

# A History of Western Music, 10th Edition, Grout, et al.

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/ [CHAPTER 25. THE ROMANTIC GENERATION: SONG AND PIANO MUSIC](#) / [CH 25 OUTLINE](#)

## I. The New Order, 1815–1848

- A. French Revolution changed European political landscape
  - 1. peasants and workers became citizens
  - 2. Revolutionary ideas of liberty, equality, brotherhood, national identity spread
  - 3. 1814–15: Congress of Vienna, new map, far fewer states
    - a. interest in national culture grew
    - b. composers incorporated national traits; cosmopolitan ideal replaced
- B. Radical change in the Americas
  - 1. Haiti 1804: second independent state in the Americas, founded by liberated slaves
  - 2. 1810–24 revolutions: independence to most of Latin America
  - 3. 1803–48: United States expanded west and south
  - 4. 1841: French and British provinces united in Canada
- C. The decline of aristocratic patronage
  - 1. economic order in Europe changed
    - a. war and inflation impoverished aristocracy
    - b. elimination of over 100 small states; reduced number of courts supporting the arts
    - c. musicians became free agents: public performance, teaching, commissions, publications
  - 2. opportunities broadened
    - a. old guilds eliminated; opened careers to anyone
    - b. conservatories opened in Europe and the Americas
    - c. growing number of music journalists and critics
  - 3. Industrial Revolution mechanized manufacturing
    - a. urban middle class grew in size and influence
- D. Middle-class music-making
  - 1. music was important outlet for middle and upper classes
    - a. money and leisure to purchase and play instruments
    - b. expressed aspirations for equality, national freedom
  - 2. music as means of social control
    - a. state-sponsored opera, political messages
    - b. factories organized wind bands; diverted working classes
    - c. music kept women occupied at home
- E. The piano
  - 1. innovations in manufacturing, increased availability, lowered cost
  - 2. 1820–50, design improvements
    - a. new pianistic effects, greatly expanded range
    - b. ideal for home music and public concerts
  - 3. women, particularly, played piano
    - a. pianist-composers gave lessons to well-to-do women
    - b. many achieved astonishing fluency
    - c. first half of nineteenth century, quite a few professional women pianists
    - d. musical accomplishment attracted a spouse
    - e. music for two players at one piano, favorite format
- F. The market for music and the new idiom
  - 1. amateurs created boom in publishing
    - a. 1770s, largest publishers in London, Paris, Leipzig
    - b. 1820s, tens of thousands of pieces listed
    - c. music stores grew rapidly in early 1800s
    - d. consumers demanded constant flood of new music
  - 2. unprecedented influence over music that was produced
    - a. composers wrote songs, piano works, piano duets
    - b. orchestral and chamber transcriptions, only opportunity to hear works
  - 3. early Romantic style, the new musical idiom
    - a. accessible and appealing to amateur performers
    - b. competition for sales, innovations in harmony
    - c. beautiful melody, striking harmonies within small forms
    - d. evocative titles, national or exotic associations

## II. Romanticism

- A. "Romantic" as a term
  - 1. term derived from medieval romance
    - a. connoted something distant, legendary, fantastic
  - 2. term applied to literature, then art and music
    - a. focus on the individual, expression of the self
    - b. search for original, interesting, evocative, individual, expressive, or extreme
- B. "Romantic" as a period
  - 1. distinction of two style periods, Classic and Romantic
    - a. divided around the 1820s
    - b. political and economic events of 1815 influenced composers
- C. Romanticism as a reaction
  - 1. refuge in past, myth, dreams, supernatural, irrational

2. "common folk" as true embodiment of the nation
  3. nature for refuge, inspiration, revelation
  4. solitude and individual esteemed
  5. higher ideal of enlightening the world beyond the everyday
- D. Individual paths for expressing intense emotions
1. explored new realms of sound
  2. instrumental music ideal art, free from concreteness of words
    - a. autonomous art, free from earlier notions
    - b. symbolized individualism and economic independence
  3. new distinctions among instrumental works
    - a. programmatic work: recounts narrative or sequence of events
    - b. character piece: depicts or suggests mood, personality, scene
    - c. absolute music: refers to nothing but itself
  4. organicism: reflected new concept of organic musical form
    - a. relationship of themes, sections, movements, other parts to the whole
    - b. more important than rhetorical structure
    - c. motivic links contribute to unity more than harmonic plan or conventional form
- E. Music and the literary
1. literature was central to work of most composers
  2. integration of music and text in several leading genres
    - a. setting words: draw out inner meanings and suggested feelings
    - b. instrumental works: descriptive title or program
  3. led to innovations in harmony, melody, instrumental color
    - a. novelty appealed to middle-class consumers
    - b. program enhanced appeal, titles added later

### III. Song

- A. Voice and piano, preferred medium
1. wide expressive range, minimal forces
  2. texts typically strophic poems
  3. German Lied, most influential and prestigious
    - a. fusion of poetry and music, expression of individual feelings
    - b. descriptive musical imagery, aspects of folk style
  4. British and American parlor song, significant independent tradition
- B. The Lied
1. built on eighteenth-century tradition
    - a. popularity grew after 1800
    - b. changes in poetry anticipated changes in Lieder
    - c. nature was a common theme
      - i. individual confronting forces of nature or society
      - ii. nature as metaphor for human experience
  2. the lyric, chief poetic genre
    - a. short, strophic poem, one subject expressing personal feeling or viewpoint
    - b. lyric poets of ancient Greece and Rome, ultimate models
    - c. ideal for setting to music: short strophes, regular meter and rhyme
  3. the ballad, new form cultivated in late eighteenth century
    - a. imitation of folk ballads of England and Scotland
    - b. romantic adventures, supernatural incidents
    - c. greater length, wider palette of moods: varied themes and textures
    - d. piano rose from accompaniment to equal partner
  4. song collections and song cycles
    - a. songs grouped with unifying characteristic
    - b. Beethoven's format as model: story through succession of songs
- C. Franz Schubert (1797–1828)
1. first great master of Romantic Lied, prolific in all genres
    - a. son of Vienna schoolmaster
    - b. as a child studied piano, singing, violin, organ, counterpoint; composition with Antonio Salieri
    - c. 1818, first music publication; turned entirely to composition
    - d. freelance composer, income from publication
    - e. songs performed at Schubertiads, home gatherings
    - f. last years clouded by illness
    - g. major works include: over 600 Lieder, song cycles *Die schöne Müllerin* and *Winterreise*, 9 symphonies, 35 chamber works, 22 piano sonatas, 17 operas and Singspiels, 6 masses, 200 other choral works
  2. song texts by many writers
    - a. 59 poems of Goethe
    - b. two song cycles, poems by Wilhelm Müller
      - i. *Die schöne Müllerin* (The Pretty Miller-Maid, 1823)
      - ii. *Winterreise* (Winter's Journey, 1827)
    - c. music equal of the words
  3. form suited shape and meaning of text
    - a. strophic: single image or mood, same music each stanza
      - i. *Heidenröslein* (Little Heath-Rose, 1815); *Das Wandern* (Wandering)
    - b. modified strophic: music repeats for some strophes, others vary or use new music
      - i. *Der Lindenbaum* (The Linden Tree)
    - c. ternary (ABA, or ABA♯) or bar form (AAB)
      - i. *Der Atlas* (Atlas), *Ständchen* (Serenade)
    - d. through-composed: new music for each stanza
      - i. *Erlkönig* (The Erl-King, 1815); *Das Wanderer* (The Wanderer, 1816)
      - ii. unity: recurring themes, tonal scheme
  4. gift for beautiful melodies
    - a. captured character, mood, situation
      - i. quality of folk song, suggest rural setting, uncomplicated feelings
      - ii. others suffused with sweetness and melancholy
      - iii. others are declamatory and dramatic
  5. variety of accompaniments

- a. figuration fits poem's mood, personality of protagonist
  - b. often reflects image in poem
  - c. *Gretchen am Spinnrade* (Gretchen at the Spinning Wheel, 1814; NAWM 132)
    - i. based on an excerpt from Goethe's *Faust*
    - ii. piano introduces song's mood, central image
    - iii. suggests spinning wheel: 16th-note figure in RH
    - iv. motion of treadle: repeated notes in LH
  - 6. harmony
    - a. reinforces the poetry
      - i. *Das Wandern*: simple, five different chords
      - ii. *Ständchen*: sweet melancholy, alternating minor and major
    - b. dramatic qualities underlined
      - i. *Der Atlas*: complex modulations
    - c. modulations by 3rd rather than 5th
    - d. unusual harmony, harmonic relationships; expressive device
  - 7. songs set standard later composers strove to match
- D. Robert and Clara Schumann
1. Robert Schumann (1810–1856); Clara Schumann (1819–1896)
    - a. one of the most significant marriages in the history of music
    - b. Robert Schumann
      - i. son of a writer and book dealer, intense interest in literature
      - ii. studied piano with Friedrich Wieck
      - iii. turned to composition and criticism; founded Leipzig *Neue Zeitschrift für Musik* (New Journal for Music)
      - iv. among first and strongest advocates of Chopin, Brahms, instrumental works of Schubert
      - v. output focused on one medium at a time
    - c. Clara Wieck
      - i. early studies with her father, Friedrich Wieck
      - ii. child prodigy, first public appearance age nine
      - iii. by age twenty, leading pianist in Europe, many published works
      - iv. renowned for playing from memory
      - v. continued to perform, compose, and teach while raising children, resumed touring after Robert's death
    - d. the Schumanns
      - i. Friedrich Wieck lawsuit; 1840 Robert and Clara married
      - ii. toured, concertized: Robert conducting, Clara at the piano
      - iii. Robert's increasing mental instability, confined to asylum, 1854
      - iv. Clara composed, taught, promoted and edited Robert's works
    - e. major works (Robert): over 300 piano works, about 300 songs, 75 partsongs, 4 symphonies, piano concerto, chamber works, various works for orchestra
    - f. major works (Clara): Piano Trio, Op. 17; piano concerto; many piano pieces; several collections of Lieder
  2. Robert Schumann 1840, "Lieder year": over 120 songs
    - a. focused on love songs, impending marriage to Clara Wieck
    - b. expression of passions, frustrations of love
    - c. money from lucrative genre
    - d. synthesized music and poetry
  3. music and poetry
    - a. music should capture poem's essence
    - b. voice and piano should be equal partners
    - c. composer cocreator with poet
    - d. piano: long preludes, interludes, postludes
    - e. single figuration throughout: central emotion or idea of poem
  4. *Dichterliebe* (A Poet's Love, 1840)
    - a. sixteen poems from Heinrich Heine's *Lyrical Intermezzo*
    - b. *Im wunderschönen Monat Mai* (In the marvelous month of May, NAWM 133a), song 1
      - i. poet remembers blossoming of new love, tentative feelings: harmonic ambiguity
      - ii. "longing and desire": suspensions and appoggiaturas
      - iii. unrequited love: refuses to settle into a key, ends on dominant 7th
    - c. *Aus meinen Tränen sprießen* (From my tears sprout, NAWM 133b), song 2
      - i. some ambiguities of song 1 resolved, asserts key of A Major
      - ii. tentativeness, voice never cadences on tonic
    - d. *Ich grolle nicht* (I am not resentful, NAWM 133c), song 7
      - i. relationship turns sour, music contradicts words
      - ii. pounding bass line, throbbing chords, sharp dissonances
    - e. *Am leuchtenden Sommermorgen* (On a brilliant summer morning, NAWM 133d), song 12
      - i. acceptance and resignation, extended piano postlude
    - f. *Die alten, bösen Lieder* (The old, angry songs, NAWM 133e), song 16
      - i. love, anger, in huge casket, sinking into the sea
      - ii. resigned piano postlude (song 12) returns
      - iii. cycle concludes on same chords as song 1
  5. Clara Schumann
    - a. several collections of Lieder
    - b. approach to song parallels Robert
      - i. long piano preludes and postludes
      - ii. similar figuration throughout each song
      - iii. voice and piano as equals convey images, feelings of poem
    - c. *Geheimes Flüstern* (Secret Whispers, 1853)
      - i. 16th-note arpeggiation, rustling leaves and branches
      - ii. expresses forest as refuge, communicator of life's secrets
  6. other composers of Lied
    - a. Felix Mendelssohn, Fanny Hensel, Franz Liszt
    - b. Johannes Brahms, Hugo Wolf, Gustav Mahler, Richard Strauss, Arnold Schoenberg
    - c. specialists in song: Louise Reichardt, Carl Loewe, Josephine Lang, Robert Franz, Peter Cornelius
    - d. Schubert songs stimulated development of French *mélodie*
      - i. high point later nineteenth century: Jules Massenet, Gabriel Fauré, Claude Debussy
- E. British and North American song

1. parlor songs
  - a. ballads, drawing-room ballads: songs for home performance
  - b. called parlor songs in United States and Canada
  - c. also sung in musical theater productions, public concerts
  - d. continuum of taste: parlor songs written for same market as Lieder
  - e. usually strophic or verse-refrain form
    - i. piano preludes and postludes
    - ii. expressivity in vocal melody
    - iii. piano supports singer
    - iv. performers free to adorn melody, reshape accompaniment
2. *Home! Sweet Home!* (1823), by Henry R. Bishop (1786–1855), English
  - a. best-known song of the nineteenth century
  - b. sentimental text; charming, expressive setting
3. Canada
  - a. James P. Clarke (1807/8–1877), most notable song composer
    - i. first to earn BM from a North American university
    - ii. *Lays of the Maple Leaf* (1853), song cycle
4. Stephen Foster (1826–1864)
  - a. leading American song composer of nineteenth century
  - b. no formal training in composition
  - c. 1848, contract with New York publisher
    - i. first American to make living solely as a composer
  - d. wrote for stage and parlor
  - e. typically wrote his own texts
  - f. characteristics
    - i. elements of British ballads, American minstrel songs, German Lieder, Italian opera, Irish folk songs
    - ii. easy to perform and remember
    - iii. diatonic melodies, mostly stepwise or pentatonic, four-measure phrases
    - iv. deliberately simple harmony and accompaniment
    - v. e.g., *Jeanie with the Light Brown Hair* (1853, NAWM 134)

#### IV. Music for Piano

- A. Piano works served three overlapping purposes
  1. teaching
    - a. Muzio Clementi's *Gradus ad Parnassum* (Steps to Parnassus, 1817–26), 100 graded studies
    - b. études and method books by Carl Czerny (1791–1857)
  2. amateur enjoyment: dances, lyrical pieces modeled on song, character pieces, sonatas
  3. public performances: bravura pieces for virtuosos
- B. Schubert
  1. works for amateur market
    - a. dozens of marches, waltzes, dances
    - b. short lyrical pieces: *Moments musicaux* (Musical Moments, 1823–28), 8 Impromptus (1827)
      - i. Impromptu in G-flat Major, Op. 90, No. 3 (NAWM 135), appeal to amateurs, performance challenges
    - c. numerous works for piano duet; Fantasy in F Minor (1828)
  2. *Wanderer Fantasy* (1822)
    - a. virtuosity, unusual form fascinated later composers
    - b. four movements played without breaks
      - i. constant variation of rhythmic figure from *Das Wandern*
      - ii. movements drawn together: organic unity, musical continuity, common material
      - iii. overall key scheme: relationships of a 3rd
      - iv. first to use complete circle of M3rds around the octave
  3. eleven piano sonatas
    - a. themes, expansive melodies; do not lend themselves to motivic development
    - b. sonata-form movements often use three keys in exposition
    - c. slow movements particularly songful, resemble impromptus
    - d. last three sonatas, strong awareness of Beethoven
- C. Felix Mendelssohn (1809–1847)
  1. leading German Romantic composer
    - a. precocious musical talent equal to Mozart
    - b. renowned pianist, organist, conductor
    - c. music combines Romantic expression with Classical forms, techniques
    - d. grandson of Moses Mendelssohn, leading Jewish philosopher of the Enlightenment
    - e. Felix and sister Fanny trained by excellent teachers from an early age
    - f. age 11 began composing; composed at astonishing rate
    - g. positions
      - i. music director at Düsseldorf
      - ii. music director and conductor of Gewandhaus Orchestra in Leipzig
      - iii. various capacities in Berlin
    - h. 1843, founded Leipzig Conservatory
    - i. major works: 2 oratorios, 5 symphonies, violin concerto, 2 piano concertos, 4 overtures, incidental music, numerous chamber works, numerous pieces for piano and for organ, choral works, over 100 songs
  2. *Lieder ohne Worte* (Songs without Words)
    - a. forty-eight short pieces grouped in eight books
    - b. Mendelssohn's best-known piano works
    - c. similarity to the Lied
    - d. belief that music can express feelings words cannot; idealist Romantic philosophy
    - e. e.g., *Song without Words*, Op. 19, No. 1
      - i. technical ingenuity; three lines with two hands
      - ii. exploits piano's ability, varying touch
- D. Robert Schumann
  1. publications up to 1840, all solo piano
    - a. mostly short character pieces grouped in named sets
      - i. *Papillons*, *Carnaval*, *Fantasiestücke*, *Kinderszenen*, *Kreisleriana*
    - b. evocative titles
      - i. stimulate player's and listener's imaginations

- ii. possible avenues for exploration; devise own narratives
2. *Carnaval* (1834–35)
    - a. twenty short pieces in dance rhythms
    - b. conjures masquerade ball in carnival season
      - i. guests are characters in his own literary writings
      - ii. embody facets of his personality
      - iii. titles evoke strongly contrasting visual and emotional images, paralleled in the music
    - c. *Eusebius* (NAWM 136a)
      - i. visionary dreamer, named after fourth-century pope
      - ii. dreamy fantasy, slow chromatic bass, melody in septuplets
    - d. *Florestan* (NAWM 136b)
      - i. named after hero of Beethoven's *Fidelio*
      - ii. impassioned waltz, angular melodies, pulsating dissonances, offbeat sforzandos
    - e. *Coquette* (NAWM 136c)
      - i. waltz with lilt and charm
  3. ciphers and motives, unity and diversity
    - a. names represented through notes
    - b. *Carnaval*: motives spell Asch (hometown of Schumann's then fiancée)
      - i. invites extramusical interpretation
      - ii. gives unity to entire work, organic connection
- E. Clara Schumann and Fanny Hensel
1. contrasting careers illustrate prospects, limitations on women composers
    - a. both highly skilled pianist-composers
    - b. Schumann, public concerts, published music
    - c. Hensel confined to domestic sphere
  2. Clara Schumann
    - a. fame as pianist at young age
    - b. played what was written, focus on composer; pathbreaking idea
    - c. performances also showcased improvisation; staple of nineteenth-century concerts
    - d. showcased her own and Robert's music
    - e. compositions include: polonaises, waltzes, variations, preludes and fugues, character pieces, and a sonata
  3. Fanny Mendelssohn Hensel (1805–1847)
    - a. studied piano, theory, and composition
    - b. musical career inappropriate for woman of her wealth and class
    - c. married Wilhelm Hensel, Prussian court painter
    - d. led a salon; played piano, conducted choral and orchestral works, presented her compositions
    - e. compositions include: more than 400 works, mostly small genres, including 250 songs, 125 piano pieces
    - f. *Das Jahr* (The Year, 1841)
      - i. character pieces, twelve months plus a postlude
      - ii. cyclic links between movements
      - iii. chorales relevant to the seasons; Christmas chorale in *December* (NAWM 137)
      - iv. large scale, ambitious scope, elevated genre
      - v. each month on different color paper with hand-drawn illustration by her husband
- F. Fryderyk Chopin (1810–1849)
1. Romantic composer most closely identified with the piano
    - a. born near Warsaw; French father, Polish mother
    - b. age seven, first published piece, first public concert
    - c. studied at Warsaw Conservatory; performed in Vienna, toured Germany and Italy
    - d. pieces have strong Polish character, national flavor, brilliant virtuosity
    - e. failed Polish revolt, fled to Paris, 1830
    - f. entered highest social circles; taught wealthy students, performed in private salons, income from publications
    - g. tempestuous nine-year affair with novelist Aurore Dudevant (George Sand)
    - h. major works: 2 piano concertos, 3 piano sonatas, 4 ballades, 4 scherzos, 21 nocturnes, 27 études, 27 preludes, 57 mazurkas, 17 waltzes, 15 polonaises, 4 chamber works with piano, 20 songs
  2. composed almost exclusively for piano
    - a. composed for concert appearances as young virtuoso
    - b. idiomatic writing, new possibilities for the piano
    - c. appealed to amateurs and connoisseurs
      - i. genres for teaching: étude, prelude
      - ii. suitable for amateurs: dances, nocturnes
      - iii. more challenging works for his own performances, other advanced players: ballades, scherzos, sonatas
  3. études
    - a. twelve each in Opp. 10 (1829–32), and 25 (1832–37); three without opus number
    - b. each one addresses specific technical skill, develops single figure
    - c. among first with significant artistic content
    - d. often played in concert, inaugurated genre of the concert étude
  4. Preludes, Op. 28 (1836–39)
    - a. cover all major and minor keys
    - b. brief mood pictures; pose specific performance problems
    - c. astounding inventiveness of figuration
    - d. rich chromatic harmonies, influenced later composers
  5. waltzes, mazurkas, polonaises: stylized dances
    - a. waltzes evoke ballrooms of Vienna
    - b. polonaise: courtly aristocratic dance in triple meter, asserts national identity
    - c. mazurka: Polish folk dance; Mazurka in B-flat Major, Op. 7, No. 1 (1831, NAWM 138)
      - i. triple meter, frequent accents on second or third beat; often dotted figure on first beat
      - ii. simple accompaniment; four-measure phrases, combined in periods that alternate
      - iii. melody instrumental in style
      - iv. exoticism of Polish folk music: trills, grace notes, large leaps, slurs imitate folk bowing
      - v. rubato: slight anticipation or delay of RH melody, accompaniment in strict time
  6. nocturnes (French for "night-piece")
    - a. short mood pieces, embellished melodies, sonorous accompaniments
    - b. conception indebted to John Field (1782–1837), Maria Szymanowska (1789–1831)
    - c. style draws on *bel canto* vocal style, Bellini opera arias

- d. Nocturne in D-flat Major, Op. 27, No. 2 (1835, NAWM 139)
  - i. virtuoso elements, parallel 3rds and 6ths in RH
  - ii. cadenza-like passagework in RH, steady 16ths in LH
- 7. ballades and scherzos
  - a. longer, more demanding works
  - b. one of first to name ballade for instrumental piece
  - c. scherzos are serious and passionate
- 8. three piano sonatas
  - a. all have four movements
  - b. Sonata No. 2 in B-flat Minor, Op. 35: third movement funeral march
    - i. Chopin's most famous piece; played at Chopin's funeral
- 9. Chopin's achievement: characteristics stem from his life and career
  - a. Polish nationalism
  - b. concentration on piano music
  - c. virtuosity for public performance, elegant lyricism for the parlor
  - d. works appealed to amateurs and connoisseurs
  - e. liberated piano, idiomatic sounds and figurations
- G. Franz Liszt (1811–1886)
  - 1. most electrifying piano virtuoso of his era
    - a. devised new playing techniques and textures for piano music
    - b. as composer: innovations in form and harmony, invented symphonic poem
    - c. as conductor: Bach, Beethoven, other composers from the past
    - d. as teacher: invented the master class
    - e. early studies:
      - i. born in western Hungary; father, official for Prince Esterházy, taught him piano
      - ii. moved to Vienna, studied with Czerny and Salieri
      - iii. to Paris, studied theory and composition
    - f. career, income
      - i. regular income teaching children of the well-to-do
      - ii. brilliant career as concert virtuoso
      - iii. 1848, devoted career to composing, conducting, teaching
      - iv. 1848–61: court music director at Weimar
      - v. 1861–70: Rome, took minor orders in Catholic Church
    - g. major works: *Album d'un voyageur*, *Années de pèlerinage*, 19 *Hungarian Rhapsodies*, *Funeraillles*, Sonata in B Minor, hundreds of other piano pieces; *Mazeppa*, *Les préludes*, and 10 other symphonic poems, *Faust Symphony*, chamber music, choral music, songs
  - 2. solo recitals, 1839–47
    - a. over 1,000 solo concerts, touring Europe to Russia
    - b. first to give solo concerts in large halls; pioneered term "recital"
    - c. first to play range of music; first to play entirely from memory
    - d. reception rivaled hysteria of a rock star
    - e. 1848, ceased touring, concentrating on composition
  - 3. influences
    - a. Hungarian or Romani (Gypsy) melodies; nineteen *Hungarian Rhapsodies* for piano
    - b. piano style drew on Viennese and Parisian virtuosos
    - c. Chopin's melodic lyricism, rubato, rhythmic license, harmonic innovations
    - d. Nicolò Paganini (1782–1840), Italian violin virtuoso
      - i. raised technique and mystique of virtuoso to unprecedented heights
      - ii. stimulated Liszt to push piano's technique to its limit
  - 4. style example: *Un sospiro* (A Sigh, 1845–49; NAWM 140)
    - a. illustrates Liszt's virtuosic technique
    - b. slower-moving melody outside or within broken-chord figurations
    - c. difficult leaps and stretches show size of Liszt's hands
    - d. chromatic harmony
      - i. elaborate harmonic and melodic decoration of dissonant sonority
      - ii. prolonged dissonant sonorities without resolving to consonance
    - e. 3rd relationships, equal division of the octave, nondiatonic scales
  - 5. character pieces and sonata
    - a. vast range of expression, pictorial effects
    - b. Sonata in B Minor (1853), modeled on Schubert's *Wanderer Fantasy*
      - i. four themes, one extended movement subdivided into three large sections
      - ii. double-function form, combination of single- and multimovement structure
      - iii. themes transformed, combined, free rhapsodic order
  - 6. paraphrases and transcriptions
    - a. operatic paraphrases
      - i. free fantasies, excerpts from popular operas; Mozart, Bellini, Donizetti, Verdi
      - ii. often retelling story, varying and combining borrowed themes
    - b. transcriptions
      - i. Schubert songs, Berlioz and Beethoven symphonies, Bach organ fugues, excerpts from Wagner operas
      - ii. brought works to audiences unacquainted with originals
  - 7. Liszt's reputation: profound influence on performers and composers
    - a. as piano virtuoso, established modern recital
    - b. developed new playing technique
    - c. provided model for others to emulate
    - d. equally important contributions as composer
- H. Louis Moreau Gottschalk (1829–1869)
  - 1. first American composer with international reputation
    - a. born in New Orleans, studied piano and organ
    - b. 1841, Paris for more training
    - c. 1845–52 toured France, Switzerland, and Spain
    - d. pieces based on melodies and rhythms of mother's Caribbean heritage
    - e. through Gottschalk, composers imitated dance rhythms and syncopations of the New World
    - f. 1853, New York debut; enthusiastic reviews
  - 2. *Souvenir de Porto Rico* (1857–58, NAWM 141)
    - a. theme derived from Puerto Rican song; Afro-Caribbean *habanera*, *tresillo*, *cinquillo*

- b. designed to appeal to middle-class audience
- c. extraordinary syncopations, novel melodic material, virtuosic showmanship

#### V. The Romantic Legacy

- A. Home music-making declined in late nineteenth century
  - 1. new recreations and technologies: bicycling, radio, phonograph
  - 2. some pieces disappeared, others established as art music
- B. Lieder of Schubert and Robert Schumann formed core of song repertoire
  - 1. defined a genre, models for later composers
  - 2. similar role for Foster's American parlor and popular songs
  - 3. songs of all three composers, unbroken tradition
- C. Piano works by Mendelssohn, Schumann, Chopin became central to the repertoire
  - 1. music written for home market fell out of fashion
  - 2. sonata and fugue, prestige genres
  - 3. sonatas of Schubert, Chopin, Schumann, Liszt: prominent in repertoire
- D. Attitudes towards women challenged in last decades of twentieth century
  - 1. Clara Schumann and Fanny Hensel emerged as key figures
  - 2. stories function as parables, social attitudes nurture and hinder talent
  - 3. current research is bringing other women composers to light
- E. Romantic concepts of absolute music remained influential throughout the twentieth century

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