

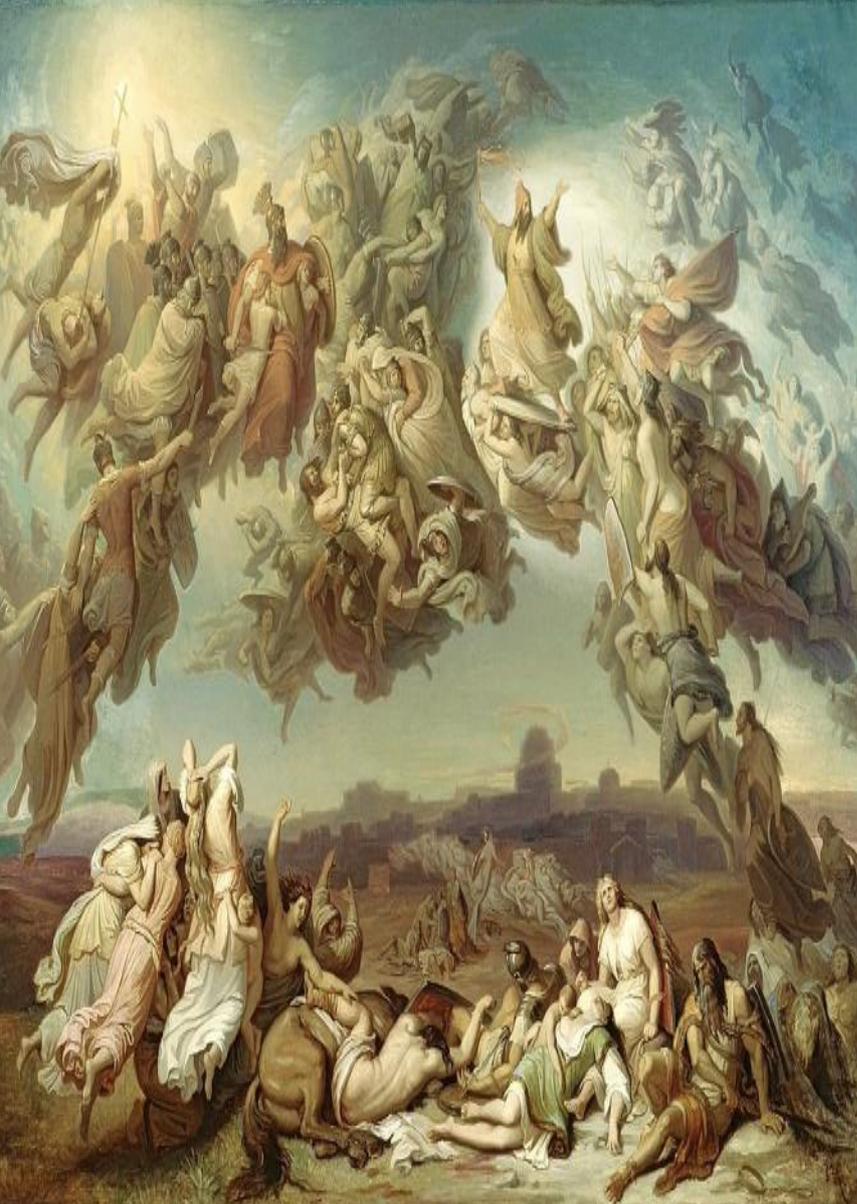


# Classical Music Lovers B

## The Music of War & Remembrance

09 MAY 2024

presented by Margaret Marsh



## Franz Liszt: **Battle of the Huns 451 AD. 1857**

One of the composer's many tone poems, **Franz Liszt's "Battle of the Huns"** was inspired by the painting on the left of the same name by **Wilhelm von Kaulbach**, which depicts the 451 *Battle of the Catalaunian Fields*. There on the plains of Gaul, **Attila's** forces fought a desperate, bloody, and ultimately inconclusive battle against armies under the **Roman General Flavius Aëtius** and the **Visigothic King Theodoric**.

The Greek philosopher **Damascius** reported that the fighting was so intense that "*the ghosts of those who fell continued the struggle for three whole days and nights as violently as if they had been alive; the clash of their arms was clearly audible.*"

<https://www.youtube.com/watch?v=HZ4Cv0K6els>

Joseph Haydn

“NELSON” MASS  
AND  
MASS IN TIME OF WAR  
in Full Score



**Joseph Haydn: Mass in Time of War.**

Haydn composed this, his tenth setting of the Roman Catholic Mass, in the city of Eisenstadt, Austria, in 1796, as French Revolutionary armies won victories in Italy and Germany and threatened to invade Austria.

Haydn christened the work **Missa in Tempore Belli**, employing martial-sounding timpani in the *Agnus Dei*, a feature that has led to its nickname “**Kettledrum Mass**”.

The tone of the entire work is one of intense supplication, and it concludes with a rousing and moving *Dona Nobis Pacem*.

**Agnus Dei – Lamb of God. 6.20:**

<https://www.youtube.com/watch?v=PMensHy0SI0>

**Dona nobis pacem – Grant us Peace. 2.35:**

<https://www.youtube.com/watch?v=W4UbamW3ZGo>

# Tchaikovsky

1812 Overture



**Pyotr Ilyich Tchaikovsky: 1812 Overture.**

**Tchaikovsky's 1812 Overture** was written in 1880 to commemorate Tsarist Russia's victory over Napoleon.

Making use of the tune of the **French Marseillaise** as well as the hymn, "**God Save the Tsar!**" the work tells the story of Napoleon's advance into Russia and eventual retreat west during the brutal winter of 1812. Though the composer himself was somewhat embarrassed by the populist bent of the piece, its concluding triumphant section, with a rousing rendition of the Tsar's hymn accompanied by a live cannonade, is surely one of the most thrilling moments in all of music.

**1812 Overture - Tchaikovsky (War and Peace 1967)**

[https://www.youtube.com/watch?v=zTaJ1Xqf\\_G0](https://www.youtube.com/watch?v=zTaJ1Xqf_G0)

**1812 Overture - Boston Pops Fireworks Spectacular**

<https://www.youtube.com/watch?v=JAjN9WkTwA8&t=12s>



## Gustav Holst: *The Planet Suite* — “Mars, the Bringer of War”

Completed in 1916, Holst’s ever-popular suite is less about the heavenly bodies and more about the characteristics of the gods after whom they are named.

As conductor Benjamin Zander has argued ...

*”Holst was interested in astrology and the character of each of the planets, and the way it manifested itself in the human psyche. It’s not about the planets. It’s not about the other world. It’s about the inner world.”*

**Mars, the Bringer of War**, the opening movement of *The Planets Suite*, brilliantly manifests the aggressive impulse of man and has inspired many other composers, most notably **John Williams** in his music for the original ***Star Wars*** movie.

Holst: *The Planets* — “Mars, the Bringer of War”

<https://www.youtube.com/watch?v=2xUWbiXd2G0>



## Antonio Vivaldi: Juditha Triumphans

Vivaldi's only surviving oratorio was written to celebrate the 1716 victory of the **Republic of Venice over the Turks**.

Based on the Bible story of Judith, a young Jewish woman who, when her city is besieged by the enemy, secretly makes her way to the camp of general **Holofernes** to sue for peace. He falls in love with her, and, after giving a feast in her honour, he falls into a drunken sleep. Judith seizes the opportunity and beheads him with his own sword.

In the opening chorus below, Holofernes' bloodthirsty barbarian army sings of death and destruction as it approaches Israel:

*Let weapons, carnage, vengeance, fury, famine  
and fear go before us.*

*Rotate, Encircle us, give battle, O Fates of War:  
Inflict a thousand wounds, a thousand deaths.*

**Arma, caedes, vindictae, furores ...**

**Weapons, murders, revenges, rages**

<https://www.youtube.com/watch?v=8W-ILLblqIU>



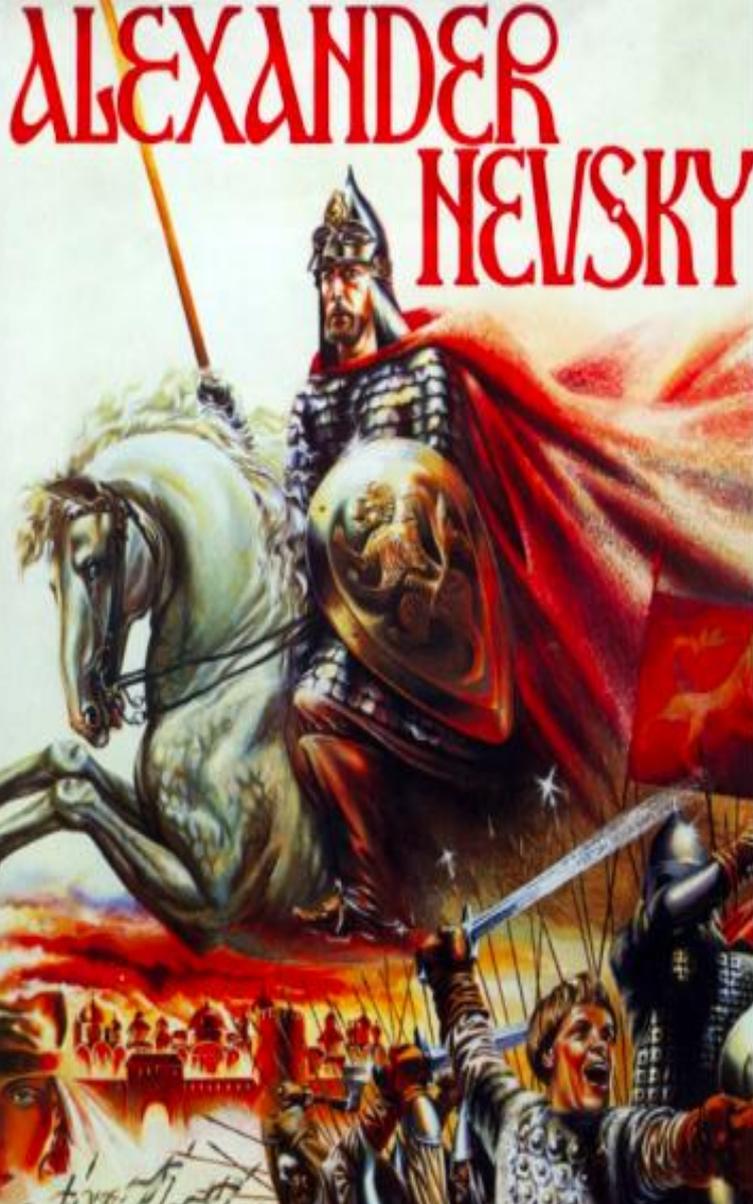
## George Frederic Handel: Music for the Royal Fireworks. 1749.

King George II commissioned Handel to write this piece for a performance during a fireworks display in London's Green Park, to celebrate the signing of the **Treaty of Aix-la-Chapelle** and the end of the **War of the Austrian Succession**.

During preparations, Handel had an argument with the Master-General of the Ordnance about adding violins. The MG made it clear that King George had a preference for only martial instruments (wind and percussion), and hoped there would be "no fiddles"... Handel omitted the string instruments much against his will.

Also, against his will, there was a full rehearsal of the music in **Vauxhall Gardens** and an audience of over 12,000 people each paying half a crown – 2/6d, rushed to get there causing a 3 hour traffic jam of carriages on **London Bridge**, the only vehicular route to the area south of the River Thames.

<https://www.youtube.com/watch?v=ZuG1t2smdCQ&t=43s>



## Sergei Prokofiev: Alexander Nevsky

Sergei Prokofiev wrote the music for the 1938 Sergei Eisenstein film, **Alexander Nevsky**, which tells the story of the Russian Prince's defeat of the invading Crusaders in the thirteenth century.

Prokofiev turned the music into a seven-movement cantata. In the sixth section, "**The Field of the Dead**" a mezzo-soprano sings the plaintive words of **Mother Russia**, as she wanders among the bodies of her young men killed in battle:

*I shall go across the snow-clad field,  
I shall fly above the field of death,  
I shall search for valiant warriors there.*

**Prokofiev - Alexander Nevsky. Il campo dei caduti.  
5.14**

<https://www.youtube.com/watch?v=q1rzTlnBdjE&t=1s>



## Hector Berlioz: Grand Funeral and Triumphal Symphony.

Hector Berlioz composed his Grande Symphonie Funebre et Triomphale in 1840 upon a commission from the French government (for which he was paid the handsome sum of 10,000 francs).

Scored for a **military band of 200 players** marching in the procession accompanying the remains of those who had died fighting in the **1830 Revolution** on their way to reinterment beneath a memorial column erected on the site of the Bastille.

It begins with a funeral march, proceeds to a funeral oration featuring a solo trombone, and concludes with the spirited “**Apotheosis**”.

**Grand Funeral and Triumphal Symphony. 3.08**

<https://www.youtube.com/watch?v=B2xH3LZkCDc>



## Ludwig van Beethoven: Wellington's Victory (1813). 14.20

Dedicated to the Prince Regent, later King George IV,

**Wellington's Victory**, aka the **Battle of Vitoria** or the **Battle Symphony, Op. 91**, is a 15-minute-long orchestral work.

It was composed to commemorate the **Marquess (later Duke) of Wellington's** victory over **Joseph Bonaparte** at the Battle of Vitoria in Spain on 21 June 1813 and the German campaign of 1813 thus ending the rule of **Bonaparte's Confederation of the Rhine** and the birth of the **German Confederation**.

The autograph manuscript of the work is preserved in the Berlin State Library.

**Beethoven: Wellington's Victory. Berlin Philharmoniker/Karajan**

<https://www.youtube.com/watch?v=samfSdbZnko>



## John Williams - Hymn to the Fallen, Saving Private Ryan. 1998.

Hymns are songs of praise, generally to a god or deity, though a hymn may praise an entity, such as a person or nation. The term 'hymn' originates from the Greek word 'hymnos' which means '**songs of praise**'.

**Hymn to the Fallen** is one of the most powerful and emotional compositions which plays during the closing credits of the film. It evokes a feeling of hope and strength amid the overall tone of reverence.

Saving Private Ryan is certainly one of Steven Spielberg's most powerful films. The brilliant John Williams score creates part of this power.

[https://www.youtube.com/watch?v=Omd9\\_FJnerY](https://www.youtube.com/watch?v=Omd9_FJnerY)



The Music of War & Remembrance

LEST WE FORGET

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ANZAC DAY

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25 APRIL



## About ANZAC Day

A national day of remembrance in Australia and New Zealand that broadly commemorates all "*who served and died in all wars, conflicts, and peacekeeping operations*" and "*the contribution and suffering of all those who have served*".

Observed on 25 April each year, Anzac Day was originally devised to honour the members of the Australian and New Zealand Army Corps (ANZAC) who served in the **Gallipoli campaign**, their first engagement in the First World War (1914–1918).

In New Zealand, after lobbying by the New Zealand Returned Services' Association, Anzac Day was gazetted as a public holiday through the **Anzac Day Act 1920**.

In Australia at the 1921 State Premiers' Conference, it was also decided that Anzac Day would be observed on 25 April.

**Only Remembered - John Tams - War Horse. RAH. 2014**

<https://www.youtube.com/watch?v=OKXADjROrH8>