

LECTURENOTES J and Studyguide ("The NINETEENTH CENTURY")

1. General Characteristics

- a. Increased interest in emotion and expression
- b. Tonal (major/minor scale) but more chromatic and dissonant
- c. Longer/larger movements and musical works in general
- d. Interest in nationalism (folk music/dances)
- e. New musical forms and expansion of existing Classical ones
 - i. Symphonies and String Quartets in 5 or more movements occasionally!
 1. Program Symphony
 - ii. Lyrical piano pieces
 - iii. Symphonic Tone Poems
 - iv. Art Songs (Lieder)
 - v. Cycle (Songs, Tone Poems, piano pieces, operas)
 - vi. Overtures
 - vii. Incidental Music (as orchestral suites)
- f. Advanced virtuosity on all instruments
- g. Larger orchestras; interest in orchestration and new instruments
- h. Increased popularity of the piano (lyrical piano pieces), art songs/lieder (voice/piano) and chamber music/recital pieces
- i. Increased popularity of the concert hall, chamber parlor
- j. More schooled musicians from the working class/end of the Patronage System
- k. The presence of female composers (Fanny Mendelssohn (Hensel), Clara Schumann)

2. Romantic Period (as discussed in class)

- a. 1800 – 1900 (early Romantic [1800 – 1850] and late Romantic [1850 – 1900])

3. Specific Musical Forms

- a. Art Song (German Lied)
 - i. Through-composed form
 - ii. Strophic form
 - iii. Song Cycle
- b. Lyrical Piano Pieces
 - i. National dances (mazurkas, polonaises, etc.)
 - ii. Impromptu pieces (Impromptus, Intermezzos, Preludes, Nocturnes, Etudes, etc.)
- c. Program Music
 - i. Program Symphony, Symphonic Tone Poem, Symphonic Overture, Incidental Music/Suite
- d. Nationalism/Influences
 - i. Antonin Dvorak (1841 – 1904) - Czech, Edvard Grieg (1843 – 1907) - Scandinavian, Bedrich Smetana (1824 – 1884) - Czech, Franz Liszt (1811 – 1886) - Hungari

- e. **Absolute Music**
 - i. **Semi-Classical Composers (Felix Mendelssohn [1809 – 1847], Antonin Dvorak (1841 – 1904), Johannes Brahms [1833 – 1897])**
 - ii. **Romantic symphony characteristics**
 - 1. **Longer movements (sometimes more than four), larger orchestras, melodic themes, expanded harmony/dissonance**
 - iii. **Romantic concerto characteristics**
 - 1. **AVOIDANCE of Classical practice (double exposition played first by orchestra then soloist)**
 - 2. **Greater virtuosity**
4. **Nationalism and Opera**
- a. **German Music Drama (Richard Wagner [1813 – 1883])**
 - i. **Leitmotif (Leading Motive)**
 - b. **Italian Opera (Buffa, Seria)**
 - i. **Bel Canto (Gioachino Rossini, 1792 – 1868, Giuseppe Verdi, 1813 – 1901)**
 - ii. **Verisimo (Giacomo Puccini, 1858 - 1924)**
 - 1. **Madam Butterfly, Tosca**
 - 2. **Pagliacci, 1892 (Ruggero Leoncavallo, 1857 – 1919)**
5. **Choral Music and the Ballet**
- b. **Requiem Mass (Berlioz, Verdi, Brahms)**
 - c. **Ballet (Pyotr Tchaikovsky [1840 – 1893]) – Swan Lake, Nutcracker, Sleeping Beauty**
6. **Main Composers and Works**
- a. **Franz Schubert, 1797 – 1828**
 - i. **9 Symphonies, including Sym. # 8 “Unfinished”**
 - ii. **600 + Lieder (including “Elfking”)**
 - iii. **Song Cycles (including “Winter’s Journey” [Winterreise])**
 - b. **Robert Schumann, 1810 – 1856**
 - i. **4 Symphonies**
 - ii. **Lieder and Song Cycles (including “A Poet’s Love” [Dichterliebe])**
 - iii. **Piano pieces**
 - iv. **Clara Schumann (1819 – 1896), piano pieces**
 - c. **Frederic Chopin, 1810 – 1849**
 - i. **Piano Pieces**
 - d. **Mendelssohns**
 - i. **Fanny (1805 – 1847)**
 - 1. **Piano Pieces**
 - ii. **Felix (1809 – 1847) – a Romantic Period *Classicist***
 - 1. **5 symphonies, Incidental Music (“A Midsummer Night’s Dream” Overture)**
 - e. **Hector Berlioz, 1803 – 1869**
 - i. **Master orchestrator; idée fixe**
 - ii. **Program Symphonies (including “Symphony Fantastique”)**
 - iii. **Requiem (1837)**

- f. **Franz Liszt, Hungarian nationalist pianist/composer (1811 – 1886)**
 - i. **First tone poem (Les Preludes)**
 - ii. **19 Hungarian Rhapsodies for piano**
 - iii. Large volume of very difficult piano music
- g. **Bedrich Smetana, 1824 – 1884**
 - i. **My Country [Ma Vlast] (6 symphonic tone poem cycle, including “The Moldau”)**
 - ii. 8 operas (including “Bartered Bride”)
- h. **Johannes Brahms, 1833 – 1897**
 - i. **Classicist**
 - ii. **Re-harmonization of 144 German Folk Songs (“Lullaby”)**
 - iii. **21 Hungarian Dances**
 - iv. **4 symphonies (“Beethoven’s Tenth”)**
 - v. German Requiem (1865 – 1868)
 - vi. NO OPERA!
- i. **Guiseppe Verdi, 1813 – 1901**
 - i. **28 Operas (Rigoletto, La Traviata, Aida, Otello, Falstaff)**
 - ii. **Requiem (“Manzoni”) 1873**
- j. **Richard Wagner, 1813 – 1883**
 - i. Master of German Opera (“Music Dramas”)
 - ii. 13 Operas
 - iii. **The Ring cycle – over 15 hours of German opera (The Rhine Gold, The Valkyrie, Siegfried, Twilight of the Gods), 1869 – 1876**
- k. **Peter Tchaikovsky, 1840 – 1893**
 - i. **Master orchestrator**
 - ii. **1812 Overture (1880)**
 - iii. Six symphonies (Sym. 7 finished posthumously)
 - iv. **Three Ballets (Swan Lake, 1877; Sleeping Beauty, 1890; The Nutcracker, 1892)**
- l. **Richard Strauss (1864 – 1949) – beginnings of modern trends to come**
 - i. Ten Tone Poems (Don Juan, Thus Spoke Zarathustra, A Hero’s Life, etc.)
 - ii. 15 operas (written in the 1900s)

