

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

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/ [CHAPTER 30. DIVERGING TRADITIONS IN THE LATER NINETEENTH CENTURY](#) / [CH 30 OUTLINE](#)

I. France

- A. Challenge to position French music in changed musical landscape
 1. Paris center of French musical life
 - a. concerts balanced German classic and new French works
 - b. concert-giving institutions
 - i. Paris Conservatoire orchestra, beginning in 1852
 - ii. Concert National (founded 1873), series founded by conductor Edouard Colonne; introduced program notes, 1885–86
 2. French music and politics
 - a. national government provided significant funding
 - b. political pressure from those in power
 - c. concert series, composers, styles, often associated with political movements
 - i. Société Nationale de Musique founded 1871; concerts of works by French composers; revived works of past French composers
 3. proliferation of music schools
 - a. Conservatoire
 - i. technical training, emphasis on opera
 - ii. most prestigious school
 - b. école Niedermeyer, founded in 1853
 - i. general instruction, focused on church music
 - ii. influenced use of modal melody and harmony
 - c. Schola Cantorum, founded in 1894
 - i. emphasized broad historical studies
 - ii. focus on counterpoint, composition in classical forms
 4. stimulating climate for French music
 - a. two strands of composition
 - i. cosmopolitan tradition (Franck and his pupils)
 - ii. more specifically French tradition (Fauré)
- B. César Franck (1822–1890)
 1. born in Belgium, studied at Conservatoire; professor of organ there, 1871
 - a. mainly instrumental genres and oratorio
 - b. distinctive style
 - i. counterpoint and classical forms
 - ii. Liszt's thematic transformation
 - iii. Wagner's harmony, cyclic unification through thematic return
 2. keyboard music
 - a. *Prelude, Chorale, and Fugue* (1884) for piano
 - i. prelude emulates Baroque toccata
 - ii. chorale-like melody in distant keys
 - iii. fugue on chromatic subject, foreshadowed in previous sections
 - iv. closing combines toccata texture, chorale melody, fugue subject in counterpoint
 - b. organ music, similar approach; *Three Chorales* (1890)
 - i. improvisatory style, inaugurated new type of organ music
 - ii. lyrical themes, contrapuntal development, orchestral color
 - iii. design of organ changed to accommodate "symphonic" approach
 3. Symphony in D Minor (1888)
 - a. most popular French symphony after Berlioz
 - b. cyclic form: themes recur, transform
 4. founder of modern French chamber music
 - a. chief works all in cyclic form
 - i. Piano Quintet in F Minor (1879)
 - ii. Violin Sonata in A Major (1886)
 - iii. String Quartet in D Major (1889)
 - b. style example: Violin Sonata (NAWM 163), finale
 - i. Renaissance and Baroque procedures; Romantic harmony and thematic structure
 - ii. ritornello combined with sonata, ternary, rondo forms
 - iii. extended canon of main theme
 - iv. harmony modulates by 3rds
 - v. main theme alternates with themes of previous movements
- C. Gabriel Fauré (1845–1924) and the French tradition
 1. drew primarily on earlier French composers, Couperin to Gounod
 - a. sonorous approach
 - b. order and restraint are fundamental
 - c. subtle patterns of tones, rhythms, colors
 - d. more lyric, dancelike
 - e. economical, simple, reserved
 2. biography
 - a. studied with Saint-Saëns at école Niedermeyer
 - b. various posts as organist
 - c. cofounder of Société Nationale
 - d. professor of composition at Paris Conservatoire, 1896; director from 1905–20

- e. major works: Requiem and two operas; mélodies (songs); piano music: preludes, impromptus, nocturnes, barcarolles; chamber music
- 3. master of French song
 - a. dozens of melodies, 1860s to early 1920s
 - b. early style, in manner of Gounod
 - c. 1885, developed new language
 - i. fragmented melodic lines, harmony less directional
- 4. *La bonne chanson* (The Good Song), Op. 61 (1892–94)
 - a. song cycle, poems by Paul Verlaine (1844–1896)
 - i. symbolism: moods suggested through imagery, sound of language
 - b. *Avant que tu ne t'en ailles* (NAWM 164)
 - i. each poetic image set to melodic phrase in own tonal world
 - ii. melodies reflect training in Gregorian chant
 - iii. chords mainly dominant 7ths and 9ths
 - iv. chords fade into one another, linked through common tones
 - v. harmonic successions dilute need for resolution, undermine pull to tonic
 - vi. chromaticism as means to achieve equilibrium, restraint
 - c. exemplifies innovative approach to traditional genres
 - i. arranged poems to suggest narrative
 - ii. recurring themes, unity across entire cycle
 - iii. novel harmony and form, heightened role for the piano
 - iv. provoked resistance from conservative establishment

II. Eastern and Northern Europe

- A. Piotr Il'yich Tchaikovsky (1840–1893)
 - 1. most prominent Russian composer of the nineteenth century
 - a. born in distant province of Russia, family moved to St. Petersburg
 - b. graduated from law school, began career in government
 - c. enrolled in St. Petersburg Conservatory
 - d. taught at Moscow Conservatory for twelve years
 - e. successful professional career, personal life in disarray
 - f. supported by Nadezhda von Meck, wealthy widow
 - g. traveled throughout Europe as conductor, brief tour of United States
 - h. major works: 8 operas, 3 ballets, 6 symphonies, 2 piano concertos, a violin concerto, symphonic poems and overtures, chamber music and songs
 - 2. dominant force in Russian music
 - a. cosmopolitan music renowned all over Europe and North America
 - b. music had wide appeal, works at heart of the repertoire
 - i. First Piano Concerto (1875), premiered in Boston
 - ii. theatrical works: ballets, Russian operas
 - iii. instrumental works: Violin Concerto (1878), symphonies
 - c. best-known symphonies, performed almost as often as Beethoven
 - i. No. 4 in F Minor (1877–78)
 - ii. No. 5 in E Minor (1888)
 - iii. No. 6 in B Minor, the *Pathétique* (1893)
 - 3. Symphony No. 4
 - a. private program; horn-call in introduction symbolizes inexorable fate
 - i. horn motive recalled after exposition
 - ii. before coda of final movement, unifies symphony, cyclic return while conveying program
 - b. first movement
 - i. key scheme, circle of m3rds
 - ii. influence of Schubert: three-key exposition, recapitulation begins away from tonic
 - 4. Symphony No. 6 (*Pathétique*)
 - a. private program, never specified
 - b. first movement
 - i. somber introduction, darkly passionate
 - ii. quotation from Russian Orthodox Requiem in development
 - c. second movement
 - i. minuet and trio form, D major
 - ii. dance in 5/4 meter
 - iii. B-minor trio, descending gesture suggests sorrow
 - d. third movement (NAWM 165)
 - i. light scherzando character, evolves to triumphant march
 - ii. motivic fragments coalesce into main theme
 - e. fourth movement
 - i. extraordinarily ends in slow movement
 - ii. despairing, lamenting figures
 - iii. fades away at end over low pulse in strings
 - 5. symphonies and concertos did not always win immediate acclaim
- B. The Mighty Five
 - 1. Borodin
 - a. principal instrumental works:
 - i. two string quartets (1874–79 and 1881)
 - ii. Symphony No. 2 in B Minor (1869–76)
 - iii. symphonic sketch, *In Central Asia* (1880)
 - b. devotee of chamber music, admirer of Mendelssohn
 - c. melodies seldom quote folk tunes, reflect their spirit
 - 2. Musorgsky
 - a. principal nonoperatic works:
 - i. *Night on Bald Mountain* (1867), symphonic fantasy
 - ii. *Pictures at an Exhibition* (1874), set of piano pieces
 - iii. *The Nursery* (1872), song cycle
 - iv. *Sunless* (1874), song cycle
 - v. *Songs and Dances of Death* (1875), song cycle
 - b. *Pictures at an Exhibition*

- i. suite of ten piano pieces inspired by exhibition of Viktor Hartmann
 - ii. several paintings rendered in character pieces
 - iii. interludes vary theme, represent viewer walking through gallery
 - iv. image of gate at Kiev, processional hymn combines western European and Russian elements
- 3. Rimsky-Korsakov
 - a. known for programmatic orchestral works
 - b. genius for orchestration, musical characterization
 - c. *Capriccio espagnol* (1887), *Scheherazade* (1888)
 - i. exoticism: Spanish themes, tales from Arabian Nights
 - d. *Russian Easter Overture* (1888)
 - i. nationalist: incorporated Russian Orthodox liturgical melodies
- C. Bohemia: Smetana and Dvořák
 - 1. better known outside their native land for instrumental music
 - a. influenced by innovations of New German school
 - 2. Smetana
 - a. sought to create national music; *Má vlast* (My Country, ca. 1872–79), six symphonic poems
 - b. *The Moldau*
 - i. best known from *Má vlast*
 - ii. depicts river that winds through Czech countryside to Prague
 - c. *Tábor*
 - i. most stirring from *Má vlast*
 - ii. named after city, symbol of Czech resistance
 - iii. fragments of Hussite chorale presented, developed
 - 3. Dvořák
 - a. deeply indebted to Brahms
 - b. nonoperatic works include:
 - i. nine symphonies
 - ii. four concertos, including Cello Concerto in B Minor (1894–95)
 - iii. numerous dances, other works for orchestra
 - iv. chamber works, piano pieces, songs, choral works
 - c. international style
 - i. Symphony No. 6 in D Major (1880), allusions to Beethoven and Brahms
 - d. Czech elements to achieve national idiom
 - i. avoided quotation of Czech tunes
 - ii. dance rhythms, folklike melodies
 - e. pieces invoking nationalistic sentiments
 - i. *Slavonic Dances*, piano four hands or orchestra (1878 and 1886–87)
 - ii. *Husitská* (1883), dramatic overture
 - iii. *Dumky* Piano Trio (1890–91)
 - f. *Slavonic Dances* (NAWM 166)
 - i. first in rhythm and style of *furiant*, widely known Czech dance
 - g. Symphony No. 9 in E Minor (*From the New World*, 1893)
 - i. written during extended sojourn to United States
 - ii. elements of Native American and African American idioms
 - iii. pentatonic melodies, syncopated rhythms, drones, plagal cadences
 - iv. middle movements loosely based on *The Song of Hiawatha*, by Longfellow
- D. Norway: Edvard Grieg (1843–1907)
 - 1. forged distinctly Norwegian idiom in songs, short piano pieces, orchestral suites
 - 2. Norwegian elements
 - a. modal turns of melody and harmony
 - b. frequent drones in bass or middle register
 - c. combination of 3/4 and 6/8 meters
 - 3. nationalist style:
 - a. songs on Norwegian texts
 - b. *Peer Gynt* Suite (1875)
 - c. *Slåtter*, Norwegian peasant dances arranged for piano
 - 4. *Lyric Pieces* (1867–1901), short piano pieces, range of style
 - a. delicate grace notes, mordents, style owes to Chopin
 - 5. Piano Concerto in A Minor (1868, revised 1907), international in character
- E. Britain: The “English Musical Renaissance” and Elgar
 - 1. foreign-born musicians and styles dominated music in Britain since eighteenth century
 - 2. “English Musical Renaissance”
 - a. 1880s, movement to create British musical tradition
 - b. critics praised music of Hubert Parry (1848–1918), Charles Villiers Stanford (1852–1924)
 - i. both taught composition at Royal College of Music
 - ii. both cofounders of Folk-Song Society
 - iii. both taught significant composers of next generation
 - 3. Parry
 - a. best known for choral music, five symphonies
 - b. style drew on Brahms, Wagner, Liszt
 - i. techniques of development, thematic transformation, cyclic form
 - c. English influences
 - i. diatonic sound from Anglican church music
 - ii. British folk song
 - iii. English composers of sixteenth and seventeenth centuries; Tallis, Purcell
 - 4. Stanford
 - a. Irish-born, known for choral music, symphonies, concertos
 - b. blended procedures
 - i. modeled Brahms and Mendelssohn
 - ii. diatonic style, flavor of Irish folk tunes
 - iii. *Irish Symphony* (No. 3 in F Minor, 1887), *Irish Rhapsodies* for orchestra (1902–22)
 - 5. Edward Elgar (1857–1934)
 - a. no academic training, humble provincial origins
 - b. first English composer to enjoy international recognition in over 200 years

- c. outsider to the "Renaissance"
 - i. harmonic approach, Brahms and Wagner
 - ii. leitmotives in oratorios, *The Dream of Gerontius* (1900)
- d. symphonic output includes *Enigma Variations* (1899), two symphonies
- e. most popular works
 - i. Violin Concerto (1910)
 - ii. Cello Concerto (1918–19)
 - iii. *Pomp and Circumstance Marches* (1901–30)

III. The United States

- A. Diverse musical styles
 - 1. ethnic diversity complicated creation of national identity
 - 2. immigrants and former African American slaves brought their own musical traditions
 - 3. rapidly emerging distinctions: classical, popular, folk
 - a. classical: centered on composer, scrupulous attention to notated score
 - b. popular: written down, sold as commodity, centered on performer
 - c. folk: passed on through oral tradition
 - 4. categories overlapped
 - a. folk tunes written down, sold as popular music, incorporated into classical pieces
 - b. classical works transcribed, altered for performance in popular venues
 - c. popular songs passed down orally
- B. The Classical tradition
 - 1. 1840s, many Germans emigrated to United States
 - a. many were musicians, strong commitment to classical music
 - b. German musicians performed widely
 - c. dominated teaching of composition, music theory in conservatories, universities
 - d. fostered sharp divide between classical and popular music
 - e. German tastes and styles dominated until World War I
 - 2. Theodore Thomas (1835–1905)
 - a. one of the most famous immigrant musicians
 - b. played violin with New York Philharmonic, Academy of Music, conducted Brooklyn Philharmonic
 - c. 1865, founded his own professional orchestra
 - i. Theodore Thomas Orchestra; best, most financially successful in the United States
 - ii. devoted to classical masterworks
 - iii. outdoor concerts; interspersed dances, lighter music
 - d. 1890, first conductor of Chicago Symphony Orchestra
 - 3. native-born composers
 - a. all studied in Germany and the United States, styles deeply rooted in German tradition
 - i. John Knowles Paine (1839–1906), Harvard's first professor of music
 - ii. George Whitefield Chadwick (1854–1931), director of New England Conservatory
 - iii. Horatio Parker (1863–1919), taught at Yale, first dean of its School of Music
 - iv. Edward MacDowell (1860–1908), first professor of music at Columbia University
 - b. varying attitudes about nationalism
 - i. Paine: best composers used universal language, transcended nationality
 - ii. Parker: American composers should simply write their best music
 - iii. MacDowell: opposed jingoistic nationalism
 - 4. Amy Beach (1867–1944), Boston composer
 - a. could not study or teach at top universities, excluded women
 - i. child prodigy, studied piano, harmony, counterpoint privately
 - ii. taught herself to compose by studying works she admired
 - b. 1885, married wealthy physician
 - i. restricted her public performances
 - ii. proceeds donated to charity
 - iii. devoted herself to composition, published under Mrs. H. H. A. Beach
 - c. large-scale works:
 - i. Mass in E-flat (1890)
 - ii. *Gaelic Symphony* (1894–96)
 - iii. Piano Concerto (1899)
 - d. also wrote 120 songs, dozens of piano and choral pieces
 - e. most works engaged traditions of German classics, style rooted in Brahms
 - f. *Gaelic Symphony*
 - i. both ethnic and nationalist
 - ii. in response to Dvořák's *New World Symphony*
 - iii. source music: folk music of British Isles; symphony based on four Irish tunes
 - g. *Gaelic Symphony* (NAWM 167), second movement
 - i. Irish tune, slow, lilting, 12/8
 - ii. develops in fast development
 - iii. modulates around two circles of M3rds
- C. Band music
 - 1. wind and brass bands, mix of serious and popular music
 - 2. spread of bands
 - a. invention of brass instruments with valves, pistons, keys
 - i. play melodies throughout their range
 - ii. easier for amateurs to play
 - iii. soon backbone of the band
 - b. amateur bands formed in communities across the country
 - c. Civil War bands, variety of roles
 - d. community bands proliferated after the war
 - 3. professional bands
 - a. between Civil War and World War I, heyday of professional bands
 - b. Patrick S. Gilmore (1829–1892) founded his own band, 1858
 - i. organized two mammoth music festivals, performers numbering in the thousands
 - ii. toured United States and Europe
 - iii. success led to flood of professional touring bands
 - c. John Philip Sousa (1854–1932), "The March King"

- i. conducted United States Marine band (1880–92)
 - ii. raised it to national prominence, tours, promotion
 - iii. 1892, organized his own band; annual tours, world tour
- 4. repertory
 - a. marches, dances, arrangements, medleys, transcriptions
 - b. classical composers encouraged transcriptions
 - i. music available to wider audience
 - ii. some composed original pieces for band
 - c. march, staple of repertory
 - i. brief introduction of four measures
 - ii. two strains or periods, each repeated
 - iii. trio in contrasting key, two repeated strains
 - iv. da capo repetition of the march up to the trio
- 5. Sousa marches
 - a. altered form for dramatic effect; build to climax rather than return to beginning
 - b. *The Stars and Strips Forever* (1897, NAWM 168)
 - i. dropped da capo repetition
 - ii. aggressive break strain instead of lyrical trio
 - iii. countermelodies added in performances
 - iv. increased instrumentation, dynamic level with trio repetitions
- D. Popular song
 - 1. later nineteenth century, gulf between art songs and popular songs
 - 2. composers of popular songs sought to
 - a. entertain audience
 - b. accommodate amateur performers
 - c. sell sheet music
 - 3. subjects
 - a. topics included: love, ethnic satire, new inventions, family, baseball
 - b. songs for causes included: abolition, temperance, political campaigns, evangelism
 - 4. interplay of convention and novelty
 - a. standard form: verse and refrain
 - i. 4- or 8-measure piano introduction
 - ii. 8-, 16-, or 32-measure verse
 - iii. refrain of similar size
 - b. refrain often scored for chorus
 - c. catchy phrase, "hook"
 - d. *After the Ball* (1892), by Charles K. Harris
 - i. simple yet intriguing motive, waltz rhythm
 - ii. sold millions of copies, making Harris rich
 - 5. Tin Pan Alley: district on West 28th Street in New York, publishers of popular songs
- E. Music of African Americans
 - 1. many ethnic groups, different languages and customs
 - 2. traits of African American music
 - a. call and response
 - b. improvisation, based on simple formula
 - c. syncopation
 - d. repetition of short rhythmic or melodic patterns
 - e. multiple layers of rhythm
 - f. bending or sliding pitches
 - g. moans, shouts, other vocalizations
 - h. instruments like the banjo, based on West African string instrument
 - 3. spirituals, greatest impact
 - a. religious song of southern slaves, oral tradition
 - b. texts, images, or stories from the Bible; carried hidden meanings
 - c. *Go Down, Moses*, first to appear in print, 1861
 - d. spirituals arranged as songs with piano accompaniment
 - e. Fisk Jubilee Singers popularized spirituals
 - i. 1870s concert tours in United States and Europe
 - f. late 1800s, simultaneously folk music, popular songs; source materials

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[◀ CH 29 QUIZ](#)

[CH 30: NAWM 168: César Franck: Violin Sonata in A Major, Fourth movement, Allegretto poco mosso ▶](#)

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