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Это концерт эпохи барокко в наборе из четырех концертов, каждый со своим сезоном / темой: весна, autumn and winter. It will be a long-term series - every season I will study the appropriate concert, finish from next spring, the most famous of the set. Today we will talk specifically about the genre of software music and how Summer demonstrates it. Let's get started! Program Music Since each of these concerts are great examples of a style of writing called programming music, I thought we'd talk about that music program. The basic idea with software music is to present a specific thought, stage or idea musically. So if the music depicts a scene of, say, hellfire, the composer is going to pull out all the stops, so you imagine the hellfire when you hear the music. Software music was especially popular in the 1800s, in the romantic era of classical music. It is almost completely used for instrumental work. Absolute music Opposite of software music is absolute music that bears no resemblance to anything in the natural world - it's purely about sounds. An example of absolute music can be something like: Invention No. 1 in a major - nothing memorable in this title. Read more about the program music Of Seasons is a set of concerts written during the Baroque period, where the idea of software music was still very new. Vivaldi himself probably wrote a sonnet to accompany each season. Each season is written in three movements, as well as sonnets. They were written around 1721 and were published in 1725 in Amsterdam. Full summer - Concert No 2 at G minor, Op. 8, RV 315, Summer (L'estate). Program music fell into the non-life in the classical period, but returned with a vengeance in the romantic period. Leaf is a notable performer who has written programmatic music, often basing a composition from a work of art or literature. Leaf invented the subgenre symphonic poem, which is basically an abbreviated programmatic musical composition (only one movement). Strauss was the king of software music, saying that music can describe anything, even a teaspoon. The Alpine Symphony is a good example of his programmatic writing. Musorgsky, Roman-Korsakov and others also wrote a lot of program music. Today we will look at the software elements of the summer Vivaldi and listen to a few examples. Four Seasons of Vivaldi: Sonnet Let's start by taking a look at the 3-part sonnet, mirroring our 3-part concert. Sotto dura Staggon dal sole accesa langue l' huom, langue l' gregge, ed arde il Pino; Scioglie il Cucco la Voce, e tosto intesa Canta la Tortorella e l' gardelino. Sefirro Dolce Spira, mae Contess Muove Borea improviser al Suo Vicino; E piange il Pastorel, perche sospesa Teme fiera borasca, e'l suo destino; Adagio electronic piano - Presto e Forte Toglie Alle membra lassie il Suo Riposo Il And proud thunders de mosh, e mosconi il stuol furioso! Presto, che pur troppo l suo Timor son veri Tuona e fulmina il ciel e grandinoso Tronca il capo alle spiche e a' grani alteri. In a heavy season, the sun-lit Tomins man, languishes herd and burns pine We hear the voice of the cuckoo, then the sweet songs of turtledove and finch are heard. Soft breezes blow the air, but threatening the North Wind sweeps them suddenly to the side. The shepherd trembles for fear of severe storms and his fate. Adagio Electronic Piano - Presto e Fort Fear lightning and fierce thunder Robs his tired limbs rest as mosquitoes and flies buzz furiously around. Presto Alas, his fears were justified by heaven thunder and roar and with hail cut off his head from the wheat and damage the grain. Summer: The structure of the three-movement form was very popular for concerti at the time (fast-slow-fast), and Summers Vivaldi is no exception. Movements: Allegro not molto (in G minor) Adagio electronic piano - Presto e-fort (in G minor) Presto (in G minor) We will talk about each movement in turn, listening to a few examples, after talking about some of the program elements in this music. Software elements In the summer of Vivaldi, we hear everything from buzzing mosquitoes and flies, violent storms to roaring thunder. This sonnet is all about the heat - the heat that is facilitated by the cool breeze. You can also hear some birds cooling down. But the atmosphere quickly darkens as the storm set, which is the mood of most of the three movements (it's in G minor, after all). The final movement is the most intense of all - the shepherd sees that intense storm is, in fact, intense. It's all hail and destruction and ruined crops. I love this move - but we'll get there soon! Vivaldi's four seasons: Movement 1 First movement is about five minutes long and tagged as Allegro - although the first minute or so is quite slow and moody. It's the sound of langing. When things pick up on an allegro, we hear the Cuckoo's voice - that's that repetitive pairing of notes, duh-duhhhh. Let's listen quickly and see if you can hear the bird there. We hear other birds in this movement, including the mournful turtledove, and the fast-fire finch. Music-story leads us through a soft breeze in the air, but there is construction tension as we alternate with p to pp. And then BAM, we are at full throttle when the North wind sweeps them suddenly to the side. I'm going to start this recording with a finch call that will lead to this build-up (soft breezes stir the air, but threatening). It's fun to listen to! after that is a very radical and emotional part that resembles arias are a shepherd trembling and afraid of his destiny. It's a violin solo with a bass-continuo in the background for simple accompaniment. Let's hear it - I find it surprisingly emotional for baroque music. Not that baroque music is necessarily robotic, but usually it is not as human as more modern classical styles. Four Seasons of Vivaldi: Movement 2 Now we're in second motion, Adagio. We just stopped with a shepherd worrying, and our sonnet for this part goes as such: Fear of Lightning and ferocious thunder Robs his tired limbs resting like mosquitoes and flies buzzing furiously around. This part is short and fast for about 2 minutes. The mood of fear is conveyed in a general sense, but there are a few specific program elements that we listen to: ferocious thunder and flies buzzing furiously, Let's hear the beginning of the movement - you will hear a slow, terrible melody, which is suddenly interrupted by the roar of thunder. now let's hear it again - this time at the tail end of the motion. All the movement is basically back and forth between the soloist and rolling thunder, but underneath it's all buzzing. That's what I want you to listen to now. It's subtle, but it's against the backdrop of all this movement. Four Seasons of Vivaldi: Movement 3 Our Last Movement, Presto, is one of my favorite Baroque movements. It's about two and a half minutes and it's just full verve and intensity. This is the culmination of all this, with a sonnet finishing with: Alas, his fears were justified by heaven thunder and roar and with hail cut off his head from wheat and damaging grain. Hail and damaged grain are no joke - even in our modern world. Then it would be a complete disaster, and that's what the music tells us. You hear the shepherd's anxiety again (the shepherd has been a melody all along). Let's hear a bit from the start - constant rolling storm notes, and when the notes come down they remind me of hail and lightning. When the notes are swept up, I think of big gusts of wind. There's a particularly ominous climax to the end of the movement with plenty of tension and energy before the storm continues rolling out our main theme to the end. Let's hear - what kind of scene do you imagine? conclusion is all for today's episode of PianoTV. 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