Chapter 28
Opera and Musical Theater in the Later Nineteenth Century

1. [678] TQ: What is nationalism? What are the other two -isms?

2. What was on the rise and what was on the decline?

3. What are some of the technological advances in the second half of the 19th century? What is the factory "organization"?


5. Political reform uprisings in 18___ and 18___ were in ____________, and in cities of ____________, ____________, ____________. The result was ________________. Why?

6. What were the four general political reforms?

7. What were some of the other reforms? And the negatives?

8. (680) What is the purpose of nationalism?

9. Was nationality a natural phenomenon?

10. When was Germany unified? Italy? What is Risorgimento (see p. 656)?

11. How did cultural nationalism manifest itself in Germany and Italy?

12. Why didn't it work in Austrian-Hungary?

13. (681) Would you agree that it would be difficult to become "nationalistic" when Italy, Germany, and France set the standard for art music for centuries? What label could you expect if you weren't successful? What does Austro-Germanic mean here?

14. French and Russian composers wrote pieces on _____ and _____ topics. But exoticism wanted a sense of difference that combined _____ and ____. Cite the example of the past and the future. What two events opened the east?

15. (689) What were the other themes? Cite examples.

16. (682) What are the other examples of myth, fantasy, and nature?

17. Why did opera production decline?
18. (683) 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, ________________.

19. What are the different types of light opera?

20. (690) What is Wagner's significance?

21. SR: Wagner was born in _________. His father died and his mother married Ludwig Geyer, whom Wagner suspected was both __________ and __________.

22. What are Wagner's two essays?

23. What does Gesamtkunstwerk mean? Instead of "music drama," Wagner used the terms ____, ____, and ____ and even suggested "_____" as an appropriate description.

24. (684-85) SR: His hero was ___________. Keep a journal of his travels and his activity.

25. SR: Make a list of his works.

26. (684) In a nutshell, explain the difference between traditional opera and Wagner's opera.

27. (685) Rienzi is classified as a _____ opera, modeled after ______.

28. The Flying Dutchman is a _____ opera modeled after ______. What are the characteristics established by this opera?

29. (686) SR: There was nothing left to be achieved in instrumental music after ____________. All that was left was music associated with drama.

30. Act III of Tannhäuser introduced a new kind of ___________ vocal line that became Wagner's normal method of setting text.

31. Lohengrin has treatment of _______ and _______ that is both _______ and _______, that aims for _________ and _________.

32. (687) SR: Wagner was involved in anti-Semitism in the essay _______________. He wanted to distance himself from the composers ________ and __________.

33. (688) The Ring cycle is about the value of ______ and people's willingness to _____ it for worldly ends. Know the basic story.

34. Wagner used a form of poetry called _____ that uses ______.

35. What is a Leitmotiv? Alternate spellings?

36. (690) "Leitmotives are often characterized by particular _________."

37. (691) In what two ways are Wagner's leitmotives different than reminiscence motives of Weber and Donizetti?

38. (692) Explain "code of meaning."
39. (699) What is *Die Meistersinger* about?

40. What is *Parsifal* about? What does diatonicism and chromaticism represent?

41. (692) Who is the philosopher and the title of his work? What is his stance?

42. (693) What is *Tristan und Isolde* about? Who wrote it?

43. What are the pitches of the Tristan chord in its original form?

44. (694) How does Wagner achieve ambiguous harmony? (See "Yet the harmony…")

45. (695) "More has been written about _____ than any other composer."

46. His work influenced the symbolist poets ___ and ___. the visual artists ___.and ___.

47. Who dominated Italian opera in the second half of the 19th century? How many operas? Over what period?

48. (696) What was the secret of Verdi's popularity? Beyond melody?

49. How did he pick his libretto? What were the requirements?

50. What are the three steps of "Working method"?

51. (697) 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 _______.

52. 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?

53. SR: He met the soprano __________________. He moved back to _______ in 18__. They lived there, but didn't get married until 18__.

54. SR: Between 1855 and 1871 he wrote ___ operas. After that he wrote ___ more.

55. SR: Make a list of works.

56. Why is *Nabucco* important? *Luisa Miller*? Reminiscence motives? Prelude?

57. (698) SR: Who is the singer? What was different about a bel canto singer and Maurel?

58. (700) To illustrate Verdi's style, the author selects a scene from the final act of *La traviata* and shows how the composer uses the ________ structure but modifies it.

59. (701) How are the later operas different?

60. *Les vêpres sicilienne* is a ______ opera, libretto by ________, that combines ____ and ____ elements.
61. *Un ballo in maschera* and *La forza del destino* have _____ roles.

62. *Aida* allowed Verdi "to introduce ____ and _____."

63. Verdi's last two operas are based on ____________, with librettos by ________.

64. Verdi's publisher, _______, asked Verdi to write an opera based on *Otello* in 18__. Verdi began in 18__ and finished in 18__.

65. His last opera, ______, is a _____ opera.

66. (702) ______ has more operas in the repertory than any other composer.

67. Name the two composers and their works that found a way in the repertory? How are they classified?

68. Who was the most successful composer after Verdi? What career was he supposed to choose?

69. Start a list and finish it on p. 703. How many total?

70. Puccini combined ______ focus on melody with some of ________ features. List them.

71. How does Puccini treat arias, choruses, and ensembles?

72. _____ was the main center for the production of new works in France.

73. (704) Grand opera, exemplified by Meyerbeer's ______ (1865) and Verdi's ______ (1867), faded after these works.

74. Name the ballets and their composer.

75. Lyric opera developed from what? When? Examples?

76. What are examples of French exoticism?

77. (705) 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?

78. When did opéra bouffe begin? Who is the representative?

79. (706) What is a cabaret? Café-concert? Revue?

80. What were the two approaches to modernization in Russia?

81. (707) What institutions represented the westernizers?

82. Who was the leading Russian composer of the 19th century?

83. Name his two most important operas.

84. Name his ballets.

85. Who are the mighty five? Variant spellings?
86. (708) SR: Tchaikovsky studied _____ (subject) in _____ (city) and graduated at age ______. He was a civil servant for ___ years before studying music. He was hired to teach at the _____, where he remained for ___ years. TQ: How old was he when he started teaching?

96. What are the characteristics of Russian folk song?

97. Musorgsky's harmony is ____ but he _____ chords.

87. SR: His professional career was successful, but his personal life was in disarray. What were some of his problems?

98. (712) What is the last Musorgsky trait?

88. SR: Who was his benefactress? How is that helpful to us today?

99. RK studied music with ____ and ____ while pursuing a career in the _____. In 1871 he became _______. He also became an active _____ and a master of _____.

100. RK wrote ___ collections of folk songs (1875-82). He wrote ___ operas, some of which are:

89. SR: Do the list of works.

101. What are the two scale systems? Both are already found in the music of _____.

90. (709) Who did the five admire? How was their style?

102. (715) Bohemia (now ______) had _____ education and _____ opera. In the 18__s an attempt to create a national form of opera began.

103. Who won the contest? Name his opera.

91. Balakirev wrote what? Cui?

104. Who's next?

92. 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?

105. Opera in Other Lands. List the country, composer, work.

93. (710) Musorgsky earned his living how?

106. (716) What is an operetta? Who are the representatives?

94. Name his operas.

107. RK studied music with ____ and ____ while pursuing a career in the _____. In 1871 he became _______. He also became an active _____ and a master of _____.

95. What are the elements of realism?
107. (717) What were the forms of entertainment in America?

108. Summarize the chapter in brief statements.