

Chapter 29

Late Romanticism in Germany and Austria

1. [719] Before 1850, music was written within _____; after 1850, composers had to compete with a _____.
Living memory; repertory
2. (720) This was the beginning of musicology. What editions were published? Most of the composers were _____; musicologists, _____.
Bach, Handel, Palestrina, Mozart, Schütz, Lasso, Beethoven, Mendelssohn, Chopin, Schumann, Schubert; German; German
3. Renaissance and Baroque music came out in what editions?
Denkmäler der Tonkunst (begun 1869); Denkmäler deutscher Tonkunst (begun 1892), Denkmäler der Tonkunst in Österreich (begun 1894); the usual abbreviations are DT, DdT, and DTÖ
4. What is the English collection? French?
Purcell; Grétry, Rameau
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?
Brahms wrote works that challenged classics; Liszt and Wagner pursued new forms (symphonic poem, music drama)
7. (721) What were the dichotomies of Brahms and Wagner?
Absolute vs. program music, tradition vs. innovation, classical genres and forms vs. new ones
8. What techniques did Brahms borrow from Liszt? What three goals did both camps have in common?
Harmony, cyclic unity, melodic transformation
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?
Hans von Bulow
11. (723) What are some of the terms associated with the lighter side of classical music?
Classical vs. popular, serious vs. light, cultivated vs. vernacular, high vs. low
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, ___%
60; 75
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?
1. It seems that this is what our world is about: how to get ahead. 2. rock musicians, jazz musicians
15. What were Brahms's orchestral works before the symphonies?
Two serenades, first piano concerto in D minor (1861), Variations on a Theme of Haydn, op. 56a (1873)
16. List the symphonies.
No. 1, C Minor, Op. 68, 1876
No. 2, D Major, Op. 73, 1877
No. 3, F Major, Op. 90, 1883
No. 4, E Minor, Op. 98, 1885
17. (725) SR: Brahms was born in _____. His father was a musician. Brahms studied _____ and earned money by _____.
Hamburg; piano, cello, horn; playing popular music in restaurants and taverns
18. SR: Brahms had the support of _____. He had a relationship with _____, but nothing is known beyond that.
Joseph Joachim, Robert and Clara Schumann; Clara
19. SR: How did Brahms make his living?
Pianist, conductor, sales of his music to publishers; conducted the Singakademie (1862-63), Gesellschaft der Musikfreunde (1872-75); traveling conductor the last 20 years
20. SR: What composers did he edit?
C.P.E. Bach, François Couperin, Schumann, Schubert, Chopin
21. SR: Make a list of the compositions you haven't recorded.
Second piano concerto, violin concerto, 2 overtures, 3 string quartets, 21 other chamber works, 3 piano sonatas, numerous piano pieces, A German Requiem, choral works, vocal ensembles, 200 Lieder

22. (726) What are the unusual things about Brahms's first symphony?
Intermezzo instead of scherzo for the third movement; keys of mvts. (C minor, E major, Ab major [B major middle section], C minor/major); slow introductions to the first and fourth movements that unfolds the principal theme before the Allegro (like Schumann); hymnlike melody for the fourth movement that recalls Beethoven's ninth but without voices.
23. What are the three characteristics demonstrated in Brahms's third symphony?
Wide melodic spans; cross relations between major and minor forms of the tonic triad, metric ambiguity between triple and duple divisions of the bar.
24. What is the form of the fourth movement of the fourth symphony?
Chaconne
25. (727) What might have been the melody source?
Final chorus of Bach's cantata no. 150 or Buxtehude's Ciacona in E Minor.
26. Is there a precedence for a theme and variations final movement?
Beethoven's third symphony; Bach's Partita for Unaccompanied Violin in D Minor
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...." ?
It establishes the composer as someone of superior intelligence, thus someone deserving special attention.
29. His violin concerto ranks with _____. His best piano concerto, in ___ movements!, is his ____.
Beethoven; 4; second
30. (728) Brahms has ___ chamber works.
24
31. What are the chamber works that feature piano?
3 piano trios, 3 piano quartets, 1 piano quintet (F minor, Op. 34, 1861)
32. What is the term for Brahms's transforming themes? TQ: What is it for Liszt (see p. 732)?
Developing variation; thematic transformation
33. (729) What are some of the techniques that Brahms used in his piano works?
Full sonority, broken-chord figuration; frequent doubling of the melodic line in octaves, thirds, or sixths; multiple chordlike appoggiaturas; frequent use of cross-rhythms
34. What composers influenced his three piano sonatas?
Beethoven (large structure), Chopin and Liszt (chromaticism); Schumann (songlike quality)
35. What are the variation works?
Variations and Fugue on a Theme of Handel, op 24 (1861), Variations on a Theme of Paganini, op. 35 (1863)
36. What are some of the techniques in the Handel variations?
Canons, etudes, character pieces, hunting-horn style, miniature Hungarian rhapsody, siciliana, chromatic fantasia, musette, scherzo, march, Beethovenian fugue
37. What is the purpose of the Waltzes, Op. 39 (1865) and Hungarian Dances (1872)? Home, dance, or concert?
Home and concert, but not dance
38. At the end he wrote six collections of _____.
Intermezzos, rhapsodies, and other short pieces
39. What are the formal structures of these pieces? Deft? ABA'; skillful
40. What is the texture of Brahms's songs? How many? What form?
Voice has the melody, piano is in a supporting role; 200+; strophic or modified strophic
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?
Melody not difficult but has surprises, such a changes in direction, chromaticism, strong appoggiaturas. Simple harmony. Figurations: arpeggiation, syncopated rhythms, melodies in parallel thirds or sixths. The piano part has a varied texture that changes figuration frequently.
42. (730) Much of his choral music was composed for _____ performers.
Amateur
43. His greatest choral work is the _____ for _____. Is it liturgically correct?
Ein deutsches Requiem, 1868, soprano, baritone, chorus, orchestra; no
44. Brahms was considered _____, but he didn't take the easy way out through innovation.
Conservative

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?
Liszt, Wagner, Berlioz; music should be linked to the other arts; Eduard Hanslick and Brahms; Anton Bruckner, Hugo Wolf, Richard Strauss, Gustav Mahler
46. (731) SR: What was Hanslick's position? Liszt's? Beautiful music is beautiful without any outside references; A program can guide/herd a listener so that the listener can know the mind of the composer
47. (732) In 18__, Liszt retired from performing, became a conductor in _____, and concentrated on _____.
1848; Weimar; composing
48. Between 18__ and 18__, Liszt wrote ____ poems. Another was added in 1881-82.
1848; 1858; 13 symphonic poems. By the way, *symphonic poem* is the correct term for Liszt; *tone poem* is Richard Strauss's term some 40 years later.
49. (732) Define *symphonic poem*. What formal structure? A one-movement work with sections of contrasting character and tempo based on an extramusical idea; sonata form (or not)
50. What is the source of the symphonic poems mentioned in the second paragraph?
Prometheus relates to a myth and to a poem by Herder
Mazeppa to a poem by Victor Hugo
Orpheus to Gluck's opera and to an Etruscan vase in the Louvre Museum
51. What are the two symphonies? Are they programmatic?
Faust Symphony (1854); Dante Symphony (1856); yes
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 _____.
Thematic transformation; Les Préludes, based on a poem of Alphonse-Marie de Lamartine
53. (733) A non-programmatic work is his ___ piano concerto in E-flat Major, which has ___ movements.
First; four
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.
4; sonata; 4
55. Two oratorios, _____ and _____, have themes derived from _____.
St. Elisabeth; Christus; chant
56. (734) Liszt's symphonic poems influenced what composers? Chromaticisms? Augmented triad?
Smetana, Franck, Saint-Saëns, Tchaikovsky, Rimsky-Korsakov, Richard Strauss, Ives; Wagner; Russian and French composers
57. What were Bruckner's two genres?
Symphony, church music
58. What was his occupation?
Organist in Linz, then court organist in Vienna (1867-1896)
59. How many symphonies? Are they all definitive? Which one is descriptive?
9 numbered, 2 unnumbered; no, there are revisions to all; the fourth in E-flat major (1874-80), the Romantic
60. What is it about Beethoven's Ninth that Bruckner emulated? Inchoate? Gambit?
Procedure, purpose, grandiose proportions, religious spirit; "recently begun" or "imperfectly formed"; "a calculated move" or "a chess opening in which a player risks one or more minor pieces to gain an advantage in position"
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.
Chorale; recycled
62. What did he borrow from Wagner? Why was he so good at orchestration?
Large-scale structures, lush harmonies, sequential repetition of entire passages, and the huge orchestra; he was an organist
63. (735) What is the Cecilian movement?
Revival of the 16th-century a cappella style
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.
Modal; quickly modulating harmonies; 2; 8; 15
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.
Liturgical; concert; timelessness; up-to-date
66. What were Hugo Wolf's genres? Specialty?
Piano pieces, a string quartet, symphonic works, choruses, an opera, songs; songs
67. Wolf's ___ songs were written in a ___-year period.
250; 10

68. (737) Name the collections.

Eduard Mörike (1889); Joseph Freiherr von Eichendorff (1889); Goethe (1890); German translations of Spanish poems (1891) and Italian poems (1892, 1896)

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?

Wagner's; piano; chromatic; wandering; dissonances; rare; dissonant; lots of chromatic notes in a measure

70. Richard Strauss earned his living as a _____. He was in what cities? As a composer, what is he best remembered for?

Conductor; Munich, Weimar, Berlin, Vienna; tone poems (before 1900), operas, Lieder

71. Who are models for Strauss? Why?

Berlioz and Liszt; colorful orchestration, transformation of themes, types of programs

72. What are the names of the tone poems and program source?

Don Juan (1888-89), poem by Nikolaus Lenau

Macbeth (1888, rev. 1891), Shakespeare

Also sprach Zarathustra (Thus Spake Zoroaster; 1896), prose-poem by Friedrich Nietzsche

Don Quixote (1897), picaresque [a type of fiction of Spanish origin dealing with rogues and vagabonds] novel by Miguel Cervantes

Personal experiences

Tod und Verklärung (1888-89), recovering from an illness

Ein Heldenleben (1897-98), autobiographical

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?

Rondo; Christian ethic should be replaced by the ideal of a superman who is above good and evil; philosophical

74. What is the form of Don Quixote? (739) What instrument represents Don Quixote? Sancho Panza?

Variations; cello; bass clarinet, tenor tuba, viola

75. Brahms wrote in all genres to make his way into the repertoire. Wagner and his group focused on just a few genres.