

## Elementi di analisi Storico – Formale

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Ist. Comp. 2 Carducci Foligno

### Class of Listening of Music

The knowledge of **Gregorian chant**.

#### Objectives of our work

##### **Knowledge of Gregorian chant and fundamental influence he has had in the history of music**

- A better understanding of one of the most famous medieval sequences: “ **Dies Irae**” .
- Discover the musical and poetic aspects of this sequence.
- Know some significant examples of the influence that the psychological Dies Irae had on composers in later centuries to the Middle Ages

Gregorian chant is a chant of sacred text, in fact inspired by the ancient scriptures, usually played by a choir or a soloist called cantor (singer) or often the celebrant with the participation of the whole liturgical assembly.

It is designed to support and enhance the sacred text of the liturgical text in Latin.

The name comes from the Pope Benedictine **Gregory I** the Great.

According to tradition, he collected and ordered the sacred songs in a volume called Antifonarium Cento (tied with a gold chain at the altar of the Church of San Pietro), whose original copy was lost during the barbarian invasions.

In a variation of the traditional version, he dictated the code to a monk , while hiding behind a veil: the monk, realizing that Gregory took long breaks during the dictation, lifted the veil and saw a dove (sign of the presence of the Spirit Santo) whispering in the ear of the pope. The Gregorian code would there fore of divine.derivation.

**The Dies Irae is a sequence that Christian liturgical singing during the Mass of the Roman rite for the dead (Requiem).**

Composed in the first half of the thirteenth century, the Dies irae is considered one of the greatest religious poems of the Middle Ages. Text and music are attributed to Thomas of Celano, but is probably only author of the final part. The text, in Latin, dramatically recounts the events that will mark the end of humanity: the Day of Judgement. The melody is written in neumatic notation to square dots.

Blessed Thomas of Celano

- He was born in Celano (L'Aquila) between 1185 and 1190.

- In 1221 as a missionary in Germany and 1223 sees him vicar provincial officer to organize the new Franciscan communities.
- On July 16, 1228 is the canonization of St. Francis in Assisi.
- In that same year he was appointed by Pope Gregory IX to draft the "Legend before" (1228-29), a complete biography of Francis of Assisi with which revived the tradition of medieval hagiography.

Dies Irae: the poetic text • The Dies irae presents around 57 verses grouped in 19 verses, rhyming **in trochaic meter**

Il tetrametro trocaico acataletto (— U — U | — U — U || — U — U | — U — U)

The **Dies Irae** is written on Tetragramma, in neumatic notation to square stitches.



<https://www.youtube.com/watch?v=dsn9LWh230k> Dies Irae 6

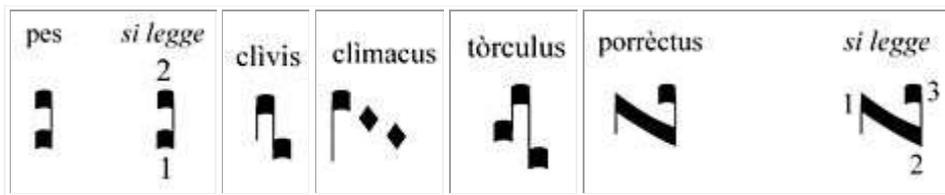
The term **neuma** is traced back to the radical greek neu with the meaning of "nod, wave";

another etymology derives it from p-neuma (with the fall of the initial p) in the sense of breath, breath.

Each syllable carries a single neume, which can consist of several elements that indicate the number of notes to sing.

<https://www.youtube.com/watch?v=k6oM1iLJH6k> Kyrie Eleison

Neumi monosonici:		
punctum quadratum	punctum caudatum	punctum inclinatum
	 <i>mai</i> 	
Neumi plurisonici:		
2 note	3 note	



The musical rhythm was not measured in rhythmic units equally distributed as today but it was free and followed the word; or this does not mean lack of pace, means lack of an exact symmetry, regular and compulsory between the sounds.

Melodia finale

**1ª sezione**

a 1. **D** I - es i - rae, di - es il - la, Sol - vet saeclum in fa - vil - la: Teste Da - vid cum Si - býl - la.  
 2. Quantus tremor est futúrus, Quando ju - dex est ventú - rus, Cuncta stricte dis - cus - sú - rus!

b 3. Tu - ba mi - rum spar - gens sonum Per se - púl - cra re - gi - ónum, Co - get o - mnes ante thronum.  
 4. Mors stu - pé - bit et na - tú - ra, Cum re - súrget cre - a - tú - ra, Ju - di - cán - ti responsú - ra.

c 5. Li - ber scriptus pro - fe - ré - tur, In quo to - tum conti - né - tur, Unde mundus ju - dí - cé - tur.  
 6. Ju - dex er - go cum se - dé - bit, Quidquid la - tet ap - pa - ré - bit: Nil in - úl - tum reman - é - bit.

**2ª sezione**

a 7. Quid sum miser tunc dictúrus? Quem patrónum rogatúrus? Cum vix justus sit secúrus  
 8. Rex treméndaе majestátis, Qui salvándos salvas gratis, Salva me, fons pietátis.

b 9. Recordáre Jesu pie, Quod sum causa tuae viae: Ne me perdas illa die.  
 10. Quaerens me, sedisti lassus: Redemisti crucem passus: Tantus labor non sit cassus.

c 11. Juste judex ul - tiónis, Donum fac remissiónis, Ante diem ratiónis.  
 12. Ingemisco, tamquam reus: Culpa rubet vultus meus: Supplicánti parce Deus.

**3ª sezione**

a 13. Qui Mariam absolvisti, Et latrónem exaudisti, Mihi quoque spem dedisti.  
 14. Preces meae non sunt dignae: Sed tu bonus fac benigne, Ne perénni cremer igne.

b 15. Inter oves locum praesta, Et ab haedis me sequéstra, Státuens in parte dextra.  
 16. Confutátis maledictis, Flammis ácribus addictis: Voca me cum benedictis.

c 17. Oro supplex et acclinis, Cor contritum quasi cinis: Gere curam mei finis.

**Fine**

d 18. Lacri - mó - sa di - es il - la, Qua resúrget ex fa - vil - la, (19) Ju - dicán - dus ho - mo re - us:  
 19.  
 20. Hu - ic er - go par - ce De - us. Pi - e Je - su Dó - mi - ne, do - na e - is ré - qui - em. A - men.

Dies Irae: the melody.

- The text is in Latin, the official language of the church.
- The melody moves in small steps, with a sense of tranquility.
- All the singers sing the same melody in unison.
- The rhythm is free and runs according to the trend of the words.
- The voice or maintains an average level of intensity. The singing is not accompanied by musical instruments. • Even in the Dies Irae music does not follow the thoughts or feelings expressed in the text. Appears rather obvious contrast between the words that describe the terror of God's judgment, the wonder for the resurrection of the dead, the humble request for forgiveness that Man turns to God, and the music that instead runs quiet and serene.
- • The song proceeds predominantly stepwise, with some third interval.
- **The melody of the first verse is particularly important because it will be taken up by many other authors in every era.**
- **It constitutes what is considered the real theme of the Dies Irae.**

#### Hector Berlioz: "Symphonie Fantastique" - 5th Mvt



Hector Berlioz (1803 - 1869) was the most representative exponent of the Romantic French music.

- He was an artist full of imaginative ideas that was able to realize both musical and literary level.
- He greatly expanded the orchestra using bells, harps and instruments of all kinds.
- His "Symphonie Fantastique" (1830) is considered one of the masterpieces of romantic orchestral music and one of the most significant examples of "Painting Music of Feelings".
- Composed of only twenty-seven, years the "Symphonie fantastique".
- With this "visionary" symphonic work, Berlioz created the first example of program music history.

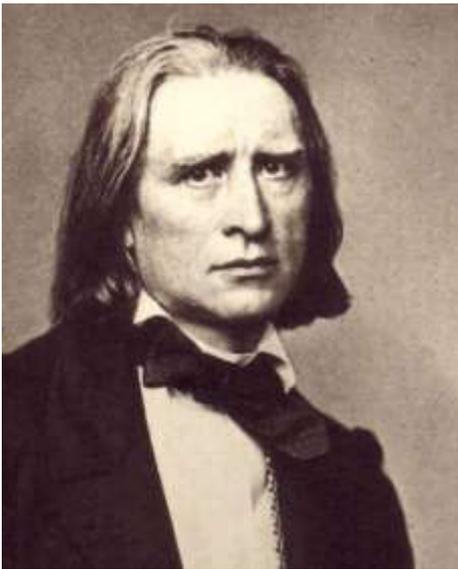
- On the first page of the score Berlioz fits fact a literary text that explains the meaning of the listener. • It tells the story of a young artist, madly in love with a woman who does not match his love. • During a sleep procured by drugs, his feelings, sensations and memories are translated into musical images in his mind. • Even the woman he loves turns into a melody: a "fixed idea" that follows him everywhere.
- The Symphonie fantastique is divided into five movements:

The last Movement entitled "Dream in a night of the Sabbath. The loved one is in the middle of a huge array of shadows and sorcerers; its melody reappears as a sardonic dance and grotesque: the beloved mixes orgy of Sabba. The bells chime a lugubrious Dies Irae and the Sabbath ends so visionary and demonic.

[www.youtube.com/watch?v=cao6WyF-61s](http://www.youtube.com/watch?v=cao6WyF-61s)

**Berlioz Berlioz: "Symphonie Fantastique" - 5th Mvt. - Leonard Bernstein (9' 32 '')**

### **Totentanz , Franz List**



- Franz Liszt (1811 - 1886) is widely regarded as the greatest pianist in history, or at least the most formidable virtuoso keyboard throughout the nineteenth century. • He himself called "transcendental" his way of playing and loved to say: **"The concert .....I am."**

• The origin of the **Totentanz** (Dance of Death, or Paraphrase of the Dies Irae) is closely related to a visit made by Liszt at the Cemetery of Pisa, in 1838. Here the composer was able to admire the famous fourteenth-century frescoes of "The Triumph of Death" representing the Last Judgement. These images suggested the idea of a work for piano and orchestra based on the Gregorian Dies Irae.

- From the point of view of shape, Totentanz is nothing more than a succession of variations.

The first five are based on the theme of the Dies Irae. or The sixth variation is actually a series of six short variations on a second additional subject, also probably derived Gregorian. or Very important is also the final Coda, in which Liszt explicitly leaves the soloist freedom to improvise

**Valentina Lisitsa, piano**  
**John Axelrod, conductor**  
**Orchestra Sinfonica Nazionale della Rai**  
**Auditorium "Arturo Toscanini" 10 Aprile 2014**

[www.youtube.com/watch?v=ScqeArnDoaE](http://www.youtube.com/watch?v=ScqeArnDoaE) Totentanz Liszt 16'

**Orchestre de Paris. Daniel Barenboim, conductor.**  
**Martha Argerich, piano.**  
**Live February 7, 1986. Salle Pleyel, Paris.**

<https://www.youtube.com/watch?v=oWGkem9qoe8>

### **Sergej Rachmaninoff, Rapsodia su un tema di Paganini, op. 43**

Sergei Rachmaninoff (Veliky Novgorod, 1st April 1873 -Beverly Hills, March 28, 1943) was a composer, pianist and conductor Russian-born American . World-renowned, is considered one of the greatest composers and pianists Russians in a thistory . Loved considered primarily a composer rather than a pianist, although the development of his career - in some ways troubled, at least in the beginning - it seemed to be the proof of the contrary.

Composed in the villa that Rachmaninov had in Lucerne, Switzerland, in the summer of 1934, Rhapsody was performed the first time and with great success November 7 of that year at the Lyric Opera House in Baltimore, with the author himself as a soloist and Leopold Stokowski to the direction of the Philadelphia Orchestra.

On 24 December the same year they recorded the same the first recording of the work, which was awarded the Grammy Hall of Fame Award in 1979.

The rhapsody is elaborated on the theme of the Capriccio, Op. 1, n. 24 of Niccolò Paganini, who had inspired other previously known composers such as Robert Schumann, Franz Liszt and Johannes Brahms.

It is a piece for piano and symphony orchestra, very similar to a piano concerto.

Rhapsody is structured in 24 variations. Although they follow each other without solution of continuity, the composition can be divided into three macrosequences that correspond to the three movements of a concert: The first part includes the variations 1-11, the second (slower) ranges from 12 to 18, while the remaining variations form the final. The slow and melodic *Andante cantabile* (variation 18) is by far the best-known section of the work. In it, the composer uses the same theme as the other, yet create melodic trend reversal mirror.

- Introduzione: *Allegro vivace - Variazione I (Precedente)*
- Tema: *L'istesso tempo*
- Variazione II: *L'istesso tempo*
- Variazione III: *L'istesso tempo*
- Variazione IV: *Più vivo*
- Variazione V: *Tempo precedente*
- Variazione VI: *L'istesso tempo*
- Variazione VII: *Meno mosso, a tempo moderato*
- Variazione VIII: *Tempo I*
- Variazione IX: *L'istesso tempo*
- Variazione X: *L'istesso tempo*
- Variazione XI: *Moderato*
- Variazione XII: *Tempo di minuetto*
- Variazione XIII: *Allegro*
- Variazione XIV: *L'istesso tempo*
- Variazione XV: *Più vivo scherzando*
- Variazione XVI: *Allegretto*
- Variazione XVII: *Allegretto*
- Variazione XVIII: *Andante cantabile*
- Variazione XIX: *A tempo vivace*
- Variazione XX: *Un poco più vivo*
- Variazione XXI: *Un poco più vivo*
- Variazione XXII: *Un poco più vivo (Alla breve)*
- Variazione XXIII: *L'istesso tempo*
- Variazione XXIV: *A tempo un poco meno mosso*

**November 7, 1934**

**Lyric Opera House in Baltimor,**

**Sergej Rachmaninoff**

**Leopold Stokowski**

**Philadelphia Orchestra.**

[https://www.youtube.com/watch?v=hJm\\_GYfISiI](https://www.youtube.com/watch?v=hJm_GYfISiI)

## **Stanley Kubrick: The Shining (1980)**

Is one of the masterpieces of the great director Stanley Kubrick. At the beginning of the film, when browsing titles, is framed car traveling a road surrounded by a beautiful landscape of lakes, coniferous forests and snowy peaks pass before our eyes as the car reaches its destination: 1 'Overlook Hotel, an elegant and isolated hotel in the mountains of Colorado

The viewer is immersed from the first scene in the dark omens of terror and death that will accompany him for the duration of the film. • The somber notes of the Dies Irae, interspersed with sinister noises and screams of anguish, resonate terrible. • The contrast between the music and the images makes it even more ominous foreboding of what is going to happen.

[www.youtube.com/watch?v=F3BXErMEXN0](http://www.youtube.com/watch?v=F3BXErMEXN0) Shining

**The Dies Irae is a sequence that Christian liturgical singing during the Mass of the Roman rite for the dead (Requiem Mass Messa da `requiem ).**

**Two very important works of two great composers**



Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, he was engaged as a court musician in Salzburg, but grew restless and travelled in search of a better position, always composing abundantly. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he

composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his death. The circumstances of his early death have been much mythologized. He was survived by his wife Constanze and two sons.

He composed over 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his influence on subsequent Western art music is profound; Beethoven composed his own early works in the shadow of Mozart, and Joseph Haydn wrote that "posterity will not see such a talent again in 100 years."<sup>[3]</sup>

### **Requiem K 626**

**Wolfgang Amadeus Mozart ( 27 January 1756 – 5 December 1791)**

- I. Introitus**
- II. Kyrie Eleison**
- III. Dies Irae**
- IV. Tuba Mirum**

**Herbert Von Karajan**

**Wiener Philharmonic ( 1986 )**

<https://www.youtube.com/watch?v=ia8ceqIDSJw>

### **Requiem of Mozart - John Eliot Gardiner**

**Barbara Bonney, Soprano.**  
**Anne Sofie von Otter, Mezzo-soprano.**  
**Anthony Rolfe Johnson, Tenor.**  
**Alastair Miles, Bass.**

**Monteverdi Choir**  
**English Baroque Soloists**

**Filmed at the Palau de la Música Catalana, Barcelona, in December 1991.**

<https://www.youtube.com/watch?v=q5Y2B55nKZY> Requiem

**Listening 26/ 01 / 2015**

**Amadeus (1984), by Milos Forman.**

*Amadeus* is a 1984 American period drama film directed by Miloš Forman, written by Peter Shaffer, and adapted from Shaffer's stage play *Amadeus* (1979). The story is a variation of Alexander Pushkin's play *Mozart i Salieri*, in which composer Antonio Salieri recognizes the genius of Wolfgang Amadeus Mozart but thwarts him out of pride and envy. The story is set in Vienna, Austria, during the latter half of the 18th century.

The film was nominated for 53 awards and received 40, including eight Academy Awards (including Best Picture), four BAFTA Awards, four Golden Globes, and a Directors Guild of America (DGA) award. In 1998, the American Film Institute ranked *Amadeus* 53rd on its 100 Years... 100 Movies list.

The story begins in 1823 as the elderly Antonio Salieri (F. Murray Abraham) attempts suicide by slitting his throat while loudly begging forgiveness for having killed Mozart (Tom Hulce) in 1791. Placed in a lunatic asylum for the act, Salieri is visited by Father Vogler (Richard Frank), a young priest who seeks to take his confession. Salieri is sullen and uninterested but eventually warms to the priest and launches into a long "confession" about his relationship with Mozart.

Salieri's tale goes on through the night and into the next day. He reminisces about his youth, particularly about his devotion to God and his love for music and how he pledges to God to remain celibate as a sacrifice if he can somehow devote his life to music. He describes how his father's plans for him were to go into commerce, but suggests that the sudden death of his father, who choked to death during a meal, was "a miracle" that allowed him to pursue a career in music. In his narrative, he is suddenly an adult joining the 18th-century cultural elite in Vienna, the "city of musicians". Salieri begins his career as a devout, God-fearing man who believes his success and talent as a composer are God's rewards for his piety. He is content as the respected, financially well-off, court composer for Holy Roman Emperor Joseph II (Jeffrey Jones).

Mozart arrives in Vienna with his patron, Count Hieronymus von Colloredo (Nicholas Kepros), the Prince-Archbishop of Salzburg. Salieri goes to a performance at the Archbishop's palace hoping to meet Mozart. He is convinced that Mozart's genius must be a gift from God. Salieri secretly observes Mozart at the Archbishop's palace, but they are not properly introduced. He is shocked to discover that rather than the paragon of virtue that he has imagined, Mozart is in fact boorish, irreverent, and lewd. In 1781, when Mozart meets the Emperor, Salieri presents Mozart with a "March of Welcome," which he toiled to create. After hearing the march only once, Mozart plays it from memory, tactlessly critiques it, and effortlessly improvises a variation, transforming Salieri's "trifle" into the *Non più andrai* march from his 1786 opera *The Marriage of Figaro*

<https://www.youtube.com/watch?v=NlpxjBgG-7E> Amadeus (1)

<https://www.youtube.com/watch?v=Zl-N2JleNeU> (2) Mozart Meeting with the Emperor

[https://www.youtube.com/watch?v=QQpH\\_FL93zE](https://www.youtube.com/watch?v=QQpH_FL93zE)  
Amadeus (1984) "Canine Concert" deleted scene

<https://www.youtube.com/watch?v=vCY4ryE9uFU> opera

<https://www.youtube.com/watch?v=vNaXQQbcgw0> Score

<https://www.youtube.com/watch?v=5wfp8EB179g>  
la regina della Notte The Magic flute (Die Zauberflöte) by Wolfgang Amadeus Mozart.

(Salieri figures out a way to eliminate Mozart as his rival composer forever. He will come to Mozart's house dressed in the same costume his father wore earlier in the movie and request a requiem mass, which will be a truly inspired work because Mozart can write it with his father in mind to make amends for any wrong he did to him during his life. Salieri then plans to kill)

<https://www.youtube.com/watch?v=bfuM2Ka7Lxc> Requiem commission

<https://www.youtube.com/watch?v=nJ226kQJiHY> Confutatis Mozart Salieri

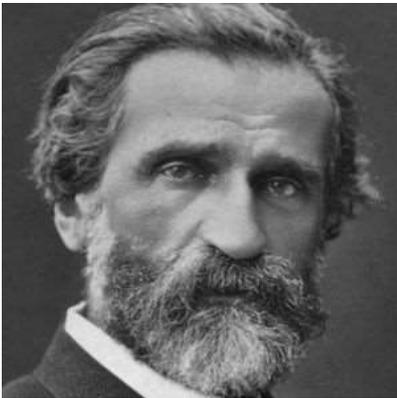
<https://www.youtube.com/watch?v=TUt4DfGnyJQ> Mozart dead

[https://www.youtube.com/watch?v=CQUFQ\\_N0JI8&list=RDCQUFQ\\_N0JI8#t=43](https://www.youtube.com/watch?v=CQUFQ_N0JI8&list=RDCQUFQ_N0JI8#t=43)

Confutatis Lacrimosa  
Gardiner

<https://www.youtube.com/watch?v=mhYCaQkbkyw> Lacrimosa Abbado

[https://www.youtube.com/watch?v=S0S4pL3\\_1-U](https://www.youtube.com/watch?v=S0S4pL3_1-U) OSCAR



He is considered, with Richard Wagner, the preeminent opera composer of the 19th century. Verdi dominated the Italian opera scene after the eras of Bellini, Donizetti and Rossini. His works are frequently performed in opera houses throughout the world and, transcending the boundaries of the genre, some of his themes have long since taken root in popular culture.

Moved by the death of compatriot Alessandro Manzoni, Verdi wrote *Messa da Requiem* in 1874 in Manzoni's honour, a work now regarded as a masterpiece of the oratorio tradition and a testimony to his capacity outside the field of opera.<sup>1</sup>

### **Requiem**

**Giuseppe Verdi ( 10 October 1813 – 27 January 1901)**

**Dies Irae**

**Tuba Mirum**

**Claudio Abbado**

**Berliner Philharmoniker**

[https://www.youtube.com/watch?v=KkssNMI\\_niE](https://www.youtube.com/watch?v=KkssNMI_niE)

**Verdi: Messa da Requiem –**

**Anja Harteros, Sonia Ganassim Rolando Villazon, Rene Pape / Orchestra e Coro dell'Accademia di Santa Cecilia, Antonio Pappano**

<https://www.youtube.com/watch?v=nzkC7EnudjY>

**Carlo Maria Giulini  
Philharmonia Chorus & Orchestra**

<https://www.youtube.com/watch?v=DdT1Mw4QJT8>

<https://www.youtube.com/watch?v=QrYy2UC4MLQ>

Requiem Verdi full Performance The BBC Proms 2011

**Prof. Filippo Salemmi**

**Titolare Cattedra di Musica**

**Coordinatore Dipartimento Artistico**

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