

**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?

Writing music that would compete with the repertoire.

Write music that offered something new and that the listeners would accept. High quality, lasting value through many rehearsals and close study; a distinct style

2. (779) TQ: What does post-tonal mean? See p. 808 for avant-garde.

Music that is too far away from common practice (= 18th-century theory = freshman/sophomore music theory)

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.

18th century wanted new music; 20th wanted old; museums. The permanent repertoire; modern music; tonality as a problem; nationalism; the diversity of modern music

4. (782) What was Mahler's birth religion? Why did he convert to Catholicism?

Jewish; to be eligible to be director of the Vienna Opera

5. How did Mahler earn his living? What cities?

Conductor; Prague, Leipzig, Budapest, Hamburg, Vienna (1897-1907), Metropolitan Opera (1907-1910), New York Philharmonic (1910-1911); five orchestral song cycles; 9+ symphonies

6. What were Mahler's two genres?

Symphony and song (Lieder)

7. SR: Why did Mahler restore scenes cut from operas? Was he a purist?

Performer should respect the integrity of the artwork and the composer; no, he rescored music to make it more powerful

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."

Lieder eines fahrenden Gesellen (Songs of a Wayfarer, 1883-85, rev. 1891-96) are in the first and last movements of the first symphony (1884-88, rev. 1893-96, 1906)

Voices in four symphonies (2d, 1888-94, rev. 1906; and 8th, 1906-7, the most)

Des Knaben Wunderhorn (The Boy's Magic Horn, 1892-98) are found in symphonies no. 2, no. 3 (1893-96, rev. 1906), and no. 4 (1892-1900, rev. 1901-10)

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?

Suppressed; tragic to triumphant; tragic; resignation

12. What are the important points of Mahler's fourth symphony?

Strong contrasts between movements; starts in G major but ends on E; sonata form; tonic/dominant exposition; use of wit (unexpected sfz., dynamic changes, harmonic twists); second theme introduced by cellos and horns (Romantic instruments); music is similar to Gustav Klimt's works, a secessionist who challenged the establishment's realism

13. (786) Who composed the poems for *Kindertotenlieder*? How is irony illustrated?

Friedrich Rückert, Songs on the Death of Children, 1901-4; "Now will the sun so brightly rise again" is sung to a woeful, descending, D-minor melody

14. (787) What is the name of his last song cycle? (788) What are the two sides of his personality?

Das Lied von der Erde (The Song of the Earth, 1908); ecstatic pleasure and deadly foreboding

15. Mahler was important to the 19th century but also to the 20th. What are his two radical creations? Who did he inspire?

Two-movement Eighth Symphony ("Symphony of a Thousand") and the six-movement symphony with voices (Das Lied von der Erde); Arnold Schoenberg and his group

16. Richard Strauss focused on what two genres? Make a list of the latter.

Tone poem; Strauss preferred tone poem] and opera; Guntram, 1893; Feuersnot, The Fire Famine, 1901; Salome, 1905

17. Who wrote the one-act play *Salome*? What's it about? Who did the libretto? Who illustrated the figure?  
Oscar Wilde; *Salome* performs the Dance of the Seven Veils and entices Herod to deliver the head of John the Baptist on a silver platter so that she can kiss his cold lips; Strauss himself; Aubrey Beardsley (see p. 702)
18. The example is dissonant.
19. (789) What are the polarities of tonal music?  
Dissonance/consonance; chromaticism/diatonicism; instability/stability; tension/resolution
20. *Elektra* (1906-8) is more dissonant. Who is his librettist? How many operas?  
Hugo von Hofmannsthal; 7
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 \_\_\_\_\_.  
18th; waltzes
22. What's next? What does it juxtapose?  
*Ariadne auf Naxos* (1911-12, rev. 1916); Greek tragedy with 18th-century *commedia dell'arte*; Romantic music with Mozart's style
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?  
*Metamorphosen* (1945) for string orchestra; *Four Last Songs* (1948)
25. (790) What is Mahler's legacy? Strauss's?  
Last Austro-German symphonist; successor to Wagner in German opera
26. What did the Franco-Prussian War (1870-71) do to French composers?  
French composers wanted to separate themselves from German music
27. What are elements of French national heritage?  
Emotional reserve and understatement; dance music; taste and restraint; beauty and pleasure; use of modes rather than goal-directed harmonic progressions
28. (791) Claude Debussy admired Wagner's \_\_\_\_\_ but detested his bombast and his attempts to do what?  
*Tristan and Parsifal*; expound philosophy in music
29. Debussy came from what school? Whom did he admire?  
French tradition of sensibility, taste, restraint; Emmanuel Chabrier
30. What were some of his resources?  
Russian composers (Balakirev, Rimsky-Korsakov, Borodin, Musorgsky), medieval music (parallel organum), music from Asia
31. Debussy is often linked to \_\_\_\_\_ but he's closer to \_\_\_\_\_. Both share a similar trait:  
Impressionism; symbolism; a sense of detached observation
32. How does Debussy create musical images?  
Motives, harmony, exotics scales (whole-tone, octatonic, pentatonic), instrumental timbre and juxtaposes them
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?  
Piano, composition, Paris Conservatoire, 10, Nadezhda von Meck, Tchaikovsky's, Prix de Rome, to hear Wagner's operas
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?  
Gabrielle Dupont; music critic and income from his publisher
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?  
Emma Bardac, 10, WW I and cancer
36. SR: List his works.  
*Pelléas et Mélisande*; *Prelude to the Afternoon of a Faun*, *Nocturnes*, *La mer*, *Images*, *Jeux*, and other orchestral works; *Preludes*, *Études*, *Images*, *Children's Corner* and many other piano pieces; string quartet, sonatas, and other chamber works.
37. (793) In the example from *L'isle joyeuse* there are \_\_\_ motives in the seven measures.  
5
38. Concerning harmony, the paragraph hints that tonal resolution is not a necessary goal. See SR (794).
39. (794) Summarize the other piano works.  
*Estampes* (Engravings or Prints, 1903), *Pagodes*, pentatonic melodies, low gongs, multilayered textures of a Javanese gamelan; *Images* (1901-5 and 1907); *Children's Corner* (1906-8; humorous Czerny piano exercises and Clementi in *Dr. Gradus ad Parnassum* and a salute to American ragtime with satirical quotation from Wagner's *Tristan and Golliwog's Cake-Walk*); 24 *Preludes* in 2 books (1909-10 and 1911-13); *Suite bergamasque* (ca. 1890), *Pour le piano* (1894-1901), *Études* (1915)
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.  
Motive; tone color; seldom

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 \_\_\_\_\_.  
Mallarmé; Nuages (Clouds), Fêtes (Festivals), Sirènes (Sirens, with female chorus); three symphonic sketches
42. The opening is based on a song by \_\_\_\_\_.  
Musorgsky [N.B. This edition drops the ABA' form.]
43. (796) Who are Debussy's song poets? What's the incidental music? Ballet?  
Charles Baudelaire, Paul Verlaine, François Villon (15th-century); Gabriele d'Annunzio's mystery play The Martyrdom of Saint Sebastian (1910-11); Jeux (1912-13)
44. What is his opera? Who is the librettist? What are the arias like?  
Pelléas et Mélisande (1893-1902); Maurice Maeterlinck; recitative
45. Debussy's influence was in \_\_\_\_ and \_\_\_\_ color.  
Harmony, orchestral 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 \_\_\_\_\_.  
Impressionist; traditional, diatonic, complex; Liszt
47. (797) The works mentioned that illustrate impressionism in musical imagery, instrumental technique and colorful harmonies are:  
*Miroirs* (Mirrors, 1904-5), *Gaspard de la nuit* (1908), *Rapsodie espagnole* (Spanish Rhapsody, 1907-8), *Daphnis et Chloé* (1909-12)
48. (796) And then there are the works in Classic forms:  
Sonatine for piano (1903-5), string quartet in F (1902-3), piano trio (1914), violin sonata (1923-27)
49. Some of his pieces draw forms from the 18th century:  
Menuet antique (1895), Pavane pour une infante défunte (1899), Le tombeau de Couperin (1914-17)
50. (798) Neoclassicism's years are \_\_\_\_\_.  
1910s to the 1950s
51. A tombeau is usually based on a(n) \_\_\_\_\_.  
Allemande
52. His songs are:  
*Histoires naturelles* (1906), Mallarmé's three poems for voice and chamber ensemble (1913)
53. (799) He also used popular influences, such as:  
Viennese waltz *La valse* (1919-20), Gypsy *Tzigane* for violin and piano/orchestra (1924), blues violin sonata; jazz piano concerto for the left hand (1929-30) (Paul Wittgenstein), Spanish *Bolero* (1928)
54. That's interesting that he didn't repeat himself. TQ: Does that mean he doesn't have a distinctive, characteristic Ravel style?  
No, it does not mean that.
55. The point the author makes in "The First Modern Generation" is that we are looking for the interplay between \_\_\_\_\_ and \_\_\_\_\_, between \_\_\_\_\_ and \_\_\_\_\_.  
Tradition, innovation, national identity, personal style
56. Sergei Rachmaninov earned his living as a \_\_\_\_\_. He left \_\_\_\_\_ in 1917 and settled in \_\_\_\_\_.  
Pianist; Russia; America
57. His big works are:  
3 symphonies, sym. poem The Isle of the Dead (1907), choral sym. The Bells (1913)
58. What are his most characteristic works?  
24 preludes (1892-1910), two set of Etudes-Tableaux (1911 and 1916-17), 4 piano concertos, Rhapsody on a Theme of Paganini (1934)
59. "His music combines influences from \_\_\_\_\_ with Russian elements from \_\_\_\_\_."  
Western composers; Orthodox liturgical music to Tchaikovsky
60. (800) How did Rachmaninov make his mark?  
Doing the conventional in a new way.
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?  
Prelude in G minor, op. 23. no. 5 (1903); ABA'; another possibility is the dominant key, so a dominant seventh ain't so bad
62. (801) What were Alexander Scriabin's influences?  
Chopin: nocturnes, preludes, etudes, mazurkas  
Liszt, Wagner: chromaticism  
Rimsky-Korsakov: octatonic scale and other exotic elements  
Debussy, Russian composers: juxtaposition of texture, scale, and figuration
63. Besides piano music, what else did he write?  
Symphonies, orchestral music (Poem of Ecstasy, 1908; Prometheus, 1910)
64. What is *synaesthesia*?  
Associating colors with pitches

65. What works illustrate his harmonic style?  
10 piano sonatas
66. (802) Example 32.5, \_\_\_\_\_, demonstrates a(n) \_\_\_\_\_ scale and the \_\_\_\_\_ interval.  
Vers la flamme; octatonic; tritone
67. (803) Who are the two Spanish composers best known for their piano pieces? Name the piano pieces.  
Isaac Albéniz, *Iberia* (1905-8), 12 pieces in 4 books  
Enrique Granados, *Goyescas* (1909-12)
68. (804) What are Manuel de Falla's works?  
opera *La vida breve* (Life is Short, 1904-13), ballets *El amor brujo* (Love, the Sorcerer, 1915), *El sombrero de tres picos* (The Three-Cornered Hat, 1916-19). Mature works include *El retablo de maese Pedro* (Master Pedro's Puppet Show, 1919-23) and concerto for harpsichord with five solo instruments (1923-26)
69. Who are the two English composers collecting folksongs? What are examples that included folksongs in them?  
Cecil Sharp, Ralph Vaughan Williams; Norfolk Rhapsodies (1905-6), Five Variants of "Dives and Lazarus" (1939); Holst's Somerset Rhapsody (1906-7)
70. Holst was also influenced by \_\_\_\_\_ sacred texts, as in \_\_\_\_\_. But he's best known for \_\_\_\_\_ which became a source for many conventions of \_\_\_\_\_.  
Hindu, *Choral Hymns from the Rig Veda* (1908-12), *The Planets* (1914-16), film scoring
71. What kinds of works are in Vaughan Williams's output?  
9 symphonies, orchestral pieces, film scores, band, songs, operas, choral pieces.
72. (805) What was his inspiration?  
English hymnody, earlier English composers (Thomas Tallis, Henry Purcell), Ravel, Debussy, Bach, Handel
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.  
He wrote both art music and practical/utilitarian music;  
English Hymnal, amateur
74. *Fantasia on a Theme of Thomas Tallis* (1910), for double string orchestra and string quartet, uses a \_\_\_\_\_ and \_\_\_\_\_ harmony.  
Thomas Tallis hymn; modal (Phrygian)
75. The leading Czech composer was \_\_\_\_\_. He studied the folk music of \_\_\_\_\_ and incorporated it into part of his style.  
Leos Janáček; Moravia
76. (806) Where does the stressed syllable come in the Czech language? TQ: What problem would that present in translating an opera into English:  
The first syllable. Most of our words do not
77. What is his style like?  
Contrasting sonorities, harmonies, motives, and tone colors; repeating ideas and stacking them like Musorgsky or Debussy rather than developing them (German trait)
78. What was the opera he wrote in his \_\_\_\_\_? Name the other works composed in his sixties.  
*Jenufa*; 50s; *Kát'a Kabanová* (1921), *The Cunning Little Vixen* (1924), *The Makropulos Affair* (1925), *From the House of the Dead* (1928)  
*Sinfonietta* (1926), two string quartets (1923 and 1928)
79. Finland was part of the \_\_\_\_\_ empire (1809-1917) but ruled by \_\_\_\_\_.  
Russian; Sweden
80. Who's the composer? Why *Jean*? What is the national epic for Finland? What are his melodies like for it?  
*Jean Sibelius*; he changed it from the Swedish *Johan* to the French version; *Kalevala*; recitation formulas; melodies on the first five notes of the minor scale
81. (800) Name his works.  
*Kullervo* (5 mvts. with voices), *En saga*, *The Swan of Tuonela*, *Lemminkäinen's Return*, *Finlandia*
82. TQ: What good would a government stipend do? It would allow him to focus his attention on composing instead of teaching lessons to earn a livelihood
83. What works are next?  
Two symphonies (1899, 1901-2), violin concerto (1903-4), five symphonies (-1924)
84. What are his compositional traits?  
Modal melodies, uncomplicated rhythms, insistent repetition of brief motive, *ostinatos*, pedal points, strong contrasts of orchestral timbres/textures
85. (807) What are the two structural devices he employs? What work would illustrate these ideas?  
Rotational form (thematic elements that are varied each time); teleological genesis (generating a theme from motivic fragments); 3d mvt. of 4th symphony (slow tempo)
86. How many works did he write during the last 30 years of his life? TQ: Remind you of someone else?  
None; Rossini
87. TQ: What does avant-garde mean in art?  
Iconoclastic [attacks established beliefs], irreverent, antagonistic, nihilistic [nothingness]

88. (808) Erik Satie's *Gymnopédies* is used as an example.  
What are the traits.

All three are plain, unemotional, same slow tempo, same accompaniment pattern, same melodic rhythm, similar modal harmonies, puzzling dynamics. By the way, no. 2 is especially pretty

89. Satie's pieces are banal, monotonous. Name them.  
Three (7) Pieces in the Form of a Pear (1903), Automatic Descriptions (1913), Dessicated Embryos (1913)

90. (809) Now the next set of works.  
Ballet, Parade (1916-17); film, *Relâche* (No Show Tonight, 1924); symphonic drama *Socrate* (1920); *Musique d'ameublement* (Furniture Music, 1920)

91. Who did he influence?  
Milhaud, Poulenc, Virgil Thomson, John Cage

92. What's the next movement?  
Futurism; Italian Luigi Russolo, *The Art of Noises: Futurist Manifesto* (1913)

93. (811) One fragment survives, the instruments (intuonarumori) were destroyed, but what follows?  
Electronic music, microtonal composition, new instrumental timbres

94. Write a couple of summary statements for this chapter.  
The period is diverse and reception varied.  
Composers and their works have been re-evaluated

