



CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION
ANTHOLOGY UPDATE



Concise History of Western Music

5th edition Anthology Update

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CHAPTER 21

The Later Romantics



CONCISE HISTORY OF WESTERN MUSIC

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FIFTH EDITION
ANTHOLOGY UPDATE

Prelude – 1

- Western music diversified, audience broadened
 - Classical repertory
 - by 1850, concerts increasingly focused on musical classics
 - proportion of older works grew
 - revival of past music
 - new field of musicology
 - music unearthed, published, studied
 - Palestrina, de Lassus, Schütz, Bach
 - Handel, Mozart, Beethoven sketches mined

Prelude – 2

- Western music diversified, audience broadened (cont'd)
 - most scholars were German
 - special interest in German composers
 - revival linked to nationalism
- preponderance of older music posed problems for living composers
 - some created works in Classical tradition
 - others saw legacy of Beethoven pointing in different direction
 - dispute polarized around Brahms and Wagner, dichotomies
 - absolute and program music
 - tradition and innovation

Franz Liszt (1811–1886) – 1

- One of the most intriguing musical personalities of his day
 - born in Hungary; father, official for Prince Esterházy
 - early studies:
 - Vienna: Czerny and Salieri
 - age eleven, began concertizing
 - Paris: theory and composition
 - career, income:
 - regular income teaching children of the well-to-do
 - brilliant career as traveling piano virtuoso

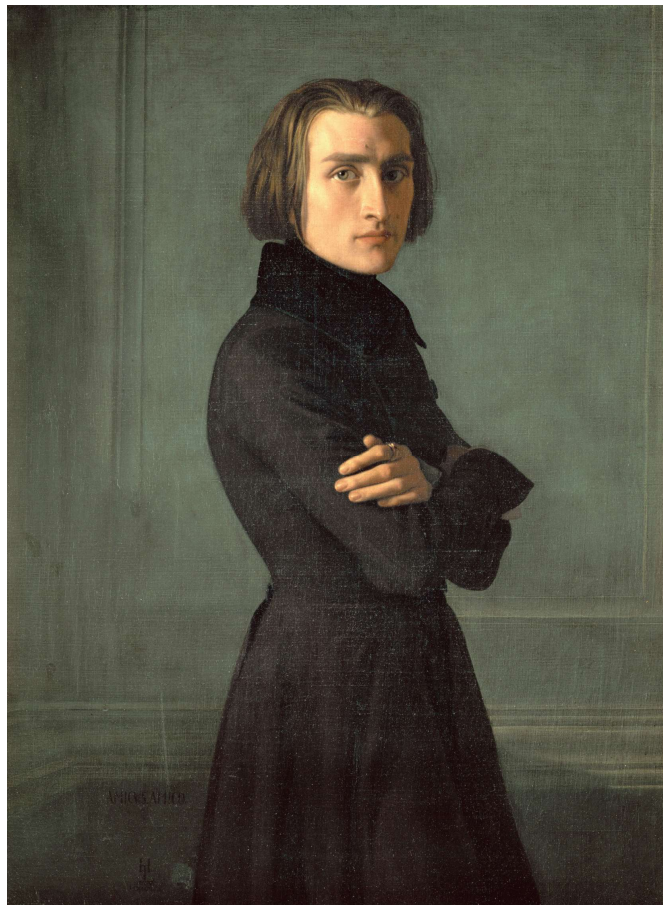
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Franz Liszt (1811–1886) – 2

- One of the most intriguing musical personalities of his day (cont'd)
 - 1848, devoted career to composing, conducting, teaching
 - 1848–61: court music director at Weimar
 - 1861: Rome, took minor orders in Catholic Church
- major works: thirteen symphonic poems, two symphonies, hundreds of large- and small-scale piano pieces, nineteen *Hungarian Rhapsodies*, orchestral transcriptions, three piano concertos, four masses, other choral works, organ pieces, chamber music, and songs

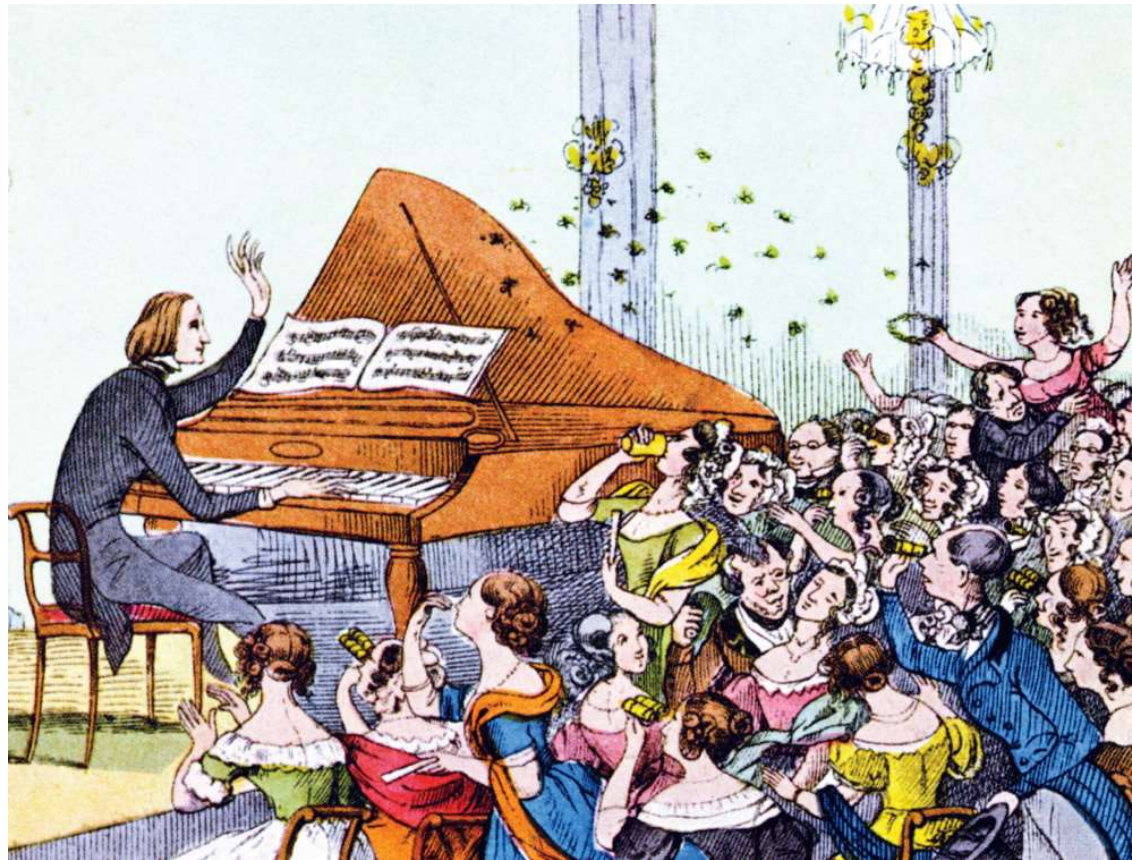
F21-02



F21-03



F21-04



Franz Liszt (1811–1886) – 3

- Cosmopolitan career, eclectic style
 - influences:
 - Hungarian roots, inspired national melodies
 - early Viennese training, French literary Romanticism
 - piano style drew on Viennese and Parisian virtuosos
 - Chopin's melodic lyricism, rubato, rhythmic license, harmonic innovations
- Liszt and the piano
 - pushed instrument's technique to its limit
 - inspired by violinist Nicolò Paganini (1782–1840)
 - hypnotic artist, fabulous technical virtuosity

Franz Liszt (1811–1886) – 4

- Liszt and the piano (cont'd)
 - directly imitated Paganini
 - *Études d'exécution transcendante d'après Paganini* (Transcendental Technical Studies Based on Paganini, 1851)
 - transcribed four Paganini Caprices, Op. 1
 - *La Campanella* (The Bell), from Violin Concert No. 2 in B Minor
 - used virtuosity to cultivate following
 - credited with invention of modern piano recital
- *Un sospiro* (A Sigh, NAWM 140)
 - from *Trois études de concert* (Three Concert Études, 1849)
 - illustrates Liszt's virtuosic technique

Franz Liszt (1811–1886) – 5

- Liszt and the piano (cont'd)
 - slower-moving melody outside or within broken-chord figurations
 - difficult leaps and stretches show size of Liszt's hands
- character pieces and sonata
 - vast range of expression, pictorial effects
 - Sonata in B Minor (1853), modeled on *Wanderer Fantasy*
 - four themes, one extended movement subdivided into three sections
 - themes transformed, combined, free rhapsodic order
 - ideal of organicism

Ex21-01

3

cantando

m.d.

m.d.

**m.s. dolce con grazia*

m.s.

Ped.

*Stems downward, left hand (*m.s.* = mano sinistra); stems upward, right hand (*m.d.* = mano destra).

Franz Liszt (1811–1886) – 6

- Liszt and the piano (cont'd)
 - transcriptions and paraphrases
 - Schubert songs, Berlioz and Beethoven symphonies, Bach organ fugues, excerpts from Wagner operas
 - brought works to audiences unacquainted with originals
 - demonstrated new possibilities of the piano
 - national elements: nineteen *Hungarian Rhapsodies*
- Orchestral music
 - 1848, retired from career as touring pianist
 - focused on composition
 - foremost composer of program music

Franz Liszt (1811–1886) – 7

- Orchestral music (cont'd)
 - symphonic poems
 - 1848 to 1858, twelve symphonic poems
 - one-movement programmatic work
 - few themes developed, repeated, varied, transformed
 - symphonic in sound, weight, developmental procedures
 - vestiges of traditional structures
 - variety of sources
 - *Prometheus* (1850–55), myth and poem by Herder
 - *Mazeppa* (1852–54), poem by Victor Hugo
 - *Orpheus* (1853–54), Gluck's opera *Orfeo ed Euridice*, and an Etruscan vase

Franz Liszt (1811–1886) – 8

- Orchestral music (cont'd)
 - two programmatic symphonies
 - *Faust* Symphony (1854)
 - *Dante* Symphony (1856)
 - thematic transformation
 - provide unity, variety, logic
 - *Les Préludes* (1854), symphonic poem
 - three-note motive, rhythmic and melodic shape modified and expanded
 - linked to poem by Alphonse-Marie de Lamartine
 - music follows same sequence of moods as poem
 - also used thematic transformation in absolute music

Ex21-02

a. **Andante**
3 Vl.
p

b. **Poco ritenuto**
12 Vl.
p

c. **Andante maestoso**
35
ff Vc., Cb., Bn., Trb.

d. **L'istesso tempo**
55 Solo Horn
p
dolce espressivo

e. **Andante maestoso**
70
* 3 * 3
3 3

f. **Allegro ma non troppo**
110
Vc. *p*

g. **Allegro tempestuoso**
131
Trb. *f* >

h. **Molto agitato**
140
p

i. **Allegro marziale animato**
344
Hrn. *f*

Franz Liszt (1811–1886) – 9

- Choral music
 - accommodation between past and present
 - two oratorios, most important works
 - *St. Elisabeth* (1857–62)
 - *Christus* (1866–72)
 - both derive thematic melodies from plainchant
- Liszt's influence
 - Liszt's reputation: profound influence on performers and composers
 - symphonic poem taken up by many composers

Franz Liszt (1811–1886) – 10

- Liszt's influence (cont'd)
 - chromatic harmonies helped to form Wagner's styles after 1854
 - even divisions of the octave: impact on Russian and French composers
 - thematic transformation parallels: Wagner's leitmotives, Brahms's developing variation

Anton Bruckner (1824–1896) – 1

- Absorbed Wagner's style and ethos into traditional symphony and church music
 - trained in counterpoint, organist of cathedral at Linz, court organist in Vienna
 - internationally renowned organ virtuoso
 - taught at Vienna Conservatory, lectured at University of Vienna
- Symphonies
 - nine numbered symphonies, two unnumbered ones
 - frequently revised, most exist in two or three versions
 - four movements, none explicitly programmatic

F21-05



Anton Bruckner (1824–1896) – 2

- Symphonies (cont'd)
 - influences of Beethoven
 - Beethoven's Symphony No. 9, model for procedure and purpose
 - grandiose proportions, religious spirit
 - chorale-like themes, Bruckner never used voices
 - influences of Wagner
 - large-scale structures
 - great length
 - lush harmonies
 - sequential repetition of entire passages

Anton Bruckner (1824–1896) – 3

- Symphonies (cont'd)
 - experience as organist
 - influenced orchestration
 - massive blocks of sounds suggest organist's improvisation
- Choral music
 - modern elements with influences from Cecilian movement

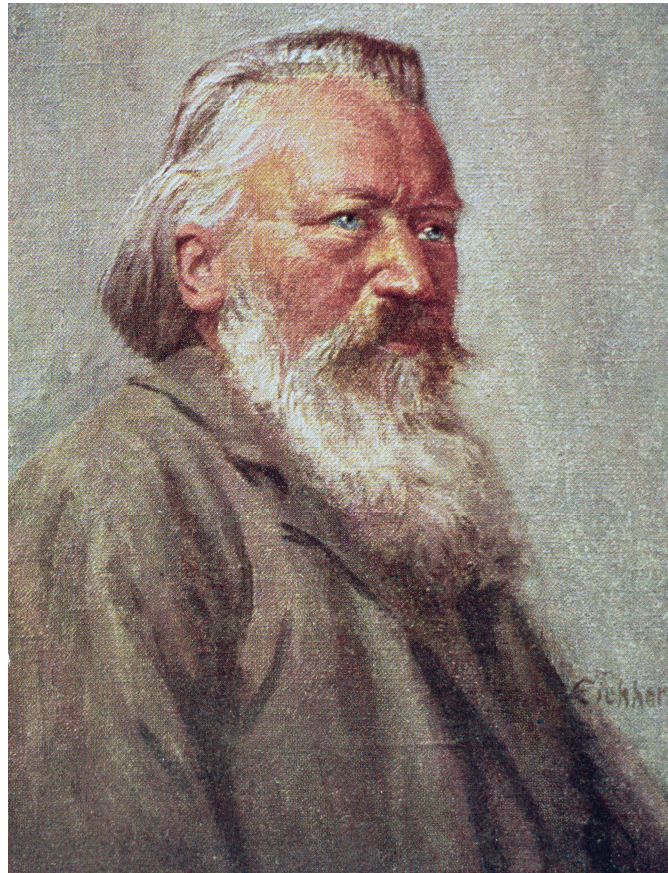
Anton Bruckner (1824–1896) – 4

- Choral music (cont'd)
 - motets for unaccompanied chorus, Cecilian ideals
 - strictly modal, *Os justi*
 - quickly modulating harmonies, *Virga Jesse*
 - Mass No. 2 in E Minor (1866)
 - neo-medieval work for eight-part chorus and fifteen wind instruments
 - sacred works function equally as part of liturgy or concert music

Johannes Brahms (1833–1897) – 1

- Leading German composer of his time
 - born in Hamburg, spent adult life in Vienna
 - highly regarded keyboardist; traveling duo with Hungarian violinist
 - age twenty, met Robert and Clara Schumann; strongest supporters
 - made his living
 - pianist, conductor, sales of music to publishers
 - edited works of C. P. E. Bach, Couperin, and others
 - directed chorus and orchestra of the *Gesellschaft der Musikfreunde*

F21-06



Johannes Brahms (1833–1897) – 2

- Leading German composer of his time (cont'd)
 - major works: four symphonies, two piano concertos, Violin Concerto, two overtures, two serenades, three string quartets, twenty-one other chamber works, three piano sonatas, numerous piano pieces, *A German Requiem*, choral works, vocal ensembles, about 200 Lieder

Johannes Brahms (1833–1897) – 3

- Unique personal style
 - applied principles of the past: sonata form, traditional genres
 - synthesized formal conventions with current folk idioms
 - deep Romantic sensibility: lyrical beauty, sincere expressivity
- Piano music
 - highly individual piano style
 - full sonorities

Johannes Brahms (1833–1897) – 4

- Piano music (cont'd)
 - broken-chord figurations
 - imaginative cross-rhythms
- 1852–53, three large sonatas
 - virtuoso music for his own use
 - tradition of Beethoven
 - incorporates chromatic harmony of Chopin and Liszt
 - songlike style of Schumann's character pieces

Johannes Brahms (1833–1897) – 5

- Piano music (cont'd)
 - in his twenties and thirties, focus on variation form
 - *Variations and Fugue on a Theme of Handel*, Op. 24 (1861)
 - *Variations on a Theme of Paganini*, Op. 35 (1863), étude-like
 - models: Bach's *Goldberg Variations*, Beethoven's *Diabelli Variations*
 - series of short character pieces without titles

Johannes Brahms (1833–1897) – 6

- Piano music (cont'd)
 - short piano works
 - last two decades, six collections of shorter pieces
 - perhaps his finest contribution to keyboard literature
 - most in ABA¹ form, resemble songs without words
 - varied textures, surprising harmonies, deft counterpoint
 - generic names: intermezzo, capriccio, rhapsody

Johannes Brahms (1833–1897) – 7

- Chamber music
 - true successor of Beethoven
 - twenty-four chamber works include three piano trios, three piano quartets
 - Quintet for Piano and Strings in F Minor, Op. 34, first movement (1864; NAWM 161)
 - use of developing variation
 - continuously building on germinal ideas
 - theme, series of variants of opening measure
 - each measure varies previous one

Ex21-03

a.

Vn. 1 *Allegro non troppo*
mf *riten.*

b.

5 *Piano* *f*

c.

23 Vn. 1 *p* *express.* *p*

d.

53 *Piano* *p legato*

Johannes Brahms (1833–1897) – 8

- Chamber music (cont'd)
 - new figures derive from earlier ones
 - three ideas have little in common, all derive from same figure
- Symphonies
 - standard established by Beethoven
 - worked slowly, severely self-critical
 - wrote four symphonies after age of forty
 - Symphony No. 1 in C Minor, Op. 68 (1876)
 - took over twenty years to compose
 - conventional sequence of movements

Johannes Brahms (1833–1897) – 9

- Symphonies (cont'd)
 - third movement, lyrical intermezzo
 - C minor to C major, echoes Beethoven's Symphony No. 5
 - overall key scheme characteristic of Schubert, Liszt
 - slow introductions, first and fourth movements
 - main theme of finale, hymnlike melody, parallel to Beethoven's Symphony No. 9
- Symphony No. 4 in E Minor, Op. 98 (1884–85)
 - conventional sequence of movements

Johannes Brahms (1833–1897) – 10

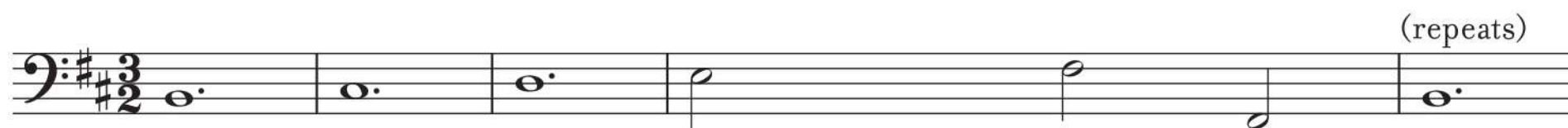
- Symphonies (cont'd)
 - first movement:
 - begins with chain of 3rds, all notes of E harmonic-minor scale
 - series of 3rds accompanies second subject
 - recapitulation unfolds with series of 3rds in augmentation
- Symphony No. 4, finale (NAWM 160), chaconne
 - reflects fascination with Baroque music
 - variations on bass ostinato and harmonic pattern
 - bass adapted from Bach's Cantata 150, *Nach dir, herr, verlangest mich*; crucial chromatic note added

Ex21-04

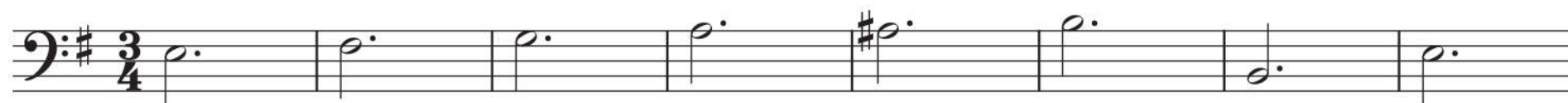


Ex21-05

a. J. S. Bach, Nach dir, Herr, verlanget mich, BWV 150, final chorus



b. Brahms, Symphony No. 4 in E Minor, Op. 98, fourth movement



Ex21-06

a.

33 arco
f ben marc. largamente

Johannes Brahms (1833–1897) – 11

- Symphonies (cont'd)
 - other possible models for chaconne:
 - Buxtehude's Ciacona in E Minor
 - finale of Beethoven's *Eroica* Symphony
 - frequently occurring characteristics in Brahms's music
 - wide melodic spans
 - metric ambiguity between triple, duple meter
 - juxtaposition of simple and compound subdivisions
 - use of developing variation

Johannes Brahms (1833–1897) – 12

- Choral works
 - all composed for amateur performers
 - arranged German folk songs for chorus
 - many short, unaccompanied part-songs
 - *Ein deutsches Requiem* (A German Requiem, 1868)
 - soprano and baritone soloists, chorus, and orchestra
 - performances across Europe, enthusiastic response
 - text from Old Testament, Apocrypha, and New Testament
 - music draws on Schütz and Bach: use of counterpoint, expressive text-setting

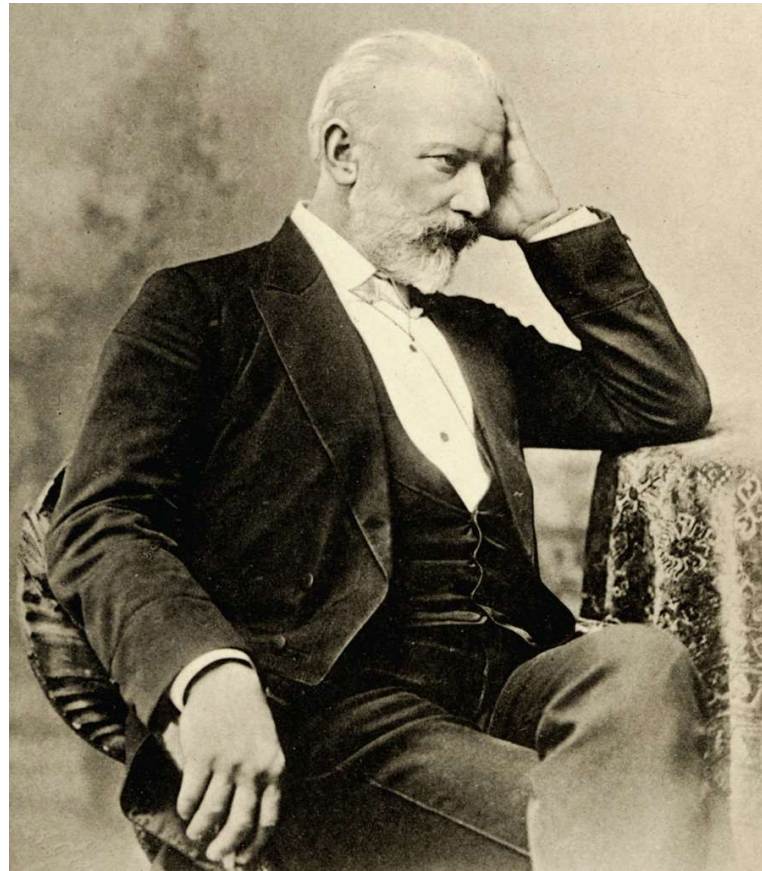
Johannes Brahms (1833–1897) – 13

- Brahms's place
 - labeled by critics as a conservative
 - hailed as progressive by Arnold Schoenberg
 - introduced new elements into traditional forms
 - drew on entire range of music
 - enormous importance to later composers

Piotr Il'yich Tchaikovsky (1840–1893) – 1

- most prominent Russian composer of the nineteenth century
 - born in distant province of Russia, family moved to St. Petersburg
 - graduated from law school, began career in government
 - enrolled in St. Petersburg Conservatory
 - taught at Moscow Conservatory for twelve years
 - successful professional career, personal life in disarray

F21-08



Piotr Il'yich Tchaikovsky (1840–1893) – 2

- most prominent Russian composer of the nineteenth century (cont'd)
 - supported by Nadezhda von Meck, wealthy widow
 - traveled throughout Europe as conductor, brief tour of United States
 - major works: eight operas, three ballets, six symphonies, three piano concertos, a violin concerto, symphonic poems and overtures, chamber music and songs

Piotr Il'yich Tchaikovsky (1840–1893) – 3

- Looking westward
 - 1861 Tsar Alexander II emancipated serfs, effort to modernize Russia
 - two main approaches to modernization:
 - nationalists, “Slavophiles”
 - idealized Russia’s distinctiveness
 - internationalists, “Westernizers”
 - adapted Western technology, education
 - dichotomy applied to schools of Russian composers
 - nationalists rejected formal Western training

Piotr Il'yich Tchaikovsky (1840–1893) – 4

- Looking westward (cont'd)
 - Anton Rubinstein (1829–1894), founded St. Petersburg Conservatory on Western model
 - Nikolai Rubinstein (1835–1881) founded Moscow Conservatory along similar lines
- Tchaikovsky sought to reconcile national and internationalist tendencies

Piotr Il'yich Tchaikovsky (1840–1893) – 5

- Ballets
 - Western cultural models
 - particularly French genre
 - Viennese waltzes cornerstones of his ballet scores
 - most famous, frequently performed ballets in permanent repertory
 - *Swan Lake* (1876)
 - *The Sleeping Beauty* (1889)
 - *The Nutcracker* (1892)

Piotr Il'yich Tchaikovsky (1840–1893) – 6

- Ballets (cont'd)
 - individual style
 - memorable tunes, suggest Russian folk melodies
 - colorful orchestration, fairy-tale atmosphere
- Operas
 - operas based on novels of Aleksander Pushkin (1799–1837)
 - *Eugene Onegin* (1879)
 - penetrates passions of characters
 - numerous themes generated from germ motive in orchestral prelude

F21-07



Piotr Il'yich Tchaikovsky (1840–1893) – 7

- Operas (cont'd)
 - *The Queen of Spades* (1890)
 - spirit of eighteenth century Russia
 - musical ideas from that period
- Symphonies
 - broke no new formal ground
 - noteworthy for lyricism, orchestra, dramatic quality
 - Symphony No. 5 in E Minor (1888)
 - builds on cyclic method of predecessors
 - brooding motto, introduction: recurs in all four movements
 - first movement: development section

Ex21-07

Cl. in A
zu 2

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Piotr Il'yich Tchaikovsky (1840–1893) – 8

- Symphonies (cont'd)
 - before coda of lyrical Andante
 - as a coda to third movement
 - greatly recast in introduction to finale
- Symphony No. 6 (*Pathétique*, 1893)
 - private program, never specified
 - first movement
 - somber introduction, darkly passionate
 - quotation from Russian Orthodox Requiem in development
 - second movement
 - minuet and trio form, dance in 5/4 meter

Ex21-08

The musical score for 'The Rose Tree' is presented in two systems. The first system features a bass staff with a key signature of two sharps (F# and C#) and a 5/4 time signature. It begins with a repeat sign, followed by a melody starting on G4 (middle C). The melody includes a triplet of eighth notes (A4, B4, C5) and a dotted quarter note (D5). The dynamics are marked *mf* (mezzo-forte) and *f* (forte). The second system continues the melody on a treble staff, starting on G4. It includes a triplet of eighth notes (A4, B4, C5) and a dotted quarter note (D5). The dynamics are marked *mf* (mezzo-forte) and *ff* (fortissimo). The score concludes with a glissando (gliss.) and a final note on G4.

Piotr Il'yich Tchaikovsky (1840–1893) – 9

- Symphonies (cont'd)
 - third movement (NAWM 165)
 - light scherzando character, evolves to triumphant march
 - slow movement
 - extraordinarily despairing
 - lamenting figures
 - fades away at end over low pulse in strings

Bedřich Smetana (1824–1884) and Antonín Dvořák (1841–1904) – 1

- Bohemia
 - politically attached to Austria, in mainstream of European music
 - two principal composers: Bedřich Smetana, Antonín Dvořák
 - leaned toward nationalist subjects: program music, operas
 - musical language basically European
 - better known outside native land for instrumental music
- Bedřich Smetana (1824–1884)
 - sought to create national music
 - String Quartet No. 1, *From My Life* (1876)

Bedřich Smetana (1824–1884) and Antonín Dvořák (1841–1904) – 2

- Bedřich Smetana (1824–1884) (cont'd)
 - *Má vlast* (My Country, ca. 1872–79), six symphonic poems
 - *The Moldau*
 - best known from *Má vlast*
 - depicts river that winds through Czech countryside to Prague
 - *Tábor*
 - most stirring from *Má vlast*
 - named after city, symbol of Czech resistance
 - fragments of Hussite chorale presented, developed

Bedřich Smetana (1824–1884) and Antonín Dvořák (1841–1904) – 3

- Antonín Dvořák (1841–1904)
 - advocated musical nationalism
 - peasant background, resisted leaving countryside
 - violist in Czech National Theater
 - professor of composition, Conservatory of Prague
 - inspired by Bedřich Smetana

F21-09



Bedřich Smetana (1824–1884) and Antonín Dvořák (1841–1904) – 4

- Antonín Dvořák (1841–1904) (cont'd)
 - instrumental music, strongly influenced by Brahms
 - moved to Vienna, traveled frequently to England
 - artistic director to musical academy in New York (1892–95)
 - major works: nine symphonies, four concertos, symphonic poems and other works for orchestra, twelve operas, many chamber works, piano pieces, songs, choral works

Bedřich Smetana (1824–1884) and Antonín Dvořák (1841–1904) – 5

- Antonín Dvořák (1841–1904) (cont'd)
 - symphonies
 - emulated Beethoven and Brahms, cultivation of the symphony
 - sometimes called “the Bohemian Brahms”
 - nine symphonies
 - Viennese symphonic tradition
 - international audience

Bedřich Smetana (1824–1884) and Antonín Dvořák (1841–1904) – 6

- Antonín Dvořák (1841–1904) (cont'd)
 - Symphony No. 9 in E Minor (*From the New World*, 1893)
 - written during first sojourn to United States
 - elements of Native American and African American idioms
 - middle movements loosely based on *The Song of Hiawatha*, by Longfellow

TIMELINE

TIMELINE The Romantic Century			
Musical Events	<p>1822 Schubert's <i>Unfinished</i> Symphony</p> <p>1838 Liszt's piano performance in Vienna creates a sensation</p> <p>1850 Bach-Gesellschaft (Society) founded</p> <p>1854 Liszt, <i>Les Préludes</i></p>	<p>1861 Liszt moves to Rome</p> <p>1864 Brahms, Piano Quintet, Op. 34 (NAWM 161)</p> <p>1871–79 Smetana, <i>Má vlast</i></p> <p>1876 Brahms, First Symphony</p> <p>1878 Dvořák, <i>Slavonic Dances</i> (NAWM 166)</p>	<p>1883 Wagner dies</p> <p>1884–85 Brahms, Fourth Symphony (NAWM 160)</p> <p>1893 Tchaikovsky, Sixth Symphony (<i>Pathétique</i>; NAWM 165); Dvořák, <i>New World</i> Symphony</p> <p>1897 Brahms dies</p>
	1800	1900	
Historical Events	<p>1848 Marx and Engels, <i>Manifesto of the Communist Party</i></p> <p>1859–61 Victor Emmanuel II becomes king of a united Italy</p>	<p>1860s Bismarck unites Prussia with other states to forge German Empire</p> <p>1864 Tolstoy, <i>War and Peace</i></p>	<p>1865 Lincoln assassinated</p> <p>1877 Edison invents the phonograph</p>

Bedřich Smetana (1824–1884) and Antonín Dvořák (1841–1904) – 7

- Antonín Dvořák (1841–1904) (cont'd)
 - operas
 - important force for nationalism
 - twelve operas in Czech, Czech themes
 - *Dimitrij* (1882, revised 1894), historical opera
 - *Ruslka* (1900), lyric fairy tale
 - *Slavonic Dances*
 - for piano four hands, or orchestra (1878 and 1886–87)
 - elements of Czech traditional music, achieved national idiom

Bedřich Smetana (1824–1884) and Antonín Dvořák (1841–1904) – 8

- Antonín Dvořák (1841–1904) (cont'd)
 - avoided quotation of Czech tunes
 - invoked national styles: dance rhythms, folklike melodies
 - first of *Slavonic Dance* (NAWM 166)
 - rhythm and style of *furiant*, widely known Czech dance

Ex21-09

Presto

Hemiolas:

The musical score is written on a single staff in treble clef with a 3/4 time signature. It begins with a forte (*ff*) dynamic marking. The piece is characterized by hemiolas, which are indicated by brackets above groups of notes. The first hemiola consists of a quarter note followed by two eighth notes. The second hemiola consists of a quarter note followed by two eighth notes. The third hemiola consists of a quarter note followed by two eighth notes. The fourth hemiola consists of a quarter note followed by two eighth notes. The fifth hemiola consists of a quarter note followed by two eighth notes. The sixth hemiola consists of a quarter note followed by two eighth notes. The seventh hemiola consists of a quarter note followed by two eighth notes. The eighth hemiola consists of a quarter note followed by two eighth notes. The ninth hemiola consists of a quarter note followed by two eighth notes. The tenth hemiola consists of a quarter note followed by two eighth notes. The eleventh hemiola consists of a quarter note followed by two eighth notes. The twelfth hemiola consists of a quarter note followed by two eighth notes. The thirteenth hemiola consists of a quarter note followed by two eighth notes. The fourteenth hemiola consists of a quarter note followed by two eighth notes. The fifteenth hemiola consists of a quarter note followed by two eighth notes. The sixteenth hemiola consists of a quarter note followed by two eighth notes. The seventeenth hemiola consists of a quarter note followed by two eighth notes. The eighteenth hemiola consists of a quarter note followed by two eighth notes. The nineteenth hemiola consists of a quarter note followed by two eighth notes. The twentieth hemiola consists of a quarter note followed by two eighth notes. The piece ends with a final note.

Postlude

- Enormous debt to Beethoven
 - all nineteenth-century composers walked in his shadow
 - Berlioz inaugurated the program symphony
 - conductors: international reputations as virtuoso-conductors
 - compositional achievements affected Brahms and Wagner in different ways

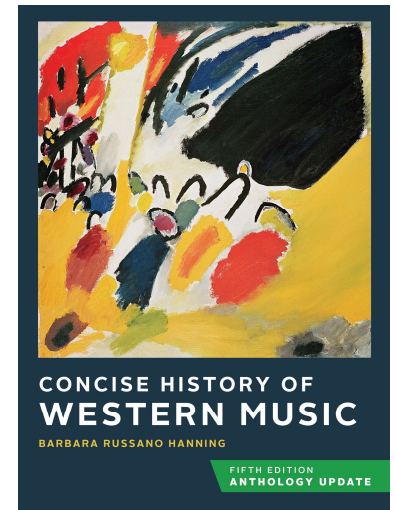
F21-10





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This concludes the Lecture Slide Set
for Chapter 21

by

Barbara Russano Hanning

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