

Chapter 28
Opera and Musical Theater in the
Later Nineteenth Century

1. (685) TQ: What is *nationalism*?
2. What are some of the technological advances in the second half of the 19th century? What is the factory "organization"?
3. (686) What about social needs? What did literacy do? What about corporations? Mass consumption manifested itself in what?
4. Political reform uprisings in 18__ and 18__ were in _____, and cities of _____, _____. The result was _____. Why?
5. What were the four general political reforms?
6. What were some of the other reforms? And the negatives?
7. (687) What is the purpose of nationalism?
8. Was nationality a natural phenomenon?
9. When was Germany unified? Italy? What is Risorgimento (see p. 663)?
10. How did cultural nationalism manifest itself in Germany and Italy?
11. Why didn't it work in Austrian-Hungary?
12. Would you agree that it would be difficult to become "nationalistic" when Italy, Germany, and France set the standard for art music for centuries? What label could you expect if you weren't successful? What does Austro-Germanic mean here?
13. French and Russian composers wrote pieces on _____ and _____ topics. But exoticism wanted a sense of difference that combined _____ and _____. Cite the example of the past and the future.
14. (689) What were the other themes? Cite examples.
15. Why did opera production decline?
16. Because the audience was larger, _____.
Because the orchestra was louder, _____.
Because of the new type of singer, _____.
Because there was a repertory, _____.
Because electricity was available, _____.

17. What are the different types of light opera?
18. (690) What is Wagner's threefold significance?
19. SR: Wagner was born in _____. His father died and his mother married Ludwig Geyer, whom Wagner suspected was both _____ and _____.
20. SR: His hero was _____. Keep a journal of his travels and his activity.
21. (691) SR: Make a list of his works.
22. What are Wagner's two essays?
23. (692) SR: There was nothing left to be achieved in instrumental music after _____. All that was left was music associated with drama.
24. What does *Gesamtkunstwerk* mean? Instead of "music drama," Wagner used the terms _____, _____, and _____ and even suggested "_____" as an appropriate description.
25. (693) In a nutshell, explain the difference between traditional opera and Wagner's opera.
26. *Rienzi* is classified as a _____ opera, modeled after _____.
27. *The Flying Dutchman* is a _____ opera modeled after _____. What are the characteristics established by this opera?
28. Act III of *Tannhäuser* introduced a new kind of _____ vocal line that became Wagner's normal method of setting text.
29. *Lohengrin* has treatment of _____ and _____ that is both _____ and _____, that aims for _____ and _____.
30. (694) SR: Wagner was involved in anti-Semitism in the essay _____. He wanted to distance himself from the composers _____ and _____.
31. The Ring cycle is about the value of _____ and people's willingness to _____ it for worldly ends. Know the basic story.
32. (695) Wagner used a form of poetry called _____ that uses _____.
33. What is a Leitmotiv? Alternate spellings?
34. "Leitmotives are often characterized by particular _____."
35. (698) In what two ways are Wagner's leitmotives different than reminiscence motives of Weber and Donizetti?
36. Explain "code of meaning."
37. (699) What is *Die Meistersinger* about?
38. What is *Parsifal* about? What does diatonicism and chromaticism represent?

39. (699) Who is the philosopher and the title of his work? What is his stance?
40. (699) What is *Tristan und Isolde* about? Who wrote it?
41. Understand the concept of the last sentence of "Embodiment," but consider how dangerous this suggestion is in our world today where human life sometimes seems to have little value and action is taken without much thought about the consequences.
42. What are the pitches of the Tristan chord in its original version?
43. (700) How does Wagner achieve ambiguous harmony? (See "Yet the harmony...")
44. (701) "More has been written about _____ than any other composer." (702) His work influenced the symbolist poets _____ and the visual artists _____ and the _____ movement.
45. Who dominated Italian opera in the second half of the 19th century? How many operas? Over what period?
46. What was the secret of Verdi's popularity? Beyond melody?
47. How did he pick his libretto? What were the requirements?
48. (703) SR: Verdi was born in _____. By age ____ he was a church _____. He studied in _____ but returned as _____ in _____. He married _____ in 18____. They had ____ children, but by 1840 _____.
49. SR: He went to _____ and started writing operas. During the next 13 years he wrote ____ or ____ operas a year for the theatres in what cities?
50. SR: He met the soprano _____. He moved back to _____ in 18____. They lived there, but didn't get married until 18____.
51. SR: Between 1855 and 1871 he wrote ____ operas. After that he wrote ____ more.
52. SR: Make a list of works.
53. (704) What are the three steps of "Working method"?
54. Why is *Nabucco* important? *Luisa Miller*? Reminiscence motives? Prelude?
55. To illustrate, the author selects a scene from the final act of _____ and shows how the composer uses the _____ structure but modifies it.
56. (705) How are the later operas different?
57. (706) *Les vêpres sicilienne* is a _____ opera, libretto by _____, that combines _____ and _____ elements.
58. *Un ballo in maschera* and *La forza del destino* have _____ roles.

59. *Aida* allowed Verdi "to introduce ____ and ____."
60. Verdi's last two operas are based on _____, with librettos by _____.
61. Verdi's publisher, _____, asked Verdi to write an opera based on *Otello* in 18____. Verdi began in 18__ and finished in 18__.
62. His last opera, _____, is a _____ opera.
63. (707) _____ has more operas in the repertory than any other composer.
64. Name the two composers and their works that found a way in the repertory? How are they classified?
65. Who was the most successful composer after Verdi? What career was he supposed to choose?
66. Start a list and finish it on p. 708.
67. Puccini combined _____ focus on melody with some of _____ features. List them.
68. How does Puccini treat arias, choruses, and ensembles?
69. (709) _____ was the main center for the production of new works.
70. Grand opera, exemplified by Meyerbeer's _____ (1865) and Verdi's _____ (1867), faded after these works.
71. Name the ballets and their composer.
72. Lyric opera developed from what? When? Examples?
73. (710) What are examples of exoticism?
74. Bizet borrowed ____ authentic Spanish melodies but most of the Spanish sound is his. What is a seguidilla? What are the other features of Spanish music?
75. (711) When did opéra bouffe begin? Who is the representative?
76. What is a cabaret? Café-concert? Revue?
77. (712) What were the two approaches to modernization in Russia?
78. What institutions represented the westernizers?
79. The leading Russian composer of the 19th century was who?
80. (713) SR: Tchaikovsky studied _____ (subject) in _____ (city) and graduated at age _____. He was a civil servant for ____ years before studying music. He was hired to teach at the _____, where he remained for ____ years. TQ: How old was he when he started teaching?
81. SR: His professional career was successful, but his personal life was in disarray. What were some of his problems?
82. SR: Who was his benefactress? How is that helpful to us today?

83. (714) Name his two most important operas.
84. Name his ballets.
85. Go back to the SR on p. 713 and finish his list of works.
86. Who are the mighty five? Variant spellings?
87. Who did they admire? How was their style?
88. Balakirev wrote what? Cui?
89. Borodin was a _____ who didn't have time to compose. His opera, _____, which is a _____ opera and completed by _____, contrasts Russian and Politian cultures. What are the traits of each?
90. (715) Musorgsky earned his living how?
91. Name his operas.
92. What are the elements of realism?
93. (716) What are the characteristics of Russian folk song?
94. Musorgsky's harmony is _____ but he _____ chords.
95. (718) What is the last Musorgsky trait?
96. RK studied music with _____ and _____ while pursuing a career in the _____. In 1871 he became _____. He also became an active _____ and a master of _____.
97. RK wrote _____ collections of folk songs (1875-82). He wrote _____ operas, some of which are:
98. (719) What are the two scale systems? Both are already found in the music of _____.
99. (720) Bohemia (now _____) had _____ and _____ opera. In the 18__s an attempt to create a national form of opera began.
100. Who won the contest? Name his opera.
101. Who's next?
102. (721) Opera in Other Lands. List the country, composer, work.
103. What is an operetta? Who are the representatives?

104. (722) What were the forms of entertainment in America?

105. (723) Summarize the chapter in brief statements.