

Chapter 28
Opera and Musical Theater in the
Later Nineteenth Century

1. [678] TQ: What is *nationalism*? What are the other two –isms?
2. What was on the rise and what was on the decline?
3. What are some of the technological advances in the second half of the 19th century? What is the factory "organization"?
4. (679) What about social needs? What did literacy do? What about corporations? Mass consumption manifested itself in what?
5. Political reform uprisings in 18____ and 18____ were in _____, and in cities of _____, _____. The result was _____. Why?
6. What were the four general political reforms?
7. What were some of the other reforms? And the negatives?
8. (680) What is the purpose of nationalism?
9. Was nationality a natural phenomenon?
10. When was Germany unified? Italy? What is Risorgimento (see p. 656)?
11. How did cultural nationalism manifest itself in Germany and Italy?
12. Why didn't it work in Austrian-Hungary?
13. (681) 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?
14. 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. What two events opened the east?
15. (689) What were the other themes? Cite examples.
16. (682) What are the other examples of myth, fantasy, and nature?
17. Why did opera production decline?

18. (683) 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, _____.
19. What are the different types of light opera?
20. (690) What is Wagner's significance?
21. SR: Wagner was born in _____. His father died and his mother married Ludwig Geyer, whom Wagner suspected was both _____ and _____.
22. What are Wagner's two essays?
23. What does *Gesamtkunstwerk* mean? Instead of "music drama," Wagner used the terms _____, _____, and _____ and even suggested "_____ as an appropriate description.
24. (684-85) SR: His hero was _____. Keep a journal of his travels and his activity.
25. SR: Make a list of his works.
26. (684) In a nutshell, explain the difference between traditional opera and Wagner's opera.
27. (685) *Rienzi* is classified as a _____ opera, modeled after _____.
28. *The Flying Dutchman* is a _____ opera modeled after _____. What are the characteristics established by this opera?
29. (686) SR: There was nothing left to be achieved in instrumental music after _____. All that was left was music associated with drama.
30. Act III of *Tannhäuser* introduced a new kind of vocal line that became Wagner's normal method of setting text.
31. *Lohengrin* has treatment of _____ and _____ that is both _____ and _____, that aims for _____ and _____.
32. (687) SR: Wagner was involved in anti-Semitism in the essay _____. He wanted to distant himself from the composers _____ and _____.
33. (688) The Ring cycle is about the value of _____ and people's willingness to _____ it for worldly ends. Know the basic story.
34. Wagner used a form of poetry called _____ that uses _____.
35. What is a Leitmotiv? Alternate spellings?
36. (690) "Leitmotives are often characterized by particular _____."
37. (691) In what two ways are Wagner's leitmotives different than reminiscence motives of Weber and Donizetti?
38. (692) Explain "code of meaning."

39. (699) What is *Die Meistersinger* about?
40. What is *Parsifal* about? What does diatonicism and chromaticism represent?
41. (692) Who is the philosopher and the title of his work? What is his stance?
42. (693) What is *Tristan und Isolde* about? Who wrote it?
43. What are the pitches of the Tristan chord in its original form?
44. (694) How does Wagner achieve ambiguous harmony? (See "Yet the harmony...")
45. (695) "More has been written about ____ than any other composer."
46. His work influenced the symbolist poets ____ and ___, the visual artists ____ and ____.
47. Who dominated Italian opera in the second half of the 19th century? How many operas? Over what period?
48. (696) What was the secret of Verdi's popularity? Beyond melody?
49. How did he pick his libretto? What were the requirements?
50. What are the three steps of "Working method"?
51. (697) 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 _____.
52. 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?
53. SR: He met the soprano _____. He moved back to _____ in 18___. They lived there, but didn't get married until 18___.
54. SR: Between 1855 and 1871 he wrote ___ operas. After that he wrote ___ more.
55. SR: Make a list of works.
56. Why is *Nabucco* important? *Luisa Miller*? Reminiscence motives? Prelude?
57. (698) SR: Who is the singer? What was different about a bel canto singer and Maurel?
58. (700) To illustrate Verdi's style, the author selects a scene from the final act of *La traviata* and shows how the composer uses the _____ structure but modifies it.
59. (701) How are the later operas different?
60. *Les vêpres siciliennes* is a ____ opera, libretto by _____, that combines ___ and ___ elements.

61. *Un ballo in maschera* and *La forza del destino* have _____ roles.
62. *Aida* allowed Verdi "to introduce _____ and _____."
63. Verdi's last two operas are based on _____, with librettos by _____.
64. Verdi's publisher, _____, asked Verdi to write an opera based on Otello in 18_____. Verdi began in 18___ and finished in 18___.
65. His last opera, _____, is a _____ opera.
66. (702) _____ has more operas in the repertory than any other composer.
67. Name the two composers and their works that found a way in the repertory? How are they classified?
68. Who was the most successful composer after Verdi? What career was he supposed to choose?
69. Start a list and finish it on p. 703. How many total?
70. Puccini combined _____ focus on melody with some of _____ features. List them.
71. How does Puccini treat arias, choruses, and ensembles?
72. _____ was the main center for the production of new works in France.
73. (704) Grand opera, exemplified by Meyerbeer's _____ (1865) and Verdi's _____ (1867), faded after these works.
74. Name the ballets and their composer.
75. Lyric opera developed from what? When? Examples?
76. What are examples of French exoticism?
77. (705) 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?
78. When did opéra bouffe begin? Who is the representative?
79. (706) What is a cabaret? Café-concert? Revue?
80. What were the two approaches to modernization in Russia?
81. (707) What institutions represented the westernizers?
82. Who was the leading Russian composer of the 19th century?
83. Name his two most important operas.
84. Name his ballets.
85. Who are the mighty five? Variant spellings?

86. (708) 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?
87. SR: His professional career was successful, but his personal life was in disarray. What were some of his problems?
88. SR: Who was his benefactress? How is that helpful to us today?
89. SR: Do the list of works.
90. (709) Who did the five admire? How was their style?
91. Balakirev wrote what? Cui?
92. Borodin was a _____ who didn't have time to compose. His opera, _____, which is a ___ opera and completed by _____, contrasts Russian and Polish cultures. What are the traits of each?
93. (710) Musorgsky earned his living how?
94. Name his operas.
95. What are the elements of realism?
96. What are the characteristics of Russian folk song?
97. Musorgsky's harmony is _____ but he _____ chords.
98. (712) What is the last Musorgsky trait?
99. RK studied music with _____ and _____ while pursuing a career in the _____. In 1871 he became _____. He also became an active _____ and a master of _____.
100. RK wrote __ collections of folk songs (1875-82). He wrote __ operas, some of which are:
101. What are the two scale systems? Both are already found in the music of _____.
102. (715) Bohemia (now _____) had _____ education and _____ opera. In the 18___s an attempt to create a national form of opera began.
103. Who won the contest? Name his opera.
104. Who's next?
105. Opera in Other Lands. List the country, composer, work.
106. (716) What is an operetta? Who are the representatives?

107. (717) What were the forms of entertainment in America?

108. Summarize the chapter in brief statements.