

Music 352, Spring 2019: Terms & Concepts 1
Aesthetics and the Status of Music ca. 1790-1827; Beethoven

Legacy of the **Enlightenment**: critique of organized religion and of kingship/“old regime”. Ethical prescriptions of **German Idealism: Kant** (1788) and Beethoven on Kant (see SG [= Study Guides], p. 3 for both); **Schiller** (1795) (see SG, p. 3). New claims for art and especially music: rise of **autonomous music** (see SG, p. 1). What makes this different from a typical 18th-century perspective? What new claims were being made for abstract instrumental music—without text? With what kinds of justifications? What was behind this changed view of instrumental music? Elaborate.

- 18th c. [galant, etc.], more generally: music as “language of the heart,” “language of the emotions”; music as a series of idealized or exemplary emotional states—either fluid motions from one state to another or sharp contrasts between juxtaposed emotions)
- Late 18th-c., early 19th-c. claim [esp. Vienna, aristocratic elite, musical elite]: retain the emotional claims of music—even, perhaps, an enhanced view of them—but now add a moral and/or “spiritual” [ineffable, metaphysical] component overwhelming the merely emotional claim. Particularly within certain Austro-Germanic circles music was also coming to be regarded as a series of idealized or exemplary moral states or “soul states” [*Seelenzustände*], that is, a “truth language” beyond words. Music and the new “depth” metaphor—for certain repertoires and composers only.

JH Concept: “Profundity Contract”

Cf. concept of the sublime (Burke, Kant) as that which, immeasurable and vast, transports us beyond the merely ordinary experience of this world. Mere beauty as distinguished from the sublime (which can inspire awe, fear, horror, and the like).

E.T.A. Hoffmann’s 1810 review of Beethoven’s Fifth Symphony? How related to concepts of the sublime?

LUDWIG VAN BEETHOVEN (1770-1827).

“Aesthetic Strategies” to advance the concept of music as thought, ethics, or philosophy (be prepared to discuss a specific example or two from Beethoven’s compositional output for each):

1. **Poetic ideas**, be they **political**, associated with **nature**, or indicative of **deep personal contemplation**. How do these differ from 18th-century theories of musical representation? Be specific.
2. **Primal gesture**
3. **Monumentality**
4. **Individualization**
5. **Dramatic coherence of works** → “musical logic” (= 19th-century term)

First Stylistic Period. Vienna, 1792-ca. 1802.

Beethoven as piano virtuoso and the predominance of piano works in his output. **Piano Sonatas**: what are some of the sonatas that he composed during his first period, and of these, which are the most important (see the *Pathétique Sonata, Op. 13*)? Ditto for **String Quartets**. **Symphonies** and **Piano Concertos**: be prepared to identify those which date from Beethoven's first period.

Second ("Heroic") Stylistic Period (ca. 1802-1812)

Why is this period sometimes called the "heroic" decade or period? What was Beethoven's "**Heiligenstadt Testament**" (1802): what was contained in it and what is its significance? Identify the piano concertos and other important piano sonatas (especially ones with "names") from this period.

Other important works from the middle period:

Symphony No. 3 in E-flat Major, "Eroica" (1803-4): in which respects is this a "watershed" work in the history of European art music? Be prepared to write about this. Note particularly the monumentality of the work and this history of its dedication. What points can be made about its length? Precedents? What about such things as development- and coda-lengths? How are they treated in the *Eroica*? What about the multimovement logic: how do the final three movements continue the apparent narrative?

Symphony No. 5 in C minor (1807-8) (SG, pp. 5-7).

- You should be able to give a brief thematic/structural description of each of the movements of the Symphony No. 5: how, specifically, does each movement advance the musical/narrative "plot."
- What are the grounding formal structures of each of the four movements?
- Why are keys and modes (major, minor) important here (as in all tonal music)?
- In what ways do Beethoven's symphonies in general resemble a novel? How do they sustain a dramatic trajectory (see SG, 129)? Provide some specific details from the Fifth Symphony.
- Be prepared also to identify Beethoven's other symphonies from the Middle Period.

Coriolan Overture (1807) (see SG, pp. 8-9). What are the most notable features of this sonata structure? What about the keys in the exposition?

Explain, in some detail, Beethoven's "**C-Minor Mood**" or his C-minor to C-major fixation throughout his career. Provide several examples? Various treatments? Political or aesthetic implications?

Fidelio (1805, 1806, and 1814): Beethoven's only opera. Basic plot and concerns? Why is this a significant work artistically and politically? (Taruskin?) Revisions? Overtures to it? (More than one!)

String Quartets: identify the quartets from Beethoven's Middle Period (including "nicknames" for the opus 59s—why these nicknames?).

Finally, in what years did **Napoleon** occupy Vienna? Which of Beethoven's works can be associated with him, either directly or indirectly? How can we characterize the influence of contemporary politics upon Beethoven's music generally?

Third Stylistic Period (ca 1815-1827): "The Late Style"

How might we characterize Beethoven's professional and personal life during the early years of the 1810's?

Characteristics of the Late Style (Describe Beethoven's treatment of each of these characteristics: don't just merely list them. Important: be able to identify and describe some instances of each with specific works. What makes each of them "unusual"?) Here's the usual bullet-point list of characteristics.

- Frequent use of **Fugue** and **fugato**, indicative of a more general turn towards **historicism** (Name two late works with "large" movements that are fugues.)
- Frequent use of **Theme and Variations—in expanded and monumental ways**. (Examples: op. 111? etc.)
- Employment of **vocal styles** in instrumental works (recitative, aria, etc...)
- Occasional use of "**common**," "**popular**," or "**folk-like**" elements, as in the finale of the 9th.
- Sudden and immense **contrasts/oppositions** within and between movements; frequent recourse to **musical extremes** (in register, dynamics, etc...).
- More radical experiments with sonata structures, cycles of movements, tonality (use of **church modes**), instrumental effects, etc... Name three or four late works with "unusual" numbers of movements.
- Far more intensely contemplative, difficult, often strained and eccentric. Perennially difficult and controversial works. Tended to puzzle their first listeners. (Beethoven now totally or near totally deaf; difficult personal circumstances in a changed world, etc.)

Some Important Late Works (in what ways are these works "unusual" or "special" within their genres?):

Piano Sonatas, opp. 106, 109, 110, 111. (nos. of movements? Taruskin on op. 111? Main points?)

Diabelli Variations (1819) (What are these?)

Symphony No. 9 in D Minor (see SG, pp. 10-11 and Taruskin). What was the literary source for this work's finale, and how well does it fit with Beethoven's other late works? Is there an implicit "philosophy" behind this?

Missa Solemnis: Similarity to 9th Symphony? or not? How does the Gloria exemplify Beethoven's late style?

Late Quartets: how many? Opus numbers? Describe in some detail the movement assigned to you and relate it to Beethoven's late style, Dahlhaus's and Taruskin's claims, etc. Describe what is unusual about the *Grosse Fuge*—and why that work is indeed a major representative of Beethoven's late style.

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"The Age of Beethoven and Rossini": Taruskin makes quite a point of this. How does he construe this dichotomy—and to what end? Taruskin also plays up the political ramifications of 1815: how and why?) How does Dahlhaus's treatment of Late Beethoven differ from Taruskin's?

Music 352, Spring 2019: Terms & Concepts 2
EMERGING GERMAN NATIONALISM, WEBER; ROMANTICISM SCHUBERT

Johann Gottfried von Herder, *On the Origin of Language* (1772). What was Herder's basic argument regarding peoples and languages? Define **Volk** and **Volksgeist**.

Also: Herder as coiner of the term "folk song" (*Folk Songs*, 1778-89—collection of "folk" or traditional poetry [not music] of different languages and cultures; rev. ed., 1806, *Voices of the People in Songs*)

cf. **Johann Gottlieb Fichte**, who described the Germans as the "philosophical people"—Note also his *Addresses to the German Nation*, 1806—the separateness of German language and culture; natural boundaries of nations determined by language, etc.).

Nationalism as a "counter-Enlightenment" trend? Explain?

How is Herder's work related to the subsequent interest in folklore exhibited in **Arnim and Brentano's *Des Knaben Wunderhorn* (1805-8)** and Apel's ***Gespenserbuch* (1810)** (ghost stories; this was the source for Weber's *Der Freischütz*)? In what way do concepts of folk, ethnicity, nature, and, by extension, music, function as "emancipatory [or redemptive] spaces" within the emerging modern world, and how can we relate this intellectual phenomenon to such musical works as *Der Freischütz*? How does the "authenticity" issue play into this (the belief in the "true voice" of a people? a composer?)?

We can identify at least three *additional* reasons why music acquires a new status in Germany around 1800:

1. The rise of "German Hellenism" (Germany as self-construed successor to ancient Greece in elevation and spirit; Ancient Greek studies, archeology, philology.....). Consider how this might have gotten linked with Nos. 2 and 3 below.
2. The influence of **German Idealism (certain strains of philosophy)**: within music aesthetics, now turning the very lack of specificity of instrumental music—formerly seen as a defect— into a virtue. (Explain: what does this mean? Examples?).
3. The rise of a new cultural elite, often under the banner of "**neohumanism.**" This involves a new, university-centered effort to build a German culture of learnedness based on the continued prizing and study of ancient Greek models. (Note that, for the first time, music, ca. 1830s, will start to make a bid to enter this cultural project and the associated university system.)

GERMAN ROMANTIC OPERA

Describe the characteristics of the type of German-language opera that was the immediate forerunner for this: **Singspiel**. And note its eventual turn from comic plots to serious, "romantic" one.

Important examples of the German language opera (pre-*Freischütz*) with spoken dialogue include (dates of first performance are indicated):

- Mozart's ***Die Entführung aus dem Serail*** (1782) and ***Die Zauberflöte*** (1791);
- Beethoven's ***Leonore*** (revised and retitled, 1814, as ***Fidelio***) (1805, 1806, 1814)
- E. T. A. Hoffmann's ***Undine*** (1816);

- Louis Spohr's *Faust* (1816).

Discuss the relationship of the move toward *Volkstümlichkeit* and the rise of Germanic nationalism. (Taruskin) Interrelate two musical genres within this concept: Weberian opera; and the *Lied*. How did the Germanic concept of *Kultur* play into this (Taruskin, III, 123-24)?

WEBER AND GERMAN ROMANTIC OPERA

Discuss the sound and cultural claims—as well as the historical importance—of *Der Freischütz* (1821). What elements are featured in the plot? How could that plot seem to exemplify burgeoning aspects of German nationalism and issues of “redemptive (or emancipatory) space”? Why is this work always considered to be an emblematic “romantic” opera?

How does Weber employ specific keys (which keys?), themes (which themes?) and orchestration for dramatic effect?

Describe at least four or five specific musical effects in the “**Wolf’s Glen Scene**,” and note where they occur within the scene. How, specifically, do these sounds embody characteristic sounds of “horror” or “fear” (which would be widely replicated in other works in subsequent decades)

Identify and discuss some important features that Weber brought to the **overture** to *Der Freischütz*—and in which later overtures as well? (How does a Weber overture, generally, differ from those by Beethoven that you have heard? E.g., *Coriolan*?)

- Sometimes: evocative or illustrative introductions (significance of the horn—as a sound symbol introducing us to a special world; *Waldhorn* (forest horn; German soul, etc.?)
- Maximal contrasts between P and S (examples). In its extremity, “new” to Weber?
- Possibility of explicitly gendered themes (P = masculine, perhaps turbulent, perhaps vigorously striving; S = the feminine or the erotic) (examples) (Probably also “new” to Weber; this would be enormously influential in later decades.)
- “Weber apotheosis” of S in the recapitulation (examples): the feminine principle as agent of emancipation or redemption, etc. Source of the recapitulatory (or coda) S-apotheosis in the mid- and late-nineteenth century: Wagner (*Flying Dutchman* Overture) [Liszt (*Tasso*, etc.), Grieg [Piano Concerto, finale], Tchaikovsky [Piano Concerto No. 1, finale], Rachmaninoff [Piano Concerto No. 2, finale, etc.]

Weber’s two post-*Freischütz* (“German Romantic”) operas? Dates?

At least two other major (non-operatic) works by Weber (just to round out the picture)? (See Taruskin)

Finally, how can German Romantic opera in general, and Weber’s works in particular, be seen as pointing the way to some aspects of the early works of **Wagner** (i.e. those dating from the 1840s)?

“ROMANTICISM” (ISSUES)

The “Essential Romantic Problem”? → how to recover or restore the realm of the spirit or the ineffable (where a deeper “meaning” and “truth” are presumed to dwell) that was being collapsed into the merely everyday or secular-rational by the Enlightenment and the increasingly scientific-materialistic view of things. How to break free of the limitations of reason, which block access to the metaphysical or non-linguistic? (Certain strains of “romanticism” as a counter-Enlightenment trend? Compare with “nationalism”?)

Some responses of the emerging Romanticism:

- **Music as “Capital-A” “Art”**—sonic disclosures, sonic presence, *Innigkeit*, *Innerlichkeit*, unveilings of “truth” in sonority—beyond rational analysis or explanation. Bracketing out of the everyday as we “become” the music we perform or hear (etc.) This is linked to what might be regarded as a new-generational dogmatics of faith in art; art as potentially sacramental. Note the claim of the double “breakouts” from the presumed limits of Enlightenment rationality or the limits of language: the liberation into the presumed truth of the transrational or translinguistic (the external infinite, sublime, or ineffable—beyond language); and the liberation into the presumed truth and authenticity of the purely interior, the pre-linguistic or pre-rational core at the center of our being.
- **Aesthetic cultivation of the self (*Bildung*: self-formation through education)**; a project of personal responsibility; the flight from the second-rate, from *Kitsch*, etc.
- **Cultural-critical aspect**: artist as outsider to the prosaic, everyday world. This leads inexorably to the virtually **binary split between non-emancipatory space (the everyday) and emancipatory (or redemptive) space—the higher, spiritual world**. (What are some examples of ideas or activities that belong on each side of the binary?) Consider also within the emancipatory (or redemptive) side: fear of contamination; the ideal of ritual purity; etc.
 - “An die Musik” as exemplifying this? What about the other assigned works by Schubert?
 - For example, could “Der Doppelgänger” be seen to fit into the above set of values at all? How about “Gretchen am Spinnrade”? “Erlkönig”?

THE GERMAN LIED

See SG, p. 14, and Taruskin, III, 124-29 for the early overview of the Lied before Schubert. Be aware of at least such important composers as **Johann Frederic Reichardt** and **Karl Zelter**. Note also the influence of **Goethe**.

Some typical characteristics (especially with Schubert)

- Piano and voice; normally small-scale, intimate; intended for private performances (particularly among connoisseurs).

- Strophic text (usually parallel stanzas of text), typically with high-literary claims (or, alternatively, “folk-like” claims). Some texts, e.g., by Goethe, Schiller, Heine, and others.
- Music: Especially with Schubert—a very close reading of the poem—intimate interaction with virtually every line of text.
- Music (setting strophes of text) may be (on the one extreme of the continuum) purely strophic (same music for all stanzas) or (on the other extreme) purely through-composed, where each stanza is set (more or less) to differing music. All sorts of combinations (varied strophic forms, etc.) can exist between these extremes. The structural decision with regard to the music is of extreme importance.
- Telling (often pictorial? Or mood-setting?) introductions and codas. Reflect on these: what moods or images do they strive to project? How do they lead you into the piece—and then out of it—from the world of surrounding silence?
- Often (common descriptions): “*Volkston*”—the “folk-like flavor”, or a prizing of folk-like, unpretentious simplicity; or “folk-song ideal” (“*Volkswaise* Ideal”—cf. Herder, etc.). And the trick is to give the impression of creating the highest art out of the simplest material. (On the other hand, of course, some *Lieder* are more complex than this.) (Caveat: Don’t confuse *Volkswaise*—folk-song—with *Volksgesit*, thought the former is obviously grounded in the latter.)

What is a **ballade** (or **ballad**), and which of Schubert’s songs constitutes a classic example of the genre?

What were Schubert’s Opp. 1, 2, and 3? Note that they were carefully selected to introduce the composer to the public. What are some of the musical strategies (i.e. **piano preludes** and **postludes**, harmony, etc...) that Schubert employs in his *Lieder*, and how do they contribute to his “close reading” of the poem. (Cite specific examples of the importance of accompaniment from *An die Musik*, *Gretchen am Spinnrade*, *Erkönig*, and *Der Doppelgänger*). Also, how might we characterize *An die Musik* as a musical setting of the romantic “ideology” (again, cite specific musical techniques)? How about “*Erkönig*” or “*Doppelgänger*”? How do these darker works relate to the emancipatory/non-emancipatory binary?

Note the essentially *private* or closed-circle nature of the *Lied* and its performers and listeners (as opposed to public or commercial performance). What were “*Bildung* circles” and, more specifically, “**Schubertiades**.” Who were **Joseph von Spaun** and **Franz Schober**? In what ways does Schubert’s compositional output reflect Viennese musical culture of the late 1810’s and 1820’s? Note the decline in aristocratic patronage and growing number of venues for amateur music-making, venues that appealed particularly to members of the bourgeoisie.

What is a song cycle? Name and date Schubert’s two song cycles.

SCHUBERT: INSTRUMENTAL MUSIC

During his own lifetime Schubert was known more as a composer of Lieder and small minatures (Ländler, Waltzes, etc.) than large-scale multimovement works. And yet he composed a number of these.

- How many symphonies?
- How many quartets? (And identify the last three?)
- Approximately how many piano sonatas?

Symphony No. 8 in B Minor, D. 759, “Unfinished”): In which respects does the musical practice of this symphony differ—audibly—from, say, the characteristic symphonies of Beethoven? What about its “lyrical” themes, etc. Which of Schubert’s “characteristic experiments” (see below) occur in the symphony, and where?

The String Quintet in C, D. 956 (1828), and the Piano Sonata in B-flat, D. 960 (1828): for both works, be able to describe the unusual tonal and thematic aspects of the sonata structure of the first movements—exposition and recapitulation (see SG, pp. 20-23—and the “sonata form” section below). Instrumentation of the quintet: common? uncommon? In which ways—specifically! [refer to individual passages] is each movement a clear example of Schubert’s approach to sonata form? Again: How is that different from Beethoven’s typical approach?

Characterize some common characteristics of Schubertian themes within sonatas? (Opening of the B-flat piano sonata? Second themes of all three assigned Schubert works? How might they allude to *Volkstümlichkeit* or folk-naïveté? Relate this to issues of the ideology or construction of cultural rootedness (*Volksgeist*?); to Schubert’s possible sense of loss, vulnerability, or alienation; etc. Specific examples? Major-minor alterations? Etc. (See below, harmony.)

Other works at least to know about:

Quartet in D Minor, D. 810, “Death and the Maiden” (1824): where does the title of the quartet come from? Why is the derivation of such a title as this one highly characteristic of some of Schubert’s instrumental works? To which movement does it refer?

Piano Quintet in A Major, D. 667, “The Trout” (1819): again, where does the title of this work come from? (Same questions as with D. 810 above. Relationship of Schubert Lieder and some of his instrumental music.) Instrumentation of this quintet: common? Uncommon?

Schubert and Sonata Form

What do we mean by a “three-key exposition”? How is this exemplified, specifically, in the Quintet and the B-flat sonata (though not in the *Unfinished*—but which to secondary key does its first movement’s exposition go?) Is the “second key area” of a “**three-key exposition**” always a solidly grounded key? (What happens in the String Quintet and the B-flat sonata?). In which key (relative to the tonic—say in a major-key work) will a Schubertian exposition “always” end in?

Again, comment on Schubert’s frequent attraction to the use of leisurely paced, songlike themes. With Schubert we find the idea that the exposition of a sonata can sometimes consist in the stringing together of “broad pools of lyrical themes” without a strong sense of the necessity of a forward-driving motion. How did Schubert’s use of song-like themes, or themes actually borrowed from pre-existing songs, enhance the

content of instrumental music and making it an object worthy of contemplation? How does this intersect with the “Volkswiese” ideal (“folksong” ideal)?

Related to this is a general aversion to forward motion and efficient completion (unlike the case with Beethoven?), and the frequent undermining of stable tonality through evaded cadences, deceptive cadences, or sudden shifts from major to minor.

Schubert’s Characteristic (and Influential) Harmonic Experiments

(Be able to cite specific moments in the works cited above and below that exemplify these readily identifiable features. What is their “expressive value”? (The more precise you can be, the better.)

- **Major-minor interplay: modal shifts** (“modal instability”) majors that collapse into minor; minors that dream off to a “false” or “if-only” space, etc. Instability of Schubert’s majors and minors. Expressive implications?
- **Chromatic shifts into and out of otherwise diatonic keys. Hexatonicism** as “Other”-space, outside the *terra firma* of diatonicism: glimpses into other modes of experience. (What is hexatonicism? How can it produce sudden and expressive slippages into “**third-related**” chords?; “maximally smooth voice-leading”?) Thus: the possibility of a binary split into two harmonic worlds—the normatively diatonic (typically governing the larger processes) and the highly expressive or mysterious “other” of chromatic slippage (sometimes hexatonic, sometimes not), which is often used to color individual, localized spots.
- Ability of hexatonicism (for instance) to produce “**equal division of the octave by major thirds**” (example?) and, with passing notes, a linear **whole-tone scale** (even while the chords above the bass are not part of the whole-tone collection but are major or minor chords).

How did we exemplify and interpret these things in:

- The first song of *Winterreise*, “Gute Nacht”?
- Another song from *Winterreise*, “Auf dem Flusse” (SG, p. 19)
- The Sanctus from the Mass No. 6 in E-flat, D. 950 (see SG, pp. 18 and Taruskin, III, 103)

Music 352, Spring 2019: Terms & Concepts 3
CHOPIN, MENDELSSOHN, SCHUMANN, SYMPHONY, BERLIOZ

PIANO MINIATURES: CHOPIN

Fryderyk Chopin (1810-49)

Outline the importance of the rise of the **piano miniature** (or “characteristic piece”) during the early decades of the nineteenth century. Some especially notable “early” examples include:

Field, **Nocturnes** (1810s): describe the characteristic “nocturne” texture.
Beethoven, **Bagatelles, Opp. 119 and 126** (1820-22, 1824);
Schubert, **Impromptus, D. 899 and D. 935** (1827), as well as his many waltzes,
marches, German dances, etc.

How did the performance style and the nocturnes of **John Field** influence Chopin (see SG, p. 25)? When did John Field write these works? In which city did he spend much of his career?

Cf. Taruskin on “private music” or the public staging of supposedly private confessions and “solitude”? (What does he mean by “the music trance” [61ff]? or “music as trance-induction” [p. 73]?) How does this concept relate to what Chopin, Schumann, and others were doing—or intending to convey?

In class we discussed typical “nocturne texture”—and the accompanying aesthetic or expressive convictions surrounding it. Describe in some detail “nocturne texture” in Chopin—with examples from nocturnes that have been assigned but not discussed in class. (Does the class discussion also “fit” these other nocturnes? or not?)

Important for Chopin’s treatment of lyric melody, especially in nocturnes: the (so-called) **Bel canto** operatic and song style. Thus one commonplace is that the melodic style found in the works of **Vincenzo Bellini** on Chopin has clear resonances in that of Chopin. (Adding to this conviction, his *La Sonnambula* (1831), *Norma* (1831), along with Donizetti’s *Anna Bolena* (1830), were premiered at approximately the same time as Chopin published his first set of nocturnes, Op. 9 (1830/1).)

In class we spent time considering the **lyric binary** (or merely “rounded binary” or “small ternary”) form in these repertoires. (Our example was Bellini’s song from c. 1830, “**Vaga luna.**”) In addition to defining this form with letters, what is the “psychology” of the form as one moves from section to section? Where is its climactic point—or to what point does the entire form normally drive? More specifically, what is they of self-contained melodic “songs,” and what social connotations does it seem to have held for nineteenth-century listeners.?Remember: the lyric binary—or rounded-binary/small-ternary song—is one of the most central elements in lyric utterance from the early 1800s through twentieth-century popular song: its importance cannot be overestimated.) Recall (details?) how Chopin adapted and altered this form in his Nocturne Op. 15, no. 2. What are some standard strategies of Chopin to ornament or decorate a melody upon its various returns? Comment on his treatment of piano sonority.

Cite several genres of works by Chopin. And characterize the differing styles, textures, and purposes of the following works by Chopin:

Etudes, Opp. 10 and 25 (1829-36): note the precedence of Ignaz Moscheles, *Etudes, op. 70* (1825-6)

Preludes, Op. 28 (1836-39)

Polonaises, Ballades, and Mazurkas: know the principal stylistic traits of each genre. (Taruskin can help here.) In what sense, working in Paris, is Chopin a “nationalistic” composer? Or not? (What is Taruskin’s argument in “National or Universal?”—pp. 345ff; what was politically charged about all this at the time? State of Polish politics, etc.? “Nationalism as a Medium?”—pp. 357ff)

Did Chopin write piano concertos and sonatas? How many? When?

The Rise of the Virtuoso

In which decades did **Niccolò Paganini** flourish as the paradigmatic virtuoso of his time? Identify one or two of his works, including a famous set of violin showpieces, still often played. In what ways (specifically) did he set the stage for those who came after him? How does all this play into the issue of the “rise of the cult of the heroic performer.” Is the performer also part of the “institution of art music?” Why or why not? Paganini had a direct influence on the youthful **Franz Liszt**: characterize Liszt’s career in the 1830s and 1840s (1811-86).

Three cornerstones of virtuosity: Inniqkeit (staged interiority, the presentation of delicate “soul-states,” *Seelenzustände*); “heroic” virtuosity, the overcoming of seemingly insuperable difficulties; and the theatrical presentation of the performer as conveying special insights, feelings unavailable to others, the composer as “magician” or high priest. Explicate these concepts within the immediately post-Beethovenian decades and be able to cite specific pieces and passages in which their dialectics are exemplified.

Early career of **Franz Liszt**, 1830s, early 1840s, as hypertechnical virtuoso and celebrity? Creator of the solo piano recital, 1830s. Growing cult figure with worshipful audiences. What are the *Transcendental Etudes*? (Liszt at Weimar in the 1850s is dealt with in a later Terms/Concepts document.)

In general, (recalling our session on Chopin) how does the career of **Frédéric (Fryderyk) Chopin** (1810-49) differ from that of Liszt? How might we construe the display of virtuosity within a private context as presenting the soloist as hero? Which works of Chopin (represent early stages of “nationalistic” music through explicit references or implicit allusions to cultural or political currents (or sonic markers) of Poland? What kinds of national markers are we talking about? How would this political aspect have been received in and around Paris?

FELIX AND FANNY MENDELSSOHN

Outline the ways in which Mendelssohn family, c. 1780-1930, intersected with central questions of Romanticism (“who can be is a professional composer”) and German identity (“who counts as a German”). What is the larger relevance here of, on the one hand, the Romantic binary of emancipatory and non-emancipatory spaces (redemptive and non-redemptive) and, on the other hand, Herder’s concept of the *Volk*, especially as articulated by such writers as Fichte.

What was the *haskalah* movement in late-eighteenth and early-nineteenth-century Germany? What role did the Mendelssohns play in it? What were some of the core beliefs of those participating in the *haskalah* movement: relation to culture? to language? to tradition; to religion?

How did Felix and Fanny Mendelssohn’s upbringing and education differ from those of the “typical” romantic composer, such as Robert Schumann?

What evidence do we have that, as composers, Fanny and Felix Mendelssohn were given different prompts and advice by members of their family? Gendered genres: What kinds of compositions seemed appropriate for male composers—and for female composers? Why?

Describe the close bonding—the familial and musical bond—between Fanny and Felix Mendelssohn as it affected their musical compositions. Cite some specific works where this influence and mutual regard is on display.

Fanny Mendelssohn, it seems, may have been the first to coin the term, *Lied ohne Worte* for a short, characteristic piano piece. What are some examples of this in her output?

Fanny Mendelssohn Hensel’s decision to publish in 1846: controversial? Why? The letter to Felix? What did she publish? What other works of Fanny Hensel are notable, though published posthumously? Note the untimely deaths of both Fanny Hensel and Felix Mendelssohn (date?).

Felix Mendelssohn: Enormously important composer from the standpoint of the “institution of art music” and its consolidation. Major aspects: develop and comment upon:

- Child prodigy; early composition (when?) of the Octet and the Overture to *A Midsummer Night’s Dream*?
- Discovery and first performance of the *St. Matthew Passion* (when? where?—a major aspect of the launching of romantic “historicism”—and nationalism)
- Director of the Leipzig Gewandhaus Orchestra (one of the oldest city orchestras in Europe” venerable, prestigious—a model for other civic orchestras)
- First performance of Schubert’s “Great C Major” symphony in 1839—after its discovery by Schumann.
- Founder and Director of the Leipzig Conservatory (when?)—the quintessential “model conservatory” for much of the later nineteenth century.
- Romanticized neo-baroque compositions (historicist) include two oratorios, *St. Paul* (1836) and *Elijah* (1846), the organ sonatas, etc.—which would have a

strong “academic” impact not only in German-speaking lands but also in England.

“Concert Overtures” (what are these?): e.g., *Calm Sea and Prosperous Voyage* (1828), *The Hebrides* (1829), and *Die schöne Melusine* (1833). (Of course, in retrospect, such works as these are forerunners of which orchestral genre later pioneered and championed by Liszt.) In what senses is (and isn’t) the Overture to *A Midsummer Night’s Dream* a concert overture?

Later composition of the rest of the *Midsummer* incidental music? When?

Violin Concerto (shorn of an opening ritornello: the newer, brisker, more efficient romantic format, in part legitimized by Mendelssohn); two piano concertos (the same is true of these)

Symphonies—published and numbered “out of order”; the most historically significant:

- No. 4, “Italian” (1832-33)—not published until 1851, posthumously
- No. 3, “Scottish” (1842)—surely written, in part, as a “model symphony” to address the symphonic crisis—and after the discovery of the Schubert C major symphony.

ROBERT AND CLARA WIECK SCHUMANN

Describe the role of Friedrich Wieck in the lives of each of these two in the 1830s. What kind of training did Clara Wieck receive from her father? While known as a young virtuoso, did she also compose and publish some of her works in the 1830s?

What was Clara Wieck’s attitude toward her own role as a composer by the late 1830s—about the time she became engaged to Robert Schumann?

Discuss the crucial year of marriage—and the “year of song” for Robert, sometimes in collaboration with Clara (as a joint publication). (Identify some song cycles and song sets from that year.) What are the marriage diaries that they kept?

What are some of the major compositions of Clara Wieck Schumann? How does her Piano Trio, for instance, compare with that of Fanny Hensel? Similarities? Differences?

Note the impact of Robert’s suicide attempt, 1854, and untimely death, 1856. Entry of young Brahms into the picture, 1853.

Aspects of Robert Schumann’s career:

- Why did Schumann found his own journal, the *Neue Zeitschrift für Musik* in 1834?
- What were some of the composers/works he reviewed favorably?
- Be able to describe Schumann’s literary style and conceits (see esp. the *Davidsbund* and its supposed adherents, the *Davidsbündler* (1833) (see SG, p. 26).
- “What is a Philistine?” (Taruskin, pp. 291ff).

- Who were **Florestan**, **Eusebius**, and **Raro** (those three inevitable sound-bites in all music-history courses—there: we’ve said them again!)? Where did their names appear? Their differing moods? personalities? types?

Most of Schumann’s most celebrated piano works date from the 1830s. Several of them are “piano cycles”—that is, sets of miniatures to be performed in linear order, from start to finish, often with cryptic titles or quasi-literary or programmatic associations. (How are they like or unlike “song cycles”?) Exemplify this generality (“Literary music”?—Taruskin; or “Poetic music”) by citing some relevant attributes of at least three of the following:

Papillons Op. 2 (1829-31)

Carnaval Op. 9 (1833-35) (see SG, p. 27: describe the importance of ciphers here)

Davidsbündlertänze Op. 6 (1837).

Fantasiestücke Op. 12 (1837)

Be particularly sensitive to: “secret” programmatic aspects (why secret? how secret?); encrypted musical messages in the works; and the use of dance rhythms in these works.

BACKING UP TO CONSIDER: HISTORICAL/AESTHETIC ISSUES IN THE 1830S (AND BEYOND)

The generation of composers born in the first and second decades of the nineteenth century, and who came of age in the 1820s and 30s, faced a quandary with the death of such “giants” as Beethoven (d. 1827), Schubert (d. 1828), Hegel (d. 1831), Goethe (d. 1832). Characterize some details of that quandary.

Why was this particularly acute in German-speaking lands? In what ways, specifically, could it have seemed to many that the “hand of history” had moved away from Vienna, Berlin, and Leipzig and toward more Mediterranean regions: Paris, Milan, Venice, Rome, Naples? What kinds of music was flourishing there? What “general” impact did this have on the production of such traditional genres as the symphony, string quartet, piano sonata, etc.? How does this relate to a new **“doctrine of originality”**? Be able to characterize the following composers’ forays into traditional forms, particularly the symphony in relation to the Beethovenian model. Some of the composers discussed below were also music critics or journalists. How did they contribute to the formation of new **musical institutions**, particularly in Germany and Austria during the 1830’s, as well as the formation of an increasingly crystallized standard repertory of repeated “classics” or **musical canon**? (Which composer was at the center of this emerging canon?)

These new musical institutions include 1) **civic orchestras**, 2) **university professorships** in music (where was an early one conferred?), 3) new **conservatories** (see esp. the **Leipzig Conservatory**: who founded it? when? What was its influence?), and 4) “complete works” **editions**, such as the **Bach Gesellschaft** (1851-1901); 5) revivals of older music, especially the “Baroque revival” (Bach; Handel). The revival of which large piece of Bach—when? and by whom?—is usually credited with igniting this revival? What role did all of these things play in fostering a historical perspective (i.e. **historicism**) and the emergence of a **standard repertory**? In what ways did Austro-Germanic musical culture become more dependent on the above institutions to educate or inform the broader public?

“THE CRISIS OF THE SYMPHONY” AFTER BEETHOVEN?

See immediately above on the deaths of the “giants.” Thus (again) in the 1830s in Austria and Germany: a sense that the “great age” of the symphony had now passed with the deaths of its most celebrated composers. How was the tradition to be continued—or rather, *can* it be continued at all? What was this crisis and which composers seemed to feel it most keenly? Lay out the argument

Who faced this crisis on continuation (and, perhaps, “progress”): The new generation—across several countries—of composers born around 1809-13: name some of these. (Berlioz was only slightly older than these other “romantic solidifiers” of the institutional tradition—as the repertory itself was becoming increasingly canonical.)

The weight of the past: “historicism”; allusions to past works: comment? exemplify?

Hector Berlioz (1803-69)

Even though he had a long-standing desire to become a successful composer of opera, his operatic forays were ultimately unsuccessful. Instead, he is best known for his symphonic works, and you should know quite a bit about one of these and be able to name the other two:

Symphonie fantastique (1830)

Harold in Italy (1834)—(what performing forces?)

Roméo et Juliette (1839) (what performing forces?)—associated, of course, with the Shakespeare cult, also so characteristic of this generation of “romantic” composers.

Symphonie fantastique: a central work of the nineteenth century if there ever was one. Taruskin also discusses it at length. Be able to explain why (and exemplify in several paragraphs)—Taruskin helps...). Identify the following:

- *idée fixe*
- “monomania” (fixed obsession, often also described as “erotomania”) was thought (medically, at the time, in France to be a diagnosable psychological disorder). Why would this “disorder” appeal to a “romantic” composer such as Berlioz?
- “program symphony”
- Harriet Smithson?
- “thematic transformation”
- how many movements? titles?
- the progress (or regress?) of the movements toward the increasingly distorted and grotesque?
- Berlioz’s self-styled aesthetic of the *imprévu* (the unforeseen, the shock)
- the theatricality and novelty of Berliozian orchestration (examples?) [probably borrowed from French operatic practice—especially the emerging grand opera?]

- Reactions of Mendelssohn? Schumann? (See above.) Liszt? What were the ‘radical’ issues at stake? In short, why did this prove to be such a historically significant work?
- The importance of such an influential symphony arising from (of all places) France?

Robert Schumann as symphonist

Important impetus (mentioned here again): Schumann’s discovery of the Schubert’s (then unknown) C-major symphony, “The Great.” (When?) Obviously, this provided a new spur to the Austro-Germanic symphony....and surely played a role in Schumann’s deciding to turn toward orchestral composition.

Thus, if 1840 can be considered Schumann’s famous “year of song,” then 1841 was his “year of the symphony” (or his first forays into orchestral writing).

How many symphonies did Schumann compose?

Be particularly familiar with the overall format and plan of the unusual **Symphony No. 4 in D Minor** (1841, rev. 1851) (see SG, pp. 28-9). How does Schumann attempt to draw together or integrate the four-movement structure of this work (recurring motives; handling pauses between movements; etc.). What is unusual about the overall structure of the first movement? Is it fair to characterize his symphonies as Beethovenian? Are there Beethovenian “references” here—or is Schumann setting out on an entirely new course? Is this a “historicist” work?

Finally, note that 1842 is, in turn, considered Schumann’s “Chamber music year.” (And we could deal at length with this chamber music—but we won’t do that here.

Apart from Schumann’s four symphonies, what are some of the (rather few) prominent Austro-Germanic symphonies composed in the 1840-1870 decades—those of the “crisis of the symphony”? And what are two or three prominent Austro-Germanic symphonies from the 1820s and early 1830s that only saw posthumous publication in the 1850s and 1860s? (By Mendelssohn? By Schubert?)

What, then, in this context, is the important role played by *Brahms’s First Symphony* (1876)? (See also the Liszt/Brahms Terms/Concepts document.)

Opera in France and Italy

What is “**grand opera**”? Who was the foremost composer of grand opera in Paris in the 1830s—setting the tone for decades to come? Name two grand operas of this composer from the 1830s. (Subject matter of grand operas in general? How many acts? Importance of staging and spectacle?)

Rossini: in which decades did he compose his operas? What accounts for their phenomenal popularity in those decades? Describe the form (and historical impact) of his early cabaletta, “Di tanti palpiti” from *Tancredi* (discussed in Taruskin). What characteristics of “Una voce poco fa” from *Il barbiere di Siviglia* are characteristically Rossinian?

Be able to name at least two or three (so-called) bel canto operas of Bellini and Donizetti from the 1830s—ones that still very much hold the stage today. (Successors to Rossini; Forerunners of Verdi, etc.)

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WAGNER AND VERDI

RICHARD WAGNER (1813-83)

THE CRISIS OF GERMAN ROMANTIC OPERA IN THE 1830S?

Following the death of Weber, “German romantic opera” underwent a decline in the 1830s, and the two most successful opera composers of the decade, **Heinrich Marschner** (1795-1861) and **Gustav Albert Lortzing** (1801-51) have been largely forgotten. In contrast, French “grand opera,” epitomized by such genre-initiating works as **Giacomo Meyerbeer’s *Robert-le-diable*** (1831) and ***Les Huguenots*** (1836), enjoyed great success. These five-act, historically-based operas (eclectic in style) are characterized by a tendency toward the monumental, great spectacle, and a “vastness of conception.” French grand operas typically contain an inset ballet in their third act. Meyerbeer and other French opera composers had a notable impact on some of Wagner’s early operas, most notably ***Rienzi*** (1840).

**The “Dresden Period” (1842-49): Wagner’s “German Romantic Operas”
(not yet “music dramas”)**

Be able to say something about the stylistic trajectory of these works

- *Der fliegende Holländer* (*The Flying Dutchman*) (1843): compare the “Dutchman” overture to that of Weber’s *Der Freischütz*. How are they similar, particularly in the treatment of the primary and secondary themes?
- *Tannhäuser* (1843-45, prem. 1845)
- *Lohengrin* (1846-48, prem. 1850)

Also such things as:

- Wagner as author of his own libretti?
- “Romantic” philosophies of redemption/emancipation of the artist/hero?
- “Extremism” in orchestration, dynamics, form? (Wagner as controversial “extremist”—*in class we compared the “nocturne” from Mendelssohn’s* *Midsummer Night’s Dream* incidental music to the Pilgrim’s Chorus introduction to the *Tannhäuser* Overture. What was the point?)
- Enhanced chromaticism?
- Some musical tags that identify characters or situations (but not yet full-blown leitmotifs)?
- A more obviously “symphonic” and active orchestra (when compared with Mediterranean opera)

Exile in Zurich (from 1849)

What event(s) led to Wagner's dismissal from his post as Hofkapellmeister at Dresden in 1849 and his subsequent exile in Zurich? It is often said that, in effect, Wagner now, in the succeeding years, "transformed opera into music drama" (p. 195)—what is meant by that?

What are the central points of the three important treatises from 1848-51—the groping toward and the laying-out of the new theory of the music drama? (And even more to the point, perhaps: how did Wagner try to ground this theory in an appeal to the theater of ancient Greece: see Taruskin, 488ff.)

Art and Revolution (1849): what is the relationship (or lack thereof) between commerce and art? To whom does art properly belong to?

The Artwork of the Future (1849): to which aspects of the individual are poetry, music, and drama/gesture related, and how are all three related to the **Gesamtkunstwerk** or "**Music Drama**"? Define (don't just translate) the conception of *Gesamtkunstwerk*. How was it supposed to relate to antique Greek drama?

Opera and Drama (1850-51):

- In what ways does the music drama (the successor of mere "opera") claim to be a synthesis of symphony and opera (both of which are now arraigned as exhausted, in decline)
- Why did RW think that such a synthesis was needed?
- What is the most appropriate "topic" for music dramas in general, according to RW?
- What is the relationship between music and text described here?
- What is *Stabreim* (see SG, p. 35)? Provide an example.
- How does Wagner describe what would later come to be known as the **Leitmotif**? Describe and name several "typical" leitmotifs in the *Ring*? Are they real "themes"? How do they differ from "themes"?
- Important: *with the music dramas leitmotifs are now virtually omnipresent, woven into a constantly transforming web*. How does this differ from the treatment of motifs in the earlier German Romantic operas?
- What is the expressive function of the orchestra vs. that of the vocalist in this formulation?

It was during Wagner's period of exile that he began work on ***Der Ring des Nibelungen*** (texts written 1851-52):

	Composed	Premiered
<i>Das Rheingold</i>	1853-54	1869
<i>Die Walküre</i>	1854	1870
<i>Siegfried</i>	1856-57 // 1869-71	1876
	(Acts 1 and 2) (Act 3)	
<i>Götterdämmerung</i>	1869-74	1876

What were Wagner's literary sources for his verbal text? Why did he choose to stop work on the cycle in the middle of *Siegfried*? Be familiar with Wotan's Farewell from Act III, assigned listening. (What is the "colossal $\frac{6}{4}$ "? How is it deployed in Wotan's Farewell from *Die Walküre*?)

After breaking off work on *Siegfried*, Wagner turned to other projects, including:

Tristan und Isolde (1857-59) (see SG, p. 34). How does this mark a departure from the aesthetic principles of *Opera and Drama* and Wagner's use of *Leitmotifs* in the Ring cycle? How is it a **psychological drama**?

- What (specifically!) is the "**Tristan chord**"? (Be able to write it on a staff—and interpret its basic sonority and ambiguity.) (Cf. Taruskin, 539ff.)
- Describe the typical syntax of a characteristically chromatic phrase, module, or motif from *Tristan*.
- How are cadences typically treated in *Tristan*? What is the importance of **Schopenhauer's *The World as Will and Representation*** (1819) for Wagner during this period (see SG, p. 37; Taruskin, 530ff.)? What is the role of music in Schopenhauer's metaphysics?

Die Meistersinger von Nürnberg (1867). How does this work differ from Wagner's other late music dramas? How does Wagner incorporate historical poetry and text into *Die Meistersinger*?

[Then: Act III of *Siegfried*; and *Götterdämmerung*, thus completing the *Ring*. Then: mid-1870s, the founding of the Bayreuth Festspielhaus. And then:]

Parsifal (1882) (see SG, p. 36)

What role do Christian symbols play in the work (cf. Wagner's ***Beethoven*** (1870) and ***Religion and Art*** (1880))?

By this point what is Wagner's "metaphysical" conception of music, at least as sketched in Wagner's essay, *Beethoven*?

What is the relationship between old religious practices, Christianity, and such composers as Beethoven and Wagner?

Be able to describe the motives, general atmosphere, and formal shape of the Prelude to Act I of *Parsifal*.

Be able to say a few words about Wagner's cult-following (and scandalous affair? Cosima?) in the 1860s and of the patronage of King Ludwig II of Bavaria from 1864 onward. It is during this period that a particularly sharp rift emerges between musical traditionalists and radicals, with Wagner (and Liszt) widely considered the epitome of progressivism.

Premieres of *Das Rheingold* and *Die Walküre* in Munich, 1869, 1870; Wagner banned from Munich at the time. (Why?) Shortly thereafter, conceives of building a theater devoted only to his own works.

With Ludwig's support Wagner established his **Festspielhaus** in **Bayreuth** (1876). What was the purpose of the festival house, and what were some of the stage- and theater-innovations associated with it that opera audiences now take for granted?

ITALY (CA. 1840-1893)

GIUSEPPE VERDI (1813-1901)

One standard myth surrounding early Verdi (in part now sharply challenged by recent Verdi scholarship: Taruskin notes this, 572) was that political sentiments associated with the *Risorgimento* (be able to define this term) found a ready propagandistic home in Verdi's early operas—especially in some of the “patriotic choruses” such as one finds in the celebrated “*Va pensiero*” from *Nabucco* (1842) and in the “*Viva V.E.R.D.I.*” acronym (572). What was early Verdi's Shakespeare-based opera from the 1840s (though he revised parts of it later in the 1860s)? To what extent did the composer adhere to the *bel canto* style of Bellini and Donizetti, particularly with his use of aria form? What about the frequent claim of Verdi's “evolution” from the “number opera” into (in Verdi's later career—from *Aida* onward) a stage work featuring fewer breaks and more “continuity” (p. 207):

Another myth, albeit with some aspects of the truth (if not exaggerated): Verdi the man of the soil; the peasant-boy who succeeded, rags to riches, via sheer musical drive and talent; the gentleman estate-holder and yet somehow unsophisticated “farmer” who stayed close, very close, to his native roots.

Italian nationalism: Verdi, by midcentury and beyond, the essence of this. Quintessential Italian opera. Enormously long career. Over two dozen operas, many of which (as we all know) are still staples of the repertory.

Be familiar with the basic format of **Italian Aria Form**. (For the “double aria” structure, see SG, p. 31—you don't need to know all of the inner details and options, but you should be able to explain the basic procedure. Illustrate this with at least two different Italian arias by two different Italian composers.)

In this period of Italian opera history, which portion of the (double-) aria is always literally repeated, text and music (though perhaps with some ornamentation). What role does the *lyric binary* (or *rounded binary*) form play in this larger aria structure? What is an *adagio* or *cantabile*? What is a *tempo di mezzo*? What usually happens dramatically in the *tempo di mezzo*?

Early Verdi: vigor, earthiness, purposeful roughness, efficiency, intense drama, staged and rapidly moving intensities. Pared-back accompaniment: lean and mean—getting the job done in order to set the voice above as a jewel. Many operas; hard theatrical work at the grindingly fast pace: his “years in the galley” (*anni di galera*)—Taruskin, 568.

(As Verdi matured—especially into the 1850s and beyond (and he was able to slow down his earlier, dizzying pace considerably)—his orchestral textures became progressively more active, first more “French” (middle 1850s), then—late works—more decidedly active and “symphonic.”)

Three major (and each somewhat “radical”) works from Verdi's middle period (constituting “the great trilogy”) both summarize the early style and look forward to innovations to come. These are (know these names):

Rigoletto (1851)

Il trovatore (1853)

La traviata (1853). Who is the librettist? How does the plot of this opera differ from the previous two? In what way can it be considered an expression of **verismo**? How does Verdi employ conventional forms such as strophic song (e.g. Alfredo's **brindisi** and Violetta's *Ah, fors'è lui*), lyric binary form, and aria form to underscore the contrast between "natural" and "elevated/artificial" discourse? Be especially familiar with the final scene of Act I (c.f. SG, p. 32). How is this a typical example of a *scena ed aria*, and how does it depart from the traditional model?

Note the notable influence on French "grand opera" (expansiveness, richer textures, some French-styled melodies, etc.) on Verdi's subsequent works, such as the very "large" works, **Don Carlos** (1867—literally a five-act, historically-based grand opera) and the "Egyptian" **Aida** (1871). The 1860s and 1870s saw contentious calls for "reform" and "progress" in Italian opera—though Verdi himself was not making these journalistic demands (even while he was, inexorably, carrying out aspects the program on his own). (Italy "on the defensive" by the 1860s and 1870s: Taruskin, 567).

We also see a tendency towards a greater continuity of music and action, a much-enriched and deepened role for the orchestral, and a diminished role—at least with *Aida* and beyond—for separate musical "numbers" separated by indicated pauses for applause. Critics complained that he was starting to become Wagnerian. At such a charge Verdi was outraged. (Because the whole question of more active orchestras, recurring motives, and the like is a far more complex issue than can be reduced to any single composer.)

Thus arises (as a late-century successor to the supposed Beethoven-Rossini binary) the Wagner-Verdi binary—and there is much to reflect on here! (And to nuance; and to "correct"—but JH is again editorializing here.)

After *Aida*, the extraordinary late works—in a sense, after Verdi had already announced that he had abandoned opera—that he had retired from the stage:

- The *Requiem Mass* (1873)—very 1870s and post-*Aida* in flavor. (Text: How different from, say, Brahms's *German Requiem*)?

and the two final (and very great) Shakespeare-based operas, both highly sophisticated products of a collaboration between the composer and the librettist **Arrigo Boito** (1842-1918)—in a sense Verdi's Mediterranean/Italian reply to the "threat" of Wagner and Wagnerianism. Even so, why might some audiences have imagined that these two works were "Wagnerian" (or at least Wagner-influenced), and in what ways, on the other hand, did they still adhere to some basic traditions of nineteenth-century Italian opera (both Taruskin also addresses this):

- *Otello* (1887)
- *Falstaff* (1893—Verdi's only successful comedy and the crowning peak of his career.

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LISZT (vs.?) BRAHMS

SCHISM: THE “NEW GERMAN SCHOOL”

These are partisans of the “music of the future,” the claims of radical progress, etc. This movement (*neu-Deutsche Schule*, term coined by Franz Brendel in 1859) centered around **Liszt in Weimar** (after 1848), who had extended his reputation as a piano virtuoso into that of a conductor and radical orchestral writer ardently (and sensationally!) championing **program music** as the next step forward in the transformation of the art-music tradition. (Taruskin, III, 416-22.)

- Liszt’s important 1855 manifesto or aesthetic credo along these lines: “Berlioz and His ‘Harold’ Symphony” (What was the perceived problem with “absolute” or nonprogrammatic orchestral repertory? Unanchored to clear concepts [an old charge, to say the least]. Liszt’s solution: grounding in literary backdrops or poetic ideas; musical form should follow the literary idea, etc.)
- Important: emerging “cult” of progressives surrounding and visiting Liszt at Weimar. (Name two or three?)
- Franz Brendel, who was now editing the *Neue Zeitschrift für Musik* [founded when? by whom?] was a hyper-partisan: radical forms, programmatic structures, experimental harmonies and orchestration, etc. His term “New German School” (much discussed from 1859 onward) considered Berlioz [as early example], Liszt, and Wagner as heroes, strivers, the way forward.

Liszt: codification of the “**symphonic poem**” as a genre in the 1850s—and the deviser of that term. Define. What were its programmatic predecessors? Distinguish between: opera overture; concert overture; **program symphony** [such as the *Symphonie fantastique*]; symphonic poem. On what grounds did Liszt argue that the symphonic poem had now replaced the (obsolete?) “symphony?”

Tasso, Lament and Triumph (1847-54)

Les Préludes (1848-54)

Orpheus (1854)

Prometheus (1850-55)

Hamlet (1858)

One central technique (indebted to Berlioz): **thematic transformation**. (Define; illustrate; compare with varying and transforming leitmotifs in Wagner? Taruskin, III, 284-85 deals with it.) (Note: themes that are thus transformed often—though perhaps not always—have a programmatic connotation, a “representation” of something; a signified of which it is the varying signifier.)

Liszt’s program symphonies (1850s): the **Faust** Symphony and the **Dante** Symphony.

Two influential piano concertos; much piano music; etc. (Much to say about the important Liszt.)

THE “TRADITIONALISTS”

[for lack of a better term? the “partisans of absolute music”?—
or merely the opponents of Wagner and Liszt and “the music of the future” —
i.e., defined largely by who they were not?]

The most prominent pen-wielding opponent of the New German School was the aesthetician and professor of music **Eduard Hanslick**. What was the main point (the inevitable sound-bite: “*tönend bewegte Formen*”) of his *On the Beautiful in Music* (1854, one of the most celebrated music-aesthetic treatises of the nineteenth century: Taruskin, III, 441-42). How was this work at odds with Liszt’s “Harold” essay? In which work by Wagner do we find a stinging parody of Hanslick?

Another stalwart: Clara Schumann, now the long-lived widow of Robert and strong supporter of Brahms and his circle. Likewise: violinist and composer Joseph Joachim.

In general, the traditionalists wanted to *consolidate* art music and held mere virtuosity and “superficial” or exhibitionistic orchestral effects in contempt, decrying such things as empty and a betrayal of the true tradition. Instead they focused on what they regarded as complex networks of “internal musical logic” and employed a more restrained orchestration. If the “radicals” were centered in Weimar, then the traditionalists found at least one base of support in Leipzig and its conservatory (and, of course, in institutions largely modeled after Leipzig’s). Taruskin’s take on this?

Johannes Brahms (1833-97)

By the 1860s, 1870s, and 1880s, Brahms would come to be understood as the champion of the traditionalists—or the more “**absolute-music**” camp (especially in his chamber compositions)—the camp opposed to Wagner and Liszt. Earlier career:

- Importance, date of Schumann’s 1853 article in the *Neue Zeitschrift*, “**New Paths**” (see Taruskin, III, 683).
- Brahms’s relationships with Robert and Clara Schumann?
- A few early works from the 1850s?
- Joseph Joachim’s break with Liszt—how relevant? (Taruskin, III, 684); Joachim’s subsequent links with Brahms?
- When and where did Brahms himself make his one and only public statement regarding the New German School? (Taruskin, III, 685)

Vienna and Brahms, early 1870s: What was the *Gesellschaft der Musikfreunde*, and in what way (and when) was Brahms’s association with the group exceptional in the context of his career as a whole?

How might we characterize Brahms’s music as **retrospective**—or a synthesis of many past Austro-Germanic styles? What sorts of genres did he choose and compositional techniques did he employ that evoked the past? Finally, how can we relate the composer’s concern with **early music** to a broader interest in music and music history as an academic discipline? (E.g., the emergence of biographies [such as?], catalogues [such as?], textbooks, critical editions [such as?], and so on.) An age of budding “music history.”

Note in particular Brahms's concern for **traditional genres**. Examples include:

- **Chamber music**—again, note the importance of Brahms in creating a central chamber-music repertory, seen by some as the pinnacle of connoisseurship and absolute music.... high prestige indeed, in those circles!) On Brahms and the crucial importance of his chamber music: Taruskin, III, 730-34
- **A German Requiem** (1868). Not a liturgical setting, as is Verdi's and/or Fauré's; and its text is not in Latin but in German. Compiled from what sources? In what ways does this work recall the choral music of Handel and Bach? (Taruskin, III, 704ff) In class: "Selig sind die Toten," etc. Potential double meanings or lurking connotations of the text?
- **Symphonies Nos. 1-4** (1876, '77, '83, and '85) JH: "symphonic retrospectives" [why?].

Be particularly familiar with several of the details of his **Symphony No. 1**: its history, its structure, etc.. Note that the first symphony was begun twenty years earlier, and constituted a major answer to the assertion that the symphony was an obsolete genre. Thus: be able to explain the enormous historical impact (revival of the symphony as a genre, etc.) of this particular work—which Brahms would eventually follow with three others. (Taruskin, III, 692-702, 719-26)

STUDY GUIDES, PP. 37a-e (!!) on the **First Symphony**.

- 37b: illustration of the near-omnipresence of intervallic motives "x" and "y" and "z" and their variants. These intervallic motives (not invariably connected with a specific rhythm) are then "developed" (dwelt upon and staged as growing) throughout the work. This is the famous Brahmsian technique that Schoenberg would later call (and adopt in his own work), **developing variation**—a catch-phrase that you should know and understand. Taruskin devotes a whole section to it (III, 734-43). The standard claim is that this technique would be the one that leads to central aspects of Schoenberg.
- 37c: Explain why such thematic interrelationships are characteristically Brahmsian?
- 37d: form and expressive import of the finale of the First?

For the record (all staples in the orchestral repertory):

- **Academic Festival Overture**
- **Tragic Overture**
- **Variations on a Theme by Haydn**
- **Violin Concerto**
- **Two Piano Concertos, one early, one late.** (The catchphrase for them—and for the Violin Concerto: "veiled symphonies")

Listening carefully to late Brahms and the **Three Intermezzi, op. 117**: how would you fit these works, conceptually and musically, into this general cultural framework? (Dates?) Other works for solo piano?

Music 352, Spring 2019: Terms & Concepts 6

EARLY MODERNISM: STRAUSS, MAHLER, ETC.; AND “ROMANTIC NATIONALISM”

THE “EARLY MODERNISTS”

In what ways did the “**Generation of the 1860’s**” consider themselves “modernists”? Concept of the “generational wave” of composers. The disparate members of this generation were all trained within the conservatory system, an important component of the relatively new “**institutionalization**” of art music in Europe (cf. the growing “**network of prestige**” associated with music in the middle decades of the 19th century).

Expand on the concept of the **institution of art music** (networks of support enabling and sustaining the art-music project in increasingly intertwined urban centers, educational centers, etc. Such as: their functions?)

“[Early] Modernism as a Period in Music History.” Important. The point is that “late romanticism”—a pejorative term coined by the next generation—is a misleading term to be avoided. Thus JH’s term “early modernism” (the first stage of modernism—about to change into “high modernism” with the next generational wave).

The relevant composers of this early-modernist generation—each of whom deserves a prolonged, separate study—include (with birth years indicated):

- Janáček (1854)
- Elgar (1857)
- Puccini (1858)
- Wolf (1860)
- Mahler (1860)
- Debussy (1862)
- Delius (1862)
- R. Strauss (1864)
- Dukas (1865)
- Nielsen (1865)
- Sibelius (1865)
- Glazunov (1865)
- Busoni (1866)
- Satie (1866)

Characteristic of this generation was (in varying degrees) a concern for the “personalization” of content and style (marketable “originality” of voice—establishing an **individualized style** within the limits of the system), a growing suspicion of foursquare rhythmic syntax and non-altered repetition (Mahler: “Every repetition is a lie”), an avoidance of traditional manners of resolution and cadence-treatment (unless presented as if “in quotation marks”), and the use of structural **deformation, distortion, and, exaggeration** of traditional forms. These features are symptomatic of a more general urge to forge an **individual style**, to begin to question the **ideology of affirmation** associated with art music, to recognize the **commodification** of music and art, etc. In what ways does this attitude, at least in part, reflect a broader set of responses toward the emerging urban/commercial “**realism**” of the period? This “realism” was at once produced by the rise of **liberal humanism, scientific progress**, and the like, and at the same time called into question liberal values. (Explain?)

These “**early modernists**” would employ a variety of techniques to advance their causes within the existing networks of aesthetic prestige. Here’s a list of broad types of techniques or concerns, and of course these are by no means mutually exclusive. Describe each technique generally, and identify several composers from the list above with each:

- **hypertechnique (the new virtuosity)**
- **monumentalism (or an aesthetic of maximal “inclusion”—the magnum opus, etc.)**
- **neo-primitivism, or the marketing of the “authentic” and elemental** (often associated with nationalism)
- **hyper-emotion** (one catchphrase in Germanic regions: *Nervenkunst*: an “art of nerves”)

RICHARD STRAUSS (1864-1949)

At the time, far and away the leading “modernist” and/or “radical” of the 1890s. In what sense might Strauss be characterized as a “realist”? How did he view his music, both in terms of its commercial viability and his own ability to depict images through musical means? **Crucial: the concrete specificity of the associated programs** (via “leitmotif” musical symbols, printed program-explanations, thematic transformation [heritage of Berlioz, Liszt, Wagner, etc.], unprecedented technical virtuosity): **program music in excelsis**. Thus: fiercely debated (amidst the ongoing musical schisms) were the ultra-progressive and increasingly massive **tone poems** (predecessors: Liszt’s “symphonic poems”) each seeking to outflank its predecessors in brazen display and brashness. Stunning orchestrations; ego-driven displays of extraordinary talent. Impossible to ignore: “the” major orchestral works of the 1890s: no contest. Use *Don Juan* to exemplify such things?

“1st cycle” includes:

- ***Don Juan* (1889)**
- ***Tod und Verklärung (Death and Transfiguration, 1889)***

“2nd cycle” (Note: after his 1892-94 conversion to Nietzscheanism—and, above all, his rejection of Wagnerian metaphysics and the transcendent: a new and, to some, heretical abandonment of the reverential approach to the “sacredness” of art music. Thus: controversies aplenty.

- *Till Eulenspiegels lustige Streiche* (1895)
- *Also sprach Zarathustra* (1896) ["freely after Nietzsche"]
- *Don Quixote* (1897)
- *Ein Heldenleben* (1898)

GUSTAV MAHLER (1860-1911)

(JH Disclaimer: So much to say and think about. We can't begin to do justice to any of it here.) If Strauss embraced the modern, technocratic, and commercial world of the late nineteenth century, than Mahler confronted this world and found it disorienting, disturbing. How is this unsettled sense articulated in his symphonic works? Recall Mahler's place in Vienna's **Jewish intelligentsia**, a vibrant community that was coming under increasing attack in the waning days of the Hapsburg empire. (But cf. also Mahler's conversion to Catholicism, 1897.) Which aspects of Mahler's style found themselves subject to anti-semitic sniping among some (though not all) Viennese critics? Illustrate from, say, the First Symphony? (Taruskin, IV, 1-5, 7-8.)

Note also Mahler's early song cycles or sets, which include *Lieder eines fahrenden Gesellen* ("Songs of a Wayfarer," 1885) and *Des Knaben Wunderhorn* (1889), had a decisive influence on the composer's later symphonic output. Identify several ways in which this influence manifested itself. (E.g., the relationship between the *Gesellen* songs and the First Symphony.)

Important concept: **the orchestral Lied** (voice and orchestra). Very characteristic of Mahler. While he was by no means the first to write such *Lieder*, his song collections with orchestra set the seal on this hyperinflation of what was originally an intimate, voice-and-piano genre intended for private performance among small groups. Apart from the two mentioned above, note also **Rückert Lieder** (1901-02), the **Kindertotenlieder** (1904), and, above all, the late and massive **Das Lied von der Erde** (1909). Again: relationship of many of these orchestral *Lieder* to his symphonies?

Ten symphonies (the tenth incomplete): semi-autobiographical, intense existential grapplings. (In what ways?) Interrelated with each other. The symphony as massive magnum opus—uniting disparate genres together under the guise of a symphony. (Cf. Wagner, *Gesamtkunstwerk*—within staged works?) Mahler, ca. 1907, spoken to Sibelius: "A symphony is like the world. It must embrace everything.") Cf. Taruskin, IV, 5ff: "**maximalism**." Irony, terror, uplift, vulgarity, *Angst*, shattering of older conventions.

Be able to identify instances in Mahler of the following things: **monumentality**, **distortion/exaggeration**, the **grotesque** or the **vulgar**, **formal deformations**, **intense counterpoint** (esp. in the later works) and finally **directional tonality**. What was Mahler's attitude towards repetition/recapitulation? Be particularly familiar with his **Symphony No. 1 (1889)**—e.g., **which pre-existing songs did it incorporate?** What is notable (e.g., keys, etc.) about the structure of the finale? (See SG, pp. 38-40 for an example of a sonata deformation following a "Dutchman type" exposition, with maximally contrasted themes.)

Concept: "**directional tonality**" (SG, 41)

SOME AESTHETIC CURRENTS ASSOCIATED WITH EARLY MODERNISM: REALISM AND ESCAPISM

During the closing decades of the nineteenth century, many artists, authors, and composers turned in various ways (sometimes quite different ways) to **realism**, an aesthetic that sought to be socially engaged, to confront material life or modern circumstances—and especially its socially underprivileged sides—“face to face”, etc... Examples include:

Musorgsky, *Boris Godunov* (1874) (as well as many of his songs)

Bizet, *Carmen* (1875)

Pietro Mascagni, *Cavalleria rusticana* (1890) (example of *Verismo*)

Leoncavallo, *Pagliacci* (1892) (ditto)

Puccini, *La Bohème* (1896), *Tosca* (1900), and *Madama Butterfly* (1904) (with other intermixtures—e.g., exoticism in *Butterfly*)

Charpentier, *Louise* (1900) (the so-called “musical novel”)

Define: **verismo**.

.....

“NATIONALISM”

Big concepts: explain how they are relevant to *musical* nationalism:

- Impact of the thought of Herder: *Volksgeist*; essentialist defining of cultural groups by shared language; seeking and subsequent veneration of “authentic” traditions and folklore within these groups; “folk song” [term coined by Herder, 1778-79] and “folk dance”; other tokens of “authenticity” and a remote and distant—but shared—past.
- Nineteenth-century language wars: insisting on the Czech language for Czechs, Hungarian for Hungarians, etc.—much strife along these assertive lines; political implications. Philological research into such languages: dictionaries, grammars, etc. Speaking such languages in education, art, government, etc., became a charged political statement.
- Self/Other (how defined, etc.) (Examples? Taruskin, of course, takes this as one of his central themes.)
- Burning issues of self-assertion, legitimacy, and political independence often at the center of this nineteenth-century phenomenon (which was indeed often obsessed with the concept of “nation,” “national types,” and “race.”)
- Austria, Germany, Italy, France – also aggressive nationalistic in music?
- But: “nationalism” as a term (defined by the power centers) to identify (and, some now say, to ghettoize?) music in the “peripheral” regions, farther away from those power-centers of musical Europe.

Identify at least five different “nationalistic” countries, newer to the art-music game in the post-1830-1840 world, which began to assert ethnic identity within the languages of Western European art music. For each country/area, name also the chief composer (or two) who represented that cultural sphere. (E.g., Norway = Grieg [dates? a work or two?]. Four other major areas and composers—and dates?)

Concept [JH]: national style as a **negotiation** between the “official style” of Western Europe (Austro-Germanic symphonism—or Franco-Italian opera) and the local “accent” of the region that each composer sought to represent. Thus, for instance: “**speaking musical German with a _____ accent.**” The accent could be either mild, moderate, and aggressively pronounced. Issues:

- Concern of most “nationalists”: proof of technical competence and legitimacy? (Overcoming of the charge of backwardness and inferiority, so far from the central hegemonies of European music.)
- Claim of “authentic” turns of phrase, rhythms, dances, folk-styled melodies (based on published collections, etc. The marketing of otherness as “exotic” to Western Europe but as badges of imagined authenticity more locally.
- New harmonic aspects as icons of this otherness and supposed uniqueness: modal touches? Other unusual features? Examples?
- As a result, of late, many insist that no single feature (pentatonicism? modality? certain rhythmic touches) absolutely identify any single culture. Nationalism, he insists, is more a phenomenon of local reception—an agreement to “hear” things, politicized music, as Russian, or Norwegian, or [Editorial: JH finds this argument, while certainly relevant in important ways, somewhat one-sided.]
- Provide specific examples (composers) of “lighter” and “stronger” national accents—ranging from Dvořák and Grieg to....Musorgsky! (Specific examples? Explain? Illustrate?)

RUSSIA¹

Founder of the Russian School—and extremely important within Russian music history:

Mikhail Glinka (1804-57)

Thriving especially in the 1830s and 1840s. For our purposes three enormously influential works. Have something to say—specifically—about three individual works and their impacts on later Russian music. Here are some key words to explain and develop in your own words:

¹ FYI: Russian nationalism, 19th- and 20th-centuries; music and politics: this is Richard Taruskin's primary research area and special interest—as one of the foremost authorities writing in English. E.g., among many other things, he wrote the [now-famous] article on “nationalism” in the *New Grove Dictionary of Music and Musicians*. (See Grove Music Online.) Thus all of the Taruskin passages on Russian music in the OHWM are to be noted with special attention, particularly if you seek to reflect more deeply on these topics at some point.

A Life for the Tsar (1836)

- Source of “historical” operas in Russia. (What are some successors by other composers in later decades?)
- Glinka as representative of Tsarist “official nationalism” of the 1830s (“Orthodoxy / Autocracy / Nationhood”—see Taruskin, III, 240-41—concept: *narodnost*’)
- “Slav’sya” chorus: political importance; successors in Russian music? Musical characteristics? (Taruskin, 246-50). [Compare with “Slava” chorus in the Coronation Scene of Musorgsky’s *Boris Godunov*?]

Ruslan and Lyudmila (1842)

- Source of “magic” or “fairy-tale” opera and stage tradition. Thus: much of this opera sounds quite different indeed from *A Life for the Tsar*. (What are some successors by other composers in later decades”?)
- Establishes convention: chromatic or artificial-scale music for the supernatural characters (such as Chernomor); as opposed to mostly diatonic music for the human characters.
- Whole-tone scale in Overture. (Where?) (Identified with Chernomor) (Taruskin, III, 430-31: Note!)
- Technique (very Russian): “**nondevelopmental, modular repetition**” (JH term: often with changing harmonies, etc., “changing background technique”) Examples in Glinka (and later music?): be specific!
- “Exoticism” and languid, erotic, middle-Eastern effects (“orientalism”): example in Glinka? Taruskin (III, 386): “Stereotyping the Other”
- Concept (Taruskin, III, 392-405): *nega* (“Sex à la Russe”: examples in Glinka—and cite three or four obvious later examples?). Siren-worlds of allure and exotic pleasure. Note: inner-voice **5-#5-6** or, in reverse, **6-b6-5**. (Question: is this an invariable signifier? Could it signify other things as well?)

Kamarinskaya (1848)

- Tchaikovsky: “the acorn from which the whole oak of Russian symphonic music grew”—but...why would he say this?
 - Again: “**nondevelopmental, modular repetition**” (along with a folk-music-like basis for all of the themes). Explain how this works in this piece. How is the “background” harmony, etc., changed with the various repetitions? (Later examples by other Russian composers of this same technique?)
 - See also (especially) Taruskin, III, 464-70.
-

**Problem: Who Would be the Successor (or Successor-Group) to Glinka?
(See Study Guides, p. 48a)**

**One major “group” claimant:
The Balakirev Circle, in existence ca. 1858-71
(after which the various members went their own way)
St. Petersburg (the folkloric tradition)**

Moguchaya kuchka (“mighty little bunch/handful”—term devised by their publicist, Vladimir Stasov)) or the “kuchkisti” (later, among French critics, dubbed, retrospectively, *les cinq*). Taruskin, III, 396-97; 467-70. Anti-conservatory; anti-Germanic; pro-Slavic; often anti-Semitic (in these years); fervent Russian nationalists.

Miliy Balakirev as (often overbearing?) leader—a zealot: instructing, teaching, ordering, bullying. And the four young “amateurs” who submitted to this, especially in the 1860s (before the group fell apart; before they couldn’t endure MB any further):

Alexander Borodin: *Prince Igor; In the Steppes of Central Asia; Second Symphony* Second String Quartet; much reliance on plush, lush, sultry “orientalisms” (Taruskin: *nega*): as in . . . ? Also: certain rough, primitivist effects as contrasts. Actual profession apart from music: chemist. Hugely influential later on such composers as, say, Maurice Ravel.

César Cui: the least known of “the five”—mostly a journalist.

Nikolai Rimsky-Korsakov—originally a naval cadet in the early *kuchka* days--would bolt from the amateurish circle in 1872 to “go academic”—with more formalized study—and become the highly influential director of the St. Petersburg Conservatory for the next several decades. (Eventually one of Stravinsky’s most important mentors and teachers) A master of exoticism, orchestration, artificial scales, etc. Two or three well-known works?)

Modest Musorgsky: the Russian stark “realist”—language-based musical declamation; social “truth” before conventional beauty; strong and original political statements in context; astonishing, individualistic language and way of portraying the Russian situation and character. Thus: stands apart from the others in his “messy” and experimental brilliance and uncompromising realism (or, perhaps more properly, realistic “caricatures” or “caricatures” of realism [cf. Dostoyevsky?]).

- *Boris Godunov.*; Russian “realistic” songs.
- *Pictures at an Exhibition* (originally, of course, for piano)
- Metrical experiments (5/4, frequent metrical changes, etc.).
- Harmonic experiments (e.g., what we now call “octatonicism” in the opening, tritone-related seventh chords at the onset of *Boris*’s Coronation Scene. [JH: “raw chunks of sonic reality”])²

² Notice, then, that by the time of Musorgsky, we have noted three alternative scale-collection sets to those of the diatonic scale (or modal scales). (But let’s use the term “collection” or “set” rather than scale *per se*.) Our current terms for them are: the **hexatonic** collection; the **octatonic** collection; and the **whole-tone** collection. All this before Debussy and his own challenges to conventional tonal practice. As a review: provide examples of where we could find excursions into these non-diatonic collections in music from, say,

- What makes these works “sound Russian?” (Their “accent”: Melodic types? Harmonizations?) .

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Others (not in the kuchka circle):

Anton and Nikolai Rubinstein (Taruskin, III, 467=68): Westernizers; less folkloric; more appeals to the Western-European traditions and modes of composition. Founded both conservatories, Moscow & St. Petersburg. Anton Rubinstein was an especially notable and successful composer: much played and admired. The general style here is more emphatically that of the the Westernizing tradition more associated, eventually, with the Moscow Conservatory. (The Moscow tradition ultimately leads to Rachmaninoff and Scriabin—as St. Petersburg would lead to Stravinsky and Prokofiev.)

And of course of huge importance and significance:

Tchaikovsky: always the special case here. Began under Balakirev’s sway but eventually gravitated toward the Moscow traditions. A blend of Western (esp. French, post-Berliozian) styles and “Russianized” flavor, often of the most aristocratic sort. (Ballets, etc.) Still: strong ties to the “Russian-sound” tradition in most of his works. (Such as?) This must not be underestimated. Huge influence on many successive composers—and not only Russians. In the end [JH confession: shameless value judgment here], the greatest Russian master of the late nineteenth century. Major works?

Music 352, Spring 2019: Terms & Concepts 7: DEBUSSY, RAVEL

CLAUDE DEBUSSY (1862-1918)

In class we have been emphasizing the full emergence of the “institution of art music,” and in part we have been locating turn-of-the-century composers in relation to their interactions and/or employment with that institutional network of support and promotion.

The question of all the “early modernists”—and then the later “high modernists”: to what extent should I/we accommodate ourselves to that bureaucratic network (including conservatory practice, publishing, reviewing, teaching, etc.). What was Debussy’s attitude toward “the tradition” as he found in in France by the late 1880s and 1890s?

What similarities can one suggest between Debussy’s music of increasingly hazy desire—the shimmering aesthetic fantasy—with relatable aspects in French painting and French literature?

- “Impressionists”—relation to immediacy of the sense of sight/vision; departures from photographich, everyday images. (Why? To what end?)
- “Aesthetes”/“decadents”/symbolists in literature: who? Why?; who are the most famous poets? Some of their innovations/“advances” in technique? (“to suggest, not to name”).
- Steering clear of a desire for mass-public acclaim; rather, the connoisseurship of an aesthetic, hyper-sensitive elite, willing to embrace exquisite sensation and syntactical innovations and/or difficulty. (Examples?)

Chart the main lines of Debussy’s development in the later 1880s and throughout the 1890s: away from “Wagnerian” chromaticism and toward his own personalized style.

JH: Two basic concepts of the Debussyan (symbolist) music aesthetic.

- **Music as enhanced presence; sound itself as quasi-sacramental;** etc. As principles of linearity and functional drive forward recede (into a savory listlessness, exquisite circularities, or a seemingly free-floating present), the deliciousness of the sonic moment—the exquisite now—is drawn forth as an ephemeral sound-object to be savored, super-sensitively, as a rare delicacy on its own terms. **Pseudo-sacred rituals of performance and listening.**

(To be sure, there are linearities and larger structural purposes involved, and one should not minimize them; but the motions on their behalf tend to be slow, muted...and the more local impact is that of sheer sound. Debussy: the aim of music is not to make you “think” but rather....to invite you to *listen!*)

- **Music as a cult; the pseudo-sacralization of music,** “as if” it were to be presented and absorbed as a mystical rite. A ritualized approach to the cultic aspect of sound—and yet, without any metaphysical claim to “truth.” (Debussy: “Art is the

most beautiful of lies”) A sensual, escapist alternative—a land of dreams—to the drab everyday urban world, “sad as a factory.”

In what ways did he forge a new style and gradually reject the rules of tonal music? “Getting Rid of Glue” (Taruskin)—or unpinning the functional, chord-to-chord linearity of standard syntax. Explain. Illustrate each of the following with a clear example or two:

- complex chords or chords with added tones
- avoiding strong progressions (say, by fifths)
- parallel-chord motion (voice-leading implications?)
- pentatonicism (extremely important) [Taruskin’s “half-steplessness”? IV, 75]
- gradual suppression of major and minor diatonicism
- modality (church modes as coloristic harmonizations)
- artificial scales (such as #4 – b7)
- whole-tone collections (most famously in?)

How does Debussy’s frequent treatment of rhythm, meter, and rhythmic accent (or not) enhance these harmonic effects. How about dynamics? Orchestration? Define a central concept: the **arabesque**—as a melodic curve with rhythmic or metrical (non?) implications?

Describe typically Debussyan “titles” for works—and their potential implications? (Taruskin, IV, 76-79: in what ways can these be construed as “impressionist”?

Be familiar with the various chord and scale types he employed (see SG, p. 44) and be able to cite instances of them in the following works:

- ***La damoiselle élue* (1888)**—setting of Fr. trans. of Rossetti poem [“neo-Parsifalian” opening played in class: illustrated what?]
- ***Nocturnes* (1897-99, including “Nuages”—see Taruskin, IV, pp. 79-83)**
- ***Prélude à “L’Après-midi d’un faune”* (1894)**—a prologue of sorts to the famous idyllic poem by Mallarmé. In class we “analyzed” its opening two pages: what, precisely, is Debussyan about the harmony, melody, and orchestration of those two pages?
- ***Pelléas et Mélisande*** (composed over several years, premiered 1902)—setting of large portions of Maeterlinck’s pre-existing play from 1882—thus, not an opera “libretto” but rather an instance of what Dahlhaus calls *Literaturoper*, now coming into vogue (presumably as an aesthetic “elevation”?)

[side note: it was *Pelléas* that established CD’s reputation; by the early 1900s he was known primarily as the composer of *Faun* and *Pelléas*.]

- **“Pagodes”** from *Estampes* (1903)
- **“Reflets dans l’eau”** from *Images, series 1*, (1905)
- ***La mer* (1905)** (recall the “modal” or “pitch-set” contrasts in the opening minute or two of the piece—we ended the class session with this (slides)
- **“La cathédrale engloutie”** and **“Voiles”** from *Préludes, Book 1* (1910)
- **“Canope”** from *Préludes, Book 2* (1913)

How would you distinguish between Debussy’s and Ravel’s styles of “impressionism”? Specific comparisons and examples?

Music 352, Spring 2019: Terms & Concepts 8a
HIGH MODERNISM: EARLY SCHOENBERG

THE “HIGH MODERNISTS”

We use this term to characterize the next European generation after “the generation of the 1860s.” The roster includes:

- Schoenberg (1874)
- Webern (1883)
- Berg (1885)
- Stravinsky (1882)
- Prokofiev (1891)
- Bartók (1881)
- Varèse (1883)

Such composers often sought to outflank the earlier generation of early modernists in radicalism and extremity. Be able to exemplify (with generous details) the following concepts as they might or might not pertain to such [high-]modernist composers (especially in comparison with the “early-modernist” music of the preceding generation):

- An even greater hypervirtuosity (composition and performance)
- Thematic/tonal/structural distortion (cf. “modern” visual arts? literature?)
- Emancipation of dissonance (often non-triadic)
- “Coloristic” alternatives to earlier diatonic syntax (octatonicism?; whole-tone?; bichordal sonorities (“bitonality”)?; quartal harmony (stacked fourths); free dissonance? All in search of different kinds of aesthetic or cultural experience. (Such as?)
- Concept of musical “progress” in search of new “truths” or new constructions of what is thought to be true
- Intensity of the moment (the heightening of the experience of each “now”)
- Oppositional or contentious relationship vis à vis past traditions and the established institution of art music; culture-critical factors

ARNOLD SCHOENBERG (1874-1951)

In what ways was Schoenberg influenced by composers as diverse as Wagner, Brahms, Strauss, and Mahler?

Vienna and Viennese culture at the turn of the century?! Relevance? Other artists, writers, activists? Anti-Semitism in *fin-de-siècle* Vienna?

Importance of new doctrines of psychoanalysis (Freud, the unconscious, etc.) on early Schoenberg? Relation to artistic movement of **Expressionism**? (Taruskin, IV, 303-08) Some key features of this include the depiction of **extreme or urgent psychological states, morbid violence, anxiety or irrational fear, and the urge to derive everything from within** (i.e.,

psychological inwardness, near-complete subjectivity). Identify some painters with whom this term is typically associated. Relate these concerns to specific passages in Schoenberg.

Outline the development of Schoenberg's harmonic style from chromatic tonality to "atonality" with reference to several of the following works (and be able also to characterize each work—which genre or kind is it [quartet, tone poem, song cycle, etc.]):

- *Verklärte Nacht* (1899)
- *Gurre-Lieder* (1900-03)
- *Pelléas et Mélisande* (1902-03)
- String Quartet [No. 1] in D Minor (1904-05)
- Chamber Symphony No. 1 (1906)
- String Quartet No. 2 (1907-08)
- *The Book of the Hanging Gardens* (1908-09)
- Three Piano Pieces, op. 11 (1909)
- Five Pieces for Orchestra, op. 16 (1909)
- *Erwartung*, op. 17 (1909)
- *Pierrot lunaire*, op. 21 (1912) (significance of poems? title? high-modernist metaphor?)

Identify the following (some of which require extended discussions) and associate them with specific works, passages, or techniques in Schoenberg's works, as listed above:

- Fourth-chords (quartal harmony)
- Historical mission (progress; the "history of music"); relationship of Schoenberg's technique to that of Brahms? (Taruskin, IV, 353-58)
- Stefan George: "Ich fühle luft von anderem planeten"
- Move into atonality: avoidance of references to key?
- Conciseness; avoidance of exact repetition; constant developmental pressure
- "Basic shape" (*Grundgestalt*): small sets of intervallic cells (not "themes"; cf. Taruskin, IV, 325 and preceding pages)
- "Developing variation" (fundamental techniques; relation to Brahms?): constant and "organic" growth, sproutings and transformations, of the *Grundgestalt*; cf. Taruskin, IV, 341-43; 353-58).
- "Unity of musical space" (*Grundgestalt*-motives can be linear or verticalized as chords, etc.) (Cf. Taruskin, IV, 337-41)
- "Why is Schoenberg's Music So Difficult to Understand"?
- *Klangfarbenmelodie*
- *Sprechstimme*

What is Taruskin's view with regard to the "myth of tonality's collapse"? (IV, 358-61) Was the tonal system exhausted by the early twentieth century? Who says so? For which reasons? What's your opinion?

Distinguish between Schoenberg's "atonal" style and that of, say, **Anton Webern** in the Six Pieces for Orchestra, op. 6. (We should also do this for early Berg, though he's not assigned on the listening list.)

Music 352, Spring 2019: Terms & Concepts 8b
EARLY STRAVINSKY

IGOR STRAVINSKY: The “Russian Period”; Ballets russes

Describe in some detail the impact of **Sergey Diaghilev** on young Stravinsky’s career, leading up to his famous “**Ballets Russes**” productions during the years 1909-13.

Identify also:

- *Mir iskusstava* (circle)
- “*Étonne-moi*” (Taruskin, IV, 153)
- Russian traditions in music: human characters vs. supernatural characters (harmonic idioms?)
- St. Petersburg vs. Moscow musical circles and traditions?
- Rimsky-Korsakov influence on early Stravinsky? Tchaikovsky influence?
- Importance of ballet in Russian art and music, 1870-1920? (Benois?—Taruskin, IV, 149-51)
- Vaslav Nijinsky (controversies?)
- European politics: Triple Alliance/Triple Entente

What were the major (Diaghilev) *Ballets Russes* productions (including some non-Stravinskian ones) in Paris in:

- 1910?
- 1911?
- 1912? (Debussy? Ravel?)
- 1913? (Debussy? Stravinsky?)

The Firebird (1910). Discuss in some detail the following elements or issues:

- Source of story
- “ladder of thirds” (Taruskin, IV, 153-59); “magical” harmonies
- octatonicism (where?)
- paraphrases and adaptations of folk tunes (from where? in which parts of the ballet?); Stravinsky’s radicalization (?) of source-material?
- aesthetic claims or roles of near-quotation of folk tunes (here and in later works)?
- Analyze the compositional technique of the final scene (the last three or four minutes)—as an example of a technique that Stravinsky would develop further in his next ballets. What is its “Russian” source? What is more “modern” about Stravinsky’s treatment of this technique?

Petrushka (1911). Discuss the following elements or issues:

- emergence of kaleidoscopic (or cut-and-paste, quasi-cubist or filmic) mode of organizing music? (Opening tableau? sudden shifts and discontinuities, etc.)
- Stasis (static sound-sheets of color) vs. forward motion?
- Rhythmic vitality and innovation.
- “Danse russe” (piano or orchestra) as an example of Stravinsky’s technique (both structural and harmonic; diatonic dissonances, etc.)
- The “Petrushka chord”—identify specifically (chord-names): where in the ballet, etc.? (Anticipated a decade earlier by a passage in Ravel’s *Jeux d’eau*; cf. also, perhaps, the bell-chords in the Coronation Scene of *Boris Godunov*?)
- Octatonicism? (“Petrushka chord”?) (Taruskin, IV, 164-65: controversies of interpretation?)
- Role of Nijinsky?

1912 and 1913—Ballets russes: style and significance of Nijinsky’s choreography for Debussy’s *Prélude à “L’après-midi d’un faune”* and *Jeux*. Plots? Costumes? Audience reactions? (Why?) In what senses can these two productions be understood as direct forerunners to the Ballets russes production of *The Rite of Spring*? What was similar in them? What was different?

The Rite of Spring (*Le sacre du printemps*, 1913). Discuss in some detail the following elements or issues as they pertain to this piece:

- Importance of the premiere (where?) as a modernist event?
- Aesthetic of the primitive, the pagan?
- Aesthetic of motoric, the mechanized?
- Aesthetic of “shock” and unpredictability? (Inscrutability of the primitive code to unlock spring?)
- Aesthetic of overturning balletic convention?
- Garish, flamboyant orchestration?
- Topic itself as source of controversy—along with Nijinsky’s choreography (and the costumes, etc.)
- Folk-song source-material? (Any?) (Taruskin discusses this at length)
- “Maximal dissonance” (Taruskin, IV, 173, 175, etc.)
- Polychords; bichordal sonorities.
- Octatonic derivations of some of the *Rite*’s harmonies? (Taruskin)
- The “Rite of Spring” chord (combines two chords: what are they): *Danse des adolescents*, in hammered, percussive rhythm.
- “Music built by the juxtaposition and superimposition of sharply differentiated, static blocks of sound; sectioning, layering; musical planes; sudden changes and interventions.” (“Modular” approach to static melodic fragments.)
- Rhythmic barbarity and vitality
- Frequent, jagged metrical shifts (heritage of the St. Petersburg tradition: Musorgsky and others?). (“polyrhythm”; “polymeter”)

- “Danse sacrale” as ne plus ultra (Taruskin, IV, 182-83); examples of abrupt metrical shifts? Tapping codes?

Note especially: Despite the often dissonant sonorities, the composer typically makes use of **diatonic thematic fragments**. On what grounds would Schoenberg and the Schoenbergians object to this procedure? (I.e., what separates Stravinskian from Schoenbergian aesthetics along these lines?)

Recall also some of the other “percussive” or “barbaric” pieces typical of this pre-WWI time (quasi-“primitivist” and aggressive works for piano solo, a fashionable sound of this era) that might be aligned with (though in these cases not directly influenced by [since they pre-date its premiere]) *The Rite of Spring*: Bartók’s “Allegro barbaro” (1911) and Prokofiev’s “Toccata,” op. 11 (1912).

Music 352, Spring 2019: Terms & Concepts 08c
THE RISE OF RECORDED SOUND; JAZZ, BLUES

.....

THE EMERGENCE OF PHONOGRAPH RECORDING

The central aspect on which to reflect here is the impact on music reception and culture initiated with the invention of the phonograph and gramophone—and its growing importance in the 1900s, 1910s, and 1920s (and beyond). The items below are primarily isolated features or events around which a much larger interpretive narrative can be drawn. What would be your narrative?

You should be able to comment generally on the importance of such things as:

- Impact of the rise of the phonograph on “classical music” (“art” as commodity?)
 - Édouard-Léon Scott de Martinville’s “Phonautograph” (date? Where? What was it?)
 - Date the phonograph was invented?
 - Approximately when were the first recordings of music made? (Examples in class? London’s Crystal Palace? Brahms?; Block cylinders?)
 - Cylinders (“phonograph”) vs. flat discs (“gramophone,” Berliner)
 - Durability of early cylinders? Problems?
 - Phonograph industry as essentially a mass-culture product of industrial manufacture?
 - Importance of Caruso’s 1902 recording session in Milan? Opening of the doors for commercial sale of classical recordings?
 - One or two composers who recorded a few excerpts of their (mostly piano) music in the early years of the twentieth century (played in class)?
 - Beethoven, Fifth Symphony, first recording (date)? How about Nikisch’s recording from a few years later?
 - The rise of the niche-market of “classical-music” recordings? 1910s? 1920s? What does it mean, in the end, to have this music recorded, packaged, and made available for purchase—for the first time?
 - More salable: popular music, 1910s, 1920s (“the Jazz age,” the “roaring twenties”)
 - 1920: radio; 1927: emergence of sound film
 - The rise of popular culture and its impact on art music? “culture industry”?
 - Examples of assigned popular music from the 1920s: Whiteman, Gershwin, Astaires, Dietrich, etc.): what, taken together, do these recordings exemplify in the larger narrative of “music history”: a few details?
 - Vaudeville, American musical theater, Tin Pan Alley (e.g., Berlin, Rodgers, Gershwin, Kern); form(s) of the typical Tin Pan Alley song of the 1920s?
-

Differing kinds of musical “modernism” – “elite” or high modernism? Popular or mass-culture modernisms? Continuum? Why does it matter how we define or characterize the claim of “modernism”?

.....

JAZZ, BLUES

Again, the key thing here is to be able to assess the enormous impact of blues and jazz—and popular culture more generally—on early twentieth-century culture. And what implications do the following have? For emerging mass culture? For American influence on the new ways of feeling initiated, in particular, after WWI?

Obligatory Music History Question: the chords of the prototypical twelve-bar blues? And what is the most common (though not invariable) format of the text sung in the repeated cycles of blues?

What is meant by (JH’s) division of the prototypical 12-bar-blues format into “three zones,” each of which has a different harmonic and expressive role to play? (Each zone, in principle, could be expanded or contracted at will.)

What are some of the ways that the 12-bar blues format can be combined or merged within other kinds of musical structures or styles? (“blues hybrids”)

What is the earliest material evidence that we have of the existence of the blues? (c. 1912)

When do we first get recordings with “blues” in their titles (even though they might not be examples of 12-bar blues)? Example?

What are two or three of the earliest recordings (pre-1920) of the 12-bar blues?

The earliest recording of blues by an African-American singer? When?

Impact of the Great Migration; Harlem Renaissance; “race records”?; “juke joints”?

Distinguish:

- Urban/Vaudeville blues (who, when?): musical characteristics? (singers, instrumental accompaniment, etc.)
- Rural/Country/Downhome blues (earliest recordings? who? where?; instrumental accompaniment)

Early jazz (“hot jazz,” 1920s): importance of King Oliver; Louis Armstrong; Duke Ellington;

Cotton Club? (Where? Who? When?)

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STRAVINSKY, NEOCLASSICISM; SATIE, LES SIX

“NEOCLASSICISM” AND STRAVINSKY

“Neoclassicism”—that catchword: generally associated with the post-WW1 “reworking of or allusions to older styles (especially ones then perceived as eclipsed or long abandoned) into a contemporary language of **clarity** and **emotional restraint**.” There is a significant prehistory to such endeavors (such as Grieg’s *Holberg Suite*, 1885; many allusions in late-nineteenth-century opera; Debussy’s *Suite Bergamasque* [1890], “Sarabande” from *Pour le piano* [1894-1901] “Hommage à Rameau” [*Images*, Book 1, 1905], etc.) Taruskin, IV, 449-56 provides other examples (Tchaikovsky, etc.); predecessors are legion.

Early (end-of-the-war) examples carry on the general trend: Prokofiev’s “**Classical**” **Symphony (Symphony No. 1, 1917)**, Ravel’s *Le Tombeau de Couperin (1917)*, and Respighi’s first set of *Ancient Airs and Dances (1917)*. Such works often involve the use of “distanced” or **ironic allusions** to past music. They are also representative of a general, new-found restraint among certain strains of art-music composers of the 1920’s.

- Taruskin discussion: “pastiche as metaphor.” JH: Music written “as if in quotation marks.”
- Irony and/or objectivity: new postures vis à vis the art-music tradition.
- Chamber-music emphasis; clarity; astringency; angularity; “geometry.”
- Impact of World War I on aesthetic views of expression and emotion? (Taruskin, IV, 471-76, Ortega’s “ban on pathos”; the “vital”/“geometrical” binary; etc.)
- Stravinsky and politics (1930s; Taruskin, IV, 476-78)

In Stravinsky’s hands neoclassicism became one of the two most prominent pillars of high-modernist styles from 1920 to 1950. Which historical events helped to move Stravinsky out of his Russian period and into Neoclassicism? How? Describe the use of allusion and historical borrowing in each of the following works: how does each differ from the others in this regard?

- ***Histoire du soldat (1918)***—“Russian” basis of story; text by?; type of work (opera? ballet? or?); geometrical angularity (“cubist”) of style and metrical changes; sparseness of instrumentation; above all, fragmentation and allusion to musical styles other than Russian folk song (such as?)....
- ***Pulcinella (1919-20)***—“pastiche”; reworking of music by which composer(s)?;
- ***Octet (1923)*** (see SG, p. 51); the first explicit manifesto of the neoclassical style toward which Stravinsky was now working. Discuss the style (see also Taruskin, IV, 478-88)
 - Important: Aesthetics expressed in Stravinsky’s accompanying manifesto, *Some Ideas about my Octuor* (1924)—see also Taruskin, IV, 488-91 for a summary. How does octatonicism continue to play a prominent role in Stravinsky’s works of the 1920s (Study Guides, 51).
- ***Symphony of Psalms (1930)*** (see SG, p. 51)

**1920s: FRANCO-GERMANIC RIVALRIES INTENSIFY
(BREWING SINCE 1870/1871....BUT ENLARGING ESPECIALLY DURING AND AFTER WWI)**

- The emerging of emphatically “French” responses to Wagnerian and post-Wagnerian thickness, weight, density, truth claims—the in-place ideology of Austro-Germanic art music. Hence: self-evident aspects of a (national) French alternative practice to that ponderousness.
- Virtues often construed at that time as characteristically French include: understatement; clarity, evocative implication, precision, crystalline sonic object, taste, restraint, charm, mystery, avoidance of pretentious metaphysical claims. (See Taruskin on this point: IV, 561-89: Apollinaire, etc.—the casual, the colloquial, and so on)
- Particularly evident in the clean-compositional lines leading from Satie to Les six...although others (Debussy, Ravel, Fauré, etc.) are also relevant in their own ways. (Obviously also: especially by the 1920s, clear intersections with and influence on the rising neoclassicism.)
- Aesthetics post-1918: Impact of the war?

Important predecessors of the Stravinskian ironic/”objective” aesthetic

SATIE AND “LES SIX”

Erik Satie (1866-1925): Aesthetic import (?) of such early works as the **Sarabandes** and the **Gymnopédies (1888)**.

Satie post-1910 and into the early 1920s (the period during which his music and influence was more widely noted)

- “Wittily” (enigmatically?) titled piano compositions: provide three or four examples.
- anti-art? (relation to Dadaists?)
- Important: the ballet **Parade** (1917: “*ballet réaliste*”), in collaboration with Jean Cocteau (scenario) and Pablo Picasso.
 - Plot? (How does the subject matter of *Parade* resonate with Satie’s broader aesthetic concerns?)
 - Costumes?
 - Style of Music (specific examples?)—unusual orchestration? (What sort of musical features seem to engage with modern life in this work?)
 - Diaghilev?
 - Audience and critical reaction (scandal, etc.)
 - Taruskin’s view? (“The Anti-Petrushka”, IV, 561-66)

“Les nouveaux jeunes”: the group of young composers who admired and gathered around Satie (and Parade) around the end of WWI. By 1920, dubbed by a French critic, Henri Collet as **“Les six”** (seeking to play on the French sobriquet for the 19th-c. St. Petersburg Russians, *“les cinq”*). Basically, “les six” was a publicity or early-1920s p.r. ploy, lasting only a few years at most. (Taruskin, IV, 587-89)

- Obligatory Music History Question: name the members of Les Six. (Make stylistic distinctions among the most famous three or four of these.....)

Jean Cocteau’s post-*Parade* manifesto on behalf of the still-forming *nouveaux jeunes*, **Le coq et l’arlequin** (1918)—outlining his version of the new aesthetics and imperatives of the newly emerging group. What are these imperatives? Its main points?

Describe which features of the following works are characteristic of these composers and of the les-six group more generally:

- Milhaud, *Le boeuf sur le toit* (1919)
- Milhaud, *La création du monde* (1923)
- Honegger, *Pacific 231* (1924)
- Poulenc, *Mouvement perpétuels* (1918)
- Poulenc, *Les biches* (1924) [Cocteau’s remark about its “Adagietto”?]
- Poulenc, Concerto for Two Pianos (1931) [slow movement; interpreted in class?]

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HIGH MODERNISM:
After WWI: SCHOENBERG AND OTHERS

OVERVIEW: DIFFERING APPROACHES TO [HIGH] MODERNISM, 1910s, 1920s

Explain the slide-diagram (an early version of it is found in Study Guides, 52) concerning European art music's varying responses/replies after the serious collapse of faith in the liberal culture art-music project. What are some examples of the varied responses? (Schoenberg, Stravinsky, Respighi, Brecht/Weill, concert performances and recordings of now-museum-piece "classics," and so on).

What about the concomitant rise of widely distributed mass culture music (popular music, dance music, jazz) in the 1920s? Impact?

More generally, considering the 1900s, 1910s, and 1920s: Discuss and exemplify with specific passages some key styles and variants of such concepts of high modernism (and see also the neighboring Terms/Concepts documents) as:

- "primitivism" (The *Rite*, etc.)
- mechanization marked by motoric, ostinato rhythms; lever-and-gear simulations
- "percussive" approach to piano technique; orchestral writing
- emancipation of dissonance
- expressionism and atonality
- distortion (thematic; harmonic; metrical; orchestrational; etc.)
- psychoanalysis; the propulsive or irrational underside of human instinct and cognition
- resistance to "comfortable" institutions and reified practices of art music
- shock; urban modernity; technology
- references or allusions to emerging popular culture (or—obsessive avoidance of such references?)
- political commitment—often extreme, right or left (political leanings of composers?)
- the breakup of traditional liberal-humanist culture (impact of the war)
- new [artificial] systems of order as a manner of asserting control
- religious orthodoxy, though under new terms
- general differences between the Austro-Germanic and Franco-Russian approaches to modernism.

SCHOENBERG AND THE DEVISING OF THE TWELVE-TONE SYSTEM

(Needless to say → Do not confuse Schoenberg's earlier atonality with the post-WW1 12-tone system.) (Also needless to say → be sure that you have the basics of the system down—and have followed several of Taruskin's close discussions of the technique.)

From 1917-23 Schoenberg observed his so-called “seven-year [public] silence,” during which he sought to formulate new compositional system that would eschew functional relationships while at the same time order and control the newly “emancipated” dissonance. What were the philosophical/aesthetic issues at play in Schoenberg’s establishment of the resulting **twelve-tone system**? To what degree did he regard this as a nationalistic project—and what are some of the complications of such a claim? In what way does this reflect the broader tendency among European composers to adopt a more restrained, transparent style?

The twelve-tone system was privately formulated by Schoenberg around 1921. Explain the basics. **Important:** What is the relationship between these twelve-note rows and Schoenberg’s earlier “basic shapes” (or *Grundgestalten*)? (Explain: “the row functions in the manner of a motive”)? (Taruskin, IV, 687-91, “Giving Music an Axiomatic Basis”)

- JH: in the face of internal crisis and external challenge (i.e., from emerging mass culture, etc.), Schoenberg (conservatively? and unlike many other composers) doubles down on the “elevated” or “elite” art-music project, construed in Austro-Germanic terms, always with a sense that his is carrying out a moral imperative, a historical mandate of “progress,” musical “depth,” and earnestly philosophical “truth.”

Schoenberg’s first completely twelve-tone work is generally considered to be the **Suite for Piano, Op. 25 (completed in 1924)** (see the lecture handout and the discussion in Taruskin, IV, 689-90, 692-700). How many forms of the row does he employ here and how are they related? What is provocative about this being a “suite”? Be able to identify two or three twelve-tone works composed during the late 1920s and early 30s (including Schoenberg’s largest work, his twelve-tone opera). Why did Schoenberg move to Berlin in 1925? to the United States in 1933-34?

THE “SECOND VIENNESE SCHOOL”

In addition to the celebrated composers **Anton Webern (1883-1945)** and **Alban Berg (1895-1935)**, there were other figures very much involved in the Schoenberg Circle. These included the musicologist **Josef Rufer**, the critic **Erwin Stein**, and the pianist **Eduard Steuermann**. What is the importance of Stein’s “**Neue Formprinzipien**” (1924)? What was the **Society for Musical Performance** (founded 1919)?

Explicate the implications of the label, “**Second Viennese School.**” Of the three composers associated with it, Webern is generally viewed as pursuing the twelve-tone technique most rigorously. Webern began adopting the twelve-tone system around 1925, around the time of the **Three Traditional Texts, Op. 17 (1925)**. One very famous work (played in class): **Symphony, Op. 21 (1928)** (Taruskin, IV, 728-34, “Epitome”). In what ways does Webern’s use of twelve-tone technique differ from that of Schoenberg? What role do strict procedures, such as canon, play in the Symphony? Note also the extreme brevity that typified Webern’s output from the 1920’s.

Perhaps Berg’s most famous work that was premiered in the 1920s is his opera **Wozzeck**—though it is not a strict, twelve-tone piece. How does Berg (famously) incorporate traditional forms into the structure of the opera? Also, describe the use of tonal and atonal material in the work. Berg’s first *extended* (multimovement) work that incorporates twelve-tone procedures—though not everywhere in it—was the **Lyric Suite (1926)** for string quartet.

YOUNG PAUL HINDEMITH (late 1910s, 1920s)

- *Enfant terrible*: primitivism, mechanization, jazz and popular influence. (Break with the “serious” aspects of the Germanic tradition?)
- Donaueschingen Music Festivals (1920s); Hindemith as Honorary Chair
- Sets of *Kammermusik*. (In class: parts of *Kammermusik* No. 1, including “Finale: 1921”)
- Later 1920s: **Neue Sachlichkeit**, or “**New Objectivity**” in Germany by the mid-1920s.
- Weimar Culture, 1920s....aesthetically rich; decadent (art, film, music, literature...)

Music 352, Spring 2019: Terms & Concepts 11
AMERICA; SOVIET UNION

ART MUSIC IN AMERICA, 1920-45:
EXPERIMENTALISTS AND TRADITIONALISTS

What have been some of the central issues in establishing a viable “high-art” musical style in America—from the 19th century onward? How is establishing the “American” sound different in kind from the goals of the various European nationalist cultures?

Outline the nineteenth-century institutionalization of art music in the United States from about 1850 to 1910: organizations, composers, aesthetic preferences and ideologies, composers. What was the role of Antonin Dvořák in all this? (Years? aims? Compositions?)

CHARLES IVES (1874-1954)

Influence of Ives’s father on Charles Ives’s musical outlook? Describe Ives’s studies at Yale (when?): his teacher, his attitude toward the instruction that he was receiving? (Note: while a student at Yale, Ives played the organ and conducted the choir at Center Church on the Green.)

Four main concepts/obsessions driving Ives’s thought and work, especially after about 1907—define, discuss, and illustrate each with specific pieces of music: 1) New England Transcendentalism; 2) Nostalgic memories of Danbury boyhood; 3) masculinity and the effeminate in music; 4) American liberty (“where the people have their say”) as the solution for world problems—especially a Europe increasingly in decay.

How, in particular, does Taruskin deal with the above matters—philosophical and sexual politics—in Ives? (IV, 254-61). What is the **substance/manner dichotomy** in Ives (IV, 261; 265-72). In what senses, according to Taruskin, was Ives a “maximalist”? Illustrate all of the above with specific [assigned] extracts from the **Concord Sonata** [Piano Sonata No. 2, “Concord, Mass”].

What sort of music shaped his early development, and what was the course of his later career? In what way is **The Unanswered Question (1908)** typical of Ives’s literary or philosophical bent? Be able to identify several other salient features, such as the “spatial” aspect of the work, elements of indeterminacy (where?), and the relationship between tonal and non-tonal material.

Two or three songs played in class? (To illustrate what?)

Describe, with examples, Ives’s techniques of **quotation** and **borrowing**—along with his varied treatments of harmony and dissonance. How do these seem to be, at times, features of Ives’s own “personality” (or autobiography) and individual interests?

Important aspect of Ives (apart from quotation and allusion of pre-existing tunes): juxtaposition of different stylistic registers and/or levels of tradition and dissonant “resistance.”

Not covered in class but important:

Edgar Varèse: liberation of “noise” and percussive sounds within experimental compositions. Another early challenger of the traditional concept of “art.” Influential after his move to America in the late 1910s; associated with the International Composers Guild in the promotion of experimental and radical composition.

Amériques (1918-21)

Octandre (1923)

Intégrales (1924-25)

Ionisation (1931) (See Study Guides, p.53): what is the “theme” of this piece? Note the general sonic progression fashioned from the beginning of the piece to its end—from non-pitched sounds, to quasi-pitched (metallic) sounds, to the entry of the piano clusters at the end: effectively a change of sonic state or “charge.”

HENRY COWELL

Briefly describe the “historical” importance of the young **Henry Cowell (1897-1965)**. What was innovative in “**The Tides of Manaunaun**” (1917?) and “**The Banshee**” (1925)? What sorts of theoretical/experimental material can one find in Cowell’s ***New Musical Resources (1916-19, pub. 1930)***—SG, p. 54. Characterize the Cowell-Ives friendship (dates, important mutual benefits, etc.)

COPLAND AND OTHERS

What influence did **Nadia Boulanger** have on American composition? Starting when? Provide some details and general aesthetic outlook.

Be able to identify the differing periods and styles of Copland’s early career and their approximate dates. How do the following works fit into this scheme? (Important: remember these works and their dates—their roles in Copland’s career, etc.) Importance of jazz and jazz rhythms for Copland? (Taruskin, IV, 613-23)

[“Organ”] Symphony No. 1 (1925)

Music for the Theater (1925)

Piano Variations (1930)

El salon México (1936)

Billy the Kid (1938); Rodeo (1942); Appalachian Spring (1944): with whom did Copland collaborate with these three ballets?

Fanfare for the Common Man (1942)—included also as the climactic conclusion of Symphony No. 3 (1944-46)

What role did politics appear to play in Copland’s changing style, particularly in the 1930s? Can some of his major works of the 1930s and 1940s be seen as having specific political implications? Which? How? What kind?

Who were some other notable American “art-music” composers who emerged in the 1930s? How did the style of each differ from Copland? Where might Samuel Barber fit into this?

MUSIC AND POLITICS IN THE SOVIET UNION, 1917-1950s

Musical aesthetics in Russia, from the mid-nineteenth century onward: two opposing tendencies—1) “art for art’s sake” (individualistic aesthetics, technical innovation, etc.); and 2) the competing idea that art should be primarily “moral” or activist in nature, contributing to social reform/interaction, affirming, contesting, or influencing the existing state of social power. It was the latter that grew in increasing power with the Bolshevik Revolution in October 1917 and ensuing years.

To what extent was “modern” music suppressed in the new Soviet Union, 1917-26? Describe the “modern” style **Aleksandr Mosolov** (as in *Zavod*, “Factory” or “Iron Foundry”). What is especially characteristic of the “1920s” in Mosolov’s work? Can you think of other examples of this constructivist, industrial aesthetic by other [non-Russian] composers?)

Impacts of Lenin; then, Stalin? Their positions on art and/or music?

What were the **ASM** (or **ACM**) and the **RAPM**? Dates? Aesthetic views? In what way was the **Union of Soviet Composers** different (or not)? When was it founded? (Who was the leader of the Soviet Union at this time?) What was the official journal devoted to music—the journal laying down the government’s official position on music? Date?

In this context, describe in some detail what was meant by the rubrics “**socialist realism**” and “**formalism**”, and which Soviet composers were accused of the latter? When and where did this official doctrine appear? (All this is ably discussed in Taruskin, IV, 775ff) Be able to articulate and exemplify the central characterizations of these two categories: socialist realism and formalism.

Impact of the devastating “Great Patriotic War” (= WWII) on Russian life, culture, music? (Cannot be overstated!)

Notorious and powerful figure in musical politics, esp. 1930s and 1940s: **Andrey Zhdanov**. Who was he and what role did he play? What musical-sociological event was Zhdanov at least partially responsible for bringing about in 1948, and how did this effect artistic production in the U.S.S.R.?

DMITRIY SHOSTAKOVICH (1906-75)

Here the crucial thing is to be able to describe how various specifics of Shostakovich's music and life were deeply intertwined with and affected by the Soviet state and its musical and cultural politics. Illustrate with specific details from one or more of his works.

In what way did his **First Symphony (1925)** and **Second Symphony (1927)** offer differing solutions to composing in a such a hyper-politicized aesthetic environment? Describe (and date) in some detail the importance of the government's criticism of the opera ***The Lady Macbeth of the Mtsensk District***. What was its immediate and long-range impact? (What is the significance of the article, "Muddle instead of Music" in *Pravda* [1936]?) (Taruskin, IV, 785-91)

In what way can his **Fifth Symphony (1937)** be taken as either an answer to the criticism or itself a critique of the Soviet regime (Taruskin IV, 791-96)? Briefly describe the central structural principles of the exposition of the first movement of the Fifth—as discussed in class. (How are structural and tonal choices turned into expressive ideas?) How many symphonies did Shostakovich compose? How many string quartets? What reasons might lie behind the continued popularity of these genre in Russia during the twentieth century?

SERGEI PROKOFIEV (1891-1953)

Some aspects of his earlier career, pre-1917? A famous work or two from this period? In what way can some his music composed before 1920 be described as "classical"?

Note that Prokofiev began accepting Soviet commissions as early as 1933 and returned to the Soviet Union in 1936—at almost precisely the time when his "rival," Shostakovich, was being denounced by the regime. But even a few years before this, he began to compose in a "light-serious" style (as he called it), in tune with aspects of Soviet mass-aesthetics. What are some of these well-known works from the mid-1930s? (Name at least four of them.)

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MUSIC IN GERMANY (1920-33; THIRD REICH: 1933-45)

Start in the 1920s—Weimar Germany. What was “typical” about the most celebrated works of Kurt Weill from the later 1920s? Describe the examples heard in class in terms of style, text, and “typicality.” Be able to identify and date the two most celebrated of his collaborations with the marxist playwright **Bertolt Brecht (1898-1956)**, and briefly describe some of the aesthetic aims of these works.

1933: The rise of National Socialism also witnessed an attempt to link all cultural life to political propaganda. A key figure (obviously!) was **Josef Goebbels**, who presided over the **Reich Cultural Chamber**. Be able to describe the outlines and aims of the governmental organization of the arts. Which Germanic composers were especially praised in the 1933-45 period? On what grounds? (Provide some details.) Which composers—past and present—were suppressed? On what grounds? Outline Richard Strauss’s role (or non-role) during the early and later stages of the Third Reich: be specific.

How is the ideology of 1933-45 similar to, yet profoundly different from, the notion of *Volksgeist* associate with Herder, Fichte, Hegel, and others in the late eighteenth and early nineteenth centuries? Given such an association, developing over more than a century (with Wagner marking a kind of center-point in this development), was (in your view) the rise of the Third-Reich ideology inevitable? If not, where could one have “drawn the line” to stop it?

Be able to identify several Austro-Germanic nineteenth-century composers who were especially prominently appropriated by the Nazis—as examples of the purity and power of Aryan music. What were some of the musical features that made them so attractive to the fascist regime? By contrast, which composers were rejected by the Nazis, and why? Note also the role of popular music (e.g. “**Horst Wessel Song**”), radio broadcasts (e.g. the “**Folksong for America**”), and festivals such as the “**Musical Olympics**” of 1938, all of which were mechanisms by which propaganda was disseminated. If composers such as **Hans Pfitzner** and **Carl Orff (*Carmina Burana* (1936))** decided to stay in Germany, others, including **Schoenberg**, **Hindemith**, and **Weill**, fled for the United States.

How does the music of Paul Hindemith’s early career, i.e. during the early 1920s, differ from that of the middle or later 1920s? How do the rubrics ***Neue Sachlichkeit* (“New Objectivity”)** and ***Gebrauchsmusik* (“Music for Use”)** reflect this change in musical style, as well as Hindemith’s evolving conception of the *moral* aspect of music and of the composer? Be familiar with the political and aesthetic implications of ***Mathis der Maler* (1934)**. What was the immediate critical reception of this work? Note the use of *Es sungen drei Engel*, a German sacred song, in the slow introduction to the “Symphony: *Mathis*,” and the way in which Hindemith subjects it to three increasingly ecstatic rotations. (Implications?)

Integrate Taruskin on Hindemith (IV, 765-69) into your general discussion of Music in the Third Reich.

Taruskin’s treatment of (verdict on?) the Orff controversy? On the Hindemith “emigration”? (Taruskin, as you’ve seen, is eager to uncover any associations of composers with repressive or totalitarian regimes.)