

Grout, Chapter 27
Opera and Musical Theater in the
Later Nineteenth Century

Name _____

1. (679) TQ: What is *nationalism*?
2. What are some of the technological advances in the second half of the 19th century? What is the factory "organization"?
3. (680) What about social needs? What did literacy do? What about corporations? Mass consumption manifested itself in what?
4. Political reform uprisings in 18__ and 18__ were in _____, and cities of _____, _____. The result was _____. Why?
5. What were the four general political reforms?
6. What were some of the other reforms? And the negatives?
7. What is the purpose of nationalism?
8. Was nationality a natural phenomenon?
9. When was Germany unified? Italy? What is Risorgimento?
10. How did cultural nationalism manifest itself in Germany and Italy?
11. Why didn't it work in Austrian-Hungary?
12. (682) What were the other themes? Cite examples.
13. SR: What is exoticism?
14. (683) Why did opera production decline?
 15. Because the audience was larger, _____.
 - Because the orchestra was louder, _____.
 - Because of the new type of singer, _____.
 - Because there was a repertory, _____.
 - Because electricity was available, _____.
16. What are the different types of light opera?
17. Who dominated Italian opera in the second half of the 19th century? How many operas? Over what period?

18. (684) SR: Verdi was born in _____. By age ____ he was a church _____. He studied in _____ but returned as _____ in _____. He married _____ in 18____. They had ____ children, but by 1840 _____.
19. SR: He went to _____ and started writing operas. During the next 13 years he wrote ____ or ____ operas a year for the theatres in what cities?
20. SR: He met the soprano _____. He moved back to _____ in 18____. They lived there, but didn't get married until 18____.
21. SR: Between 1855 and 1871 he wrote ____ operas. After that he wrote ____ more.
21. SR: Make a list.
22. (685) What was the secret of Verdi's popularity? Beyond melody?
23. How did he pick his libretto? What were the requirements?
24. Why is *Nabucco* important? *Luisa Miller*? Reminiscence motives? Prelude?
25. To illustrate, the author selects a scene from the final act of _____ and shows how the composer uses the _____ structure but modifies it.
26. (686) How are the later operas different?
27. *Les vêpres siciliennes* is a _____ opera, libretto by _____, that combines _____ and _____ elements.
28. *Un ballo in maschera* borrows from the _____.
29. (687) *Aida* allowed Verdi to introduce _____ and _____.
30. Verdi's last two operas are based on _____, with librettos by _____.
31. Verdi's publisher, _____, asked Verdi to write an opera based on *Otello* in 18____. Verdi began in 18____ and finished in 18____.
32. His last opera, _____, is a _____ opera.
33. (688) _____ has more operas in the repertory than any other composer.
34. Name the two composers and their works that found a way in the repertory? How are they classified?
35. Who was the most successful composer after Verdi? What career was he supposed to choose?
36. Make a list.
37. Puccini combined _____ focus on melody with some of _____ features. List them.
38. (689) How does Puccini treat arias, choruses, and ensembles?
39. (690) What is Wagner's threefold significance?
40. SR: Wagner was born in _____. His father died and his mother married Ludwig Geyer, whom Wagner suspected was both _____ and _____.

41. SR: His hero was _____. Keep a journal of his travels and his activity.
42. (691) Make a list of his works.
43. What are Wagner's two essays?
44. What does *Gesamtkunstwerk* mean?
45. (692) Wagner was involved in anti-Semitism in the essay _____. He wanted to distance himself from the composers _____ and _____.
46. SR: There was nothing left to be achieved in instrumental music after _____. All that was left was music associated with drama.
47. *Rienzi* is classified as a _____ opera, modeled after _____.
48. *The Flying Dutchman* is a _____ opera modeled after _____. What are the characteristics established by this opera?
49. Act III of *Tannhäuser* introduced a new kind of _____ vocal line that became Wagner's normal method of setting text.
50. *Lohengrin* has treatment of _____ and _____ that is both _____ and _____, that aims for _____ and _____.
51. (694) The Ring cycle is about the value of _____ and people's willingness to _____ it for worldly ends.
52. What is *Parsifal* about? What does diatonicism and chromaticism represent?
53. What is a Leitmotiv? Alternate spellings? Read the explanation of the leitmotiv use at the top of p. 695.
54. What is *Tristan und Isolde* about? Who wrote it?
55. In what two ways are Wagner's leitmotives different than reminiscence motives?
56. "Leitmotives are often characterized by particular _____."
57. (697) How does Wagner achieve ambiguous harmony?
58. (698) "More has been written about _____ than any other composer." His work influenced the symbolist poets _____ and the visual artists _____ and the _____ movement.
59. _____ was the main center for the production of new works.
60. Grand opera, exemplified by Meyerbeer's _____ (1865) and Verdi's _____ (1867), faded after these works.
61. (699) Name the ballets and their composer.
62. Lyric opera developed from what? When? Examples?

63. What are examples of exoticism?
64. (700) Bizet borrowed ___ authentic Spanish melodies but most of the Spanish sound is his. What is a seguidilla? What are the other features of Spanish music?
65. When did opera bouffe begin? Who is the representative?
66. (701) What is a cabaret? Café-concert? Revue?
67. Russia had opera in ____. A permanent opera company in _____. A Russian opera with spoken dialogue in _____. But most singers and composers were _____.
68. Who is the father of Russian opera? What are the Russian features?
69. Next? Poet? Features?
70. (702) What were the two approaches to modernization?
71. What institutions represented the westernizers?
72. The leading Russian composer of the 19th century was who? He studied at the _____ conservatory and taught at the _____ conservatory. From 1878 he made his living solely as a _____. He had a stipend until 1890 from _____.
73. Name his two most important operas.
74. (703) Name his ballets.
75. Who are the mighty five? Variant spellings?
76. (704) Who did they admire? How was their style?
77. Balakirev wrote what? Cui?
78. Borodin was a _____ who didn't have time to compose. His opera, _____, which is a _____ opera and completed by _____, contrasts Russian and Politian cultures. What are the traits of each?
79. Musorgsky earned his living how?
80. (705) Name his operas.
81. What are the elements of realism?
82. What are the characteristics of Russian folk song?
83. Musogsky's harmony is _____ but he _____ chords.

84. (707) TQ: Three major triads related by thirds (E, C, A major)?
85. What is the last Musorgsky trait?
86. RK studied music with _____ and _____ while pursuing a career in the _____. In 1871 he became _____. He also became an active _____ and a master of _____.
87. (708) RK wrote __ collections of folk songs (1875-82). He wrote __ operas, some of which are:
88. What are the two scale systems? Both are already found in the music of _____.
89. (709) Bohemia (now _____) had _____ and _____ opera. In the 18__s an attempt to create a national form of opera began.
90. Who won the contest? Name his opera.
91. (710) Who's next?
92. (711) List the country, composer, work.
93. What is an operetta? Who are the representatives?
94. (712) What were the forms of entertainment in America?
95. (713) Summarize the chapter in brief statements.

