

Listening Companion **to Courtney Sandford's *Art History Sketch Book***

As a way to increase listening opportunities and have a multisensory integration experience, read the introductory paragraph and then listen to the following piece of music on YouTube while working through your sketching assignment.

***Madonna and Child* by Berlinghiero Berlingieri (1175 – 1236) - *Viderunt omne* by Pérotin (1180–1220)**

Berlinghiero was believed to have painted Madonna and child c 1230. The same time that Thomas Aquinas was seeking to reconcile the teachings of Aristotle with the Christian faith and writing Summa Theologica. Pérotin was a composer at Notre Dame Cathedral in Paris around 1200, celebrated as the master of early polyphony for expanding sacred chant into music for three and four voices. His *Viderunt omnes* is a setting of a Christmas text from Psalm 97, "All the ends of the earth have seen the salvation of our God,". It's Pérotin's most celebrated work, a monumental four-voice organum composed around 1198 for Notre Dame.

***Arnolfini Portrait* by Van Eyck (1390–1441) – *Sacrae cantiones* by Orlando di Lasso (1532–1594)**

Until the Renaissance period, great wealth in Europe was limited to the church and Aristocracy. The developments in navigation and shipbuilding led to strong trade routes which brought a new wealthy class of merchants. Merchants, who gained wealth through their business, now sought ways to spend their money and show the world their importance. One of the ways they did this was through their patronage of the arts. All of the master composers and artists we know made their living by creating art for the church or for their wealthy patrons. The Portrait was commissioned by Italian merchant Arnolfini, who was living in Bruges, Italy. The music was commissioned by the Fugger banking family of Augsburg, who patronized Orlando di Lasso.

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***Pieta* by Michelangelo (1475–1564) – *Missa L'homme armé super voces musicales* by Josquin des Prez (1450-1521)**

Josquin des Prez had sung in the papal choir until the mid-1490s (he even carved his name into the choir gallery wall of the Sistine Chapel, where it's still visible). His *Missa L'homme armé super voces musicales* was likely composed during or just after his Roman years, and remained a staple of the papal choir's repertoire in 1498–99 when Michelangelo created the *Pieta*. The name of the piece seems very long! It means "Mass on 'The Armed Man,' upon the notes of the scale." It explains the origin of the tune: "The Armed Man," a popular French tune of the day used as the mass's foundation, and how the piece was constructed "on the musical notes," meaning Josquin restated the tune on each successive degree of the six-note scale (Do, re, mi, fa, sol, la) as the mass progressed.

***Mona Lisa* by Leonardo da Vinci (1452–1519) – *El Grillo* by Josquin des Prez (1450-1521)**

In Italy the “Frottola,” a style of song, was developed, which was later called the Madrigal, just like in England. This is a Frottola named *El Grillo* (The Cricket) written by Josquin des Prez, who is considered one of the greatest Renaissance composers. This song is thought by scholars to be a cheeky song about an Italian court singer named Carlo Grillo. Josquin worked with Grillo under the patronage of the Aristocratic Sforza family. *El Grillo* is written for four voices, and employs onomatopoeia, using the rhythm of the words to imitate the sound a cricket makes.

***St. Jerome in His Study* by Albrecht Dürer 1471–1528 - *Innsbruck, ich muss dich lassen* by Heinrich Isaac (1450–1517)**

Heinrich Isaac (c. 1450–1517) was a Flemish composer who served both a merchant patron family - the Medici family in Florence and royalty - Emperor Maximilian I in Germany. Lorenzo de' Medici thought so highly of Isaac that he made him the music teacher of his children — including Giovanni de' Medici, who grew up to become Pope Leo X, one of history's most musical popes. *Innsbruck, ich muss dich lassen* ("Innsbruck, I must leave you") composed around 1500 was probably the single most beloved German piece of Dürer's lifetime.

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***The Milk Maid* by Johannes Vermeer (1632–1675) - *Der Fluyten Lust-hof* by Jacob van Eyck (1590-1657)**

Not to be confused with Jan van Eyck, Jacob van Eyck (1590–1657), was a blind Dutch recorder virtuoso and also known for his work as a carillonneur (Someone who makes music with church bells by playing a keyboard). He composed the largest collection of music for solo recorder ever written! The most well-known is "*Der Fluyten Lust-hof*" (The Flute's Garden of Delight), a large collection of pieces for solo soprano recorder.

***Return of the Prodigal Son* by Rembrandt van Rijn 1606–1669 - *Musikalische Exequien* by Heinrich Schütz**

While not living in the same area, Schütz was in Dresden (with Venetian training) and Rembrandt in Amsterdam; they both lived during the same time, and both are masters of chiaroscuro, Schütz in sound, Rembrandt in paint. Chiaroscuro is Italian and made up of two words: *chiaro* "light" + *scuro* "dark". It is used to describe the artistic technique of using strong contrasts between light and shadow to create drama and a sense of three-dimensional depth, for example, a face emerging from darkness in a Rembrandt portrait. Schütz's *Musikalische Exequien* (1636) has exactly that dark-and-light spiritual intensity people compare to Rembrandt's late portraits.

"Musikalische Exequien" (Musical Funeral Rites) was the first German Requiem ever composed. It was written for the funeral of Prince Heinrich Posthumous of Reuss in 1636. (He was called "The Posthumous" because he was born after his father's death.) The prince was a skilled leader with a strong presence. When he died in December 1635, he left a detailed will, containing instructions for every element of his funeral. He wanted February fourth to be the date of his burial. Stipulations were also left for the design of a copper coffin inscribed with some 21 scriptures, quotations from Martin Luther and hymns. Following the prince's wishes, his widow and sons requested that the Schütz compose music using the same coffin-texts for the funeral service in a sequence mirroring their arrangement on the coffin.

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***The Staircase Group* by Charles Willson Peale (1741–1827) – “Joke” Quartet Op. 33 No. 2 by Joseph Haydn**

Joseph Haydn (1732–1809) was an Austrian composer who spent most of his career serving the Esterházy court and is known as the "father of the symphony and the string quartet" for shaping both forms into cornerstones of classical music. His “Joke” Quartet Op. 33 No. 2 is similar to the optical illusion of Peale’s painting, which tricks the viewer into thinking there is a real staircase with real people on it, only on the audio front. Haydn created an ending that was engineered to fool the audience into clapping in the wrong place.

***Oxbow* by Thomas Cole (1801–1848) – *The Hebrides Overture* by Felix Mendelssohn (1809–1847)**

Felix Mendelssohn was a German Romantic composer, conductor, and prodigy who almost single-handedly revived public interest in the music of Bach. In 1829, at just 20 years old, Mendelssohn conducted a performance of Bach's *St. Matthew Passion* in Berlin, which was the first time the work had been heard since Bach's death in 1750. Bach was by then remembered mainly as a learned old contrapuntist, studied by musicians but rarely performed for the public. Mendelssohn’s *The Hebrides Overture* (also called "Fingal's Cave," 1830) is a concert overture inspired by his visit to a dramatic sea cave on the Scottish island of Staffa. The music evokes images of rolling waves and windswept Atlantic scenery so vividly it's considered a founding masterpiece of musical landscape painting.

***The Gulf Stream* by Winslow Homer (1836–1910) – *New World Symphonies* by Antonín Dvořák (1841–1904)**

Antonín Dvořák (1841–1904) was a Czech composer who wove the folk spirit of his homeland into symphonies and chamber music. He came to America for three years and was so impressed with his experience that he wrote his most famous work, the "New World" Symphony. In America, Dvořák was inspired above all by African American spirituals, which he heard sung by his student Harry T. Burleigh and declared to be the true foundation for a future American music; the "New World" Symphony channels their melodic spirit — especially in the famous Largo, alongside impressions of Longfellow's *Song of Hiawatha*, and the vast prairie landscapes he encountered.

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***Impression, Sunrise* by Oscar-Claude Monet (1840–1926) - *La Mer* by Achille-Claude Debussy (1862–1918)**

Achille-Claude Debussy (1862–1918) was a French composer whose shimmering, atmospheric works like *La Mer* broke from traditional harmony and made him the leading figure of musical Impressionism even though that was a label he himself rejected. In the way that *Impression, Sunrise* dissolve their subject, the sea at dawn, into pure atmosphere, trading clear outlines and traditional structure for shifting washes of color and light that capture a fleeting moment rather than a fixed scene; *La Mer* turns the same type of sea scene into a sonoric experience of sound exchanging a clear melody for a tonal experience that mimics the sights and sounds of the watery landscape. Debussy may have rejected the label of impressionism but for the listener the title fits!

***Zero Summer* by Makoto Fujimura (b. 1960) – *Spiegel im Spiegel* by Arvo Pärt (b. 1935)**

“*Spiegel im Spiegel*” means mirror in the mirror. Pärt's invented something called “tintinnabuli style” in the mid-1970s. Tintinnabuli (from Latin *tintinnabulum*, “little bell”) is the compositional style that weaves together two voices: one moves stepwise through a simple melody, while the other sounds only the notes of a single triad chord — like a bell resonating beneath the melody. The result is music that feels both simple and profoundly deep, with a still, meditative, almost sacred quality. It strips music down to slow, luminous, meditative essentials the way Fujimura's nihonga paintings build quiet radiance from layers of pulverized minerals. Both are devout Christians whose work is contemplative rather than declarative. Both create art that asks you to slow down and dwell in it.



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