

**Chapter 32**  
**The Early Twentieth Century:**  
**The Classical Tradition**

1. [778] What was the conundrum for modernist composers in the classical tradition? What two things did they have to do?
2. (779) TQ: What does post-tonal mean? See p. 808 for avant-garde.
3. Understand the difference between the 18th-century and 20th-century repertoire. Concert halls were now \_\_\_\_\_. Composers were searching for their own voice. Make a list of the subheadings for this section in case you need to write an essay.
4. (782) What was Mahler's birth religion? Why did he convert to Catholicism?
5. How did Mahler earn his living? What cities?
6. What were Mahler's two genres?
7. SR: Why did Mahler restore scenes cut from operas? Was he a purist?
8. SR: In the beginning Mahler's conducting style was animated; at the end, calmer. He was a perfectionist/dictator on the podium. Two conductors mentioned are Bruno Walter and Arturo Toscanini
9. (783) Summarize the paragraph "Songs in the symphonies."
10. "Mahler extended Beethoven's concept of the symphony as a bold personal statement." The pieces are long. The instrumentation is also quite large and there is great variety in the orchestration. Mahler "envisioned music as an art not just of notes but of sound itself, an approach that became more common over the course of the 20th century."
11. (784) Stories for Mahler's first four symphonies were written but they were \_\_\_\_\_. What is the basic story of the 5th, 6th, and 9th symphonies?
12. What are the important points of Mahler's fourth symphony?
13. (786) Who composed the poems for *Kindertotenlieder*? How is irony illustrated?
14. (787) What is the name of his last song cycle? (748) What are the two sides of his personality?
15. Mahler was important to the 19th century but also to the 20th. What are his two radical creations? Who did he inspire?
16. Richard Strauss focused on what two genres? Make a list of the latter.

17. Who wrote the one-act play *Salome*? What's it about? Who did the libretto? Who illustrated the figure?
18. The example is dissonant.
19. (789) What are the polarities of tonal music?
20. *Elektra* (1906-8) is more dissonant. Who is his librettist? How many operas?
21. *Der Rosenkavalier* (The Cavalier of the Rose, 1909-10) is more tonal. It's set in the \_\_\_th century, but uses 19th century Viennese \_\_\_\_\_.
22. What's next? What does it juxtapose?
23. Strauss's style was to depict characters and convey the drama. He sought to engage the audience's emotions directly.
24. What are the last two works mentioned?
25. (790) What is Mahler's legacy? Strauss'?
26. What did the Franco-Prussian War (1870-71) do to French composers?
27. What are elements of French national heritage?
28. (791) Claude Debussy admired Wagner's \_\_\_\_\_ but detested his bombast and his attempts to do what?
29. Debussy came from what school? Whom did he admire?
30. What were some of his resources?
31. Debussy is often linked to \_\_\_\_\_ but he's closer to \_\_\_\_\_. Both share a similar trait:
32. How does Debussy create musical images?
33. (792) SR: Debussy studied both \_\_\_\_\_ and \_\_\_\_\_ at the \_\_\_\_\_ beginning when he was \_\_\_ years old. In the 1880s he worked for \_\_\_\_\_, \_\_\_\_\_'s patron and he twice traveled to Russia. In 1884 he won the \_\_\_\_\_. He made the pilgrimage to Bayreuth in 1888 and 1889 for what purpose?
34. SR: He lived with \_\_\_\_\_ in Montmartre, a "Bohemian" neighborhood in Paris that had become a center for the new artistic movement. He made a living how?
35. SR: Gabrielle left him in 1898. He married Lilly Texier in 1899. He fell in love with \_\_\_\_\_, fathered a daughter in 1905, married the woman in 1908. He's established but only has \_\_\_ years left. 1914 was a bad year. Why?
36. SR: List his works.
37. (793) In the example from *L'isle joyeuse* there are \_\_\_ motives in the seven measures.
38. Concerning harmony, the paragraph hints that tonal resolution is not a necessary goal. See SR (794).
39. (794) Summarize the other piano works.
40. (795) "Often a particular instrument is associated with a certain \_\_\_\_\_, and different musical layers are separated through \_\_\_\_\_. His works require a large orchestra, which is \_\_\_\_\_ used to make a loud sound but instead offers a great variety of tone colors and textures.

41. Prélude à "L'après-midi d'un faune" (1891-94) is based on a poem by \_\_\_\_\_. The three movements of Nocturnes (1897-99) are:  
La Mer (1903-5) is subtitled \_\_\_\_\_.
42. The opening is based on a song by \_\_\_\_\_.
43. (796) Who are Debussy's song poets? What's the incidental music? Ballet?
44. What is his opera? Who is the librettist? What are the arias like?
45. Debussy's influence was in \_\_\_\_ and \_\_\_\_ color.
46. Maurice Ravel is sometimes classified as an \_\_\_\_\_, but he has his own style: \_\_\_\_\_ forms, \_\_\_\_\_ melodies, \_\_\_\_\_ harmonies (within a tonal language). The impressionistic example used, *Jeux d'eau* (Fountains, 1901), shows the pianistic influence of \_\_\_\_\_.
47. (797) The works mentioned that illustrate impressionism in musical imagery, instrumental technique and colorful harmonies are:
48. (796) And then there are the works in Classic forms:
49. Some of his pieces draw forms from the 18th century:
50. (798) Neoclassicism's years are \_\_\_\_\_.
51. A tombeau is usually based on a(n) \_\_\_\_\_.
52. His songs are:
53. (799) He also used popular influences, such as:
54. That's interesting that he didn't repeat himself. TQ: Does that mean he doesn't have a distinctive, characteristic Ravel style?
55. The point the author makes in "The First Modern Generation" is that we are looking for the interplay between \_\_\_\_\_ and \_\_\_\_\_, between \_\_\_\_\_ and \_\_\_\_\_.
56. Sergei Rachmaninov earned his living as a \_\_\_\_\_. He left \_\_\_\_\_ in 1917 and settled in \_\_\_\_\_.
57. His big works are:
58. What are his most characteristic works?
59. "His music combines influences from \_\_\_\_\_ with Russian elements from \_\_\_\_\_.
60. (800) How did Rachmaninov make his mark?
61. He was a "romantic" composer in terms of melody and harmony. The work illustrated is what? What's the form? TQ: Expected major but dwells on a dominant seventh?
62. (801) What were Alexander Scriabin's influences?
63. Besides piano music, what else did he write?
64. What is *synaesthesia*?

65. What works illustrate his harmonic style?
66. (802) Example 32.5, \_\_\_\_\_, demonstrates a(n) \_\_\_\_\_ scale and the \_\_\_\_\_ interval.
67. (803) Who are the two Spanish composers best known for their piano pieces? Name the piano pieces.
68. (804) What are Manuel de Falla's works?
69. Who are the two English composers collecting folksongs? What are examples that included folksongs in them?  
Cecil Sharp, Ralph Vaughan Williams; Norfolk Rhapsodies
70. Holst was also influenced by \_\_\_\_\_ sacred texts, as in \_\_\_\_\_. But he's best known for \_\_\_\_\_ which became a source for many conventions of \_\_\_\_\_.
71. What kinds of works are in Vaughan Williams's output?
72. (805) What was his inspiration?
73. What is the trait shared by other English composers? He was the editor of the \_\_\_\_\_ (1904-6) and he conducted \_\_\_\_\_ groups as evidence of this fact.
74. *Fantasia on a Theme of Thomas Tallis* (1910), for double string orchestra and string quartet, uses a \_\_\_\_\_ and \_\_\_\_\_ harmony.
75. The leading Czech composer was \_\_\_\_\_. He studied the folk music of \_\_\_\_\_ and incorporated it into part of his style.
76. (806) Where does the stressed syllable come in the Czech language? TQ: What problem would that present in translating an opera into English?
77. What is his style like?
78. What was the opera he wrote in his \_\_\_\_\_? Name the other works composed in his sixties.
79. Finland was part of the \_\_\_\_\_ empire (1809-1917) but ruled by \_\_\_\_\_.
80. Who's the composer? Why *Jean*? What is the national epic for Finland? What are his melodies like for it?
81. (800) Name his works.
82. TQ: What good would a government stipend do?
83. What works are next?
84. What are his compositional traits?
85. (807) What are the two structural devices he employs? What work would illustrate these ideas?
86. How many works did he write during the last 30 years of his life? TQ: Remind you of someone else?
87. TQ: What does avant-garde mean in art?

88. (808) Erik Satie's *Gymnopédies* is used as an example. What are the traits.
  
89. Satie's pieces are banal, monotonous. Name them.
  
90. (809) Now the next set of works.
  
91. Who did he influence?
  
92. What's the next movement?
  
93. (811) One fragment survives, the instruments (intuonarumori) were destroyed, but what follows?
  
94. Write a couple of summary statements for this chapter.

