Water Music Festival

Dr. Jeanine Trent

N.B. This module is due on or before Friday, May 15.

Katsushika Hokusai (1760-1849). *The Great Wave off Kanagawa (Kanagawa oki nami ura)* from the series "Thirty-Six Views of Mount Fugi" ("Fugaku Saniurokkei") 1830-1833

Essential Question: How do great composers depict the concept of water in their music?

Musical Examples: Total Listening Time: 5o minutes; Writing Time beyond notetaking: 10+ minutes minimum; Total Assignment Time: ~60 minutes.

1) George Frideric Handel: *Hornpipe,* from *Water Music*

2) Albert Lortzing: Overture to the opera *Undine*

3) Frédérick Chopin: *Prelude No. 15 in D-Flat Major, Op. 28, No. 15, "Raindrop"*

4) Franz Schubert: *Die schöne Müllerin (The beautiful miller's daughter),* D. 795, No. 20: *Des Baches Wiegenlied*

5) Toru Takemitsu: *Ame no ki sobyo II (Rain Tree Sketch II),* "In memoriam Olivier Messiaen"

6) Franz Liszt: *Annes de pelerinage,* 3ʳᵈ year, S163/R10: No. 4. *Les jeux d'eau a la Villa d'Este (The Fountains of the Villa d'Este)*

7) Maurice Ravel: *Jeux d'eau*

8) Claude Debussy: *Dialogue du vent et de la mer,* from *La Mer*

In this module you will hear some examples of how great composers wrote music about water. They are from different countries and different eras. Many of these pieces take an indirect view of water – it imbues the work, it provides the aesthetic cover – and affords a new look at not water itself, but the essence of water.

Listen to each of the examples. As you listen, or right after you listen, take your answer sheet (found on the last page of this packet) and write down how the music sounds to you. Make a few notes about what instruments you hear, the tempo (how fast or slow), the dynamics (how loud or soft) the texture (how 'thick' or 'thin'), and the mood (happy, sad, exciting, peaceful). Decide if you like the music or not and write down why or why not. Your final task will be to compare and contrast the music pieces you heard and synthesize by coming to a conclusion about our essential question.

Watch Water Movement
https://images.app.goo.gl/mZuJagmP77oXH1o36

I.   George Frideric Handel's *Water Music* is a collection of orchestral movements, often published as three suites, or collections of short musical dance pieces. It premiered on 17 July 1717, in response to King George I's request for an outdoor concert on the River Thames.

The first performance of the *Water Music* suites is recorded in the *Daily Courant*, a London newspaper. At about 8 p.m. on Wednesday, 17 July 1717, King George I and several aristocrats boarded a royal barge at Whitehall Palace for an excursion up the Thames toward Chelsea. The rising tide propelled the barge upstream without rowing. Another barge provided by the City of London contained about fifty musicians who performed Handel's music. Many other Londoners also took to the river to hear the concert. According to the *Courant*, "the whole River in a manner was covered" with boats and barges. On arriving at Chelsea, the king left his barge, then returned to it at about 11 p.m. for the return trip. The king was so pleased with the *Water Music* that he ordered it to be repeated at least three times, both on the trip upstream to Chelsea and on the return, until he landed again at Whitehall.

Handel (left) and King George I on the.
River Thames, July 17, 1717 by
Edouard Hamman

Westminster Bridge on Lord Mayor's Day
by Canaletto 1746 - 7

Here is one of the most famous pieces in Handel's *Water Music: "Hornpipe."*
https://youtu.be/1h4mAceHmrl [3:08]

II. Gustav Lortzing (German, 1801-1851): Overture to the opera *Undine*
https://youtu.be/mVemY0aoAdA [8:38]

Lortzing was a composer, actor and singer who established the 19th-century style of light German opera known as *Spieloper*. In his opera, Lortzing tells us the story of fatal love between the knight Higo and Undine, a water spirit.

Arthur Rackham: illustration for
the story *Undine* (1909)

III. Frédérik Chopin (Polish, 1810-1849): *Prelude No. 15 in D-Flat Major, Op. 28, No. 15, "Raindrop"* https://youtu.be/2SVAL5JfYRg [7:20]

Chopin's life with George Sand was rocky. The "Raindrop" prelude, thought to have been written for her, is one of the most beautiful and most often played of the Preludes, but the repeating and ceaseless A flat represents the heavy drops of water he dreamed were drowning him.

IV. Franz Schubert: (German, 1797-1828) *Die schöne Müllerin (The beautiful miller's daughter)*, D. 795, No. 20: *Des Baches Wiegenlied (The Brook's Cradle)*
https://youtu.be/kRaFkKd0fvs [7:13]

At the end of Franz Schubert's tragic song cycle, *Die schöne Müllerin*, the bereft apprentice miller confides his lost love to the brook that passes the mill and, in the end, drowns himself. The brook becomes the soothing cradle of death. The cycle ends with a song by the brook, protecting the man who loved it, and defending him against those who had made him so unhappy.

Mill on a Brook, Austria

V: Toru Takemitsu (*Japanese, 1930-1996*): *Ame no ki sobyo II (Rain Tree Sketch II),* "In memoriam Olivier Messiaen"
https://youtu.be/YNjTlgJSMTY [3:18]

Toru Takemitsu's *Rain Tree Sketch II* captures water and wind, blowing through a tree, a whisper of sound, a drop of water.

Raindrops on a tree

VI. Franz Liszt: (Hungarian, 1811-1886) *Annes de pelerinage,* 3rd year, S163/R10: No. 4. *Les jeux d'eau a la Villa d'Este (The Fountains of the Villa d'Este)*
https://youtu.be/81nazcBTNXk [3:31]

From his rooms at the Villa d'Este, Liszt meditated on the sounds of the Angelus and of the fountains. The Villa d'Este was the castle of the Cardinal Prince Gustav Adolf von Hohenlohe-Schillingsfürst; he had given Liszt a place to stay there.

The Fountains at the Villa d'Este

VII. Maurice Ravel (French, 1875-1937) Jeux d'eau https://youtu.be/fm9mGsnEyCQ [5:34]

Ravel captured the elemental play of water in his music. The piece carries an epigraph by Henri de Régnier': 'The river god laughing at the water as it tickles him and so we have the laughing river and the laughing river god'.

Raindrops

VIII. Claude Debussy (French, 1862-1918): *Dialogue du vent et de la mer (Dialogue between the wind and the sea)* from *La Mer* (The Sea) https://youtu.be/rELG4UW8lDc [8:53]
This three-movement set of symphonic sketches for large orchestra is one of the most admired and frequently performed orchestra works in the world. It was finished in 1905.

Descriptors:
Here are our references to help you describe the music you hear today.

Tempo

Terms that refer to the speed of the music [In Italian]:

- *Grave*: slowly and solemnly (20–40 bpm)
- *Lento*: slowly (40–45 bpm)
- *Largo*: broadly (45–50 bpm)
- *Larghetto*: rather broadly (50–55 bpm)
- *Adagio*: slow and stately (literally, "at ease") (55–65 bpm)
- *Andante*: at a walking pace (*andare:* to walk) (73–77 bpm)
- *Andantino*: slightly faster than andante (78–83 bpm)
- *Moderato*: moderately (86–97 bpm)
- *Allegretto*: moderately fast (98–109 bpm)
- *Allegro*: fast, quickly and bright (109–132 bpm)
- *Vivace*: lively and fast (132–140 bpm)
- *Presto*: extremely fast (168–177 bpm)
- *Prestissimo*: even faster than *presto* (178 bpm and above)
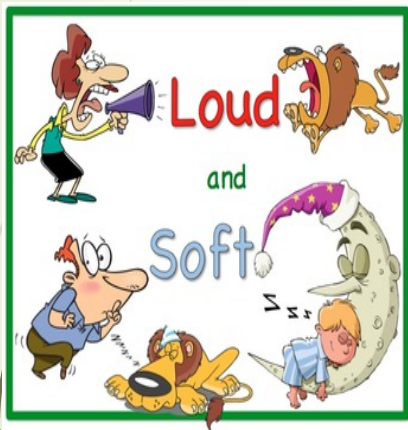
Terms that refer to changing tempo:

- *Ritardando*: gradually slowing down
- *Accelerando*: gradually accelerating

Dynamics

Dynamics are the graduations in the volume of sound, from loud to soft in a piece of music.

- Terms and labels of Dynamics:

very Soft [pianissimo]: *pp.*

soft [piano]: *p*
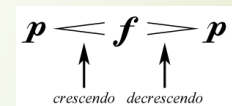
medium soft [mezzo-piano]: *mp.*

medium loud [Mezzo-Forte]: *mf*
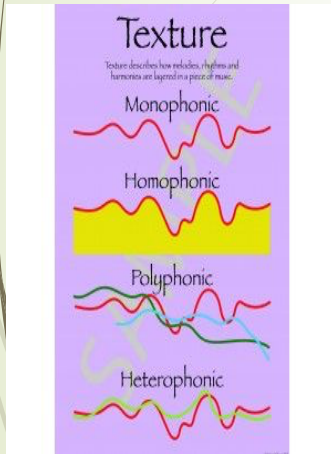
loud [forte]: *f*

very loud [fortissimo]: *ff*

getting gradually louder [crescendo]

getting gradually louder [decrescendo/diminuendo]

$$p < f > p$$

crescendo   decrescendo

Texture

Texture describes the relationship of lines, known as 'voices,' within a piece. These lines form layers of sound.

- The density (thickness or thinness) of layers of sounds, melodies, and rhythms in a piece: e.g., a complex orchestral composition will have more possibilities for dense textures than a song accompanied only by guitar or piano.

- Most common types of texture:

   Monophony: A single layer of sound; e.g.. a solo voice

   Homophony: A melody with an accompaniment; e.g., a lead singer in a band; a singer and a guitar or piano accompaniment, etc.

   Polyphony: Two or more independent voices; e.g., a 'round.'

   Heterophony: Two or more independent voices; e.g., a 'round.'

Mood

Mood emotional responses to music:
How does this music make me feel? What does it sound like?

MIREX: A Useful Tool

[Music Information Retrieval Evaluation eXchange]

is a method of categorizing musical moods by 'vocabulary clusters':

Cluster 1: passionate, rousing, confident, boisterous, rowdy

Cluster 2: rollicking, cheerful, fun, sweet, amiable/good natured

Cluster 3: literate, poignant, wistful, bittersweet, autumnal, brooding

Cluster 4: humorous, silly, campy, quirky, whimsical, witty, wry

Cluster 5: aggressive, fiery, tense/anxious, intense, volatile, visceral
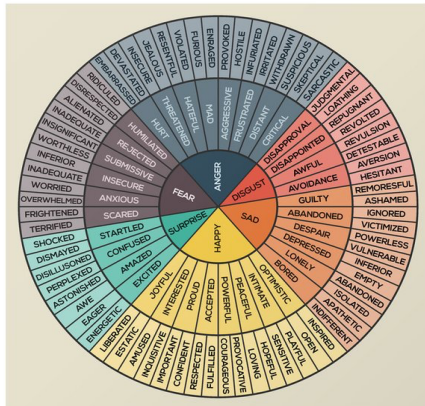
- Loudness, or intensity of a song can be connected with anger or excitement, while softer songs would suggest tenderness, sadness, or fear. Higher overall pitch can be an indicator of happiness, carefree and light moods within a song or piece, while lower pitch implies a darker, sad, and serious tone.

Name_____Grade_____Date_____

Water Music Festival Answer Sheet

1) Write notes about George F. Handel's *Hornpipe,* from *Water Music.*

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2) Write notes about Albert Lortzing: Overture to *Undine*

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3) Write notes about Frederic Chopin: *"Raindrop" Prelude.*

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4) Write notes about Franz Schubert: *Die schöne Müllerin.*

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5) Write notes about Toru Takemitsu: *Rain Tree Sketch II.*

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6) Write notes about Franz Liszt: *Les jeux d'eau a la Villa.*

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7) Write notes about Maurice Ravel: *Jeux d'eau.*

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8) Write notes about Claude Debussy: *Dialogue du vent et de la mer,* from *La Mer.*

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9) My favorite piece in this assignment is _____,

because_____

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10) How would you compare and contrast the pieces in this module?

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11) Short essay based on the Essential Question: How do great composers depict the concept of water in their music?

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