

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

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/ [CHAPTER 26. ROMANTICISM IN CLASSIC FORMS: ORCHESTRAL, CHAMBER AND CHORAL MUSIC](#) / [CH 26 OUTLINE](#)

I. Choral Music

- A. Most choral music composed for amateurs
 1. amateur status, less prestigious than orchestral music and opera
 2. three main types
 - a. short choral works on secular texts
 - b. oratorios, similar works for large chorus and orchestra
 - c. liturgical works, anthems, hymns
 3. lucrative field for publishers, amateur and church choirs
 - a. works also suitable for home music-making
- B. Amateur choirs
 1. choral societies
 - a. members pay dues, purchase music, pay conductor
 - b. Berlin Singakademie
 - i. one of first choral societies, singing class for wealthy women
 - ii. 1791 men accepted
 - iii. by 1800, Carl Friedrich Zelter added an orchestra
 - iv. 1832, chorus of over 350 singers
 - c. similar organizations in Leipzig, Dresden, Zurich, Liverpool, Manchester, Boston
 - d. all-male choruses popular in Germany and America, working-class men
 - e. choral movements in France, Guillaume Wilhelm
 - i. system of sight-singing in schools
 - ii. 1,700 choral societies, *orphéons*
 - f. benefits of choral societies
 - i. occupy leisure time
 - ii. develop sense of unity
 - iii. elevate musical tastes
 - iv. encourage spiritual, ethical values
 - v. practice in democratic processes
 2. festivals
 - a. singers from across a region gather to perform
 - b. 1759 England: first festival, centered on Handel's works
 - c. in France during Revolutionary era
 - d. tradition spread across Germany, Austria, North America
 - e. most prominent, long-running festivals
 - i. Birmingham (England) Music Festival (founded 1784)
 - ii. Lower Rhenish Music Festival (founded 1818), Düsseldorf
 - f. World Peace Jubilee (1872), Boston: orchestra of 2,000, chorus of 20,000
- C. Partsongs
 1. staple of smaller, mixed men's and women's choirs
 - a. choral parallel to Lied or parlor song
 - b. two or more voices parts, sung unaccompanied or doubled on piano or organ
 - c. domestic music-making, public performance
 - d. syllabic, closely attuned to the poetry
 - e. patriotic, sentimental, convivial; nature a favorite subject
 2. Schubert wrote 100 partsongs
 - a. partsongs, other small choral works little known today
 - b. style example: Schubert's *Die Nacht* (NAWM 142), male voices in four parts
 - i. strophic, lyric poem
 - ii. important words emphasized with melodic peaks, dynamics
 - iii. relatively simple, easy to sing, intriguing challenges
 3. music served immediate purpose
 - a. amateur choruses, home music-making declined after nineteenth century
 - b. music largely forgotten
- D. Oratorios and other large works
 1. Handel and Haydn oratorios, core of the repertory for large choruses
 - a. Handel and Haydn Society, founded in Boston 1815
 - b. 1829, Mendelssohn conducted J. S. Bach's *St. Matthew Passion*
 - i. began revival of Bach's vocal music
 2. Mendelssohn's oratorios
 - a. societies and festivals also encouraged new works
 - b. *St. Paul* (1836) premiered at Lower Rhenish Festival
 - c. *Elijah* (1846) premiered at Birmingham Festival
 - d. rooted in Baroque tradition but manifested something new, up-to-date
 - i. choral movements: variety of styles, textures (Handel oratorios)
 - ii. evoked styles of chorales (Bach cantatas)
 - iii. unifying motives, links between movements
 - e. excerpt from *St. Paul* (NAWM 143)
 - i. recitatives, choral fugue: spirit of Bach
 - ii. interweaving of homophonic and fugal textures: evoke Handel choruses

- iii. melodies, orchestration, dramatic effects: Romantic style
- 3. Berlioz's Requiem (*Grande Messe des morts*, 1837) and *Te Deum* (1855)
 - a. patriotic tradition inspired by music festivals of French Revolution
 - b. huge dimensions: length, numbers of performers, grandeur of conception
- E. Music for religious services
 - 1. church music also sung at home and public gatherings
 - 2. Catholic music
 - a. churches employed clerics and choirboys, women excluded
 - b. concerted liturgical music
 - i. Schubert's masses in A-flat and E-flat
 - ii. Gioachino Rossini's *Stabat mater* (1832, revised 1841)
 - c. revival of sixteenth-century Palestrina choral style
 - d. a cappella came to mean "unaccompanied"
 - e. Cecilian movement: a cappella performances of older music, new works in similar styles
 - 3. Protestant churches
 - a. Lutheran composers: new music for services, home devotions
 - b. Anglican musicians recovered classics
 - i. new works by Samuel Sebastian Wesley (1810–1876)
 - c. women sang in church choirs, some served as professional organists
 - d. Oxford Movement began in 1841
 - i. restore all-male choirs
 - ii. revival of sixteenth-century unaccompanied polyphony
 - 4. Reform Judaism
 - a. reform movement, early nineteenth century
 - b. adopted Protestant practices: congregational hymns, organs, and choirs
 - c. Salomon Sulzer (1804–1890): first influential composer, Vienna
 - i. updated traditional chants
 - ii. wrote service music in modern styles
 - iii. commissioned works: Schubert's choral setting of Psalm 92 (1828)
 - 5. United States
 - a. divided by sect and race
 - b. African American churches developed their own styles
 - i. 1790s, African Methodist Episcopal Church
 - ii. Reverend Richard Allen published hymn book designed for all-black congregation
 - c. predominantly white churches sang in European tradition
 - 6. Shape-note singing
 - a. *The Sacred Harp* (1844), included spiritual songs used in Southern revival meetings
 - b. called shape-note singing, after notation used
 - i. noteheads indicated solmization syllables
 - ii. reconception of syllables by Guido of Arezzo
 - c. tune usually in tenor
 - i. hymn tunes used with any hymn text with same textual patterns
 - ii. tunes given names, drawn from place names
 - 7. Lowell Mason (1792–1872)
 - a. born in Massachusetts, musical training by German emigrant musician in Georgia
 - b. returned to Boston, 1827
 - i. president of Handel and Haydn Society
 - ii. helped found Boston Academy of Music
 - iii. superintendent of music for public schools, introduced music to regular curriculum
 - iv. established American tradition of music education in schools
 - c. championed correct, modest European style, composed 1,200 original hymn tunes
 - i. *Bethany* (1856), set to "Nearer, My God, to Thee"
- F. The tradition of choral music
 - 1. nineteenth century looked back to previous eras, emulated other genres
 - 2. enormous numbers of people participated in or heard choral music

II. Chamber Music

- A. String quartets, other chamber works increasingly played in public concerts
 - 1. played by professionals, Joachim Quartet
 - 2. music treated as seriously as symphonies
 - 3. Beethoven's middle quartets as defining model
- B. Schubert
 - 1. early works, home performance (*Hausmusik*)
 - a. modeled on Mozart and Haydn
 - b. *Trout Quintet* (1819), fourth movement variations on his song *Die Forelle*
 - 2. late works, dramatic concert music
 - a. String Quartet in A Minor (1824)
 - b. String Quartet in D Minor (1824, *Death and the Maiden*)
 - c. String Quartet in G Major (1826)
 - d. String Quintet in C Major (1828)
 - 3. String Quintet in C Major: Schubert's lyricism with drama of Beethoven's style
 - a. composed two months before his death
 - b. string quartet with second cello
 - i. instruments as equals
 - ii. one instrument often pitted against two pairs
 - c. strong contrast of mood and style, within and between movements
 - d. first movement (NAWM 144): sonata form
 - i. first theme, oppositions between C major and minor
 - ii. three keys in exposition: C, E-flat, G major
 - iii. second theme, E-flat, G, and B major
 - e. second movement: slow ternary, ethereal E-major melody, F-minor middle section
 - f. third movement: C-major scherzo, numerous distant keys surround D-flat-major trio
 - g. fourth movement: sonata-rondo, rustic dance with more refined urban one
- C. Mendelssohn
 - 1. chamber music traces evolution as composer

2. numerous works from his youth
 - a. Haydn, Mozart, and Bach as models
 - b. 1822–25, three piano quartets, violin sonata
 - c. Octet for Strings, Op. 20 (1825), earliest masterpiece
 - i. symphonic conception
 - ii. independent treatment of instruments, demanding string techniques
 - iii. scherzo inspired by Goethe's *Faust*
 3. String Quartets in A Minor, Op. 13 (1827), and E-flat Major, Op. 12 (1829)
 - a. influence of late Beethoven quartets
 - b. integrated movements, thematic connections
 4. Piano Trios, D Minor, Op. 49, and C Minor, Op. 66
 - a. tuneful themes, idiomatic writing
 - b. classical genre and forms, Romantic material
- D. Robert and Clara Schumann
1. Robert Schumann, "chamber music year" 1842–43
 - a. Op. 41 string quartets, piano quintet, piano quartet
 - i. fluid interchange among parts
 - ii. strongly reflect influence of Haydn, Mozart, Beethoven
 - b. 1847: Piano Trios No. 1 in D Minor, Op. 63, and No. 2 in F Major, Op. 80
 - i. study of Bach, more polyphonic approach
 - ii. balance of intellectual rigor with expressivity
 - iii. influential works on Brahms, other German composers
 2. Clara Schumann
 - a. Piano Trio in G Minor (1846), inspired Robert's trios
 - i. traits from Baroque, Classic, Romantic models
 - ii. songlike themes
 - iii. rich polyphonic treatment
 - iv. development through motivic fragmentation, imitation
 - v. fugue (finale's development)
 - b. slow third movement (NAWM 145); modified ABA
 - i. A section: nocturne-like, melancholy
 - ii. B section: animated
 - iii. constantly changing textures, complex accompanying figuration
- E. Chamber music and the classical tradition
1. midcentury, regarded as conservative medium
 2. shunned by more radical composers (Berlioz, Liszt)

III. Orchestral Music

- A. The nineteenth-century orchestra
1. central to public concert life
 - a. number of orchestras increased significantly
 - b. some made up of primarily amateurs
 - c. professional orchestras established
 - i. London Philharmonic (founded 1813)
 - ii. New York Philharmonic (1842)
 - iii. Vienna Philharmonic (1842)
 - d. most major cities in Europe and Americas, orchestras provide regular concert series
 2. size and composition
 - a. new and redesigned instruments
 - i. woodwinds, elaborate systems of keys by midcentury
 - ii. valves added to horns and trumpets
 - b. wider range of orchestral color
 - i. winds and brass more equal to strings
 - ii. other percussion joined the timpani
 - iii. fully chromatic pedal harps, often played by a woman
 - c. other orchestral players usually all men
 - d. grew from 40 to 90 players by end of the century
- B. Conductors
1. conducting developed first at Paris Opéra
 2. baton to beat time, cue entrances
 - a. introduced into orchestral music by Louis Spohr (1784–1859), 1820
 3. by 1840s conductors considered interpreters of the music
 - a. Louis Jullien (1812–1860), exploited Romantic cult of the individual
- C. Audiences and concerts
1. primarily middle-class audience
 2. pieces available in piano transcriptions
 3. orchestral music: special prestige, lasting impression of Beethoven symphonies
 4. programs offered diversity of works, ensembles
 - a. variety of performing forces, alternation of instrumental and vocal music
 - b. concert music for single medium late in the century, inaugurated by Liszt, 1839
 - c. new one-movement genres
 - i. programmed alongside or instead of symphonies, concertos
 - ii. opera overtures, perennial favorites
 - iii. concert overture, new genre, sonata-form, descriptive titles
 - iv. concertino (*Konzertstück*, "concert piece"): one-movement concerto
- D. The rise of the classical repertoire
1. emergence of repertoire of musical classics, composers of the past
 2. Leipzig Gewandhaus Orchestra
 - a. 1780s, 85 percent of pieces by living composers
 - b. 1870, 75 percent of repertoire by composers of past generations
 3. factors behind change
 - a. Haydn and Beethoven: such popularity in their lifetimes, performances after their deaths
 - b. cheaper to publish, more readily available, easier for amateurs
 - c. musicians and critics promoted music of the past
 - d. music aimed at all listeners; immediate appeal, lasting interest

4. effect on audiences and performers
 - a. new seriousness in concert behavior, silent audience
 - b. performers as interpreters of the classics
 - c. young virtuosos popularize concertos of older composers
5. effect on composers: Beethoven's legacy
 - a. orchestral works of Beethoven: artistic statements
 - b. later composers labored in his shadow
 - c. series of varied responses to Beethoven's example
- E. The new Romantic style: Schubert
 1. form of symphony, content in new Romantic style
 - a. focus on songlike melodies
 - b. adventurous harmonies, innovative textures
 - c. colorful instrumentation
 - d. strong contrasts, heightened emotions
 - e. themes most important element in any form
 2. *Unfinished* Symphony (1822), Schubert's first large-scale symphony
 - a. completed only two movements
 - b. first movement:
 - i. soulful, singable melody; less easily fragmented into motives
 - ii. second theme: relaxed, graceful melody, style of Ländler
 - iii. themes share rhythmic ideas; unify exposition
 - iv. development focuses on introductory subject
 3. Symphony No. 9 in C Major (1825), known as the *Great*
 - a. Romantic lyricism, Beethovenian drama, expanded classical form
 - b. not performed in Schubert's lifetime
 - c. first movement
 - i. long, slow introduction, lyrical section
 - ii. first theme: influence of Haydn and Beethoven, easily fragmented
 - iii. three-key exposition: relationships of a 3rd, traditional polarity of I-V
 - iv. elements of opening horn melody return
- F. Programmatic Romanticism: Berlioz
 1. Hector Berlioz (1803-1869)
 - a. born in southeastern France
 - b. fascination with music
 - i. taught himself harmony from textbooks
 - ii. began composing in his teens
 - iii. studied composition at Paris Conservatoire
 - c. 1830, won the Prix de Rome
 - d. influences
 - i. Beethoven symphonies
 - ii. Shakespeare's plays
 - iii. obsession with Harriet Smithson, Irish actress
 - e. music criticism was his chief profession
 - f. acted as his own impresario
 - g. brilliant prose writer; literary composer
 - h. 1835, began to conduct; one of first to make career of orchestral conducting
 - i. major works: 3 operas, 4 symphonies, 4 concert overtures, over 30 choral works, orchestral song cycle
 2. *Symphonie fantastique* (1830)
 - a. reconceived symphony as programmatic work; musical drama, words read silently
 - b. autobiographical program, infatuation with Harriet Smithson
 - c. established Berlioz as leader of radical wing composers in France
 - d. idée fixe: melody representing hero's beloved
 - i. Beethoven precedent, Third and Fifth Symphonies
 - ii. transformed in each movement, suits mood and situation
 - e. outlines of traditional symphony
 - i. unified by recurring theme, established a precedent
 - ii. array of instrumental colors
 - f. first movement, "Dreams and Passions"
 - i. slow introduction, sonata-form Allegro
 - ii. first theme, idée fixe: long, arching line of an operatic aria
 - iii. development: series of dramatic episodes
 - g. second movement, "A Ball"
 - i. waltz, enacting scene at a ball, harps
 - h. slow third movement, "In the Country"
 - i. pastorale, piping shepherds, offstage oboe
 - ii. bird calls reminiscent of Beethoven's *Pastoral* Symphony
 - iii. ominous instrumental recitative
 - i. fourth movement, "March to the Scaffold"
 - i. dreams of his own execution before he is guillotined
 - j. fifth movement, "Dream of a Witches' Sabbath" (NAWM 146)
 - i. transformations of idée fixe, two other themes, church bells, *col legno*
 - ii. grotesque caricature of idée fixe
 - iii. *Dies irae*, symbol of death, the macabre, the diabolical
 3. *Harold en Italie* (Harold in Italy, 1834)
 - a. title from Lord Byron's *Childe Harold's Pilgrimage*
 - b. recollections of sojourn in Italy
 - c. features solo viola, less prominently than a concerto
 - i. commissioned by Paganini, refused to play it
 - d. recurring theme in viola in each movement, combined contrapuntally
 - e. finale sums up themes of preceding movements
 - f. inverts heroism of Beethoven's symphonies
 4. later symphonies, depart further from traditional model
 - a. *Roméo et Juliette* (Rome and Juliet, 1839, revised ca. 1847)
 - i. "dramatic symphony," orchestra, soloists, chorus

- ii. built on Beethoven's Ninth precedent
- b. *Grande symphonie funèbre et triomphale* (Grand Funeral and Triumphant Symphony, 1840)
 - i. military band with optional strings and chorus
- 5. concert overtures: followed Beethoven and Mendelssohn precedents
 - a. *Waverley* (1828), *King Lear* (1831), English literature
 - b. *The Roman Carnival* (1844), brilliant showpiece
 - c. *The Corsair* (1844), appealed to Romantic sensibilities
- 6. Berlioz's achievement
 - a. leader of Romantic radical wing
 - b. enriched orchestral music with new resources of harmony, color, expression, form
 - c. gave impetus to cyclical symphony
 - d. instrumental color in orchestration as expressive tool
 - e. codified his practice, *Treatise on Instrumentation and Orchestration* (1843)
- G. Classical Romanticism: Mendelssohn
 - 1. Mendelssohn's works, more Classic sound
 - a. trained in classical genres
 - b. mature symphonies follow classical models
 - c. departures show impact of Romanticism
 - 2. symphonies
 - a. Symphony No. 5 in D Minor (*Reformation*, 1830, rev. 1832), last movement based on Luther's chorale *Ein feste Burg*
 - b. Symphony No. 2 in B-flat Major, *Lobgesang* (Song of Praise, 1840), solo voices, chorus, organ
 - c. Symphony No. 3 in A Minor, *Scottish* (1829–42); Symphony No. 4 in A Major, *Italian* (1833)
 - i. geographical nicknames, impressions, sounds, landscapes of trips to Italy and British Isles
 - d. *Italian* Symphony
 - i. slow movement suggests procession of chanting pilgrims
 - ii. finale suggests dancing, spirited saltarello and tarantella
 - e. *Italian* Symphony, first movement
 - i. first theme inspired by Italian opera
 - ii. second theme, similar in character, well-shaped tune
 - iii. development: new melodic idea
 - iv. three themes recalled in recapitulation
 - 3. concert overtures
 - a. *The Hebrides* (a.k.a. *Fingal's Cave*, 1832), Scottish topic
 - b. *Meeresstille und glückliche Fahrt* (Becalmed at Sea and Prosperous Voyage, 1828–32), poems by Goethe
 - c. *A Midsummer Night's Dream* (1826), Shakespeare
 - i. masterpiece in the genre, set standard for all overtures
 - ii. imaginative use of musical figuration, orchestral color
 - iii. *Wedding March*, incidental music written seventeen years later
 - 4. piano concertos
 - a. four concertos for his own performances
 - b. last two published in his lifetime
 - c. emphasis on musical content
 - d. virtuosic display of soloist as vehicle for composer's expression
 - 5. Violin Concerto in E Minor (1844)
 - a. three movements played without pause
 - i. linked by thematic content, connecting passages
 - b. violin and orchestra equal partners
 - c. contrasts delineate form, create variety, convey deep feelings
 - i. virtuosity with lyric expression, solo with orchestra
 - d. first movement (NAWM 147)
 - i. reworking of concerto form, variant of sonata form
 - ii. skips orchestral exposition, soloist states main theme
 - iii. cadenza before the recapitulation
 - e. second movement, ABA' form
 - i. romance for violin and orchestra
 - f. third movement: sonata or sonata-rondo form
 - i. lightness of a scherzo
- H. Romantic reconceptions: Robert Schumann
 - 1. 1841, "symphony year"
 - 2. primary orchestral models
 - a. Schubert's *Great C-Major* Symphony
 - b. symphonies and concertos of Mendelssohn
 - 3. Symphony No. 1, *Spring* (1841)
 - a. inexhaustible rhythmic energy, rhythms echo poem about spring
 - b. upends listener's expectations
 - i. recapitulation of first theme, restatement of introduction
 - ii. coda: motto rhythm into new, lyrical theme
 - c. first movement (NAWM 148)
 - 4. Symphony No. 4 in D Minor
 - a. Schumann's most radical rethinking of symphonic form
 - i. four standard movements without break
 - ii. themes, variations of each other
 - b. can be heard as single extended sonata form
 - i. first mvt.: slow introduction, exposition, beginning of development
 - ii. second and third mvts.: episodes in the development
 - iii. fourth mvt.: recapitulation and coda

IV. Romanticism and the Classical Tradition

- A. First half of nineteenth century paradoxical age
 - 1. torrent of new music
 - 2. emergence of musical classics
 - 3. elements of Romanticism blended into eighteenth-century classical frameworks
 - 4. few pieces attained permanent place in repertoire during composer's lifetime
 - 5. some utilitarian music won surprising permanence

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