Chapter 29
Late Romanticism in Germany and Austria

1. [719] Before 1850, music was written within ________; after 1850, composers had to compete with a _________.
   Living memory; repertory

2. (720) This was the beginning of musicology. What editions were published? Most of the composers were ________ ; musicologists, _________.
   Bach, Handel, Palestrina, Mozart, Schütz, Lasso, Beethoven, Mendelssohn, Chopin, Schumann, Schubert; German; German

3. Renaissance and Baroque music came out in what editions?
   Denkmäler der Tonkunst (begun 1869); Denkmäler deutscher Tonkunst (begun 1892), Denkmäler der Tonkunst in Österreich (begun 1894); the usual abbreviations are DT, DdT, and DTÖ

4. What is the English collection? French?
   Purcell; Grétry, Rameau

5. Because of interest in previous music, there was more music available and more variety for programs.

6. What ways did composers compete with music that was familiar to audiences?
   Brahms wrote works that challenged classics; Liszt and Wagner pursued new forms (symphonic poem, music drama)

7. (721) What were the dichotomies of Brahms and Wagner?
   Absolute vs. program music, tradition vs. innovation, classical genres and forms vs. new ones

8. What techniques did Brahms borrow from Liszt? What three goals did both camps have in common?
   Harmony, cyclic unity, melodic transformation

9. Nationalism was still an important aspect of instrumental music in the 19th century.

10. (722) SR: Who bridged the gap between Brahms and Wagner?
    Hans von Bulow

11. (723) What are some of the terms associated with the lighter side of classical music?
    Classical vs. popular, serious vs. light, cultivated vs. vernacular, high vs. low

12. In the beginning a composer could write in both styles, but later composers specialized in one or the other.

13. (728) By 1850, ___% of the compositions in orchestral concerts were by dead composers; by 1875, ___%
   60; 75

14. TQ: According to the author, Brahms understood what he had to do to be successful: be aware of the style accepted by audiences and then introduce something new. 1. How are you going to succeed? Do you have that same perspective for your future? Is that concept still applicable to our world? 2. Why is it, then, that we continue to teach freshman music theory, etc.? Can you think of instances where the academic route has been circumvented?
   1. It seems that this is what our world is about: how to get ahead. 2. rock musicians, jazz musicians

15. What were Brahms's orchestral works before the symphonies?
   Two serenades, first piano concerto in D minor (1861), Variations on a Theme of Haydn, op. 56a (1873)

16. List the symphonies.
   No. 1, C Minor, Op. 68, 1876
   No. 2, D Major, Op. 73, 1877
   No. 3, F Major, Op. 90, 1883
   No. 4, E Minor, Op. 98, 1885

17. (725) SR: Brahms was born in _______. His father was a musician. Brahms studied ________ and earned money by __________.
    Hamburg; piano, cello, horn; playing popular music in restaurants and taverns

18. SR: Brahms had the support of __________. He had a relationship with _____, but nothing is known beyond that.
    Joseph Joachim, Robert and Clara Schumann; Clara

19. SR: How did Brahms make his living?
    Pianist, conductor, sales of his music to publishers; conducted the Singakademie (1862-63), Gesellschaft der Musikfreunde (1872-75); traveling conductor the last 20 years

20. SR: What composers did he edit?
    C.P.E. Bach, François Couperin, Schumann, Schubert, Chopin

21. SR: Make a list of the compositions you haven't recorded.
    Second piano concerto, violin concerto, 2 overtures, 3 string quartets, 21 other chamber works, 3 piano sonatas, numerous piano pieces, A German Requiem, choral works, vocal ensembles, 200 Lieder
22. (726) What are the unusual things about Brahms's first symphony?
Intermezzo instead of scherzo for the third movement; keys of mvt. (C minor, E major, Ab major [B major middle section], C minor/major); slow introductions to the first and fourth movements that unfolds the principal theme before the Allegro (like Schuman); hymnlike melody for the fourth movement that recalls Beethoven's ninth but without voices.

23. What are the three characteristics demonstrated in Brahms's third symphony?
Wide melodic spans; cross relations between major and minor forms of the tonic triad, metric ambiguity between triple and duple divisions of the bar.

24. What is the form of the fourth movement of the fourth symphony?
Chaconne

25. (727) What might have been the melody source?
Final chorus of Bach's cantata no. 150 or Buxtehude's Ciacona in E Minor.

26. Is there a precedent for a theme and variations final movement?
Beethoven's third symphony; Bach's Partita for Unaccompanied Violin in D Minor

27. Wow! Bariolage. It appeared in the 7th edition. Now you're responsible for it! But all the other things the author has omitted in the 7th through 9th editions, you are not responsible for because they never existed (unless they are introduced anachronistically)! Keep your fingers crossed for basso seguente, et alia (which means, "and others").

28. TQ: What is the purpose of the paragraph "The rich web of allusion…."?
It establishes the composer as someone of superior intelligence, thus someone deserving special attention.

29. His violin concerto ranks with _________. His best piano concerto, in ___ movements!, is his ___.
Beethoven; 4; second

30. (728) Brahms has __ chamber works.

31. What are the chamber works that feature piano?
3 piano trios, 3 piano quartets, 1 piano quintet (F minor, Op. 34, 1861)

32. What is the term for Brahms's transforming themes? TQ: What is it for Liszt (see p. 732)?
Developing variation; thematic transformation

33. (729) What are some of the techniques that Brahms used in his piano works?
Full sonority, broken-chord figuration; frequent doubling of the melodic line in octaves, thirds, or sixths; multiple chordlike appoggiaturas; frequent use of cross-rhythms

34. What composers influenced his three piano sonatas?
Beethoven (large structure), Chopin and Liszt (chromaticism); Schumann (songlike quality)

35. What are the variation works?
Variations and Fugue on a Theme of Handel, op 24 (1861), Variations on a Theme of Paganini, op. 35 (1863)

36. What are some of the techniques in the Handel variations?
Canons, etudes, character pieces, hunting-horn style, miniature Hungarian rhapsody, siciliana, chromatic fantasia, musette, scherzo, march, Beethoven fugue

37. What is the purpose of the Waltzes, Op. 39 (1865) and Hungarian Dances (1872)? Home, dance, or concert? Home and concert, but not dance

38. At the end he wrote six collections of ______.
Intermezzos, rhapsodies, and other short pieces

39. What are the formal structures of these pieces? Deft?
ABA'; skillful

40. What is the texture of Brahms's songs? How many? What form?
Voice has the melody, piano is in a supporting role; 200+ strophic or modified strophic

41. NOTE: A discussion of "Wie Melodien zieht es mir" in the 7th edition gave the following characteristics of his song writing, so I'll leave it here with the answer. What are the characteristics of his songwriting with regard to melody, harmony, accompaniment? Melody not difficult but has surprises, such a changes in direction, chromaticism, strong appoggiaturas. Simple harmony. Figurations: arpeggiation, syncopated rhythms, melodies in parallel thirds or sixths. The piano part has a varied texture that changes figuration frequently.

42. (730) Much of his choral music was composed for _____ performers.
Amateur

43. His greatest choral work is the _____ for ______. Is it liturgically correct?
Ein deutsches Requiem, 1868, soprano, baritone, chorus, orchestra; no

44. Brahms was considered _____, but he didn't take the easy way out through innovation.
Conservative
45. Franz Brendel coined the phrase "New German School" for the composers _______. What is the premise? Who's on the other side? Who joined Wagner later? Liszt, Wagner, Berlioz; music should be linked to the other arts; Eduard Hanslick and Brahms; Anton Bruckner, Hugo Wolf, Richard Strauss, Gustav Mahler

46. (731) SR: What was Hanslick's position? Liszt's? Beautiful music is beautiful without any outside references; A program can guide/herd a listener so that the listener can know the mind of the composer

47. (732) In 18__. Liszt retired from performing, became a conductor in ______, and concentrated on __________. 1848; Weimar; composing

48. Between 18__ and 18__, Liszt wrote ____ ______ poems. Another was added in 1881-82. 1848; 1858; 13 symphonic poems. By the way, symphonic poem is the correct term for Liszt; tone poem is Richard Strauss's term some 40 years later.

49. (732) Define symphonic poem. What formal structure? A one-movement work with sections of contrasting character and tempo based on an extramusical idea; sonata form (or not)

50. What is the source of the symphonic poems mentioned in the second paragraph? Prometheus relates to a myth and to a poem by Herder Mazeppa to a poem by Victor Hugo Orpheus to Glucks opera and to an Etruscan vase in the Louvre Museum

51. What are the two symphonies? Are they programmatic? Faust Symphony (1854); Dante Symphony (1856); yes

52. Liszt's method of changing the shape of the theme to match the mood of the program is known as ________. The piece used to illustrate this procedure is ________. Thematic transformation; Les Préludes, based on a poem of Alfonse-Marie de Lamartine

53. (733) A non-programmatic work is his ___ piano concerto in E-flat Major, which has ____ movements. First; four

54. Eliminated from the 8th edition: His piano sonata in B minor (1853) has ____ themes and can be seen as a ____ form or a ____-movement form played without pause. 4; sonata; 4

55. Two oratorios, ____ and ____ have themes derived from ______. St. Elisabeth; Christus; chant


57. What were Bruckner's two genres? Symphony, church music

58. What was his occupation? Organist in Linz, then court organist in Vienna (1867-1896)

59. How many symphonies? Are they all definitive? Which one is descriptive? 9 numbered, 2 unnumbered; no, there are revisions to all; the fourth in E-flat major (1874-80), the Romantic

60. What is it about Beethoven's Ninth that Bruckner emulated? Inchoate? Gambit?

Procedure, purpose, grandiose proportions, religious spirit; "recently begun" or "imperfectly formed"; "a calculated move" or "a chess opening in which a player risks one or more minor pieces to gain an advantage in position"

61. Beethoven's fourth-movement hymn served as a model for the _____-like themes in most of Bruckner's finales. Bruckner's finales often _____ subjects from earlier movements.

Chorale; recycled

62. What did he borrow from Wagner? Why was he so good at orchestration? Large-scale structures, lush harmonies, sequential repetition of entire passages, and the huge orchestra; he was an organist

63. (735) What is the Cecilian movement? Revival of the 16th-century a cappella style

64. His motet Os justi is ____; Virga Jesse has _______. His Mass No. ____ in E Minor (1866) is a unique neo-medieval work for ___-part chorus and ___ wind instruments.

Modal; quickly modulating harmonies; 2; 8; 15

65. (736) Bruckner designed his sacred music to function equally well as part of the ____ or as ____ music and to project a sense of _____ while incorporating _____ harmony.

Liturgical; concert; timelessness; up-to-date

66. What were Hugo Wolf's genres? Specialty? Piano pieces, a string quartet, symphonic works, choruses, an opera, songs; songs

67. Wolf's ____ songs were written in a ____-year period.

250; 10
68. (737) Name the collections.
Eduard Mörike (1889); Joseph Freiherr von Eichendorff (1889); Goethe (1890); German translations of Spanish poems (1891) and Italian poems (1892, 1896)

69. Lebe wohl illustrates _____’s arioso style, continuity through the ____ part. There’s also _____ voice-leading, NCTS, and _____ tonality. Dissonances resolves to ______, pure triads are ____, phrases end more often on _____ chords. What is chromatic saturation?
Wagner’s; piano; chromatic; wandering; dissonances; rare; dissonant; lots of chromatic notes in a measure

70. Richard Strauss earned his living as a ______. He was in what cities? As a composer, what is he best remembered for?
Conductor; Munich, Weimar, Berlin, Vienna; tone poems (before 1900), operas, Lieder

71. Who are models for Strauss? Why?
Berlioz and Liszt; colorful orchestration, transformation of themes, types of programs

72. What are the names of the tone poems and program source?
Don Juan (1888-89), poem by Nikolaus Lenau
Macbeth (1888, rev. 1891), Shakespeare
Also sprach Zarathustra (Thus Spake Zoroaster; 1896), prose-poem by Friedrich Nietzsche
Don Quixote (1897), picaresque [a type of fiction of Spanish origin dealing with rogues and vagabonds] novel by Miguel Cervantes

Personal experiences
Tod und Verklärung (1888-89), recovering from an illness
Ein Heldenleben (1897-98), autobiographical

73. (738) The music of Don Juan gives a hint of the story rather than following it exactly. Till Eulenspiegel (1894-95) is more representational (with composer notes in the margins). It’s in a "____" form. What is the story of Also sprach? Philosophical or representational?
Rondo; Christian ethic should be replaced by the ideal of a superman who is above good and evil; philosophical

74. What is the form of Don Quixote? (739) What instrument represents Don Quixote? Sancho Panza?
Variations; cello; bass clarinet, tenor tuba, viola

75. Brahms wrote in all genres to make his way into the repertoire. Wagner and his group focused on just a few genres.