

Music, Structure, & Culture

Nationalism as a Political Force in
19th Century Europe.

CONTACT INFO

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- ✧ Drop-in Office Hours - Tuesday 3-4 pm, Thursday 12-2 pm
- ✧ course materials (including readings) can be found at:
 - ✧ <http://www-acad.sheridanc.on.ca/~degazio>
- ✧ current presentation schedules available at:
<http://sheridan-college-animation-music.blogspot.ca>

The Cat Concerto



- ❖ 1946 Oscar winner, Best Animated Short

Trivia for *The Cat Concerto* ([1946](#))

- * Similarities between this film and [Rhapsody Rabbit](#) (1946). Main character, wearing a tux, sits at a piano, plays Liszt's "Hungarian Rhapsody" and is bothered by a mouse.
- * Was the focus of a short and bitter flurry of allegations between Warner Brothers and MGM of plagiarism over similarities between this film and WB's [Rhapsody Rabbit](#) (1946). The controversy began when raw film from "Rhapsody Rabbit" was sent to be processed at a central film lab which serviced both Warners and MGM. By accident, the finished negatives were sent to MGM, who eventually returned them, but [Friz Freleng](#) (the director on "Rhapsody Rabbit") suspected that Hanna and Barbera or others at MGM may have viewed the film before sending it on to Warner Bros. Hanna and Barbera counter-charged that Freleng had somehow overheard their ideas for "The Cat Concerto" and acted on it.

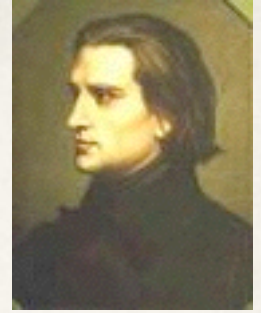
The Cat Concerto



- ❖ What music was used in this cartoon?
- ❖ When was it composed? By whom?
- ❖ Who was credited for the score?

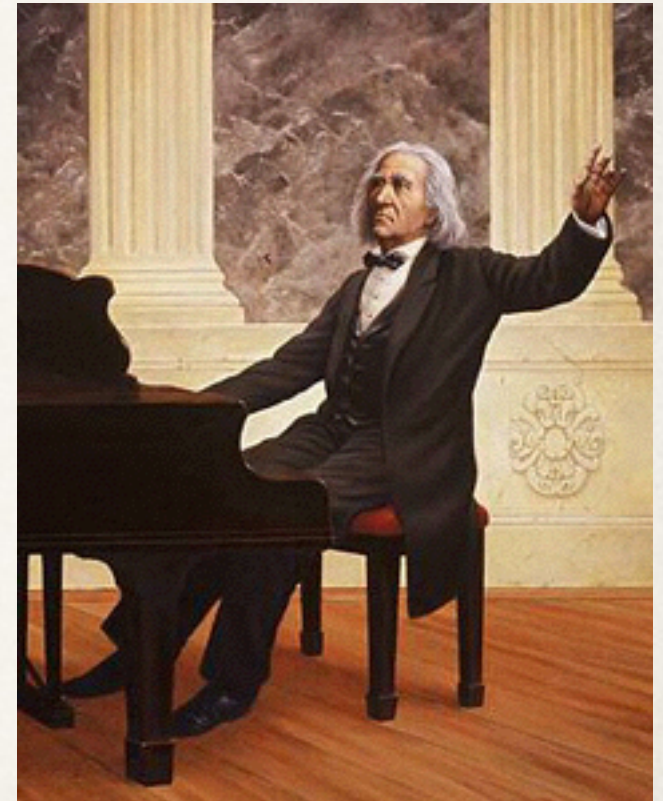
Hungary,

Franz Liszt (1811-1886)



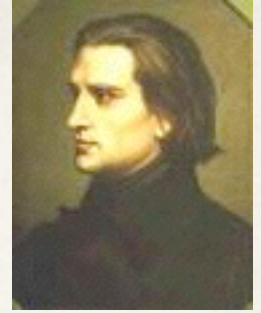
* WHO WAS HE?

- * born in Doborjan, Hungary, 1811, but most of his life was spent in Paris, Vienna and other European capitals.
- * widely considered to be one of the greatest piano virtuosos of all time, and certainly the most famous of the 19th century.
- * Famous across Europe at the age of 11, his career spanned most of the 19th century. Wrote many pieces emphasizing his Hungarian roots.
- * 1830 - wrote *Revolutionary Symphony*, inspired by the 1830 Paris July Revolution.
- * 1842 - “Lisztomania” spreads across Europe. He becomes wealthy and extremely famous.
- * 1847 - wrote a set of 19 *Hungarian Rhapsodies*, dedicated to Count Laszlo Teleki
- * 1850s - very generous with money and support for charitable causes, including the Hungarian National School of Music. He decides to devote himself to composition.
- * develops the *Symphonic Poem* as a musical form.



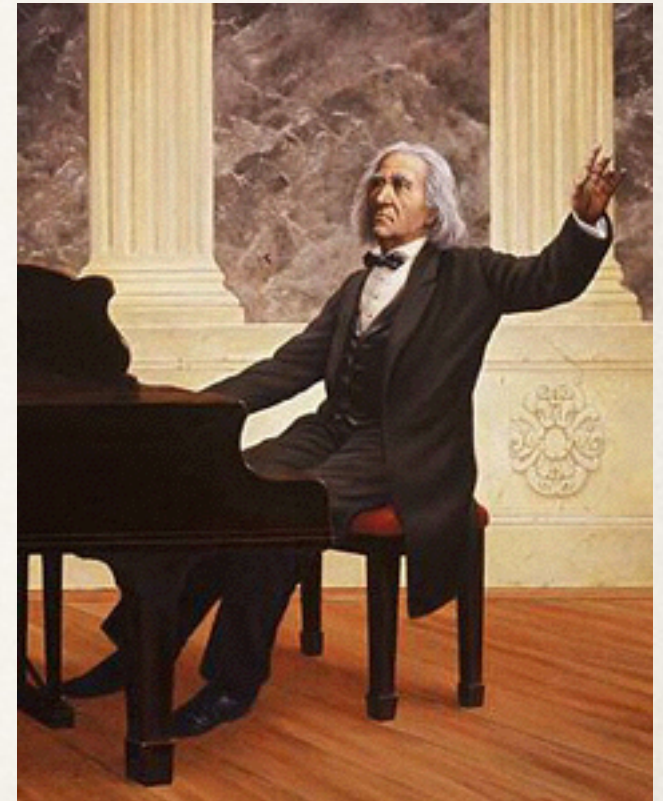
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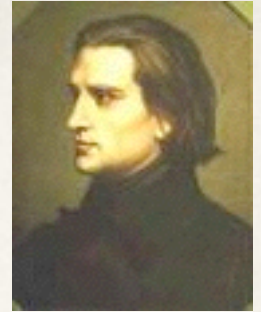
❖ WHO WAS HE? (cont'd)

- ❖ In the 1860s he loses a son and daughter to illness. He enters a Franciscan Monastery and retires from musical performance.
- ❖ 1867, composes music for the Coronation of Emperor Franz Joseph of Austria, King of Hungary, performed at the Buda Castle in Budapest.
- ❖ musical style later went out of fashion and is now perceived as bombastic, which lent itself to parody in cartoons.
- ❖ *"During his youth he [Liszt] imitated the bad habits of the musical dandies of that time - he "rewrote" other masterworks...into compositions for the purpose of showing off his brilliance. He let himself be influenced by the more vulgar melodic style of Berlioz, by the sentimentalism of Chopin, and even more by the conventional patterns of the Italian opera. Traces of those patterns come to light everywhere in his works, and it is exactly this which gives a colouring of the trivial to them."* - Bela Bartok, Hungarian composer

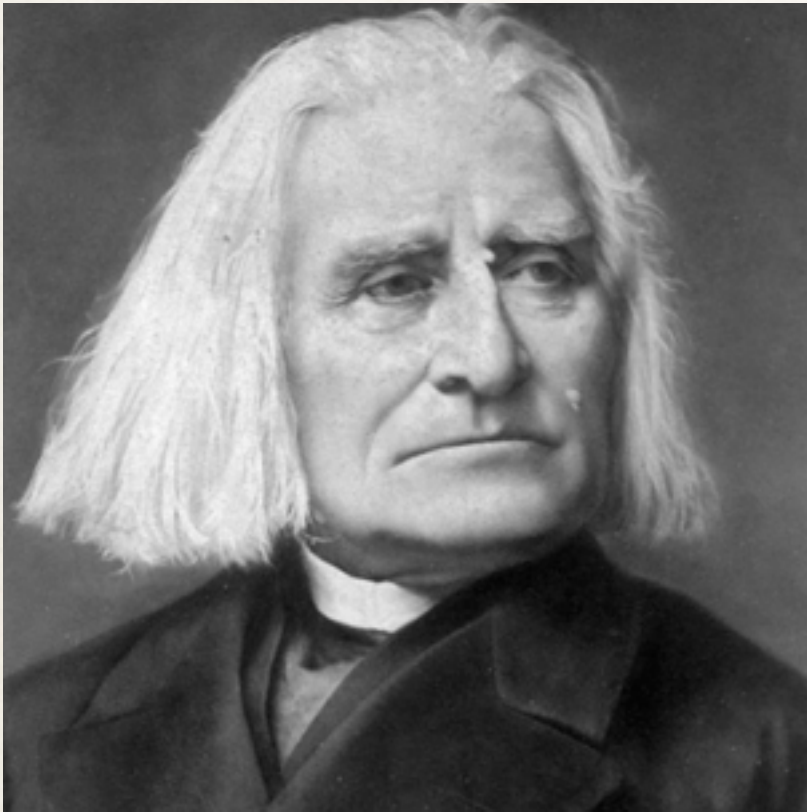


Hungary,

Franz Liszt (1811-1886)



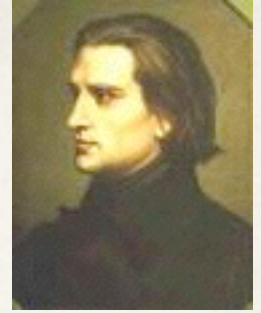
* WHY WAS HE A NATIONALIST?



- * not explicit about his Nationalist leanings
- * left no writings on the topic
- * seems to have had no political ambitions for his homeland
- * born into the Austro-Hungarian Empire, aka *Holy Roman Empire*, and considered himself a citizen of Europe
- * spent most of his life in Paris (artistic capital of Europe) and Vienna (capital of the Empire)
- * a natural fondness for the place of his birth, dramatized (some might say exploited) in his “Hungarian”-styled pieces, such as the Rhapsodies.
- * Hungarian (“Magyar”) is non-Indo-European language. Related to Uralic languages of Siberia.
- * Hungary until 1699 was occupied by the Ottoman Turks, then by the Hapsburg (Austrian) empire.

Hungary,

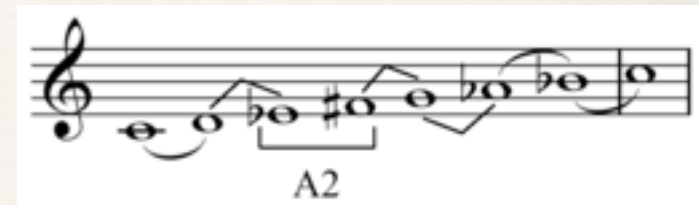
Franz Liszt (1811-1886)



❖ HOW WAS HIS MUSIC NATIONALISTIC?

❖ HUNGARIAN RHAPSODY No.2

- ❖ second in a set of nineteen *Hungarian Rhapsodies* dedicated to Count Laszlo Teleki
- ❖ form and rhythms derived from the *Czardas*, a Hungarian Gypsy dance
- ❖ simple two part form - Slow, dramatic introduction (*Lassan*) followed by fast exuberant main section (*Friskas*). (Liszt used the *Friskas* to show off his pianistic skills. It later became a standard showpiece for piano virtuosi)
- ❖ Uses the Hungarian Gypsy Scale



Hungarian Gypsy Scale

19th Century Nationalism



*Giuseppe Garibaldi,
unifier of Italy*

✦ **Nationalism** was the most notable political force of the 19th century.

- ✦ Growing awareness of ethnic identity.
- ✦ Emergence of many countries as political entities: Germany, Italy, Poland, Eastern Europe. Continues today in many areas of Europe (i.e. Balkan Wars)
- ✦ Inspired by the American and French Revolutions (1776, 1789) many ethnic groups in Europe revolted in against their Imperial masters.
- ✦ In 1848, “The Year of Revolutions”, riots and armed revolt broke out in Italy, Prussia, Austria, Germany. All ultimately failed, but left roots which were to come to life again in the wars of the 20th century.



*Otto von Bismarck,
Founder of German
Empire*

Europe in the Revolutionary Year, 1848



19th Century Musical Nationalism



Wotan



Richard Wagner

DEFINING CHARACTERISTICS:

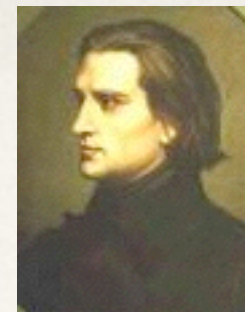
- ✦ **used melodies of traditional folk music or rhythms from folk dances**
 - ✦ e.g. the use of Polish dance rhythms (Mazurka, Polonaise) in the music of Chopin
- ✦ **dramatic forms (e.g. opera and ballet) might also use story themes derived from folklore**
 - ✦ most important example: German nationalism as in Wagner's *Ring* operas, based on Germanic mythology, e.g. *The Valkyrie*



The Valkyrie

Hungary,

Franz Liszt (1811-1886)



* *HUNGARIAN RHAPSODY #2 IN CARTOON HISTORY*

* perhaps the most widely quoted piece of classical music in cartoon history.

* **Partial list of cartoons include:**

- * *Disney - The Opry House (1929) @ 4:36*
- * *Disney - Farmyard Symphony*
- * *Krazy Kat - Bars and Stripes (1931)*
- * *Fleischer Bros - Car-Tune Portrait (1937) @ 2:20*
- * *Warner Bros - Rhapsody in Rivets (1941)*
- * *MGM - The Cat Concerto (1946)*
- * *Rhapsody Rabbit (1946) (disc 71-4, Daniel Goldmark commentary)*
- * *Song of Love (1947) (Liszt biopic) - @ 1:12:00*
- * *Woody Woodpecker - Convict Concerto (1954) @ 1:34*
- * *Warner Bros - Back Alley Uproar (@ 1:38)*
- * *Who Framed Roger Rabbit (1988) @ 15:30*
- * *Tiny Toons Adventures -- C flat or B Sharp? (0:00- 5:00)*



CLASS DISCUSSION

(time permitting)



"You know, it's so sad - all your knowledge of high culture comes from Bugs Bunny cartoons." - Elaine to Jerry, in "The Opera" (Seinfeld, 1992)

- ❖ *In groups of three, decide on a cartoon which you remember because of its music. Discuss the following questions:*
 - ❖ Identify the cartoon and the music. Describe its style.
 - ❖ How was the music used in the cartoon?
 - ❖ What is the historical background of the music?
 - ❖ How does it connect to the theme of 19th Century Nationalism?
- ❖ Several groups present the results of their discussion to the class.

RESEARCH TOPIC (option 1)

- ✧ Research a **19th century European composer** who expressed national identity through the use of the folk music, fairy tales or mythology of one of the following countries:
 - ✧ **Poland**
 - ✧ **Germany**
 - ✧ **United Kingdom**
 - ✧ **Finland**
 - ✧ **Denmark**
 - ✧ **Czechoslovakia**
 - ✧ **Norway**
 - **Russia**
 - **France**
 - **America**
 - **Italy**
 - **Hungary**
 - **Spain**
- ✧ Please be sure to clear your choice with me first to ensure suitability and avoid duplication.

RESEARCH TOPIC

questions to consider

- ❖ **WHO** was he and **WHEN** did he live? Present key biographical details, including musical highlights relevant to the theme of *Nationalism as a Political Force in 19th Century Europe*.
- ❖ **WHY** was he a nationalist? Present the *political* and *cultural* environment of the country in which the composer lived.
- ❖ **HOW** was the music nationalistic?
 - ❖ Did it use folk musical style (melody or rhythm)? (as in the Russian “Five”)
 - ❖ Did it use a folk tale or national legend (as in Wagner’s operas)?
 - ❖ Did it play a role in the politics of the time? (as in Verdi’s music.)
 - ❖ Present a musical work that demonstrates your points.
- ❖ If possible, also present an **animated or live-action film clip** that uses the composer’s music.

PRESENTATION SCHEDULE

- ❖ course materials (including readings) will be found at:
 - ❖ <http://www-acad.sheridanc.on.ca/~degazio/CULT14717folder/cult14717outline.html>
- ❖ current presentation schedules available at:
<http://sheridan-college-animation-music.blogspot.ca>
- ❖ clear your date and topic with me first, in class or via email.
- ❖ other presentation topics will become available as the semester progresses

READINGS (from website)

- ❖ (required) Daniel Goldmark - *Classical Music and Hollywood Cartoons, A Primer on the Cartoon Canon*
- ❖ (optional) - *Introduction to Tunes For Toons*

review

- ❖ cartoons have been a means of distribution of musical culture since the beginning of sound film.
- ❖ national and ethnic identity was expressed through music throughout the 19th century and beyond.
- ❖ composers known for their musical expression of national identity include Franz Liszt (Hungary), Modest Mussorgsky (Russia) and Edvard Grieg (Norway)