

MUSIC IN THE LATE 19th CENTURY

This is not a comprehensive list of everything you should know about music in the Late Romantic era, nor is it a list of questions that you must memorize for an exam. Instead, it's a list of terms (concepts, events, people, places, etc.) you should be familiar with in order to analyze scores and sound recordings, to outline a chronology of basic historical and musical developments in Romanticism, discuss the relationship between music and culture in that period and the relevance of that music and ideas in present-day culture.

Important Historical Events

- Revolutions of 1848: A new wave of revolutions erupts. Mainly bourgeois-democratic forces tried attempted to definitively remove the old feudal structures, already under attack since the French Revolution. These revolutions begin in France, and spread through Europe in places such as Germany, Denmark, Austria-Hungary, Switzerland, Poland, Belgium, Ireland, and the Italian States. This is the largest revolutionary wave Europe has scene and is a turning point in Europe's 19th century history.
- 1859: Charles Darwin publishes *On the Origin of Species* (republished in several editions after that), which lays out his theory of evolution.
- The industrial revolution accelerates through the second half of the 19th century.
- 1861: Tsar Alexander II abolishes serfdom as part of the process of modernizing Russia.
- 1871: End of the Risorgimento movement in Italy, which culminated with a unified Kingdom of Italy with Rome as its capital.
- 1871: Germany becomes a unified state after the capitulation of France in the Franco-Prussian war.

What impact did these events have in the development of music and culture in the 19th century? Conversely, what impact did music have in these historical events and culture?

Music Theory, Aesthetics, and Philosophy in the Late 19th-Century:

- Arthur Schopenhauer, *The World as Will and Representation* (1844). Schopenhauer rejects Kant and Hegel, claiming that humans are motivated by their basic desires, the "will to live" or simply the "will", which are illogical, and directionless, and hence so are human actions. Aesthetically, works of art provide an escape of the pain and suffering caused by the will, and unites the contemplator of art with the world it perceives. Music is the only art capable of embodying the will. These ideas profoundly influence Richard Wagner.

- Edward Hanslick, *On the Musically Beautiful* (1854). Hanslick argues in favor of absolute music, inspired a controversy between Wagnerians and Brahmsians that continued into the 1860s.
- Nikolai Rimsky-Korsakov, *Principles of Orchestration* (1873), *Practical Manual of Harmony* (1886).
- Music and Values in the late 19th century:
 - Realism
 - Exoticism
 - Nationalism
 - Valuing and rediscovering the past
 - Rise of the musical canon
 - Rise of repertory opera
 - Rise of the concert hall and concert-hall culture

Musical Genres and Styles:

- Elements of style:
 - Chromaticism extends/stretches boundaries of tonality
 - Relationships through the circle of thirds
 - Wagner's "unresolved" Tristan chord
 - Liszt's Gypsy scale, whole-tone scale
 - Rimsky-Korsakov's whole-tone and octatonic scales
 - Mussorgsky: folk-inspired harmonies and progressions
 - Forms:
 - Expansion and re-conception of classical forms
 - Leitmotiv (Wagner), reminiscence motives (Verdi), developing variation (Brahms), thematic transformation (Liszt)
- Vocal genres:
 - Art songs (Lied, chansons)
 - Song cycles
 - Choral songs
 - Oratorios and other sacred music
 - Musical Theater:
 - Opera (Italian, French, Russian) and Music Dramas (Wagner)
 - Operettas, minstrelsy, and vaudeville (USA)
 - Zarzuela (Spain and Latin America)
 - Ballets (Tchaikovsky, French Opera)
- Instrumental genres:
 - Piano music
 - character pieces, intermezzo (Brahms), sonatas
 - Chamber music: trios, quartets, quintets, etc.
 - Concerto
 - Overture
 - Symphony
 - Program Symphony
 - Symphonic poem (Liszt) (tone poem)

Important People and Places

- People:
 - Schumann (Clara Wieck)
 - Schumann (Robert)
 - Brahms
 - Bruckner
 - Wolf
 - Strauss
 - Mahler
 - Second German School (Liszt, Berlioz, Wagner, + their followers)
 - Puccini
 - Meyerbeer
 - Gounod
 - Bizet
 - Faure
 - Saint-Saëns
 - Tchaikovsky
 - The Mighty Five (Cui, Balakirev, Borodin, Mussorgsky, Rimsky-Korsakov)
 - Smetana
 - Dvořák
 - Sousa
- Places:
 - Paris
 - Opéra Garnier
 - Vienna
 - Germany
 - Bayreuth Festspielhaus
 - Italy
 - Russia
 - Bohemia
 - New York City