

Chapter 26
**Romanticism in Classic Forms: Orchestral,
 Chamber, and Choral Music**

1. [624] What were the different kinds of ensembles in public performance?
2. TQ: Can you make a statement about the second paragraph as to what has happened?
3. Where was the source for choirs? Orchestras and chamber music?
4. Why didn't Romantic composers go their own, oblivious way when it came to symphony, string quartets, choral music? Piano and song?
5. (625) What is the Russian organization? U.S.?
6. What is the name of the amateur Viennese orchestra? Professional orchestras and date they began.
7. Where else were there orchestras?
8. How many players in an orchestra at 1800? 1900?
9. Woodwinds are improved by _____; brass with valves by _____; tuba joined in the _____. The instruments with extended range, _____, are added to the orchestra.
10. What percussion instruments joined the timpani? What other instrument is added occasionally? What about women in the orchestra?
11. (626) Who was the conductor in the 18th century?
12. Where did the practice of conducting first appear? What is the French term?
13. Who was the first real conductor in the 19th century? When? Who followed? What was the role of the conductor in the 19th century (beginning c. 1840)? Example?
14. Who is the audience for concerts in the 19th century? How did people come to know orchestral works? What is the position of orchestral music in the lives of the average person vs. the attention it receives in this book?
15. (927) Characterize the symphony concert program.
16. What about lighter fare?
17. When did the symphony perform by itself?
18. What's the trend for repertoire?
19. (627) What are the reasons?
20. How was the audience expected to behave? "It's a defining trait for classical music."
21. (628) How do Jullien, Joachim, and Rubinstein fit into this?
22. Who was the benchmark for 19th-century symphony composers against whom their works would be weighed?

23. (629) What did Schubert bring to the symphony?
24. The example is his _____ symphony of 18____, which was to have __ movements but he only completed _____. It's called the _____ symphony.
25. TQ: What do you think of motives a, b, c? Do you believe it?
26. The next example is what? Compared to whom? TQ: Why is it called the "Great"?
27. (630) TQ: Played on natural horn, eh?
28. Schubert is the three-key exposition dude. What is it this time?
29. *Symphonie fantastique* is an example of a _____ symphony. What is an *idée fixe*?
30. (631) SR: Who discovered the Great? When? The two-word phrase that describes this symphony? TQ: Would you agree that this is a "romantic" excerpt?
31. The work is subtitled _____ and is accompanied by a _____. Literary influences were what? Musical?
32. (632) SR: Hector Berlioz has _____ works in the repertoire. He wrote a book on _____. He played the _____ and _____ but not _____. He was supposed to go into _____.
33. SR: Berlioz won the _____ in 1830. He was inspired by _____ symphonies, _____ plays, and _____. His symphony is _____.
34. SR: How did he support himself?
35. (633) SR: What authors inspired compositions?
36. SR: Then how did he make a living?
37. SR: List his works.
38. (632/633) Describe the symphony.
39. (634) What are some of the unique orchestration tricks he used that you might not find in Haydn or Mozart?
40. What's the name of Berlioz's second symphony? What is the source of inspiration? Is it a symphony? Why or why not? Who commissioned it?
41. (635) Describe the next two symphonies.
42. What's the name of the book?

43. How does Mendelssohn compare to Berlioz? How many string symphonies? TQ: Those string symphonies "gave him mastery of form, counterpoint, and fugue." Any thoughts?
44. (635) How many symphonies did Mendelssohn write? How are they numbered? List them.
45. What's Italian about the Italian?
46. (636) TQ: What is the key of the Italian symphony?
47. (637) What are his overtures? TQ: What is a concert overture?
48. How many piano concertos? Which ones are featured?
49. What other work is mentioned? What are important features of it?
50. (638) According to Clara Schumann, what was the true measure of greatness?
51. Make a list of Robert Schumann's symphonic works.
52. (639) Schumann's symphonic themes dwell on one _____ figure.
53. The Romantic Legacy. Did any of the composers discussed displace Beethoven? What will the next half century bring? How did the composers after Beethoven bring new ideas into play?
54. Chamber music was performed where in the 19th century? (640) Chamber music was equated to the ___ in terms of its seriousness. What genres of chamber music were most important? What group of works served as the model for the 19th century?
55. (640) Who is the woman violinist in Figure 26.4? TQ: Who stole the cellist's end pin? TQ: Why is the cellist sitting on a platform? TQ: How is the audience behaving? TQ: Is this the typical seating arrangement?
56. Make a list of Schubert's chamber music.
57. What is the instrumentation of the string quintet? What's the key of the second theme? TQ: Third theme?
58. (642) What are Mendelssohn's chamber works?

59. What are Schumann's contributions? What two things did Schuman advocate in string quartet writing?
60. What feature did Schumann introduce to his piano trios? List the pieces.
61. ~~What was Fanny Mendelssohn Hensel's work?~~ This paragraph was omitted from the 9th edition but it's still in the index (A116).
Piano trio, op. 11.
62. (643) What was Clara Schumann's work?
63. Summarize the state of chamber music to 1850.
64. Where were the choirs?
65. Initially, where did the repertoire come from?
66. What are the different types of choral music?
67. (64) What is a choral society? What was one of the first ones?
68. SR: Summarize the excerpt in one general statement.
69. (645) Choral societies were found everywhere except in _____.
70. _____ were held throughout Europe that had large numbers of singers
71. Name the two long-standing festivals.
72. (646) Who were the two composers sung by large societies? Who was added later?
73. (655) What were Mendelssohn's contributed to the field? What era did Mendelssohn use as a mold?
74. What did Berlioz write? Appropriate for church?
75. What is a partsong? What are the subjects?
76. (647) SR: What are Berlioz's four goals?
77. (648) How many partsongs did Schubert write?
78. What about partsongs in today's repertoire?
79. What are examples of Catholic music?
80. What was the revival about?
81. What spurred Lutheran music?
82. What about the Anglican church?
83. What about Jewish music in the 19th century? Who is the composer?
84. (649) And in Russia?

85. What did the Reverend Richard Allen do?

86. What are the two trends in American hymnody?

87. TQ: Do you know what a singing master is? Tunesmith?

88. What are some of the hymn collections?

89. What is shape-note singing? What are the syllables? What are the shapes? How does one sing a scale?

90. Where is the melody?

91. What is the tune name of "Amazing Grace"? What are the primitive aspects of the song?

92. (650) Who is the music educator? What is the tune name of "Nearer, My God, to thee"?

93. Tradition of Choral Music. What is the estimation of 19th-century choral music?

94. (651) What areas of music grew?

95. Some pieces were very popular and became part of the repertoire.
96. Did composers gain immediate acceptance?

97. Some of the utilitarian music won general acceptance.

