



# American Journal of Arts and Human Science (AJAHS)

ISSN: 2832-451X (ONLINE)

**VOLUME 4 ISSUE 1 (2025)**



PUBLISHED BY  
**E-PALLI PUBLISHERS, DELAWARE, USA**

## The First Viennese Music Composer of Vocal Chamber Music

Yiran Tian<sup>1\*</sup>

### Article Information

**Received:** November 05, 2024**Accepted:** December 09, 2024**Published:** March 04, 2025

### Keywords

*Bach, Beethoven, Mozart, Viennese  
Music School*

### ABSTRACT

In international musicology works, the mention of the first Viennese vocal chamber music composers usually gives a comprehensive introduction to the creative heritage of this genre. At this stage of the science of musicology, without the role of songs in the works of outstanding masters of the classical period, the conclusions of their musical heritage may not only be narrowed one-sided. In this context, this paper studies the first composer of vocal music through the analysis of the origin of the first Viennese school art songs, the rise of Vienna classical music school art songs, the common expression of Vienna classical music school songs, the artistic tension of Vienna classical music style songs, the analysis of different composers Vienna style songs, etc. Finally, it is necessary to fully consider the role of the works of the outstanding masters in the classical era, bring the style of the works into the composition, turn the boring notes into lifelike musical images, and fully express the true meaning of vocal music chamber music, so as to make the works endowed with strong vitality and appeal.

### INTRODUCTION

The Viennese music classicism in the second half of the 18th century is undoubtedly a unique phenomenon. He echoed the Weimar literary classicism of John Wolfgang Goethe and Friedrich Schiller in many ways, and echoed the views of French encyclopedic writers. Vienna classical school masters of the most progressive ideas, summarizes the achievements of various styles and art movement baroque, rococo, sentimental, and the folk culture of different countries, with their art not only reveals the music classical evolution of a new stage, and is one of the most important stage in the history of music art. In international musicology works, references to Viennese classical chamber vocal works often produce an overall panorama of the genre of their creative legacy. Thus, the vocal chamber creativity of Viennese classical musicians undoubtedly holds the secret of scientific relevance, both in the eternal power of the artistic influence of their music and in their unique techniques. From the perspective of its specific weight and role in the development of Orde lies in the 19th century, the field of great Vienna opens up important prospects for research activities. Traditionally, the indoor vocal genre is the edge, but still gained its stable position. It actively participates in the process of world music, which has greatly expanded the scope of indoor vocal music art in this century, enriched its content scope, and caused peoples strong interest in the new language means.

### LITERATURE REVIEW

**Vienna First School vocal music chamber music composer: All aspects of methodology and historical research**

#### Review of the literature analysis

In the United States, a journal of what its editors call a "long century" of music recently celebrated its 25th

anniversary: 19th-Century Music (University of California Press). Many composers and at least partially recovered. Others, including a significant number of women, were first known to the general public after their own days were put in the shadow, including Fanny Hensell (Fanny Hensel), Clara Schumann (Clara Schumann) and Josephine Long (Josephine Lang). A detailed analysis of 19th century music coexist with research devoted to its social and intellectual context. In addition, listeners can take life-changing adventures to hear all the Lieder of Franz Schubert (Franz Schubert), thanks to Lied pianist Graham Johnson, a large group of singers and Hyperion Records.

As early as the 19th century, the activities of the First Viennese School deviated from the main road and were influenced by the opera, not only did not contribute to the development of songs, but even caused harm, only the great contributions of composers in other genres indirectly contributed to the evolution of songs. We have to admit that Mozarts operatic works and his instrumental music, and Haydn and Beethovens symphonies brought them to their highest peak in the territory. The great role of Viennese classical music in the evolution of Ode songs seems to be excluded: Beethoven is sometimes given only with respect, while his older contemporaries Haydn and Mozart are completely unrelated to the genre.

Therefore, the chamber vocal creativity of Viennese classical musicians undoubtedly holds the secret of scientific relevance, both in the unfading power of the artistic influence of their music and in their unique skills. From the perspective of the specific weights and roles in the development of the 19th century indoor vocal genre, the writing field of the great Viennese songs opened up important prospects for research activities. Traditionally, the indoor vocal genre was marginal in the works of outstanding composers, but it still gained a stable position,

<sup>1</sup> Belarusian State University of Culture and Arts, Minsk, Belarus

\* Corresponding author's e-mail: [yiran51677@gmail.com](mailto:yiran51677@gmail.com)

actively participating in the world music process, greatly expanding the scope of indoor vocal art in this century, enriching its content, and arousing strong interest in new linguistic means.

### The Origin of art songs

From the 18th century, art songs gradually developed in Russia, and solo songs and romantic songs rich in lyrical content were the most popular vocal genres of the time. In 1759, the first romantic music collection was released publicly. From 1799 to 1862, the classical period of Russian romantic music creation represented by the "father of Russian music", Mikhail Ivanovich Glinka (1804-1857) came. Greenkas position in the history of Russian music was equivalent to pubukins position in the history of Russian literature. Greenkas early writing was filled with the sentimental tone of Russian lyric songs at that time. It was not until the 1930s that he composed artistic songs with Pushkins lyric poems, which really showed his artistic conception and expression characteristics. Such as "soft night wind", "I remember that wonderful moment", "the flame of hope burning in the blood" and so on are handed down excellent works. After that, Greenka has composed many artistic songs according to Goethes poems, as well as the vocal music "Farewell to Petersburg" and other excellent works."It is just a moment of his life, a means to excite his feelings" (Stasov), which is the characteristic of Grenkas artistic song writing.

Dalgome is the direct successor of Green ten music, in his pen scare, "art songs" add distinct ethnic characteristics, folk customs and strong life atmosphere. Works such as "The Millowner" (based on Pushkins poems), "The Husband from the Mountain", "I Light the Candle" and so on, all have comic satirical tendencies and narrative characteristics.

Since with ka, Russia has developed a very effective category of romantic music, usually a symmetrical (three-stage) form of song. Most of the songs of Tchaikovsky, Rachmaninov and Grieg are mostly lyrical and somewhat sentimental, which are taken from the poems of some contemporary second-rate poets. Mussolsky created a lively, non-academic type of song, often using an expressive and realistic recitation tone. This style affects not only Russia, but also the French and Spanish songwriters. Rimsky, Kosakov, Barakiev and Borottn wrote many songs in a strong nationalist color, with an emphasis on exquisite accompaniment. The Russian music school mostly followed the Mustholsky and Borotin music schools, but Tchaikovskys influence was also obvious.

"Art song" is undoubtedly the product of romantic music. When expressing it, it has high requirements on its musical understanding and singing skills, and the value of music is beyond doubt. Even so, in contemporary times, peoples recognition and popularization of it is not very ideal. We should also see that "artistic song" also has its limitations. The lack of popular basis in literary

material selection, the emotional trend of narcissism, and the artistic pursuit divorced from reality determine that its audience range is relatively narrow. If you put these aside, "art songs" should be said to be the most delicate, highly personalized and imaginative treasures of vocal music works. We expect it to be given a new vitality to express the spirit of our time.

### MATERIALS AND METHODS

#### Appreciation of Vienna classical music school songs

The bold use of syncopation in Vienna classical music, the use of conversion, the fluctuation of speed, and the strong contrast of strength all promote the perfection of tone and tonality and the change of music color and style. This characteristic is particularly prominent in Beethovens works. His "destiny", "hero" and other symphonies boldly use the strong contrast of sound and the grand proportion of structure, making the works form a dramatic sharp conflict and distinct enthusiasm for creation. The music of the Viennese classical music school has a certain scale. It fully demonstrates to play. The creators can use multiple movements to complete the thoughts and feelings, and give full play to the musical techniques and performance methods. Haydn also replaced the string quartet with the piano, and the orchestra replaced the organ, creating a new form of instrumental music. These changes make the music color become more strong, greatly enhance the expression of the music. This article will be from the Vienna music school representatives Bach, Mozart, Beethovens main works of art for specific reference.

#### The rise of classical music art songs in Vienna

The Vienna classical music art school is represented by Bach, Mozart, and Beethoven as outstanding representatives. The main characteristics of their works are to reflect the universal ideological requirements of human beings. They pursue the concept of beauty and emphasize the elegance of style, which give people an optimistic and enterprising spirit. Since the second half of the 18th century, European countries have successively entered the stage of bourgeois revolution. The bourgeoisie replaced the aristocratic power and seized the political power, making capitalism gradually replace feudalism and become a new form of political power. At the same time, it also instilled the bourgeois mode of thinking and ruling mode into every field of society. At that time, there was also no lack of the embodiment of the capitalist social life. In such a turbulent political environment, the Viennese classical music school has created the music art closely related to the social process, which also reflects its tenacious and vigorous vitality from one side.

In Europe, with social and economic prosperity, people enjoy material life while enhancing their demand for spiritual life. People are not satisfied with the original art form, and thus began to pursue a more elegant artistic atmosphere, which also objectively promoted the birth and development of the Viennese classical music school.

Musicians take advantage of the more favorable material conditions to create unique new musical factions that are more responsive to the social development and the thinking needs of the audience.

### Introduction and analysis of CPE Bach art songs

Bachs work covers a wide range of music, There are forty-eight fugue and preudes in the ALaw Piano Collection, And other preudes of at least one hundred and forty, About a hundred harpsichord pieces, Thirty-three minor concertos, Four overture tracks, Thirty-three sonatas, five masses and three holy music, and many more, From the life of Bach, It can be divided into three stages: the first stage is the Weimar era, It can be said that Bachs creation tends to mature stage; The second stage is the Coten era, This was the peak stage of Bachs creation, Many of the most contributing works are completed at this time; The third phase is in the Leipzig era, It was also the period when Bach brought religious art to the extreme. Bachs portrait is shown in Figure 1.



Figure 1: Bachs portrait painting

In the first stage, Bach graduated from god school in 1702, then in lu nebao town as organist, the second April to as court violinist, August as new teaching organist, in the teaching have good performance in the organ, and Bach work is not heavy, so have plenty of time to play the organ is here he to organ and the ancient piano playing skills have a comprehensive grasp, created the Jesus Easter chorus “you dont abandon my soul in hell” and the ancient piano works “for beloved brother travel for random”. Figure 2 Bach music legend.



Figure 2: Bach music notation diagram

In the second stage, in August, 1717, Bach as the music in the court, because the prince love of secular music, and very valued Bach, so Bach of this period are focused on secular instrumental music, such as 1720 “semi-scale fantasy and fugue” and 1722 completed average law piano collection, in addition he also wrote some ancient piano suite, such as “French suite” and “British suite” and so on, and extremely famous “Brandenburg concerto”, “violin solo sonata” and “cello solo sonata” and “creative” and so on.

In the third stage, it was also the period when Bach sent religious art to the extreme. In May 1723, Bach was appointed as the director of the Church. At this time, he created many excellent music works for the church, such as “Johns Passion” and “Matthews Passion”. Moreover, Bach also wrote a Mass in b minor to seek the position of court composer. In 1747, at the call of King Frederick of Prussia and improvised, Bach developed the theme of the performance and wrote the dedication of music, which summarized the art of composition and performance.

### Mozarts song brief introduction and analysis

Wolfgang Amadis Mozart is a representative of the Viennese classical school. In his short life, Mozart created a large number of excellent, classic musical works in a variety of genres. This article divides Mozarts creation into three main periods. See Figure 3 for the Portrait of

Mozart.

The first period was from 1756- 1771. Mozart began



Figure 3: Portrait of Mozart

composing at the age of 5, and wrote religious works such as Mass and Hymns; opera, solo works and vocal works such as sonatas, concertos, symphonies, playing, dance and ensemble. It is worth mentioning that some scholars believe that Mozarts music creation in this period was basically completed under the guidance and modification of his father, and most of the works in this period reflect the traces of his fathers creation, and only his father knows what Mozarts own creation is. On the whole, Mozart in this period was in the stage of learning and accumulation in music, and his musical style was not particularly mature compared with his later works.



The second period was from 1772- -1781. Mozart during this period concentrated mainly in Salzburg and working as an organist in the church in Salzburg. Mozarts creation in this period, both in quality and in quantity, was greatly improved from before. Because of his church work, Mozart produced more religious works during this period. At the same time, there are also many breakthroughs in the genre of orchestral concerto, string quartet and piano sonatata.

The third period was from 1781 to 1791. In the last decade of his life, Mozart completed one of the greatest works of his life, and summarized the creative experience of different artistic genres. In the concerto, Constantly improve the classical paradigm of the concerto, He made improvements based on the original concerto: First, He

established the musical structure of the first movement, Double presentation; next, He added "Colorful music" (cadenza) at the end of the reproduction, It provides the space for the players to show off their skills; in addition, He also designed the speed layout of "fast-slow-fast" in three movements, Among them, the most representative are his piano concerto Piano Concerto 14, Piano Concerto 15, Piano Concerto 22, Piano Concerto 23, Piano Concerto 25 and so on. Mozarts symphony is also excellent, especially Symphony 39, Symphony 40, and Jupiter Symphony 41, even comparable to Haydns 12 London Symphony; Mozarts Soul Mass was his last work, ending Mozarts musical life. See Figure 1.4 for Mozart music legend diagram.



Figure 4: Mozart chart

#### Beethovens song brief introduction and analysis

Wolfgang amadis Mozart is Vienna classical music representative, classical music, at the same time opened up the romantic period of music in his life before and after the French revolution, its work is the product of time and personality, social factors and bumpy life experience makes his music creation rich distinct personality and time characteristics. See Figure Figure 1.5 for the Portrait of Beethoven.



Figure 1.5: Portrait of Beethoven

1792-1802 was the early period of his creation. During this period, he fully displayed his image of musical genius, showing the exuberant desire to write and the originality of biology, which was welcomed by the upper class in Vienna. The important works of this period include the first two symphonies and piano concertos, including "Pathos", "Moonlight", "The Storm", the first 20 piano sonatas, a series of variations, cello sonatas, six string quartet and piano trio chamber music works. Figure 1.6 Beethoven legend.

1803-1814 is the mid-term creation feature. This was the mature period of Beethovens music creation. Due to the outbreak of the French Revolution, he began his pursuit of freedom and equality, which had never stopped in his whole life. Influenced by it, he created the Third Symphony. Since then, it marked the arrival of Beethovens creative period. From the third to the eighth symphony, the third to the fifth piano concerto,



Figure 6: Beethoven music legend diagram

and for drama, opera or ballet written orchestral music and overture “Coriolan”, “Egmont”, “Leonora” and “prometheus”, opera “federo”, this period with a lot of Beethoven shows extraordinary personality and artistic charm, he in this period of high reputation, has with Haydn, Mozart and listed as the three greatest music master.

1815-1827 is the late creation characteristics. At this stage, he immersed himself in collecting folk songs and writing songs, while Beethoven was immersed in his own reverie and thinking. For him, music is now more closely related to the inner self than to the external and objective description. The ninth (Chorus) Symphony, which premiered in 1824, and the same solemn Mass, became the final summary of his life goals and religious beliefs, proving that Beethoven never gave up the belief of freedom, equality and fraternity and the lofty ideal of world harmony.

## RESULTS AND DISCUSSION

### Common expression of Viennese classical music school style songs

Composers of Viennese style songs pay more attention to the overall balance and cohesion of the music, usually using the standard form structure, which makes the music have a clear organization and logic. Focusing on the development and variation of the theme, the composer will create a rich variety of musical content by the repetition, variation and development of the theme. This thematic change and evolution increase the complexity and expressiveness of music. The melody line is clear and clear, often with a simple and beautiful melody. At the same time, the use of harmony is also very important. The processing of harmony is more rich and complex, including the changes and changes of harmony, making the music more layered and rich.

### Expression of the artistic tension of Vienna classical music style songs

Among the different parts of music in the expression of its artistic tension, there are often contrasting musical elements, such as the contrast of strength and weakness, the change of speed and the contrast of musical emotion. This balance and contrast technique increases the drama and expressive force of music. Driven by the development and progress of the orchestra and the orchestra expanded to include strings, woodwinds, brass and percussion instruments, composers began to use more kinds of instruments to create richer timbre and acoustics. Music in the Viennese style period was famous for its balance, symmetry, clarity and precision. Music in this period focused on the integrity of the structure and the treatment of harmony, emphasizing the expression and appeal of music. The characteristics and trends of music in the Viennese style period had a profound influence on the later development of music. Viennese style songs pay more attention to the symmetry and balance of musical structure. They use common musical forms, such as

symphonies, sonatas and string quartet, which usually have a clear movement structure, clear and concise structure, and attention to the balance and harmony of the whole. Melodies are often concise and graceful, and are easy to remember and express, and the development and change of melodic lines is also an important feature of Viennese-style songs through the repetition, variation and transmission of melodies. Exhibition, to create a rich variety of music content. Although Viennese style composers pay attention to structure and form, they also pay attention to the expression of emotion. They express different emotions and emotions through dynamic changes in music, timbre changes and harmonic use, from cheerful allegro to sad adagio, showing a rich emotional layer

### Analysis of Viennese style songs by different composers

This article introduces the creation style of the Vienna classical music school, in addition to the Vienna Romantic music school. The Romantic school rose in the early 19th century to nearly half a century, a new musical trend and creative style in Europe, and its influence continued until the second half of the 19th century. The piano music style in this period is personalized and full of expressive content and theme, and the most remarkable feature of his works is to attach importance to the expression of personal subjective emotions. This has replaced the pursuit of reason by Viennese classicism. The composers creative inspiration comes from their emotional world, from the subtle perception of nature and the scenery, from the enlightenment of poetry, drama, painting and other arts, and from the fantasy and imagination caused by myths, legends and folk literature.

The works of Weber and Mendelssohn, two composer masters, represent an important form of expression after Beethoven. Weber incorporated his poetic style into the sonatas, his most famous and intoxicating piano music, invited dance, each section shows the specific content. Mendelssohn created the most romantic genre of the Song without Songs.

Schumanns work is full of extreme romantic tendencies, and his piano music embodies a light, clear, strong poetic spirit. Chopin and incomparable poetry, make all keyboard composers admire. He completely reformed the piano music in his short life. His incomparable works of expressing feelings, such as preludes, improvisation and nocturne. Contains the fresh poetry, the beautiful. His waltz is festive; his mazuka is full of Polish folk poetry... He is also a pianist with a deep understanding of the piano and his performance. His singing tone and friendly tone, accompaniment texture hidden in the polyphonic factors, the new chromatic pedal clever usage and glittering and translucent exquisite technical walk, coupled with the fascinating appeal of “elastic” speed, make the piano playing art reached the highest level, in the history of piano music, Chopin called the “piano poet”.

Liszt was the communicator of piano music. He was

influenced by the violin master Paganini to promote the piano playing technology to a brilliant situation. His work features a band sound and wild sound magic. He has made outstanding contributions to excavating the instrumental playing skills. He was the first pianist to play “back” on stage. His piano music allows for the skill and physical strength of the player. The style of his work mostly continues the influence of the Hungarian tradition, the romantic title music, and Chopins expressive work. For his achievements, Liszt was known as the “King of the Piano”.

At the end of the 19th century, Brahms appeared. His piano harmony was rich, with passionate emotion, and he played large range jumps, extreme extension between fingers, small fingers across the thumb and other new technologies. During this period, there was also the Norwegian composer Greg, a pioneer of music nationalization, who wrote many characteristic songs. In addition, Dvorak, Barakilev, Granados and others, they are mainly based on the characteristics of the single movement.

In this period, artists expressed their admiration for subjective feelings, love for nature and fantasy for the future. The form of artistic expression also has a new change compared with before, and the formation and development of romantic ideological trend and style have appeared. Romantic music is different from classical music in that it inherits the tradition of classical music composers, and also has a new exploration on this basis.

## CONCLUSION

The above comparison of Vienna classical style, make us to different periods, different styles, and different characters of the first Viennese music composer vocal chamber music have a further understanding, to its development has a comprehensive understanding and the understanding of the complete and unified, thus easier to master the first Viennese music composer vocal chamber music playing style. In this paper, the Vienna First School of: methodology and of various aspects, Vienna classical music school song appreciation, Vienna common expression of three major aspects of research, At the same time, the comparative analysis of the Viennese classical music school and the romantic music school is also obtained from the analysis of the song expression methods of different composers, At

this stage of the scientific development of musicology, apparently, Without considering the role of the song in the work of the distinguished masters of the classical age, Only by bringing the work style into the composition, With skilled playing skills, In practice, to achieve accurate understanding and performance of the works, Turn the dull notes into lifelike musical images, Fully express the true meaning of vocal chamber music, In order to make the work with a strong vitality and appeal.

## REFERENCES

- By Peng, J. (2015). *Introduction to art*. Beijing: Peking University Press.
- He, Q. (2004). *A historical draft of Western music aesthetics*. Beijing: Central Conservatory of Music Press.
- Leon, P., (2016). *Romantic Music A History of European musical styles in the 19th century*. Shanghai: Shanghai Music Press.
- Locke, R. P. (2015). *Music and the Exotic from the Renaissance to Mozart* (pp. 285-290). Cambridge: Cambridge University Press.
- Qu, S. (2010). Analyze the structural characteristics of sonata in Haydns early piano sonata. *Northern Music*, 08, 15
- Skullcap. (2021). Exploring the value of classical piano music style to the evelopment of contemporary piano art. *Mass literature and art*, 23, 80-82.
- Wang, B. (2008). On piano music in the classical period. *Journal of Beihua University (Social Science Edition)*, 3, 115-118.
- Wang, C. (2019). Capture the eternal value of tradition -On the enlightenment of piano playing style to piano teaching in the classical period. *Art research*, 1, 104-105.
- Yu, R. (2004). Romantic music for the interpretation of the encyclopedia of Music. *Music research*, 1, 88-102.
- Zhang, X. (2010). The charm of Western classical music. *Journal of Yellow River University of Science and Technology*, 4, 94.
- Zhao, F. (2019). On the understanding of piano music and works in the classical period. *Northern Music*, 39(12), 27-33..
- Zhou, T. (2020). The use of speech art in the Haydn Piano sonata. *Journal of Tianjin Conservatory of Music*, 4, 74-85.