

CONTENTS

12 INTRODUCTION

EARLY MUSIC 1000–1400

- 22 **Psalmody is the weapon of the monk**
Plainchant, Anonymous
- 24 **Ut, re, mi, fa, sol, la**
Micrologus,
Guido D'Arezzo
- 26 **We should sing psalms on a ten-string psaltery**
Ordo Virtutum,
Hildegard of Bingen
- 28 **To sing is to pray twice**
Magnus liber organi,
Léonin
- 32 **Tandaradei, sweetly sang the nightingale**
Le Jeu de Robin et de Marion,
Adam de la Halle



- 36 **Music is a science that makes you laugh, sing, and dance**
Messe de Notre Dame,
Guillaume de Machaut

RENAISSANCE 1400–1600

- 42 **Not a single piece of music composed before the last forty years ... is worth hearing**
Missa L'Homme armé,
Guillaume Dufay
- 43 **Tongue, proclaim the mystery of the glorious body**
Missa Pange lingua,
Josquin Desprez
- 44 **Hear the voyce and prayer**
Spem in alium,
Thomas Tallis
- 46 **The eternal father of Italian music**
Canticum Canticorum,
Giovanni da Palestrina
- 52 **That is the nature of hymns – they make us want to repeat them**
Great Service,
William Byrd
- 54 **All the airs and madrigals ... whisper softness**
O Care, Thou Wilt Despatch Me, Thomas Weelkes

- 55 **This feast ... did even ravish and stupefie all those strangers that never heard the like**
Sonata pian' e forte,
Giovanni Gabrieli

- 56 **My lute, awake!**
Lachrimae, John Dowland

BAROQUE 1600–1750

- 62 **One of the most magnificent and expensefull diversions**
Euridice, Jacopo Peri
- 64 **Music must move the whole man**
Vespers,
Claudio Monteverdi
- 70 **Lully merits with good reason the title of prince of French musicians**
Le bourgeois gentilhomme,
Jean-Baptiste Lully
- 72 **He had a peculiar genius to express the energy of English words**
Dido and Aeneas,
Henry Purcell
- 78 **The object of churches is not the bawling of choristers**
Ein feste Burg ist unser Gott,
Dieterich Buxtehude

- 80 The new Orpheus of our times**
Concerti grossi, Op. 6,
Arcangelo Corelli
- 82 The uniting of the French and Italian styles must create the perfection of music**
Pièces de clavecin,
François Couperin
- 84 What the English like is something they can beat time to**
Water Music,
George Frideric Handel
- 90 Do not expect any profound intention, but rather an ingenious jesting with art**
Sonata in D minor,
K. 9 "Pastorale",
Domenico Scarlatti
- 92 Spring has come, and with it gaiety**
The Four Seasons,
Antonio Vivaldi
- 98 The end and final aim of all music should be none other than the glory of God**
St Matthew Passion,
Johann Sebastian Bach
- 106 Telemann is above all praise**
Musique de table,
Georg Philipp Telemann
- 107 His whole heart and soul were in his harpsichord**
Hippolyte et Aricie,
Jean-Philippe Rameau



- 108 Bach is like an astronomer, who ... finds the most wonderful stars**
The Art of Fugue,
Johann Sebastian Bach

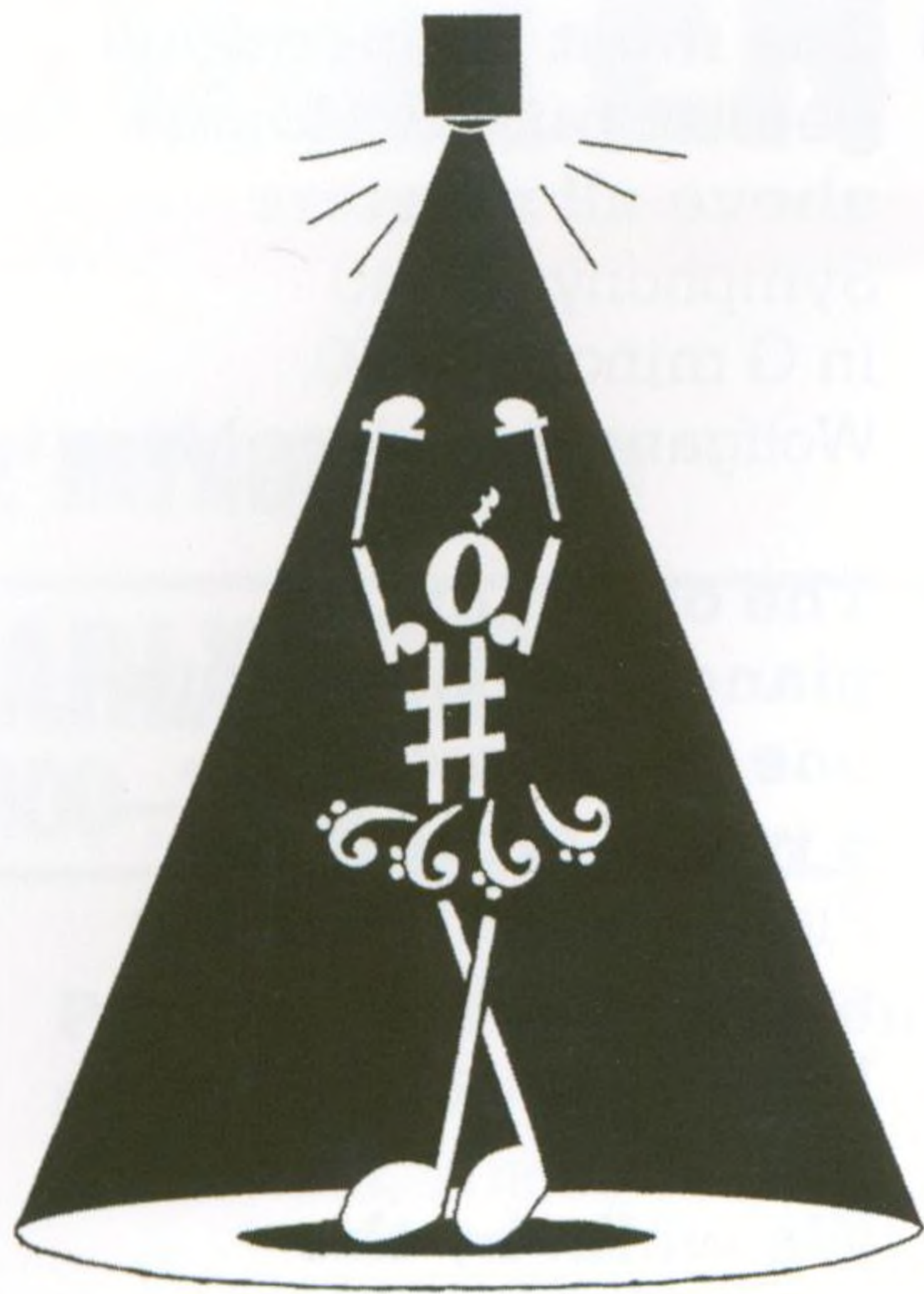
CLASSICAL 1750–1820

- 116 Its forte is like thunder, its crescendo a cataract**
Symphony in E flat major,
Op. 11, No. 3,
Johann Stamitz
- 118 The most moving act in all of opera**
Orfeo ed Euridice,
Christoph Willibald Gluck
- 120 We must play from the soul, not like trained birds**
Flute Concerto in A major,
WQ 168, Carl Philipp
Emanuel Bach
- 122 I was forced to become original**
Quartet in C major, Op. 54,
No. 2, Hoboken III:57,
Joseph Haydn

- 128 The most tremendous genius raised Mozart above all masters**
Symphony No. 40
in G minor, K. 550,
Wolfgang Amadeus Mozart
- 132 The object of the piano is to substitute one performer for a whole orchestra**
Piano Sonata in F sharp
minor, Op. 25, No. 5,
Muzio Clementi
- 134 We walk, by the power of music, in joy through death's dark night**
The Magic Flute,
Wolfgang Amadeus Mozart
- 138 I live only in my notes**
Symphony No. 3 in E flat
major, "Eroica", Op. 55,
Ludwig van Beethoven

ROMANTIC 1810–1920

- 146 The violinist is that peculiarly human phenomenon ... half tiger, half poet**
24 Caprices for Solo Violin,
Op. 1, Niccolò Paganini
- 148 Give me a laundry list, and I will set it to music**
The Barber of Seville,
Gioachino Rossini
- 149 Music is truly love itself**
Der Freischütz,
Carl Maria von Weber



- 150 No one feels another's grief. No one understands another's joy**
Die schöne Müllerin,
Franz Schubert
- 156 Music is like a dream. One that I cannot hear**
String Quartet in No. 14 in C sharp minor, Op. 131,
Ludwig van Beethoven
- 162 Instrumentation is at the head of the march**
Symphonie fantastique,
Hector Berlioz
- 164 Simplicity is the final achievement**
Préludes, Frédéric Chopin
- 166 My symphonies would have reached Opus 100 if I had written them down**
Symphony No. 1 (The "Spring" Symphony),
Robert Schumann
- 170 The last note was drowned in a unanimous volley of plaudits**
Elijah, Felix Mendelssohn
- 174 I love Italian opera – it's so reckless**
La traviata, Giuseppe Verdi
- 176 Who holds the devil, let him hold him well**
A Faust Symphony,
Franz Liszt
- 178 And the dancers whirl round gaily in the waltz's giddy mazes**
The Blue Danube,
Johann Strauss II
- 179 I live in music like a fish in water**
Piano Concerto No. 2 in G minor, Camille Saint-Saëns
- 180 Opera must make people weep, feel horrified, die**
The Ring Cycle,
Richard Wagner
- 188 He ... comes as if sent straight from God**
Symphony No. 1,
Johannes Brahms
- 190 The notes dance up there on the stage**
The Nutcracker,
Pyotr Ilyich Tchaikovsky
- 192 A symphony must be like the world, it must contain everything**
Also sprach Zarathustra,
Richard Strauss
- 194 Emotional art is a kind of illness**
Tosca, Giacomo Puccini
- 198 If a composer could say what he had to say in words, he would not bother saying it in music**
Das Lied von der Erde,
Gustav Mahler

NATIONALISM

1830–1920

- 206 My fatherland means more to me than anything else**
The Bartered Bride,
Bedřich Smetana
- 207 Mussorgsky typifies the genius of Russia**
Pictures at an Exhibition,
Modest Petrovich Mussorgsky
- 208 I am sure my music has a taste of cod fish in it**
Peer Gynt, Edvard Grieg
- 210 I wanted to do something different**
Requiem, Gabriel Fauré
- 212 The music of the people is like a rare and lovely flower**
Symphony No. 9,
Antonín Dvořák
- 216 Music is a language of the intangible**
Woodland Sketches,
Edward MacDowell
- 218 The art of music above all the other arts is expression of the soul**
The Dream of Gerontius,
Edward Elgar
- 220 I am a slave to my themes, and submit to their demands**
Finlandia, Jean Sibelius

222 Spanish music with a universal accent

Iberia, Isaac Albéniz

223 A wonderful maze of rhythmical dexterities

El sombrero de tres picos, Manuel de Falla

MODERN
1900–1950

228 I go to see the shadow you have become

Préude à l'après-midi d'un faune, Claude Debussy

232 I want women to turn their minds to big and difficult jobs

The Wreckers, Ethel Smyth

240 An audience shouldn't listen with complacency

Pierrot lunaire, Op. 21, Arnold Schoenberg

246 I haven't understood a bar of music in my life, but I have felt it

Le Sacre du printemps, Igor Stravinsky

252 And ever winging up and up, our valley is his golden cup

The Lark Ascending, Ralph Vaughan Williams

254 Stand up and take your dissonance like a man

Symphony No. 4, Charles Edward Ives

256 I have never written a note I didn't mean

Parade, Erik Satie

258 Life is a lot like jazz ... it's better when you improvise

Rhapsody in Blue, George Gershwin

262 A mad extravaganza at the edge of the abyss

Les Biches, Francis Poulenc

263 I come with the youthful spirit of my country, with youthful music

Sinfonietta, Leoš Janáček

264 Musically, there is not a single centre of gravity in this piece

Symphonie, Op. 21, Anton von Webern

266 The only love affair I ever had was with music

Piano Concerto for the Left Hand, Maurice Ravel

268 Science alone can infuse music with youthful vigour

Ionisation, Edgard Varèse

270 A nation creates music. The composer only arranges it

String Quartet No. 6, Béla Viktor János Bartók

272 I detest imitation. I detest hackneyed devices

Romeo and Juliet, Sergei Prokofiev

273 Balinese music retained a rhythmic vitality both primitive and joyous

Tabuh-Tabuhan, Colin McPhee

274 Real music is always revolutionary

Symphony No. 5 in D minor, Op. 47, Dmitri Shostakovich

280 My music is natural, like a waterfall

Bachianas brasileiras, Heitor Villa-Lobos

282 Never was I listened to with such rapt attention and comprehension

Quartet for the End of Time, Olivier Messiaen

284 I must create order out of chaos

A Child of Our Time, Michael Tippett

286 The music is so knit ... that it takes you in very strong hands and leads you into its own world

Appalachian Spring, Aaron Copland

288 Composing is like driving down a foggy road

Peter Grimes, Benjamin Britten



CONTEMPORARY

298 Sound is the vocabulary of nature

Symphonie pour un homme seul, Pierre Schaeffer/Pierre Henry

302 I can't understand why people are frightened of new ideas. I'm frightened of the old ones

4'33", John Cage

306 He has changed our view of musical time and form

Gruppen, Karlheinz Stockhausen

308 The role of the musician ... is perpetual exploration

Pithoprakta, Iannis Xenakis

309 Close communion with the people is the natural soil nourishing all my work

Spartacus, Aram Khachaturian

310 I was struck by the emotional charge of the work

Threnody for the victims of Hiroshima, Krzysztof Penderecki

312 Once you become an ism, what you're doing is dead

In C, Terry Riley

314 I desire to carve ... a single painful tone as intense as silence itself

November Steps, Toru Takemitsu

316 In music ... things don't get better or worse: they evolve and transform themselves

Sinfonia, Luciano Berio

318 If you tell me a lie, let it be a black lie

Eight Songs for a Mad King, Peter Maxwell Davies

320 The process of substituting beats for rests

Six Pianos, Steve Reich

321 We were so far ahead ... because everyone else stayed so far behind

Einstein on the Beach, Philip Glass

322 This must be the first purpose of art ... to change us

Apocalypse, R. Murray Schafer

323 I could start out from the chaos and create order in it

Fourth Symphony, Witold Lutosławski



324 Volcanic, expansive, dazzling – and obsessive
Études, Gyorgy Ligeti

325 My music is written for ears

L'Amour de loin, Kaija Saariaho

326 Blue ... like the sky. Where all possibilities soar

blue cathedral, Jennifer Higdon

328 The music uses simple building blocks and grows organically from there

In Seven Days, Thomas Adès

329 This is the core of who we are and what we need to be

Alleluia, Eric Whitacre

330 DIRECTORY

340 GLOSSARY

344 INDEX

351 QUOTE ATTRIBUTIONS

352 ACKNOWLEDGMENTS