

Chapter 25

The Romantic Generation: Song and Piano Music

1. [586] Music in the middle ages was composed for _____; later music was for _____; in the 19th century music was for _____.
2. (587) The period 1789-1815 had a lot of changes; 1815-1848 established a period of nationalism.
3. (588) The Haitian revolution of 1791 led to its independence in 1804 and the first nation founded by _____. 1810-24 was a period of revolution that freed _____; by _____ most nations were established. Between 1803-48 _____ pushed westward. In Canada, France and Britain were united in _____ and federated in _____. Who are the authors?
4. "_____ and _____ impoverished the aristocracy." So what?
5. How did musicians make a living?
6. Employers had expected that musicians played several instruments. What's the situation now (meaning chapter 24)? And the next level up is what? Examples? How is that also true for composers? Examples? What about the guild system? TQ: Does the guild system still exist?
7. What were the new opportunities?
8. (589) Music making in the home was an important part of life for which group of people?
9. How was "music also a means of social control"? What were the factory objectives?
10. TQ: What do you suppose are the improvements in the piano between 1820 and 1850?
11. (590) SR: A large piano plant in London in the 1770s produced how many pianos a year? 1800? 1850?
12. SR: Let's see if you were right about question #10.
13. SR: Harp?
14. (591) SR: When did piston/rotary valves come into being? What do they do?
15. SR: What new brass instruments came about?
16. SR: What about woodwinds? When? What other instrument benefited from interlocking rods, gears, and screws?
17. SR: What about string instruments? TQ: Any thoughts about "Fingerboards were lengthened to allow for higher notes"?
18. (592) TQ: What is your reaction to the "Women and the piano" subheading?
19. TQ: Hey, what do you think of that painting?
20. TQ: What do they call "music for two players at one piano"?

21. In the 1770s, publishers listed _____ of items in their catalogues; 1820s, _____. In 1794 London has _____ music stores; in 1824, _____.
22. What allowed for better publishing in 1794? TQ: Do you have any idea what that is?
23. (593) TQ: If publishers had to supply what the public demanded, then what was the purpose of publishing music before 1800? TQ: Would this lower the standards of serious music for composers to divert their attention to supply works that would feed their faces?
24. What are the characteristics of this music?
25. How about harmonic devices?
26. What does the term *romantic* denote?
27. How was the term used in the 19th century?
28. Romantic arts focused on what?
29. (594) Give me the classic adjectives. Romantic.
30. Where does Beethoven fit?
31. When does the romantic period start for us (who are reading the ninth edition)?
32. "Romanticism as reaction" would make a nice chart. Do it.
33. Composers sought intense _____ while cognizant of conventions such as _____ and _____.
34. (595) What is the point of "Music as autonomous"?
35. What is absolute music? Characteristic (descriptive)? Program?
36. Comment on "Organicism."
37. (SR) What is ETA's position?
38. (596) "Despite the prestige of instrumental music, _____ was central to the work of most composers." Name some composers.
39. What are the extremes of songs?
40. The German _____ is the heavyweight, but the British and Americans have their _____ songs.
41. In the late 1700s about _____ song collection was published a month; by 1826, _____.
42. What is the subject matter for German Lied?
43. (597) What is a lyric? Who are the two ancient poets?
44. Name the two collections.
45. Describe the ballad.

46. (597) What is the unifying theme for a song collection?
47. What is the usual phrase for a collection of songs grouped together?
48. TQ: What is a Liederkreis? (See Index, p. A120) TQ: Could another composer write a Liederkreis or was that name now copyrighted?
49. What is a Schubertiad?
50. Name the two poets of Schubert's songs.
51. What was Schubert's goal in his Lieder? TQ: Monteverdi's goal?
52. When would one use a strophic form? Modified strophic form? What other forms are used?
53. (598) SR: Who was Schubert's composition teacher? What else did he study? What was his occupation? How did he earn most of his money? How old was he when he died? What was the cause of death? How many works did he compose?
54. SR: Make a list of the works.
55. (599) Schubert wrote nice melodies. What are the three described?
56. What is the goal of the accompaniment?
57. What about the harmony?
58. (601) What's the story of Winterreise?
59. (602) Robert Schumann wrote 120 songs in 1840, making it his _____. Name the two cycles cited.
60. What are the solo piano parts in a song called?
61. Schuman usually chose ____ figuration for the accompaniment.
62. What are the topics in Dichterliebe?
63. SR: Robert's professions? Clara's?
64. SR: Robert's background?

65. SR: What are the different mediums that Schumann concentrated his efforts?
66. SR: Clara's background?
67. SR: When they toured, he _____ and she _____. What was his official position and where?
68. SR: Schumann's state of health?
69. SR: How many children? What did she do before his death? After his death? She concertized until _____ and taught until _____.
70. SR: His works.
71. SR: Her works.
72. (603) Using "Im wunderschönen Monat Mai," how did the composer write music to express the text?
73. What is the conclusion by our author regarding Schumann's role to Heine's poetry?
74. (604) Name other representative German Lied composers.
75. Now name the composers that you don't know.
76. What is the French version of Lied? Approximately when?
77. Who are the representative 19th-century French composers?
78. What's the English term for home-performed songs? Canada/America? Where else were they performed?
79. What are their characteristics?
80. What is the example cited? Characteristics?
81. (605) Who is the Canadian? TQ: First B.M.?
82. Who is the American? Training? First at what? Librettist?
83. What kind of music influenced Foster?
84. Characteristics?
85. What was the thought about parlor songs then and now?
86. (606) What are the three overlapping purposes of piano music?
87. Who are the three internationally famous composers of piano music?
88. What are examples of Schubert's amateur piano pieces?
89. (617) What are his more challenging works?

90. (606) What are features of the Wanderer Fantasy?
91. (607) What is Schubert's conflict?
92. What about keys in sonata-form movements?
93. His last three sonatas in _____ show an awareness of _____.
94. Mendelssohn combined _____ and _____.
95. What are his major works?
96. What fad did he start in 1827?
97. What are his best known works? Describe them.
98. What is the performance problem?
99. (608) SR: How does Mendelssohn compare with Mozart?
100. SR: Grandfather Moses was a _____; father Abraham was a _____. Mendelssohn's background was _____ but the family converted to _____. Why? He grew up in what city?
101. SR: What were Mendelssohn's activities?
102. SR: List Mendelssohn's works.
103. Until 1840 Schumann's works were for _____. They were collections of _____ pieces. Name them.
104. (609) SR: What is Mendelssohn's point?
105. What is the purpose of adding titles to works? (610) How did Schumann do it?
106. Who are the different characters in Schumann's personality?
107. (611) What cipher did Schumann use in Carnival?
108. What's the situation for women?
109. What was unusual about Clara's performances? What are the two other areas?
110. What did she write?
111. What about Fanny?
112. What are her works?
113. When was she "discovered"?
114. (612) SR: What was the usual musical profession for women performers?
115. SR: In general were women enrolled in music at the college level?
116. (613) SR: How was Pauline Viardot was exceptional?

117. SR: Name the two women who gave up marriage in favor of a career.
118. SR: If a woman was a composer, what genre were they limited to?
119. SR: What female composers did try larger forms?
120. (612) What is Hensel's masterpiece?
121. (613) Describe Chopin's works.
122. (614) What are the three levels of difficulty?
123. How many etudes are there? What kinds of things do they address?
124. What is a concert etude?
125. How many preludes? What do they display?
126. TQ: How did Chopin arrange his compared to Bach?
127. (615) SR: Fryderyk Chopin was born in _____ (country), traveled, but spent the rest of his life (from 1831) in _____. How did he make his living? Who was his girlfriend? What killed him?
128. SR: Make a list of his works.
129. (616) What are some of the stylized dances? What are the traits for each?
130. Here are the mazurka traits. How did he make it folkish?
131. What is the meaning of *rubato*? How is it indicated?
132. Who was Chopin's predecessor in the nocturne? How did the piano nocturne come into being? What work is cited? TQ: How would you know from the title that it wasn't written in the Classic period?
133. (617) What are the other one-movement works? Who else composed the first type?
134. How many piano sonatas? Structure? What movement became his most famous?
135. How does Chopin's music mirror his life experiences?
136. (618) Liszt is from _____. Where did he go? Who is the piano maker? TQ: Do you know what the feature is? Between 1835 and 1839 he had an affair with _____, that inspired _____ and _____, which is based on _____.

137. (618) Liszt performed _____ concerts in _____ years, which resulted in the solo _____, two features of which are _____ and _____. He was the equivalent of the modern _____ but insisted on _____. He quit _____ in 1848 and concentrated on _____
138. What did Liszt get from Hungary? Viennese and Parisian pianists? Chopin?
139. Who was another source of inspiration for Liszt's playing?
140. TQ: Could you describe Un sospiro as an example of Liszt's virtuosic technique?
141. (619) SR: What is Liszt's importance in performance, composition, conducting, and as a teacher?
142. SR: Liszt's father worked for _____. (Hmm!). What did the family do to further Liszt's piano study? (TQ: What has your family done for you and could you hold this example over their heads?) With whom did he study? Where did the family go next?
143. SR: From 1848 to 1861 he was _____ in _____. During the time he had _____ and received _____. From 1861 he resided in _____ and took _____ in the Catholic Church/ The rest of his life was spent in _____.
144. SR: List Liszt works not already recorded.
145. What are the devices? (620) TQ: Could you do the same with harmony? TQ: What kind of A6?
146. (621) What did Liszt abandon?
147. What are the three traits of Liszt's harmony in the first complete paragraph?
148. How is his Sonata in B Minor (1853) different?
149. What is a double-function form?
150. Liszt is known for "thematic _____."
151. What are the two types of arrangements?
152. Who is the American-born composer/pianist? He was born in _____ and studied in _____. He flavored his compositions with his _____. (622) The example cited is _____.
153. (622) Home music-making _____ in the late 19th century and was replaced by what? Family gatherings for music making _____.
154. The core of art songs are by _____ and _____. Fugues by _____, oratorios by _____, string quartets by _____, symphonies by _____, popular song by _____.
155. What pieces became classics? What pieces redefined piano music? What pieces disappeared and why?
156. (623) What's the difference about music composed by men vs. women in the 19th century? TQ: Today researchers are going back to rediscover music by women composers, so what are the pros and cons?

157. What style influenced 19th music?

158. What's the difference between artisan and artist?