

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

1. [624] What were the different kinds of ensembles in public performance?

Amateur orchestras and choral societies; professional orchestras, touring virtuosos, concert societies, entrepreneurs; chamber music in the public arena

2. TQ: Can you make a statement about the second paragraph as to what has happened?

Earlier music was for the moment; later a repertoire of "classic" was established

3. Where was the source for choirs? Orchestras and chamber music?

Handel and Haydn oratorios; Beethoven, Haydn, Mozart

4. Why didn't Romantic composers go their own, oblivious way when it came to symphony, string quartets, choral music? Piano and song?

The older works were in the repertoire, so they maintained a balance between tradition and innovation. They did in piano and song

5. (625) What is the Russian organization? U.S.?

St. Petersburg Philharmonic Society (1802). Musical Fund Society (Philadelphia, 1820).

6. What is the name of the amateur Viennese orchestra? Professional orchestras and date they began.

Society of the Friends of Music (Gesellschaft der Musikverein). London (1813), New York (1842), Vienna (1842)

7. Where else were there orchestras?

Opera houses, theaters, cafés, dance halls (Joseph Lanner, Johann Strauss the elder)

8. How many players in an orchestra at 1800? 1900?
40; 90

9. Woodwinds are improved by _____; brass with valves by _____. Tuba joined in the _____. The instruments with extended range, _____, are added to the orchestra.

Mid-century; 1820s; 1830s; piccolo, English horn, bass clarinet, contrabassoon. (I call them color instruments.)

10. What percussion instruments joined the timpani? What other instrument is added occasionally? What about women in the orchestra?

Bass drum, triangle, and other percussion instruments (cymbals, snare drum, chimes, for example); harp; mid-twentieth century

11. (626) Who was the conductor in the 18th century? Harpsichord or concertmaster. My understanding was that the concertmaster led the orchestra and the harpsichord filled in harmonies and kept the ensemble together.

12. Where did the practice of conducting first appear? What is the French term?

Paris Opera in the 17th century; chef d'orchestra (leader of the orchestra)

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?

Louis Spohr; 1820; Carl Maria von Weber and Felix Mendelssohn; interpret the music; Louis Jullien

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? Middle class; piano transcriptions; minor but justified by the importance by critics, audiences, and composers

15. (927) Characterize the symphony concert program. Symphony, aria/choral work, concerto/chamber work, vocal piece, symphony or overture, so they were long and mixed

16. What about lighter fare?

Quadrilles and other dances, choral music, symphony

17. When did the symphony perform by itself?

Late in the century

18. What's the trend for repertoire?

1780 – 85% is contemporary/living composers; 1870 – 75% is classics

19. (627) What are the reasons?

Popularity of Haydn and Beethoven; publishing of earlier composers less expensive, readily available, easier for amateurs to play than new music; critics (Paganini and Gottschalk were popular but without much musical substance whereas Haydn, Mozart, and Beethoven wrote for the listener)

20. How was the audience expected to behave? "It's a defining trait for classical music."

Be quiet and listen attentively

21. (628) How do Jullien, Joachim, and Rubinstein fit into this?

They could interpret the classics

22. Who was the benchmark for 19th-century symphony composers against whom their works would be weighed? Beethoven

23. (629) What did Schubert bring to the symphony?
Tuneful melodies, adventurous harmonies, instrumental color,
strong contrasts, heightened emotions
24. The example is his _____ symphony of 18____, which
was to have ___ movements but he only completed ____.
It's called the _____ symphony.
8th, 1822, 4, 2, Unfinished
25. TQ: What do you think of motives a, b, c? Do you
believe it?
b, yes; a, no, c, no. Why no to a? The 3 eighth notes in the first
theme are not pickups to the third measure, nor does the
articulation indicate that they are. Why no to c? In the
first theme, the long C# is cadential; in the second theme
measure 4 is similar to measure 2, where the second beat
is prolonged (agogic accent). I just don't hear it the way
the author does. Measure 3 of the second theme is the
same rhythm found in the second movement. Why didn't
he mention that?
26. The next example is what? Compared to whom? TQ:
Why is it called the "Great"?
No. 9 in C Major (1825-28), the "Great"; Beethoven;
symphony no. 6 is also in C major but it's not as good
27. (630) TQ: Played on natural horn, eh?
Hum! Based on what I know about the harmonic series, it's the
A and the B that are going to be problems for me
(besides the fact that I've never played French horn
before).
28. Schubert is the three-key exposition dude. What is it this
time?
C, e, G
29. *Symphonie fantastique* is an example of a _____
symphony. What is an *idée fixe*?
Programmatic; a recurring theme. Note that this term is only
appropriate to Berlioz and this piece, though other
composers will employ a similar device making the
composition cyclic.
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?
Schumann, 1839, heavenly length, yes
31. The work is subtitled _____ and is
accompanied by a _____. Literary
influences were what? Musical?
Episode in the Life of an Artist. Program. Goethe's Faust,
Thomas De Quincey's Confessions of an English Opium
Eater. Beethoven, Gluck, Spontini, Rossini, Meyerbeer
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 _____.
A dozen; orchestration; flute, guitar, piano; medicine
33. SR: Berlioz won the _____ in 1830. He was
inspired by _____ symphonies, _____
plays, and _____. His symphony is
_____.
Prix de Rome; Beethoven, Shakespeare, Irish actress Harriet
Smithson; *Symphonie fantastique*
34. SR: How did he support himself?
Music criticism, though he did organize concerts of his music
35. (633) SR: What authors inspired compositions?
Virgil (The Trojans), Shakespeare (Romeo and Juliet, King
Lear Overture, etc.), Goethe (La damnation de Faust),
Sir Walter Scott (Rob Roy Overture)
36. SR: Then how did he make a living?
Conductor
37. SR: List his works.
Benvenuto Cellini, The Trojans, Beatrice et Benedict; 4
symphonies (*Symphonie fantastique*, Harold in Italy
[viola solo], Romeo et Juliette [soloists and chorus]); 4
concert overtures; 30+ choral works (Requiem, La
damnation de Faust, Te Deum, L'enfance du Christ;
orchestra song cycle Les nuits d'été and other songs with
orchestra or piano
38. (632/633) Describe the symphony.
First movement (Dreams and Passions) has a long slow
introduction, sonata form, exposition repeated
Second, ball; minuet and trio form
Third, slow, pastoral; quasi-rondo form
Fourth, march to the scaffold
Fifth, Witches Sabbath, Dies irae sequence; fast finale
39. (634) What are some of the unique orchestration tricks
he used that you might not find in Haydn or Mozart?
Muted strings, harps, English horn/offstage oboe, snare drum
and cymbals, tubular bells (chimes), *col legno*
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?
Harold in Italy (1834), Lord Byron's poem Childe Harold; it
has a solo viola part;
41. (635) Describe the next two symphonies.
Romeo et Juliette (1839, rev. 1847), dramatic symphony for
orchestra, soloists, and chorus; the Grande symphonie
funèbre et triomphale (1840) for military band with
optional strings and chorus
42. What's the name of the book?
Treatise on Instrumentation and Orchestration (1843)

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?

More classical approach; 13; counterpoint and fugue are not textures found in homophonic symphonies. Anyone want to check it out in those 13 string symphonies?

44. (635) How many symphonies did Mendelssohn write? How are they numbered? List them.

5, by date of publication rather than of composition

No. 5, Reformation, 1830, with Ein' feste Burg

No. 2, Lobgesang, Song of Praise, 1840

No. 4, Italian, 1833

No. 3, Scottish, 1842

45. What's Italian about the Italian?

Slow movement suggesting a procession of chanting pilgrims; saltarello finale; first movement theme inspired by Italian opera

46. (636) TQ: What is the key of the Italian symphony?

A major

47. (637) What are his overtures? TQ: What is a concert overture?

The Hebrides (Fingal's Cave, 1832); Meerestille und glückliche Fahrt (Becalmed at Sea and Prosperous Voyage, 1828-32); Midsummer Night's Dream, 1826; + incidental music including the Wedding March, 1843

An overture performed alone. It's usually programmatic because of its title

48. How many piano concertos? Which ones are featured?

4; no 1 in G Minor (1831) and no. 2 in D Minor (1837)

49. What other work is mentioned? What are important features of it?

Violin concerto in E Minor (1844); 3 movements connecting physically and thematically; no double exposition; cadenza comes before (not after) the recapitulation; ABA' Andante; sonata or sonata-rondo finale

50. (638) According to Clara Schumann, what was the true measure of greatness?

Symphony and opera

51. Make a list of Robert Schumann's symphonic works.

No. 1 in B-flat major, 1841 (the symphony year), Spring

No. 4 in D minor (1841, rev. 1851), movements played without break, cyclic

52. (639) Schumann's symphonic themes dwell on one _____ figure.

Rhythmic

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?

No; symphonic poem (Liszt), symphonies by Brahms and Bruckner full on; programmatic and descriptive (Berlioz and Mendelssohn), links and continuities between movements (Mendelssohn and Schumann), transformation of themes (Berlioz and Schumann)

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?

Home and concert hall; symphony; string quartet, violin sonata, and piano trio; Beethoven's middle period string quartets

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?

Wilma Norman-Neruda; they didn't have them in those days (?); For amplification (that is, a resonance chamber like the body of the instrument is!), but it would be more effective if one end of the box was open; they're not doing very well (there are 10 people left to right, first head is turned to the left, the third has binoculars, the fourth is reading something as is the tenth, the fifth is sleeping, the seventh is whispering to the sixth, the eighth person is paying attention, the ninth is contemplating; I can't tell because her violin is too small (?) and the guy to her left appears to have a larger instrument than the person to his left; thus violin, viola, violin, cello, left to right, which would not be the usual seating arrangement.

56. Make a list of Schubert's chamber music.

Trout quintet, 5 mvts., piano, violin, viola, cello, double bass, 1819; string quartets in A Minor (1824), D Minor (1824, Death and the Maiden), G Major (1826), string quintet in C Major (1828)

57. What is the instrumentation of the string quintet? What's the key of the second theme? TQ: Third theme?

2 violins, viola, 2 cellos; E-flat major and G major

58. (642) What are Mendelssohn's chamber works?

Octet, op. 20 (1825); 3 string quartets in A Minor, op. 13 (1827), E-flat Major, op. 12 (1829); Piano Trios in D Minor, op. 49 and in C Minor, op. 66. FYI: 3 piano quartets and a violin sonata were omitted from this edition. I guess they aren't as good as they used to be.

59. What are Schumann's contributions? What two things did Schuman advocate in string quartet writing?
Chamber music year (1842-43): three string quartets, op. 41, piano quintet, piano quartet; four-way conversation and build on the tradition of Haydn, Mozart, and Beethoven rather than imitating them
60. What feature did Schumann introduce to his piano trios? List the pieces.
Polyphony; no. 1 in D minor, op. 63 and no. 2 in F major, op. 80
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?
Piano trio in G minor (1846)
Both (Fanny and Clara) works are innovative, but I'm not sure it's worth memorizing specific features for a test. Where this narrative is useful is demonstrating stylistic traits for a term paper, for example.
63. Summarize the state of chamber music to 1850.
Conservative medium based on classical models, shunned by radicals, but indulged by "classical" types who introduced Romantic instances
64. Where were the choirs?
Churches, amateur groups on the outside
65. Initially, where did the repertoire come from?
The past
66. What are the different types of choral music?
Oratorios for chorus and orchestra, often with 1+ solo vocalists, on dramatic, narrative, or sacred texts but intended for concert rather than stage performance
Short choral works on secular texts, usually homophonic with the melody in the top voice, with or without accompaniment by a piano or organ
Liturgical works, anthems, hymns, and other sacred pieces written for church choirs, congregations or home performance
67. (64) What is a choral society? What was one of the first ones?
Group of amateurs; Berlin Singakademie, wealthy women, 1791, men admitted, 1800, Cal Friedrich Zelter was the conductor with 150 singers; Zelter added an orchestra and by 1832 the choir had 350 voices
68. SR: Summarize the excerpt in one general statement.
Music is ennobling for those who participate in it. It results in a better person.
69. (645) Choral societies were found everywhere except in _____.
Austria
70. _____ were held throughout Europe that had large numbers of singers
Festivals
71. Name the two long-standing festivals.
Birmingham (England) Musical Festival (1784) and Lower Rhenish Music Festival (1818) in Dusseldorf.
72. (646) Who were the two composers sung by large societies? Who was added later?
Handel and Haydn (Handel and Haydn Society, Boston, 1815); Bach
73. (655) What were Mendelssohn's contributed to the field? What era did Mendelssohn use as a mold?
Oratorios St. Paul (1836) and Elijah (1846); Baroque
74. What did Berlioz write? Appropriate for church?
Requiem (Grande Messe des Morts, 1837), Te Deum (1855); no
75. What is a partsong? What are the subjects?
Two+ voice parts, unaccompanied or doubled by piano/organ; syllabic setting and closely attuned to the poetry; patriotic, sentimental, convivial, nature
76. (647) SR: What are Berlioz's four goals?
Passionate expression, intense ardour, rhythmic animation, and unexpected turns
77. (648) How many partsongs did Schubert write? 100+. Surprised?
78. What about partsongs in today's repertoire?
Nope; they served their purpose then but had no lasting qualities
79. What are examples of Catholic music?
Schubert's Masses in A-flat and E-flat, Rossini's Stabat Mater (1832, rev. 1841)
80. What was the revival about?
Palestrina style, a cappella, (St. Cecilia)
81. What spurred Lutheran music?
The Bach revival and Mendelssohn's psalm settings
82. What about the Anglican church?
Found classics; Samuel Sebastian Wesley; women sang in church; the Oxford Movement (1841) sought to restore all-male choirs and to revive 16th-century polyphony
83. What about Jewish music in the 19th century? Who is the composer?
Congregational hymns (from Protestantism), organ, choirs; Salomon Sulzer
84. (649) And in Russia?
Dmitri Bortnyansky; imitated chant (free rhythm and unaccompanied voices)

85. What did the Reverend Richard Allen do?
Organized the African Methodist Episcopal Church and wrote a hymnbook for his all-black congregation
86. What are the two trends in American hymnody?
Shape-note in the South; European style by Lowell Mason
87. TQ: Do you know what a singing master is? Tunesmith?
One who travels from town to town teaching people how to sing and read music a month at a time.
Amateur composer
88. What are some of the hymn collections?
Kentucky Harmony (1816), The Southern Harmony (1835);
The Sacred Harp (1844)
89. What is shape-note singing? What are the syllables?
What are the shapes? How does one sing a scale?
Noteheads have a symbol for each solfege syllable; fa (triangle), sol (round), la (square), mi (diamond);
fa sol la fa sol la mi fa
90. Where is the melody?
Tenor voice
91. What is the tune name of "Amazing Grace"? What are the primitive aspects of the song?
New Britain; open fifths; dissonant fourths above the bass; parallel fifths and octaves; melody in the tenor voice
92. (650) Who is the music educator? What is the tune name of "Nearer, My God, to thee"?
Lowell Mason; Bethany
93. Tradition of Choral Music. What is the estimation of 19th-century choral music?
Not much
94. (651) What areas of music grew?
Concert life, music publishing, instrument manufacture, amateur music-making, touring virtuosos, professional orchestras and chamber ensembles
95. Some pieces were very popular and became part of the repertoire.
96. Did composers gain immediate acceptance?
No, some had to wait until after their death before their works were recognized
97. Some of the utilitarian music won general acceptance.

