DEATH IN MUSIC

DEATH in MUSIC

ଓ Death is an essential fact of human existence, and humans have conceived innumerable ways to try to make sense of what dying is like, what death is, and what happens after death.

ଓ Since death is such mysterious experience, music has provided a medium to express human concerns and conceptions about death.

ଓ Music has also provided a way for human beings to confront death in ritual, such as funerals.

REQUIEM

❧ The Christian Requiem Mass a service for the dead, frequently performed for funerals

❧ "Requiem" title from the opening line of the introit (the first movement of the mass): "Requiem aeternam dona eis, Domine" [Grant them eternal rest, Lord]

DIES IRAE

One of the most famous parts of the Requiem mass is the "Dies irae"

Composed by Thomas of Celano (c. 1200-c. 1270)

A Sequence = special type of rhymed Latin hymn

DIES IRAE

Dies irae! Dies illa Solvet saeclum in favilla: Teste David cum Sibylla!	Day of wrath! That day Will dissolve the world in ashes As foretold to David by the Sibyl!
Quantus tremore est futurus, Quando iudex est venturus, Cuncta stricte discussurus!	How much trembling there will be When the judge will come, Strictly investigating everything.
Tuba, mirum spargens sonum Per sepulchra regionem. Coget omnes ante thronum.	The trumpet, scattering its sound Through the sepulchers of the world Will summon all before the throne.

The text describes the end of the world, or Apocalypse

Text

Image of the Apocalypse
By Gustave Doré

Image of the Apocalypse
By Gustave Doré

"Dies irae" sequence from the *Liber Usualis*

REQUIEM MASS

Many composers have written Requiem masses

Many of these masses are written for concert performance rather than liturgical use

W. A. Mozart

DIES IRAE
Requiem in D minor
W. A. Mozart

Wolfgang Amadeus Mozart (1756-1791)

The Requiem is anonymously commissioned by Count Franz von Walsegg to commemorate his wife's death

Walsegg meant to have Requiem performed as his own composition

Mozart left his Requiem unfinished at his death on December 5 1791.

Mozart's wife Constanze hid the fact that Mozart left it unfinished in order to collect the commission fee.

Hires Mozart's student Franz Süssmayr to finish the work

Many legends about Mozart's Requiem and his death—mostly started by his wife.

"Mozart wrote the Requiem for his own funeral."

"Mozart died because he was poisoned by a rival composer."

None of these stories are true.

LACRIMOSA
Requiem in D minor
W. A. Mozart

LACRIMOSA

❧ "Dies irae" text is very long

❧ Many composers set sections of the "Dies irae"--such as the "Lacrimosa"-- as individual movements

LACRIMOSA

ଡ Mozart sets the "Lacrimosa" as a separate movement

ଡ Mozart dies ten measures into the "Lacrimosa," and the movement was completed by his student Süssmayr.

LACRIMOSA

|	
Lacrimosa dies illa Qua resurget ex favilla Judicandus homo reus Huic ergo parce, Deus:	Tearful will be that day On which from the ashes arises The guilty man who is to be judged. Spare him, God!
Pie Jesu Domine, Dona eis requiem. Amen.	Merciful Lord Jesus, Grant them eternal rest.

The "Lacrimosa" section asks for mercy from God.

First page of the "Lacrimosa" in Mozart's handwriting
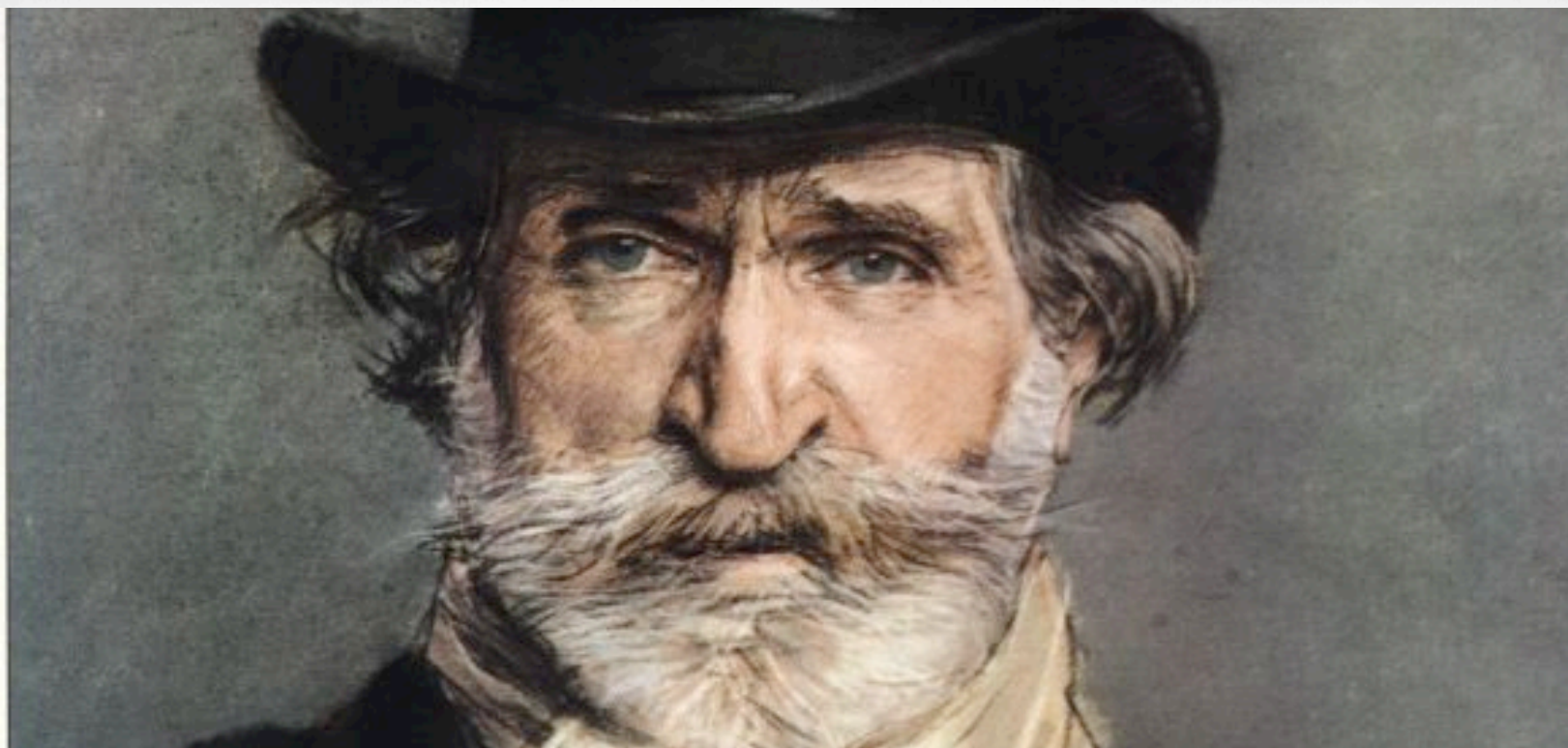
Second page of Mozart's "Lacrimosa"
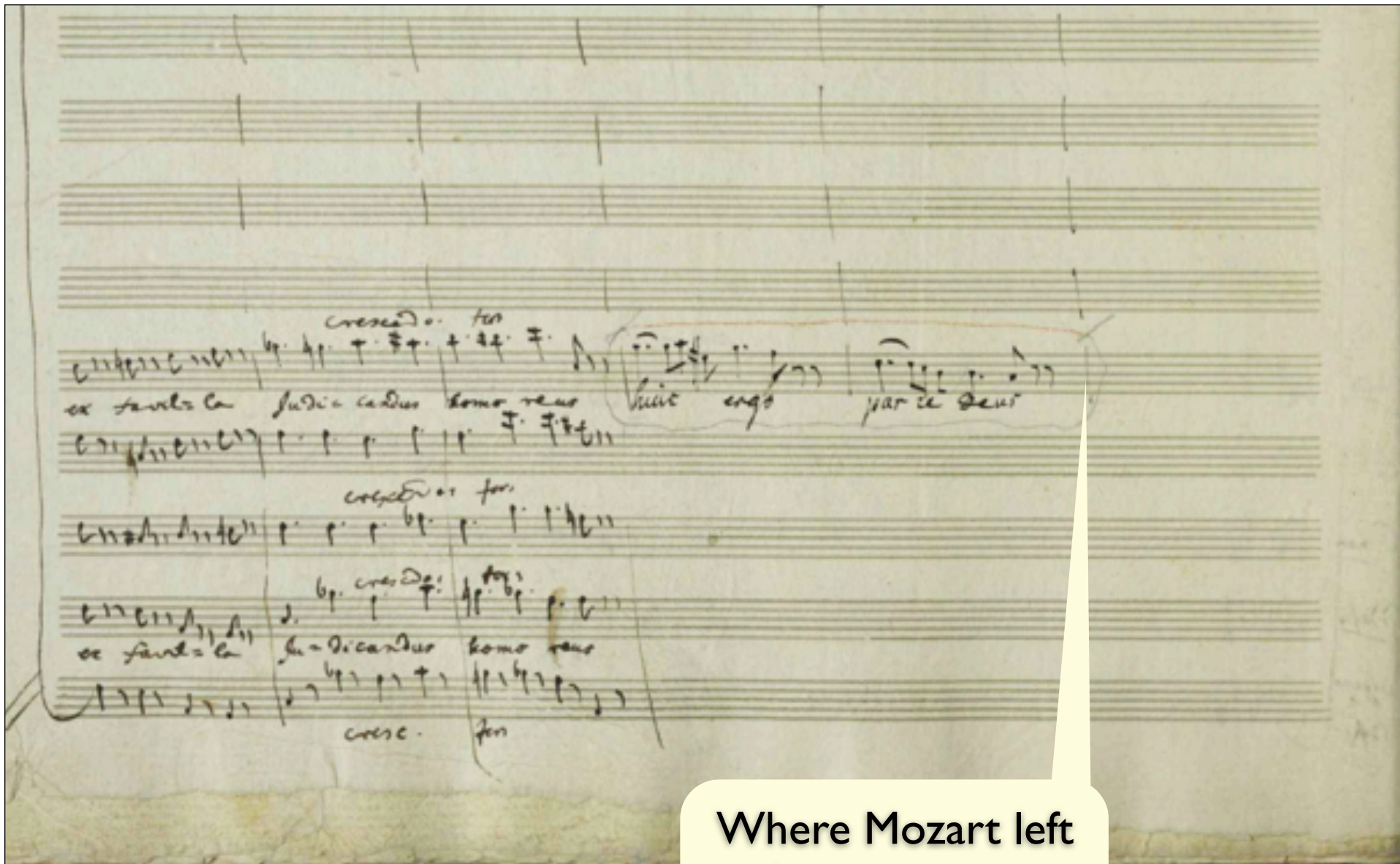
Where Mozart left the movement unfinished

Giuseppe Verdi

DIES IRAE
Missa da Requiem
Giuseppe Verdi

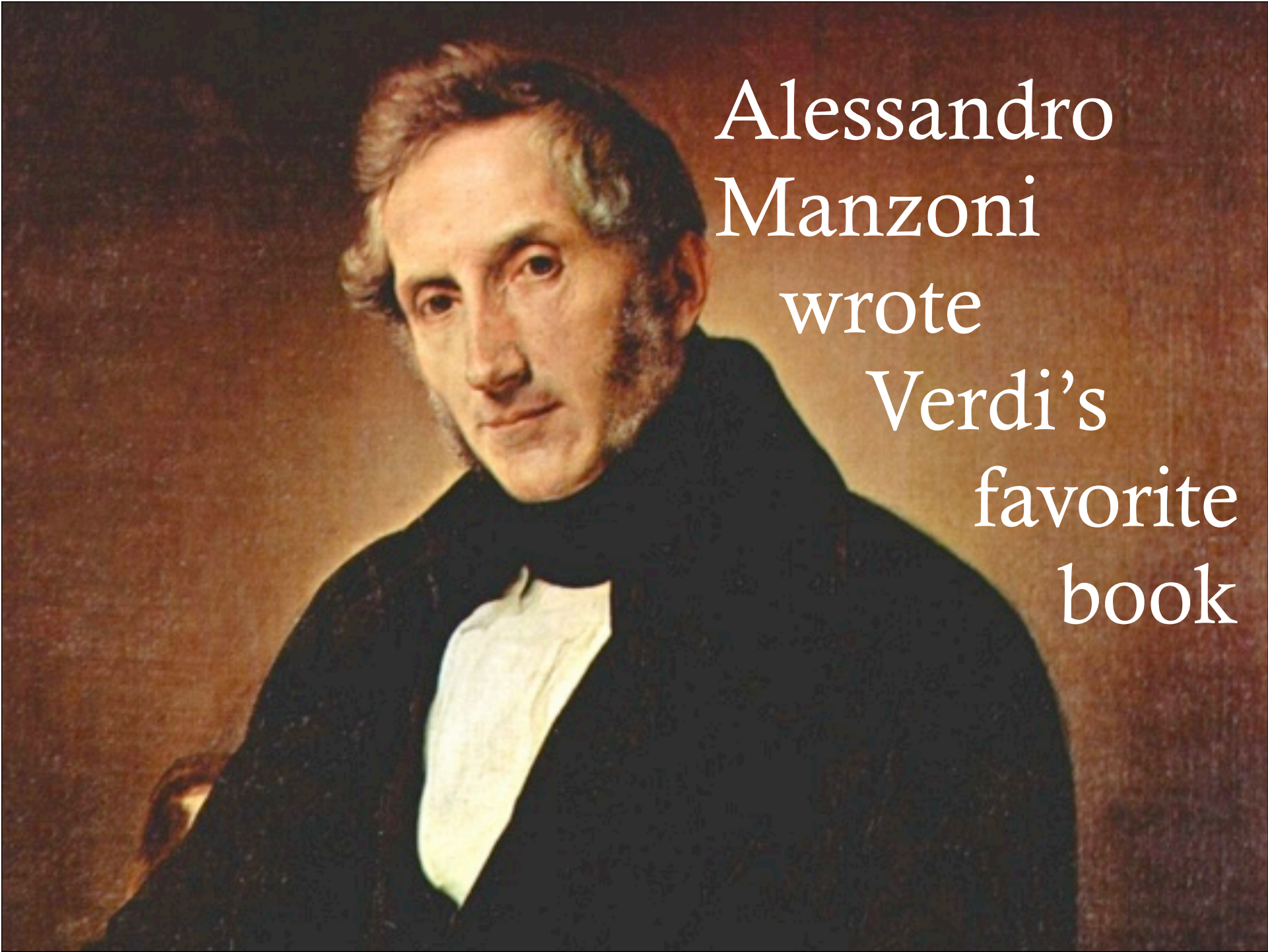Giuseppe Verdi (1813-1901)

Setting of the full Requiem service

Composed as a tribute to the novelist Alessandro Manzoni

Alessandro Manzoni wrote Verdi's favorite book

Tom. I.   Tav. I.

Chi mi comanda? rispose Don Abbondio ai Bravi.

Manzoni Cap. I.

Verdi's favorite book

I PROMESSI SPOSI
STORIA MILANESE
DEL SEGOLO XVII
SCOPERTA E RIFATTA

DA

ALESSANDRO MANZONI

—

TOMO PRIMO

—

Giuseppe Verdi (1813-1901)

Verdi's Requiem is
very operatic
(Verdi was an opera composer)

Not meant as a liturgical work, but as a concert piece.

Written for:

*4 vocal soloists: Soprano

Mezzo-Soprano

Tenor

Bass

*Chorus
*Full Orchestra

Verdi sets the "Dies irae" text as
10 individual sections

	1
Dies irae! Dies illa Solvet saeclum in favilla: Teste David cum Sibylla!	Day of wrath! That day Will dissolve the world in ashes As foretold to David by the Sibyl!
Quantus tremore est futurus, Quando iudex est venturus, Cuncta stricte discussurus!	How much trembling there will be When the judge will come, Strictly investigating everything.
	2
Tuba, mirum spargens sonum Per sepulchra regionem. Coget omnes ante thronum.	The trumpet, scattering its sound Through the sepulchers of the world Will summon all before the throne.

We will listen to the first two: "Dies irae" and "Tuba, mirum"

DEATH in MUSIC

✆ **REQUIEM MASS**: Catholic funeral service for the dead

✆ **"DIES IRAE"**: Chant from the Requiem depicting the end of the world (Apocalypse)

   ✆ **"LACRIMOSA"** and **"TUBA MIRUM"**: Two sections from the "Dies irae"

Frédéric Chopin

MARCHE FUNÈBRE
Frédéric Chopin

FUNERALS

ༀ One of the main elements of funerals is the funeral procession

ༀ Many funeral processions are accompanied by music--usually funeral marches

Funeral Procession with Marching Band

FUNERALS

- FUNERAL MARCH = slow march, in minor key

- Many composers write funeral marches as a part of a longer work

Frédéric Chopin (1810-1849)

Chopin's *Marche funèbre* [Funeral march] is the third movement of his Piano Sonata No. 2, Op. 25 (1839)

A Theme

Slow Tempo ("Lento")

"Dotted" Rhythm

Ostinato in Bass

A	**A: B-flat minor "March Theme"** **B: D-flat major, with B-flat minor "March Theme" coda**
B	A: Lyrical Theme [2x] TRIO B: Lyrical Theme, cont.[2x]
A	**A: B-flat minor "March Theme"** **B: D-flat major, with B-flat minor "March Theme" coda**

Played at Chopin's own funeral

Used as funeral procession music for:

*John F. Kennedy (1963)
*Leonid Brezhnev (1982)
*Margaret Thatcher (2013)

Chopin's Marche funèbre
is also used in many cartoons…
such as Sylvester the Cat and Tweety
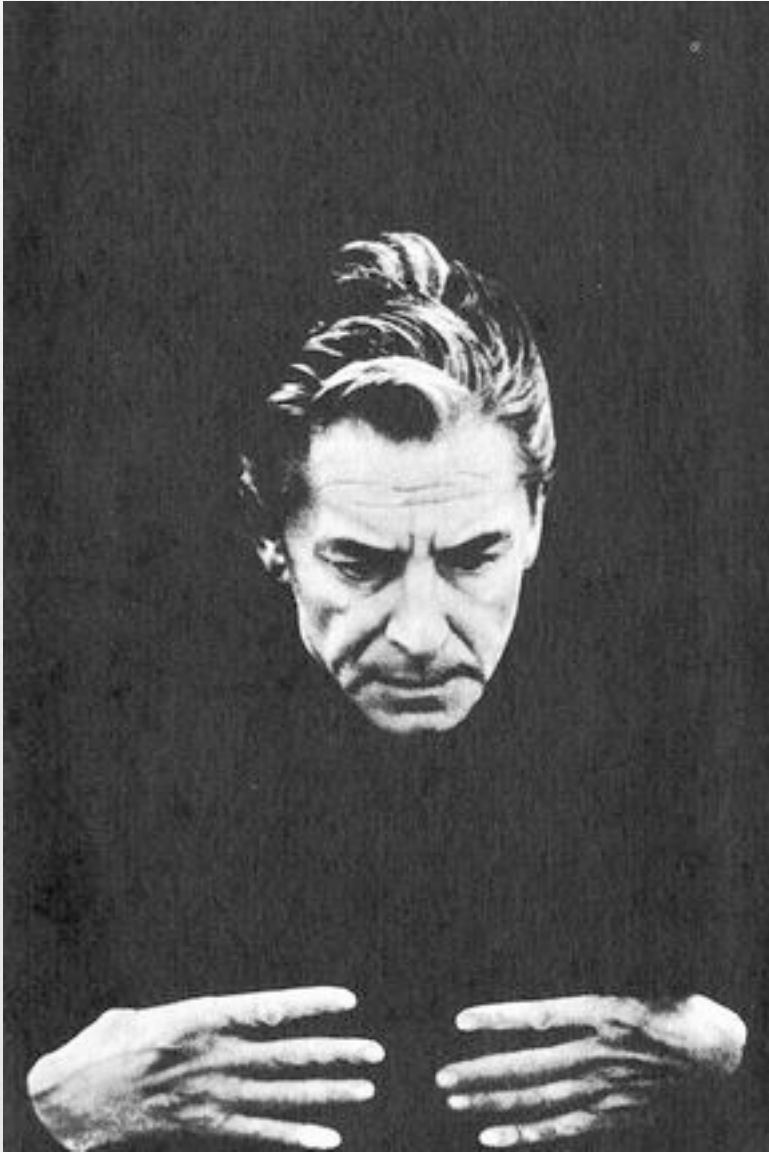Bird Looney Tune cartoon
"Tweet and Sour" (1956)

"Tweet and Sour" (1956)

ALBINONI'S ADAGIO
Remo Giazotto

Attributed to the Baroque composer Tomaso Albinoni (1671-1751) by music historian Remo Giazotto (1910-1998)

Fragments of the movement—a slow movement from a sonata—are found by Giazotto

Giazotto "completes" the composition and publishes it in 1958 as . . .

GIAZOTTO

ADAGIO IN SOL MIN.

PER ARCHI E ORGANO

su due spunti tematici e su un basso numerato di

ALBINONI

Riduzione per pianoforte

RICORDI

E.R. 2609

"Adagio in G minor for Strings and Organ on Two Thematic Ideas and on a Figured Bass by Tomaso Albinoni"

Giazotto's "Albinoni manuscript" has never been found.

Giazotto claims manuscript was in the Saxon State Library in Dresden

The Dresden Library has no official record of such a manuscript

Unfortunately, the Dresden State Library was destroyed in bombing raids by British and U.S. in February and March 1945 during WW II

Dresden after Allied bombing February 13, 1945

A short "transcription" of the manuscript by Giazotto found after his death, so work may be based on Albinoni.

Giazotto, however, probably composed the piece, inspired by Albinoni

"Adagio" from the Italian *adagio* ["slowly"] and the phrase *ad agio* ["at ease"]

One of the slower tempo markings in music

SLOWER

Grave

Lento

Largo…Larghetto

Adagio…Adagietto

Andante…Andantino

Slower . . . . Faster

FASTER

A	**"Walking" Bass with Organ solo** **Theme in String Orchestra**
B	**Violin Cadenza**
A	**"Walking" Bass with Organ solo** **Theme in String Orchestra**
Coda	**Dramatic Coda for Orchestra based on Cadenza**

Hector Berlioz (1803-1869)
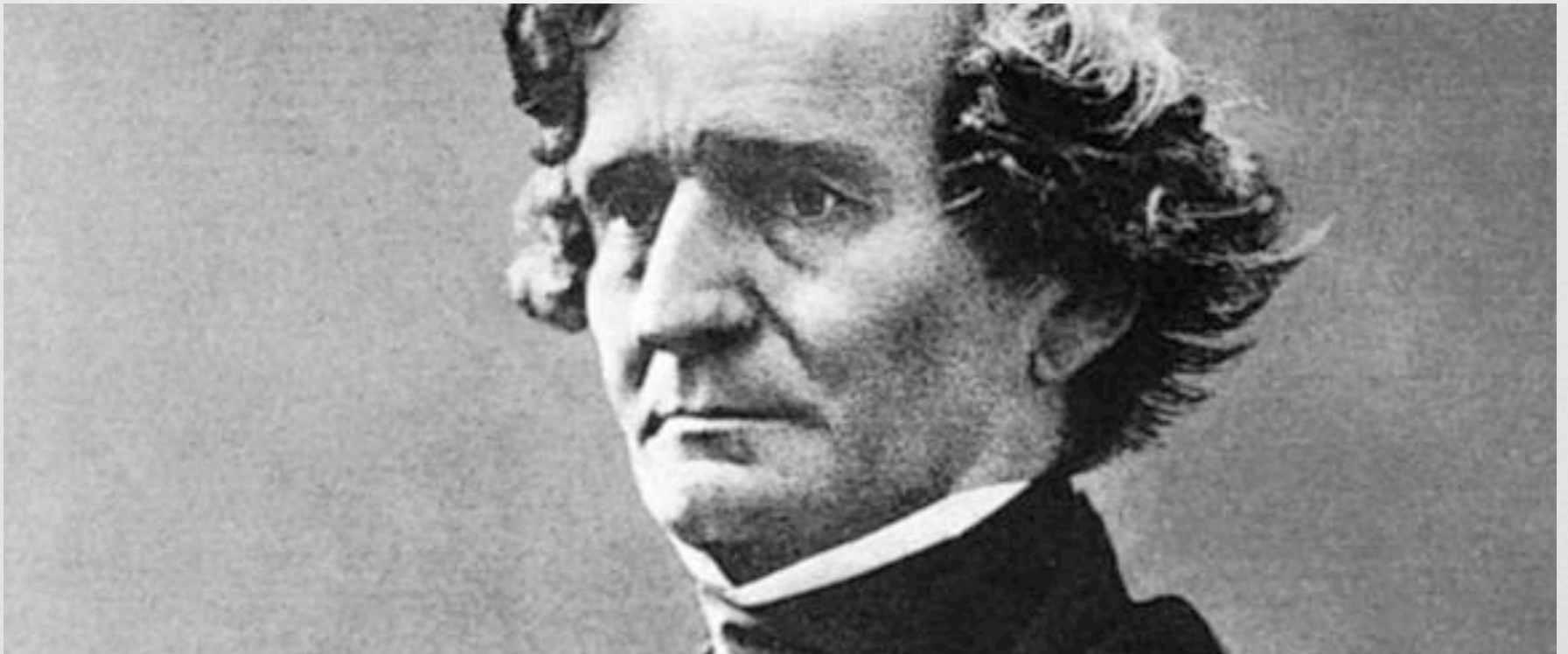
Hector Berlioz (1803-1869)

❧ One of the most important composers in the generation after Beethoven

❧ Considered one of the greatest orchestrators, and for pushing the boundaries of what an orchestra can do

Hector Berlioz (1803-1869)

- Writes a *Treatise on Orchestration* (1844) that is still used by composers
- Famous for writing for huge forces: large orchestras, large orchestras with large choruses

Hector Berlioz (1803-1869)

- Does not come from a musical background
- Begins studying music "late" at age of 12, and almost immediately starts to compose music
- Father is not encouraging, and Berlioz never learns to play piano very well
- Learns about music from books
- Berlioz later describes his peculiar education as both a curse and blessing

Hector Berlioz (1803-1869)

- Forced to study medicine in Paris, which he later abandons
- Discovers the Paris Conservatoire, and begins to check out scores
- Eventually begins studies at Conservatoire, and struggles to win the Prix de Rome to gain its financial support

Hector Berlioz (1803-1869)

ᔆ A lover of English literature—Shakespeare and Sir Walter Scott—Berlioz sees and English-language production of Shakespeare's *Hamlet* and falls in love with the actress playing Ophelia, Harriet Smithson

ᔆ Is obsessed with Smithson, and begins to write a string of letters to her that bewilders her

Harriet Smithson (1800-1854)

Hector Berlioz (1803-1869)

❧ Eventually marries Smithson in 1833

❧ The marriage does not work out, and Smithson moves out in 1843

❧ Berlioz continues to financially support her

Hector Berlioz (1803-1869)

附 In 1830, under the inspiration of his obsession for Smithson, Berlioz begins to write a symphony

附 The symphony is programmatic and is literally a drug trip

Hector Berlioz (1803-1869)

ை In the story Berlioz imagines the trials and tribulations of a young man in love with a woman—represented by a theme he calls the *IDÉE FIXE* [the fixation]—which eventually takes a supernatural turn as he imagines himself being executed, and then watching a witches' sabbath with his love as the head witch.

Hector Berlioz (1803-1869)

ℰ Berlioz writes out an elaborate story to accompany the symphony, which he calls the *Symphonie Fantastique* [Fantastic Symphony]

Songe d'une nuit de sabbat

* The 5th movement is the "Dream of a Witches Sabbath"
* Berlioz writes:

"He sees himself at a WITCHES' SABBATH, in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts.

Francisco Goya, *Witches' Sabbath*

Franz Francken, *Witches' Sabbath*

"The BELOVED MELODY appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance tune, trivial and grotesque: it is she who is coming to the sabbath ... Roar of delight at her arrival ... She joins the diabolical orgy ...

The funeral knell tolls, burlesque parody of the "DIES IRAE", the dance of the witches. The dance of the witches combines with the 'Dies irae'."

"Songe d'une nuit de sabbat"

ઝ Berlioz uses many unusual orchestral combinations and effects, including

ઝ *Col Legno*—playing with the wood of the bow instead of the hair side for a percussive effect

"Songe d'une nuit de sabbat"

ↂ Movement begins with a slow introduction

ↂ A Dance tune begins—a kind of fast jig—that is a grotesque version of the *idée fixe* tune, played very high in the clarinet

ↂ The entrance of funeral bells signals midnight and the beginning of the witches' dance

ↂ The "Dies irae" chant begins to play in the tuba

ↂ The Chant is combined with the Jig tune

Pieces to Know

❧ W. A. Mozart, "Dies irae" and "Lacrimosa" from the Requiem (Track 30 and 65 in *99 Most Essential Classical Pieces*)

❧ Giuseppe Verdi, "Dies irae--Tuba mirum" from the *Missa da Requiem* (Track 55 in *99 Most Essential Classical Pieces*)

❧ Frédéric Chopin, "Marche funèbre" from the Piano Sonata No. 2 (Track 50 in *50 Most Essential Piano Pieces*)

❧ Remo Giazotto, *Albinoni Adagio* (Track 23 in *99 Most Essential Classical Pieces*)

❧ Hector Berlioz, "Songe d'une Nuit du Sabbat," *Symphonie Fantastique* (Track 74 in *99 Most Essential Classical Pieces*)

Terms to Know

- Requiem mass

- "Dies irae" and "Lacrimosa"

- Apocalypse

- Funeral march = slow march in minor key

- Dotted rhythm

- Adagio = "slowly," "at ease"

- "Walking Bass"

- Col legno

- *Idée fixe*