Student Study Outline

Chapter 39: Late Nineteenth-Century Music

1. Romanticism
   1. What two powerful forces reshaped European music and culture?

1. Johannes Brahms (1833-1897)
   1. In contrast to Wagner and Liszt, Brahms was known for writing absolute music. What is absolute music?
   2. Why was Brahms criticized during his lifetime?
   3. Brahms freely acknowledged his debts to which famous composer?
   4. How else did Brahms’ music reflect tradition?
   5. Listening Map: Violin Concerto in D major, Op. 77, Third Movement (1879) by Brahms
      1. This piece was written for what famous violinist?
      2. The theme of the finale is reminiscent of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
      3. What are double stops?
      4. How are each of the three themes musically different from each other?
2. Nationalism in Music
   1. What is nationalism?
   2. How did nationalism affect music?
3. Making Connections: Nationalism in Art
   1. How was nationalism reflected in visual art?
4. Antonín Dvořák (1841 – 1904)
   1. Dvořák was born in what is now which Eastern European country?
   2. Give some examples of which nationalistic dance styles Dvořák reflected in compositions.
   3. What was Dvořák’s job in New York?
   4. Listening Map: Symphony No. 9 (*From the New World*,) Second Movement by Dvořák
      1. What inspired Dvořák’s ninth symphony?
      2. What is a pentatonic scale, and why did Dvořák use it in this symphony?
5. Russian Music
   1. How did Russia become less isolated from Europe?
   2. By the second half of the century, Russian composers were turning more towards \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_instead of Western models.
      1. Who was the “Mighty Handful,” and what was their goal?
   3. Modest Musorgsky (1839 – 1881): *Pictures at an Exhibition*
      1. Musorgsky was the most innovative experimenter of the “Mighty Handful”
      2. Why did Mussorgsky compose *Pictures at an Exhibition*?
      3. Mussorgsky originally wrote this work for piano. Which composer later orchestrated it?
      4. Listening Map: *Promenade* from *Pictures at an Exhibition* (1874) by Mussorgsky
         1. Like the famous melody heard in Dvořák’s Symphony No. 9, Mussorgsky’s ceremonial music in this movement is based on a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ melody.
      5. Listening Map: *The Great Gate of Kiev* from *Pictures at an Exhibition* (1874) by Mussorgsky
         1. What is the form of this piece?
         2. What other musical work does Mussorgsky quote in the “B” theme of this work?
         3. What other musical work does Mussorgsky quote in the “C” theme of this work?
   4. Pyotr Il’yich Tchaikovsky (1840-1893)
      1. Instead of celebrating Russian nationalism and realism, Tchaikovsky’s music had stronger ties to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
      2. What are the titles of Tchaikovsky’s three ballets?
      3. Tchaikovsky wrote experimental orchestral music for which three works by William Shakespeare?
      4. Listening Map: *Romeo and Juliet* Fantasy-Overture (1880) by Tchaikovsky
         1. What is the form of this work?
         2. What do each of the four main themes in the exposition represent?
         3. How does the “lovers’ theme” change in the coda?
6. Program Music of the Later Nineteenth Century
   1. Richard Strauss (1864-1949) wrote a series of extended, one-movement orchestral works with programmatic elements called \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
7. Listening Map: *Death and Transfiguration* (1889) by Strauss
   1. What is this piece about?
   2. How is this piece like Tchaikovsky’s *Romeo and Juliet*?
   3. How is it different?
8. Gustav Mahler (1860 – 1911)
   1. In what way(s) was Mahler influenced by Wagner?
   2. Mahler was known mainly as a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, only later as a composer.
   3. Mahler directed the Vienna Opera from 1897 – 1907. Why did he leave, and where did he go?
   4. Much of Mahler’s music is best understood as a joining of what two musical genres?
   5. Listening Map: *Songs of a Wayfarer (Lieder eines fahrenden Gesellen)*, No. 2 (1896) by Mahler
      1. Who wrote the texts for this song cycle?
      2. What is unique about Mahler’s use of tonal organization in this cycle?
      3. How does Mahler modify the main tune in each strophe of this strophic setting?
9. Europe at the Close of the Century
   1. Last decades of the 19th century marked the final stage in Romantic music
      1. Nietzsche, like many others, was starting reject \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in favor of more accessible music.
   2. Listening Map: *Carmen*, Habanera from Act I (1875) by Bizet
      1. How is *Carmen* different from other Romantic operas?
      2. What is a habanera?
10. Instrumental Genres and Verismo Opera
    1. How did French composers seek to raise the stature of French music after the Franco-Prussian War (1870-1871)?
    2. What was the predominant genre in Italy?
       1. How did composers change the style of this genre?
       2. What is verismo?
       3. Which composer embraced verismo by creating even more boldly realistic settings and stark, dramatic situations in operas such as *La Bohème* (1896), *Tosca* (1900), and *Madama Butterfly* (1904)?
11. Making Connections: The Afterlife of La Bohème
    1. How did *La Bohème* first become popular?
    2. Which number from the opera crossed over into popular music?
    3. What musical is based on this opera?