

Chapter 30

Diverging Traditions in the Later Nineteenth Century

1. [740] France had to decide whether to go Bach, Beethoven, and Wagner or _____. In Russia, Bohemia, and Scandinavia, they were successful with ___ and _____. In Europe and America, composers avoided ____ but chose _____.

A national style; instrumental music and opera; nationalism, a universal common language of music

2. (741) Beginning in 1852, the Paris Conservatoire orchestra played the works of whom? The Concert National did a similar thing in 1873.

Haydn, Mozart, Beethoven, Mendelssohn, Schumann, and new French works

3. What did Edouard Colonne begin in his 1885-1886 concert season?

Program notes

4. French music has been closely aligned with political events. The Société Nationale de Musique, founded in 18__, sought to revive great French music through performances of _____.

1871; Rameau, Gluck, 16th-century composers

5. (742) The Conservatoire focused on _____. The École Niedermeyer (1853) focused on _____. The Schola Cantorum (1894) focused on _____.

Technical training and opera; church music and modal melody/harmony; broad historical studies, allied with conservative politics

6. What are the two directions in French music? Cosmopolitan tradition (César Franck); specifically French (Gabriel Fauré, Nadia Boulanger)

7. César Franck was born in _____, trained in the _____, and became a professor of _____ there in 1871. He worked primarily in _____ genres and _____. He combined _____ and _____ forms with Liszt's _____, Wagner's _____, and the use of _____ return.

Belgium; Conservatoire; organ; instrumental, oratorio; counterpoint, classical, thematic transformation, harmony, cyclic

8. Franck's Prelude, Chorale, and Fugue (1884) for _____ has the thematic and harmonic methods of _____ and the organ music of _____. The Three Chorales (1890) has _____ style with developed _____ and full _____ finales.

Piano; Liszt and Wagner; Bach and the French school; chorale; fantasias; chordal

9. What are his principal works? What compositional technique is found in each?

Piano Quintet in F Minor (1879); String Quartet in D Major (1889); Violin Sonata in A Major (1886); Symphony in D Minor (1888); cyclic

10. (743) What are the traits of the traditional school? More sonorous than expressive; order and restraint; economical, simple, reserved rather than profuse, complex, or grandiloquent

11. Give Fauré's biography. Studied with Saint-Saëns at the École Niedermeyer; organist; founder of the Société Nationale; professor of composition at the Paris Conservatoire (1896); director (1905-20)

12. What were his compositions? Requiem (1887), 2 operas; songs; piano music (preludes, impromptus, nocturnes, barcarolles); chamber music

13. Early on his songs had _____ but no _____. Later his melodic lines are _____ and the harmony is much less _____. What is the name of the song cycle?

Lyrical melody; virtuosity; fragmented; directional; La bonne chanson (1892)

14. (745) What are Tchaikovsky's most successful pieces? Ballets, piano concertos, violin concerto (1878), symphonies no. 4 in F Minor (1877-78), no. 5 in E Minor (1888), no. 6 in B Minor, the *Pathétique* (1893)

15. The fourth symphony is _____ and _____. The key structure of the first movement sonata form is exposition: recapitulation:

Programmatic and cyclic; F minor; Ab major; B major; d minor; F major; F minor

16. The sixth symphony has a first movement that borrows a melody from the _____; a _____ for a second movement that has a _____ form in _____ meter; a _____ for the third movement; and a _____ tempo finale.

Russian Orthodox Requiem; dance, minuet and trio, 5/4; march; slow

17. (746) What are Borodin's principal works? Two string quartets (1874-79 and 1881); symphony no. 2 in B minor (1869-76); In Central Asia (1880), which is a symphonic sketch

18. Who of the five quoted folk tunes? Balakirev and Cui

19. What are his compositional traits? Songlike themes; transparent orchestral texture; modal harmonies; spinning of a melody (sym. no. 2, 1st mvt.)

20. What are Musorgsky's works?
Night on Bald Mountain (1867), which is a symphonic fantasy; Pictures at an Exhibition (1874), 10 piano pieces based on works of Viktor Hartmann and orchestrated by Maurice Ravel; The Nursery (1872), Sunless (1874) and Songs and Dances of Death (1875), which are song cycles.
21. (747) What are Rimsky-Korsakov's works?
Capriccio espagnol (1887); Sheherazade (1888), which is a symphonic suite in four movements with a violin soloist; Russian Easter Overture (1888)
22. What are Smetana's works?
String quartet no. 1 (From My Life (1876); Má Vlast (My Country, ca. 1872-79; Moldau, Tabor [fortress built by Jon Hus as a symbol of Czech resistance to outside oppression in two sections {slow then fast "of a symphonic first movement"!}] TQ: Why not lazzu and friss rather than the European symphonic first movement?
23. (748) What are Dvorak's works?
9 symphonies, 4 concertos (cello concerto in B minor, 1894-95); dances, etc. for orchestra; chamber works; piano pieces; songs; choral works
24. Which one would be European? National?
Sym. no. 6, (7 and 8); Slavonic Dances (1878, 1886-87) and Dumky Piano Trio (1890-91)
25. Symphony no. 9, _____, was written in 18__ while Dvorak was director of the _____. He looked to the music of _____ and _____. He heard _____ sing. What were the four traits that he thought were important for American nationalism? What is the other American work mentioned?
From the New World; 1893; National Conservatory of Music; American Indians and African Americans; Harry T. Burleigh; pentatonic melodies, syncopated rhythms, drones, plagal cadences; string quartet no. 12 in F major (American)
26. (749) What are Grieg's works (generically speaking).
Songs, short piano pieces, orchestra suites
27. What three works represent Norwegian traits?
Norwegian songs, Peer Gynt Suite (1875), Slåtter (peasant dances)
28. His piano styles is modeled after _____. The Norwegian traits are:
Chopin; modal melody and harmony (Lydian raised fourths, Aeolian lowered seventh, alternative major/minor third), drones, combination of 3/4 and 6/8 rhythm
29. What are the Norwegian dance traits found in "Halling"?
TQ: "Open strings" in a piano piece?
Circling melodies with subtle variations, grace notes, open strings, drone fifths. Look at beat two of measure one.
30. (750) SR: TQ: How is nationalism created according to Dvorak? Paine?
D: It needs to be discovered by someone who can see it
P: There is no national style. It's individual and universal.
31. What work of Grieg's is not nationalistic?
Piano concerto in A minor (1868, rev. 1907)
32. (751) Who were the British representatives? What school? What society?
Hubert Parry and Charles Villiers Stanford; Royal College of Music (1883); Folk-Song Society (1889)
33. What were Parry's works? What was his style like?
Choral music and 5 symphonies; Brahms, Wagner, and Liszt through thematic transformation and cyclic form, diatonic church sounds
34. (752) What were Stanford's works? What was his style like?
Choral music, symphonies, concertos; Brahms and Mendelssohn, diatonic style, Irish (symphony no. 3 (1887) and 6 Irish Rhapsodies for orchestra (1902-22)
35. Were Parry and Stanford able to establish a British Renaissance?
No
36. Elgar's music is untouched by ____; his harmonic style is from ____; his leitmotives are from ____.
Folk songs; Brahms and Wagner; Wagner
37. What are Elgar's important works?
The Dream of Gerontius (1900), an oratorio; Enigma Variations (1899); two symphonies
38. What are his other popular works?
Violin concerto (1910), cello concerto (1818-19), 5 Pomp and Circumstance Marches (1901-30)
39. (753) What was the problem of nationalism in the United States?
Immigrants came from many different countries and they tried to preserve their own cultural heritage
40. How can you tell the difference between classical, popular, and folk music?
Classical: composer and work and adherence to notated score
Popular: sold as a commodity but centered on the performer and performance that allowed for variance
Folk: written down, arranged for concert performance or incorporated into classical pieces
Some classical music was altered and performed in popular venues; some popular music was so-well known that they were passed orally as folk songs

41. What are the four categories that the textbook will explore?

Classical; band music, a split between classical and popular; popular songs; African Americans (oral traditions but becoming both popular and classical)

42. Why did Germans come to America? So what?

Crop failures in the 1840s and 1848 revolution; they were musicians, so they taught, played in orchestras, dominated the scene in classical tradition until WW I

43. What's the deal with Theodore Thomas?

1845, played violin in the New York Philharmonic and the Academy of Music, conducted the Brooklyn Philharmonic, starts his own orchestra in 1865. Gave concert hall programs (classical) and did dance jobs (popular/semi-classical) to pay the orchestra. First conductor of the Chicago Symphony Orchestra, a full-time professional orchestra backed by wealthy donors

44. Where did native-born composers/teachers operate? Name them. Where did they study? What influence?

New York to Boston; John Knowles Paine (Harvard's first professor of music); George Whitefield Chadwick (New England Conservatory, director); Horatio Parker (Yale, first dean of its school of music); Edward MacDowell (Columbia University professor); Germany; Brahms for the Boston group; Liszt and Wagner for MacDowell

45. What was their approach to nationalism?

Parker: do the best you can, *Hora novissima*, modeled on German and English oratorios.

Chadwick: American traits (pentatonic melodies, Protestant psalmody and African-Caribbean dance rhythms), sym. no. 2 in Bb major (1883-85), Symphonic Sketches (1895-1904)

MacDowell: opposed to jingoistic [extreme chauvinism or nationalism marked by a belligerent foreign policy] nationalism but recognized the need; Second (Indian) Suite (1891-95) is an overt example

46. Talk about Amy Marcy Beach.

Could not study or teach at the top universities because they excluded women; child prodigy, studied piano and theory privately, self-taught composer, married a wealthy physician. Women could not write long works so she did: Mass in Eb (1890), Gaelic symphony (1894-96), piano concerto (1899), piano quintet (1907); 120 songs, dozens of piano and choral pieces. Signed her pieces as Mrs. H.H.A. Beach

47. (755) What are her works that had ethnic flavor?

Gaelic symphony on Irish tunes; string quartet (1929) on American Indian melodies; piano quintet, 1st and 3d mvts. borrow from Brahms's piano quintet, op. 34.

48. What is the difference between orchestra and band repertoire?

Orchestras: classical tradition; bands: continued the mix of serious and popular music that had once been common to all concerts

49. Bands originally were attached to ____ units, but the invention of _____ for brass instruments allowed for the formation of local bands.

Military; valves, pistons, keys

50. (756) The earliest community bands still active are the _____ (1828) and _____ (1831) in _____. They played in all kinds of situations. You name it, they did it. Allentown Band, Respasz Band; Pennsylvania

51. The band movement picked up during the Civil War and by the 1880s there were _____ of them. 10,000

52. Who is the first bandsman mentioned in the text? What are the two monster concerts mentioned? When did he do his touring bands?

Patrick S. Gilmore (beginning in 1858); five-day National Peace Jubilee, Boston, 1869, 1,000-piece band and 10,000 chorus; World Peace Jubilee, 1872, end of Franco-Prussian War, 20,000 performers; 1876 for U.S. tour, 1878 for international tour

53. Who's next?

John Philip Sousa, U.S. Marine Band (1880-92) then started his own band after that

54. What did the repertory consist of?

Marches; quick-steps (fast marches); dances (two-steps, waltzes, polkas, gallops, schottishes); arrangements of opera arias/songs, including medleys; transcriptions of pieces by classical composers; virtuosic display pieces often featuring famous soloists

55. (757) What did Sousa compose?

100+ marches, 12+ operettas, 70 songs

56. The march form before 1850 resembled the _____. The introduction was about ____ measures long. The march section had two sections, called _____ of approximately ____ measures each, the second half of the section _____ the first half. The trio usually has a _____ melody and is in the _____ key. Band students just say "_____."

Minuet and trio; 4; strains; 16; varied; lyrical; subdominant; add a flat

57. Why did Sousa adopt the non-repetitive march form? In dropping the da capo, he added a more aggressive _____.

So there could be a climax ending for concert programs; break strain

58. TQ: What's wrong with "In performances, if not always in the score, Sousa added countermelodies or increased the instrumentation or dynamic level with each repetition of the trio"?

A lot of times the conductor leads from the solo cornet part or, at best, a condensed score. My guess is that full scores were not published for this genre. I'm not aware of any countermelodies that were improvised during performance nor that instruments were added; dynamic increases, however, are ok according to my thinking.

59. What was his nickname? Why?

The march king; Johann Strauss was known as the waltz king

60. How did art songs and popular songs compare early in the 19th century? What about later?

They were the same, primarily for home music-making and occasionally at concerts.

Later art songs had precisely notated piano parts, were through-composed rather than strophic, engage listeners on a high artistic plane, required high professional standards of both pianist and singer.

Popular music was meant to entertain, accommodate amateur performers, and sell as many copies of the sheet music as possible

61. (758) What were the subjects of popular songs? How were they pressed into service?

Love, heartbreak, birth/death, racial/ethnic satire/ new inventions (bicycle, telephone), sentimental thoughts of mother and the old family home, baseball

Abolition, the Civil War, temperance, labor organizing, political campaigns, evangelism (gospel songs such as "In the Sweet Bye and Bye")

62. What is the standard form for a popular song? What is another name for the refrain? Why? What did the formal structure look like? What is the name of the catchy phrase that grabs the listener's attention?

4- or 8-measure piano introduction; verse of 8, 16, or 32 measures with refrain of similar length; chorus, because it was often scored in parts for a chorus (or four solo singers); AABA; hook

63. (759) What is Tin Pan Alley? How did a song get noticed by the public?

A district on West 28th Street in New York where songwriters and publishers set up shop beginning in the 1880s; composer paid a singer to introduce the song in a show and the public would go out to buy a copy of the sheet music.

64. What are the characteristics of African-American work songs?

Call and response; improvisation; syncopation; repetition of short rhythmic or melodic patterns; multiple layers of rhythm (hand clapping or foot stomping); bending pitches; moans, shouts, and other vocalizations; banjo accompaniment

65. What is a spiritual? Subject? Purpose?

Religious song of southern slaves passed down by oral tradition; usually from the Bible; but often had a message of yearning for freedom

66. (760) The first publications of spirituals, publishers tried to document the actual performance with/without success. Soon arrangements appeared as _____.

A famous group in the 1870s is the _____. Without; songs with piano accompaniment or four-part choir arrangements; Fisk Jubilee Singers

67. With what does the author liken the different styles?

A delta at the end of a river

68. _____ helped some composers find a place in the repertoire, and some found their way on relatively _____ works.

Nationality; few

69. (761) One of the differences in America was that composers were accepted immediately but _____.

Even recent revivals have failed to maintain a presence. They faded from view

70. How did popular music fare?

Much better; the songs were sung and enjoyed for generations, so much so that they might be called classics (Sousa's marches, popular songs such as The Battle Cry of Freedom and The Band Played On, and dozens of African American spirituals

71. How did the American classics repertoire evolve and how is it different than Europe?

From popular traditions rather than an offshoot of the international classical mainstream