Sinfonia Concertante for oboe, Clarinet, Horn and Bassoon (spurious?)</p> <p>Concertone for 2 violins with oboe and cello</p>
Beethoven	<p>5 Piano Concertos</p> <p>Violin Concerto (also arranged as a piano concerto)</p> <p>Triple Concerto</p> <p>[2 Romances for violin and orchestra]</p> <p>[Choral Fantasy]</p>

**Suggested reading: The Concerto**

The following books are useful as sources of information for this topic. Some of the brief pamphlets included may be suitable for learners to use (e.g. the BBC Music Guides, which, though out of print, are still relatively easy to obtain), but otherwise this list is intended primarily for teachers:

- |   |   |
|---|---|
| Hutchings, A. J. B.                     | The Baroque Concerto. Faber and Faber 1959 (new edition 1978)                               |
| Abraham, G. (ed)                        | Concert Music 1630–1750 (NOHM Vol. VI). OUP 1986  |
| Buelow, G. J. (ed)                      | The Late Baroque Era. Macmillan 1993  |
| Sadie, J. A. (ed)                       | Companion to Baroque Music. Schirmer Books 1991   |
| Drummond, P.                            | The German Concerto. OUP 1980   |
| Talbot, M.                              | Vivaldi (Master Musicians Series). Dent 1978  |
| Everett, P.                             | Vivaldi: The Four Seasons and other Concertos, Op. 8. (Cambridge Music Handbooks). CUP 1996 |
| Talbot, M.                              | Tomaso Albinoni: the Venetian Composer and his World. OUP 1990                              |
| Careri, E.                              | Francesco Geminiani. OUP 1993   |
| Burrows, D.                             | Handel (Master Musicians Series). OUP 1994  |
| Burrows, D. (ed)                        | The Cambridge Companion to Handel. CUP 1997   |
| Sadie, S.                               | Handel Concertos (BBC Music Guides). BBC 1972   |
| Boyd, M.                                | Bach (Master Musicians Series). 3rd (revised) edition OUP 2007                              |
| Boyd, M.                                | Bach: The Brandenburg Concertos (Cambridge Music Handbooks). CUP 1993                       |
| Ottensmeyer, H.-G.                      | Carl Philipp Emanuel Bach. English translation, OUP 1987                                    |
| Gärtner, H.                             | John Christian Bach: Mozart's Friend and Mentor. English translation, Amadeus Press 1994    |
| Wyn Jones, D. (ed)                      | Haydn (Oxford Composer Companions). OUP 2002  |
| Landon, H. C. R. (ed)                   | The Mozart Compendium. Thames and Hudson 1990   |
| Landon, H. C. R. and Mitchell, D. (eds) | The Mozart Companion. Faber and Faber 1956  |
| Eisen, C. and Hutchings, A. J. B.       | A Companion to Mozart's Piano Concertos. OUP 1998   |
| Irving, J.                              | Mozart's Piano Concertos. Ashgate 2003  |
| Radcliffe, P.                           | Mozart Piano Concertos (BBC Music Guides). BBC 1978   |
| Zazlaw, N.                              | Mozart's Piano Concertos: Text, Context, Interpretation. University of Michigan Press 1995  |
| Hyatt King, A.                          | Mozart Wind and String Concertos (BBC Music Guides). BBC 1978                               |
| Lawson, C.                              | Mozart: Clarinet Concerto (Cambridge Music Handbooks). CUP 1999                             |
| Cooper, B. (ed)                         | The Beethoven Compendium. Thames and Hudson 1991  |
| Arnold, D. and Fortune, N. (eds)        | The Beethoven Companion. Faber and Faber 1971   |

Fiske, R.	Beethoven Concertos and Overtures (BBC Music Guides). BBC 1970
Stowell, R.	Beethoven Violin Concerto (Cambridge Music Handbooks). CUP 1998
Plantinga, L.	Beethoven's Concertos: History, Style, Performance. Norton 1999

### Comparison of performances

The examination question for Topic A will present candidates with a recording that includes two performances of an extract from the same work. Candidates must write a brief commentary that compares the two performances: the question will guide them to the issues they are expected to consider. The performances selected by the examiners will be sufficiently different to make it possible for candidates of all abilities to find relevant matters to write about. For example, one performance might be played on 'period' instruments and the other on modern instruments; or one might observe the performing conventions of the composer's time, while the other might be a less historically aware performance. Candidates are free to make whatever observations they consider relevant. While they should always attempt to cover any specific issues mentioned in the question, the examiners will give credit for any other points whose relevance can be justified in the commentary: a good candidate who notices things that others may have missed will be appropriately rewarded.

Candidates should try to avoid taking too subjective an approach to their commentaries and should focus primarily on significant issues. They should be aware of the performing conventions that applied to the music of the period and should attempt to convey an understanding of what the composer probably expected to hear when his music was performed. With this in mind, some of the following standard books on performance practice may be particularly useful as references (and would greatly assist any candidates who play music from this period in preparing their own performances, as well):

### Suggested reading: Performance practice

Dart, R. T.	The Interpretation of Music
Donington, R.	A Performer's Guide to Baroque Music String Playing in Baroque Music The Interpretation of Early Music Baroque Music: Style and Performance
Kite-Powell, J. T.	Studies in Performance Practice: Performers' Guides to Early Music. Schirmer Books 1994
Jackson, R.	Performance Practice. Routledge 2005
Cyr. M and Pauly, R.	Performing Baroque Music. Amadeus Press 1992
Lawson, C. and Stowell, R.	The Historical Performance of Music: an Introduction. CUP 1999
Brown, C.	Classical and Romantic Performing Practice, 1750–1900. OUP 1999
Todd, R. L. and Williams, P. (eds)	Perspectives on Mozart Performance (Cambridge Studies in Performance Practice). CUP 2006
Stowell, R.	Performing Beethoven (Cambridge Studies in Performance Practice). CUP 1994

## Paper 11 Section B: Instrumental or vocal music in the Romantic period

There are two topics for Section B and candidates may choose either. The repertoire from which the questions will be taken continues chronologically from Topic A, but focuses now on *either* instrumental *or* vocal music (which includes opera and song cycles). In each case, questions will be based on an extract from a relevant work, for which a skeleton score will be provided. Most questions will be designed to test candidates' aural skills, but the last Question will require them to make comparisons between the extract and other appropriate repertoire.

The syllabus provides guidance about the essential repertoire that should be studied in preparation for Topics B1 and B2. It should be stressed, however, that the listed works must be placed in the context of a wider range of appropriate general listening so that candidates can understand the significance of these works in relation to the history of the specific prescribed genres during the period. In terms of instrumental music and song cycles, most of the historically influential music comes within the standard repertoire that is frequently performed and widely available in scores and recordings. The same cannot be said of opera, where some of the most historically significant works have become rarities in live performance and difficult to obtain either in complete recordings in the original language or, especially, in reliable scores. Further guidance on this point is given in the section dealing with opera below.

### The Romantic period

The music of the nineteenth century is often described as belonging to the Romantic period, but this is not a wholly satisfactory way of describing a century in which such diverse music was composed. Romanticism itself grew out of the so-called *Sturm und Drang* literature written in late eighteenth-century Germany, which gave expression to a range of extreme and often violent emotions that were consciously subjective and represented a deliberate reaction against the rationalism of the Enlightenment. An approximate musical counterpart is found in some of the symphonies written by Haydn and others in the late 1760s and early 1770s. In some contemporary paintings, subjects such as storms and shipwrecks were chosen to show the terrifying and irrationally destructive power of nature, while the Gothick horror of novels by a group of English authors (notable Horace Walpole, Matthew Lewis and Ann Radcliffe) was intensified by a mysterious, medieval setting. The two themes of Nature and History soon became predominant, not only in literature and painting but in many other branches of the arts. A growing interest in folklore led to an exploration of legends and songs which seemed to speak of a way of life that was more in tune with the natural world and far removed from the increasingly industrialised society that was rapidly emerging. That in turn led to the notion of a nation and its people being significant both in personal and in political terms. This spirit of nationalism began in Germany and in the course of the nineteenth century it was to spread through much of Eastern Europe.

Against this background it is perhaps surprising that the characteristics of Romanticism were slow to manifest themselves through music. The social changes that followed the French Revolution led to a gradual reduction in the aristocratic patronage which had provided a livelihood for many musicians. In these altered circumstances composers increasingly needed to satisfy the tastes of a paying public, whether in the concert hall or the opera house. This was to be a major catalyst for the earliest examples of musical Romanticism. The hero figure was Beethoven, especially because of his famous rejection of Napoleon as the dedicatee of the *Eroica* Symphony (an act which epitomised a popular belief in the quest for liberty in political terms, and for freedom of expression in artistic terms). Beethoven's *Pastoral* Symphony, too, represented a supreme example of the way in which music could address the subject of Nature, complete with a cataclysmic storm. Yet one of the most remarkable features of Beethoven's music is the way it retains the principal virtues of the classical style: in its language, in its emphasis on structural balance and above all in the fact that it is primarily abstract, 'absolute' music, it remains recognisably classical in conception.

It was in the operas of the early nineteenth century that the first systematic exploration of the possibilities of Romanticism took place. Spontini's *La Vestale* (1807), with its historical setting, and particularly Weber's *Der Freischütz* (1820), with its scene of Gothick horror in the Wolf's Glen, were among the earliest examples, and in the following decades they were followed by many others, often with libretti based on such Romantic novelists as Byron, Schiller, Goethe or Scott, and by the literary god of the Romantic Movement, Shakespeare. Orchestral programme music, based on an extra-musical stimulus such as a story or a descriptive subject, was a natural extension of one aspect of Beethoven's *Pastoral* Symphony; early examples include Berlioz's *Symphonie fantastique* (1830) and Mendelssohn's *Italian* Symphony (1833). But whereas the programme was all-important to Berlioz it was less significant to Mendelssohn, who used certain elements of local colour to add a kind of Romantic veneer to a work which in other respects is classically conceived.

In this sense, Berlioz's *Symphonie fantastique* and Mendelssohn's *Italian* Symphony may be taken to represent two of the most significant trends in nineteenth century music. Some 'progressive' composers eagerly adopted a fully Romantic attitude, developing new genres and new approaches to harmony and form in an effort to express their sense of freedom from the classical restraint that they saw as restrictive. By contrast, other 'conservative' composers avoided what they saw as the excesses of such overtly Romantic music and continued to uphold the classical ideals of order, structure and balance, writing absolute music in traditional genres that included the symphony, the concerto and chamber music of all kinds. The difference in attitude between these two groups (and especially between their supporters) was sharply illustrated in 1860, when Brahms and Joachim published their famous *Erklärung* (Declaration) attacking the ideas of Liszt, Wagner and the so-called New German School. But the reality was seldom quite as straightforward as this might suggest. Brahms, a committed conservative who was acutely conscious of his place in the Austro-German tradition, was fully aware of the influence of his predecessors on the music he composed. Historicism was therefore an extremely significant aspect of his work; but historicism itself is one of the most important aspects of Romanticism, and thus characteristic of a progressive composer. Wagner, a whole-hearted progressive who wrote volumes presenting his music as the 'Art-work of the Future', composed symphonic music dramas that he believed to be a natural extension of the principles of Beethoven's Ninth Symphony; but an indebtedness to the legacy of Beethoven was claimed as the defining characteristic of a conservative composer.

In a strict sense, the term 'Romantic music' ought properly to be applied only to music that exhibits the principal features of Romanticism. In the light of such contradictions, however, the definition of 'Instrumental or Vocal Music in the Romantic period', for the purposes of Paper 11, Section B, should be taken to include both the progressive music that exhibited these characteristics and the conservative music that deliberately avoided them.

### Topic B1: Instrumental music

It is important to remember the limitations placed on the repertoire to be studied for this topic: the genres concerned include symphonies, overtures and tone poems, but *exclude* chamber music and solo instrumental music. Candidates will not be expected to study works for solo instrument and orchestra (i.e. concertos), except in cases where special considerations apply: the most obvious example is that of Berlioz's *Harold en Italie*, which (despite its solo viola part) was always classified by Berlioz as a symphony and therefore should be included here.

The repertoire is nevertheless quite extensive and teachers will need to be highly selective in the music they choose as the main focus of study. The principal genres of nineteenth century music that should be explored include the following:

*Symphonic Music:* Beethoven, Schubert and their successors, including Mendelssohn, Schumann, Brahms, Dvořák, Tchaikovsky, Bruckner, Mahler

*Programmatic Music*: single-movement works and programmatic symphonies by composers such as Berlioz, Franck, Liszt, Smetana, Tchaikovsky, Richard Strauss

There are several overlaps between these genres. Some of Mendelssohn's and Schumann's symphonies, for example, are programmatic in content though conservative in language and structure. The *Pastoral Symphony* of Beethoven and the *Symphonie fantastique* of Berlioz (which was partly modelled on it) provided the impetus for much of the programmatic music of later Romantic composers. Beethoven's Overtures (especially *Egmont*, *Coriolian* and *Leonora* No. 3) established a fashion for descriptive, single-movement orchestral works, leading directly to the quasi-dramatic Overtures of Berlioz (*Waverley*, *Rob Roy*, *Le roi Lear*) and ultimately to the Symphonic Poems of Liszt and others.

For many of the progressive composers of the Romantic period, a primary source of inspiration was literature. Literary sources included Byron (Berlioz's *Harold en Italie*, Liszt's *Tasso*), Shakespeare (Mendelssohn's *A Midsummer Night's Dream*, Berlioz's *Roméo et Juliette*, Liszt's *Hamlet*, Tchaikovsky's *Romeo and Juliet*), Goethe (Beethoven's *Egmont*, Liszt's *Eine Faust-Symphonie*), Schiller (Liszt's *Die Ideale*) and Nietzsche (Strauss's *Also sprach Zarathustra*). For composers who sought to express Nationalist sentiments, the history, literature and folklore of their own countries provided a potent stimulus (Smetana's *Ma Vlásta*, Dvořák's *Water Goblin* and *Noonday Witch*, Mussorgsky's *St John's Night on the Bare Mountain*, or Borodin's *In the Steppes of Central Asia*). Exotic subjects were popular in Russia, and although they were more often found in operatic settings they occasionally gave rise to colourful concert works (Rimsky-Korsakov's *Scheherazade* and even – exotic from a Russian perspective – the *Capriccio Espagnol*).

For the conservative composers of the nineteenth century, Beethoven was an ever-present influence and virtually all absolute music from this period (symphonies and chamber music in particular) sought to emulate his achievements in one way or another. The so-called Romantic Classicists, Mendelssohn and Schumann, composed in a loosely post-Beethovenian style and the genres in which they worked can almost all be traced back to precedents in Beethoven's output. For Brahms, the perceived impossibility of building on such precedents was severely problematic: it was not until he was well over 40 that he felt confident enough to write his first symphony, although he had already completed several chamber works by this time. Brahms's formal structures are often complex and typically depend on the development of motivic cells to unify both individual movements and entire works. It is perhaps significant that the first theoretical codification of classical forms had been made before Brahms's major symphonic compositions were written, but after Beethoven's death. This fact, together with Brahms's known interest in historical styles from the Renaissance and Baroque periods, may suggest that he had a greater awareness of the theoretical basis of his forms than any of his predecessors in the Austro-Germanic symphonic tradition and that the conscious complexity of some of his structures may have been a direct result of this historicism.

The expansion of classical form that began with Beethoven continued throughout the nineteenth century, nowhere more obviously than in the symphonies of Bruckner, although his style possibly owes more to Schubert than to Beethoven. Comparable in length and scope (though different in almost every other respect) are the symphonies of Mahler, who used this genre for the expression of philosophical ideas and psychological exploration, sometimes incorporating musical events that have their origins in his own experiences. It is no accident that these works emerged from Vienna against the background of Freud's new theories of psychology.

Mahler was by no means the first composer, however, to write music that had an overtly serious purpose. From the time of Beethoven's *Heiligenstadt Testament* composers had tended to see their music (and the symphony in particular) as a vehicle for the expression of their most important statements. This is entirely consistent with the prevailing Romantic view of the Artist as a person with special gifts that enabled him to make a significant commentary on the most profound aspects of life itself, a characteristic that can be observed not only in music but in all the arts of the nineteenth century. Serious music was no longer confined to the intellectual circles of the wealthy and privileged: instead of working for aristocratic patrons,



composers increasingly worked for themselves, depending for their livelihood on the performance and publication of their work. This led to an increasing individuality of style, coupled with a need to respond to the concerns of society, represented by a paying audience (whether it was made up of those who attended public concerts or of those who played music at home for their own pleasure). The market for domestic music was often (but by no means exclusively) centred around the piano. Arrangements of orchestral works for solo piano or for piano duet, including whole symphonies, were produced in vast numbers, allowing for this music to circulate among a wider group of interested people than simply those who could attend concert performances given by a full orchestra.

## Topic B2: Vocal music

This topic embraces two main areas of repertoire: opera and song. The length of many individual works (especially operas) and the quantity of music composed during the period in question, dictates that teachers must be equally selective here in the music they choose to study. In the examination, questions will not be asked about works composed after 1900, despite the rather artificial nature of that date as a cut-off point.

### 1 Opera

The repertoire of nineteenth-century opera is very extensive and the composers concerned took a wide range of different approaches. Some of the composers were of great historical importance and had a significant influence, but their work has fallen out of the repertoire because of changing fashions, increasing costs or other similar factors. As a result it is often difficult to find accurate or complete information without a great deal of time-consuming research and extensive reading. For that reason, this section of the Teachers' Guide attempts to provide a substantial amount of background as well as providing an extensive list of composers and repertoire. It should be stressed that candidates preparing for the examination do not need to know more than a small fraction of the music that is mentioned below. The background information may, however, clarify a number of issues that are often confusing, besides providing some of the context that is necessary for a developed understanding of this genre during a century when its history was unusually complicated.

It may be justifiably claimed that operatic developments in the early nineteenth century culminated in the work of Verdi and Wagner, who represent two very different approaches. It is recommended in the syllabus that all candidates should be familiar with one act from an opera by each of these two composers. In order to gain a greater understanding of their work, however, and to be able to place it in context, candidates need to know about earlier nineteenth-century opera and it is important to stress that this overview should not be restricted to Italian and German composers. In France, for example, the so-called Rescue Operas of Cherubini and Spontini (both Italians who worked in Paris for several years) were significant precursors of the Grand Operas of Meyerbeer, which in turn had a substantial influence on both Verdi and Wagner. In Russia and Bohemia, opera was an important genre in the development of nationalist styles which were a significant strand in the history of musical Romanticism. Candidates should understand enough about these aspects of nineteenth-century opera to allow them to address the comparison Question in Topic B2 (where the extracts may be chosen from any of the national schools of opera discussed below) and also to answer any questions dealing with opera that may appear in Section D of Paper 12.

Nineteenth-century opera is perhaps best studied country by country. Although certain trends can be observed in all nineteenth-century opera, wherever it was written, the main national styles tended to be relatively discrete. Nevertheless, many composers were well aware of developments in countries other than their own and were open to influences from elsewhere.



The principal styles and composers of nineteenth-century opera include the following:

**(a) France**

Cherubini, Spontini, Meyerbeer, Berlioz, Gounod, Offenbach, Saint-Saëns, Bizet, Massenet

During the 19th century, operatic activity in France was almost exclusively centred on Paris. There were several opera companies, each of which presented a different kind of repertoire. The most significant companies were the following:

**(i) The Paris Opéra**

Founded by Louis XIV in 1669 as the *Académie Royale de Musique*, from 1821 until 1873 it occupied a huge theatre in the rue Le Peletier. This theatre was destroyed by fire and was replaced by the *Palais Garnier* in the Place de l'Opéra, which still bears the title *Académie Nationale de Musique* in large gilded letters across its main façade. This remained its home from 1875 until 1989 when it moved to a new purpose-built theatre in the Place de la Bastille. The theatres were usually known as the *Théâtre de l'Opéra*, or simply as the *Opéra*, but this has changed in recent years: the new theatre is called the *Opéra de la Bastille* to distinguish it from the *Palais Garnier*, which is a prominent and iconic enough building to be still colloquially known simply as the *Opéra*.

Works produced at the Opéra were usually large in scale and serious in character. They were required to use recitative rather than spoken dialogue and invariably included significant ballet episodes (a reminder of the close relationship between dance and singing that had been an integral part of staged entertainment at the court of Louis XIV).

**(ii) The Opéra-comique**

Founded in 1715 as the successor to an earlier company called the *Théâtres de la Foire*, it occupied a succession of theatres on the same site in the Place Boieldieu, known as the *Salle Favart*. The repertoire had less strict requirements than those demanded by the Opéra, and often involved spoken dialogue rather than recitative. Thus the term *opéra-comique* also refers to a genre of opera with spoken dialogue. Such operas might be light or humorous in character, but (paradoxically) are very often serious.

**(iii) The Théâtre-lyrique**

An independent company founded in 1851, it occupied a theatre on the site of what is now the Place de la République before moving in 1862 to a new theatre in the Place du Châtelet. Its original intention was to take a less cautious attitude to its repertoire than either of the other opera companies, especially with regard to the staging of works by young or less well known composers. After 1856, under the direction of Léon Carvalho, it presented the premières of operas by several important French composers, including Berlioz, Gounod and Bizet, before being destroyed by fire during the Commune of 1871.

Paris was one of the most significant operatic centres in 19th-century Europe. Even in the highly charged political climate of the Revolution, theatres had continued to thrive and operas had been written and performed regularly. In deference to the republican spirit of the time, classical subjects were abandoned in favour of more spectacular stories involving acts of heroism, dramatic climaxes and last-minute rescues. The first significant composer to compose operas of this kind was Luigi Cherubini (1760–1842), an Italian who had settled in Paris in 1787. Among his most successful Parisian operas were *Lodoïska* (1791), *Médée* (1797) and *Les deux journées* (1800). The last of these (normally known in English by its subtitle of *The Water Carrier*) was a typical 'rescue opera' with a strongly egalitarian political message. It was performed

throughout Europe and became especially popular in Germany, where it strongly influenced Beethoven when he composed *Fidelio*.

Foreign composers continued to dominate operatic developments in Paris for many years. A second Italian, Gaspare Spontini (1774–1851), arrived there in 1803 and soon came under the patronage of the Empress Joséphine. In *La Vestale* (1807) Spontini combined a lyrical, Italianate style with the seriousness of Gluck's French operas. *La Vestale* is another 'rescue opera', but it also contains a magnificent stage spectacle in the triumphal march in the finale of Act I, which points forward to similar scenes in the Grand Operas of Meyerbeer. Spontini wrote two further *tragédies lyriques* for the Paris Opéra: *Fernand Cortez* (1809) and *Olimpie* (1819), neither of which equalled the stature, popularity or influence of *La Vestale*.

Another work that proved to be influential in the development of Grand Opera was *La Muette de Portici* (1828) by Daniel Auber (1782–1871). This opera was noteworthy for having a dumb heroine who mimes her thoughts to an orchestral accompaniment, and for being, according to Wagner, the first opera with a tragic ending. When it was performed in Brussels in 1830 it instigated a riot which turned into the full-scale revolution that eventually secured Belgian independence.

Giacomo Meyerbeer (1791–1864) was a cosmopolitan musician and something of an enigma. He was born in Berlin, as Jacob Liebmann Beer, to a wealthy family of Jewish bankers. Later he added his grandfather's name of Meyer to his own in exchange for an annual income of 300,000 francs. As a pupil of Abbé Vogler he befriended a slightly older student, Weber, and together they dreamed of establishing a truly German style of opera. Meyerbeer, however, saw greater opportunities elsewhere and moved to Italy, where he assimilated himself as much as he could, even adopting the Italian form of his first name. He wrote six operas for theatres in Padua, Turin, Venice and Milan and earned a reputation second only to Rossini. The most significant of Meyerbeer's Italian operas is *Il crociato in Egitto* (1824), which was so successful that it was also performed in London and Paris. An invitation to compose a work for the Paris Opéra soon followed.

From 1825 onwards, Meyerbeer spent much of his time in Paris, though he never moved there permanently. The first outcome of his original invitation from the Opéra was *Robert le diable* (1831), a Grand Opera with a libretto by Eugène Scribe (1791–1861), the leading French librettist of the time. It was an immediate success and was performed all over Europe in the next few years. So great was its impact that it was at least partly responsible for Rossini's decision to compose no more operas. *Robert le diable* set a pattern for Grand Opera that was continued in Meyerbeer's later works and in similar operas by other composers. The action, though entirely fictitious, has a historical setting and sometimes involves one or more genuine historical characters; there are five Acts (so these are often very long operas); there are grandiose scenes involving complex sets and large numbers of people on stage; there is a sensationalist element in the action; the vocal writing for the main characters is often extremely demanding; and there is a ballet (usually in Act III, sometimes in Act IV, but never in Acts I or II).<sup>1</sup>

Meyerbeer composed three further Grand Operas after *Robert le diable*: *Les Huguenots* (1836), *Le Prophète* (1849) and *L'Africaine* (produced posthumously in 1865). Each of them contains at least one famous example of these characteristics. In *Robert le diable* the central character is the son of the devil and its most sensational scene is a ballet in Act III danced by the ghosts of nuns who have broken their vows. *Les Huguenots* is set in France during the Wars of Religion and culminates in a representation of the St Bartholomew's Day massacre of 1572. *Le Prophète* is based on the Anabaptist rebellion of 1534 in

<sup>1</sup> The reason for the ballet coming at this point in the action is interesting, and historically significant in view of the failure of the Paris version of Wagner's *Tannhäuser* in 1861. Several members of the Paris Jockey Club, which was responsible for the regulation of horse racing in France, rented boxes at the Opéra on a more or less permanent basis. They also kept mistresses who were members of the *corps de ballet*. When they went to the Opéra after dinner, they expected to see their mistresses dancing at the earliest possible moment; however, they were not prepared to interrupt their dinner to be present at the start of the performance. Consequently, the ballet was always placed late enough in an opera to take place when it was certain that the Jockey Club members would have arrived.

Münster. It contains a ballet in which roller skates were used to simulate ice skating and a coronation scene of vast proportions; the mezzo-soprano aria *O prêtres de Baal* (sung by the character of Fidès, mother of the prophet king) is one of Meyerbeer's most elaborate virtuoso solos. *L'Africaine* was composed over a period of some 27 years and completed by François-Joseph Fétis after Meyerbeer's death. Its main character is the explorer Vasco da Gama and Act III involves a stage set that represents an entire Spanish galleon seen in cross-section, with action taking place simultaneously on the decks and in the cabins below.

The style of Meyerbeer's Grand Operas is a fusion of French declamation, florid Italianate vocal writing and a Germanic emphasis on harmonic and orchestral colour. His orchestration is often highly inventive, especially in his use of woodwind, brass and *divisi* strings. He frequently employed Saxhorns (often in large numbers in on-stage bands), and *cornets à cylindres* alongside natural trumpets.

Meyerbeer also composed two *opéras-comiques* (*L'Étoile du nord*, 1854, and *Dinorah*, also known as *Le Pardon de Ploërmel*, 1859). A German *Singspiel* entitled *Ein Feldlager in Schlesien* was produced in Berlin in 1844. Though successful, these works had neither the historical importance nor the widespread influence of the Grand Operas.

Meyerbeer was a very influential figure in his day. Some of his orchestral innovations paralleled those of Berlioz, while his approach to Grand Opera was widely imitated (by Rossini and Verdi, among others) and made an impact even on Wagner. The subsequent decline in his standing was largely due to Wagner, who attacked the aesthetic of Meyerbeer's works without fully acknowledging the debt he owed to them in terms of the vocal demands, orchestral technique and stagecraft that these Grand Operas had first required.

A French contemporary of Meyerbeer, Jacques Fromental Halévy (1799–1862), was a prolific composer who wrote five Grand Operas. The most famous of them is *La Juive* (1835), which was significant in its use of chromatic brass and its subtle woodwind writing. Halévy was also very important as a teacher: he was professor of composition at the Paris Conservatoire, where his pupils included Gounod, Bizet and Saint-Saëns.

Hector Berlioz (1803–1869) is now widely regarded as the most important French composer of the nineteenth century, and he wrote some of the most vividly dramatic music of any Romantic composer. His contribution to the operatic repertoire, however, was relatively small, despite the fact that the operas of Gluck (and later Spontini and Weber) were among the most significant formative influences on him. There were several reasons for this. He was neither a pianist nor an organist, so the conventional routes to prominence in the Parisian musical establishment were barred to him; he was an outspoken critic with very strong views which often antagonised those who might otherwise have supported him; and his uncompromising idealism in matters of musical performance meant that he was seen as too much of a risk in the highly commercial world of the Parisian opera theatres. Berlioz's sense of musical drama was largely channelled into a succession of symphonic or hybrid works: the quasi-autobiographical *Symphonie fantastique* (1830), *Harold en Italie* (1834), *Roméo et Juliette* (1839), *La damnation de Faust* (1846) and *L'enfance du Christ* (1854). In the last three of these, especially, Berlioz incorporated overtly theatrical gestures into works designed for the concert hall, with solo voices representing individual protagonists in the drama.

In spite of his difficulties with the Parisian operatic establishment, Berlioz completed five true operas. The first, *Estelle et Némorin* (1823), does not survive. The second, *Les Francs-juges* (1826, revised 1829 and 1833), was never performed and Berlioz abandoned it; the Overture is sometimes played as a concert piece, and extracts were later included in other works. *Benvenuto Cellini* was first conceived as an *opéra-comique* with spoken dialogue; a second version with recitatives was accepted for performance at the Opéra in 1838, but proved a failure. Berlioz revised it again in 1852 for performances given by Liszt in Weimar, and this version remained current for more than a century. The original version with spoken dialogue was revived at Covent Garden in 1966, and this is the version most often performed since then.

Berlioz abandoned opera for some years after the failure of *Bevenuto Cellini* in 1838. It was not until 1856 that he began work on a large-scale opera in five acts based on Virgil's *Aeneid*. After two years' concentrated work, he completed both the libretto and the music of *Les troyens*, revising and adding to it over the next five years or so. It was first refused by the Opéra, then rather hastily accepted after the failure of Wagner's *Tannhäuser* in 1861. The Opéra, however, went back on this agreement in 1863, so Berlioz turned instead to the Théâtre-lyrique, an independent theatre with more restricted resources than the Opéra. At the insistence of the management of the Théâtre-lyrique, Berlioz split the opera into two parts, *La Prise de Troie* (Acts I and II of the original) and *Les Troyens à Carthage* (Acts III, IV and V). In the end, only the second part was performed, with extensive cuts. The entire work in its original form, albeit with a few cuts, was not heard until it was performed at Covent Garden in 1957. The range and intensity of *Les Troyens* is little short of astonishing, encompassing moments of intimate lyricism and scenes of grand spectacle. It owes something to sources as diverse as Gluck's classical restraint, Spontini's elevated seriousness and Meyerbeer's sense of theatre, combined with a human warmth and a sympathy for individual characters that mark it out as Berlioz's most impressive achievement and as one of the high points of all Romantic opera.

Berlioz's last opera was also his last major work – the brief, delicate *opéra-comique*, *Béatrice et Bénédict* (1862). It was composed for the opening of a new opera house in the German spa town of Baden-Baden, and is loosely based on Shakespeare's *Much Ado about Nothing*. This is as different from *Les Troyens* as it is possible to imagine: short and witty, generally light in mood and full of an exuberant *joie-de-vivre*.

Early in his career, Charles Gounod (1818–1893) became quite successful as a composer of opera. His *Sapho* (1851) was produced at the Opéra and led to a second commission from the same company, *La Nonne sanglante* (1854), with a libretto by Scribe. His next two operas proved more enduring, however, and both were composed for the Théâtre-lyrique. They were *Le Médecin malgré lui* (1858), an adaptation of Molière's play, and especially *Faust* (1859), which proved so popular that it was taken up by the Opéra in 1869, when Gounod duly added the ballet music. Other commissions from both the Théâtre-lyrique and the Opéra followed, the most significant of which was *Roméo et Juliette* (1867). Gounod moved to England after the Franco-Prussian war of 1870; when he returned to France he completed four more operas, but none of them achieved the success of his earlier works.

Jacques Offenbach (1819–1880) was born in Germany but moved to Paris in 1833 and enrolled at the Conservatoire to study the cello. He played in the orchestra of the Opéra-comique for a time and became the musical director of the Comédie-française in 1850 (where his job entailed writing and conducting a lot of incidental music and songs). Offenbach was frustrated at the fact that the Opéra-comique did not often stage genuinely comic operas, so in 1855 he set up his own company, the *Bouffes-parisiens*, to present his own brand of operetta, which he called *opéra-bouffe* (a direct French equivalent of the Italian term *opera buffa*). Parisian licensing laws restricted him to composing one-act pieces with a maximum of three characters, but the first season proved spectacularly successful, especially with *Ba-ta-clan*, a *chinoiserie musicale* that parodied Meyerbeer in a frivolous, witty satire with a libretto by Halévy's nephew. After three years the company was allowed to expand. The first results of this were *Orphée aux enfers* (1858) and *Genviève de Brabant* (1859), which were as popular abroad as they were in France. Other notable successes included *La Belle Hélène* (1864), *La Vie parisienne* (1866), *La Grande-duchesse de Gérolstein* (1867) and *La Périhole* (1868). The huge 'fantastic opera' in five acts, *Les Contes d'Hoffmann*, occupied Offenbach for some three years but was incomplete when he died. It was finished by Ernest Guiraud and first performed at the Opéra-comique in 1881.

Offenbach's style and approach to operetta was widely imitated, especially outside France in countries where the *Bouffes-parisiens* had toured. Those who followed his lead included Franz von Suppé (1819–1895) in Austria and Arthur Sullivan (1842–1900) in England.

Camille Saint-Saëns (1835–1921), a child prodigy and an astonishingly prolific composer, experienced more difficulties in the field of opera than in orchestral, choral and chamber music. His first two operas were

produced in Paris: *La Princesse jaune* (1872) at the Opéra-comique and *Le Timbre d'argent* (1877) at the Théâtre-lyrique. His best known opera, *Samson et Dalilah* (1877) was originally planned as an oratorio and was refused by the Opéra because of its biblical subject; it was first performed by Liszt in Weimar. Saint-Saëns composed ten further operas, four of which were produced at the Opéra and two at the Opéra-comique; the others received their premières in Lyons or Monte Carlo. The most notable of them is *Henry VIII* (1883), a historical drama based on King Henry VIII's marriage to Anne Boleyn.

Georges Bizet (1838–1875) studied composition with Halévy at the Paris Conservatoire and his first significant opera, *Le Docteur Miracle* (1857) was performed by Offenbach's *Bouffes-parisiens* while he was still a student. After three years in Italy as winner of the *Prix de Rome*, Bizet received a commission from Léon Carvalho to compose an opera for the Théâtre-lyrique: the result was *Les Pêcheurs de perles* (1863), which was admired by Berlioz but by few others. A Grand Opera, *Ivan IV* (1865) was refused by the Opéra on the grounds that Bizet was not yet an established composer, and it required resources beyond the scope of the Théâtre-lyrique (it was not performed until 1943). A less ambitious opera, *La Jolie Fille de Perth* (1867) was produced at the Théâtre-lyrique, but the weakness of its libretto was too obvious for it to make much impact. A succession of disappointments followed. Bizet was passed over in a competition at the Opéra, commissions were withdrawn by both the Opéra and the Opéra-comique, and his *opéra-comique* in one-act, *Djamileh* (1872), was dismissed as too Wagnerian. His next project, an *opéra-comique* based on Prosper Mérimée's novella *Carmen* (1875), was seen by many as too immoral in its plot to be a suitable subject for the operatic stage. Nevertheless, it received more performances than any of his previous operas, both in its original form with spoken dialogue and in a version with recitatives supplied by Ernest Guiraud. Its combination of memorable tunes and deft orchestration, together with its brilliant feel for local, Spanish colour and the power of its music to mirror the impending horror of the final scenes, made it the most dramatically potent of all Bizet's operas. It quickly won over audiences in Europe and America, but Bizet did not live to enjoy the fruits of its success: he died only three months after its première.

Emmanuel Chabrier (1841–1894) was one of the most ardent Wagnerians among late nineteenth-century French composers. He studied privately and initially trained for the Law, working in the Interior Ministry from 1861 until 1880. His first two comic operas, *L'Étoile* (1877) and *Une Éducation manquée* (1879) were not very successful, though their charms are more evident now than they were at the time. *Gwendoline* (1885) is set in eighth-century England and has a decidedly implausible plot, but it contains some of his most assured and developed music. *Le Roi malgré lui* (1886) also suffers from an over-complicated plot, but the music is again of a very high quality.

Jules Massenet (1842–1912) entered the Paris Conservatoire at the age of eleven. He studied composition with Ambroise Thomas and won the *Prix de Rome* in 1863. He was one of the most prolific operatic composers of the 19th century: no fewer than 29 operas survive, and a further seven were either destroyed or have been lost. His most important operas include *Manon* (1884), *Le Cid* (1885), *Werther* (1892), *Thaïs* (1894) and *Le Jongleur de Notre-Dame* (1902), though only *Manon* and *Werther* are nowadays performed with any regularity. Massenet's style owes much to Gounod and Saint-Saëns – lyrical and conservative, but capable of a surprising amount of dramatic force when needed. In *Werther* he adopted an approach to vocal writing that lies somewhere between melody and recitative (a technique first used, though very differently, by Wagner and developed further in Debussy's *Pelléas et Mélisande*). In other respects, however, Massenet's style grew increasingly old-fashioned as the century came to an end, a fact that was underlined by the contrast between *Le Jongleur de Notre-Dame* and Debussy's *Pelléas et Mélisande*, which received their first performances within three months of each other in 1902. Even so, Massenet's influence on younger opera composers was strong. He was appointed Professor of Composition at the Paris Conservatoire in 1878 and his pupils included Gustave Charpentier (*Louise*, 1900), Reynaldo Hahn (nine operas or operettas, 1898–1947, including *Ciboulette*, 1923), Alfred Bruneau (13 operas, 1886–1931) and Gabriel Pierné (nine operas, 1883–1934, including *Vendée*, 1897).



**(b) Italy**

Rossini, Donizetti, Bellini, Verdi, Puccini

The traditions of 18th century Italian opera were essentially continued in the works of Gioachino Rossini (1792–1868), Gaetano Donizetti (1797–1848) and Vincenzo Bellini (1801–1835), with an emphasis on *bel canto* singing and a clear distinction between recitatives and arias (with the musical structure depending on a succession of separate ‘numbers’).

Rossini composed some 38 operas between 1810 and 1829, mainly of the *opera buffa* (comic opera) type, in a fresh, witty style. Among the most famous of them are *L’Italiana in Algeri* (Venice, 1813), *Il barbiere di Siviglia* (Rome, 1816), *La Cenerentola* (Rome, 1817), *La gazza ladra* (Milan, 1817) and *Semiramide* (Venice, 1823). In 1824 Rossini moved to Paris and his last two operas were written and produced there: they were *Le Comte Ory* (1828) and *Guillaume Tell* (1829).

Donizetti was even more prolific than Rossini, composing no fewer than sixty-four operas between 1818 and 1843. They include works of both *opera buffa* and *opera seria* types. Among the best known are *Emilia di Liverpool* (Naples, 1824) *L’elisir d’amore* (Milan, 1832), *Lucrezia Borgia* (Milan, 1833), *Maria Stuarda* (Naples, 1834) and *Lucia di Lammermoor* (Naples, 1835). Like Rossini, Donizetti also wrote operas for production in Paris, including *La Fille du régiment* (1840), *La Favorite* (1840) and *Don Pasquale* (1843). The libretti of some of his operas were based on stories by Romantic authors, including Byron, Sir Walter Scott, Victor Hugo and Schiller.

Bellini wrote far less than either Rossini or Donizetti, with only ten operas, all written between 1825 and 1835, and all of the *opera seria* type. His style is serious and sensual at the same time, and he wrote with a conscious respect for the libretto (which, unusually, won him the approval of Wagner). His best known operas are those written after 1830: *I Capuletti e i Montecchi* (Venice, 1830), *La sonnambula* (Milan, 1831) and *Norma* (Milan, 1831). In common with both Rossini and Donizetti, Bellini’s last opera, *I puritani* (1835) was written for production in Paris. At that stage Bellini decided to remain in Paris, where he was in negotiations with both the Opéra and the Opéra-comique for further works at the time of his premature death.

The operatic careers of Rossini, Donizetti and Bellini came to an end within the space of only fourteen years (Rossini’s last opera dates from 1829; Bellini died in 1835; and Donizetti’s last opera dates from 1843). These dates coincide very closely with the earliest successes of Giuseppe Verdi (1813–1901): *Nabucco* (Milan, 1842) and *Ernani* (Venice, 1844). It was as if Verdi had inherited the entire tradition of Italian opera up to this time. The story of *Nabucco*, with its theme of a nation dreaming of being delivered from captivity, and the Chorus of Hebrew Slaves (*Va, pensiero, sull’ali dorate*) in particular, had a clear resonance for the Italian *risorgimento* movement. It was not long before it was noticed that Verdi’s surname was an acronym for *Vittorio Emanuele, Re d’Italia* (Victor Emmanuel, King of Italy) and ‘*Viva Verdi!*’ became a rallying-cry for the *risorgimento*. By the end of 1842 *Nabucco* had received an unprecedented 65 performances at La Scala and over the next few years it was given in opera houses all over Europe and beyond, including Lisbon, Barcelona, Stuttgart, Hamburg, Copenhagen, London, New York, Buenos Aires, Havana and St Petersburg.

Verdi followed this early success with a succession of operas that confirmed his reputation. Commissions came from theatres all over Italy and the works that resulted included *I Lombardi* (Milan, 1843), *Ernani* (Venice, 1844) *I due Foscari* (Rome, 1844), *Alzira* (Naples, 1845), *Macbeth* (Florence, 1847), *Il corsaro* (Trieste, 1848), *Stiffelio* (Trieste, 1850), *Rigoletto* (Venice, 1851), *Il trovatore* (Rome, 1853) and *La traviata* (Venice, 1853). Commissions from abroad included *I masnadieri* (London, 1847) and *Jérusalem* (a French revision of *I Lombardi*) (Paris, 1847). Most of these operas were based on Romantic literature by authors such as Hugo, Byron, Schiller, Dumas and Gutierrez; *Macbeth*, of course, was based on Shakespeare. Verdi read dramatic literature avidly and his understanding of the potential of opera as drama increased as

a result. He began to take as much interest in the staging of his works as in the music, and to stretch the conventions of Italian opera to embrace his new dramatic vision.

In Paris for the production of *Jérusalem*, Verdi had experienced French grand opera at first hand. His attitude to it was not entirely favourable, but he was attracted by the opportunities it presented for large-scale works to be performed in a theatre which had resources far beyond any that were available in Italy. He negotiated with the Paris Opéra over a period of some three years for a commission to compose a Grand Opera for the Universal Exhibition of 1855, with a libretto by Eugène Scribe. The eventual result was *Les Vêpres siciliennes* (1855). Thereafter, some of the characteristics of Grand Opera found their way into works written for Italian theatres: the first version of *Simon Boccanegra* (Venice, 1857) and *Un ballo in maschera* (Rome, 1859). Verdi's quest for a synthesis between French and Italian approaches to opera continued in *La forza del destino* (St Petersburg, 1862) and in another work for the Paris Opéra, the vast *Don Carlos* (1867). But it was in *Aida* (Cairo, 1871) that the fusion of styles came to fruition, with spectacular scenes that recall Meyerbeer and an intimate concern for the human emotions of the main characters.

Verdi's last two operas, *Otello* (1887) and the comic opera *Falstaff* (1893) were both written for La Scala, Milan, to libretti (based on Shakespeare) by Boito. They sum up all the achievements of Verdi's long career, with a developed sense of musical continuity, subtle characterisation of the protagonists, a flexible and sophisticated harmonic language and sumptuous orchestration. Verdi wrote no treatises on the theory of opera, unlike his German contemporary, Wagner, but in very different ways he achieved a similar sense of the interdependence of words and music through a process of continuous evolution from the works of his Italian predecessors.

At the end of the nineteenth century a vogue developed in Italy for operas based on the naturalistic literature of Emile Zola and Giovanni Verga, that has come to be known as *Verismo*. These operas usually had a contemporary setting, and typically explored violent situations. The principal composers concerned in this movement were Mascagni (*Cavalleria rusticana*, 1888), Leoncavallo (*Pagliacci*, 1892; *La bohème*, 1897) and especially Puccini (*Manon Lescaut*, Turin 1893; *La bohème*, Turin, 1896; *Tosca*, Rome, 1900). Puccini's later operas, produced between 1904 and 1926, fall outside the scope of this topic, including the one-act *Il tabarro*, which is a perfect example of the *Verismo* ideal.

### (c) Germany and Austria

Weber, Wagner, Richard Strauss, Johann Strauss

Germany was the country in which the first truly romantic operas were written, and where the ideals of the Romantic Movement reached their fullest expression. The origins of German Romantic opera can be traced back to Mozart's *Die Zauberflöte*, a *Singspiel* (i.e. a musical drama in German, with spoken dialogue rather than recitative) in which the story is a kind of fairy tale laden with symbolism and many of the characters represent the forces of good or evil. A second formative work was Beethoven's *Fidelio*, another *Singspiel*, an heroic story of love triumphing over injustice.

It was Carl Maria von Weber (1786–1826), however, who firmly established the romantic thrust of German opera, especially in *Der Freischütz*, which was composed relatively slowly between 1817 and 1820 and first performed in Berlin in 1821. During that time Weber had been working as director of the opera house in Dresden, where he had set about establishing a permanent German opera company (before this, permanent opera houses had been almost exclusively devoted to Italian opera).

*Der Freischütz* was a triumphant success and it set a pattern for German opera that was to be followed for many years. It is a *Singspiel* with a quasi-historical plot and a naturalistic setting in the Bohemian forest; there are important supernatural elements in the story, with ghostly apparitions and invocations of the devil; the characters are embodiments of good and evil forces, but in the end it is good that triumphs (it is therefore open to interpretation in almost religious terms); and the harmony, thematic organisation and

orchestration are essential to underlining the significance of the action. Weber used particular harmonies (notably the diminished 7th chord), keys and themes as recurrent ideas that foreshadow the Wagnerian technique of the *Leitmotif*. The dramatic centre of the work is the scene in the Wolf's Glen (the finale of Act II): this is a *Melodrama* – a scene in which the words are spoken, rather than sung, over an orchestral accompaniment.<sup>2</sup> The Wolf's Glen scene, with its unprecedented dramatic force, was one of the most significant factors in the success (or even the notoriety) of *Der Freischütz*.

Three younger composers continued the tradition of romantic opera after Weber's death: Heinrich Marschner (1795–1861), with *Der Vampyr* (1828) and *Hans Heiling* (1833); Louis Spohr (1784–1859), with *Jessonda* (1823) and *Die Kreuzfahrer* (1845); and Albert Lortzing (1801–1851), with *Undine*, a 'Romantic Magic Opera' (1845). But it was Richard Wagner (1813–1883) who saw greater possibilities in German opera than any of these, and who turned the genre into something altogether more substantial and more controversial.

Wagner's apprenticeship as an opera librettist and composer can be traced through three works which were essentially based on existing models. *Die Feen* (1835) continued in the tradition of Weber and Marschner, but it was not performed during Wagner's lifetime. *Das Liebesverbot* (1836), based on Shakespeare's *Measure for Measure*, attempted to be an Italianate comic opera and was performed at Magdeburg, where Wagner was director of the opera company. In 1837, newly married to the actress and singer Minna Planer and already in debt, he moved to Riga where he began work on *Rienzi* (1842), which was planned on Parisian lines in the manner of Spontini or Meyerbeer (whom Wagner met for the first time in Boulogne-sur-Mer, where he completed the orchestration of Act II). Forced to leave Riga to escape from his creditors, Wagner fled to London and eventually to Paris, where he lived throughout 1841 and 1842, earning a modest income by writing reviews and making arrangements, completing *Rienzi* and composing *Der fliegende Holländer*. His hopes for almost immediate success in Paris came to nothing, but Meyerbeer recommended *Rienzi* to the Dresden State Opera, where its first performance took place in 1842. Wagner lived in Dresden for the next six years, working as the Court Conductor and living mainly on borrowed money.

It was in his next three operas that Wagner reached maturity as both composer and dramatist. In the libretto of *Der fliegende Holländer* (performed in Dresden in 1843) he incorporated some of the ideas that were to become the hallmark of his later work, especially the mythological subject with its central theme of redemption achieved through love and death. In its original version Wagner envisaged it being performed without breaks between the Acts. In his many later revisions this was abandoned; however, the musical organisation into scenes rather than 'numbers' and the systematic use of *Leitmotif* give the work a greater sense of continuity than his earlier operas, and pointed the way forward to the techniques he would develop in the following years.

*Tannhäuser* (1845) combined history and mythology in a story that involves the conflicts between erotic and pure love, sin and redemption. Its first performances in Dresden were met with a lukewarm reception and Wagner soon began a long process of revision. At the same time he began work on *Lohengrin*, which was completed in 1848; the première was planned for 1849. At about this time, political unrest in Saxony reached a crisis. Wagner allied himself with the radical movement seeking constitutional reform and took part in the Dresden uprising of May 1849. When this failed and warrants were issued for the arrest of those who were involved, Wagner fled into exile, eventually finding his way to Zürich. *Lohengrin* was first performed by Liszt at Weimar in 1850.

At the start of his long exile, Wagner published a series of polemical volumes in which he set out the theories on society, politics and art which had been coming together in his mind for some time. These

<sup>2</sup> The Melodrama had a distinguished history in Germany since the late 18th century, especially in works by Georg Benda and several composers of the Mannheim school. There are examples in Mozart's *Zaide* and *Thamos, König in Ägypten*, and a particularly famous one in the dungeon scene of Beethoven's *Fidelio*.



included *Die Kunst und die Revolution* (Art and Revolution, 1849), *Das Kunstwerk der Zukunft* (The Art-Work of the Future, 1849), *Das Judenthum in der Musik* (Jewishness in Music, 1850) and *Oper und Drama* (Opera and Drama, 1852). In them he discussed his view that contemporary art had turned its back on the ideal position it had occupied in the society of ancient Greece, and that only a 'great revolution of Mankind' could 'bring forth ... the new beauty of a nobler Universalism'; opera in the future should be seen as a *Gesamtkunstwerk* (total art work), unifying poetry, music, song, dance, the visual arts and stagecraft into an indivisible whole that would regain its rightful, pre-eminent place in society, bringing about the utopian revolution and thus transforming society. He attacked the way in which the operas of Rossini and Meyerbeer had, in his view, corrupted the ideal of music drama, and attacked in more general terms the music of Mendelssohn, Meyerbeer and other Jewish composers (this repugnant aspect of his opinions was the most controversial even at the time it was written). Finally, he described the techniques through which he would achieve the unification of the arts. Music Drama would be continuous, not broken up into separate 'numbers', thus imitating the continuity of real life; its subject matter would be drawn from mythology and legend – archetypal human drama, universally valid regardless of time or place; the musical argument would be symphonic in nature (based on the techniques of Beethoven, whom Wagner idolised), with a series of *Grundthemen* (nowadays normally called *Leitmotifs*) to unify the musical argument and to represent characters, objects, ideas or states of mind that were important to the drama; every aspect of the music would be governed by the requirements of the drama, not only the thematic content, but also the modulatory scheme, orchestration and structure, revealing subconscious thought as well as conscious action; and it would focus primarily on the inner thoughts and emotions of the characters, rather than on the events of the story (except in so far as these events affect a character's reactions to them).

Before he left Dresden, Wagner had already written the initial scenario for a drama based on the medieval German *Nibelungenlied* and the earlier Icelandic *Volsunga-Saga*, and focusing on the character of Siegfried (whom Wagner conceived as the ideal man who would emerge as the successful outcome of the revolution). This scenario, entitled *Siegfrieds Tod* (Siegfried's Death), was expanded into a complete operatic poem (Wagner did not use the term *libretto*), and a second poem was added, *Der junge Siegfried*, dealing with Siegfried's early life. By the end of 1851 Wagner had decided to expand the entire project into a series of four music dramas, and added poems for *Die Walküre* (the story of Siegfried's parents) and *Das Rheingold* (a prologue to the drama, dealing with the forging of the magical Ring by the Nibelung dwarf, Alberich, and the start of a struggle between Alberich and Wotan, chief of the gods, to control its powers). The poems were thus written in the reverse of their order in the finished drama. He then revised the initial poems, re-naming them as *Siegfried* and *Götterdämmerung* (Twilight of the Gods). The poems were finished in December 1852 and published privately in 1853 under the title of *Der Ring des Nibelungen* (The Nibelung's – i.e. Alberich's – Ring); they are written in a consciously archaic style, making extensive use of alliteration in imitation of the early medieval *Stabreim* used in some of the sources. Wagner then started to compose the music, working in the correct order of the drama. *Das Rheingold* was finished in 1854, *Die Walküre* in 1856 and the first two acts of *Siegfried* in July 1857.

By this time Wagner was living with Minna in Zurich, in a house provided by one of his wealthy admirers, the silk merchant Otto Wesendonck. He became infatuated by Wesendonck's wife, Mathilde, and set aside his work on the *Ring* to write a new operatic poem inspired by his feelings for her. This was *Tristan und Isolde*, based on a 13th-century courtly romance by Gottfried von Strassburg. This tale of two lovers who were prevented from fulfilling their desire for each other in life had an obvious resonance with Wagner's own situation, and his version of it reflected his recent discovery of the pessimistic philosophy of Arthur Schopenhauer: Tristan and Isolde could be united only in death, through the renunciation of life and of the pointless will to live. Schopenhauer placed great emphasis on the importance of the arts in all human experience, and regarded music (because it was more purely abstract) as superior to other art forms. Wagner accepted this view, which had a profound effect on all his work from *Tristan* onwards.

Wagner came to regard *Tristan* as the perfect embodiment of his theory of the *Gesamtkunstwerk*. He wrote, 'Here I sank myself with complete confidence into the depths of the soul's inner workings, and then

built outwards from this, the world's most intimate and central point, towards external forms. This explains the brevity of the text, which can be seen at a glance. For whereas a writer whose subject matter is historical has to use so much circumstantial detail to keep the continuity clear on the surface that it impedes his exposition of more inward themes, I trusted myself to deal solely with these latter. Here life and death and the very existence and significance of the external world appear only as manifestations of the inner workings of the soul. The dramatic action itself is nothing but a response to that inmost soul's requirements, and it reaches the surface only insofar as it is pushed outwards from within.'

Nevertheless, it is the music, above all, that carries the main thrust of this drama. In his efforts to find a musical parallel for the eroticism that is central to the story, Wagner expanded the range of his style to an unprecedented degree, especially in the use of highly charged chromatic harmony. Although it remains tonal, the music avoids settling into a clearly expressed key for long stretches. Discords often move onto further discords, thereby delaying any expected resolution. The first chord of the Prelude to Act I (the famous *Tristan* chord) embodies much of the sense of yearning that pervades the work, besides being among the most frequently analysed of all chords in the entire history of music. *Tristan* was to become one of the most significant of all nineteenth-century works. The repercussions of its extreme chromaticism were felt for several decades after its completion – indeed, almost all the stylistic and technical innovations of the early 20th century came about, directly or indirectly, as a result of the new paths that were first explored in this opera.

In 1858, while Wagner was composing the first Act of *Tristan*, Minna intercepted a note from him to Mathilde Wesendonck. This brought their affair to a crisis, and Wagner eventually left Zurich for Venice. The following year he moved back to Paris to oversee a new production of *Tannhäuser*, in a version which he had revised and adapted to fit the requirements of the Opéra. He may have hoped that *Tristan* would be performed there once it was complete, but any such hopes were dashed by the disastrous reception of *Tannhäuser* when it was performed in 1861 (one reason for its failure was the fact that Wagner had placed the ballet in Act I, where it fitted most naturally into the action, without taking account of the displeasure this would cause to the influential members of the Jockey Club).

For the next three years Wagner lived a nomadic life, spending time in Vienna, Bieberich, Dresden and Penzing (following a partial amnesty which effectively ended his exile from Germany). During this time he began work on the poem for a new drama, *Die Meistersinger von Nürnberg*; he also met the conductor Hans von Bülow for the first time (and, perhaps more significantly, von Bülow's wife, Cosima, who was Liszt's illegitimate daughter) and visited Minna for the last time (she died a few years later, in 1866). An attempt to have *Tristan* performed in Vienna came to nothing after more than 70 rehearsals. Wagner furnished his apartment in Penzing in great luxury, entertained lavishly and began to compose the first Act of *Die Meistersinger*. His debts quickly increased; he was threatened with arrest and once again fled from his creditors.

These events coincided with the accession of the new King of Bavaria, the eighteen-year-old Ludwig II, on 10 March 1864. From an early age Ludwig had had a romantic fascination for German legends, especially that of the Swan Knight, Lohengrin, who by tradition had lived in a castle on the site of Hohenschwangau, the summer home of the Bavarian royal family. Ludwig had read Wagner's poems for both *Lohengrin* and *Tannhäuser* by the time he was thirteen; he had heard *Lohengrin* in 1861 and *Tannhäuser* in 1862. In 1863 he had acquired a copy of Wagner's new edition of the *Ring* poems. The preface to this edition contained Wagner's description of the ideal conditions under which a performance of the *Ring* would be given, in a special theatre built in the form of an amphitheatre, with the orchestra hidden from the audience, and as a festival during which both performers and audience would be able to immerse themselves completely in the work, with nothing to distract them and with a shared seriousness of purpose. Wagner expressed his doubt that any existing public theatre would be able to raise the funds for such a costly venture; a German prince, however, could easily support it. 'Can this prince,' he asked, 'be found?' When Ludwig read this, he seems to have decided that he would be that prince.

Ludwig's emissary eventually tracked Wagner down in Stuttgart. When Wagner learned of the King's enthusiasm for his work he wasted no time in travelling to Munich, where Ludwig paid off his debts, installed him in a large house (where he was joined by Cosima von Bülow and her two daughters) and gave him a generous annual allowance. Gottfried Semper (architect of the Dresden opera house) was summoned to design a festival theatre to Wagner's specification and *Tristan* was put into rehearsal with Hans von Bülow as the conductor. The first performance of *Tristan* took place in the Munich Court Theatre (now the *Nationaltheater*) on 10 June 1865 with the principal roles sung by Ludwig Schnorr von Carolsfeld and his wife Malvina. Three further performances followed, but shortly after the last one Ludwig Schnorr died suddenly. Rumours had been circulating for some time that *Tristan* was virtually unperformable; now Wagner's detractors began to describe it as positively dangerous. Criticism of Wagner had been mounting steadily among the Bavarian ministers of state, who were alarmed at the amount of time the King was spending with him, the huge sums it was costing to support him and his projects and the extent of his presumed meddling in affairs of state. Eventually Ludwig bowed to this pressure and dismissed Wagner from Munich in December 1865.

Wagner moved to Switzerland, where he found a house called Tribschen on the banks of Lake Lucerne (Wagner's spelling, 'Tribschen', was his own invention). Here he settled and was often joined by Cosima and her three daughters, the third of whom, Isolde, was his own child. He completed *Die Meistersinger* in October 1867 and it was first performed in the Munich Court Theatre on 21 June 1868, conducted by Hans von Bülow. *Die Meistersinger* differs from Wagner's other mature music dramas in several respects. It was originally conceived as a comic companion-piece to *Tannhäuser* and Wagner continued to think of it as a light, popular opera until a fairly late stage. It has a defined historical setting: Nuremberg in the mid-sixteenth century; the action has a genuine historical context, concerning a Guild of Mastersingers composing songs to strict formal rules and resisting innovation; and the central character is Hans Sachs (1494–1576), the most famous of the real Mastersingers. Against this historical background Wagner invented his own story of a song contest to determine who should marry Eva, the daughter of one of the Mastersingers. The contest is between Beckmesser, already a Mastersinger, and Walther von Stolzing, a young knight who has yet to win his place in the Guild. Walther's Prize Song is so beautiful that he is acclaimed as the winner. The Prize Song is one of several identifiable 'numbers' in the score, which demonstrate the fact that Wagner had by this time substantially modified his outlook towards music drama and permitted himself to integrate various traditional operatic forms into his work, without compromising the continuity of the music.

In contrast to the yearning chromaticism of *Tristan*, the harmonic style of *Die Meistersinger* is fundamentally diatonic. That is not to suggest that its language is any simpler than that of *Tristan*: it represents a similar expansion of Wagner's harmonic resources, but in an altogether different direction. The tonality also has a symbolic function. The clear assertion of C major, especially at the beginning of the Prelude and at the end of Act III, represents the purity of 'holy German art' (as Sachs describes it), free of foreign influence. This may be more than an innocent declaration of nationalism, important though that was at a time when moves towards German unification were already under consideration. The message of Sachs's closing address carries with it a more sinister implication in the light of Wagner's anti-Semitism. Indeed, the text of *Die Meistersinger* is full of thinly veiled references to a notoriously anti-Semitic story by the brothers Grimm, *Der Jude im Dorn* (The Jew in the Thorn Bush). Wagner was not alone in pursuing these views, which were shared by large numbers of contemporary German intellectuals. But through the work of such a prominent figure as Wagner they gained currency, increasingly so as time passed. His music dramas, and *Die Meistersinger* in particular, exerted a formative influence on the political stance taken by the Nazi party in its rise to power in the 1930s. While this may have represented a distortion of Wagner's own opinions, it is an aspect of his work that cannot be ignored and which remains highly controversial; it is one of the main reasons why so many commentators, even those who most admire his music, cannot escape a feeling of profound ambivalence towards the works themselves, and especially towards the man who created them.

*Die Meistersinger* was first performed in the Munich Court Theatre on 21 June 1868, conducted by Hans von Bülow. Wagner watched the performance sitting next to King Ludwig in the royal box. The occasion

was a triumphant success, but in a dreadful breach of court protocol Wagner spoiled it by taking his bow from the royal box, a prerogative strictly reserved for the King himself. Nevertheless the success of the venture made Ludwig anxious for more. The following year he wrote to Wagner expressing a desire to see *Das Rheingold* performed in Munich. By that stage Wagner had resumed work on the *Ring*, after an interval of twelve years, but he did not envisage it being performed until it was complete and could be presented, in its entirety, under festival conditions. He did all he could to resist the King's plans, even resorting to various kinds of subterfuge, but to no avail. The performance took place, again in the Court Theatre, on 22 September 1869. Wagner had persuaded the planned conductor, Hans Richter (another of his protégés) to withdraw at the last minute, so it was conducted by Franz Wüllner, a relatively inexperienced local musician. Almost exactly nine months later, on 26 June 1870, *Die Walküre* was performed under similar circumstances, again conducted by Wüllner. Shortly after this Cosima's marriage to Hans von Bülow was finally dissolved and Wagner married her that August<sup>3</sup>.

The Munich performances of *Das Rheingold* and *Die Walküre* had strengthened Wagner's resolve to find a suitable place to establish his festival. The town of Bayreuth in northern Bavaria was recommended to him because the eighteenth-century theatre of the Margraves of Bayreuth possessed one of the largest stages in Germany. When Wagner first saw it in 1871, however, he immediately rejected it because its orchestra pit was far too small for the enormous orchestra he required for the *Ring*. He decided that the only alternative was to build a new theatre, but this required financial resources that were well beyond his means. A major fund-raising scheme was begun, and a network of Wagner Societies was established to contribute to the cause. The foundation stone of the building was laid on Wagner's birthday, 22 May 1872, with a ceremony that culminated in a performance of Beethoven's 9th Symphony in the Margraves' Theatre. The design of the Festspielhaus was largely borrowed from the plans drawn up by Gottfried Semper for the projected festival theatre in Munich; Wagner adapted them himself and supervised the construction. The Festspielhaus had a number of novel features. The auditorium was quite unlike a conventional opera house in which tiers of seats and boxes are arranged in a horseshoe shape; instead, the seating was arranged in a single block in the shape of an arc, so that everyone could have an uninterrupted view of the stage. It was constructed mainly of wood, partly for financial reasons but also to give the acoustics a particular kind of resonance. The orchestra pit was built largely underneath the stage, with only a relatively small opening into the auditorium; in addition, there was a curved screen that hid the orchestra from view and allowed the sound to emerge indirectly; this had two effects that Wagner considered important: the movements of conductor and orchestra were concealed from the audience, so that they could not distract them; and the somewhat muted effect that resulted meant that even a very large orchestra would not drown the voices on stage.

King Ludwig, throughout this time, had tried to distance himself from the entire project, still wishing that Wagner's festival would somehow find its home in Munich. Nevertheless, in 1874 he agreed to lend Wagner the necessary funds to complete both the Festspielhaus and the nearby Villa Wahnfried, into which the Wagner family moved in April. Wagner had been working steadily on the completion of *Siegfried* and the composition of *Götterdämmerung* ever since he had returned to the *Ring* in 1869. He finished *Siegfried* in February 1871, but did not make this fact public in case King Ludwig insisted on having it performed in Munich. The whole tetralogy was completed in November 1874, a little more than twenty years since the first music had been written. Wagner spent the next two years travelling across Germany to find singers, teaching them the particular style of singing he demanded for each role and supervising the production rehearsals. The first complete performance of the *Ring* took place in August 1876, conducted by Hans Richter. There were three complete cycles and the audience was a glittering array of monarchs (including Kaiser Wilhelm I, King Ludwig II and even the Emperor of Brazil), musicians (including Liszt, Bruckner, Grieg, Saint-Saëns and Tchaikovsky), philosophers (including Nietzsche) and critics (including Hanslick).

In terms of its sheer length and complexity, the *Ring* is a unique achievement in European art. The length of time it took to complete (and in particular the twelve-year break in its composition) is evident in a marked

<sup>3</sup> Wagner had three children with Cosima, all born before the marriage. They were Isolde (1865–1919), Eva (1867–1942) and Siegfried (1869–1930).

change of style between the second and third acts of *Siegfried*. Not only did Wagner radically change his views about the relationship between words and music between 1857 and 1869, but his style and technique were also vastly enriched through the experience of composing *Tristan* and *Die Meistersinger*. Whereas the earlier parts of the *Ring* are often somewhat terse in their vocal lines and in the use of leitmotifs, Act III of *Siegfried* and the whole of *Götterdämmerung* are more lyrically expansive and altogether richer in texture. The end of the cycle also underwent significant changes. In the original conception, consistent with Wagner's utopian ideals of the 1840s, the final scene showed Wotan purified but remaining alive to spread a new message of hope to the world. In its final version, consistent with the pessimism of Schopenhauer, the gods are destroyed along with everyone and everything else: only through death can the evils of life be conquered.

The central themes of the *Ring* concern power, corruption, jealousy, love, betrayal, renunciation and death. The opening scene of *Das Rheingold* represents the beginning of the world and the final scene of *Götterdämmerung* its end. It has often been said that between these two scenes the *Ring* encompasses all human experience, both good and evil. It has been interpreted in terms of a Marxist allegory or of a struggle between a master race and those it seeks to dominate; proponents of extreme political systems, whether of the left or right, have found in it support for their theories. It has been viewed (notably by Robert Donington) as an artistic prototype of the psychological theories of Carl Jung, in which various elements of the story act as archetypes and the characters represent different aspects of a single psyche. One of the great strengths of the *Ring* (or its main weakness, depending on one's point of view) is that it contains enough ambiguities to be open to a very wide range of different, and often opposing, interpretations.

The music of the *Ring* makes use of a large number of leitmotifs (or *Grundthemen*, as Wagner termed them). These often act as musical symbols for various aspects of the drama, though Wagner himself did not explain their meaning. Hans von Wolzogen (1848–1938), a close associate of Wagner, wrote the first thematic guide to the *Ring*: it came out in 1876 and named all the recurring themes that he could identify. Although Wolzogen's work has been criticised for being too literal, many of the names he gave to particular leitmotifs have been used by subsequent writers. Some of them represent objects (gold, the ring itself, the sword, the Tarnhelm), others places (the Rhine, Valhalla) or people (the Rhinemaidens, the giants, the Valkyries, Siegfried, the Wanderer, Mime, Hunding). Far more of them, however, concern concepts or states of mind (Nature, the renunciation of love, anxiety, youth, love, sleep, freedom, Siegfried's heroism, the downfall of the gods). Wagner made extensive use of the Lisztian technique of thematic transformation, allowing him to show connections between significant elements of the drama without the need to explain them in words. Sometimes these are fairly obvious: the leitmotif that represents the downfall of the gods is an inversion of the Rhine motif, which is itself a melodic in-filling of the Nature motif (the broken chord of E flat major which opens *Das Rheingold*). More often, however, the transformations are much more subtle, pointing to a complex of relationships between people, events and ideas. The music thus acts as a continuous commentary on the action and the true significance of particular events is often stated more clearly by the orchestra than by the characters, who do not necessarily understand the full context of what is happening at the time when it happens. This technique sometimes allows Wagner to show what a character is thinking, but does not say. As the action unfolds and the characters begin to be caught up in the consequences of their earlier deeds, the musical commentary becomes increasingly complex. In the parts of the *Ring* that were composed after the twelve-year break, Wagner frequently constructs long passages that contain several leitmotifs, often allowing more than one motif to sound simultaneously through a careful manipulation of melody, harmony and counterpoint. The discontinuity of style is therefore not altogether a negative point: with a greater range of technical and stylistic means at his disposal, Wagner was able to compose music that matches every nuance of the final stages of his extraordinarily intricate drama.

In the autumn of 1876 Wagner was exhausted, still further in debt and depressed at the number of compromises he had been obliged to make so that his festival could take place at all. The audiences of wealthy, paying patrons had been far from his vision of a German people united in their fervour for his new art form and there seemed little prospect of repeating the event the following year. He visited London in



1877 for a series of concerts in the Royal Albert Hall, but these raised only a tiny fraction of the money he needed to pay off the costs of the festival. At one point he even contemplated leaving his problems behind him and emigrating to America. The financial problems were eventually solved by an arrangement with the Court Theatre in Munich, which gave Wagner a royalty on performances in exchange for the right to perform his works without charge.

Meanwhile Wagner's thoughts had turned to a drama which he had first encountered in 1845, when he read the epic poem *Parzifal*, attributed to Wolfram von Eschenbach (c.1170–c.1220). It deals with the quest for the Holy Grail by Parzifal (the Percival of the Arthurian legend). Wagner had used part of this poem as the basis for *Lohengrin* (who is identified by Wolfram as Parzifal's son). The original prose sketch for a music drama based on the Parzifal legend dated from 1857, though it has not survived; a more complete draft was written at the request of Ludwig II in 1865. This was elaborated in 1877 (at which point Wagner changed the spelling of the name to *Parsifal*) and the complete poem was finished in April 1878. Composition of the music was largely finished by April 1879 and the orchestration was mainly carried out between then and January 1882.

Shortly after he had read Wolfram's *Parzifal*, Wagner had contemplated writing a drama based on the life and death of Christ and focusing in particular on Mary Magdalene. A prose sketch for this drama, entitled *Jesus von Nazareth*, dates from early in 1849. A few years later, under the influence of Schopenhauer, he became fascinated by Buddhism and the pursuit of Nirvana (a concept that was closely related to Schopenhauer's ideas of renunciation of the world). A sketch for a drama based on episodes from the life of Buddha, entitled *Die Sieger* (The Victors) dates from 1856. Elements from both of these sketches ultimately found their place in *Parsifal*: the character of Kundry draws on that of Mary Magdalene in *Jesus von Nazareth*, while Parsifal is depicted as a Christ-like redeemer after having undergone a process of enlightenment that might be seen as mirroring the progress of the Buddha towards Nirvana. The attempt to bring together such diverse religious ideas in a drama that draws extensively on Christian symbolism was one of the most controversial aspects of *Parsifal* at the time, and has remained so ever since.

The two opposing forces in *Parsifal* are represented on the one hand by the brotherhood of Knights of the Grail, who aspire to purity and faithfulness as the guardians of two precious relics of the Passion of Christ: the Holy Grail (traditionally the cup used at the Last Supper, although Wagner does not state this in so many words) and the Spear (that inflicted the wound in Christ's side at the Crucifixion), and on the other by the sorcerer Klingsor. He had been deemed unworthy to be a member of the brotherhood and in an effort to control his carnal desires had castrated himself; even this was not sufficient for him to be admitted, so he had sworn to destroy the Knights and gain control of their relics for his own purposes. He surrounded himself with a magic garden filled with flowers that could be transformed into beautiful and seductive women who could tempt the Knights into his power. Shortly before the action begins, Amfortas (the leader of the brotherhood) had ventured into Klingsor's domain to try to destroy him by using the holy spear, but had himself been seduced. Klingsor had thus gained control of the spear and had used it to inflict on Amfortas a wound that will not heal. In a vision, Amfortas had been told of the only way he could gain healing and redemption, through a 'pure fool', made wise by sharing in his suffering.

The theme of the 'pure fool' forms a link between the characters of Parsifal and Siegfried, though it is more developed in *Parsifal* than in the *Ring*. At their first appearance, both are callow youths, entirely ignorant of their parentage and given to the pursuit of selfish pleasure without any thought of possible consequences. Parsifal is shown as having no sense of empathy with Amfortas, to such an extent that any initial hopes that he might be the fulfilment of the vision are abandoned. But Parsifal strays into Klingsor's garden, where he is seduced by Kundry, who tells him about his mother's love for him. When Kundry kisses him, Parsifal suddenly understands that he is experiencing exactly what happened to Amfortas. With this unexpected insight he rejects Kundry's advances; she summons the help of Klingsor, who hurls the spear at Parsifal to wound him. Parsifal seizes the spear and makes the sign of the cross with it, thereby destroying Klingsor and all his power. After years of searching, Parsifal finds his way back to the realm of the Grail, where he

fulfils his destiny: he heals Amfortas's wound, brings redemption to Kundry and blesses the brotherhood of Knights as a white dove hovers over his head.

In the context of this brief account of the story it is perhaps easier to understand some of the musical symbolism that Wagner built into the score. In general terms, the most telling contrast is between clear and emphatic diatonicism in some passages, and extreme chromaticism in others. Although it often seems as if 'good' is represented by diatonic music and 'evil' with chromatic, the reality is more equivocal than this suggests. Chromaticism is used not only to depict the wickedness of Klingsor, but also the suffering of his victim, Amfortas. This helps to bring to life the otherwise rather passive character of Amfortas, and makes a telling and very human point about the ways in which praiseworthy aspirations can all too often be compromised. Similarly, the music depicting the Knights of the Grail as they assemble for the ceremony in the second part of Act I has been thought by some commentators to convey something of the rather smug self-satisfaction that can often be characteristic of those who believe themselves to be members of an elite group. While Klingsor's motivations are wholly concerned with revenge, it is difficult to feel that the Grail brotherhood is one that he would necessarily have wanted to join: their strongly diatonic music suggests that they may have become rather too confident in their role as a chosen people.

The heart of the drama lies in Act II and in the astonishingly perceptive scene between Parsifal and Kundry. Her attempt to make a parallel between maternal love and sexual love has clear Freudian implications and some of the music through which this is expressed has a disturbing voluptuousness that is equally ahead of its time. The stages of Parsifal's self-discovery, and the increasingly desperate ploys used by Kundry to try to prevent it, are portrayed in some of Wagner's most tellingly purposeful music. However much his view of the relationship between words and music may have changed in the thirty years since he wrote *Oper und Drama*, the integration of music with the demands of the drama is as complete in this scene as in any of his other works.

In a very real sense, however, the music propels the drama of *Parsifal* far more than either the words or the stage action, which is often extremely static. Wagner was all too well aware of the intrinsic problem of a drama in which a great deal of background has to be explained: that had been his primary motive for extending the *Ring* back in time from his initial idea of a single drama based on Siegfried's death. In *Parsifal* he had no alternative but to incorporate the background to the story into the text of Act I, the first part of which is largely taken up by Gurnemanz's narration of events that took place in the past. In the absence of virtually all stage action, it is the orchestral music that has to carry this scene and show the significance of what Gurnemanz describes. This may account for one of the principal differences between *Parsifal* and Wagner's other mature dramas: with only a single exception the main leitmotifs are all introduced first by the orchestra rather than in a vocal line (the exception being the 'Pure Fool' motif that belongs with the words of Amfortas's vision). Not only is the role of the orchestra therefore more overtly significant in *Parsifal* than in even the latter stages of the *Ring*, but there is a particular quality about the orchestral sound that further distinguishes *Parsifal* from Wagner's earlier works. Before he started the orchestration he had experienced the distinct acoustic of the Festspielhaus, with its hidden orchestra pit. *Parsifal* was orchestrated with this acoustic consciously in mind and the consequence was a much more blended sound, subtly refined and almost hieratic in effect. Wagner found an exact parallel in the orchestral sonority for the pronouncedly ritual character of the drama.

Wagner described *Parsifal* as a *Bühnenweihfestspiel* (literally, a 'festival play for the consecration of the stage'). The stage he had in mind was of course that of the Festspielhaus at Bayreuth and there is little doubt that he saw its performance there as imparting a quasi-religious consecration to the theatre itself and, by implication, to the festivals that were its *raison d'être*. The first performance took place on 26 July 1882, conducted by Hermann Levi. Under the terms of Wagner's agreement with the Munich Court Theatre following the performances of the *Ring* in 1876, *Parsifal* was to be given by performers from Munich, where Levi was the court *Kapellmeister*. Wagner was therefore obliged to accept him as the conductor, even though he objected to a Jewish musician directing an ostensibly Christian drama. There were sixteen

performances in total and at the last of them Wagner himself conducted the final scene of Act III. The stage sets were partly based on specific places that Wagner had visited during an extended stay in Italy in 1880: the Grail temple in Acts I and III was modelled in the interior of Siena Cathedral, and Klingsor's magic garden in Act II on the gardens of Villa Rufolo at Ravello.

Wagner's objection to Hermann Levi as the conductor of *Parsifal* raises again the issue of anti-Semitism. One common interpretation of *Parsifal* sees the Knights of the Grail as a master race, resisting contamination by Klingsor. There are certain similarities (musical as well as dramatic) between Klingsor, Beckmesser in *Die Meistersinger* and Alberich in the *Ring*, and all three have been seen as rather crude portrayals of a particular Jewish stereotype. Some of Wagner's writings from the late 1870s address the question of racial purity, and the fact that these date from the time he was working on *Parsifal* tends to support such an interpretation and to strengthen the connection between his work and the formation of Nazi ideology. This remains the biggest single obstacle to a universal acceptance of his work, in spite of his extraordinary achievements as a composer. There are many examples of great artists who were flawed human beings, but in Wagner's case the most distasteful aspects of his view of society permeate his music dramas to the point where it is very difficult to have an unqualified admiration of them.

Whatever reservations there may be about Wagner's opinions, it is equally difficult to resist the music on its own terms. Wagner developed an almost unprecedented expressive range, from thrilling climaxes to gentle, intimate moments, and his ability to write descriptive music was second to none. The sheer length of his music dramas is nevertheless an obstacle for many people, and finding a way of approaching even a single Act can be very taxing. This is especially true of the *Ring*: *Das Rheingold* lasts for approximately two hours and a half, and the first Act of *Götterdämmerung* alone is not much shorter. In addition, there are quite long stretches where the musical and dramatic point is not readily understood until the leitmotifs are sufficiently well known to be instantly recognisable and Wagner's argument can be followed on several levels (musical, verbal and dramatic) simultaneously. As a generalisation, however, each Act contains a number of more readily accessible passages, several of which are the musical high points of the entire tetralogy. Many people who come to the *Ring* for the first time find that their best plan is to begin by getting to know some of these sections, and to work outwards from them, building up familiarity with an entire Act or a whole music drama in stages, rather than by trying to appreciate it from beginning to end in one go. The following suggestions may therefore be useful as starting points, besides acting as a general introduction to the rich diversity of Wagner's musical language:

### ***Das Rheingold***

- The Prelude and the beginning of Scene 1 up to the *Rheingold* motif (stopping just before Alberich's 'Was ist's ihr Glatten, das dort so glänzt und gleisst?')
- The end of the Transformation between Scenes 1 and 2 (from *Etwas langsamer*) up to the entry of the Giants (stopping at Wotan's 'Freia ist mir nicht feil!')
- The Transformation between Scenes 2 and 3: the *Descent to Nibelheim* (from Wotan's 'Auf, Loge! hinab mit mir!' to Alberich's 'Hehe! hehe! hieher! hieher!')
- The end of Scene 4: the *Entry of the Gods into Valhalla* (from Donner's 'Heda! Heda! Hedo!' to the end of the work)

### ***Die Walküre***

#### **Act I**

- The Prelude and the beginning of Scene 1 (stopping just before Siegmund's 'Einen Unseligen labtest du')
- The *Love Duet* (from Siegmund's 'Winterstürme wichen dem Wonnemond' to the end of the Act)



**Act II**

- Scene 5 (from Siegmund's 'Zauberfest bezähmt ein Schlaf der Holden Schmerz und Harm' to the end of the Act)

**Act III**

- The opening of Scene 1: the *Ride of the Valkyries* (from the beginning up to just before Brünnhilde's 'Schützt mich, und helft')
- The final scene: the *Magic Fire* music (from Wotan's 'Loge hör! lausche hieher!' to the end of the Act)

**Siegfried****Act I**

- Scene 3: the *Forging of Nothung* (from Mime's 'Hättest du fleissig die Kunst gepflegt' to the end of the Act)

**Act II**

- The end of Scene 2 and Scene 3: the *Forest Murmurs*, Siegfried's horn call, the fight with Fafner and the first entry of the Woodbird (from the *Moderato* marking just before Siegfried's 'Dass der mein Vater nicht ist' to the end of the Scene)

**Act III**

- The Prelude and the opening of Scene 1 (stopping just before the Wanderer's 'Wache, Wala! Wala! Erwach')
- The Transformation between Scenes 2 and 3 (from just after Siegfried's 'Jetzt lock' ich ein liebes Gesell!' to just before Siegfried's 'Wie weck' ich die Magd, dass sie ihr Auge mir öffne?')
- Scene 3: *Brünnhilde's Awakening* (from *Sehr mässig* just after Siegfried's 'sollt' ich auch sterben vergehn?' stopping just after Brünnhilde's 'Zu End' ist nun mein Schlaf; erwacht, seh' ich: Siegfried ist es, der mich erweckt!')
- The end of Scene 3 (from Brünnhilde's 'Ewig war ich, ewig bin ich' to the end of the Act)

**Götterdämmerung****Prologue and Act 1**

- Dawn, Siegfried and Brünnhilde's duet and Siegfried's Journey to the Rhine (from the end of the scene with the three Norns up to the beginning of Act 1)

**Act II**

- The Prelude, Scene 1 and the Transformation between Scenes 1 and 2 (stopping just before Hagen's 'Den Ring soll ich haben; harre in Ruh!')

**Act III**

- The Transformation between Scenes 2 and 3: *Siegfried's Funeral Music* (from just after Siegfried's 'Brünnhild' bietet mir – Gruss!' stopping just before Guttrune's 'War das sein Horn?')
- The end of Scene 3: *Brünnhilde's Immolation* (from just before Brünnhilde's 'Starke Scheite schichtet mir dort' to the end of the Act – **or** from Brünnhilde's 'Fliegt heim, ihr Raben!' to the end, which is a shorter extract)

It can be argued with some justification that Wagner's influence spread more widely than that of any other composer, affecting literature, painting, decorative arts, philosophy, psychology and politics in addition to music. His own belief that he was creating a wholly new movement in the arts was widely accepted in the decades following his death in 1883 and it was widely assumed that he had pointed the way forward for composers who came after him.

Among the German composers who incorporated Wagnerian techniques into their own operas, Engelbert Humperdinck (1854–1921) had worked at Bayreuth during the rehearsals for *Parsifal* and taught Wagner's son, Siegfried. His operas written before 1900 include *Hänsel und Gretel* (1893), based on a story by the Grimm brothers, *Die sieben Geislein* (1895) and the first version of *Königskinder* (1897). Only *Hänsel und Gretel* has remained in the regular repertoire.

Hugo Wolf (1860–1903) completed only one opera, *Der Corregidor* (1896), based on the novel *El sombrero de tres picos* by the Spanish writer Pedro Antonio de Alarcon (1833–1891).

Richard Strauss (1864–1949) was the most significant German opera composer of the generation after Wagner. Only one of his operas, however, dates from before 1900. This is *Guntram* (1894), for which Strauss wrote his own libretto.

Siegfried Wagner (1869–1930) is remembered chiefly for his role as director of the Bayreuth Festival from 1906 until his death. He was a prolific opera composer in his own right, however, and followed his father's lead in writing his own libretti. Most of his operas date from after 1900, with the exception of *Der Bärenhäuter* (1899).

Operetta in German-speaking countries derived from some of the lighter works of Lortzing, as well as from the international popularity of Offenbach. The most significant Viennese composer was Johann Strauss II, with works such as *Die Fledermaus* (1874), *Eine Nacht in Venedig* (1883) and *Der Zigeunerbaron* (1885).

#### **(d) Russia and Eastern Europe**

Glinka, Mussorgsky, Borodin, Rimsky-Korsakov, Tchaikovsky, Smetana, Dvořák

Opera was often very significant in the establishment of national schools of composition. There were several reasons for this. Operas could be based on stories dealing with local history or folklore, libretti could be written in the vernacular language of the people (which had sometimes been suppressed), characters could be dressed in traditional costume, traditional dances could be incorporated into the action, and the music could make use of folk songs, or could be derived from the melodic characteristics of folk music. All these features can be observed in operas from Russia and Eastern Europe, although the nationalist elements in such works have often stood in the way of their becoming well known outside their countries of origin, even when the composers concerned have considerable historical importance.

#### **Russia**

Italian operas had been performed in Russia throughout the 18th century. A number of Russian composers had been sent to study in Italy and had written operas with libretti in their native language, but the style of these works remained essentially Italian in all significant respects. In the early 19th century Catterino Cavos (1775–1840), an Italian composer who settled in Russia in 1797, wrote a few operas on specifically Russian themes. They included *Ilya the Hero* (1807), *Ivan Susanin* (1815) and *The Firebird* (1823).

The first native Russian composer to make a deliberate attempt to write operas in a distinctively Russian manner was Mikhail Glinka (1804–1857), who had studied in Italy and Germany in the early 1830s. His first opera, *A Life for the Tsar* (1836) was based on a legendary incident in the life of Mikhail Romanov (1596–1645), who was elected Tsar of Russia in 1613 and established a dynasty that ruled Russia until 1917. The

opera deals with the rescue of the new Tsar from Polish invaders and its hero is Ivan Susanin (whose name was originally planned as the title of the opera). The music includes a number of references to Russian folk songs. Glinka's second opera, *Ruslan and Ludmilla*, was based on a poem written in 1820 by Alexander Pushkin. The music was composed between 1837 and 1842 and the first performance took place in 1842 in St Petersburg. Genuine folk songs, together with tunes based on the melodic features of folk song, form an integral part of the musical structure. Between them, these two operas established a new and distinctively nationalist voice in Russian music that was to be emulated by many later composers.

Alexander Dargomyzhsky (1813–1869) was a friend and close associate of Glinka and his influence on younger composers was almost as strong as Glinka's. He wrote three operas. *Esmeralda* was completed in 1841 but not performed until 1847; its libretto was adapted from Victor Hugo's *Notre-Dame-de-Paris* and its style was borrowed from that of Parisian Grand Opera. This was followed by *Rusalka* (1855), based on a poem by Pushkin, in which Dargomyzhsky made a much more systematic use of folk song. His last opera, *The Stone Guest*, was incomplete when he died; it was finished by César Cui, orchestrated by Rimsky-Korsakov and was first performed in 1872.

Anton Rubinstein (1829–1894), though better known as a piano virtuoso, composed no fewer than nineteen operas, some of which are based on biblical stories. Rubinstein became disillusioned with the nationalist movement after the failure of *Dmitry Donskoy* (1852) and *Tom the Fool* (1853), although he returned to Russian subjects in *The Demon* (1871) and *Kalashnikov the Merchant* (1879), both of which were based on poems by Mikhail Lermontov. *The Demon* was a significant influence on Tchaikovsky's *Eugene Onegin*.

Some of the most interesting Russian operas from this period were by members of the group of composers known as the *Kutchka* (the 'Mighty Handful' or more briefly 'The Five'): Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov. Balakirev, though in many ways the leader of the group, wrote mainly orchestra and piano music. He started to compose an opera called *The Firebird* in 1864, but only fragments were ever written down.

Alexander Borodin (1833–1887) was a research chemist of some importance. As a composer he was largely self-taught. He wrote symphonies, chamber music and piano music, but his only substantial operatic venture was *Prince Igor*, which occupied him for some eighteen years. It was based on a twelfth-century epic poem, *The Story of Igor's Army*, which Borodin adapted himself. He did not complete the libretto before starting work on the music, so the dramatic shape of the opera was never adequately refined. Individual numbers, however, often create a powerful effect. The opera was incomplete when Borodin died. It was finished by Rimsky-Korsakov and Glazunov, a process that involved substantial reconstruction on the basis of some rather vague sketches, and first performed in 1890.

César Cui (1835–1918), a military engineer by profession, composed fourteen operas, though only the first of them – *A Prisoner in the Caucasus* (1881) – is based on an overtly nationalist subject. Others include *William Ratcliff* (1868), *The Saracen* (1898) and *A Feast in Time of Plague* (1900).

Modest Mussorgsky (1839–1881) studied composition briefly with Balakirev but was otherwise self-taught. His musical style was idiosyncratic and in vocal lines he aimed to imitate the natural inflections of speech as closely as possible. The resulting music was among the most individual composed by any Russian composer of the time. Of the ten operas he began, most reached only a fairly rudimentary stage before being abandoned in favour of other projects. They included *Oedipus in Athens* (1860), *Salammbô* (1866) and *The Marriage* (1868). Mussorgsky's most famous opera, *Boris Godunov*, was first composed in seven scenes; this version was completed in 1869 but was rejected by the Mariinsky Theatre in St Petersburg. A second version, consisting of a prologue and four Acts, followed in 1872, but was again rejected. Two years later, however, a modified form of the second version was finally performed at the Mariinsky Theatre. From 1872 until 1880 Mussorgsky worked sporadically at *Khovanshchina*, another historical opera. He was distracted from that in 1874, when he began a comic opera based on Gogol's short story *Sorochintsy Fair*,

but from 1875 he tried to work on both at the same time, with the result that neither was complete when he died. The task of editing Mussorgsky's music for posthumous publication was carried out mainly by Rimsky-Korsakov. He completed and orchestrated *Khovanshchina*, which was first performed in 1886. He also drastically rewrote Boris Godunov, changing the order of scenes, 'correcting' Mussorgsky's harmony and part-writing and incorporating some of his own music. Since Rimsky-Korsakov's death a gradual rediscovery of the original versions of Mussorgsky's music led to increasing dissatisfaction with the bowdlerised versions. A new edition of *Boris*, conflating a variety of sources, came out in 1928, but it was not until 1975 that the original full score was used as the basis for a scholarly edition by David Lloyd-Jones. *Sorochintsy Fair* had an even more chequered history. Some parts of it were completed by Anatoly Lyadov and others by Vyacheslav Karatigin. A full version was prepared by Cui in 1915, incorporating some of his own music, and in 1923 a different version by Nikolai Tcherepnin was produced at Monte Carlo, using music from *Salammô* and other pieces by Mussorgsky in place of Cui's additions.

Nikolay Rimsky-Korsakov (1844–1908) was the most prolific opera composer of the *Kutchka*. He favoured Russian and mythological subjects and had a gift for telling harmonies and subtle orchestration. His operas include *The Maid of Pskov* (three versions, 1872, 1877 and 1892), *May Night* (1879), *The Snow Maiden* (two versions, 1881 and 1895), *Mlada* (1890) [not to be confused with an earlier, unfinished opera-ballet on the same subject with contributions by Borodin, Cui, Mussorgsky, Rimsky-Korsakov and Léon Minkus], *Christmas Eve* (1895), *Sadko* (1896), *Mozart and Salieri* (1897), *The Tsar's Bride* (1899) and *The Tale of Tsar Saltan* (1900). Five further operas, including *The Golden Cockerel*, were written after the turn of the century.

Pyotr Ilyich Tchaikovsky (1840–1893) was not a member of the *Kutchka*, nor is he generally thought of as a nationalist, despite the distinctly Russian flavour of most of his music. He composed operas throughout his career, although only two of them are well known in the West. His earliest was *The Voyevoda* (1868), which ran for only five performances the following year. Tchaikovsky destroyed the score, but it was reconstructed after his death. A second opera, *Undine* (1869) was rejected by the Imperial Opera and was also destroyed. *The Oprochnick* (1872) was a success at its first performances at the Mariinsky Theatre in 1874, but Tchaikovsky was not satisfied with it. He was happier with *Vakula the Smith* (1874), so much so that he revised it extensively in 1886 with a new title, *Cherevichki* (The Slippers), and believed that it would find a permanent place in the repertoire. *Eugene Onegin* (1878) was based on a poetic novel by Pushkin and became a huge success when the Imperial Opera produced it in 1884 (the première had been given by the Moscow Conservatory in 1879). *The Maid of Orleans* (1879, revised 1882) was based on a play by Schiller about Joan of Arc, while the libretto of *Mazepa* (1883) was derived from a poem by Pushkin. *The Enchantress* (1887) contains much excellent music but is let down by a weak plot. *The Queen of Spades* (1890), based largely on a short horror story by Pushkin, is both musically and dramatically among Tchaikovsky's most intense works and has become one of his best known. His last opera, *Iolanta* (1891), is a brief piece in one Act, which was commissioned by the Imperial Theatre to form a double-bill with *The Nutcracker* (though the ballet has by now completely eclipsed it in fame and popularity).

For the sake of completeness, three further composers also wrote operas that were successful in their day and which are still occasionally performed in Russia. Eduard Nápravník (1839–1916), though Czech by birth, spent most of his career in Russia, where he joined the staff of the Mariinsky Theatre in 1863, becoming chief conductor in 1869. He directed the first performances of more than eighty operas, including works by Tchaikovsky, Dargomyzhsky, Mussorgsky, Cui, Rubinstein and Rimsky-Korsakov. His own four operas were *Nizhegorodtsi* (1869), *Harold* (1886), *Dubrovsky* (1895) to a libretto by Modest Tchaikovsky based on Pushkin, and *Francesca da Rimini* (1902). Sergei Taneyev (1856–1915) was a pupil of Tchaikovsky at the Moscow Conservatory. He composed mainly chamber music, chamber music and songs, but wrote one opera, *The Oresteia* (1895), a 'musical trilogy' based on Aeschylus. Anton Arensky (1861–1906) was a pupil of Rimsky-Korsakov. As professor of harmony and counterpoint at the Moscow Conservatory he taught Rachmaninov, Skryabin and Gliere. He composed three operas: *A Dream on the Volga* (1888), *Raphael* (1894), and *Nal and Damayanti* (1903), of which the first was the most successful.

## Bohemia

As part of the Hapsburg Empire, Bohemia had been under Austrian rule since 1526. The language of government and of the ruling classes was German, and use of the Czech language was actively discouraged. In the mid-nineteenth century there was a gradual move for independence and a distinctively Czech style of music emerged as a significant factor in the assertion of a Bohemian national identity.

There had been no systematic attempt to compose operas with libretti in Czech before those of Bedřich Smetana (1824–1884), who occupies a position in Czech music comparable to Glinka's in Russia. The impetus for his first opera, *The Brandenburgers in Bohemia* (1863), was the opening of the Provisional Theatre in Prague in 1862. As its name suggests, this theatre was intended as a temporary home for Czech opera until a permanent national theatre could be established. Smetana became the musical director of the Provisional Theatre in 1866, a post he held for eight years until deafness prevented him from continuing. His second opera, *The Bartered Bride* (1866, revised 1870) was produced there in 1866 in its original version with spoken dialogue; the revision, with the dialogue set to music, was first performed in 1870. It took a long time before *The Bartered Bride* achieved the overwhelming popularity it now enjoys, but it has come to be seen as the embodiment of the Czech spirit, with music derived from traditional dances (furiant, polka) and a setting in a village among ordinary people. Smetana's next opera, *Dalibor* (1867, revised 1870) was less successful. It has an historical setting in Prague during the fifteenth century, but its libretto had been translated from German and Smetana was accused of abandoning his quest for nationalism by writing music that was too Wagnerian. The music is of a high quality, however, and since Smetana's death it has been better appreciated. *Libuše* (1872) was described as a 'ceremonial opera' and was originally composed to mark the coronation of Emperor Franz Josef I as King of Bohemia, but the event did not take place. The first performance of the opera was then delayed so that it could be used for the opening of the National Theatre, which did not happen until 1881. The story is based on the legend that Libuše founded the city of Prague and, through her marriage to a peasant, Přemysl, originated the first Czech royal dynasty. The final scene depicts Libuše's vision of a glorious future for the Czech nation in a series of tableaux. Before *Libuše* was performed, Smetana had completed three further operas and started work on a fourth. *The Two Widows* (1874, revised 1877 and 1882), was a comic piece based on a French play. Like *The Bartered Bride*, the original version had spoken dialogue which was later replaced by recitative. *Viola*, based on Shakespeare's *Twelfth Night*, was begun in 1874 but was still incomplete when Smetana died. The existing fragments were given in a concert performance in 1900. *The Kiss* (1876), a 'folk opera' was hailed for its Czech qualities and incorporates one genuine folk song. *The Secret* (1878) was another comic opera, a genre in which Smetana excelled. His last opera, *The Devil's Wall* (1882) was written when ill health was becoming a serious problem and was less able to respond to the comic elements in the libretto.

Antonín Dvořák (1841–1904) composed ten operas between 1870 and 1903, but his attitude to them was somewhat ambivalent. Five of them originate from the 1870s: *Alfred* (1870) was unknown until after Dvořák's death; *King and Charcoal Burner* (1871; second version 1874, revised 1887), a comic opera; *The Stubborn Lovers* (1874), another comic opera; *Vanda* (1875, revised 1879 and 1883), a Grand Opera in which the heroine attempts to win a battle against German invaders by offering her life to the gods; and *The Cunning Peasant* (1877), which was the first of Dvořák's operas to be performed outside Bohemia. These were followed by *Dimitrij* (1882, revised 1895), a Grand Opera that owes a great deal to Meyerbeer's *Le Prophète*. The story is a sequel to that of Mussorgsky's *Boris Godunov*, although Dvořák did not know the earlier work. *The Jacobin* (1888, revised 1897) deals with the importance of music in the Czech consciousness against a background of intrigue at the court of a local Count. Dvořák's last three operas reveal the influence of Wagner and deal with legendary subjects. In *The Devil and Kate* (1899) the shrewish anti-heroine dances with the devil, who takes her to hell but finds he cannot deal with her ways. The score contains a lot of purely instrumental music, including a descent to hell that derives from the descent to Nibelheim in *Das Rheingold*. Dvořák's most popular opera, both in his native land and abroad, is *Rusalka* (1900), based on the legend of the nymph Undine. The fantasy elements in the story clearly made a strong



appeal and Dvořák responded with some of his most expressive music. He composed one further opera, *Armida* (1903), which was altogether less successful.

Zdeněk Fibich (1850–1900) is a less well known figure than either Dvořák or Janáček, who was just four years younger, but he was a prominent composer during his lifetime and wrote a large amount of orchestral, chamber and piano music, songs, melodramas and seven operas. Fibich studied in Leipzig and Mannheim and cultivated a more obviously international musical language than his contemporaries, which partly accounts for his relative neglect in his native country. His earliest operatic sketches are either lost or destroyed, as is his first opera to be performed, *Kapellmeister in Venedig* (1866). His first surviving operas, *Bukovin* (1871) and *Blaník* (1877) were based on historical and nationalist subjects and their style is close to Smetana's. For the next three Fibich turned to foreign literature: the story of *The Bride of Messina* (1883) came from a tragedy by Schiller and the music makes use of a complex series of Wagnerian leitmotifs; *The Tempest* (1894) was based on Shakespeare and was the first opera reflecting Fibich's affair with his pupil Anežka Schulzová; the libretto of *Hedy* (1895) was adapted by Anežka from Byron's *Don Juan* and, like *The Tempest*, is a passionate love story that culminates in a *Liebestod*. Anežka Schulzová was also the librettist of Fibich's two last operas. *Šárka* (1897) returned to a nationalist subject and was an immediate success following its performance at the National Theatre in Prague. It is the only one of Fibich's operas still to be regularly performed. Finally *The Fall Of Arkona* (1899) deals with the early Christian history of the Baltic Slavs.

Two further Czech composers, Leoš Janáček (1854–1928) and Vítězslav Novák (1870–1949) take the history of Czech opera into the early twentieth century. Although Janáček's *Šárka* was largely complete by 1888, it was abandoned for some thirty years. The one-act romantic opera *The Beginning of a Romance* (1891) used several Moravian folk dances in its score and was the only one of Janáček's operas to be performed before the turn of the century. Novák was a pupil of Dvořák but most of his music (including all four of his operas) dates from after 1900.

### **Poland, Hungary**

In Poland the founder of a national style of opera was Stanisław Moniuszko (1819–1872). Neither his music, nor that of his disciple, Władysław Żeleński (1837–1921) is well known outside Poland. The more familiar Polish composers such as Paderewski or Szymanowski, wrote no operas before 1900.

The most famous Hungarian composer of the nineteenth century was Liszt, but his only opera was a very slight piece written early in his career. In the eighteenth and nineteenth centuries opera in Hungary was dominated by style and approaches from abroad, notably from Italy; although some operas were written with Hungarian texts a distinctive national style did not emerge until some time after 1900.

### **Suggested reading**

**(a)** General information, brief biographies and synopses can be found in the following:

Holden, A.,	
Kenyon, N. and	
Walsh, S.	The Viking Opera Guide. Viking 1993

**(b)** History of Opera

Parker, R. (ed)	The Oxford Illustrated History of Opera. OUP 1994
Orrey, L.	A Concise History of Opera. Thames and Hudson 1972
Kerman, J.	Opera as Drama. Faber and Faber 1989
Dent, E. J.	The Rise of Romantic Opera. CUP 1976

- Abraham, G. A Hundred Years of Music. Duckworth 1964
- Barbier, P. Opera in Paris 1800–1850. Amadeus Press 1995
- Hibberd, S. French Grand Opera and the Historical Imagination. CUP 2009
- Huebner, S. French Opera at the *Fin de Siècle*. OUP 1999
- Charlton, D. (ed) The Cambridge Companion to Grand Opera. CUP 2003
- Kimbell, D. R. B. Italian Opera. CUP 1991
- Warrack, J. German Opera: from the Beginnings to Wagner. CUP 2006
- Tyrrell, J. Czech Opera. CUP 1988
- (c) Individual Composers and Operas**
- Cairns, D. Berlioz, Volume 2: Servitude and Greatness, 1832–1869. University of California Press 2000
- Kemp, I. Hector Berlioz: *Les Troyens* (Cambridge Opera Handbooks). CUP 1988
- Nichols, R. and Langham Smith, R. Claude Debussy: *Pelléas et Mélisande* (Cambridge Opera Handbooks). CUP 1989
- Emerson, C. and Oldani, R. W. Modest Musorgsky and *Boris Godunov*: Myths, Realities, Reconsiderations. CUP 1994
- Budden, J. Verdi (Master Musicians Series). Dent 1985
- Osborne, C. The Complete Operas of Verdi: a Critical Guide. Gollancz 1969
- Budden, J. The Operas of Verdi (3 Volumes). Cassell 1973, 1978, 1981
- Millington, B. Wagner (Master Musicians Series). Dent 1984
- Burbridge, P. and Sutton, R. The Wagner Companion. Faber and Faber 1979
- Millington, B. The Wagner Compendium: a Guide to Wagner's Life and Music. Thames and Hudson 1992
- Barth, H., Mack, D. and Voss, E. (eds) Wagner: a Documentary Study. Thames and Hudson 1975
- Magee, B. Aspects of Wagner. 2nd edition, OUP 1988
- Magee, B. Wagner and Philosophy. Penguin 2000
- Donington, R. Wagner's 'Ring' and its Symbols. 3rd edition, Faber and Faber 1974
- Dahlhaus, C. Richard Wagner's Music Dramas. CUP 1979
- Barker, F. G. The Flying Dutchman: a Guide to the Opera. Barrie and Jenkins 1979
- Darcy, W. Wagner's *Das Rheingold*. OUP 1993
- John, N. (ed) *Tristan and Isolde* – Wagner (English National Opera Guide No. 6). Calder 1981
- Warrack, J. Richard Wagner: *Die Meistersinger von Nürnberg* (Cambridge Opera Handbooks). CUP 1994
- Beckett, L. Richard Wagner: *Parsifal* (Cambridge Opera Handbooks). CUP 1981

## 2 Song cycles

A song cycle is normally understood as a series of songs designed as a sequence to be performed in its entirety. In most cases the poems tell some kind of story, or are linked by a common theme. The genre, in the sense in which it is usually understood, originated in the early nineteenth century and was at first almost entirely Germanic (i.e. the earliest examples are by German or Austrian composers).

There have always been problems in defining exactly what constitutes a song cycle as opposed to a collection of songs. Early attempts to define the genre focused on the texts: 'A coherent complex of different poems' was the definition given by Arrey von Dommer in 1865; 'A series of poems which belong together' was Hermann Mendel's definition in 1876. Efforts to present Beethoven's *An die ferne Geliebte* as the perfect example of a song cycle have almost invariably proved futile, since no other nineteenth-century work in the genre conforms exactly to this model of tight integration, both musical and poetic. More recent attempts at a definition have therefore tended towards the same vagueness that characterises Dommer's or Mendel's: 'A group of songs that coheres' (Bingham, 1993) is a typical example. In this sense, as recent studies of Schubert's or Brahms's songs have sought to demonstrate, many collections of songs qualify as 'cycles' even if they are not commonly regarded as such in the popular imagination. Brahms himself described his song collections as being carefully grouped together 'like a bouquet' and complained that singers often failed to respect their coherence.

In view of the difficulties inherent in defining exactly what is meant by the term song cycle, a complete study of this topic should take account of collections of songs, where they are included in the list of repertoire below. Nevertheless, the core of the repertoire consists, for the purposes of the examination, of works that are widely accepted as song cycles, however imprecise and unsatisfactory this may be.

Although the history of German song goes back to the middle ages or earlier, the nineteenth-century *Lieder* tradition developed seamlessly from late eighteenth-century models. The most important centre of *Lied* composition between 1750 and 1800 was Berlin, thanks largely to the patronage of King Frederick the Great of Prussia. A lawyer at his court, Christian Gottfried Krause (1719–1770), was a highly skilled musical amateur. In 1752 Krause published a book entitled *Von der musikalischen Poesie*, in which he summarised his view of the ideal German *Lied*. He wrote that it should be folklike, easily singable even by amateurs and should express the meaning and mood of the text; accompaniments should be simple and should provide an independent support to the voice. Between 1753 and 1768, Krause brought out several collections of songs, including examples by C. P. E. Bach, Quantz, C. H. Graun and František Benda besides a few that he composed himself.

In the last quarter of the eighteenth century, *Lieder* composers in Berlin became gradually more sophisticated, turning to established poets including Goethe and Schiller, and using more complex forms (including modified strophic and through-composed). Significant composers included Johann Friedrich Reichardt (1752–1814) and Carl Friedrich Zelter (1758–1832). Meanwhile in Stuttgart the court *Konzertmeister*, Johann Rudolf Zumsteeg (1760–1802), wrote some 300 songs and ballads which strove to reflect both the meaning of individual words and the general mood of the poetry. Zumsteeg was harmonically adventurous, exploring mediant and enharmonic relationships, and his piano accompaniments sometimes involve descriptive figurations.

Through the work of these composers the developing status of the piano accompaniment, in particular, was one of the most significant factors in the emergence of a distinctive *Lieder* style. In the simplest examples, songs were often printed on just two staves: the upper staff contained the vocal melody with the words printed below (in other words, the piano right-hand part was identical to the voice part); the lower staff, for the piano left-hand, was usually a simple Alberti bass figuration. In a more developed approach the piano often shadows the vocal melody very closely, but still with extensive doubling. This technique can be observed in C. P. E. Bach's two collections of *Gellert's Sacred Odes and Lieder*, or in Mozart's



famous song *Das Veilchen*, K476 (it should be noted, however, that Vienna was not significant as a centre of *Lied* composition in the eighteenth century). Some of Schubert's simpler songs retain something of this approach (e.g. *Heidenröslein*, D257). The first songs in which the piano began to be more independent made use, typically, of an arpeggiated right-hand part above a simple bass: Reichardt's setting of Goethe's *Der Musensohn* (from *Goethe's Lieder, Oden, Balladen und Romanzen*, 1809) is a good example [the score of this and of songs by some of the other composers mentioned are available on the Internet via IMSLP]. In terms of style it is only a short step from the songs described above to the earliest examples by Schubert, which were composed in about 1811.

During the 1790s a parallel development of the song was taking place in England. This has little or nothing in common with the musical style of German *Lieder*, but was nevertheless to have an influence. A few composers began to write groups of songs, often four in number, describing subjects such as the seasons or the temperaments. James Hook's *The Hours of Love* (1792) was a well-known example. The four songs in such a group were commonly arranged as a series of contrasting movements similar to those in an instrumental sonata, clearly designed to be performed as a sequence.

During the first decade or so of the nineteenth century there was widespread interest in song in Germany and Austria. Groups of people would meet regularly to share their passion, listening to songs, joining in singing them, playing charade-type games involving songs or performing them as plays with costumes. Such groups were known by the term *Liederkreis* (literally 'Song Circle') and some of the more noteworthy of them met at Goethe's home in Weimar, in Berlin (where the poet Wilhelm Müller was a member) and in Dresden (where Weber met the poet Johann Friedrich Kind, who later wrote the libretto for *Der Freischütz*). A little later, during the 1820s, a similar group centred around Schubert and became known as the *Schubertianer*.

The English vogue for groups of songs and the Germanic social milieu of the *Liederkreis* soon merged. In 1816 Weber composed a set of four songs with the title *Die Temperamente beim Verluste der Geliebten* (The Temperaments on the Loss of a Lover), Op. 46, to poems by Friedrich Wilhelm Gubitz (1786–1870). In the same year Beethoven wrote *An die ferne Geliebte* (To the Distant Beloved), Op. 98, to six poems by Alois Isidor Jeitteles (1794–1858). Here the concept of the cycle as a complete entity was made explicit in two ways: the work is entirely through-composed so that no one song is complete in itself; and it returns, in the last song, to the music of the first. Beethoven described it as a *Liederkreis*, thereby giving this term a new definition as the appropriate name for the emerging new genre.

Other composers soon followed the precedents set by Weber and Beethoven. The following are of particular interest:

- 1817 Ludwig Berger (1777–1839): *Gesänge aus einem gesellschaftlichen Liederspiele "Die schöne Müllerin"* (Songs from a social song-play 'The Beautiful Miller Girl')

This is a set of ten songs, including five settings of poems from *Die schöne Müllerin* by Wilhelm Müller (1794–1827) that were later made famous by Schubert.

- 1818 Conradin Kreutzer (1780–1849): *Wanderlieder* (Wanderer Songs)

This is a cycle of nine songs to poems by Johann Ludwig Uhland (1787–1862). Although his songs are largely forgotten today, Kreutzer was very highly regarded in his lifetime. This was the first of many 'Wanderer' song cycles composed during the nineteenth century, so it began a significant thread that runs through the history of the genre. The songs are of different lengths and moods and each one is complete in itself; they follow a carefully devised key scheme that moves from E minor in the first song to D minor in the last, with a number of mediant relationships on the way. Kreutzer thus provided a model for song cycle composition that was much more widely imitated than Beethoven's in *An die ferne Geliebte*.

- 1825 Heinrich Marschner (1795–1861): *Wanderlieder* (Wanderer Songs)  
This is a cycle of six songs to poems by Wilhelm von Marsano (1797–1871), another early ‘Wanderer’ cycle.
- 1836 Carl Loewe (1796–1869) *Frauenliebe* (A Woman’s Love)  
This contains all nine of the poems in the cycle *Frauenliebe und -leben* by Adelbert von Chamisso (1781–1838), eight of which were later set by Schumann.
- 1838 Franz Lachner (1803–1890) *Frauenliebe und -leben* (A Woman’s Love and Life)  
Another setting of Chamisso’s poems, for voice and piano with obbligato horn.

The song cycles in the above list provide some early context for the repertoire of this topic, which includes:

- Beethoven *An die ferne Geliebte* (1816).
- Schubert *Die schöne Müllerin* (1823)  
*Winterreise* (1827)
- Schumann *Liederkreis*, Op. 24 (1840)  
*Liederkreis*, Op. 39 (1840)  
*Myrthen* (1840)  
*Dichterliebe* (1840)  
*Frauenliebe und -Leben* (1840)  
*Lieder und Gesänge aus Wilhelm Meister* (1849)  
*Minnespiel* (1849)  
*Spanische Liebeslieder* (1849)  
*Sieben Lieder* (Kulmann) (1851)
- Brahms *15 Romances from Tieck’s ‘Magelone’* (1861)  
*Vier ernste Gesänge* (Four Serious Songs) (1896)

[Most of Brahms’s songs form collections (‘bouquets’) rather than song cycles in the strictest sense. The two mentioned here are those which come closest to being legitimately regarded as cycles.]

- Wolf *Spanisches Liederbuch* (Spanish Song Book) (1891)  
*Italienisches Liederbuch* (Italian Song Book) (2 volumes, 1892, 1896)

[Wolf’s songs are collections rather than song cycles in the strictest sense. The two mentioned here are included because they are sometimes performed in their entirety, mainly because they contain fewer songs than some of the other collections.]

- Mahler *Lieder eines fahrenden Gesellen* (1886)
- Berlioz *Les nuits d’été* (1840–1841, orchestral version 1843, 1856)

Berlioz was the first nineteenth-century French composer to take a serious interest in the composition of songs and *Les nuits d’été*, a collection of six songs to poems by Théophile Gautier (1811–1872), is normally regarded as the earliest French song cycle. It was originally written for voice and piano but the later orchestral version is the one most frequently performed.

- Fauré *La bonne chanson* (1894)  
Fauré's other song cycles (*La chanson d'Eve*, *Le jardin clos*, *Mirages*, *L'horizon chimérique*) were composed after 1900 and therefore do not come into the scope of this topic.
- Debussy *Ariettes oubliées* (1885–1888)  
*Cinq poems de Baudelaire* (1890)  
*Fête galantes*, 1st set (1891)  
Debussy's *Chansons de Bilitis* (1899) should not be considered under this topic, but under Topic C3 *Modernism in France*.
- Mussorgsky *The Nursery* (1872)  
*Sunless* (1874)  
*Songs and dances of Death* (1879)

### Suggested reading

#### (a) General history of the song cycle

Tunbridge, L. *The Song Cycle* (Cambridge Introductions to Music). CUP 2010

#### (b) General history of the Lied

Gorrell, L. *The Nineteenth-Century German Lied*. Amadeus Press 1993

Hallmark, R. (ed) *German Lieder in the Nineteenth Century* (Routledge Studies in Musical Genres) 2nd Edition, Routledge 2010

Parsons, J. (ed) *The Cambridge Companion to the Lied*. CUP 2004

Stein, D. and  
Spillman, R. *Poetry into Song: Performance and Analysis of Lieder*. OUP 1996

#### (c) Individual composers and song cycles

Gibbs, C. H. (ed) *The Cambridge Companion to Schubert*. CUP 1997

Hall, M. *Schubert's Song Sets*. Ashgate Publishing 2003

Hirsch, M. W. *Schubert's Dramatic Lieder*. CUP 1993

Reed, J. *The Schubert Song Companion*. Mandolin 1997

Reed, J. *Schubert* (Master Musicians Series). OUP 1997

Ringer, M. *Schubert's Theater of Song: a Listener's Guide*. Amadeus Press 2009

Youens, S. *Schubert's Poets and the Making of Lieder*. CUP 1996

Youens, S. *Schubert: Die schöne Müllerin* (Cambridge Music Handbooks). CUP 1992

Youens, S. *Schubert, Müller and Die schöne Müllerin*. CUP 2006

Walker, A. (ed) *Robert Schumann: the Man and his Music*. Barrie and Jenkins 1972

Walsh, S. *The Lieder of Robert Schumann*. Cassell 1971

Sams, E. *The Songs of Robert Schumann*. Faber and Faber 1993

Finson, J. W. *Robert Schumann: the Book of Songs*. Harvard University Press 2007

Perrey, B. (ed)	The Cambridge Companion to Schumann. CUP 2007
Sams, E.	Brahms Songs (BBC Music Guides). BBC 1972
Sams, E.	The Songs of Johannes Brahms. Yale University Press 2000
Van Rij, I.	Brahms's Song Collections. CUP 2006
Stark, L.	A Guide to the Solo Songs of Johannes Brahms. John Wiley and Sons 1995
Sams, E.	The Songs of Hugo Wolf. Faber and Faber 2008
Nitchell, D.	Gustav Mahler: the Early Years. Faber and Faber 1980
Nectoux, J-M.	Gabriel Fauré: a Musical Life (translated by Roger Nichols). CUP 1991
Johnson, G.	Gabriel Fauré: the Songs and their Poets. Guildhall School of Music and Drama and Ashgate Publishing 2009
Lederer, V.	Debussy: the Quiet Revolutionary. Amadeus Press 2007

## Paper 12 Section C

### Topics C1–C5

The individual topics set for Section C are described in some detail in the syllabus (under curriculum content). The following suggestions for listening and reading may, however, be helpful.

#### Topic C1: English Church Music of the Late Renaissance (c.1530–c.1610)

##### Repertoire

The following list gives, in chronological order, some of the most significant composers of church music active in England during this period, together with a selective summary of their works.

John Taverner (c.1490–1545)

Mass *Gloria tibi Trinitas*

Mass *Western Wynde*

3 Magnificats

Motets

Thomas Tallis (c.1505–1585)

*Spem in alium* (Motet in 40 parts)

*Ave rosa sine spinis* (Votive Antiphon)

*Gaude gloriosa Dei mater* (Votive Antiphon)

*Salve intemerata virgo* (Votive Antiphon)

Mass *Puer natus est nobis*

Lamentations

Dorian Service

*If ye love me*

*O Lord, give thy Holy Spirit*

9 Psalm tunes for Archbishop Parker's *The Whole Psalter*

Christopher Tye (c.1505–?1572)

*In pace in idipsum*

Mass *Euge bone*

Mass *Western Wynde*

*The Actes of the Apostles*

*Praise ye the Lord, ye children*

*From the depth I called*

John Sheppard (c.1515–?1560)

3 Masses, including *The Western Wynde* and *The French [French] Masse*

Latin Motets

3 Services

Magnificat and Nunc Dimittis (for trebles)

Anthems

41 Psalm tunes

William Mundy (c.1529–1591)

Mass *Upon the Square*

Latin Motets

4 Services

Anthems

Robert Parsons (c.1530–1570)

Latin Motets

Magnificat

2 Services

*Deliver me from mine enemies*

*Holy Lord God almighty*

Richard Farrant (c.1525/1530–1580)

1 Service

2 Full Anthems

1 Verse Anthem

Robert White [or Whyte] (c.1538–1574)

Magnificat

Lamentations a 6°

Lamentations a 5°

Latin Motets

Anthems, including *Lord, who shall dwell in thy tabernacles; O praise God in his holiness*

William Byrd (1543–1623)

*Cantiones, quae ab argumento sacrae vocantur* (1575, with Tallis), including *Emendemus in melius*

*Cantiones sacrae* I (1589), including *Laetentur caeli*

*Cantiones sacrae* II (1591), including *Cantate Domino*

Mass a 4° (1592–3)

Mass a 3° (1593–4)

Mass a 5° (c.1595)

*Gradualia* I (1605), including *Ave verum, Justorum animae; Sacerdotes Domini*

*Gradualia* II (1607), including *Haec dies* a 5°; *Terra tremuit*

Short Service

Second Service

Third Service

Great Service

Anthems

John Mundy (c.1555–1630)

Latin Motets

Lamentations

Anthems

Thomas Morley (c.1557–1602)

Latin Motets

3 English Services

Burial Service

Anthems

Psalms

Peter Philips (c.1561–1628)

*Cantiones sacrae, pro praecipuis festis totius anni et communi sanctorum* a 5° (1612)

*Cantiones sacrae* a 8° (1613)

John Bull (c.1562–1628)

Verse Anthems, including *Almighty God, who by the leading of a star; Deliver me, O God; In thee, O Lord, I put my trust*

Full Anthems, including *Attend unto my tears; In the departure of the Lord*

Thomas Tomkins (1572–1656)

5 Services

Preces and Psalms

Preces and Responses

c.90 Anthems

7 Psalm tunes



Thomas Weelkes (c.1576–1623)

9 Services

Anthems, including *Alleluia, I heard a voice; Hosanna to the Son of David, When David heard that Absalom was slain*

Orlando Gibbons (1583–1625)

2 Services

Full Anthems, including

*Almighty and everlasting God; Hosanna to the son of David; O clap your hands*

Verse Anthems, including

*Glorious and powerful God; Praise the Lord, O my soul;  
See, see, the word is incarnate; This is the record of John*

Adrian Batten (1591–c.1637)

8 Services

Full Anthems, including

*Hear the prayers, O our God; Lord, we beseech thee; O sing joyfully;  
We beseech thee, almighty God*

Verse Anthems, including

*Hear my prayer, O Lord; Out of the deep;  
O Lord, thou hast searched me out*

### Suggested reading

The following books are useful sources of information for this topic. The first two, although now quite old, remain among the best available surveys of the period.

Abraham, G. (ed)	The Age of Humanism (NOHM Vol. IV). OUP 1968
Reese, G.	Music in the Renaissance. Norton 1959
Caldwell, J.	The Oxford History of English Music, Vol. 1. OUP 1991
Fenlon, I. (ed)	The Renaissance (Man and Music series). Macmillan 1989
Benham, H.	Latin Church Music in England, 1460–1575. Barrie and Jenkins 1977
Le Huray, P.	Music and the Reformation in England. CUP 1978
Wulstan, D.	Tudor Music. Dent, 1985
Brett, P.	William Byrd and his Contemporaries: Essays and a Monograph. University of California Press 2007
Harley, J.	William Byrd: Gentleman of the Chapel Royal. Ashgate 1999
Kerman, J.	The Masses and Motets of William Byrd. Faber and Faber 1981
Brown, A. and Turbet, R. (eds)	Byrd Studies. CUP 1992
Milson, J. R.	English Polyphonic Style in Transition: the Sacred Music of Thomas Tallis. OUP 1983

## Topic C2: The Origins of opera (c.1580–c.1612)

### Repertoire

The following list of repertoire is grouped according to genre. It gives the most significant works by relevant composers, including some early operas which are lost or which survive only in fragments, but which are nevertheless historically significant. Composers of Madrigals (and the collections cited) have been selected primarily to illustrate the transition between *Prima prattica* and *Seconda prattica* styles. The characteristic approach to word-setting in Venetian church music, and especially the use of two or more choirs with or without instruments, is traced through works dating from just before the beginning of the topic to G. Gabrieli's collection of 1615. Finally, the principal treatises which set out the theories of the *Prima prattica* are listed, together with the two principal treatises by the chief theorist of the new monodic style, Vincenzo Galilei.

#### (a) Dramatic works and collections of Monodies

Marenzio, Malvezzi, Cavalieri, Peri, Caccini, Bardi

Intermedi for Bargagli's *La pellegrina* (Florence, 1589)

Giulio Caccini (c.1545–1618)

*Euridice* (October 1600, in collaboration with Peri)

*Il rapimento di Cefalo* (October 1600, in collaboration with Nibbio, Bati, Strozzi)

*Euridice* (1602)

*Le nuove musiche* (1602)

*Nuove musiche e nuova maniera di scriverle* (1614)

Jacopo Peri (1561–1633)

*Dafne* (1598, in collaboration with Corsi)

*Euridice* (1600, in collaboration with Caccini)

*Lo sposalizio di Medoro e Angelica* (1619, in collaboration with Gagliano)

*Le varie musiche* (1609; 2nd enlarged edition 1619)

Emilio de' Cavalieri (c.1550–1602)

*Rappresentatione di Anima, et di Corpo* (1600)

Claudio Monteverdi (1567–1643)

*L'Orfeo* (1607)

*L'Arianna* (1608)

Marco da Gagliano (1582–1643)

*La Dafne* (1608)

#### (b) Madrigals, Madrigal Comedies

Alessandro Striggio (c.1540–1592)

*Il ciclamento delle donne al bucato* (Madrigal Comedy, 1567)

*Il gioco di primiera* (Madrigal Comedy, 1569)

Luzzasco Luzzaschi (?1545–1607)

Madrigals a 5° (7 Books, 1571–1604)

*Madrigali per cantare, et suonare a uno, e doi, e tre soprani* (1601)

Orazio Vecchi (1550–1605)

*L'Amfiparnasso* (Madrigal Comedy, 1597)

*Il convito musicale* (Madrigal Comedy, 1597)

*Le veglie di Siena* (Madrigal Comedy, 1604)

Luca Marenzio (c.1553–1599)

Madrigals a 5° (9 Books, 1580–1599)

*Madrigali spirituali* a 5° (1 Book, 1584)

Madrigals a 6° (6 Books, 1581–1595)

Madrigals a 4° (1 Book, 1585)

Madrigals a 4°, 5°, 6° (1588)

Villanelle a 3° (5 Books, 1584–1587)

Paolo Quagliati (c.1555–1628)

1st Book of Madrigals a 4° (1608)

Giovanni Croce (c.1557–1609)

*Mascarate piacevole et ridiculose per il carnevale* (Madrigal Comedy, 1590)

*Triaca musicale* (Madrigal Comedy, 1595)

Carlo Gesualdo di Venosa (c.1561–1613)

Madrigals a 5° (6 Books, 1594–1611)

Book 3 (1595) includes *Sospirava il mio core*

Book 4 (1596) includes *Ecco, morirò dunque*

Book 5 (1611) includes *Dolcissima mia vita, Languisce al fin de la vita parte*

Book 6 (1611) includes *Mercè grido piangendo, Moro, lasso, al mio duolo*

Claudio Monteverdi (1567–1643)

1st Book of Madrigals a 5° (1587)

2nd book of Madrigals a 5° (1590)

3rd book of Madrigals a 5° (1592) includes *Vattene pur, crudel, Stracciami pur il core*

4th book of Madrigals a 5° (1603) includes *Sfogava con le stelle*

5th book of Madrigals a 5° (1605) includes *Cruda Amarilli, Ecco Silvio, Ahi com' a un vago sol*

6th book of Madrigals a 5° (1614) includes *Lamento d'Arianna (Lasciatemi morire)*

**(c)** Venetian church Music for *Cori spezzati*

Adrian Willaert (c.1490–1562)

*I salmi a uno et a due chori* (1550, in collaboration with Jacquet of Mantua and Dominique Phinot)

Andrea Gabrieli (c.1510–1586)

Mass a 12° and a 16° (1587)

*Concerti continenti musica di chiesa...* (2 Books, 1587, including some pieces by Giovanni Gabrieli)

Costanzo Porta (c.1528–1601)

*Missa Ducalis* (before 1569)

*Psalmodia vespertina* (1605)

Litanies

Magnificats

Motets

Claudio Merulo (1533–1604)

*Sacrorum concentuum* (Motets a 5°, 8°, 10°, 12°, 16°) (1594)

Giovanni Gabrieli (c.1553/6–1612)

*Concerti continenti musica di chiesa...* (1587, some pieces in Andrea Gabrieli's collections)

*Sacrae symphoniae* (1597)

*Symphoniae sacrae* (1615) includes *In ecclesiis*

**(d)** Theoretical treatises

Gioseffo Zarlino (1517–1590)

*Le istitutione harmoniche* (theoretical treatise, 1558)

*Dimostrationsi harmoniche* (theoretical treatise, 1571)

*Sopplimenti musicali* (1588)

Giovanni Maria Artusi (c.1540–1613)

*L'arte del contrponto ridotto in tavole* (1586)

*Seconda parte dell'arte del contraponto* (1589)

*L'arte del contraponto* (1598)

*L'Artusi, overo Delle imperfettioni della moderna musica ragionamenti dui* (1600)

*Seconda parte dell'Artusi overo Delle imperfettioni della moderna musica* (1603)

Vincenzo Galilei (c.1528–1591)

*Dialogo della musica antica et della moderna* (1581)

*Discorso intorno all'opere de Messr Gioseffo Zarlino da Choggia* (1589)

### Suggested reading

The following books are useful sources of information for this Topic. Strunk's *Source Readings*, in its revised and enlarged edition, contains extracts from most of the significant polemical writings by composers of the *Seconda prattica* style and by those who attacked them or supported them.

Strunk, O. and Treitler, L. (ed)	Source Readings in Music History (complete edition). Norton 1998
Strunk, O. and Treitler, L. (ed)	Source Readings in Music History, Vol. 3 (The Renaissance). Norton 1998
Strunk, O. and Treitler, L. (ed)	Source Readings in Music History, Vol. 4 (The Baroque). Norton 1998
Abraham, G. (ed)	The Age of Humanism (NOHM Vol. IV). OUP 1968
Reese, G.	Music in the Renaissance. Norton 1959
Bukofzer, M.F.	Music in the Baroque Era. Norton 1947
Carter, T.	Music in Late Renaissance and Early Baroque Italy. Batsford 1992
Fenlon, I. and Carter, T. (eds)	Con che soavità: Studies in Italian Opera, Song and Dance, 1580–1740. OUP 1995
Mayer Brown, H.	How Opera Began [in Cochrane, E. (ed) The Late Italian Renaissance]. Macmillan 1970
Roche, J.	Introduction to the Italian Madrigal. Gaudia Music and Arts Inc. 1989
Arnold, D. and Carter, T.	Monteverdi (Master Musicians Series). OUP 2000
Fabbri, P.	Monteverdi (translated by Tim Carter). CUP 1994
Schrade, L.	Monteverdi, Creator of Modern Music. 3rd reissue. Gollancz 1979
Stevens, D. (ed)	The Letters of Claudio Monteverdi. OUP 1995
Stevens, D. and Fortune, N.	The Monteverdi Companion. Norton 2008
Whenham, J. and Wistreich, R. (eds)	The Cambridge Companion to Monteverdi. CUP 2007
Carter, T.	Monteverdi's Musical Theatre. Yale University Press 2002
Whenham, J.	Claudio Monteverdi: Orfeo. (Cambridge Opera Handbooks). CUP 1986
Arnold, D.	Monteverdi Madrigals. (BBC Music Guides). BBC 1967
Arnold, D.	Giovanni Gabrieli and the Music of the Venetian High Renaissance. OUP 1985
Watkins, G.	Gesualdo: the Man and his Music. 2nd edition, OUP 1991

### Topic C3: Modernism in France (1894–1925)

A study of this topic would be incomplete if it did not take account of the significant cross-fertilisation of ideas between music and the other arts. A simple list of the relevant repertoire is therefore likely to be less helpful for this topic than for the others. In view of this, the repertoire is presented below in the form of a chronology, listing composers and their music alongside a selection of important contemporary events and work in other art forms (particularly painting and literature). In order to place the period of the topic in context, the chronology begins in 1875, the year of the first 'Impressionist' exhibition in Paris, and continues beyond the finishing date to end in 1937 with the death of Ravel.

Candidates will not be expected to have more than a general familiarity with events and artistic movements that lie outside the dates of the topic, which are defined by the composition and first performance of Debussy's *Prélude à l'après-midi d'un faune* in 1894 and the death of Erik Satie in 1925. However, they should be encouraged to learn enough about Impressionism in painting and Symbolism in literature to understand the influence of these movements on Debussy and other composers who were active in the early years of the period. They should know enough about Wagner's influence on late 19th-century French music to understand the reasons for the reaction against this when it eventually took place. The contribution of non-musicians (e.g. Diaghilev, Cocteau) to musical developments in France during the period must equally be taken into account.

### **The Chronology: explanatory notes**

Names in inverted commas (e.g. 'Tristan Klingsor', 'Guillaume Apollinaire') indicate pseudonyms by which the people concerned are normally known.

Names of composers and others who are of particular importance within this topic are given in bold under the headings of 'Deaths' and 'Births' (not under the heading of 'Compositions'). Decisions about whose names should be in bold are subjective (and therefore to some extent arbitrary). Names of those who were not composers (whether or not they are in bold) are identified by the field in which they worked, which is given in square brackets after their name. In some cases people who worked in several different fields (e.g. Jean Cocteau) are shown with only the field of work that was especially important during the period covered by this topic.

Titles of works that are of particular importance are given in bold under the heading of Compositions. In almost all cases works are listed in the year of their composition or completion; occasionally the date of first performance ('fp') is given.

The headings 'Significant Events' and 'Other Arts' include a selection of items which is again subjective and somewhat arbitrary. The emphasis in 'Other Arts' is placed primarily on the visual arts and literature and is restricted to work produced by French artists or by those who worked in France. 'Significant Events' refers to events that were significant to musical life in France (or often, specifically in Paris) and therefore includes several items that would possibly not be considered significant in other contexts.



## Music in France, 1894–1925: Selective chronology

From the first Impressionist Exhibition to the death of Ravel

Year	Deaths	Births	Compositions	Significant events	Other arts
<b>1874</b>		'Tristan Klingsor' (d1966) [poet]	Lalo: <i>Symphonie espagnole</i> Saint-Saëns: <i>Danse macabre</i> Duparc: <i>Élegie</i> ; <i>Extase</i>	<i>Société anonyme des artistes, peintres, sculpteurs et graveurs</i> founded 1st 'Impressionist' Exhibition	Verlaine: <i>Romances sans paroles</i> Degas: <i>The Rehearsal on the Stage</i> Sisley: <i>The Regatta at Molesey</i>
<b>1875</b>	Georges Bizet (b1838)	<b>Maurice Ravel</b> (d1937) Ricardo Vines (d1943) [pianist]	Saint-Saëns: 4th Piano Concerto Bizet: <i>Carmen</i> Massenet: <i>Ève</i> Duparc: <i>Lénore</i>		
<b>1876</b>			Franck: <i>Les Éolides</i> Faure: <i>Vn Sonata in A</i>	2nd 'Impressionist' Exhibition First Bayreuth Festival [attended by Saint-Saëns, d'Indy]	Mallarmé: <i>L'Après-midi d'un faune</i> Manet: <i>Portrait of the poet Stéphane Mallarmé</i> Renoir: <i>Le Moulin de la Galette</i> ; <i>Wild Poppies</i> Sisley: <i>Flood at Port-Marly</i> Degas: <i>Absinthe</i>
<b>1877</b>			Lalo: Cello Concerto Saint-Saëns: <i>Samson et Dalila</i>	3rd Impressionist Exhibition	First use of term <i>Impressionist</i> Monet: <i>La gare St-Lazare</i>

<b>1878</b>		Francis Picabia (d1953) [painter] Jean Crotti (d1958) [painter]	Franck: <i>Pièce héroïque</i> d'Indy: <i>La Forêt enchantée</i>	Exposition Universelle	Monet: <i>The Rue Montorgeuil Adorned with Flags</i>
<b>1879</b>		Gabriel Grovlez (d1944)	Franck: <i>Les Béatitudes</i> ; Piano Quintet Fauré: <i>Berceuse</i> ; <i>Ballade</i> (solo piano) Duparc: <i>Le Manoir de Rosemonde</i>	4th Impressionist Exhibition <i>Ring</i> performed in Munich [attended by Fauré, Chausson]	
<b>1880</b>	Jacques Offenbach (b1819)	'Guillaume Apollinaire' (d1918) [poet] Andre Derain (d1954) [painter]	Saint-Saëns: 3rd Violin Concerto Massenet: <i>La Vierge</i> Fauré: <i>Élégie</i> Widor: Organ Symphony No. 5	5th Impressionist Exhibition	Manet: <i>The Music-Hall Singer</i>
<b>1881</b>	Modeste Mussorgsky (b1839)	Pablo Picasso (d1973) [painter]	Offenbach: <i>Les Contes de Hoffmann</i> Saint-Saëns: Septet Fauré: <i>Ballade</i> (version with orch.) d'Indy: <i>Wallenstein</i> Chausson: Piano Trio	6th Impressionist Exhibition Debussy's 1st visit to Russia	
<b>1882</b>		<b>Igor Stravinsky</b> (d1971) Georges Braque (d1963) [painter]	Gounod: <i>Rédemption</i> Franck: <i>Le Chasseur maudit</i> Delibes: <i>Le Roi s'amuse</i> Fauré: <i>Romance</i> for Vn and orch. Duparc: <i>Phidylé</i> Chausson: <i>Viviane</i>	Wagner: <b><i>Parsifal</i></b> (fp) [attended by d'Indy, Chausson] 7th Impressionist Exhibition Debussy's 2nd visit to Russia	Manet: <i>The Bar at the Folies-Bergère</i>

<b>1883</b>	<b>Richard Wagner</b> (b1813) Edouard Manet (b1832) [painter]	Edgard Varèse (d1965) Maurice Utrillo (d1953) [painter]	Delibes: <i>Lakmé</i> Chabrier: <i>España</i> Massenet: <i>Manon</i>	Japanese Exhibition	
<b>1884</b>			Franck: <i>Prélude, choral et fugue</i> Massenet: <i>Manon</i> Duparc: <i>La Vie antérieure</i> Debussy: <i>L'Enfant prodigue</i> [1 <sup>er</sup> Prix de Rome]		Seurat: <i>Bathers, Asnières</i> Degas: <i>The Laundresses</i>
<b>1885</b>	Victor Hugo (b1802) [novelist]		Gounod: <i>Petite symphonie; Mors et Vita</i> Franck: <i>Variations symphoniques</i> Chabrier: <i>Gwendoline</i> Massenet: <i>Le Cid</i>	<i>La Revue wagnérienne</i> founded	Mallarmé: <i>Richard Wagner, rêverie d'un poète français</i> Monet: <i>The Cliffs at Etretat</i>
<b>1886</b>	<b>Franz Liszt</b> (b1811)	Marcel Dupré (d1971 )	Franck: Violin Sonata Lalo: Symphony in G minor Saint-Saens: <i>Le Carnaval des animaux</i> ; Symphony No. 3 (Organ Symphony) d'Indy: <i>Symphonie cévenole</i> Messager: <i>Les Deux Pigeons</i>	8th (last) Impressionist Exhibition	Seurat: <i>Sunday Afternoon on the Ile de la Grande Jatte</i> Rimbaud: <i>Illuminations</i> Zola: <i>L'Oeuvre</i>
<b>1887</b>		Nadia Boulanger (d1979) Marc Chagall (d1985) [painter] 'Le Corbusier' (d1965) [architect]	Chabrier: <i>Le Roi malgré lui</i> Fauré: <i>Pavane</i> Debussy: <i>Printemps</i>	Granados to Paris	Seurat: <i>Le Pont de Courbevoie</i> Van Gogh: <i>Self Portrait with Straw Hat</i>

<b>1888</b>	Alkan (b1813)	Louis Durey (d1979) Giorgio de Chirico (d1978) [painter]	Franck: <b>Symphony</b> ; <i>Psyché</i> Lalo: <i>Le Roi d'Ys</i> Chabrier: <i>Joyeuse Marche</i> Fauré/Messenger: <i>Souvenirs de Bayreuth</i> Debussy: <i>La Damselle élue</i> Satie: <b>Gymnopédies</b>	Fauré, Debussy to Bayreuth [ <i>Parsifal Meistersinger</i> ]	Van Gogh: <i>Sunflowers</i> ; <i>Bedroom in Arles</i> ; <i>Café at Night, Arles</i>
<b>1889</b>		<b>Jean Cocteau</b> (d1963) [writer]	Franck: String Quartet Debussy: <i>Poèmes de Baudelaire</i> ; <i>Petite Suite</i>	<i>Exposition Universelle</i> [Tour Eiffel built; Debussy hears Javanese music] Debussy to Bayreuth [ <i>Tristan</i> ] Granados back to Spain	Van Gogh: <i>The Starry Night</i> ; <i>Sunrise at Saint-Rémy</i>
<b>1890</b>	<b>César Franck</b> (b1822) Vincent Van Gogh (b1853) [painter]	Jacques Ibert (d1962) Man Ray (d1976) [painter]	Franck: <b>Trois Chorales</b> Fauré: <i>Requiem</i> Chausson: <i>Poème de l'amour et de la mer</i> ; Symphony in B flat Satie: <i>Gnossiennes</i>		Toulouse-Lautrec: <i>The Dance at the Moulin Rouge</i> Hector Guimard: Paris Métro entrances
<b>1891</b>	Léo Delibes (b1836) Arthur Rimbaud (b1854) [poet] Georges Seurat (b1859) [painter]	<b>Sergey Prokofiev</b> (d1953)	Massenet: <i>Werther</i> Fauré: <i>5 Mélodies 'de Venise'</i> Chausson: Concerto for Pno, Vn and Str Quartet Debussy: <i>Deux Arabesques</i>	Debussy and Satie meet	Seurat: <i>The Circus</i>

<b>1892</b>	Edouard Lalo (b1823)	<b>Arthur Honegger</b> (d1955) <b>Germaine Tailleferre</b> (d1983) <b>Darius Milhaud</b> (d1974)	Massenet: <i>Werther</i> Debussy: <i>Fêtes galantes</i>		
<b>1893</b>	Charles Gounod (b1818)		Debussy: <b>String Quartet</b> [fp 29 Dec] Satie: <i>Vexations</i>	Albeniz to Paris	Maeterlinck: <i>Pelléas et Mélisande</i>
<b>1894</b>	Emmanuel Chabrier (b1841 )		Fauré: <i>La Bonne Chanson</i> Debussy: <b>Prélude à L'après-midi d'un faune</b> [fp 22 Dec]	Foundation of <i>Schola Cantorum</i>	Rodin: <i>La Pensée</i> Monet: <i>Rouen Cathedral</i> series
<b>1895</b>		'Paul Eluard' (d1952) [poet]	d'Indy: <i>Fervaal</i> ('The French Parsifal') Chausson: <i>Le Roi Arthus</i> Satie: <i>Messe des pauvres</i> Ravel: <i>Menuet antique</i>		Tristan Klingsor: <i>Filles-Fleurs</i> Toulouse-Lautrec: <i>La Revue blanche</i>
<b>1896</b>	<b>Paul Verlaine</b> (b1844) [poet]	André Breton (d1966) [poet and surrealist theoretician]	d'Indy: <i>Istar</i> Chausson: <i>Poème</i> Dukas: <i>Symphony in C</i>		
<b>1897</b>		Louis Aragon (d1982) [poet]	Fauré: <i>Dolly Suite</i> Chausson: <i>Piano Quartet</i> Dukas: <i>L'Apprenti sorcier</i> Satie: <i>Pièces froides; Je te veux</i>		Pissarro: <i>Boulevard Montmartre, Paris</i> Gauguin: <i>Where do we come from? What are we? Where are we going</i>
<b>1898</b>	<b>Stéphane Mallarmé</b> (b1842) [poet]		Fauré: <i>Pelléas et Mélisande</i> Chausson: <i>Chanson perpétuelle; Soir de fête</i>	Tournemire becomes <i>Titulaire du grand-orgue</i> , Ste-Clothilde	Pissarro: <i>Place du Théâtre Français, Rain; Avenue de l'Opéra</i> Cézanne: <i>Rocks in a Forest</i>

<b>1899</b>	<b>Ernest Chausson</b> (b1855) Alfred Sisley (b1839) [painter]	<b>Francis Poulenc</b> (d1963) <b>Georges Auric</b> (d1983)	Chausson: String Quartet Debussy: <b>Nocturnes</b> Satie: <i>Jack-in-the-Box</i> Vierne: Organ Symphony No. 1 Ravel: <i>Pavane pour une infante défunte</i>		Monet: <i>Japanese Footbridge and Water Lily Pond, Giverny</i>
<b>1900</b>			Charpentier: <i>Louise</i> Satie: <i>Geneviève de Brabant</i> Tournemire: Symphony No. 1 ( <i>Romantique</i> ) Vierne: <i>Messe solennelle</i>	<i>Exposition Universelle</i> Ravel's first failure in <i>Prix de Rome</i> Vierne becomes <i>Titulaire du grand-orgue</i> , Notre-Dame- de-Paris	
<b>1901</b>	Henri de Toulouse-Lautrec (b1864 ) [painter]		Massenet: <i>Le Jongleur de Notre- Dame</i> Debussy: <i>Pour le Piano</i> Dukas: Piano Sonata Ravel: <i>Jeux d'eau</i>		
<b>1902</b>		[Maurice Duruflé]	Debussy: <b>Pelléas et Mélisande</b>		Picasso: Blue Period
<b>1903</b>	Paul Gauguin (b1848) [painter] Camille Pissarro (b1830) [painter]		Debussy: <i>Estampes</i> Satie: <i>Trois Morceaux en forme de poire</i> Vierne: Organ Symphony No. 2 Ravel: <b>String Quartet</b> ; <i>Schéhérazade</i>	Ravel's 4th failure in <i>Prix de Rome</i> Stravinsky studies with Rimsky-Korsakov	Tristan Klingsor: <i>Schéhérazade</i>
<b>1904</b>			Satie: <i>Le Piccadilly</i> Séverac: <i>En Languedoc</i>		Braque comes to Paris



1905			Debussy: <b>La Mer</b> ; <i>Images I</i> Satie: <i>Allons-y Chochotte</i> Ravel: <i>Sonatine</i> ; <i>Miroirs</i> ; <i>Introduction et allegro</i> Stravinsky: <i>Symphony in E flat</i>	Ravel's 5th and last failure in <i>Prix de Rome</i> results in <i>l'affaire Ravel</i> Turina to Paris	<i>Les Fauves</i> at <i>Salon d'Automne</i> Matisse: <i>Open Window</i> , <i>Collioure</i> Derain: <i>Effect of Sunlight on Water</i> Picasso: Pink Period
1906	Paul Cézanne (b1834) [painter]		Dukas: <i>Ariane et Barbe-bleue</i> Satie: <i>Prélude en tapisserie</i> Roussel: <i>Le Poème de la forêt</i> (Symphony No. 1)		Cézanne: <i>Montagne Saint-Victoire</i>
1907			Debussy: <i>Images II</i> Schmitt: <i>La Tragédie de Salomé</i> Satie: <i>Nouvelles Pièces froides</i>	Ravel gives composition lessons to Vaughan Williams Falla to Paris	Picasso: <i>Les Demoiselles d'Avignon</i>
1908		[Olivier Messiaen]	Debussy: <i>Children's Corner</i> Ravel: <i>Gaspard de la nuit</i> ; <i>Rapsodie Espagnole</i>		Exhibition of 'cubist' paintings by Braque Chagall to Paris
1909			Debussy: <i>Le Petit Nigar</i> Tournemire: <i>Symphony No. 2 (Ouessant)</i> Ravel: <i>L'Heure espagnole</i> Falla: <i>Trois Mélodies</i>	First season of Diaghilev's <i>Ballets Russes</i> at <i>Théâtre du Châtelet</i>	Braque and Picasso: Analytical Cubism First Futurist Manifesto
1910	Henri Rousseau (b1844) [painter]		Debussy: <b>Préludes I</b> Tournemire: <i>Triple Choral</i> Ravel: <i>Ma Mère l'oye</i> Stravinsky: <b>Firebird</b>	Stravinsky meets Debussy	Cubist exhibition at <i>Salon d'Automne</i> Rousseau: <i>The Dream</i> Braque: <i>Still Life with Violin and Pitcher</i> Matisse: <i>The Dance</i>

1911		[Jehan Alain (d1940)]	Debussy: <i>Le Martyre de Saint-Sébastien</i> Satie: <i>En Habit de cheval</i> Ravel: <i>Valses nobles et sentimentales</i> Grovez: <i>L'Almanach aux images</i> Stravinsky: <b><i>Petrouchka</i></b>		Apollinaire: <i>Le Bestiaire, ou cortège d'Orphée</i> Matisse: <i>The Red Studio</i>
1912	Jules Massenet (b1842)		Debussy: <i>Images pour orchestre</i> Dukas: <i>La Péri</i> , poème dansée Ravel: <b><i>Daphnis et Chloé</i></b> Satie: <i>Aperçus désagréables</i> ; <i>Préludes flasques (pour un chien)</i> Roussel: <i>Le Festin de l'araignée</i> Vierne: Organ Symphony No. 3 Séverac: <i>En vacances</i> Milhaud: <i>1st String Quartet</i>		Braque and Picasso: Collages Utrillo: <i>Le Lapin agile</i>

<b>1913</b>			<p>Fauré <i>Pénélope</i>          Debussy: <b>Preludes II</b>; <i>Jeux</i>          Satie: <i>Déscriptions automatiques</i>; <i>Croquis et agaceries d'un gros bonhomme en bois</i>; <i>Embryons desséchés</i>          Tournemire: Symphony No. 3 (<i>Moscou</i>); Symphony No. 4 (<i>Pages symphoniques</i>)          Vierne: <i>24 pièces en style libre</i>          Stravinsky: <b>Le Sacre du Printemps</b></p>	Prokofiev's first visit to Paris	<p>Apollinaire: <i>The Cubist Painters</i>; <i>Alcools</i>          Chagall: <i>Paris through the Window</i>          Picabia: <i>Edtaonisl</i></p>
<b>1914</b>			<p>Satie: <i>Choses vues à droite et à gauche (sans lunettes)</i>; <i>Sports et divertissements</i>          Tournemire: Symphony No. 5          Vierne: Organ Symphony No. 4          Ravel: <i>Piano Trio</i></p>	<p>Outbreak of Great War          Falla and Turina back to Spain</p>	<p>Chirico: <i>Portrait of Guillaume Apollinaire</i></p>
<b>1915</b>			<p>Debussy: <i>12 Études</i>; <i>Cello Sonata</i>; <i>Sonata for Fl, Va, Hp</i>          Satie: <i>Cinq Grimaces pour 'Le Songe d'une nuit d'été'</i></p>	Ravel enlists as lorry driver	
<b>1916</b>				Ravel leaves army as invalid	<p>Crotti: <i>The Clown</i>          Matisse: <i>Piano Lesson</i></p>
<b>1917</b>	<p>Edgar Degas (b1834) [painter]</p>		<p>Debussy: <i>Violin Sonata</i>          Satie: <b>Parade</b> [fp 18 May]          Ravel: <i>Le Tombeau de Couperin</i>          Poulenc: <i>Rapsodie nègre</i></p>		<p>Picabia: <i>Parade amoureuse</i></p>

<b>1918</b>	<b>Claude Debussy</b> (b1862) 'Guillaume Apollinaire' (b1880) [poet]		Satie: <i>Socrate</i> Tournemire: Symphony No. 6 Stravinsky: <i>L'Histoire du soldat</i> ; <i>Ragtime</i> Durey: <i>Images à Crusoë</i> Milhaud: <i>L'Homme et son désir</i> Tailleferre: String Quartet; <i>Jeux de plein air</i> Poulenc: <i>Mouvements perpétuels</i> ; <i>Sonata for Piano Duet</i> ; <i>Sonata for 2 Clarinets</i>	Armistice signed, 11 November	Cocteau: <i>Le Coq et l'arlequin</i> Apollinaire: <i>Calligrammes</i> ; <i>Les Mamelles de Tiresias</i>
<b>1919</b>	Pierre-Auguste Renoir (b1841 ) [painter]		Séverac: <i>Sous les Lauriers roses</i> Milhaud: <i>Le Boeuf sur le toit</i> ; <i>Machines agricoles</i> Poulenc: <i>Le Bestiaire</i> ; <i>Cocardes</i> ; <i>Valse</i>		Cocteau: <i>Le Potomak</i> [ded, Stravinsky]
<b>1920</b>			Satie: <i>La Belle Excentrique</i> Séverac: <i>Tantum ergo</i> Ravel: <i>La Valse</i> Stravinsky: <i>Pulcinella</i> Honegger: <i>Pastorale d'été</i>	Henri Collet: article identifying <i>Les Six français</i> First season of <i>Ballets suédois</i>	Le Corbusier: <i>Composition with Lantern and Guitar</i>
<b>1921</b>	Joseph-Marie Déodat de Séverac (b1872) <b>Camille Saint-Saëns</b> (b1835)		Saint-Saëns: Oboe, Clarinet, Bassoon Sonatas Prokofiev: <i>The Buffoon</i> Les Six: <i>Les Mariés de la Tour Eiffel</i> Honegger: <i>Le Roi David</i> Milhaud: <i>Saudades do Brasil</i>	Copland to Paris to study with Nadia Boulanger	

<b>1922</b>			Tournemire: Symphony No. 7 ( <i>Les Danses de la vie</i> ) Stravinsky: <i>Mavra</i> Ibert: <i>Escales</i> Auric: <i>Alphabet</i> Poulenc: Sonata for Cl and Bsn; Sonata for hn, tpt, tbn		Cocteau: <i>Antigone</i>
<b>1923</b>			Stravinsky: <i>Les Noces</i> ; <i>Octet</i> Honegger: <i>Pacific 231</i> Milhaud: <i>La Création du monde</i> Tailleferre: <i>Marchand d'oiseaux</i> Auric: <i>Les Facheux</i> Poulenc: <i>Les Biches</i>	Prokofiev settles in Paris Villa-Lobos's first visit to Paris	Le Corbusier: <i>Vers une Architecture</i> ; <i>Ozenfant House</i> , Paris
<b>1924</b>	<b>Gabriel Fauré</b> (b1845)		Satie: <i>Mercure</i> ; <i>Relâche</i> ; <i>Cinéma</i> Roussel: <i>Joueurs de flûte</i> Tournemire: Symphony No. 8 ( <i>La Symphonie du triomphe de la mort</i> ) Vierne: Organ Symphony No. 5 Dupré: <i>Symphonie-passion</i> Milhaud: <i>Le Train bleu</i>		André Breton: <i>Manifeste du Surréalisme</i>
<b>1925</b>	<b>Erik Satie</b> (b1866)	[Pierre Boulez]	Ravel: <i>L'Enfant et les sortilèges</i> Prokofiev: <i>Symphony No. 2</i> ; <i>Le Pas d'acier</i>	Surrealist Exhibition Last season of <i>Ballets suédois</i>	Picasso: <i>The Embrace</i> Le Corbusier: <i>Plan voisin de Paris</i>
<b>1926</b>	<b>Claude Monet</b> (b1840) [painter]		Honegger: <i>Judith</i> Poulenc: <i>Trio</i>	First Klee Exhibition in Paris Roy Harris, Aaron Copland to Paris to study with Nadia Boulanger	Magritte: <i>Les Liaisons dangereuses</i>

<b>1927</b>			Tournemire: <i>L'Orgue mystique</i> begun Vierne: <i>Pièces de fantaisie</i> <i>L'Éventail de Jeanne</i> Stravinsky: <i>Oedipus Rex</i> Varèse: <i>Intégrales</i> Honegger: <i>Antigone</i>	Villa-Lobos to Paris Lennox Berkeley to Paris to study with Nadia Boulanger	
<b>1928</b>			Ravel: <i>Boléro</i> Prokofiev: <i>Symphony No. 3</i> ; <i>L'Enfant prodigue</i> Honegger: <i>Rugby</i> Poulenc: <i>Concert champêtre</i> Messiaen: <i>Le Banquet céleste</i>		Chagall: <i>Cock and Harlequin</i> Le Corbusier: <i>Vitia Stein</i> , Garches
<b>1929</b>	André Messager (b1853) <b>Serge Diaghilev</b> (b1872) [impres- sario]		Poulenc: <i>Aubade</i>		Cocteau: <i>Les Enfants terribles</i> Magritte: <i>Ceci n'est pas une pipe</i>
<b>1930</b>			Vierne: <i>Organ Symphony No. 6</i> Ravel: <i>Concerto for Piano (LH)</i> Ibert: <i>Divertissement</i>	Villa-Lobos leaves Paris	Breton: <i>Second Manifeste du surréalisme</i> Le Corbusier: <i>Villa Savoie</i> , Poissy
<b>1931</b>	Vincent d'indy (b1851)		Roussel: <i>Bacchus et Ariane</i> Ravel: <i>Piano Concerto in G</i> Dupre: <i>Le Chemin de la croix</i> Varèse: <i>Ionisation</i> Poulenc: <i>4 Poèmes de Guillaume Apollinaire</i> Messiaen: <i>Les Offrandes oubliées</i>		



<b>1932</b>			Tournemire: <i>L'Orgue mystique</i> completed; <i>Sei Fioretti</i> Poulenc: <i>Concerto for 2 Pianos</i>		
<b>1933</b>	Henri Duparc (b1848)			1st appearance of Poulenc/Bernac duo	
<b>1934</b>			Alain: <i>Le Jardin suspendu</i>	Prokofiev returns to Russia	
<b>1935</b>	Paul Dukas (b1865)		Tournemire: <i>Sept Chorals-poèmes sur les paroles du Xrist</i> Honegger: <i>Jeanne d'Arc au bucher</i> Poulenc: <i>Suite française</i> Alain: <i>Deux Chorals</i>		
<b>1936</b>			Poulenc: <i>Litanies à la vierge noire de Rocamadour</i>	Formation of <i>La jeune France</i>	
<b>1937</b>	Charles-Marie Widor (b1844) Albert Roussel (b1869) Louis Vierne (b1870) <b>Maurice Ravel</b> (b1875)		Poulenc: <i>Messe en sol</i> Alain: <i>Litanies</i>		

## Suggested reading

Many potentially useful books about specific composers active during this period are available only in French, and have consequently been omitted from the following list. The following books are useful sources of information for this topic:

### (a) General history of the period

- |                       |  |
|-----------------------|--|
| Abraham, G. (ed)      | The Modern Age (NOHM Vol. X). OUP 1974   |
| Sternfeld, F. W. (ed) | Music in the Modern Age (A History of Western Music, Vol. V). Weidenfeld and Nicolson 1973 |
| Morgan, R. P. (ed)    | Modern Times (Man and Music series). Macmillan 1993  |
| Huebner, S.           | French Opera at the <i>Fin de Siècle</i> . OUP 1999  |
| Harding, J.           | The Ox on the Roof: Scenes from musical life in Paris in the Twenties. Macdonald 1972      |
| Davies, L.            | The Gallic Muse. Dent 1967   |
| Cooper, M.            | French Music from the death of Berlioz to the death of Fauré. OUP 1951                     |

### (b) Stravinsky and *The Rite of Spring*

- |                                       |  |
|---------------------------------------|--|
| Boucouchiev, A.                       | Stravinsky. Gollancz 1987  |
| Craft, R.                             | Stravinsky: Glimpses of a Life. Lime Tree 1992   |
| Druskin, M.                           | Igor Stravinsky: his Personality, Works and Views. English edition, CUP 1983   |
| Griffiths, P.                         | Stravinsky (Master Musicians Series). Dent 1992  |
| Walsh, S.                             | The Music of Stravinsky. OUP 1993  |
| Cross, J. (ed)                        | The Cambridge Companion to Stravinsky. CUP 2003  |
| Lederman, M. (ed)                     | Stravinsky in the Theatre. Da Capo Press 1975  |
| White, E. W.                          | Stravinsky: the Composer and his Works. 2nd edition, Faber and Faber 1979  |
| Van den Toorn, P.C.                   | Stravinsky and <i>The Rite of Spring</i> : the Beginnings of a Musical Language. University of California Press 1987 |
| Van den Toorn, P.C. and McGinness, J. | Stravinsky and the Russian Period. CUP 2012  |
| Hill, P.                              | Stravinsky: <i>The Rite of Spring</i> (Cambridge Music Handbooks). CUP 2000  |
| Forte, A.                             | The Harmonic Organization of <i>The Rite of Spring</i> . Yale University Press 1978                                  |
| Nichols, R.                           | The Rise of Modernism in Music, 1890–1935: Units 8–10 Stravinsky. Open University Press 1978                         |

### (c) Debussy and Ravel

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|-----------------|--|
| Lockspeiser, E. | Debussy (Master Musicians Series). Dent 1963 |
| Dietschy, M.    | A Portrait of Claude Debussy. OUP 1990       |

Nichols, R.	Debussy Remembered. 1992
Howat, R.	Debussy in Proportion. CUP 1983
Smith, R. L. (ed)	Debussy Studies. CUP 1997
Cox, D.	Debussy Orchestral Music (BBC Music Guides). BBC 1974
Treize, S. (ed)	The Cambridge Companion to Debussy. CUP 2003
Mawer, D. (ed)	The Cambridge Companion to Ravel. CUP 2000
Mawer, D. (ed)	Ravel Studies. CUP 2010
Nichols, R.	Ravel (Master Musicians Series). Dent 1977
Larner, G.	Maurice Ravel. Phaidon Press 1996
Nichols, R.	Ravel Remembered. Faber and Faber 1987
Ivry, B.	Maurice Ravel: a Life. Welcome Rain Publishers 2000
Davies, L.	Ravel Orchestral Music (BBC Music Guides). BBC 1970

**(d)** Satie and *Les Six*

Orledge, R.	Satie the Composer. CUP 1990
Orledge, R.	Satie Remembered. Faber and Faber 1995
Whiting, S. M.	Satie the Bohemian. OUP 1999
Myers, R. H.	Erik Satie. New edition, Dover 1986
Perloff, N.	Art and the Everyday: Popular Entertainment and the Circle of Erik Satie. Clarendon Press 1993
Davis, M. E.	Erik Satie (Critical Lives). Reaktion Books 2007
Spratt, G. K.	The Music of Arthur Honegger. Cork University Press 1987
Collaer, P.	Darius Milhaud. San Francisco Press 1988
Mellers, W.	Francis Poulenc. OUP 1993
Ivry, B.	Francis Poulenc. Phaidon Press 1996
Buckland, S.	Francis Poulenc: Selected Correspondence, 1915–1963. Gollancz 1991
Poulenc, F.	Diary of my Songs (with a translation by Winifred Radford). Gollancz 1985
Bernac, P.	Francis Poulenc: the man and his songs. Gollancz 1977
Keck, G. R.	Francis Poulenc: a bio-bibliography. Greenwood 1990
Shapiro, R.	Germaine Tailleferre: a bio-bibliography. Greenwood 1994

**(e)** Diaghilev, the *Ballets russes* and the *Ballets suédois*

Percival, J.	The World of Diaghilev. Herbert Press 1979
Garafola, L.	Diaghilev's Ballets Russes. OUP 1989
Häger, B.	Ballets Suédois. English edition, Thames and Hudson 1990

### Topic C4: Jazz (1920–1960)

Candidates need to be aware of the general history of the development of jazz during this period, and although some awareness of its earlier origins may be helpful it is not of primary importance. Among the many musicians who made significant contributions during the period of the topic are the following:

Kid Ory (Original Creole Jazz Band), Bix Beiderbecke, Louis Armstrong, Jelly Roll Morton, Paul Whiteman, Fletcher Henderson, Duke Ellington, Earl Hines, Count Basie, Jimmy Dorsey, Tommy Dorsey, Benny Goodman, Dizzy Gillespie, Artie Shaw, Art Tatum, Fats Waller, Django Reinhardt (Quintette du Hot Club de France), Charlie Parker, Theolonius Monk, John Lewis (Modern Jazz Quartet), Charlie Mingus, Miles Davis

Several of these worked in a succession of different styles and approaches, of which the following are especially significant:

New Orleans Jazz, Swing, Dixieland Revival, Bebop, Gypsy Jazz, Orchestral Jazz (Big Band), Cool Jazz, New Orleans Revival, Hard Bop, Modal Jazz

Apart from books about individual musicians, of which there are many, the following more general studies may be found useful:

Shipton, A.	A New History of Jazz. Continuum International 2008
Gioia, T.	The History of Jazz. OUP 1999
Kirchner, B.	The Oxford Companion to Jazz. OUP 2005
Gridley, M. C.	Jazz Styles: History and Analysis. Prentice Hall 2002
Megill, D. D.	Introduction to Jazz History. Prentice Hall 2003
Giddins, G.	Visions of Jazz: The First Century. OUP 2000
Feather, L. and Gitler, I. (eds)	The Biographical Encyclopaedia of Jazz. OUP 2007
Walser, R.	Keeping Time: Readings in Jazz History. OUP 1999
Cooke, M. (ed)	The Cambridge Companion to Jazz. CUP 2003
Lopes, P.	The Rise of a Jazz Art World. CUP 2002

### Topic C5: Art Song and Popular Song in Britain and America (1939–1970)

The syllabus lists some of the most significant composers of art song in both countries and this should provide a sufficient starting-point for exploration of the repertoire. The same is true for popular song, though it is important to note that the emphasis in this case is much more on performers and styles than on individual composers. It can sometimes be quite difficult to discover exactly who composed a particular song, even when a recording by a well-known artist is very familiar.

The nature of the repertoire for this topic implies a rather different approach from most of the others, simply because it embraces two very different kinds of music. Some of the main aesthetic issues are listed in the syllabus, and candidates need to consider such questions: the examination paper will assume that they have done so. It is important, however, that issues of this kind should be approached in as precise a way as possible, and that they should always be related directly to the music studied. Answers that are too discursive and which make only scant reference to actual music are unlikely to gain high marks.

Much information about this topic is available on the internet, especially for popular song. The quality and reliability of such information is, however, extremely variable. Care needs to be exercised in choosing which web sites are accurate and useful, and which are not. The standard search engines will nevertheless bring up sites that give fairly comprehensive lists of composers, styles and artists that will very easily provide suggestions for a wider exploration of repertoire than is given in the syllabus.

There are relatively few scholarly books that directly address this topic. For English song, most deal with a slightly earlier period, while for popular song many published resources are quite conversational in tone. Information about specific composers and their songs is therefore more easily found in books about those composers individually, rather than in more general studies. The following suggestions may be useful:

### Suggested reading

Banfield, S.	Sensibility and English Song: Critical Studies of the Early 20th Century. CUP 1985
Karloyi, O.	Modern British Music: the Second British Musical Renaissance, from Elgar to P. Maxwell Davies. Associated University Presses 1994
Wilder, A. and Maher, J. T.	American Popular Song: The Great Innovators. OUP 1972
Tyler, D.	Hit Songs, 1900–1955. McFarland and Co. Inc. 2007
Ewen, D.	All the Years of American Popular Music. Prentice Hall 1977
Palmer, T.	All You Need is Love: the Story of Popular Music. Grossman 1976
Booth, M. W.	American Popular Music: a Reference Guide. Greenwood 1983
Moore, A. F.	Analyzing Popular Music. CUP 2003
Kelly, M. B.	The Beatle Myth: the British Invasion of American Popular Music, 1956–1969. McFarland 1991
Evans, P.	The Music of Benjamin Britten. Dent 1979
Carpenter, H.	Benjamin Britten: a Biography. Faber and Faber 1992
Kennedy, M.	Britten (Master Musicians series). Revised edition, Dent 1993
Kemp, I.	Tippett: the Composer and his Music. Eulenburg Books 1994
Adlington, R.	The Music of Harrison Birtwistle. CUP 2000
Cross, J.	Harrison Birtwistle: Man, Mind, Music. Faber and Faber 2000
Hall, M.	Harrison Birtwistle. Robson 1984
McGregor, R.	Perspectives on Peter Maxwell Davies. Ashgate c.2000
Griffiths, P.	Peter Maxwell Davies (Contemporary Composers series. Robson 1982
Butterworth, N.	The Music of Aaron Copland. Toccata 1985
Copland, A. and Perlis, V.	Copland: 1900 through 1942. Faber and Faber 1984
Copland, A. and Perlis, V.	Copland since 1943. Marion Boyars 1992
Heyman, B.	Samuel Barber: the Composer and his Music. OUP 1994

Hoover, K. O. and Cage, J.	Virgil Thomson: his Life and Music. Thomas Yoseloff 1959
Tommasini, A.	Virgil Thomson: Composer on the Aisle. Norton 1997
McDonald, A. L.	Ned Rorem: a Bio-bibliography. Greenwood 1989
Mead, A. W.	An Introduction to the Music of Milton Babbitt. Princeton University Press 1994

## Paper 12 Section D

The questions set in this part of the examination are designed to give candidates an opportunity to demonstrate that they have some kind of overview of what they have learned, not only in preparing for Paper 11 and Paper 12, but also in other components. Some questions may give candidates the opportunity to demonstrate in greater depth their knowledge and understanding of the topics in Paper 11; some may look for evidence that they have seen connections between some of the historical topics covered in Papers 11 and 12; others may be directed at issues relating to performance or composition, or to general matters relating to music. Some questions may require a relatively straightforward historical approach, but others may anticipate a more personal response based on the candidate's individual, informed opinion about a particular matter.

Whatever the nature of the question a candidate chooses, the resulting essay should attempt to be illustrated as precisely as possible by references to specific music by named composers, so that the argument presented can be supported by accurate and appropriate evidence. It is essential in all cases that the essay should be coherently structured, with a clear argument that makes its point as cogently as possible, and that it should be expressed in the best English of which the candidate is capable.

The assessment of essays in this section of the paper will be based not only on the candidate's ability to harness relevant information and provide apposite illustrations, but also on the clarity of the argument in relation to the specifics of the question and on the quality of language employed.

## Component 41: Dissertation

### 1 Scope of the study

For this component candidates are required to produce a dissertation on a subject of their own choice which does not duplicate work assessed in any other part of the examination in any significant way. They are not expected to undertake original research or to tread new scholarly paths. They should, however, demonstrate a good understanding of current thinking about their chosen topic, close familiarity with a range of relevant music and sensible, informed reflection about what they hear and study. On the other hand, a simple compilation of extracts from standard texts or a repetition of second-hand judgements about the music, unsupported by any evidence that the candidate has actually heard it, will not meet the assessment criteria. The presentation should offer reliable evidence of independent learning: to achieve this, however, all candidates will need their teacher's supervision throughout the course and, in many cases, structured guidance as well. The perceptions and judgements in the final document will, nonetheless, be entirely those of the candidate, communicated in his or her own words.

### 2 Supervision

There should be regular supervision throughout the course. At the very least, teachers should expect to have close contact with candidates at three key moments:

- At the start: choosing and framing a title and defining the scope of the project; assessing and locating necessary resources; drawing up a manageable timetable.
- In the middle: checking progress against the agreed timetable; reviewing the actual availability of resources; identifying stumbling-blocks and/or potentially unfruitful directions of enquiry.
- Towards the end: prior to finalising the form of the presentation, checking candidates' assimilation of their material; ensuring that all quotations and their sources are fully acknowledged; gauging whether the presentation can be readily handled and understood by the reader.

### 3 Choice of subject

When choosing a title, candidates must be advised about the practicality of their suggested topic. Teachers should consider the following questions for each candidate:

- Is the topic too large a subject to be possible to address within the limit of 3,500 words?
- What skills are needed?
- Does the individual candidate possess those skills, or the potential to develop them quickly enough?
- Does he or she have access to adequate resources of a reasonably scholarly nature?
- Above all, what music will he or she need to listen to and become familiar with?

At a time when learners usually turn first to the internet for their initial research, it is all too easy for them to overlook the need for recordings and scores, yet these are the essential tools without which they cannot form their own judgements or learn independently.

While candidates will benefit from guidance, particularly in being steered away from topics that are too broad, or for which resources are not readily available, it is important that their interest should be engaged: they should not be directed towards an unwelcome topic. Whatever the candidates' level of intellectual and musical ability (and this, too, needs judicious assessment in terms of whether a particular topic is feasible for a particular candidate), the project is more likely to be carried to a successful conclusion if the topic arouses at least some curiosity, or preferably real enthusiasm. Independent work of this nature needs commitment and sustained energy. Some preliminary exploration, probably of a field slightly broader than that eventually decided upon, is advisable and this should certainly include, at the very earliest stage, listening to a sufficient range of music, representative of the topic, for candidates to determine whether they have a 'feel' for it or not.

### 4 Deciding on a title

In order to find an appropriate focus for the dissertation, candidates should be encouraged to frame the title as a question, rather than as an instruction or a statement. Even the examples given in the Syllabus might be rephrased in this way. To illustrate this point with a single instance, 'How did Poulenc's harmonic language help him to respond to the text of the *Gloria*?' provides for a more purposeful analysis than 'The harmonic language in Poulenc's *Gloria*', because it provides a reason for studying the harmony and thus prevents a dry and turgid analysis of particular chords and progressions.

### 5 Submitting a proposal

The Proposal of no more than 500 words must describe the subject of the Dissertation and list the source materials that the candidate intends to consult. The list should include books and Internet sites as appropriate, together with scores and recordings. It does not need to be a complete bibliography: as the course progresses most candidates will discover resources that they were not fully aware of at the time of submitting their proposal. It must, however, be sufficiently comprehensive to demonstrate to the Principal



Moderator that the candidate has access to sufficient resources of an appropriately scholarly nature to support the subject that is being proposed.

In cases where the subject has the potential for any possible overlap with work assessed in other parts of the examination, the Proposal should explain clearly how such overlap is to be avoided. If the final presentation is to be in any form other than an essay of 3,500 words, the Proposal should describe precisely how it is to be presented, with a rationale to explain how and why this is appropriate for the chosen subject.

## **6 Supporting study during the course**

A supervision programme such as that outlined above is the minimum needed for a teacher to give the candidate a reasonable chance of success and to be sure that the work presented is genuinely the candidate's own. This does not mean, however, that every candidate must work in complete isolation. Many will benefit from making presentations to their fellow learners and discussing their findings; seeking advice from instrumental teachers or from knowledgeable members of their family can also be extremely fruitful. Discussing and explaining their ideas about the topic orally is a valuable way for candidates to clarify their understanding, consolidate their learning and get feedback which will help to improve the written presentation. As with the use of book and Internet resources (and CD sleeve notes), all such contacts and sources should be listed in an Appendix and the body of the text should demonstrate clearly what it is that the candidates have actually learned and made their own, and what is being quoted from the judgements of others. Judicious questioning by the teacher-supervisor at the three key stages listed above can tease out what each candidate has been doing and how far their understanding of what they are writing is secure.

## **7 Developing common skills**

It can be of great benefit for a group of learners to explore common problem areas together, with the help of their teacher. The scope of such sessions might extend to exercises aimed at developing essential skills such as note-taking and synthesising information (common, of course, to essay tasks in all subjects) or writing structured commentaries on music heard. Many candidates find the latter particularly difficult. Methodical practice can be helpful in moving candidates on from the early stage of simply recording aural perceptions of surface features of the music towards being able to select and focus on significant aspects which are specifically characteristic of the particular music under discussion. Relevant analytic skills may also need to be taught: candidates coming to this kind of work for the first time can easily flounder if they do not receive this kind of help, but it is often more effectively managed in group sessions than individually.

## **8 Listening**

Three of the assessment criteria are directly concerned with listening, learning to recognise characteristic sounds and procedures, and developing the ability to explain and exemplify these in words.

The first of the criteria focuses specifically on aural perception. This underlines the expectation that candidates must, as a first priority, listen to an appropriate range of music. In order to come to an informed, personal view about their topic, candidates need first-hand experience of the music they are studying, which cannot be acquired simply through reading about it, however scholarly the reading may be. When candidates know the music from intensive listening, they are better able to discover the aspects of it that are really significant and this allows them to understand it at a level that goes beyond its surface features.

What candidates usually find most problematic is how to convey in words, on paper, what their aural findings are. This needs practice. The same habit of note-taking that applies to reading texts should be adopted from the start: candidates should make a written record of the source of each piece they listen to, not only to help them compile an accurate discography towards the end of the course but also to remind them where they found the recording, whether it was lent to them by a friend or teacher, or is in a library, or on their own shelves, or was copied from the Internet. They should note some objective facts about the

performance, as appropriate to the music, which might include its length, instruments, performers, relevant contextual information from the sleeve notes; they should note any particular landmarks that help them to recognise where a noteworthy feature comes in the recording (which might be a bar number in the score, but might be a precise timing on the CD). They might try to describe the most immediately striking features which, on re-reading, will help them recall their impression of the recording. In the early stages of the project, this is enough to give a sense of order to the exploration of a wide range of music. Later, as their reading begins to inform their listening, they will be able to be more specific in recognising, identifying and describing specific characteristics.

## 9 Contextual understanding

Contextual understanding of the music comes from reading about it, assimilating what others have written and discriminating between what is genuinely relevant to the topic and what is not. Gathering information, in libraries, on the Internet, from CD sleeve notes or concert programmes, is time-consuming (especially at the outset) and will probably produce a great deal of paper. Candidates need to be aware that they will not be assessed on the quantity of material they have amassed, *per se*. If what is relevant has been sifted and thoroughly assimilated it will inform everything that the candidate writes: descriptions, expositions, explanations, commentaries and discussions of examples. Much can be learned about the level of a candidate's understanding from the choices made about how to put the study of the music into context: judgements about what it will be useful for the reader to know, what is truly germane to the topic. Putting the topic into its historical or cultural context in the presentation may be especially significant in some cases. However keen a candidate is to focus exclusively on particular musical techniques, it is often important to demonstrate an understanding of the period, country or culture in which the music is rooted, of the factors that have shaped it and, perhaps, what the social or religious roles of the music may be. This need not require a lengthy introduction which overshadows the importance of the main musical discussion. A succinct summary will suffice: the more candidates have made such knowledge their own, the easier it will become to select only those points which will truly illuminate the reader's appreciation of the musical discussion.

## 10 Technical vocabulary

In the final document there will be a need for technical vocabulary, which candidates should aim to use in as precise a way as possible. The more confidently such vocabulary is used, the more it illustrates a thorough understanding of the music. There is, however, a particular difficulty for any candidates who study music from a non-Western tradition. In many cases, essential terms to explain and define such matters as the roles of instruments, the rhythms or the formal structure exist only in the language of that tradition and attempts to find English equivalents can often be hopelessly imprecise. In such cases it is not sufficient for candidates simply to list the terminology in a theoretical exposition: they should learn how to apply the terms correctly and show that they can do this confidently in their discussion of the music, just as they would for music from the Western tradition.

## 11 Supporting evidence

An important element in the presentation of what has been learned is the extent to which candidates can support statements in their text by reference to apt examples from the music. It is not enough to reproduce from scholarly commentators or the Internet an account of how, for example, a particular musical feature is used. Candidates need to convince the Examiners that they can apply this knowledge for themselves: very short recorded examples (and notated examples, if that is more appropriate) strengthen what might otherwise be a weak second-hand assertion. The ability to select brief, relevant and telling extracts is one of the skills that demonstrate their musical judgement and their independent understanding of their topic. For this reason, musical illustrations accompanying the Dissertation should never be recordings of whole pieces or movements in their entirety.

It can sometimes be difficult for candidates to find their own words to explain something they have read in a book. It is very common for them to feel that a published author has said exactly what needs to be said, but this can be extremely problematic if it leads them to reproduce such a comment either in the exact words of the author or in a close paraphrase. Quotations may, of course, be used. If so, they must always be placed in quotation marks and duly acknowledged, so that there is no danger of plagiarism.

## **12 Critical thinking**

Implicit in all the assessment criteria, and mentioned explicitly in the syllabus, is the need for the Dissertation to 'demonstrate the candidate's ability in critical thinking'. Critical thinking in Music is not simply a case of consulting and synthesising a large number of scholarly texts. It has much more to do with conveying a sense of what a candidate makes of the music itself, and of the ability to form independent, purposeful and informed judgements about it. Scholarly texts can contribute to this, but they need to be seen as a tool for study, not as an end in themselves. All sources consulted must be listed in a comprehensive bibliography and discography – not only books, but also scores or transcriptions, programme notes, CD sleeve notes, internet sites (with precise references), interviews, performances and recordings.

## **13 Pacing the course**

In the early stages of the course a considerable amount of exploratory investigation should take place. Candidates should then have an overall view of the field, be beginning to develop a clear grasp of the specifics and be in a position to make a purposeful, realistic statement of their intentions when their proposal is submitted to Cambridge International Examinations. They may well need help thereafter in pacing themselves through the next stages of the course. Some will inevitably find themselves at some point in a dead end; others may feel overwhelmed by too broad a scope or a mass of disorganised material; many may initially be baffled by the language of scholarly commentators. In the midst of such frustration, support and encouragement will be necessary: in addition to planned group sessions, therefore, access to a supervisor who may suggest ways of breaking the work down into a more manageable sequence of tasks, or of narrowing the scope slightly, should always be possible. If the candidates themselves do not realise that they are heading in an unfruitful direction, more active intervention might be appropriate. The frequency and nature of such contacts should be summarised in the Centre's endorsement of the candidates' statement that the work submitted is their own.

If the learning experience has been valuable for candidates they may well come to the end of their presentation feeling that they have not adequately covered the ground. They may think that there is more to discover and more to be said. When they recall their original proposal, if it was well conceived, they will often realise that they have indeed achieved what they set out to do. What a candidate sees as inadequacy at the end may need to be reflected back as the natural product of more mature knowledge and depth of understanding, and that is precisely what this Component seeks to achieve.

## **14 Writing up the dissertation: the final presentation**

Essays should be written in an objective style, based on the models of good practice in academic writing that candidates have encountered during their course of study. Candidates are expected to observe the normal etiquette of academic writing: sources must be comprehensively listed in both a bibliography and a discography; direct quotations of any kind must be fully attributed and acknowledgements given where necessary.

Candidates should take care to direct their writing towards an anonymous, musically literate audience. This is especially important bearing in mind the fact that the essay will be read first by a teacher/assessor who, in most cases, is likely to have supervised the preparatory work during the course and to have discussed the project, often at length and in detail, with the author. Experience of moderation has suggested that some candidates write as if the final document were a continuation of such conversations with their teacher.

Moderators sometimes find that points are made which cannot be fully understood outside the context of these discussions. This can be a significant problem, since it often means that the Dissertation is not really complete in itself.

By encouraging the kind of objective writing described above, teachers would help to avoid such problems. This could only be to the ultimate benefit of their learners in fostering an academic skill which they will all need at some point in their future.

## **15 Assessment and authentication**

Teacher/assessors complete a mark sheet on which they not only record their marks under each of the assessment headings but also provide comments in justification of the marks awarded. It is important to stress that this process should be carried out as objectively as possible, despite any difficulties that may arise from being as close to the work as will inevitably be the case for those who have supervised it throughout the course. Every possible effort should therefore be made to understand the descriptors given in the assessment criteria in the terms in which they are written, neither making undue allowances for a worthy candidate who has struggled, nor marking harshly if an able one has not shown consistent application to the task.

Comments should be directed towards providing a concise explanation of the evidence within the submission that justifies the mark awarded. They should go beyond simply quoting descriptors given in the assessment criteria, but should seek instead to draw the Moderators' attention to those aspects of the work itself that lead to a particular mark being given.

Teachers are required to complete a signed statement authenticating the submission as being the candidate's own work. This should normally be provided by the teacher who has been most closely involved in supervising the work.

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## Performing (Components 2 and 42)

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### Component 2

#### Section A: Recital

Candidates have several choices in this component. If they present a solo recital, they can play a selection of contrasting pieces, or they can devise a programme linked by a particular theme or perform a single, extended work.

Some candidates may wish to perform in conjunction with others. The syllabus provides for them to perform as an accompanist, a member of a duo, or in a small ensemble. In these groupings the other performer(s) will often be candidates themselves, but there is no requirement that they should be.

There is one important restriction on the repertoire that can be presented as a duet. Because the normal solo repertoire for orchestral instruments consists of music for solo instrument and accompaniment, in this examination such pieces may not be counted as a duet.

#### Section B: Extended performing

Candidates are expected to demonstrate an additional performing skill in this section. They can perform on a second instrument, as a soloist, a member of a duo (in which case the same restriction applies as in Section A) or in a small ensemble. Some candidates may wish to present further music on the same instrument that they presented in Section A. In this case, the performance must be in a different category (e.g. someone who played piano accompaniments in Section A can perform as a piano soloist in Section B, etc.).

Alternatively, candidates have the opportunity to perform an Improvisation as the Section B choice. In this case the Examiner will provide a stimulus, in order to ensure that all candidates work from a beginning that they have not seen before. They will have a choice between (a) four or five pitches without rhythm; (b) a short rhythm pattern; (c) a chord sequence; (d) a melodic *incipit*. They will be given up to 20 minutes' preparation time (roughly the duration of another candidate's Section A recital) and they can use this time in any way they wish. Centres will need to provide a room for this purpose, which ideally needs to be reasonably close to the examination room but adequately insulated so that no sounds can be heard in the examination room.

Candidates are at liberty to use the stimulus in any way they wish. They should aim to create a reasonably complete piece, ideally with a sense of structure and at least some contrast. With this in mind, candidates are free to add material of their own (e.g. to make a contrasting middle section to a piece in ternary form). They can decide on the style of their improvisation, bearing in mind the nature of the stimuli (since some will inevitably be open to wider interpretation than others). The assessment will take into account both the way they use the stimulus and the way they exploit the technical and expressive characteristics of whichever instrument or voice they use.

#### Difficulty of music

In Section A and in all the Section B options except Improvising, candidates are free to choose the music they perform, bearing in mind the maximum and minimum time limits. It is important to stress that they should play music that they can perform confidently. Although the general level *for access to the highest marks* is set as equivalent to Grade 7, there is nothing to be gained if candidates attempt to play music of

that difficulty if they are not ready to do so. In many cases higher marks may be gained by choosing music that is less difficult, but performing it well.

## Component 42

### Advanced recital

Candidates who choose this option need to bear in mind the fact that they are required to present a programme that does not duplicate any of the performing categories that are offered in Component 2. This means, for example, that a solo recital for Component 42 must be performed on a different instrument from a solo recital for Component 2; or that a candidate who gave a solo recital in Component 2 and who wishes to use the same instrument in Component 42 must either accompany or perform in an ensemble. In some cases the permutations could be fairly complicated, so it is especially important to take care when selecting which options to offer for which component.

In Component 42 the recital is marked out of 70, whereas in Component 2 it is marked out of 60. Consequently, candidates who take both components should always offer their strongest performance for Component 42. This is particularly significant in view of both the longer performing time they must sustain, and the Grade 8 level set for access to the highest marks in Component 42.

The recital for Component 42 must be given before an audience, in concert conditions. Candidates should take responsibility for all aspects of their recital, within whatever constraints may apply in individual Centres. This might involve advertising and promoting the recital, or preparing a programme for the audience, or whatever other aspects of concert organisation may be appropriate in given circumstances.

The recital must be recorded on both CD and DVD. The DVD recording is especially important both as a record of the event and because it provides essential evidence to assist in the assessment and moderation of the candidate's performance (various aspects of posture and technique, for example, are most effectively assessed by eye and by ear together). The quality of the audio track on a DVD recording is often less good than it might be; for this reason a CD recording is also required to provide evidence for other aspects of the performance (including such considerations as tone quality, diction, dynamics, etc.). The two recordings should be made at the same time, but ideally using different equipment, in which case one will act as a back-up to the other in the event of any technical problems at the time of the recital.

### Written project

In addition to the recital, candidates must present a written project in which they consider two recordings of one of the pieces in their recital. This is designed not only to allow them to compare the recordings, but also to think carefully about the ways in which the recorded performances influence their own interpretative decisions. The assessment takes into account both of these aspects of the project, and equal credit is given to each.

The written project requires some of the same skills that are needed for Section A of Paper 11, but there are important differences. In Paper 11 the Question will always list some of the features of the two performances that candidates are expected to write about, whereas in the written project candidates must decide for themselves which aspects of the performances they wish to address. The careful selection of these aspects will clearly be an important part of the success of the project. In Paper 11 the music is likely to be unfamiliar, whereas in the written project it will be a piece that is very well known. This implies both a greater level of detail in the way candidates write about the music and a more thorough understanding of its style.

It is essential that candidates try to focus on *significant* features of the recordings they compare. For example, they should not spend a large amount of time working out the precise metronome markings of every slightest change of tempo in the performances, even though differences in tempo may be a significant aspect of the contrast between them. It is more important that they should attempt to analyse and explain the ways in which differences in tempo reflect the performers' interpretations of the piece, how this affects their impact on the listener, and the extent to which the performances reflect an understanding of the style of the music (and, in some cases, the composer's known or presumed intentions). Above all, the project should act as a focus for considered reflection on candidates' own interpretations of the music they play, and the process of making informed interpretative decisions.



## Composing (Components 3 and 43)

### Component 3

#### Sections A and B: Stylistic exercises (examination and coursework)

Stylistic imitation is a traditional method of study that has often been taught in a highly theoretical way, as a series of exercises on paper that bears little relation to a genuine perception of the music as music. It is highly desirable that candidates should experience the music as something that comes to life when it is sung or played, and taking part in some kind of live performance ought to be seen as an essential aspect of the teaching and learning process, even if it is done only in workshop sessions as an adjunct to more theoretical lessons. It is especially beneficial to sing or play a middle part, or the bass if that is feasible, because this can provide a better insight into the way the music fits together than hours of working things out on paper.

The options available to candidates have been divided into two groups and candidates must select one genre from each group:

#### Group A

- Chorale harmonisations in the style of J. S. Bach
- String Quartets in the classical style

#### Group B

- String Quartets in the classical style (only if Chorale harmonisations are chosen in Group A)
- Two-part Baroque counterpoint (only if String Quartets are chosen in Group A)
- Keyboard accompaniments in early Romantic style
- Music in Jazz, Popular and Show styles (1920–1950)

The arrangement of genres into groups has been devised with some care, to ensure (a) that all candidates must demonstrate a familiarity with the harmonic procedures of the 18th century and (b) that they must present work in genres from two different style periods. The two options which have traditionally been the most common at this level are available to all (i.e. Bach Chorale harmonisations and Classical String Quartets), but it must not be assumed that this combination should be seen as the norm. Careful thought needs to be given, in particular, to the question of whether Bach Chorales are necessarily the most appropriate choice (though for some candidates they might be), or whether the principles of traditional Western harmonic procedure might perhaps be as effectively assimilated through other options. In this, as in so many aspects of the syllabus, the needs of individual learners (and their chances of success) should always be the guiding principle when the choice of options is made, rather than any preconceived idea of what the examiners might or might not expect.

While the majority of work for this component should be based on extracts from the repertoire of the named styles, many candidates will certainly need to start with some tuition in the basic techniques of harmony, which need not be related to the specific styles. The linear structure of the syllabus allows enough teaching time for this preparation to be done, if appropriate, before moving on to exercises which introduce the particular techniques of the styles. The first such exercises should be carefully chosen to represent the styles at their simplest: there is nothing to be gained by expecting candidates to begin with examples that are too complex or sophisticated for them to handle with confidence.

In all cases the extracts submitted as coursework should have a short *incipit* where the texture is complete, to provide a model for the way the exercise should be completed. In most cases a given part should be provided throughout: candidates are not expected to write a pastiche in which all parts have to be supplied, the single exception being *Music in Jazz, Popular and Show Styles* (see below). The syllabus stipulates that the submitted exercises (five in each of the chosen styles, so ten exercises in total) should require the completion of between sixteen and twenty-four bars (but see below about both *Chorale Harmonisations in the style of J. S. Bach* and *Music in Jazz, Popular and Show Styles*). During the course, however, candidates will need to have worked on more than just the ten exercises they eventually submit, and these could well be shorter.

### Chorale harmonisations in the style of Bach

Many of Bach's most famous chorale harmonisations (those found in the *St Matthew Passion*, for example) make use of very advanced chromatic harmony and elaborate decoration. The basis of his style lies in far less complex harmony, however, and it is important to begin with more straightforward examples. Suitable material may be found in chorales from works such as the Passions of Telemann or the *St Luke Passion*, BWV 246 (once attributed to Bach). These chorales are generally more simply harmonised, but use a similar fundamental approach, with a comparable texture. Copies of the works mentioned are readily available from Bretkopf und Härtel and Bärenreiter, among others, and they may make a less daunting starting point than Bach's own chorales.

Before attempting complete harmonisations, candidates should become fully confident in (a) handling the cadential formulae that are such an important aspect of this style and (b) in constructing strong and purposeful bass parts. Malcolm Boyd's *Harmonising Bach Chorales* (Kahn and Averill) contains useful information about cadence formation, together with good general guidance about Bach's treatment of various aspects of technique.

The 69 chorale melodies with figured bass (available, for example, in the Riemenschneider edition of the Bach chorales, published by Schirmer) are a particularly useful resource in addition to 371 fully harmonised chorales. The bass parts of the 69 chorales repay close study in their own right and candidates who can understand the figured bass may also find them helpful for working out how the inner parts of the texture fit together. This can lead naturally to a consideration of Bach's use of passing notes, accented passing notes, suspensions, voice leading and the many other essential features of this style at its most typical.

In the examination candidates will be expected to complete the alto, tenor and bass parts below a given melody. They will **not** be required to invent a melody over a given bass. Coursework examples should therefore follow the same pattern.

The requirement for completion of between sixteen and twenty-four bars is difficult to apply rigidly in this option, since few chorales are long enough. The five coursework exercises submitted for the examination should provide the complete texture in the first phrase (i.e. up to the first pause); thereafter the melody alone should be given. Exercises in which passages after the first phrase are partially 'given', leaving only a few chords to be completed by the candidate, should not be included in the five exercises submitted for assessment (although this may be a useful approach in the early stages of the course).

### String Quartets in the classical style

The approach to melody and harmony found in this style is very different from the chorale. Candidates will need to learn about the particular features of classical melody and about the relationship between melody and harmony, in a context where the harmony often moves more slowly than the melody. Establishing an appropriate harmonic rhythm thus becomes an extremely significant part of work in this style: this is something that learners often find difficult in the initial stages. Particular features of the classical style need to be addressed as confidence in handling the basic harmony develops. For example, cadence formation

is often different from Baroque practice, especially in the use of so-called 'feminine' endings, where a cadence resolves onto a weak beat after a suspension or retardation (often, in figured bass notation, 6/4 on the strong beat, resolving onto 5/3; or 7/4/2 on the strong beat, resolving onto 5/3). The use of such melodic devices as accented passing-notes or appoggiaturas is also very common and these often cause difficulties in understanding which chord to use: working out which melody notes are the real harmony notes and which are 'inessential' (a confusing term in itself!) can be very tricky until candidates have immersed themselves in the style so that it becomes second nature.

Some of the Minuet and Trio movements in the Haydn quartets can provide a relatively simple introduction. Suitable movements or extracts can also be found in works such as *Divertimenti*, which can provide a wider scope for finding suitable material, especially in the early stages, than just the String Quartet repertoire itself.

The core repertoire is found in the quartets of Haydn, Mozart and the early quartets of Beethoven. Mozart's harmony, however, can be very chromatic and may not be suitable for less confident learners. Similarly, the texture of Beethoven's quartets, especially the later ones, can be highly complex and too difficult for most candidates to handle. Contemporaries of Haydn and Mozart also wrote quartets (e.g. Vanhal, Dittersdorf or Michael Haydn) and these may be a useful source of examples if scores can be found.

Exercises should require the completion of the second violin, viola and cello parts: the first violin part should be given throughout. In the examination candidates will **not** be required to invent a first violin part and the same should apply to all coursework exercises.

### Two-part Baroque counterpoint

There is a wealth of material for this style, ranging from simple dance movements to the complex imitative Inventions of Bach. Although most of the music that candidates study will probably come from works written for keyboard instruments, there are many pieces for solo instrument and continuo that can be particularly useful in establishing the relationship between a melodic part and the bass. In the early stages, this is one of the most important aspects of the style that needs to be understood. Some of the simpler movements from solo sonatas by composers such as Handel or Telemann provide good opportunities for practice in this respect. In the context of keyboard music, some of the Voluntaries for organ by English composers (e.g. Stanley, Boyce) provide a helpful transition from music with figured bass to a relatively simple two-part texture that does not require harmonic in-filling by a continuo instrument.

The core repertoire is found in the keyboard works of late Baroque composers such as Bach, Handel and their contemporaries. Dance movements from suites are a source of many appropriate examples. In principle, candidates will not be expected to deal with imitative or canonic counterpoint, though this remains an option for those whose skill and understanding are advanced enough to make it possible.

In this option, candidates should be prepared **both** to add a bass (left hand) part to a given treble **and** to invent a melody (right hand) part above a given bass. This will apply in the example set for the examination and the same pattern should be followed in all coursework examples.

### Keyboard accompaniments in early Romantic style

The core repertoire for this style consists mainly, but not exclusively, of songs by composers such as Schubert, Schumann and Mendelssohn, and by some of their contemporaries (e.g. Kreutzer, Loewe), if scores can be found. The work of composers active later than c.1850 (e.g. Brahms) should not be used. Suitable material may be also found in works for solo instrument with piano accompaniment, but examples should be chosen judiciously, avoiding music in which the solo part depends heavily on specifically instrumental techniques. Nevertheless, there are several song-like slow movements which may well be appropriate.

There are two important aspects to the work that candidates will be expected to do. One concerns harmonisation: making an appropriate choice of chords to fit the melody, using a harmonic vocabulary that is based on the practice of the composers concerned, which needs to be developed through study and analysis of complete pieces. The other concerns texture: writing piano parts which closely follow the model of the *incipit*; in many cases this will involve continuing a figuration fairly consistently throughout the accompaniment.

Exercises should require only the completion of the accompaniment. The melody line should always be given in its entirety. This will apply to the example set for the examination and coursework examples should follow the same pattern.

### Music in jazz, popular and show styles

This option focuses mainly on music in the Broadway style and most of it is therefore American in origin and consists largely of songs. Suitable material is widely available in collections such as the following:

Ultimate Showstoppers Big Band and Swing. Alfred Publishing

The Best Broadway Songs Ever (4th edition). Hal Leonard Corporation

The Definitive Broadway Collection (2nd edition). Hal Leonard Corporation

Candidates who choose this option need to be familiar with standard chord symbols (e.g. Dm<sup>7</sup>, Gma<sup>7</sup>, etc.) and to know how to express the harmony in this form. They will also be expected to write a bass part in as much detail as possible and to ensure that the bass is consistent with the chord symbols. Bass parts need not be instrument-specific: they do not have to be suitable for piano, double bass or bass guitar, since their purpose is simply to show the direction of the harmony in conjunction with the chord symbols.

Exercises should show the melody throughout, with an *incipit* of a few bars in which both the bass and the chord symbols are given. Two or three bars will normally be ample for an *incipit* of this kind. Thereafter, most of the exercise should consist of the melody alone, without either the bass or the chord symbols. The final bars of the exercise, however, should give just the chord symbols, and should require the invention of both melody and bass to fit with these symbols.

Candidates should not be expected to write a fully developed accompaniment. In other words, they should not be required to provide the complete texture of a piano accompaniment with its part-writing thought through in detail. For this reason, submitted coursework examples should normally be rather longer than those suggested for the other options. An appropriate length might be some 24 bars in which the chord symbols and bass have to be completed, and a further eight bars where the melody and bass have to be completed in accordance with the given chord symbols. Exercises set for the examination will follow this model.

## Section C: Commissioned composition

The commissions for this section are designed to give as much freedom as possible for candidates to compose music in whatever styles they wish. Three options are listed in the syllabus, but in order to cover as many approaches as possible there will normally be more than three commissions. Specimen materials and past papers give a good impression of the nature of the commissions.

Composition should be regarded as a taught course, just as much as historical study or performing. While it is important that teachers do not actually impinge on the creative side of the work, compositional techniques still need to be learned: close supervision, guidance and advice are therefore essential. Guidance should normally take the form of sensible, pragmatic suggestions, so that candidates can choose whether or not to act on them. This may involve pointing out aspects of the composing process that candidates

may have overlooked; the aim should be to help candidates to make the most of their compositional ideas, but without attempting to raise the standard of work beyond their own capabilities. The intention should be to ensure that candidates think carefully about what they are doing at all stages during the process of composition, without implying that the teacher is doing any of the work for the candidate. The requirement for teachers to 'complete a form to authenticate the work as that of the candidate' specifically *does not mean* that candidates must work without guidance. It means that the musical ideas in the composition must be their own, and that they must do by themselves the work of bringing those ideas into their final form. The teacher's role is to advise them about how they *might* achieve that, by making suggestions similar to those described above. A summary of the nature and extent of this guidance should be incorporated into the authentication form. Regular supervision is the essential basis on which teachers can be certain that the work submitted is that of the candidate who claims authorship, and in this sense, too, it is of vital importance.

The syllabus is intentionally vague about the issue of the duration of candidates' compositions. One of the most important skills for a young composer to develop is that of judging how long a piece should be in relation to a song text, other materials or a structural outline given in the commissions. As a general rule, pieces should not be unduly long: an absolute maximum duration of approximately six minutes is suggested, for practical reasons as much as anything. On the other hand, compositions should not be excessively short: few student composers will be able to harness their ideas or their technique to produce music that emulates the brevity, complexity and compression of a Webern, for example (though it would seem absurd to suggest a duration long enough to mean that Webern would not be able to pass Cambridge Pre-U Music!) Much depends on the nature of the music that a particular candidate composes. If it is relatively complex, a shorter duration will be expected; if it is quite simple, it might need to be longer. The examiners will take a flexible view of this issue, and will apply the assessment criteria equally to all compositions, irrespective of their duration.

It is anticipated that, in most cases, compositions will be conceived for acoustic instruments and will be capable of being notated using traditional staff notation. Candidates should aim to ensure that their scores are as complete as possible, not only in terms of the notes but also in terms of dynamics, phrasing and expression markings. Scores may be handwritten, but will often be produced using a computer notation program such as Sibelius or Finale. If that is the case, care needs to be taken over the range of instrumental and vocal parts, since the MIDI sounds within the playback facility do not take account of the range and capabilities of acoustic instruments or of the human voice. For this reason, it is important that candidates should, whenever possible, have the opportunity to hear their music played live. This should be a significant part of learning to compose but it is often overlooked, especially now that it is so easy to form an impression of the sound of the music from a computer. The advice of instrumentalists about what aspects of the piece work well, and about possible ways of making a part more idiomatic, is invaluable, and well worth the extra time and trouble involved in setting up a workshop to play through the composition. Ideally this should be done before the piece is complete in every detail, so that there is time to make adjustments and revisions before it is submitted.

The syllabus provides the option of submitting an 'explanatory document' instead of a score. This option is permissible only in cases where the music is incapable of being conventionally notated. The examiners are willing to accept a reasonably wide range of notations, including Asian cipher notation and various forms of diagrammatic or graphic scores. In all such cases, however, an explanatory document should be provided. This document may take the form of a complete score using a different style of notation (e.g. cipher notation), a detailed graphic notation, a diagram, or a track sheet according to the nature of the music, **together with** a clear verbal description of (i) the process of composition and recording and (ii) the ways in which the notation, diagram or track sheet relate to the recording and how they are to be read and interpreted.

Recordings submitted for this component must be on CDs, in a format which allows them to be played on standard domestic CD players. Recordings must not be submitted in any format that can be played only through a computer, nor in any format that requires particular software for playback (e.g. iTunes, Windows Media).

## Component 43: Free composition

Most of the observations made above in relation to Component 3, Section C apply equally to Component 43 and should be taken as part of the guidance for both components. They include the comments about teacher supervision and guidance and about the duration of compositions, bearing in mind the stipulation that the total quantity of work involved in Component 43 must be commensurate with its weighting (i.e. one quarter of that required for the whole syllabus). They also include the encouragement of live performance as a significant aspect of the learning process.

One important difference between Component 43 on the one hand and Component 3, Section C on the other is that in Component 43 all submitted compositions must be presented in some form of staff notation. Thus the only forms of music technology permitted here are (a) computer notation programs to generate the score and (b) sequenced recordings, which are permitted if it is not possible to record a live performance. Candidates who wish to compose music involving electro-acoustic sounds should take Component 44 rather than Component 43. Within those constraints there is no restriction on the style of music that candidates may compose; indeed, it is positively hoped that this component will stimulate as wide a range of different styles as possible. There is no provision for arrangements to be submitted in this component.

The requirement for a written commentary on the two contrasting compositions, of course, goes beyond what is necessary for the commissioned composition. The intention of this requirement is that the commentary should act as a focus for considered reflection on the process of composing that is individual to each candidate and to each piece, based on the framework given in the syllabus. Candidates may find it helpful to approach this framework with a number of questions in mind about each heading. These might include some or all of the following suggestions:

A description of the expressive intention of each piece

- What was my initial stimulus for each composition?
- Was it a musical idea (e.g. a tune, a chord, a rhythm, a technique)?
- Or was it an extra-musical idea (e.g. a descriptive title, a picture, a poem, a story)?
- Or was it something else (which would need to be explained)?
- How did I hope to express these stimuli at the start of the compositional process?

An explanation of the ways in which contrast between the pieces has been achieved

- In what ways do my compositions contrast with each other?
- Are they different in style? In which case, how would I describe their styles?
- Are they different in the forces they require? In which case, why did I choose to compose for these particular forces?
- Are they different in structure? In which case, where did my ideas about the structure of each piece originate? How would I describe the structure of each piece?
- Are they different in some other way (which would need to be explained)?



An account of the process of composition

- How did I begin to shape my ideas once I began to work on the compositions?
- What problems did I encounter as the work progressed?
- Did I solve those problems satisfactorily? If so, how?
- Did I only partially solve those problems? If so, in what ways am I still dissatisfied? Can I think of other ways I might, with hindsight, have approached the problems to produce a better solution?
- Which parts of the process were easy?
- And which were difficult?
- How much guidance did I need? At what stages in the process did I seek help?

A list of the music studied in preparation for each composition

- What pieces did I listen to?
- What scores did I consult?
- Did I find suitable music to study by myself?
- Did my teacher suggest what I might study?
- Or was it a combination of the two?

An explanation of the ways in which this listening was (or was not) helpful and instructive

- In what ways was my listening relevant to the pieces I was composing?
- What did I learn from the music I listened to?
- Did I try to model the style of my composition(s) on music by a particular composer or composers?
- Did the listening help me to see possible ways of solving some of my compositional problems?
- Did my listening give me ideas about techniques, structures, etc. that I could use in my own pieces?
- Did I find that some of my listening inhibited me? If so, in what ways?

An evaluation of the compositions

- When I had finished each composition, did I think I had achieved what I set out to achieve?
- Did my pieces turn out as I had expected them to at the outset?
- If not, in what ways was the final outcome different from my original intentions?
- Are there things I might, in retrospect, have done differently? If so what are they? How might I have changed what I did?
- How did I set about each composition? Did I work directly onto the computer? Did I work first on manuscript paper and then transcribe my pieces onto the computer? Did I do the same in both pieces, or was the process different in each case? Did I make a lot of sketches and drafts? To what extent did I revise what I had written in successive drafts?
- Am I pleased with the finished compositions? If so, in what ways? If not, why not?

As in Component 3, Section C, teachers will complete a form to authenticate the work as that of the candidate. This authentication should be based on the certainty, following regular supervision throughout the course, that the work submitted is genuinely that of the candidate who claims authorship.



Recordings submitted for this component must be on CDs, in a format which allows them to be played on standard CD players. Recordings must not be submitted in any format that can be played only through a computer, nor in any format that requires particular software for playback (e.g. iTunes, Windows Media).

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## Music technology (Component 44)

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### Component 44

This component provides opportunities for candidates who wish either to compose music that cannot be conventionally notated (and which is thus excluded from Component 43), or to explore the use of technology in ways which go beyond notation programs and their inbuilt playback facilities. Candidates and teachers alike should bear in mind firstly that this is just one component in the examination, not a whole music technology syllabus, and secondly that candidates' work will be judged equally on musical outcomes (40 marks) and on the application of technology (40 marks). In terms of the musical outcomes, which are assessed under the first three of the assessment criteria, the issues involved overlap intentionally with those assessed for Component 43.

Candidates are required to submit one composition and one arrangement. One piece must be a sequenced performance and the other a multi-track recording, but candidates have a free choice as to which form of submission they will use for which piece.

Although the syllabus makes no stipulation about the style of compositions, it is anticipated that candidates who choose this component will normally compose music that does not lend itself to conventional notation. If they wish to compose in a style that can best be represented through staff notation, they need to consider whether they really ought to be offering Component 43 instead.

Arrangements must always involve a creative reworking of the original stimulus. A transcription for String Quartet of a Bach keyboard fugue, in which the only change from the original is the use of four string players rather than a single keyboard, does not count as an arrangement for these purposes. The original stimulus must be submitted alongside the arrangement, preferably in the form of a score, so that it is possible to judge the extent of the candidate's own compositional input into the arrangement.

Recordings submitted for this component must be on CDs, in a format which allows them to be played on standard domestic CD players. Recordings must not be submitted in any format that can be played only through a computer, nor in any format that requires particular software for playback (e.g. iTunes, Windows Media). However, **in addition** to the audio CDs, the sequenced piece must be submitted as a MIDI file: teachers are particularly asked to note the requirement for sequenced pieces to be submitted in two different formats.

In addition to the composition and the arrangement, candidates must submit a commentary on both pieces. The intention of this requirement is that the commentary should act as a focus for considered reflection on the processes of composing, arranging and using technology that is individual to each candidate and to each piece, based on the framework given in the syllabus. This framework is similar to that given for Component 43 because of the intentional overlap between the two components. Candidates may find it helpful to approach the framework with a number of questions in mind about each heading. Examples are given under Component 43 (see above) and it is therefore unnecessary to repeat them here. Some adaptation will inevitably be required to suit the rather different requirements of Component 44, especially with regard to the use of technology, but this is a simple matter which candidates and teachers will have no difficulty in managing without further help.

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