

JAN SWAFFORD

The Vintage Guide to

CLASSICAL MUSIC

*An indispensable guide
for understanding and
enjoying classical music*

INCLUDING:

- *a comprehensive chronological history of music*
- *essays on nearly one hundred composers—their lives, their works, their times*
- *a complete glossary of musical terms*
- *how to build a rich classical music library—piece by piece, composer by composer*
- *an exploration of important themes, such as tonality, atonality, and the history of the early-music movement*

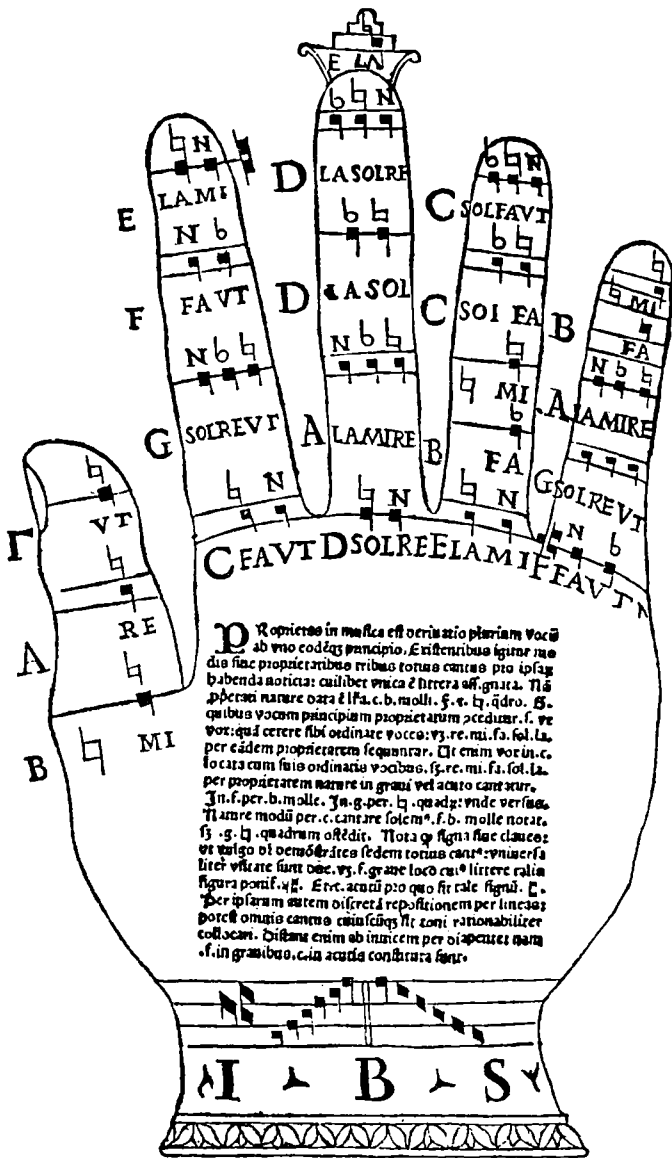
JAN SWAFFORD



PERDANA
LEADERSHIP
FOUNDATION
YAYASAN
KEPIMPINAN
PERDANA

THE
VINTAGE
GUIDE
TO
CLASSICAL
MUSIC





Proprietas in musica est ordinatio plurium vocū
 ab uno eodēq; principio. Et in quibus figuris me-
 dia sine proprietatibus tribus totus cantus pro ip[s]as
 habenda notitia: cuiuslibet unica ē littera aff. g. n. r. a. Nā
 p[ro]prietati nature data ē l. f. a. c. b. m. o. l. l. i. s. f. e. t. q. d. r. o. S.
 quibus vocum p[ro]prietatem p[ro]prietat[um] p[ro]cedunt. f. ve
 vor: quā cetera sibi ordinare voco: v. s. re. mi. fa. sol. la.
 per eādē proprietatem sequuntur. Et enim vor in. c.
 locata cum suis ordinatis vocibus. s. s. re. mi. fa. sol. la.
 per proprietatem nature in gravi vel acuto cantatur.
 In. f. per. b. m. o. l. l. i. s. f. e. t. q. d. r. o. S. q. u. a. d. y. v. n. d. e. v. e. r. s. u. s.
 T. i. a. m. r. e. m. o. d. i. p. e. r. c. a. n. t. a. r. e. s. o. l. e. m. f. b. m. o. l. l. e. n. o. r. a. t.
 s. s. g. h. q. u. a. d. r. a. m. o. f. f. e. d. i. t. N. o. t. a. q. u. a. s. i. g. n. a. s. i. n. e. c. l. a. u. s. e.
 ut vulgo dicitur dicitur sedem totius cantus: v. n. i. v. e. r. s. a.
 littere v. i. t. a. t. e. s. u. n. t. d. i. c. e. v. s. f. g. r. a. t. e. l. o. c. o. c. u. l. i. t. t. e. r. e. r. a. t. i. a.
 figura ponit. 4. 2. E. r. e. t. a. c. u. t. i. p. r. o. q. u. o. s. i. t. r. a. l. e. s. i. g. n. u. s. C.
 Per ipsam eandem discretā repositionem per lineas
 portat omnis cantus cuiuscūq; sit toni rationabiliter
 collocari. Distans enim ab invicem per diapentes nam
 f. in gravibus. c. in acuta constituta sunt.

The "Guidonian hand," a medieval aid for teaching music, attributed to Guido D'Arezzo.

TUN DR. MAHATHIR MOHAMAD

THE
VINTAGE
GUIDE
TO
CLASSICAL
MUSIC

JAN SWAFFORD



VINTAGE BOOKS

A DIVISION OF RANDOM HOUSE, INC.

NEW YORK

PUSTAKA PERDANA



1010994



#250816

A VINTAGE ORIGINAL, FIRST EDITION
NOVEMBER 1992

Copyright © 1992 by Quatrain Associates, Inc.
All rights reserved under International and
Pan-American Copyright Conventions.
Published in the United States by Vintage Books,
a division of Random House, Inc., New York,
and simultaneously in Canada by
Random House of Canada Limited, Toronto.

Staff for this book:

Project supervision and design: IRWIN GLUSKER
Project coordination and layout: CHRISTIAN VON ROSENINGE
Copy editing: ANNA M. JARDINE, PATRICK VANCE
Picture research: BARBARA HATCHER/ WORDS AND PICTURES

Library of Congress Cataloging-in-Publication Data
Swafford, Jan.

The Vintage guide to classical music / Jan Swafford. — 1st ed.
p. cm.
"A Vintage original"
Includes bibliographical references and index.
ISBN 0-679-72805-8 (pbk.)

1. Music appreciation. 2. Music—History and criticism.

I. Title. II. Title: Guide to classical music.

MT6.S94V5 1992

780'.9—dc20

91-50217

CIP

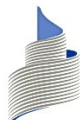
MN

This copyright page continues on pages 596–597.

Manufactured in the United States of America
C987654321

780.9
SWA

Art 93,
A
Y



PERDANA
LEADERSHIP
FOUNDATION
YAYASAN
KEPIMPINAN
PERDANA

For my mother, Lucille Swafford Johnson,
who started me in music and, against her better judgment,
did more than anyone else to keep me in it,
simply because it's what I wanted to do
and because I might turn out to be good at it.





ACKNOWLEDGMENTS

This book originated with Irwin Glusker, who encouraged me throughout the writing—sharing ideas and inspiration as well as some admirable meals—and then designed the book with his customary elegant touch. Joseph Spieler brought his talents as an agent to the business end and his background as an editor to the giving of good advice. (It was entertaining to steer a course between, respectively, the Mahlerphobe and the Mahlerphile.) My first studies for the book went to friends in the Northampton Writers' Group—Norman and Zane Kotker, Joanne Kobin, Carol Edelstein, Mordecai Gerstein, Betsy Hartmann; their enthusiasm helped convince me that this project might be workable after all. Old friend Steven Gerber contributed some useful caveats.

Early drafts were expertly tidied by editor and writer Mary Frakes. Once Mary had cleared out the underbrush, musicologist Raphael Atlas of Smith College not only took a critical look at the factual and interpretive side of things, but also added much good counsel on the writing—including the occasional sentence that went right into the copy. (Final responsibility for the facts, of course, is mine.) Then Robin Desser, my editor at Vintage, had her first crack at the book; every page is touched by her skill and sensitivity. Before Robin saw the final draft, my brother, writer and translator Charles Johnson, did some fine-tuning with his fastidious eye for grammar and usage. Thanks to Sybil Pincus, who detected my three different spellings of Nadezhda von Meck and similar crimes. Composer Randall Woolf computer-set the musical examples.

These people have made the book considerably better than I could have done alone. Writing is a social act, and I'm happy to acknowledge my debt and to call these helpmates not just associates but friends.

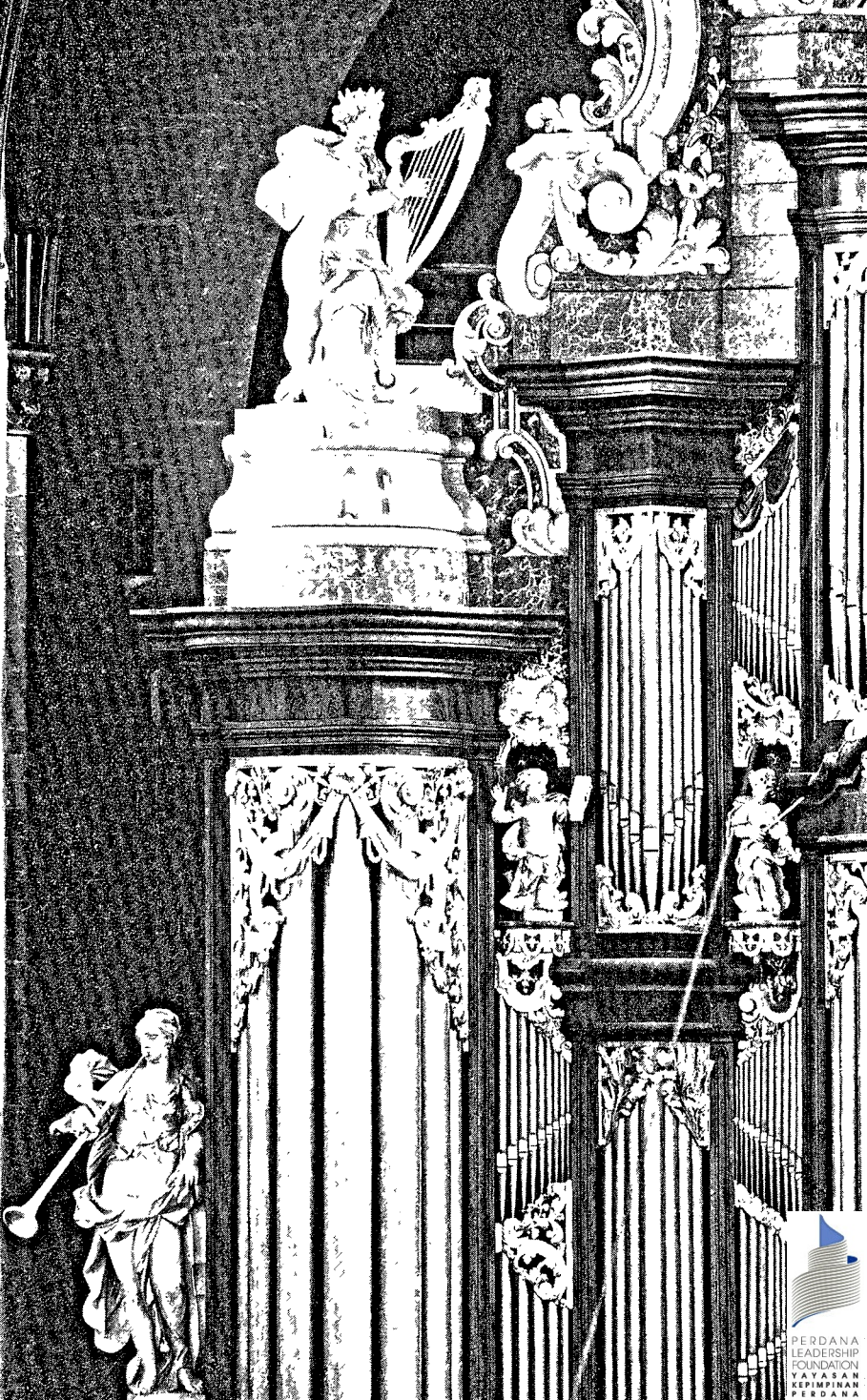
*At left, a Cycladic harpist
of the third millennium B.C.*



Medieval trio with vielle and flute.

CONTENTS

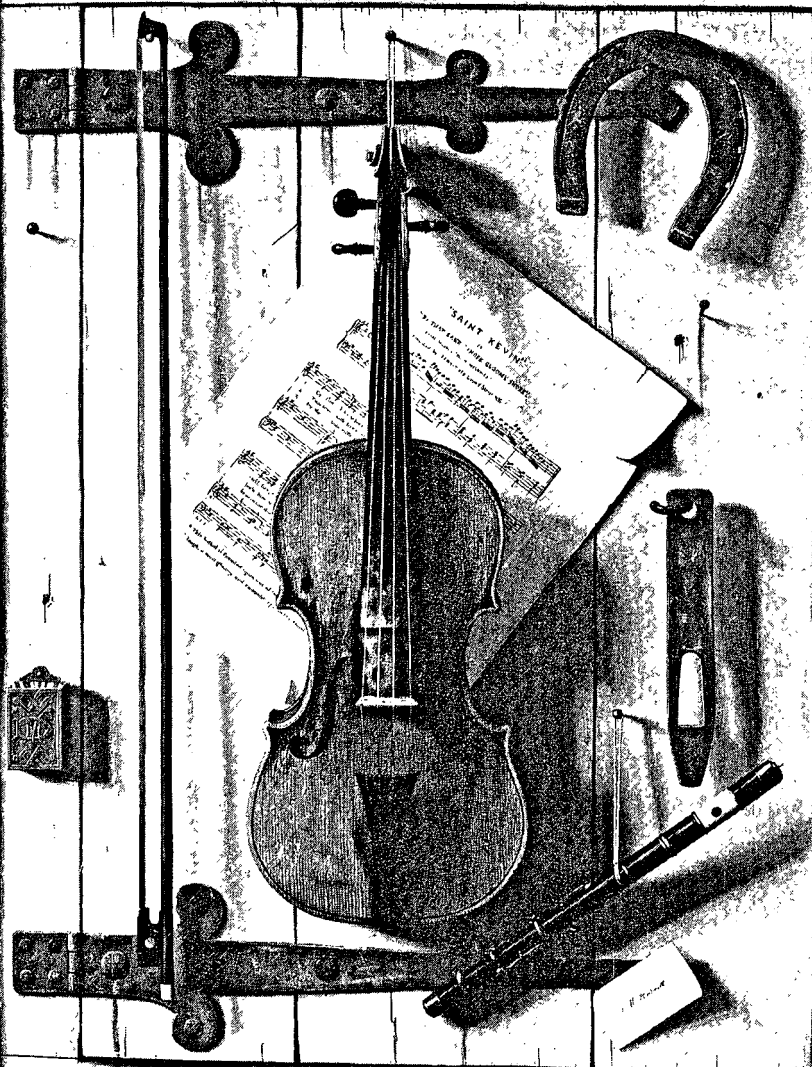
INTRODUCTION	xv
WESTERN MUSIC THROUGH THE MIDDLE AGES	2
<i>Melody</i>	8
Guillaume de Machaut	14
THE RENAISSANCE (CA. 1430–1600)	18
Guillaume Dufay	20
Josquin Desprez	23
Orlando di Lasso	25
Giovanni da Palestrina	27
<i>Consonance and Dissonance</i>	28
The English Madrigalists	32
THE BAROQUE (1600–1750)	34
Giovanni Gabrieli	40
Claudio Monteverdi	41
After Monteverdi: Heinrich Schütz	
to Jean-Philippe Rameau	50
Antonio Vivaldi	55
<i>Seventeenth- and Eighteenth-Century Opera</i>	58
Johann Sebastian Bach	64
<i>Fugue and Canon</i>	72
Domenico Scarlatti	86
<i>Monophony to Polyphony to Homophony</i>	88
George Frideric Handel	96



THE CLASSICAL PERIOD (1750–CA. 1825)	112
Franz Joseph Haydn	124
Wolfgang Amadeus Mozart	142
<i>Sonata Form, Symphony, Sonata, and Related Forms</i>	160
Ludwig van Beethoven	177
THE ROMANTIC PERIOD (1825–1900)	194
Gioacchino Rossini	202
<i>Nineteenth-Century Opera</i>	204
Franz Schubert	208
Felix Mendelssohn	223
Hector Berlioz	228
Robert Schumann	237
Frédéric Chopin	245
Franz Liszt	252
Richard Wagner	258
<i>Tonality and Atonality</i>	268
Giuseppe Verdi	281
Johannes Brahms	290
Antonín Dvořák	305
Modest Musorgsky	311
Peter Ilyich Tchaikovsky	318
Richard Strauss	324
Gustav Mahler	330
Other Nineteenth-Century Composers	340
THE TWENTIETH CENTURY	346
Claude Debussy	353
Jean Sibelius	365
Maurice Ravel	370
Charles Ives	377
Arnold Schoenberg	388

*Haarlem's Saint Bavo Kerk organ,
played by Handel and Haydn
as well as the ten-year-old Mozart.*





SAINT KEVIN
Violin Concerto in G minor, Op. 35
By Franz Liszt
Violin and Piano
First Edition, 1852
Published by G. Schirmer, New York

H. H. H.

Igor Stravinsky	405
Béla Bartók	423
Alban Berg	435
Anton Webern	442
Paul Hindemith	449
<i>The Early Music Movement</i>	450
Sergei Prokofiev	459
Aaron Copland	465
Dmitri Shostakovich	472
Benjamin Britten	480
Other Twentieth-Century Composers	486
AFTERWORD	517
Music: An Approach to Defining the Indefinable	
A CLASSICAL LIBRARY	523
GLOSSARY	539
FURTHER READING	559
INDEX	562

*At left, "Still Life—Violin and Music," 1888,
by American painter William M. Harnett.*



INTRODUCTION

Enduring works of music not only reflect their composers and their times, but have the capacity to reflect many peoples and many times. While every kind of music is intended to be heard, some is meant to be reheard and re-created in new performances, to grow in meaning, to become part of our lives and our culture, to represent the best we've done. In societies both Western and Eastern, these qualities define a body of music that is called "classical."

This book is a guide to Western classical music for present or potential music lovers. Like most such books, it is built on the notion that in understanding this music, knowledge is second in importance only to listening. Here I pursue that goal by combining two approaches that have traditionally been distinct. There are guides made up of unconnected essays on composers; and there are ones in which music drifts through history in the form of abstractions—polyphony, sonata form—that are taken up, in due course, by shadowy creative figures.

In contrast to the latter approach, my assumption is that while music contains abstractions, its primary meaning and purpose and fascination are not abstract but humanistic: music is something people do for people. So this book is a chronological history of music done largely in the form of essays on individual composers and their works. Here the string quartet does not "come to greater prominence in the later eighteenth century"; it comes to prominence mainly because Joseph Haydn wrote extraordinary quartets that have influenced musicians ever since. At the same time, the life, personality, and work of each composer are tied into historical developments and processes—the context of his time and his influence on others (until recently, alas, usually "his").

In the closing section of each composer essay I suggest a series of pieces that will give you a pathway into his work. Taken together,

At left, one of three Japanese prints making up "Concert of European music," late nineteenth century, continued on pages xvi and xviii.

The most readable and comprehensive guide to enjoying over five hundred years of classical music—from Gregorian chants, Johann Sebastian Bach, and Wolfgang Amadeus Mozart to Johannes Brahms, Igor Stravinsky, John Cage, and beyond.

The Vintage Guide to Classical Music is a lively—and opinionated—musical history and an insider's key to the personalities, epochs, and genres of the Western classical tradition. Among its features:

- chronologically arranged essays on nearly 100 composers, from Guillaume de Machaut (ca. 1300–1377) to Aaron Copland (1900–1990), that combine biography with detailed analyses of the major works while assessing their role in the social, cultural, and political climate of their times;
- informative sidebars that clarify broader topics such as melody, polyphony, atonality, and the impact of the early-music movement;
- a glossary of musical terms, from a cappella to woodwinds;
- a step-by-step guide to building a great classical music library.

Written with wit and a clarity that both musical experts and beginners can appreciate, *The Vintage Guide to Classical Music* is an invaluable sourcebook for music lovers everywhere.

Composer and writer Jan Swafford received degrees from Harvard and the Yale School of Music; his work has been played throughout the United States and abroad. Among his awards are an NEA Composers Grant, a Tanglewood Fellowship, and a Mellon Faculty Fellowship at Harvard.

A VINTAGE ORIGINAL

U.S. \$21.00 CAN. \$24.00

ISBN 978-0-679-72805-4



Cover design: Studio Morris



PERDANA
LEADERSHIP
FOUNDATION
YAYASAN
KEPIMPINAN
PERDANA