



CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION
ANTHOLOGY UPDATE



Concise History of Western Music

5th edition Anthology Update

Barbara Russano Hanning

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CHAPTER 22

Music in the Late Nineteenth Century: Nationalism, Romanticism, and Beyond

The Austro-German Tradition – 1

- Hugo Wolf (1860–1903)
 - best known for adapting Wagner's methods to German Lied
 - 250 Lieder, periods of intense creativity, between 1887 and 1879
 - incapacitated by mental breakdown
 - five principal collections of Lieder; single poet or group
 - Eduard Mörike (1889)
 - Joseph Freiherr von Eichendorff (1889)
 - Goethe (1890)

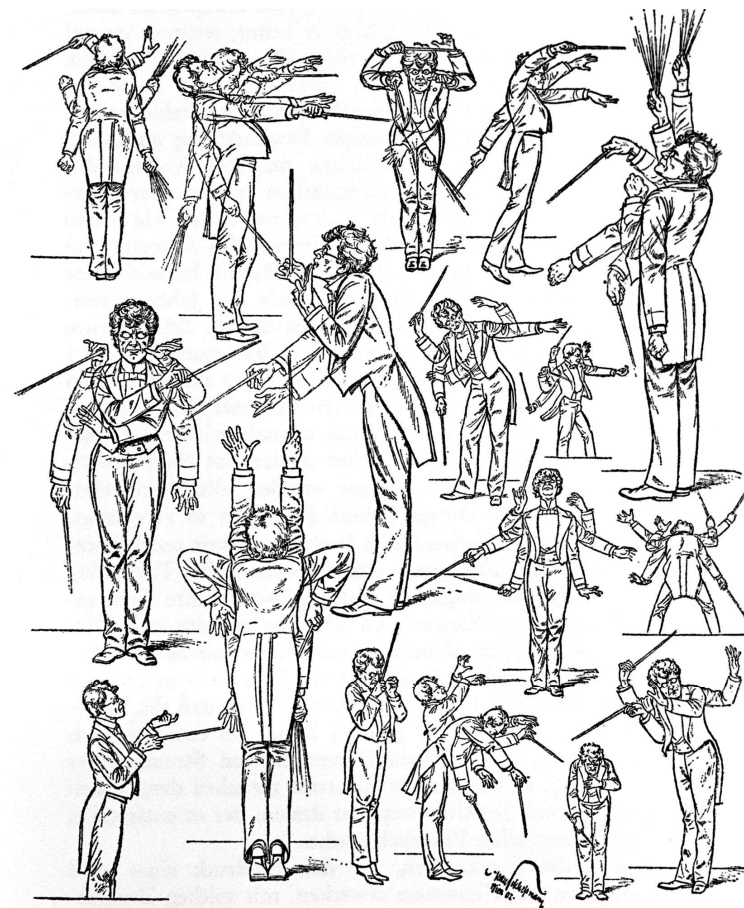
The Austro-German Tradition – 2

- Hugo Wolf (1860–1903) (cont'd)
 - German translations of Spanish poems (1891)
 - Italian poems (1892 and 1896)
 - like Wagner, ideal of equality between words and music
 - collective artwork
 - fusion of poetry and music, voice, and piano
- Gustav Mahler (1860–1911)
 - leading Austro-German composer of symphonies after Brahms, Bruckner
 - born to Jewish parents in Bohemia

The Austro-German Tradition – 3

- Gustav Mahler (1860–1911) (cont'd)
 - studied at Vienna Conservatory, University of Vienna
 - friendships with Hugo Wolf, Bruckner
 - avid Wagnerian; respected, influenced by Brahms
 - primary career as professional opera, orchestral conductor
- orchestral works
 - nine symphonies, tenth unfinished
 - five multi-movement works for voice and orchestra
 - revised works repeatedly, retouching orchestration

F22-01



The Austro-German Tradition – 4

- Gustav Mahler (1860–1911) (cont'd)
 - songs in the symphonies
 - First Symphony (1884–1888, revised 1893–1896, 1906), first and third movements
 - themes from *Lieder eines fahrenden Gesellen* (1883–1885, revised 1891–1896)
 - Second, Third, and Fourth
 - incorporates melodies and texts from *Des Knaben Wunderhorn* (The Boy's Magic Horn)
 - symphony as world
 - extended Beethoven's concept
 - bold, personal statement; sense of life experience

The Austro-German Tradition – 5

- Gustav Mahler (1860–1911) (cont'd)
 - styles, rhythms of Austrian folk songs, dances
 - nostalgia for rural scenes, simpler times
 - links his music with Austro-German nationalism
- instrumentation and sound
 - large number of performers
 - Eighth, “Symphony of a Thousand”
 - great imagination combining instruments
- programmatic content
 - first four symphonies, detailed programs, later suppressed them

The Austro-German Tradition – 6

- Gustav Mahler (1860–1911) (cont'd)
 - pictorial details, material from his own songs, extramusical ideas
 - Fifth: funeral opening march, triumph in scherzo, joyous finale
 - Sixth: “tragic” culminates in colossal finale
 - Ninth (1909): resignation, bitter satire, farewell to life
- *Kindertotenlieder* (Songs on the Death of Children, 1901–1904), orchestral song cycle
 - poems of Friedrich Rückert
 - transparency of chamber music, spare use of instruments

The Austro-German Tradition – 7

- Gustav Mahler (1860–1911) (cont'd)
 - *Nun will die Sonn' so hell aufgeh'n* (NAWM 170)
 - post-Wagnerian harmony, stark contrasts
 - thin textures, simple melodies, rhythms
 - irony heightened by emotional mismatch of text and music
 - *Das Lied von der Erde* (The Song of the Earth, 1908)
 - song cycle for tenor and alto soloists and orchestra
 - six movements, alternation between soloists
 - texts: poems translated from Chinese; dreamlike whirl of life, sad resignation

The Austro-German Tradition – 8

- Gustav Mahler (1860–1911) (cont'd)
 - exotic atmosphere: instrumental color, pentatonic scale
 - balance of two extremes: ecstatic pleasure, deadly foreboding
- Richard Strauss (1864–1949)
 - dominant figure in German musical life
 - mastered medium of the orchestra
 - made his reputation as conductor and composer
 - wrote symphonic poems, or tone poem

The Austro-German Tradition – 9

- Richard Strauss (1864–1949) (cont'd)
 - tone poems
 - studied score of *Tristan und Isolde*, style changed profoundly
 - modeled after Liszt and Berlioz
 - colorful orchestration
 - transformation of themes
 - types of programs
 - programs based on literature
 - *Don Juan* (1888–1889)
 - *Macbeth* (1888; revised 1891)
 - *Also sprach Zarathustra* (Thus Spoke Zarathustra, 1896)
 - *Don Quixote* (1897)

F22-02



The Austro-German Tradition – 10

- Richard Strauss (1864–1949) (cont'd)
 - others draw on personal experience
 - *Tod und Verklärung* (Death and Transfiguration, 1888–1889)
 - *Ein Heldenleben* (A Hero's Life, 1897–1898), openly autobiographical
- *Don Juan*
 - first complete mature work
 - events in Don Juan's career as roving lover are pictured
 - most of piece evokes general moods
- *Till Eulenspiegels lustige Streiche* (Till Eulenspiegel's Merry Pranks, 1894–1895)

The Austro-German Tradition – 11

- Richard Strauss (1864–1949) (cont'd)
 - vividly representational, comic tale of trickster's exploits
 - realistic details, marginal notes in printed score
 - two themes developed as leitmotives
 - music understood on its own terms
 - Strauss indicates “in rondo form”: two themes recur in variety of guises
- *Also sprach Zarathustra*
 - musical commentary on Nietzsche's prose-poem
 - Christian ethic should be replaced by superman who is above good and evil

The Austro-German Tradition – 12

- Richard Strauss (1864–1949) (cont'd)
 - program is philosophical, some moments directly representational
- *Don Quixote* (excerpt, NAWM 162)
 - adventures of the knight Don Quixote and his squire Sancho Panza
 - variation form fits adventures
 - split personalities, double meanings
 - chamber-music sound
 - conceived in contrapuntal lines
 - themes attach to particular solo instruments

F22-03



Ex22-01

a. *Don Quixote, the Knight of the Sorrowful Countenance*

Mässig
Vc. (hervortretend)



b. *Sancho Panza*

18
Bass Cl. (B)
3 Fag.
Tenor-
tuba (B)



The Austro-German Tradition – 13

- Richard Strauss (1864–1949) (cont'd)
 - themes of two main characters transformed
 - builds on Liszt's technique of thematic transformation
 - turned to opera after establishing himself with symphonic poems
 - Wagner, Mozart main models
 - contrasting styles: character's personalities, emotions, dramatic situation
 - *Salome* (1905)
 - libretto: one-act play by Oscar Wilde, decadent version of biblical story

The Austro-German Tradition – 14

- Richard Strauss (1864–1949) (cont'd)
 - subject, actions, emotions stranger than any preceding opera
 - harmonically complex, dissonant, influenced later composers
- conclusion (NAWM 171)
 - blistering dissonance
 - superimposes ideas, all twelve chromatic notes in quick succession
 - harmonies up to seven notes
 - at times seems to be in two keys at once
 - intense effect predicated on expectations: dissonances resolve
- *Elektra* (1906–1908)
 - collaboration with Hugo von Hofmannsthal (1874–1929)

F22-04



The Austro-German Tradition – 15

- Richard Strauss (1864–1949) (cont'd)
 - adapted from Sophocles; dwells on insane hatred, revenge
 - intensified chromaticism, dissonance, tonal instability
 - offset by serene, diatonic, tonally stable passages
- *Der Rosenkavalier* (The Knight of the Rose, 1909–1910)
 - eighteenth-century Vienna; sunnier world, elegant, stylized eroticism
 - deceptively simple diatonic music
 - novel harmonic twists, unpredictable melodies, magical orchestral colors
 - anachronistic Viennese waltzes

F22-05



National Trends Beyond Germany and Austria – 1

- Russia
 - opera valuable genre for Russian nationalism
 - distinctive identity through subject matter, set design, costumes, music
 - primarily a tool of propaganda for absolutist government under the czar
 - Mighty Handful, or Mighty Five
 - five composers dubbed *moguchaya kuchka*
 - Mily Balakirev (1837–1910)
 - César Cui (1835–1918)
 - Aleksander Borodin (1833–1887)

National Trends Beyond Germany and Austria – 2

- Russia (cont'd)
 - Modest Musorgsky (1839–1881)
 - Nikolay Rimsky-Korsakov (1844–1908)
 - Balakirev, leader and informal teacher
 - admired Western music, stood against academic musical establishment
 - only Balakirev had conventional music training
 - sought fresh approach in their music
 - incorporated Russian folk song, modal and exotic scales, folk polyphony

National Trends Beyond Germany and Austria – 3

- Modest Musorgsky
 - widely considered most original of the Mighty Five
 - earned living as clerk in civil service
 - received musical training from Balakirev
 - principal stage works
 - *Boris Godunov* (1868–1869, revised 1871–1874)
 - *Khovanshchina* (The Khovansky Affair, 1872–1880, completed after his death by Rimsky-Korsakov)
 - realism and nationalism reflected in *Boris Godunov*

F22-06



F22-07



Ex22-02

112 Boris *p*

Skor-bit du-sha. Ka-koy-to strakh nye-

Hns. + Strings + Winds

mf *pp* *sf* *pp* *sf*

C minor A \flat minor G major

117 *cresc.*

- vol'-niy; zlo - vye - shchim pryed chuv - stvi-yem sko - val mnye serd - tse.

sf *p* *sf*

My soul suffers. Some kind of involuntary fear has stifled my heart with ominous premonitions.

F22-08



Ex22-03

Allegro alla breve
Maestoso. Con grandezza

The musical score is written for piano in B-flat major (two flats) and 2/4 time. It begins with a forte (*f*) dynamic. The right hand starts with a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The piece is marked 'Allegro alla breve' and 'Maestoso. Con grandezza'.

National Trends Beyond Germany and Austria – 4

- Modest Musorgsky (cont'd)
 - melodic style, Coronation Scene from *Boris Godunov* (NAWM 158)
 - words set naturalistically, follow rhythm and pacing of speech
 - almost always syllabic, accented syllables on strong beats
 - melodic profile closer to Russian folk songs
 - harmony
 - essentially tonal, clear sense of key
 - some passages more modal

National Trends Beyond Germany and Austria – 5

- Modest Musorgsky (cont'd)
 - juxtaposes distantly related or coloristic harmonies
 - Coronation Scene's opening chords
 - chord pairings: two minor triads whose roots are a major 3rd apart
 - minor and major triad with common third degree
 - intellectual approach shows familiarity with Liszt
- block construction in *Boris Godunov*
 - series of episodes held together by central figure of the czar
 - juxtaposes successive contrasting sections
 - juxtaposition of blocks evident in Coronation Scene

National Trends Beyond Germany and Austria – 6

- Modest Musorgsky (cont'd)
 - principal nonoperatic works
 - *Night on Bald Mountain* (1867), symphonic fantasy
 - *Pictures at an Exhibition* (1874)
 - suite of ten piano pieces inspired by exhibition of Viktor Hartmann
 - several paintings rendered in character pieces
 - interludes vary a theme, represent viewer walking through gallery
 - image of gate at Kiev, processional hymn combines western European and Russian elements
 - song cycles

National Trends Beyond Germany and Austria – 7

- Nikolay Rimsky-Korsakov
 - studied with Balakirev and private teachers
 - professor at St. Petersburg Conservatory
 - as conductor, championed Russian music
 - edited, arranged two collections of Russian folk songs (1875–1882)
 - wrote harmony text used in Russia and manual on orchestration
 - as composer, incorporated folk tunes, melodic characteristics

National Trends Beyond Germany and Austria – 8

- Nikolay Rimsky-Korsakov (cont'd)
 - edited, completed, orchestrated works by Glinka, Musorgsky, and others
 - taught some of the most important composers of next generation
- orchestral works
 - known for programmatic orchestral works
 - genius for orchestration, musical characterization
 - *Sheherazade* (1888)
 - exoticism: tales from the *Arabian Nights*
 - four movements, each on a different story
 - storyteller portrayed by a solo violin

National Trends Beyond Germany and Austria – 9

- Nikolay Rimsky-Korsakov (cont'd)
 - operas
 - fifteen operas, several on Russian history, plays, epics, or folk tales
 - in many, alternated diatonic modal style with chromatic “fantastic” style
 - *The Golden Cockerel* (1906–1907)
- Other countries
 - Norway: Edvard Grieg (1843–1907)
 - forged distinctly Norwegian idiom in songs, short piano pieces, orchestral suites

National Trends Beyond Germany and Austria – 10

- Other countries (cont'd)
 - nationalist style
 - songs on Norwegian texts
 - *Peer Gynt* Suite (1875)
 - *Slåtter*, Norwegian peasant dances arranged for piano
 - *Lyric Pieces* (1867–1901), short piano pieces
 - piano style emulates Chopin
 - Norwegian elements
 - modal turns of melody and harmony
 - frequent drones in bass or middle register
 - combination of 3/4 and 6/8 meters
 - Piano Concerto in A Minor (1868, revised 1907), international in character

National Trends Beyond Germany and Austria – 11

- Other countries (cont'd)
 - England: Edward Elgar (1857-1934)
 - first English composer to enjoy international recognition in over 200 years
 - music is untouched by folksongs
 - several oratorios: national tradition of English cathedral choir festivals
 - harmonic approach, Brahms and Wagner
 - leitmotives in oratorios, e.g., *The Dream of Gerontius* (1900)
 - symphonic output includes *Enigma Variations* (1899), the cello concerto, two symphonies

F22-09



New Currents in France and Italy – 1

- Paris remained center of French musical life
 - French music linked to politics
 - concert series, composers, musical styles, often associated with political movements
 - Paris Conservatoire, founded by the government in 1795
 - Société Nationale de Musique (National Society of Music) founded 1871; concerts of works by French composers
 - renewal
 - stimulating climate, Paris regained leading position in music
 - two strands of composition

New Currents in France and Italy – 2

- Paris remained center of French musical life (cont'd)
 - cosmopolitan tradition
 - more nationalist, specifically French tradition
- Cosmopolitan tradition in France
 - Cesar Franck (1822–1890)
 - born in Belgium, studied at Conservatoire; professor of organ there, 1871
 - mainly instrumental genres and oratorio
 - distinctive style
 - blending counterpoint and classical forms

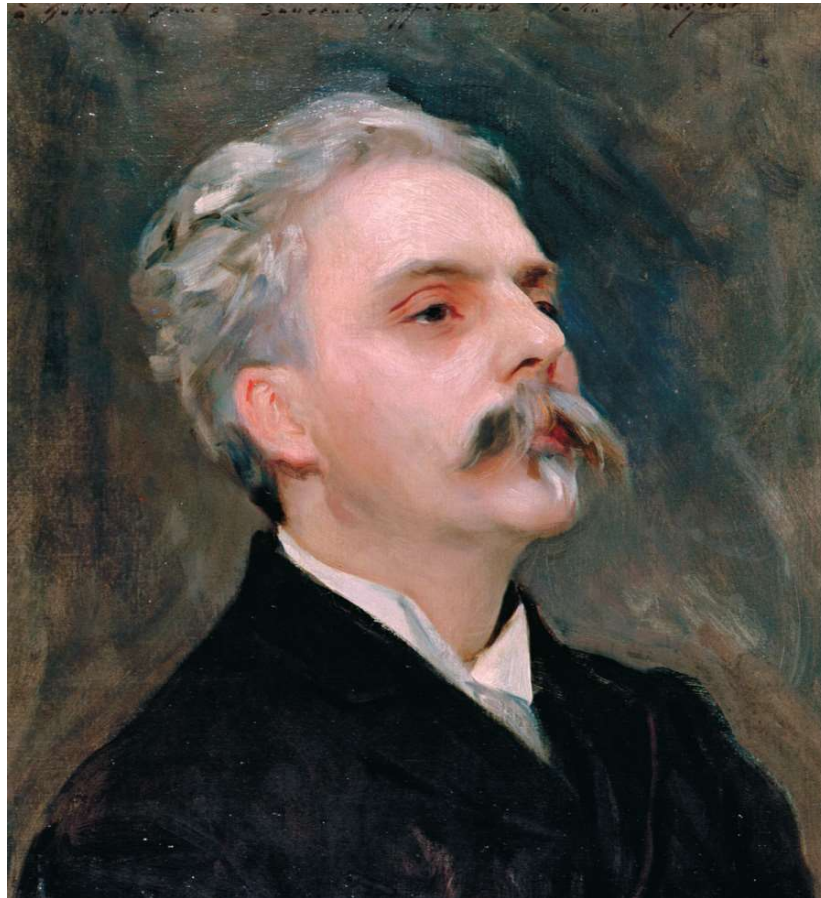
New Currents in France and Italy – 3

- Cosmopolitan tradition in France (cont'd)
 - Liszt's thematic transformation
 - Wagner's harmony, cyclic unity
- *Prelude, Chorale, and Fugue* (1884), for piano
 - prelude emulates Baroque toccata
 - chorale-like melody in distant keys
 - fugue on chromatic subject, foreshadowed
 - closing combines toccata texture, chorale melody, fugue subject in counterpoint
- cyclic form and melodic transformation
 - chamber works

New Currents in France and Italy – 4

- Cosmopolitan tradition in France (cont'd)
 - Piano Quintet in F Minor (1879)
 - Violin Sonata in A Major (1886)
 - String Quartet in D Major (1889)
 - Symphony in D Minor (1888)
 - most popular French symphony after Berlioz
- Gabriel Fauré (1845–1924) and the French tradition
 - drew primarily on earlier French composers, Couperin to Gounod
 - order and restraint are fundamental

F22-10



Ex22-04

35 *p* *cresc.*

Qu'el - le joi - e par -

G#7 E# G#7 E# G#7 E#

What joy [among the fields of ripe wheat].

New Currents in France and Italy – 5

- Gabriel Fauré (1845–1924) and the French tradition (cont'd)
 - sonorous approach
 - more lyric, dancelike
 - economical, simple, reserved
- biography
 - various posts as organist
 - founder of National Society for French Music
 - professor of composition at Paris Conservatoire, 1896; director from 1905–1920
 - works in larger forms: Requiem (1887) and two operas

New Currents in France and Italy – 6

- Gabriel Fauré (1845–1924) and the French tradition (cont'd)
 - primarily composer of songs; piano music: preludes, impromptus, nocturnes, barcarolles; and chamber music
 - great master of French song
 - early songs in manner of Gounod
 - 1885, developed new language
 - fragmented melodic lines, harmony less directional
 - *La bonne chanson* (The Good Song, 1892)
 - song cycle, texts by symbolist poet Paul Verlaine

New Currents in France and Italy – 7

- Gabriel Fauré (1845–1924) and the French tradition (cont'd)
 - *Avant que tu ne t'en ailles* (Before you vanish; NAWM 164)
 - each poetic image set to melodic phrase in own tonal world
 - chords mainly dominant sevenths and ninths
 - chords fade into another, linked through common tones
 - harmonic successions dilute need for resolution, undermine pull to tonic
 - sense of repose or stasis

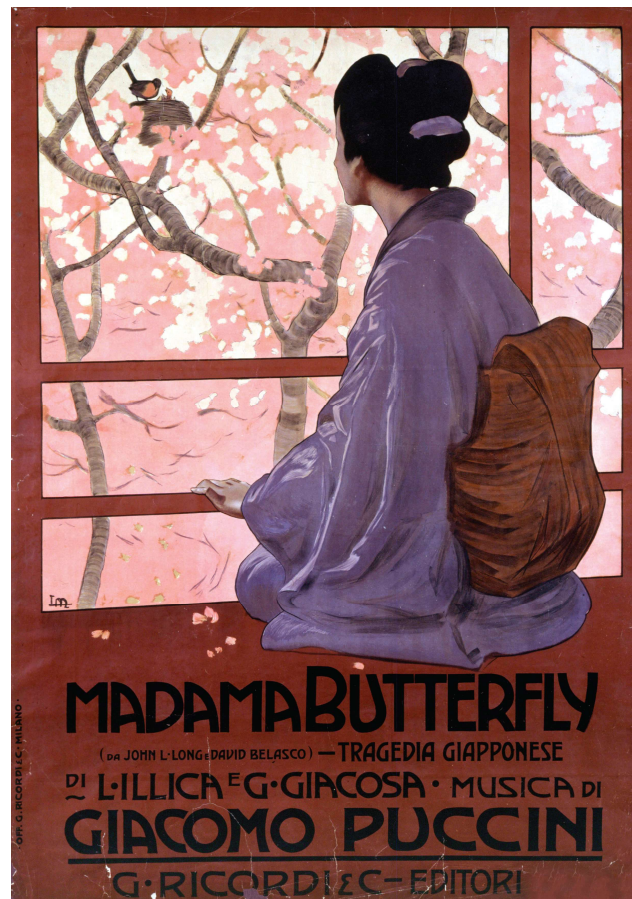
New Currents in France and Italy – 8

- New currents in Italian opera
 - verismo
 - operatic parallel to realism in literature
 - everyday people in familiar situations
 - often depict brutal or sordid events
 - two works entered permanent repertory
 - *Cavalleria rusticana* (Rustic Chivalry, 1890), by Pietro Mascagni (1863–1945)
 - *I Pagliacci* (The Clowns, 1892), by Ruggero Leoncavallo (1858–1919)
 - Giacomo Puccini (1858–1924)
 - most successful Italian opera composer after Verdi

F22-11



F22-12



New Currents in France and Italy – 9

- New currents in Italian opera (cont'd)
 - studied at conservatory in Milan
 - *Manon Lescaut* (1893), catapulted to international fame
 - highly personal style, focus on vocal melody
 - elements of Wagner's approach
 - recurring melodies, leitmotives
 - less reliance on conventional operatic forms
 - greater role for orchestra, creates musical continuity
 - often juxtaposes different styles, harmonic idioms to suggest diverse characters
 - Parisian Latin Quarter in *La bohème* (1896)
 - idealist singer Tosca, evil Scarpia in *Tosca* (1900)

New Currents in France and Italy – 10

- New currents in Italian opera (cont'd)
 - Japanese woman and her American lover in *Madame Butterfly* (1904)
 - various levels of ancient Chinese society in *Turandot* (1926)
 - Butterfly's marriage to Pinkerton, *Madame Butterfly* (NAWM 155)
 - moves seamlessly, dialogue and brief aria-like moments
 - continuity, important melodies in orchestra
 - contrasting styles convey differences among characters
 - Pinkerton: European style
 - Butterfly: hybrid style based on authentic Japanese melodies, arranged to sound Western
 - music balances exoticism with human portrait of Butterfly

The Classical Tradition in the United States – 1

- German immigration
 - 1840s, many Germans emigrated to United States
 - many were musicians, strong commitment to classical music
 - German musicians performed widely
 - dominated teaching of composition, music theory in conservatories, universities
 - fostered sharp divide between classical and popular music
 - German tastes and styles dominated until World War I

The Classical Tradition in the United States – 2

- German tradition in America
 - native-born composers
 - all studied in Germany and the United States, styles deeply rooted in German tradition
 - John Knowles Paine (1839–1906), Harvard's first professor of music
 - George Whitefield Chadwick (1854–1931), director of New England Conservatory
 - Horatio Parker (1863–1919), taught at Yale, first dean of its School of Music
 - Edward MacDowell (1860–1908), first professor of music at Columbia University

The Classical Tradition in the United States – 3

- German tradition in America (cont'd)
 - varying attitudes about nationalism
 - Parker: American composers should simply write their best music
 - Chadwick: developed idiom laced with American traits
 - MacDowell: opposed jingoistic nationalism
- Amy Marcy Beach (1867–1944)
 - could not study or teach at top universities, excluded women
 - child prodigy, studied piano, harmony, counterpoint privately

F22-13



The Classical Tradition in the United States – 4

- Amy Marcy Beach (1867–1944) (cont'd)
 - taught herself to compose by studying works she admired
 - 1885, married wealthy physician
 - devoted herself to composition
 - large-scale works, all well received
 - Mass in E-flat (1890)
 - *Gaelic* Symphony (1894–1896)
 - Piano Concerto (1899)
 - Piano Quintet (1907)
 - also wrote 120 songs, dozens of piano and choral pieces

The Classical Tradition in the United States – 5

- Amy Marcy Beach (1867–1944) (cont'd)
 - internationally recognized, inspired women in later generations
 - most works engaged traditions of German classics
 - *Gaelic Symphony* (NAWM 167)
 - Response to Dvořák's call for American national music based on African American or American Indian melodies
 - Argued New England composers more likely influenced by English, Scottish, Irish songs
 - Used four Irish melodies: second movement, evocation of bagpipes in winds
 - Later, based her String Quartet (1929) on Native American melodies

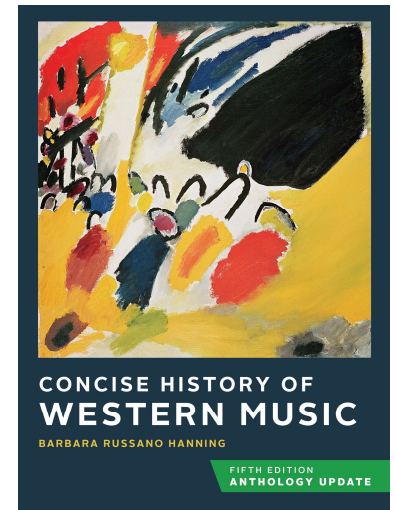
TIMELINE

TIMELINE Late Romanticism			
Musical Events	1864 Brahms, Piano Quintet, Op. 34 (NAWM 161)	1885 Brahms, Fourth Symphony	1894–96 Beach, <i>Gaelic Symphony</i>
	1872–79 Smetana, <i>Má vlast</i>	1887 Verdi, premiere of <i>Otello</i>	1897 Strauss, <i>Don Quixote</i> (NAWM 162)
	1874 Musorgsky, premiere of <i>Boris Godunov</i> (NAWM 158)	1888 Rimsky-Korsakov, <i>Sheherezade</i>	1901 Mahler, <i>Kindertotenlieder</i> (NAWM 170)
	1876 Wagner, premiere of complete <i>Ring</i> cycle	1889 Wolf, <i>Mörike Lieder</i>	1903–6 Puccini, <i>Madama Butterfly</i> (NAWM 155)
	1878 Dvořák, <i>Slavonic Dances</i> (NAWM 166)	1892–94 Fauré, <i>La bonne chanson</i> (NAWM 164)	1907–10 Mahler directs Metropolitan Opera in New York
	1850		1900
Historical Events	1862 Hugo, <i>Les Misérables</i>	1879 Edison perfects the electric lightbulb	1898 Spanish-American War
	1870–71 Franco-Prussian War	1888 Pasteur Institute founded in Paris	1903 Wright brothers fly first successful airplane
	1877 Edison invents the phonograph	1889 Eiffel Tower erected	1908 Ford begins manufacturing the Model T automobile



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This concludes the Lecture Slide Set
for Chapter 22

by

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