

### Chapter 29

#### Late Romanticism in Germany and Austria

1. [719] Before 1850, music was written within \_\_\_\_\_; after 1850, composers had to compete with a \_\_\_\_\_.
2. (720) This was the beginning of musicology. What editions were published? Most of the composers were \_\_\_\_\_; musicologists, \_\_\_\_\_.
3. Renaissance and Baroque music came out in what editions?
4. What is the English collection? French?
5. Because of interest in previous music, there was more music available and more variety for programs.
6. What ways did composers compete with music that was familiar to audiences?
7. (721) What were the dichotomies of Brahms and Wagner?
8. What techniques did Brahms borrow from Liszt? What three goals did both camps have in common?
9. Nationalism was still an important aspect of instrumental music in the 19th century.
10. (722) SR: Who bridged the gap between Brahms and Wagner?
11. (723) What are some of the terms associated with the lighter side of classical music?
12. In the beginning a composer could write in both styles, but later composers specialized in one or the other.
13. (728) By 1850, \_\_\_% of the compositions in orchestral concerts were by dead composers; by 1875, \_\_\_%
14. TQ: According to the author, Brahms understood what he had to do to be successful: be aware of the style accepted by audiences and then introduce something new. 1. How are you going to succeed? Do you have that same perspective for your future? Is that concept still applicable to our world? 2. Why is it, then, that we continue to teach freshman music theory, etc.? Can you think of instances where the academic route has been circumvented?
15. What were Brahms's orchestral works before the symphonies?
16. List the symphonies.
17. (725) SR: Brahms was born in \_\_\_\_\_. His father was a musician. Brahms studied \_\_\_\_\_ and earned money by \_\_\_\_\_.
18. SR: Brahms had the support of \_\_\_\_\_. He had a relationship with \_\_\_\_\_, but nothing is known beyond that.
19. SR: How did Brahms make his living?
20. SR: What composers did he edit?
21. SR: Make a list of the compositions you haven't recorded.

22. (726) What are the unusual things about Brahms's first symphony?
23. What are the three characteristics demonstrated in Brahms's third symphony?
24. What is the form of the fourth movement of the fourth symphony?
25. (727) What might have been the melody source?
26. Is there a precedence for a theme and variations final movement?
27. Wow! *Bariolage*. It appeared in the 7th edition. Now you're responsible for it! But all the other things the author has omitted in the 7th through 9th editions, you are not responsible for because they never existed (unless they are introduced anachronistically)! Keep your fingers crossed for *basso seguente*, et alia (which means, "and others").
28. TQ: What is the purpose of the paragraph "The rich web of allusion...."?
29. His violin concerto ranks with \_\_\_\_\_. His best piano concerto, in \_\_ movements!, is his \_\_\_.
30. (728) Brahms has \_\_ chamber works.
31. What are the chamber works that feature piano?
32. What is the term for Brahms's transforming themes? TQ: What is it for Liszt (see p. 732)?
33. (729) What are some of the techniques that Brahms used in his piano works?
34. What composers influenced his three piano sonatas?
35. What are the variation works?
36. What are some of the techniques in the Handel variations?
37. What is the purpose of the Waltzes, Op. 39 (1865) and Hungarian Dances (1872)? Home, dance, or concert?
38. At the end he wrote six collections of \_\_\_\_\_.
39. What are the formal structures of these pieces? Deft?
40. What is the texture of Brahms's songs? How many? What form?
41. NOTE: A discussion of "Wie Melodien zieht es mir" in the 7th edition gave the following characteristics of his song writing, so I'll leave it here with the answer. What are the characteristics of his songwriting with regard to melody, harmony, accompaniment?
42. (730) Much of his choral music was composed for \_\_\_\_\_ performers.
43. His greatest choral work is the \_\_\_\_\_ for \_\_\_\_\_. Is it liturgically correct?
44. Brahms was considered \_\_\_\_\_, but he didn't take the easy way out through innovation.

45. Franz Brendel coined the phrase "New German School" for the composers \_\_\_\_\_. What is the premise? Who's on the other side? Who joined Wagner later?
46. (731) SR: What was Hanslick's position? Liszt's?
47. (732) In 18\_\_, Liszt retired from performing, became a conductor in \_\_\_\_\_, and concentrated on \_\_\_\_\_.
48. Between 18\_\_ and 18\_\_, Liszt wrote \_\_\_\_\_ poems. Another was added in 1881-82.
49. (732) Define *symphonic poem*. What formal structure?
50. What is the source of the symphonic poems mentioned in the second paragraph?
51. What are the two symphonies? Are they programmatic?
52. Liszt's method of changing the shape of the theme to match the mood of the program is known as \_\_\_\_\_. The piece used to illustrate this procedure is \_\_\_\_\_.
53. (733) A non-programmatic work is his \_\_\_ piano concerto in E-flat Major, which has \_\_\_ movements.
54. Eliminated from the 8th edition: His piano sonata in B minor (1853) has \_\_\_ themes and can be seen as a \_\_\_\_\_ form or a \_\_\_-movement form played without pause.
55. Two oratorios, \_\_\_\_\_ and \_\_\_\_\_, have themes derived from \_\_\_\_\_.
56. (734) Liszt's symphonic poems influenced what composers? Chromaticisms? Augmented triad?
57. What were Bruckner's two genres?
58. What was his occupation?
59. How many symphonies? Are they all definitive? Which one is descriptive?
60. What is it about Beethoven's Ninth that Bruckner emulated? Inchoate? Gambit?
61. Beethoven's fourth-movement hymn served as a model for the \_\_\_\_\_-like themes in most of Bruckner's finales. Bruckner's finales often \_\_\_\_\_ subjects from earlier movements.
62. What did he borrow from Wagner? Why was he so good at orchestration?
63. (735) What is the Cecilian movement?
64. His motet *Os justi* is \_\_\_\_\_; *Virga Jesse* has \_\_\_\_\_. His Mass No. \_\_\_ in E Minor (1866) is a unique neo-medieval work for \_\_\_-part chorus and \_\_\_ wind instruments.
65. (736) Bruckner designed his sacred music to function equally well as part of the \_\_\_\_\_ or as \_\_\_\_\_ music and to project a sense of \_\_\_\_\_ while incorporating \_\_\_\_\_ harmony.
66. What were Hugo Wolf's genres? Specialty?
67. Wolf's \_\_\_ songs were written in a \_\_\_-year period.

68. (737) Name the collections.
69. Lebe wohl illustrates \_\_\_\_\_'s arioso style, continuity through the \_\_\_\_ part. There's also \_\_\_\_\_ voice-leading, NCTS, and \_\_\_\_\_ tonality. Dissonances resolves to \_\_\_\_\_, pure triads are \_\_\_\_\_, phrases end more often on \_\_\_\_\_ chords. What is chromatic saturation?
70. Richard Strauss earned his living as a \_\_\_\_\_. He was in what cities? As a composer, what is he best remembered for?
71. Who are models for Strauss? Why?
72. What are the names of the tone poems and program source?

#### Personal experiences

73. (738) The music of Don Juan gives a hint of the story rather than following it exactly. Till Eulenspiegel (1894-95) is more representational (with composer notes in the margins). It's in a "\_\_\_\_" form. What is the story of Also sprach? Philosophical or representational?
74. What is the form of Don Quixote? (739) What instrument represents Don Quixote? Sancho Panza?
75. Brahms wrote in all genres to make his way into the repertoire. Wagner and his group focused on just a few genres.