

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

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/ [CHAPTER 28. OPERA AND MUSICAL THEATER IN THE LATER NINETEENTH CENTURY](#) / [CH 28 OUTLINE](#)

I. Technology, Politics, and the Arts

A. Later nineteenth century

1. Europe and the United States became industrial powerhouses
 - a. railroads transported new technologies
 - b. workers streamed to cities, worked in factories
 - c. literacy increased, newspapers and magazines proliferated
 - d. modern corporations emerged
 - e. mass consumption, driving force of the economy
2. 1848 revolutions; popular uprisings, Europe 1848–49
 - a. first in France; Second French Republic established
 - b. similar revolts in German, Italian, Austro-Hungarian cities
 - c. failed to produce changes; disunity among leaders, lack of support
3. political reforms
 - a. European governments granted more rights to people
 - b. 1861, Russia abolished serfdom
 - c. 1861–65, United States Civil War, abolition of slavery
 - d. 1875, Third Republic established in France
 - e. Germany 1880s, workers gained new rights
 - f. 1848, Seneca Falls Convention in New York, women push for equal treatment
 - g. exploitation of others, expropriation of Native American lands
4. national unification
 - a. 1864–71, Otto Bismarck forged German empire
 - b. 1859–61, unification of Italy under Victor Emmanuel II

B. Nationalism, exoticism, realism, and fantasy

1. cultural nationalism
 - a. Germany and Italy, sense of nationhood
 - i. national language taught in schools
 - ii. national newspapers created
 - iii. national identity through the arts
 - b. Austria-Hungary, nationalism worked against political unity
 - i. empire encompassed ethnic populations
 - ii. promoted independence, emphasized distinctive traditions
2. nationalism in music
 - a. composers cultivated melodic, harmonic styles associated with own ethnic group
 - i. use of native folk songs and dances, imitated traits
 - ii. invented “national” styles, novel sounds, shunned conventions
3. authenticity
 - a. search for independent native voice keen in Russia
 - i. European traditions felt as a threat to homegrown musical creativity
 - ii. national style, sign of authenticity, core personality
4. exoticism reached new heights in nineteenth-century opera
 - a. borrowed actual melodies, stylistic features; authenticity not required
5. realism and fantasy
 - a. realism developed first in literature and art; influenced opera
 - b. escape from gritty reality through fantasy and distant past

II. Opera

A. Rise of the operatic repertory

1. public demanded popular operas be repeated, core repertory gradually emerged
2. composers increasingly worked for themselves
 - a. took more time, important to create something individual
3. larger performing spaces
 - a. orchestras began larger, louder
 - b. singers need powerful, intense voices
 - c. melodies more syllabic, less ornamented
4. new genres of light opera emerged: opéra bouffe, operetta
5. electric lighting, new lighting effects; dark and reverent silence

III. Richard Wagner (1813–1883)

A. One of the most influential musicians of all time

1. born in Leipzig, Germany; ninth child of police actuary
 2. early 1830s, began writing operas; positions with regional opera companies
 3. 1839–42, music journalist in Paris
 4. 1843, appointed second Kapellmeister for king of Saxony in Dresden
 5. supported 1848–49 insurrection, fled Germany
 6. settled in Switzerland, wrote his most important essays
 7. 1864, support from King Ludwig II of Bavaria
 8. 1870, married Cosima von Bülow, daughter of Franz Liszt
 9. major works: 13 operas, notably *Der fliegende Holländer*, *Tannhäuser*, *Lohengrin*, the four-opera cycle *Der Ring des Nibelungen*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Parsifal*
- ### B. Writings and ideas

1. *The Artwork of the Future* (1850), *Opera and Drama* (1851, revised 1868)
 - a. Beethoven's Ninth, path to the future
 - b. saw himself as Beethoven's true successor
 2. *Gesamtkunstwerk* (total or collective artwork)
 - a. absolute oneness of drama and music
 - i. poetry, scenic design, staging, action, music work together
 - b. vision of new union, music and dramatic text; music drama
 - i. called his works opera, drama, or *Bühnenfestspiel* (festival stage play)
 - c. core of drama is in the music
 - i. orchestra conveys inner aspect
 - ii. sung words articulate outer aspect
 - iii. traditional hierarchy reversed
 - iv. orchestral web is chief factor, vocal lines part of musical texture
 3. other writings address literature, drama, political, moral topics
 - a. *Gesamtkunstwerk* could help reform society
 - b. art not undertaken for profit
 - c. controversial views on nationalism, anti-Semitism
- C. Early operas
1. *Rienzi* (1842), grand opera in Meyerbeer mold
 2. *Der fliegende Holländer* (The Flying Dutchman, 1843), tradition of Weber
 - a. libretto by Wagner
 - b. based on Germanic legend
 - c. hero redeemed through unselfish love of heroine
 - d. themes from overture recur throughout
 - e. musical mimicry to portray nature
 3. *Tannhäuser* (1845)
 - a. adapted Germanic legend, sin and redemption
 - b. new flexible, semi-declamatory vocal line
 4. *Lohengrin* (1850)
 - a. medieval legend, German folklore; moralizing, symbolic
 - b. suffused with nationalism, aspiring to universality
 - c. declamatory melody appears more often
 - d. recurring themes further developed
- D. The *Ring Cycle*
1. cycle of four dramas, librettos by Wagner
 2. collective title *Der Ring des Nibelungen* (The Ring of the Nibelung)
 - a. *Das Rheingold* (The Rhine Gold, 1857)
 - b. *Die Walküre* (The Valkyrie, 1857)
 - c. *Siegfried* (1874)
 - d. *Götterdämmerung* (The Twilight of the Gods, 1874)
 3. first complete performance in Bayreuth (1876)
 - a. theater built to Wagner's specifications
 - i. large orchestra, hidden from view
 - ii. hall lights dimmed, focus on action
 - iii. state-of-the-art stage effects
 - iv. permanent summer festival established after his death
 - b. stories from medieval German epic poems and Nordic legends
 - i. love, people's willingness to abandon it for worldly ends
 - ii. gold "ring" from the river Rhine brings limitless power to wearer
 - iii. curse placed on the ring, brings wearer misery and death
 - iv. curse is fulfilled in course of the four dramas
 - v. Rhine maidens reclaim the ring
 4. *Stabreim* (alliteration)
 - a. Wagner devised poetry based on medieval *Nibelungenlied*
 - b. features vigorous, changing speech rhythms marked by *Stabreim*
 5. *Leitmotive* (leading motive)
 - a. later dramas organized around numerous themes, motives
 - b. each associated with particular character, thing, event, emotion
 - c. first appearance and repetition establish association
 - i. accumulates significance, recurs in new contexts
 - ii. may recall an object, object itself not present
 - iii. varied, developed, transformed as plot develops
 - iv. similar motives suggest connection between things
 - v. one leitmotive morphs into another
 - vi. motives may be contrapuntally combined
 - vii. unify scene or opera through repetition
 - d. characterized by particular instruments, registers, harmonies, keys
 - e. complete correspondence between leitmotives and dramatic action
 6. Leitmotives in the *Ring cycle*
 - a. first mention of ring: descends by 3rds, half-diminished 7th chord, rises again
 - b. Valhalla, long, majestic theme; diatonic variant of ring leitmotive
 - i. links ring and Valhalla in our minds
 - ii. melodic relationship suggests parallel between Alberich and Wotan
 - iii. Alberich's aspiration: power marked as evil; dissonant, unstable harmony
 - iv. Wotan's nobler concept: divine power; diatonic melody, major triads
 - c. curse leitmotive: ring leitmotive in reverse order
 - i. high level of dissonance, threat, and foreboding
 - d. melodic relationships between motives: ring, castle, curse bound with each other
 7. musical prose, impression of "endless melody"
 - a. leitmotives used constantly
 - b. most are short, open-ended
 - c. serve as elements for forming melodies
 8. codes of meaning
 - a. stretch back to Renaissance madrigals, Baroque operas

- i. Wagner's music immediately comprehensible
- b. Wagner's depiction of nature, elemental and compelling

E. Later operas

1. *Tristan und Isolde* (1857–59)
2. *Die Meistersinger von Nürnberg* (The Meistersingers of Nuremberg, 1862–67)
 - a. sunny human comedy: predominantly diatonic
3. *Parsifal* (1882)
 - a. based on legend of Holy Grail
 - b. opposition between diatonic and chromatic: polarity of redemption and corruption
4. Arthur Schopenhauer's (1788–1860) influence
 - a. pessimistic views, *The World as Will and Representation*
 - b. music embodied deepest reality
 - c. words and ideas product of reason, governed "appearance"
 - d. emotions resided in the "Will"
 - e. *Tristan und Isolde*, vital force of the Will: passion of two lovers consummated only in death
5. *Tristan und Isolde*, Prelude (NAWM 153a)
 - a. desire, inexpressible yearning: chromatic harmony, delayed resolutions
 - b. first chord (F–B–D#–G#), "the Tristan chord"
 - c. four successive dissonant sonorities, each "resolve" into previous one
 - d. harmony constantly churning, shifting keys, altering chords chromatically, blurring progressions
6. *Tristan und Isolde*, Act I
 - a. motives, passages from Prelude: significance as leitmotives
 - b. final scene (conclusion in NAWM 153b)
 - i. magical love potion, opening section of Prelude
 - ii. open-ended leitmotives strung together; convey action, emotions
 - iii. exemplifies *Gesamtkunstwerk*
7. music as secular religion
 - a. plot as backdrop to musical manifestation of character's inner emotions
 - b. *Tristan und Isolde*, monument of music as secular religion

F. Wagner's influence

1. operas quickly became central to worldwide operatic repertoire
2. excerpts from *Ring* cycle, *Tannhäuser*, *Lohengrin*; became most familiar, popular pieces on the planet
3. more written about Wagner than any other musician
4. operas as drama affected virtually all later opera
5. use of leitmotives imitated by many composers; standard practice for film and television music
6. "Wagnerism" term used from politics to aesthetics

IV. Giuseppe Verdi (1813–1901)

A. Verdi's music has been called epitome of romantic drama and passion

1. dominant figure in Italian music for fifty years after Donizetti
 - a. born in northern Italy, son of an innkeeper
 - b. age nine, worked as church organist
 - c. pursued career in Milan as opera composer
 - d. two children died in infancy, followed by his wife Margherita's early death
 - e. *Nabucco* (1842) launched him as star composer, next eleven years busiest of his career
 - f. after *La traviata* (1853), slowed production of new operas
 - g. 1871, retired from the stage, focused on his farm
 - h. major works: 26, including *Nabucco*, *Macbeth*, *Luisa Miller*, *Rigoletto*, *Il trovatore*, *La traviata*, *Les vêpres siciliennes*, *Simon Boccanegra*, *Un ballo in maschera*, *La forza del destino*, *Don Carlos*, *Aida*, *Otello*, and *Falstaff*; Requiem and other Latin sacred choral works
2. nationalism and politics
 - a. Verdi supported, identified with Italian Risorgimento
 - b. camouflaged patriotic messages in historical dramas
 - c. oppressed characters and tyrants, operas of 1840s
 - d. by 1859, "Viva Verdi" nationalist rallying cry

B. Approach to opera

1. operas are works of theater
 - a. vivid characterization, sharp contrasts, fluid and concise dramatic and musical structure
 - b. captures characters, feelings, situations in memorable melodies
 - c. easy to follow, regular phrasing, plain harmony, intriguing rhythmic and melodic motives
2. librettos
 - a. plays: Shakespeare, Friedrich Schiller, Victor Hugo
 - b. fast action, striking contrasts, unusual characters, strong emotional situations
 - c. focused on tragic plots
 - d. collaborated closely with librettist
3. working methods
 - a. wrote with specific singers in mind; singers subordinate to composer and the work
 - b. wrote draft of vocal melodies, essential accompaniment
 - c. orchestration completed after rehearsals had begun
 - d. took more time to compose
 - i. better paid for each new opera
 - ii. improved copyright laws, royalty income; sales from published scores

C. Style

1. early operas: conventions of Rossini, Bellini, especially Donizetti
 - a. *Nabucco* (Milan, 1842), first great success
 - b. *Luisa Miller* (Naples, 1849), drama centered on interpersonal conflict
2. *Rigoletto* (Venice, 1851)
 - a. musical characterization, dramatic unity, melodic invention
 - b. central characters delineated by contrasting styles
 - i. *Rigoletto*, declamatory arioso style, lacks real aria
 - ii. Duke of Mantua, tuneful arias, superficiality
 - iii. Gilda, moves between two extremes
 - c. "La donna è mobile," Duke's charming aria
 - i. carefree waltz rhythm, makes him seem irresistible
 - d. quartet from Act III, four characters sing different styles, individual personalities

- i. Duke: seductive, lyrical song
- ii. Maddalena: coquettish laughs
- iii. Gilda: dramatic style, pain at Duke's betrayal
- iv. Rigoletto: arioso style, bent on revenge

3. *Il trovatore* (The Troubadour; Rome, 1853); *La traviata* (The Fallen Woman; Venice, 1853)

- a. new heights of dramatic compression
- b. use of reminiscence motives
- c. overture replaced with briefer prelude

4. *La traviata*

- a. one of first tragic operas set in the present
- b. setting and subject, link opera to realism
- c. characteristic style, final act, (NAWM 154); Alfredo and Violetta duet
 - i. follows Rossini's scene structure
 - ii. *scena*: complete musical texture in orchestra
 - iii. *tempo d'attacco*: tuneful song
 - iv. slow cantabile: simple, direct, tuneful
 - v. tempo di mezzo: series of startling contrasts in mood and style
 - vi. fast cabaletta: emotions intensify, emotional climax
- d. focus on singing, drama most important, composer in control
 - i. singers not free to embellish, cadenzas written out
 - ii. orchestra remains subordinate to singers
 - iii. stark contrasts, strong emotions, catchy melodies

D. Later operas

1. six new operas in next two decades
 - a. more continuous action
 - b. solos, ensembles, choruses more freely combined
 - c. harmonies more daring
 - d. orchestra treated with great originality
 - e. reshaped traditional forms to suit situation
 - f. French grand opera, important influence, especially Meyerbeer
2. *Les vêpres siciliennes* (The Sicilian Vespers, 1855), grand opera for Paris
 - a. Eugène Scribe, libretto
 - b. blending of French and Italian elements
 - c. return to historical subjects, political ramifications
3. comic roles
 - a. *Un ballo in maschera* (A Masked Ball; Rome, 1859)
 - b. *La forza del destino* (The Force of Destiny, 1862, revised 1869)
4. *Aida* (1871)
 - a. all traits of mature style
 - b. heroic quality of grand opera with vivid character delineation, pathos
 - c. wealth of melodic, harmonic, orchestral color
 - d. Egyptian subject, exotic color and spectacle
5. *Otello* (1884; produced in Milan, 1887)
 - a. reminiscence motives in orchestra
 - b. unbroken flow of music within each act
 - c. units arranged in larger-scene complexes
 - d. orchestra develops themes in symphonic manner, independent of voices
6. *Falstaff* (Milan, 1893)
 - a. scenes from Shakespeare's *The Merry Wives of Windsor* and *Henry IV*
 - b. opera buffa ensemble transformed
 - c. nimble, endlessly varied orchestral background
 - d. comedy speeds to climaxes in finales
 - e. culminates in a fugue for entire cast

E. Verdi's reception

1. phenomenal success in his lifetime
2. by 1850s, operas performed more often than any other Italian composer
3. more operas in permanent repertory than any other composer

V. Later Italian Opera

A. Verismo

1. operatic parallel to realism in literature
 - a. everyday people, lower classes, in familiar situations
 - b. often depict brutal or sordid events
2. two works entered permanent repertory
 - a. *Cavalleria rusticana* (Rustic Chivalry, 1890), by Pietro Mascagni (1863–1945)
 - b. *Pagliacci* (Clowns, 1892), by Ruggero Leoncavallo (1858–1919)

B. Giacomo Puccini (1858–1924)

1. most successful Italian opera composer after Verdi
 - a. *Le villi* (1884), first attracted attention
 - b. *Manon Lescaut* (1893), catapulted him to international fame
 - c. next three decades produced nine more operas
2. exoticism, another form of realism; added appeal of unfamiliar, far away
 - a. *Gianni Schicchi* (1918): Florence, 1299
 - b. *Tosca* (1900): Rome in 1800
 - c. *La fanciulla del West* (The Girl of the Golden West, 1910): California Gold Rush
 - d. *Madama Butterfly* (1904): Nagasaki, turn of twentieth century
 - e. *Turandot* (1926), ancient China
3. style: blend of Verdi, Wagner styles
 - a. Verdi: focus on vocal melody
 - b. elements of Wagner's approach
 - i. recurring melodies, leitmotives
 - ii. freedom from conventional operatic forms
 - iii. greater role for orchestra, creates musical continuity
 - c. arias, choruses, ensembles part of continuous flow
 - i. fluid succession of sections, different tempos, moods, character

- ii. musical ideas grow out of dramatic action; blurred distinction between recitative and aria
- iii. juxtaposes different styles, harmonic idioms
- 4. style example: Butterfly's marriage to Pinkerton, *Madama Butterfly* (NAWM 155)
 - a. moves seamlessly, dialogue and brief aria-like moments
 - b. continuity, important melodies in orchestra
 - c. Butterfly: several different styles present Pinkerton's persona
 - i. Westernized Japanese style and Western style as an equal
 - d. Act II aria, *Un bel dì*, melody centered, colorful, emotionally direct

VI. France

- A. Paris remained center for production of new works
 - 1. state subsidies for main opera houses
 - a. insistence on new works by French composers
 - b. few operas had overtly nationalist plots
- B. Grand opera, ballet, and lyric opera
 - 1. grand opera continued in prominence
 - a. *L'Africaine* (1865) by Meyerbeer; *Don Carlos* (1867) by Verdi, written for Paris Opéra
 - b. genre faded thereafter
 - 2. ballet grew in popularity as independent art
 - a. mimed actions, solo, duet, grouped dances linked by romantic plot
 - b. Leo Delibes (1836–1891), leading ballet composer
 - i. standards of ballet repertoire: *Coppélia* (1870), *Sylvia* (1876)
 - 3. lyric opera lies between light opéra comique and grand opera
 - a. main appeal is through melody
 - b. usually romantic drama or fantasy
 - c. *Faust* (1859), by Charles Gounod (1818–1893)
 - i. most frequently performed lyric opera
 - ii. elegant lyric style, melodies balance clarity with expressivity
 - d. other popular lyric operas
 - i. *Roméo et Juliette* (1867), by Gounod
 - ii. *Mignon* (1866), by Ambroise Thomas (1811–1896)
 - iii. *Manon* (1844), *Werther* (1892), *Thäïs* (1894); by Jules Massenet (1842–1912)
 - iv. melodies mirror French speech rhythms; asymmetrical phrases, novel contours
- C. French exoticism
 - 1. several operas exploited interest in exoticism
 - 2. *Carmen* (premiered at Opéra-Comique, 1875), by Georges Bizet (1838–1875)
 - a. originally classified as opéra-comique (spoken dialogue)
 - b. exoticism and realism combined
 - c. set in Spain, Spanish flavor embodied in Carmen
 - d. Carmen: character outside normal society, dangerous and enticing
 - e. three authentic Spanish melodies
 - i. *L'amour est un oiseau rebelle* (Love is a rebellious bird), rhythm of Cuban dance
 - f. most is Bizet's own; elements of Roma (A2nds) or Spanish music with modern French style
 - g. seguidilla (NAWM 156), Carmen seduces Don José
 - i. Spanish song in fast triple meter
 - ii. accompaniment imitates strumming of guitar
 - iii. melismas, grace notes; harmony includes Phrygian cadences; linked to Spanish music
- D. Lighter fare
 - 1. opéra bouffe, new genre, emerged in 1850s
 - a. satirized French society more freely
 - b. emphasized smart, witty, satirical elements of comic opera
 - c. founded by Jacques Offenbach (1819–1880)
 - i. *Orphée aux enfers* (Orpheus in the Underworld, 1858)
 - ii. influenced developments in England, Vienna, United States
 - iii. spontaneous melody and rhythm, simple textures and harmonies, conventional formal patterns
 - iv. deceptively naïve, satirizes operatic and social conventions
 - 2. popular music theaters
 - a. cabarets: night clubs, serious or comic sketches, dances, songs, poetry
 - b. café-concert: joined food and beverage with musical entertainment
 - c. Folies-Bergère, Moulin Rouge, large music halls, entertainment included revues

VII. Spain

- A. Artists sought to create distinctive national tradition
 - 1. midcentury composers revitalized the zarzuela
 - 2. Francisco Asenjo Barbieri (1823–1994), most influential
 - a. Italian opera buffa, turned to zarzuelas, great success
 - b. cofounded company to present zarzuelas
 - c. new genre: *zarzuela grande*
 - d. 1856, built Teatro de la Zarzuela
 - e. founded concert society; conducted first performances of Beethoven symphonies
 - f. critic, musicologist, editor of Spanish music
 - 3. *El barberillo de Lavapiés* (The Little Barber of Lavapiés, 1874, NAWM 157), by Barbieri, comic zarzuela grande
 - a. puns his own name and Rossini title
 - b. set in Madrid 1770s, political intrigue, romance of two couples
 - c. end of Act II, Lamaparilla sings, dances a seguidilla (NAWM 157a)
 - i. genre identified with Spanish culture, contrasts with opera buffa style of guards
 - d. finale, (NAWM 157b)
 - i. continuous music underscores dialogue between principal characters, chorus
 - 4. Latin American and Spanish opera
 - a. revitalized zarzuela spread to Spanish colonies, throughout Latin America

VIII. Bohemia (now the Czech Republic)

- A. Opera was specifically nationalist project
 - 1. 1860s, attempt to foster national tradition of stage works in Czech
 - 2. contest for best historical and comic operas in Czech
- B. Bedřich Smetana (1824–1884)
 - 1. national theater's conductor, won contest

2. composed eight operas, core of Czech operatic repertory
3. *The Bartered Bride* (1866), comic opera
 - a. Czech subjects, sets and costumes on national traditions
 - b. folklike tunes, popular dance rhythms (polka)
 - c. avoided stylistic conventions of Italian and German opera
- C. Antonín Dvořák (1841–1904)
 1. 12 operas, plots on Czech village life, Czech fair tales, Slavic history
 - a. *Dmitrij* (1882, revised 1894), historical opera; influenced by Meyerbeer, Wagner
 - b. *Ruslka* (1900), lyric fairy-tale

IX. Russia

- A. 1861 Tsar Alexander II emancipated serfs; two main approaches to modernization
 1. nationalists, "Slavophiles" idealized Russia's distinctiveness
 2. internationalists, "westernizers" adapted western European technology, education
 3. distinction between western European study, those who opposed it
 4. Rubinsteins, conservatories
 - a. Anton Rubinstein (1829–1894), founded St. Petersburg Conservatory on Western model
 - b. Nikolay Rubinstein (1835–1881), founded Moscow Conservatory, 1866
- B. Piotr Il'yich Tchaikovsky (1840–1893)
 1. most prominent Russian composer of the nineteenth century
 - a. sought to reconcile national and internationalist tendencies
 - b. models from Beethoven, Schubert, Schumann
 - c. Russian folk and popular music
 2. operas based on novels of Aleksander Pushkin
 - a. *Eugene Onegin* (1879)
 - i. numerous themes generated from germ motive in orchestral prelude
 - ii. folklike music: peasant chorus
 - iii. national music: main characters and music of landed gentry
 - b. *The Queen of Spades* (1890)
 - i. ghoulis atmosphere, spirit of 18th-century Russia
 - ii. musical ideas from that period
 3. ballets, spectacular success
 - a. most famous, frequently performed ballets in permanent repertory
 - i. *Swan Lake* (1876)
 - ii. *The Sleeping Beauty* (1889)
 - iii. *The Nutcracker* (1892)
 - b. each is full-length ballet, two or more acts
 - c. hummable melodies, colorful orchestration
 - d. collaborations with choreographers Marius Petipa, Lev Ivanov set high standard
- C. The Mighty Five
 1. five composers dubbed *moguchaya kuchka* (mighty little bunch)
 - a. Mily Balakirev (1837–1910)
 - b. Aleksander Borodin (1833–1887)
 - c. César Cui (1835–1918)
 - d. Modest Musorgsky (1839–1881)
 - e. Nikolay Rimsky-Korsakov (1844–1908)
 2. stood against professionalism of conservatories
 - a. only Balakirev had conventional music training
 - b. sought fresh approach in their music
 - c. incorporated Russian folk song, modal and exotic scales, folk polyphony
 3. Mily Balakirev
 - a. leader of their circle, informal teacher for the others
 - b. arranged and published collections of folk songs (1866 and 1899), source for later composers
 4. César Cui: completed 14 operas; none entered permanent repertory
 5. Aleksander Borodin
 - a. chemist by profession
 - b. left many works unfinished
 - c. *Prince Igor* (1869–87), four-act opera
 - i. French grand opera tradition
 - ii. completed after his death by Rimsky-Korsakov and Glazunov
 - iii. two musical styles evoke two ethnic groups
 - iv. Russian characters: modeled on Russian folk song
 - v. Polovtsians, central Asian people: vocal melismas, melodic chromaticism, A2nds
- D. Modest Musorgsky
 1. widely considered most original of the Mighty Five
 - a. earned living as clerk in civil service
 - b. received musical training from Balakirev
 - c. principal stage works:
 - i. *Boris Godunov* (1868–69, revised 1871–74)
 - ii. *Khovanshchina* (The Khovansky Affair, 1872–80, completed after his death by Rimsky-Korsakov)
 - d. realism and nationalism reflected in *Boris Godunov*
 2. Coronation Scene from *Boris Godunov* (NAWM 158)
 - a. words set naturalistically, follow rhythm and pacing of speech
 - b. almost always syllabic, accented syllables on strong beats
 - c. melodic profile closer to Russian folk songs
 3. harmony
 - a. essentially tonal, clear sense of key
 - b. some passages more modal, dissonances resolve in unconventional ways
 - c. juxtaposes distantly related or coloristic harmonies joined by common tone
 - d. Coronation Scene's opening chords:
 - i. two dominant 7th chords, roots tritone apart, two notes in common
 - ii. three major triads related by 3rds, share common tone
 - iii. shows familiarity with Liszt, Glinka, other composers
 4. block construction in *Boris Godunov*
 - a. series of episodes held together by central figure of the tsar

- b. relatively unconnected tableaux, focus on title character
- c. juxtaposition of blocks evident in Coronation Scene

E. Nikolay Rimsky-Korsakov

1. studied with Balakirev and private teachers; career in Russian navy
 - a. professor at St. Petersburg Conservatory
 - b. active orchestral conductor, master of orchestration
2. professionalism
 - a. edited, completed, orchestrated works by Glinka, Musorgsky, Borodin and others
 - b. as conductor, championed Russian music
 - c. wrote harmony text used in Russia, and manual on orchestration
 - d. taught important composers of next generation: Glazunov, Stravinsky
3. interest in national music
 - a. arranged, edited two collections of folk songs (1875–82)
 - b. incorporated folk tunes, melodic characteristics, in own compositions
 - c. 15 operas, several on Russian history, plays, epics, or folk tales
 - d. in many, alternated diatonic, modal style (everyday world) with chromatic “fantastic” style (supernatural, magical)
 - i. *Sadko* (1895–97), epic
 - ii. *Tsar Saltan* (1899–1900), fairy-tale
 - iii. *The Golden Cockerel* (1906–7), fairy-tale
4. whole-tone and octatonic collections
 - a. two whole-tone collections, three octatonic
 - b. key element of “fantastic” style
 - c. lack of gravitation to tonic: sense of floating, otherworldliness
 - d. octave divided into equal units
 - e. became trademarks of Russian music

F. Russian influence

1. Tchaikovsky and Mighty Five developed strongly individual, national style
2. influenced very late-19th and early-20th century western European composers

X. Other Nations

A. Individual circumstances shaped opera

1. Poland divided between Russia, Austria-Hungary, Germany
 - a. opera part of national cultural revival
 - b. *Halka* (1848, revised 1858), national opera by Stanisław Moniuszko (1819–1872)
2. Britain dominated by foreign opera
 - a. attempt to create opera in vernacular
 - b. six operas by Ethel Smyth (1858–1944); *The Wreckers* (1904)
3. New York, 1883: Metropolitan Opera Company opened
 - a. performed entire range of European opera
 - b. almost no native composers attempted opera
4. Brazil: Antonio Carlos Gomes (1836–1896)
 - a. first internationally recognized composer from the New World
 - b. two operas in Portuguese, later operas in Italian
 - c. *Il Guarany* (1870), his masterpiece, essentially Italian style

B. Operetta

1. new kind of light opera, spoken dialogue
 - a. originated in opéra bouffe of Offenbach, 1850s
 - b. could be both funny and romantic
 - c. Viennese Johann Strauss the younger (1825–1899), *Die Fledermaus* (The Bat, 1874)
 - d. England, W. S. Gilbert (librettist) and Arthur Sullivan (composer, 1842–1900)
 - i. *HMS Pinafore* (1878)
 - ii. *The Pirates of Penzance* (1879)
 - iii. *The Mikado* (1885)
2. *When the foeman bares his steel* from *The Pirates of Penzance* (NAWM 159)
 - a. illustrates humor of Gilbert and Sullivan
 - b. at climax, two choruses sing melodies in counterpoint
 - i. hilarious juxtaposition of opposing styles
 - ii. send-up of conventions of opera ensembles
 - iii. scene structure closely resembles opening of Act III of *Les Huguenots*

C. The variety of musical theater

1. particular forms varied from place to place
2. variety illustrated in United States, second half of the nineteenth century
 - a. European opera heard in several major cities
 - b. touring companies, opera in smaller cities
 - c. minstrel shows continued, including all-black troupes
 - d. operettas imported from Europe; new operettas by Americans, *El capitán* by John Philip Sousa (1854–1932)
 - e. *The Black Crook* (1866), pastiche by visiting French ballet troupe, tremendous success
 - f. *Evangeline* (1874) by Edward R. Rice, first “musical comedy”
 - g. vaudeville created by New York theater impresario Tony Pastor (1837–1908)
 - h. Sissieretta Jones (1868/9–1933), highest paid African American performer of her day
 - i. toured U. S. and world singing opera arias
 - ii. led Black Patti Troubadours

XI. Music for the Stage and Its Audiences

A. Wagner and Verdi brought opera of their nations to peak never surpassed

1. operas achieved permanent place in opera repertory
2. excerpts of Wagner operas became staples of orchestral and band concerts
3. Puccini is the only Italian after Verdi to maintain international reputation

B. Nationalism

1. Wagner obscured his nationalism by claim to universality
2. composers from “peripheral” countries gain international audience, never considered as central composers

C. Split between elite and popular musical theater became irreparable

1. Verdi’s operas attracted connoisseurs, pleased public at large
2. Wagner, not aimed for popular entertainment
3. popular genres created in reaction became increasingly important
4. opera is a constant reference

- a. expressive devices carry meaning in music for film, television, other media
 - b. film scores rely on Wagnerian techniques
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