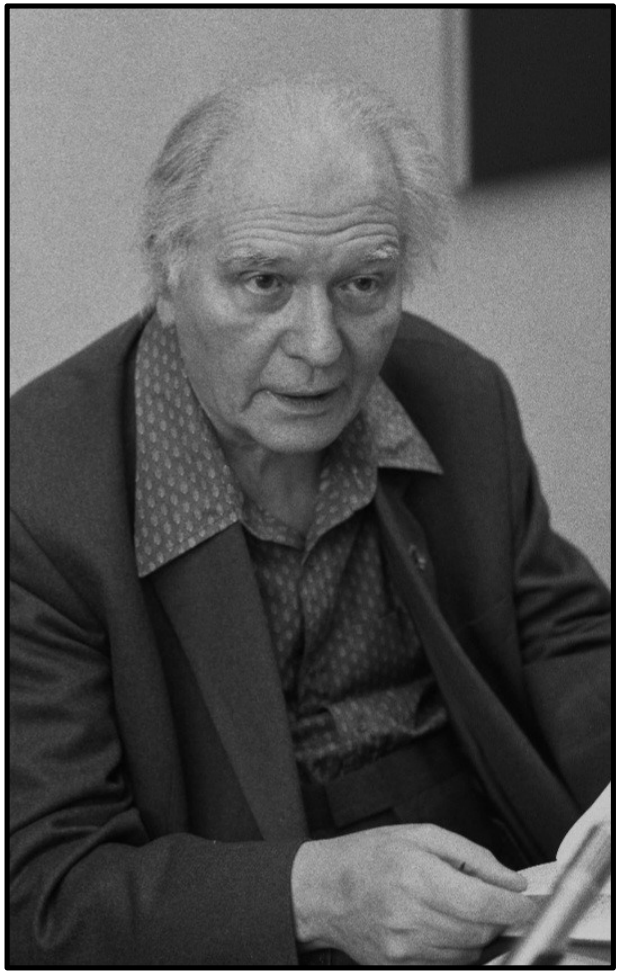
Music for Peace (Part 2)

Dr Peter Lynch



Olivier Messiaen (1908-1992)

"Music is much better than the other arts at expressing what is inside us: the surreal, the hallucinatory, the world of dreams. Music can express it but painting and literature cannot."

Olivier Messiaen

Emotions and the Doctrine of the Affections

The Doctrine of the affections, also known as the Doctrine of the Passions, or theory of the affects, was a theory in the aesthetics of painting, music, and theatre, widely used in the Baroque era. (1600-1750)

Philosophical Roots

Stemming from ancient Greek philosophy and rhetoric, it was strongly associated with the "four temperaments" or "humours" theory (sanguine, choleric, melancholic, phlegmatic)

René Descartes (1596-1659)

Six basic affects or emotions

Admiration (admiration)
Amour (love)
Haine (hatred)
Désir (desire)
Joie (joy)
Tristesse (sorrow)

The Numinous Experience, the Doctrine of the Affections and Components of Musical Expression

Keys (major or minor)

Intervals (large or small)

Metre (duple or triple)

Indications (adagio, allegro)

Dynamics (piano, forte)

Instrumentation (cello, flute)

Johann Quantz (1697-1773)

Johann Joachim Quantzens,

Königl. Preußischen Kammermuſikus,

Verſuch einer Anweiſung

die

Flöte traverſiere

zu ſpielen;

mit verſchiedenen,

zur Beförderung des guten Geſchmackes

in der praktiſchen Muſik

dienlichen Anmerkungen

begleitet,

und mit Exempeln erläutert.

Nebſt XXIV. Kupfertafeln.

BERLIN

bey Johann Friedrich Voß. 1752.

Essay on a Method

for

Playing the Transverse Flute

Accompanied by Several Remarks of Service for the Improvement of Good Taste in Practical Music (1752)

"…music should rouse the passions, now still them again" p. 98

"…the purpose of music – to constantly arouse and still the passions – must never be forgotten…" p. 254

The Doctrine of the Affections and Key Relationships

Mattheson's Guide:

D minor - devout, calm, grand, agreeable, and expressive of contentment

G minor - almost "the most beautiful key — uncommon grace and complaisance

A minor - plaintive, dignified, and relaxed

E minor - pensive, profound, sad, expressive of grief

C major - rude and impertinent character, but suited for the expression of joy

F major - express the most beautiful sentiments, whether those be generosity, steadfastness, love, or whatever else may be high on the list of virtues

D major - sharp and stubborn; for noisy, gay, war-like, and cheering things. No one will deny however that if a flute is used instead of a clarinet and a violin is the predominant instrument instead of the kettledrum, it can very well be used for delicate things

G major - insinuating and persuasive; somewhat brilliant; can express serious as well as gay effects

C minor - both liveliness and sadness

F minor - mild and relaxed, yet heavy and profound; black, helpless, melancholy

B -flat major - diverting and showy; somewhat modest; both magnificent and delicate

E-flat major - pathetic, always serious, p1aintive, the opposite of lasciviousness

A major - very touching; somewhat brilliant; plaintive and sad passions

E major - desperate or fatal sadness; piercing, sorrowful, and penetrating

B minor - bizarre, moody, and melancholy, and therefore seldom used

F-sharp minor - somewhat languid, amorous, abandoned; can lead to great sadness

Rameau's Guide:

C, D, or A - in the major mode are suitable for songs of mirth and joy

F or B-flat - appropriate for tempests, furies, and such subjects

G or E - right for both tender and happy songs.

D, A, or E - express grandeur and magnificence

d, g, b, or e minor - apt for sweetness and gentleness.

c or f minor - suitable for gentleness or laments

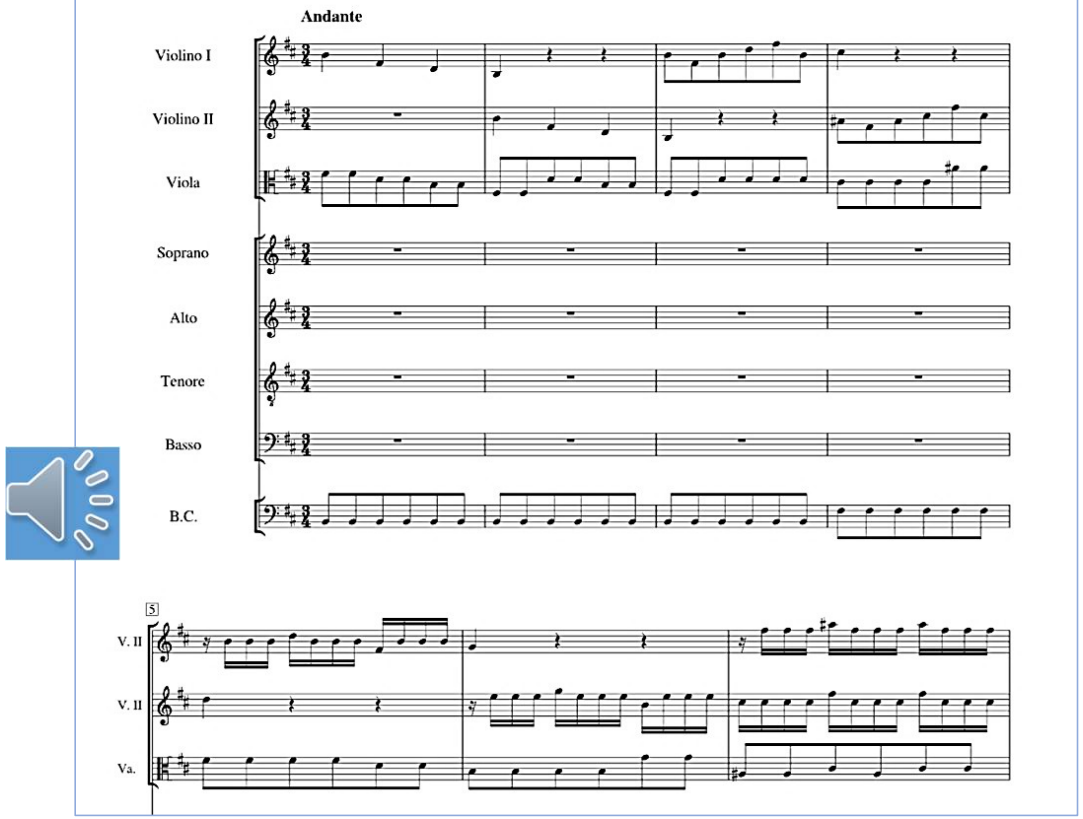
f or b-flat minor - appropriate for melancholy songs.

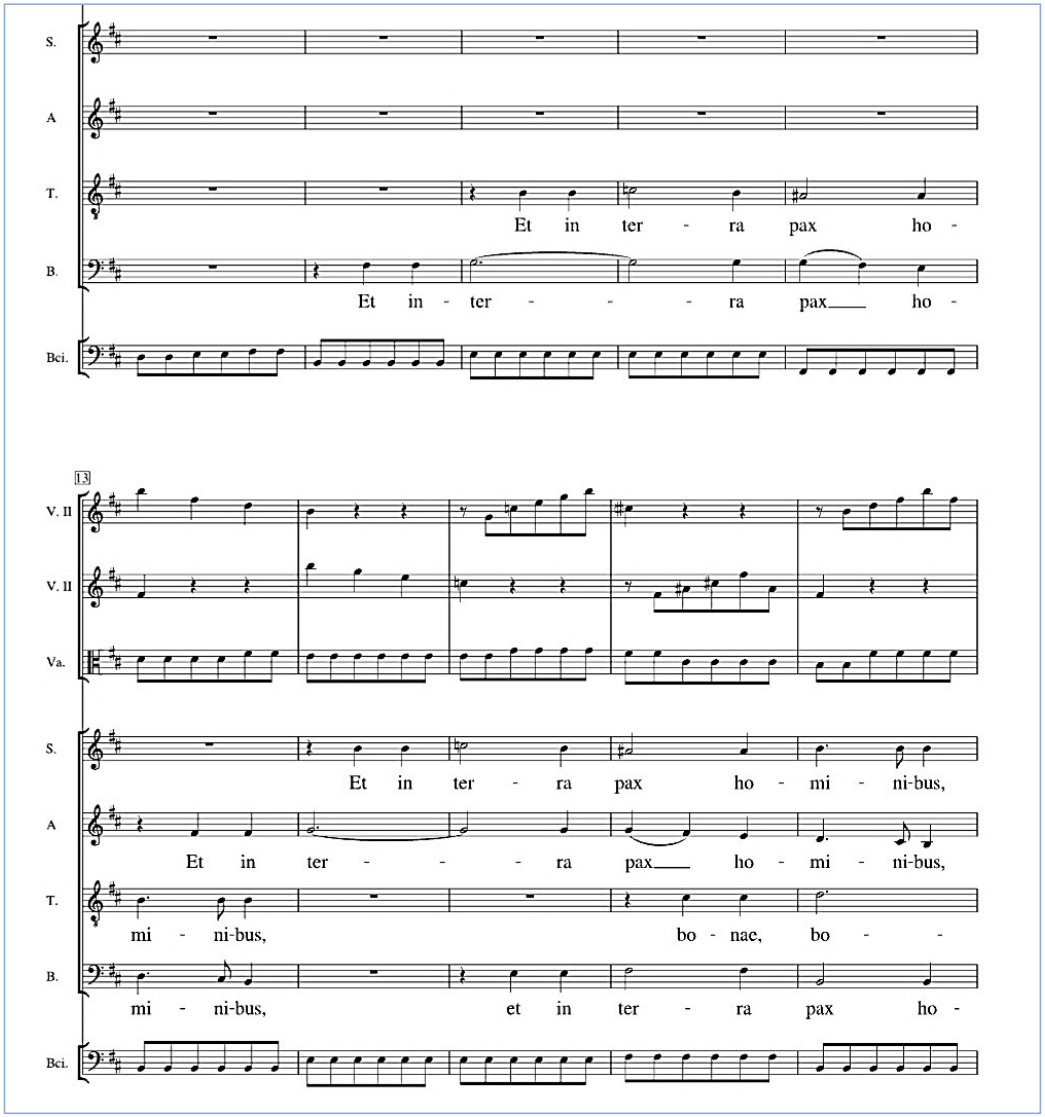
II. Et in terra pax hominibus

Gloria in D major, RV 589.

(Chorus)

Antonio Vivaldi





Et in terra pax hominibus bonae voluntatis.
And on earth peace to people of good will.

“Canticle” *Requiem* (2004) (Peter Sculthorpe)

“The Canticle was the first of the eight movements to be written. Based upon an indigenous Australian lullaby and composed at the time of the outbreak of fighting in Iraq, it grew from thoughts about children affected by the war in Iraq. I chose to employ a didgeridoo because I wanted to give the work a specifically Australian sound, and the didgeridoo, reflecting the landscape in both a physical and spiritual sense, is the quintessential Australian instrument…It should be a celebration of life”

Peter Sculthorpe

Second Part
V Canticle

Calmo (♩ = c. 72)

Cello div. *p* * *liberamente* *p* *cresc.* *sub. p* *liberamente* *p* *cresc.*

* Play seagull sounds, making glissandi down the A string using the indicated artificial harmonic. Retain the same hand spacing throughout the slide so that the glissando keeps repeating the harmonic.

41

Cl. 1 *p*

T. *p* mum - - ma war - run - no mur - ra wa - thun - no mum - ma war - run - - no

41 (half)

Vc. *f dim.* *pp*

Cl. 1 *p*

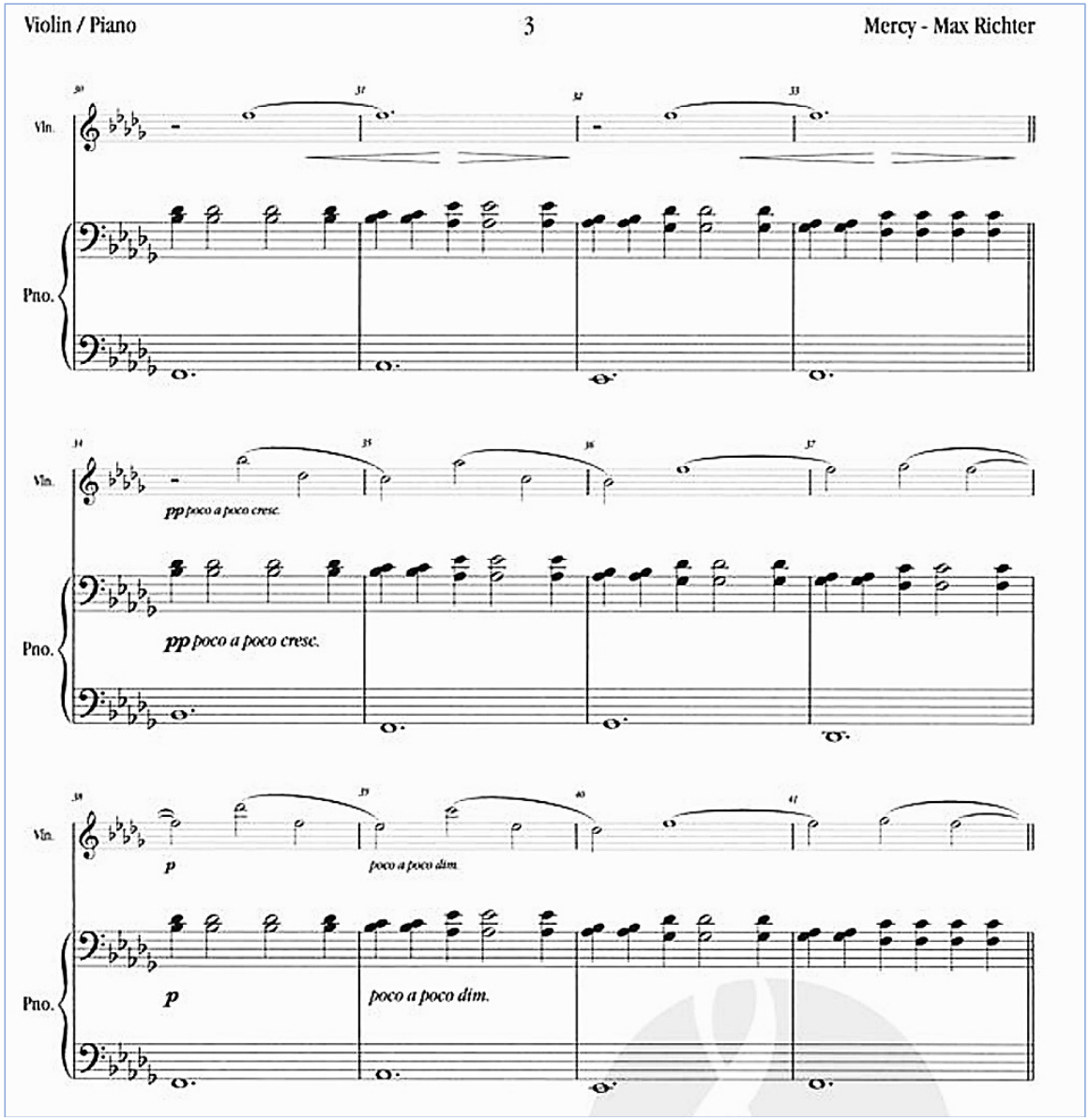
Bsn 1 *p dim.*

T. mur - ra wa - thun - no mum - - ma war - run - no mur - ra wa - thun - no mum - ma war - run - - no mur - ra wa - thun - no

B. *p dim.* a

Vc.

Perusal Score Not For Performance

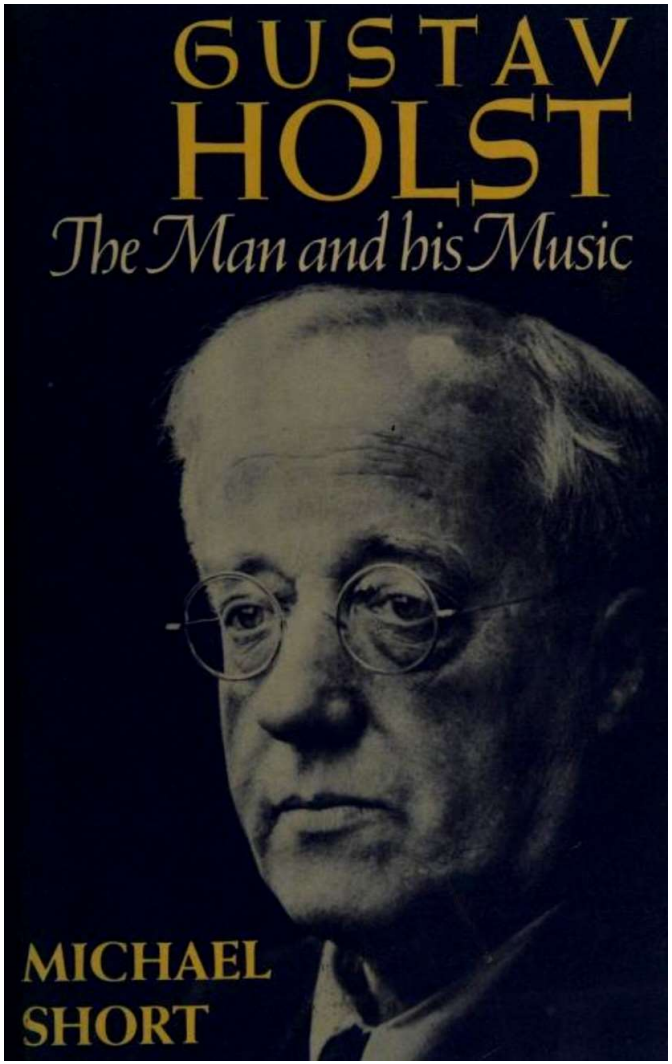


“Mercy” *Voices* (2020) (Max Richter)

Voices was a project inspired by the Universal Declaration of Human Rights (1948). “Mercy”, the central piece, is described as “a contemplative, emotional work meant to represent compassion and the human potential for empathy, often described as a “balancing force” in a troubled world.”

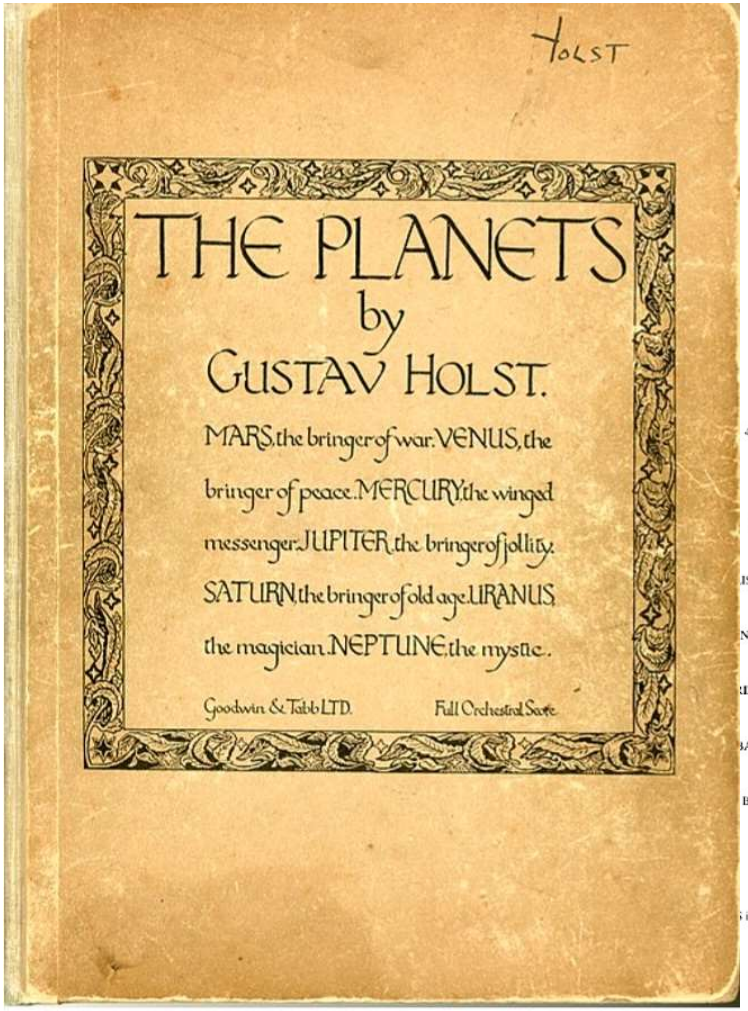
***Cantilena Pacifica* (1979) (Richard Meale)**

Dedicated to his best friend, Stephen Wilson who died from cancer. According to Meale, “it had to be emotionally true and reflect a personal necessity to write a memorial”.



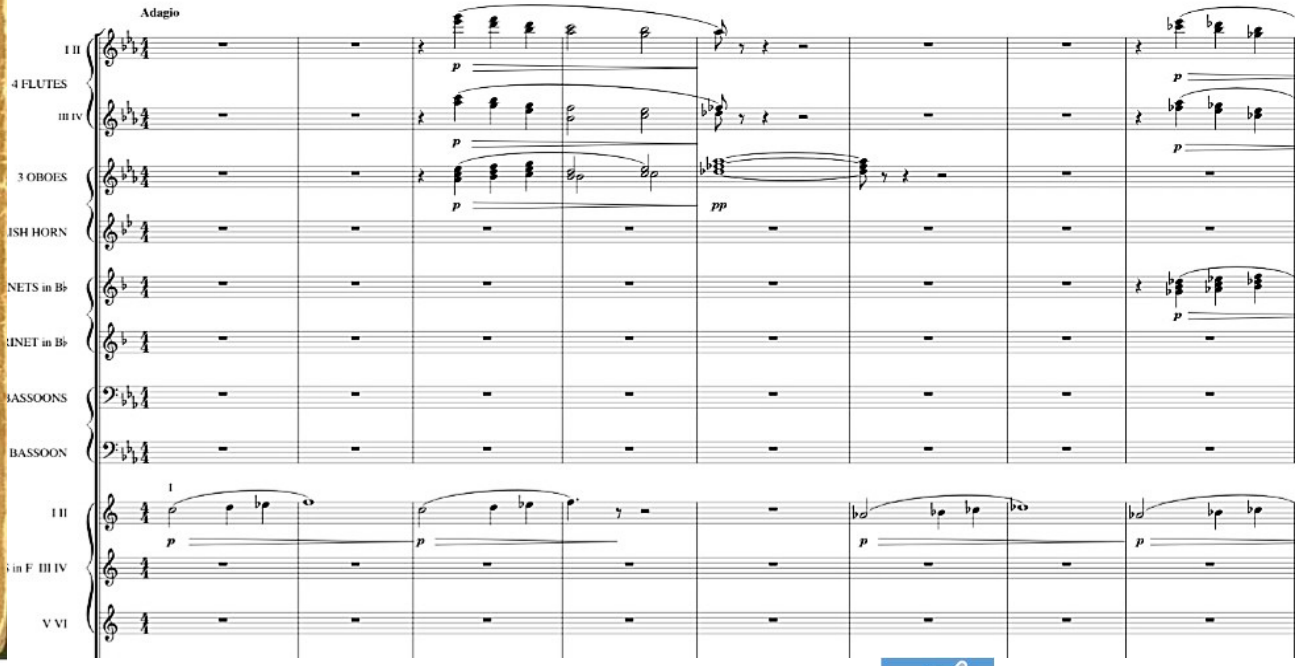
According to Clifford Bax, at this time Holst was feeling rather tired of life, having struggled at composition for years with little encouragement. But Holst was in fact in the midst of one of his greatest creations, which was to bring him success far beyond what he himself might have dreamed possible, bearing in mind his belief that success was one of the worst things that could happen to a creative artist. In the autumn of 1914, in an atmosphere of depressing news from the battle-fronts, and uncertainty and worry uppermost in many people's minds, he began work on *Venus* and *Jupiter*; the former one of the most sublime evocations of peace in music, and the latter a robust expression of unselfconcious jollity.

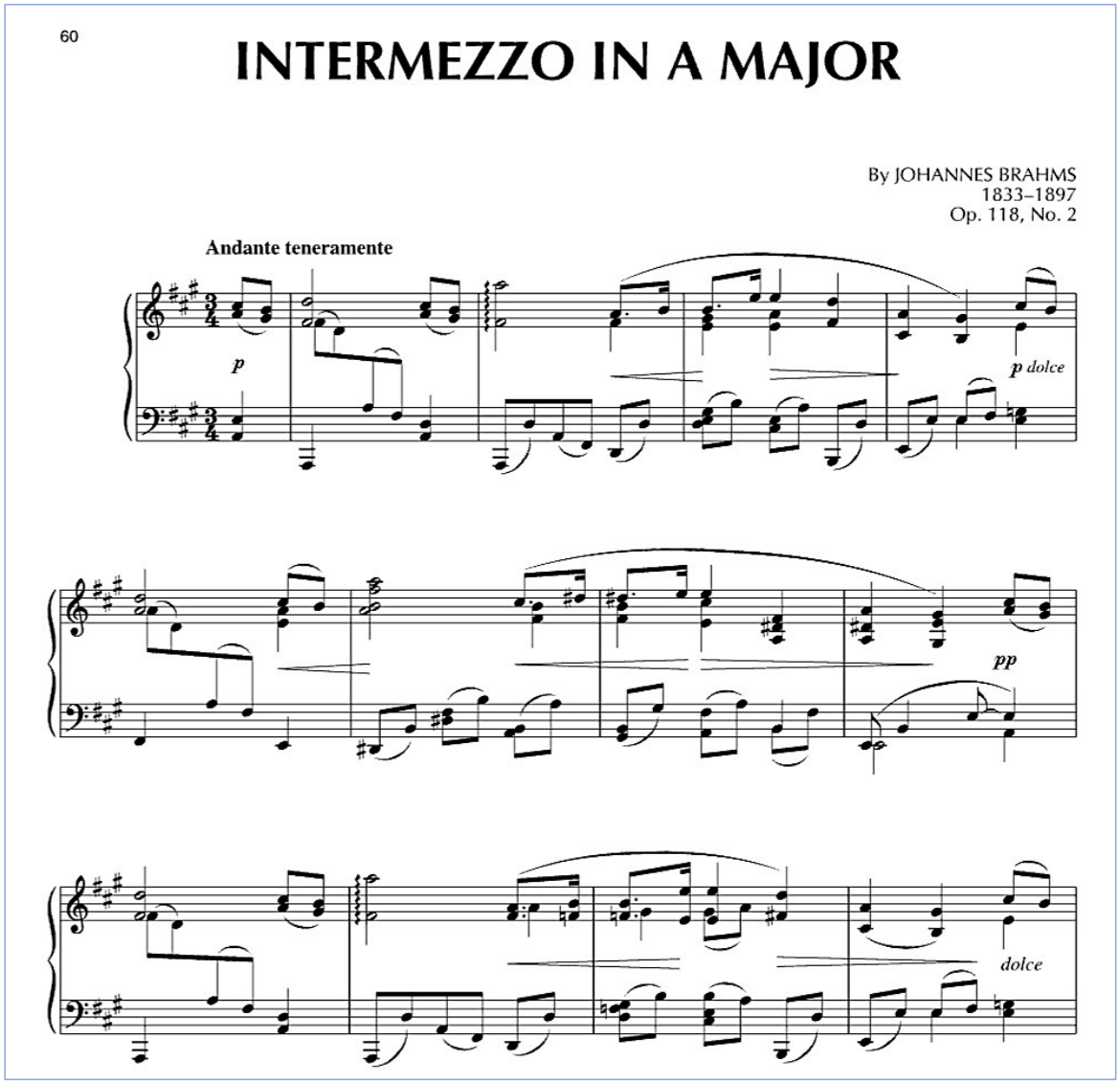
The opening bars of *Venus* are identical to the beginning of Holst's song *A Vigil of Pentecost* to words by Alice M. Buckton, which he wrote at about this time. Composers have often used smaller forms such as songs and piano pieces to experiment with ideas before using them in larger works, and Holst was no exception. He also thought nothing of making use of other composers' ideas if they could be turned to his own



Holst's copy of the first edition

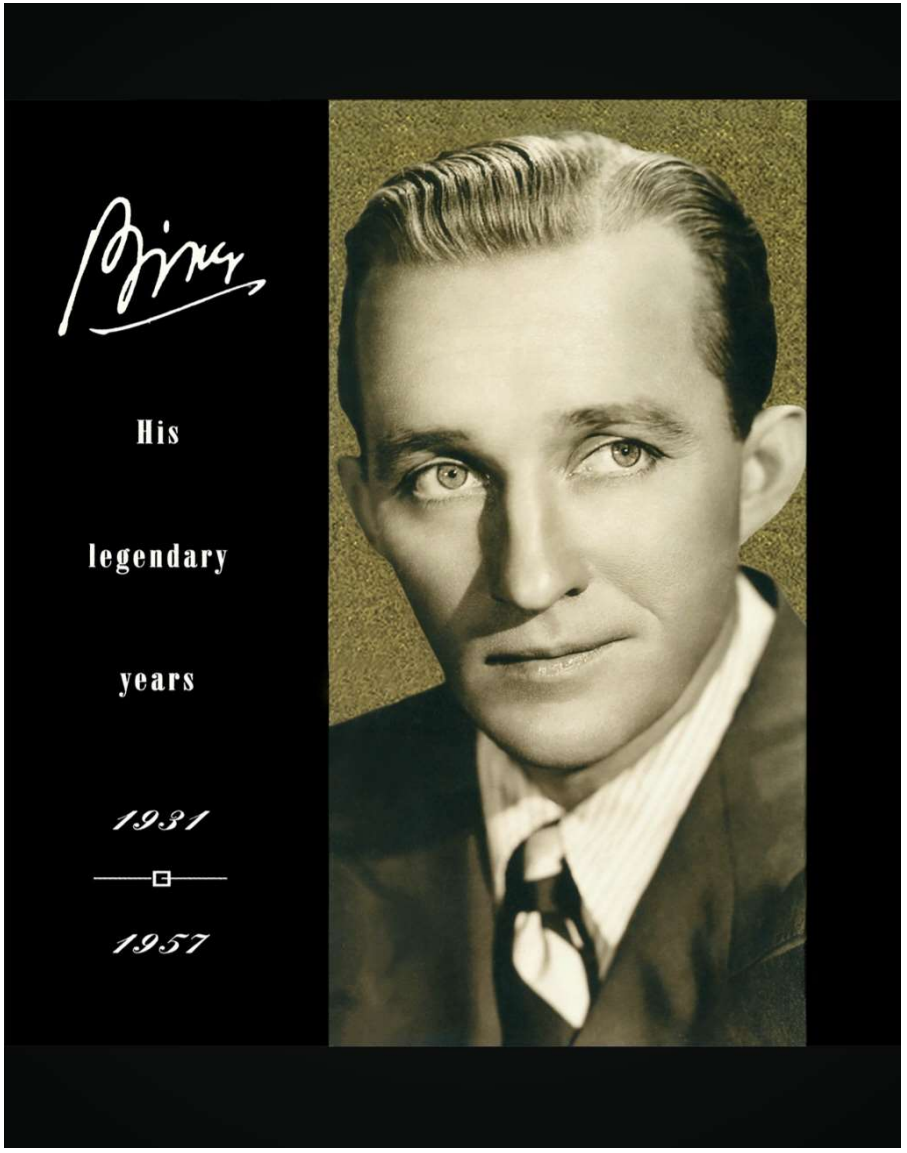
"Venus, the Bringer of Peace" *The Planets* (Holst)





Andante teneramente
(tenderly, fondly, softly)

Dedicated to Clara Schumann


His
legendary
years
1931
1957