Ludmila Bekker
“The Phenomenon of the City”:
Viennese Classical School.

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I. Introduction.

Unity of Music and Architecture has been always existed. First thing which hits someone’s mind is J.W. Goethe’s phrase from: “Conversations of Goethe with Eckermann and Soret” dated Monday, March 23rd, 1829.

“I have found a paper of mine among some others,” said Goethe to-day, “in which I call architecture ‘petrified music.’ Really there is something in this; the tone of mind produced by architecture approaches the effect of music.

Another strong impression I was influenced by marvelous essay “Le Violon d’Ingres: Some Reflections on Music, Painting and Architecture.” by Steven W. Semes, Newington-Cropsey Cultural Studies Center. Author very harmoniously describes related parallels between painting and architecture with music.

But I was captivated with formations of architectural models. These models to my mind did inspire the creation of musical forms, such as Sonata Allegro and later monumental orchestral composition - symphony. Something had to be an impulse for the creation Sonata Allegro with its tonal plan, contrast themes, their conflicts, motive based development, but at the same time, functional dependence.

Further, my search was going on and brought me to the works of talented Russian architect and artist, history of cities expert, town planning and urban development Professor of Moscow State University of Civil Engineering Liya Pavlova. With great attention and multiple times I read lectures and articles by Prof. L. Pavlova. Her book “The Phenomenon of the City” describes strong connection between images of architecture with their reflections in painting, poetry and music. As result, I was firmly convinced, that large, monumental musical forms obviously interconnect with models of cities, which were in urban development in the middle of 18 century in Vienna.

The book “Vienna.Ediz.Inglese.” by authors Neal Bedford and Janine Eberie just confirmed this suggestion. Lonely Planet -Publisher

In the book:”From 18th century Viennese architects turned to a host to Neoclassical styles. In architecture, this meant cleaner lines, squarer, bulkier buildings and preponderance of columns (particularly popular in the late 18th century. Meanwhile, the Industrial Revolution was marshalling the forces of technological development across Europe to house its factories and workers. “In Austria, people flooded into Vienna from countryside, drawn by the promise of jobs.”

This phenomenon of the city of Vienna was fruitful soil for the Viennese Classicism, represented by three composers:

J.Haydn, W.Mozart and L. Beethoven.
Prof. Liya Pavlova wrote in her book: “Art is One. It is difficult to separate images of architecture from their reflections in painting, poetry and music. They go from the image into sound, from the stone – to the music, from the idea – to the material or, vise versa, to immateriality.”

Such a deep, bright and an incredibly expressive thought involuntary provoke impulses of analogy with architectonic of musical forms.

II. MODELS OF THE CITIES AS MODELS OF THE SONATA ALLEGRO

AND RONDO FORMS.- ANALOGIES, CONNECTIONS, LINKS.

There are two mostly used models of the cities, which have been kept their form till to day. One of them, from ancient time, immediately reminds every musician very familiar (square) structure of phrases and sentences in the compositions of late Baroque, from J.S. Bach and till Classicism, including early L. Beethoven.

Another ancient model of cities is orbital-radial. How fascinating is to discover, that City of Paris has exactly orbital-radial form. French composers J. Ph. Rameau, F. Couperin and L. C. Daquin preferred Rondo form for their compositions. Analogy of orbital-radial city model with Rondo form visually alike.

Development and urbanization of growing cities provoked blossom of musical centers and concert halls. Many city squares were places for street artist exhibitions and entertainment, The Freyung square is one of them. Such interconnections of two forms of the models of the cities with Sonata Allegro form could make multiple positive factors for the teaching purposes.


3. Concentration and memorization architectonic structure of composition, studying music from theme to theme and from section to section.

Walking through Composition, as a city model, student-performer would learn emotionally and psychologically, to reach the best communication with it. Such influences help to find tempo/rhythm, pulse and palette of sound. I personally use this approach in my teaching practices and would like to share my experience with my colleagues.

The most ancient cosmic model of the CITY is on the picture below.
Plan of new capital of Japan - Kyoto, founded about 800 A.D.

New York city and Chicago, IL are identical model.
Orbital – Radial model of the city. On the picture is Moscow in 18th century, 1739 yr. Paris, France, is identical model.
According to L.Pavlova, cosmic model of the city represents correctness and order, but orbital – radial model is mechanical and represents esthetics and perfection of mechanism.

City’s genetic is based on Space, Time and Form, this principle organically reflects in a musical composition. A character of the city is defined by its genetic development, such as continuation of accumulated during times architectural elements. All those elements have individualities, and specifically belong to the city to create the city its own look.

How development of the city reflects in the Sonata Allegro form?

Space of the composition depend on Content, as more themes to accommodate, obviously, more space is needed. Consequently the Content of the composition defines it form. Proportions in the cosmic model of the city is similar to model of Sonata Allegro form made by J. Haydn. Themes are individual subjects which organized into ensemble around main Principle theme. Sonata Allegro has organized tonal plan of musical functions.

I. Exposition is to demonstrate subjects/themes:

Principle – Link-Subsidiary – Closing.

II. Development is transformation of those themes

III. Recapitulation (return), is Conclusion.

Students moving in the Space of the composition, would better penetrate into functional logic of its tonal plan:

Tonic to Dominant, Subdominant to Dominant, Tonic.

Time is Allegro.

Now, classical symmetrical arch is shaped:

A-Exposition (main key to dominant)- B-Development- A (all themes in main tonality) – Recapitulation.
The models of the cities have visual analogy with classical musical forms in there phrases and sentences, but genetics of development of the cities in musical forms create emotionally-psychological influence.

IV. Genetic development in music: from motif to leitmotif.

Motif is the most important musical element of Theme, continuation of motif influence a great deal on musical transformation. Such transformation of the themes are taking places in the different directions: change of tonalities, moving to different voices, rhythmical metamorphosis and through vertical support of harmonies as well. Motif recognition influence emotionally. Such emotional influence motivated further enlargement of Sonata Allegro form in the late Beethoven’s sonatas (“Recapitulation” followed Coda as a second Development). This new concept of form gave impulse to metamorphosis inside of the composition as well as new forms of Sonata, Symphony, Opera and Ballet.

Talking about genetics in the Model of Cities and Sonata Allegro, from 18th century we have arrived in 19th century - Romanticism.

Music by R.Schumann, monothematic music by F. Liszt, late operas by Verdi, G.Berlios, J.Brahms transformed motif into a new symbol leitmotif.

Later, force of leitmotifs gave orchestral music incredible power. Orchestra’s function, which used to be an accompanist in genres of opera and ballet, become active partner in Space of Music. Symphony, an independent monumental orchestral composition, in Wagner’s operas, ballets by Tchaikovsky and Prokofieff became part of dramaturgy action, where each instrument in the orchestra has personal characteristic/symbol. Leitmotifs characterize Human personages and nonhuman objects as well.

Hence GENETICS is enormous impulse for development, replenishment and creation of new forms in architecture and music alike.

Sonata Allegro continues, as musical form, in great music of great composers in the 20th century till our days.

To make conclusion after traveling in the world of Architecture and Music, I’d like to return to the book of Prof. Liya Pavlova “Phenomenon of the City”.

“Giving course of lectures about phenomenon of city, about appearance
and development of cities, I take the liberty on my own to tell students, that Humanity did not create anything more genius then City. It is impossible to understand the nature of processes, which taking place in the city, to predict all options of the city development and completely estimate accepted decisions – possible only to expand infinite Theorem about the City.

Possible to talk of creativities, but impossible to explain how and why the work of art was made. If it was succeeded, thirst to create, to live, to love would disappeared.

Creation is Enigma, no matter how eloquently we tried to explain, it would not be ever explained. Fortunately. “

Notes:

1." City. Models and Reality “stroyizdat 1995,

2.”The Phenomenon of the City” chapters I, II, Moscow 2008,


Conversations of Goethe with Eckermann and Soret” dated Monday, March 23rd, 1829.


essay by Steven W.Semes.

“Vienna. Ediz. Inglese” By Neal Bedford, Janine Eberle

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This essay intents to help teachers of any instrument and/or chamber music instructors to support explanations of Classical Sonata Allegro Form structure and influence of the development of the City on musical principles of transformations. I have approached this method very successfully with my own students and would like to share with colleagues.

Ludmila Bekker is independent piano teacher, teaching fields are piano, chamber music, theory of music, musicology, analysis of musical forms.

During long professional history have established concerts, competitions, taught many professional pianists, instrumentalists and chamber music players.

עיריית רחובות
בית המדענים והמומחים עולימיים
האקדמיה העצמאית לfaitות מדרי ישראל
הידיעון ביט המصديימים והמומחים רחובות
עור הסדרה – יעקב יבנוביץ
מהדורה מס' 2-45
"עיר. דג'ומздание יידית סדרה מזיקליית"'
המאמר מתאר קשר בין דר' ארצי כלית להמנון עירים Leben ייזיר סדרת מוזיקליות: שימפוניות
וסונטש. הוקדים שיקום דמויי בינוני סוני סגמי דג'ומית הסדרה המאפרש שימע הש bidi בטמנו

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