

## Honors Music Major 4 – Summer Assignment

Create a playlist (Youtube, Spotify, Apple Music etc.) of the 9 songs listed on page one of the history assignment.

Read through the unit and answer any questions asked.

At the end of the Unit pick one of the 9 pieces and write a 2-page paper that includes the following:

- History of the composer and any historical information about the piece chosen.
- Use proper musical terminology to analyze and describe the work.
- Include a short reflection of your feelings about the piece and why you chose this one to analyze.
- Cite any work taken from websites or other resources you use for research in Chicago format

July 31<sup>st</sup> – First Draft Due

First Day of School – Final Draft Submitted

## Part

## 1

The Romantic Era  
(ca 1825–ca 1900)

Schubert and  
the “Trout” Quintet  
10

Mendelssohn and  
Violin Concerto in E Minor  
18

Robert Schumann and  
*Carnaval*  
25

Clara Schumann and  
*Liebst du um Schönheit*  
32

Brahms and  
*Ein deutsches Requiem*  
37

Liszt and  
*La Campanella*  
42

Verdi and  
*La traviata*  
48

Wagner and  
*Die Walküre*  
56

Tchaikovsky and  
*Romeo and Juliet Overture*  
64

With its rallying cry of “Liberté! Égalité! Fraternité!,” the French Revolution of 1789 marked the dawning of the Romantic era. In the aftermath of the revolution, the European social order was forever altered. While aristocratic privilege was not eliminated entirely, it was severely restricted by a rising middle class. Also emerging was the voice of the individual, freely expressing a uniquely subjective view of the world.

The Romantic aesthetic found expression in many art forms, including literature, visual arts, and music. In many respects, Romanticism was a reaction to the Classicism that came before it. Where previously there was balance, asymmetry now followed; emotional restraint was replaced by unbridled passion and spontaneity; and where objective viewpoints had dominated, a deeply personal, subjective perspective now emerged.

The following attitudes were expressed in 19th-century art, literature, and music. You will encounter many of these in the compositions included in this unit.

#### individualism

- artists expressing their own unique views of the world
- classical objectivity supplanted by a more subjective approach
- an attitude described well by Jean-Jacques Rousseau in *The Confessions*, who said: “If I am not better [than other people], at least I am different”

#### heightened emotionalism

- Classical restraint gave way to uninhibited expressions of human emotions and passions
- represented in literary works such as Gustave Flaubert’s *Madame Bovary* and Alexandre Dumas’s *La Dame aux camélias*
- evident in music for piano including Robert Schumann’s *Fantasy* and Chopin’s *Nocturnes*, and orchestral works such as Tchaikovsky’s *Symphony No. 6 in B Minor*, op. 74 (“Pathétique”)

#### Sehnsucht

- German for “longing”
- yearning for the unattainable; expressed in works such as Richard Wagner’s opera *Tristan und Isolde* and Franz Schubert’s song *Gretchen am Spinnrade*

#### Weltschmerz

- German for “world-weariness”
- growing pessimism began to permeate the works of writers, artists, and musicians
- exemplified in Franz Schubert’s song cycle *Winterreise*

### fascination with death and the supernatural

- attraction to the finality of death, the macabre, and the sinister
- writers and painters were drawn to mystical, magical, and spectral phenomena
- exemplified in the fairytales published by the Brothers Grimm in 1812
- epitomized by Franz Liszt's *Totentanz (Dance of Death)*, the final "love-death" aria ("Liebestod") in Richard Wagner's *Tristan und Isolde*, Carl Maria von Weber's opera *Der Freischütz*, and the fifth movement of Hector Berlioz's *Symphonie fantastique*

### art as religion

- art became a replacement for traditional religion, through the pursuit of the divine spark and the search for sublime beauty
- Richard Wagner referred to his opera *Parsifal* as "a festival-drama of consecration"

### adoration of nature

- nature viewed allegorically, as a mirror of the artist's soul
- celebration of the awesome forces of nature, including the violence of ocean storms and untamed wilderness
- seen in the paintings of J.M.W. Turner and Caspar David Friedrich
- expressed by Ludwig van Beethoven in his groundbreaking Symphony No. 6 in F Major, op. 68 ("Pastoral")

### exoticism

- fascination with the distant and foreign
- evoked in music through melody, rhythm inspired by local dances, modal inflections, chromatic harmony, and colorful orchestration
- especially prominent in operas such as Giuseppe Verdi's *Aida*, Jules Massenet's *Thaïs*, and Léo Delibes's *Lakmé*

### nationalism

- 19th-century political and social climate marked by patriotic fervor, desire for independence, and escape from oppression
- piano music influenced by folk song and dance, such as Frédéric Chopin's *Polonaises* and *Mazurkas*, Antonín Dvořák's *Slavonic Dances*, and Franz Liszt's *Hungarian Rhapsodies*
- sometimes characterized by references to local myths and legends, and historical events or inspired by specific landscapes, like Bedřich Smetana's "Vltava" ("The Moldau")

THE ROMANTIC spirit was embodied in the works of many 19th-century writers and artists. Notable among them were Johann Wolfgang von Goethe (1749–1832), Caspar David Friedrich (1774–1840), and Charles Dickens (1812–1870).

Goethe was a prolific German poet, writer, and philosopher whose works inspired generations of artists and musicians. His works include the semi-autobiographical novel *The Sorrows of Young Werther*. The book helped define *Sturm und Drang* ("Storm and Stress"), a literary movement that sowed the seeds of Romanticism.

Friedrich was a successful painter who captured the essence of early German Romanticism in his mystical landscapes. His wondrous contemplation of nature was evoked through his depictions of Gothic ruins, gnarled trees, and mist-enshrouded mountaintops. Among his most celebrated works are *Wanderer Above the Mist* and *The Abbey in the Oakwood*.

In Dickens's novels we gain a sense of not only the idealism, but also the harsh realities of 19th-century life in England. Among his classic works are *Oliver Twist*, *A Tale of Two Cities*, *A Christmas Carol*, and *Great Expectations*.



Go online to sample the literary and artistic works mentioned in the box.



The Musée d'Orsay stands on the Left Bank of the River Seine in Paris. Housed in a spectacular setting—a converted railway station—the museum is dedicated to 19th-century art and culture.

It offers visitors the chance to experience an eclectic mix of paintings, sculpture, furniture, and artifacts. Visit the Musée d'Orsay website to take a virtual tour of this fascinating facility.

## Elements of Romantic Musical Style

As we begin our study of specific composers and works from the 19th century, we will discover certain recurring characteristics and common features. With your teacher's guidance, discuss and explore each of the following elements of Romantic musical style, with reference to specific examples wherever possible.

### melody

- lyrical and expansive
- often influenced by folk song and dance

### harmony

- increased chromaticism
- exploration of new tonal centers; for example, mediant and submediant
- exploration of modal harmony

### rhythm

- increasingly complex and varied
- use of cross-rhythms, hemiola, and irregular groupings
- *tempo rubato* applied by the performer

### formal structure

- expansion and development of large forms: symphony, opera, and song cycle
- cyclical structure, linking of movements
- development of miniature forms, such as *Lieder* and character pieces for piano

### dynamic range

- expanded to extreme levels
- compared to earlier eras, the markings in the scores are more specific

### orchestral instruments

- expansion of the orchestra to include harp, piccolo, English horn, trombone, tuba, and contrabassoon
- improvements to instruments; for example, seven pedals were added to the harp enabling it to be played in all keys
- composers were inspired to exploit the expanded capabilities of instruments in increasingly demanding and virtuosic works

### piano

- technological improvements such as a cast iron frame that supported thicker strings, resulted in a richer, fuller tone; the invention of “double escapement” action allowed for rapid repetition of individual keys
- pieces requiring greater virtuosity—like the concert etude—were composed for the updated instrument

### programmatic elements

- a significant trend in 19th-century music
- instrumental music with extramusical associations to literature, poetry, and visual art
- descriptive titles that evoke specific images in the listener's imagination
- orchestral genres included concert overture, symphonic poem, program symphony, and incidental music

## Genres of the Romantic Era

As a result of social changes in the 19th century, notably the rise of the middle class, audiences in the Romantic era represented a wider spectrum of society than ever before. There was a growing number of amateur musicians, ensembles, choirs, and more public concerts.

Instrument makers were inspired to improve the quality of their instruments and new genres were created to showcase their capabilities. Virtuoso musicians, including violinists Nicolò Paganini, Ferdinand David, Joseph Joachim, and Eduard Reményi, and pianists Franz Liszt and Frédéric Chopin, enthralled audiences across Europe. Several of the instrumental genres that flourished in the 19th century—chamber music, concerto, étude, character piece, and concert overture—are represented in the units that follow.

Vocal music served as an ideal vehicle for conveying the heightened emotionalism that was intrinsic to the Romantic spirit. Composers gave musical expression to the work of leading writers and poets of the day—Goethe, Heine, and Dumas—while also looking to the past—the Bible, Shakespeare, myths, and legends—for their inspiration. Opera continued to rise in popularity, leading to the development of new styles: *bel canto* opera with its compelling arias and vocal virtuosity, grand opera with its spectacular effects, Italian *verismo* opera with its blending of realism and exoticism, and Wagner's revolutionary music dramas. The vocal genres that you will encounter in Part 1—the *Lied*, sacred choral music, and opera—clearly demonstrate the main currents of Romanticism.

## Listening for Elements of Romantic Musical Style

Listen to a recording or watch a performance of two or more of the following works and identify the stylistic features present in each by checking the appropriate box below.

- Mazurka in A Minor, op. 17, no. 4 by Frédéric Chopin
- *Also Sprach Zarathustra* (opening) by Richard Strauss
- “Dies Irae” from *Messa da Requiem* by Giuseppe Verdi
- *Liederkreis*, op. 39, no. 5 (“Mondnacht”) by Robert Schumann

### Selection No. 1

Title: \_\_\_\_\_

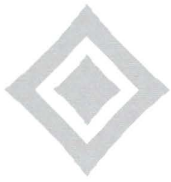
Musical Feature	Yes	No	Comment
lyrical melody			
folk elements			
chromatic harmony			
wide range of dynamics			
virtuosity			
programmatic elements			
exoticism			
nationalism			

### Selection No. 2

Title: \_\_\_\_\_

Musical Feature	Yes	No	Comment
lyrical melody			
folk elements			
chromatic harmony			
wide range of dynamics			
virtuosity			
programmatic elements			
exoticism			
nationalism			

THE TERM “Romantic” refers to more than 19th-century style and practice; Romanticism can also be viewed as a concept or attitude. For example, Mozart’s opera *Don Giovanni* was considered to be the epitome of Romanticism by audiences in the 1800s. The music of Richard Strauss, which includes operas and songs written well into the 20th century, contains sublime examples of Romantic expression.



# Unit 1 Schubert and the “Trout” Quintet

## Franz Schubert (1797–1828)

The last of the four great Viennese composers, Franz Schubert stands as a transitional figure whose music exemplifies traits of both Classical and Romantic music styles. Although he is best known for his six hundred German *Lieder*, Schubert’s output in the chamber music genre includes numerous masterpieces, and his solo piano works hold an important place in the repertoire.

### Musical Style and Contributions

“WHEN I WISHED TO SING OF LOVE,  
it turned to sorrow. And when I wished  
to sing of sorrow, it was transformed for  
me into love.”

Franz Schubert

- combines Classical and Romantic traits
- Classical traits include:
  - approach to formal structures; for example, sonata form with a repeated exposition
  - choice of forms and genres; for example, symphony, sonata, piano trio, and string quartet
  - symmetrical phrase structures
  - size and makeup of orchestra
- Romantic traits include:
  - use of chromatic harmony
  - juxtaposition of major and minor tonality
  - unexpected modulations
  - cultivation of *Lied*, lyric piano pieces (impromptus, *moments musicaux*)
  - choice of poems
  - interest in supernatural, nature, folk elements
  - melodic lyricism
- influenced by Mozart (lyrical melodic style) and Beethoven (symphonic writing)
- influenced by German Romantic poets, especially Johann Wolfgang von Goethe
- close connection between text and music in art songs: uses harmony to highlight key words (word painting)
- increased role of piano in art songs: piano accompaniment often depicts specific elements of the poem
- introduced new psychological intensity into individual songs and song cycles
- vocal lyricism pervades all of his works
- sorrow and deeply personal emotions are reflected in many works; for example, “Death and the Maiden” Quartet, *Winterreise*, and Fantasy in F Minor
- turned to his own *Lieder* as a source of inspiration for new compositions; for example, “Death and the Maiden” Quartet, “Wanderer Fantasy,” and the “Trout” Quintet

### Genres and Titles

<b>Symphonies</b>	9, including No. 8 (“Unfinished”) and No. 9 (“Great”)
<b>Chamber</b>	15 string quartets (including “Death and the Maiden”), “Trout” Quintet, piano trios, octet for winds, duo sonatas
<b>Piano</b>	sonatas, impromptus, <i>moments musicaux</i> , variations, dances, duets
<b>Lieder</b>	600, including <i>An die Musik</i> , <i>Ständchen</i> , <i>Die Forelle</i> , <i>Heidenröslein</i> , <i>Ave Maria</i>
<b>Song cycles</b>	<i>Die Winterreise</i> , <i>Die schöne Müllerin</i> , <i>Schwanengesang</i>
<b>Vocal</b>	<i>Fierrabras</i> (opera), 7 masses

## ◆ Building a Musical Vocabulary ◆

Using the key words and phrases provided, write a definition in the Glossary (page 153) for each term marked with an asterisk (\*).

### chamber music\*

- music for small ensemble (two to ten players)
- one player per part
- usually performed without a conductor

### string quartet

- the most important chamber music genre of the Classical era; remained popular in the 19th and 20th centuries
- performing forces: first violin, second violin, viola, and cello
- usually in four movements: fast–slow–moderately fast–fast
- first movement is usually in sonata form

### piano quintet

- chamber ensemble consisting of piano and four other instruments
- most common grouping is piano with string quartet, though other combinations are possible
- also refers to a composition written for five instruments, including piano

### theme and variations\*

- a work featuring a statement of a melody (theme) followed by a series of transformations (variations)
- changes can be made to melody, harmony, rhythm, or orchestration
- often used in the slow movement of sonata cycle

## REQUIRED LISTENING

## Piano Quintet in A Major, D 667 ("Trout")

### Fourth Movement

In his Piano Quintet in A Major, D 667, Schubert beautifully adapted his own charming song, "Die Forelle" ("The Trout") and used it as the basis of the fourth movement.

A striking element of the "Trout" Quintet is its instrumentation: piano, violin, viola, cello, and double bass. The double bass, not usually included in small chamber music ensembles, brings new instrumental color and textural possibilities. This combination of instruments has certainly contributed to the work's enduring appeal.

### Background Information

Genre	chamber music (piano quintet)
Composition date	1819
Structure	five movements
Performing forces	piano, violin, viola, cello, double bass

SCHUBERT HAD spent the summer of 1819 in the Alps with famous opera singer Johann Michael Vogl. In the resort town of Steyr, he met Sylvester Paumgartner, a wealthy amateur cellist who held concerts in his home. Paumgartner expressed admiration for Schubert's *Lied* "Die Forelle" and asked Schubert to compose variations based on it. Paumgartner had previously assembled musicians to perform a quintet by Johann Nepomuk Hummel for piano, violin, viola, cello, and double bass, a factor that likely contributed to the choice of instrumentation for the "Trout." Schubert's five-movement work was not published until after his death.

Before listening to the fourth movement of the “Trout” Quintet, listen to Schubert’s *Lied* “Die Forelle,” composed in 1817.

**Ex. 1.1** Schubert, “Die Forelle”: mm. 1–10

**Etwas lebhaft**

*p* *dim.* *pp*

In ei - nem Bäch-lein hel - le, da schoß in fro - her\_ Eil die

- in the text of this charming song, the narrator observes how a ruthless fisherman outwits an unfortunate trout
- the song is in modified strophic form
- the piano accompaniment depicts the splashing water

THE SIX HUNDRED *LIEDER* of Franz Schubert include many beloved masterpieces that demonstrate the depth and power of expression resulting from the union of poetry and music. One of the remarkable features of these magnificent works is the role assigned to the piano, going far beyond that of mere “accompaniment” to also depict specific elements of the poem. The splashing water in *Die Forelle*, the spinning wheel in *Gretchen am Spinnrade*, and the galloping horse in *Erlkönig* are striking examples of this expanded role for the piano in communicating the essence of the poetry.

### Listening Guide

Listen to a recording or watch a performance of the fourth movement from the Piano Quintet in A Major (“Trout”). If possible, follow a score while you listen.

### Fourth Movement

Key	D major
Form	theme and variations
Tempo	<i>Andantino</i>
Meter	$\frac{3}{4}$
Theme	“Die Forelle” ( <i>Lied</i> by Schubert)

## Theme

Ex. 1.2 Schubert, "Trout" Quintet, 4th mvt: mm. 1–8

## Andantino

- scored for strings without piano
- melodic line is played by the violin
- homophonic texture
- binary form

## Variation 1

Ex. 1.3 Schubert, "Trout" Quintet, 4th mvt: mm. 21–28

- theme is played by the piano (embellished with trills) in both hands separated by an octave
- double bass plays *pizzicato*
- violin and cello play triplet figure in imitation
- musical character is graceful and elegant

## Variation 2

Ex. 1.4 Schubert, "Trout" Quintet, 4th mvt: mm. 41–43

- theme is played by the viola
- a countermelody, in sixteenth-note triplets, is played by the violin
- piano imitates fragments of the theme
- musical character remains lighthearted and elegant

## Variation 3

Ex. 1.5 Schubert, "Trout" Quintet, 4th mvt: mm. 61–62

- theme is played by double bass, resulting in a comical effect
- piano plays a virtuosic accompaniment to the theme
- the violin and viola play a syncopated sixteenth-note accompaniment
- musical character is humorous and ironic

## Variation 4

Ex. 1.6 Schubert, "Trout" Quintet, 4th mvt: mm. 81–88

The musical score for Variation 4 consists of five staves. The top two staves (Violin I and Violin II) play a melody of eighth-note triplets, starting with a *ff* dynamic and ending with a *pp* dynamic. The middle two staves (Viola and Cello) play a similar triplet melody, also starting with *ff* and ending with *pp*. The bottom staff (Piano) provides a harmonic accompaniment of eighth-note triplets, starting with *ff* and ending with *pp*. The key signature is D minor and the time signature is 2/4.

- theme is shared by all instruments; dialogue between piano and strings
- begins in D minor; abrupt changes of dynamics
- more dramatic and forceful effect

## Variation 5

Ex. 1.7 Schubert, "Trout" Quintet, 4th mvt: mm. 101–108

The musical score for Variation 5 consists of four staves. The top staff (Violin I) plays a melody of eighth notes with a *pp* dynamic. The second staff (Violin II) plays a similar eighth-note melody, also with a *pp* dynamic. The third staff (Cello) plays a jagged dotted rhythmic theme, starting with a *p* dynamic. The bottom staff (Piano) plays a rhythmic figure that imitates the cello's theme, starting with a *pp* dynamic. The key signature is B-flat major and the time signature is 2/4.

- theme is played by the cello
- begins in B flat major; cello plays the theme in jagged dotted rhythms
- piano responds, imitating the rhythmic figure
- broad and lyrical
- transition prepares and leads into Variation 6

## Variation 6

Ex. 1.8 Schubert, "Trout" Quintet, 4th mvt: mm. 128–131

**Allegretto**

**Allegretto**

- theme is played by the violin
- piano plays the sixteenth-note triplet accompaniment drawn from the original song
- tempo changes to *Allegretto*
- a gentle *coda* (as in the original song) brings the movement to a quiet close

**Reflection**

In your own words, comment on how this work captures aspects of both Classical and Romantic style.

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## Piano Quintet in A Major, D 667 (“Trout”)

To complement your detailed study of the fourth movement of Piano Quintet in A Major, D 667 (“Trout”), sample the other movements to experience the overall structure. The table below gives an overview of the work as a whole.

Movement	Key	Tempo	Meter	Features
First	A major	<i>Allegro vivace</i>	$\frac{4}{4}$	sonata form
Second	F major	<i>Andante</i>	$\frac{3}{4}$	lyrical, songlike
Third	A major	<i>Scherzo: Presto</i>	$\frac{3}{4}$	ABA form
Fourth	D major	<i>Andantino</i>	$\frac{2}{4}$	theme and variations
Fifth	A major	<i>Allegro giusto</i>	$\frac{2}{4}$	lively finale

## Fantasy in F Minor, D 940, for Piano Four-hands

Another of Schubert’s beloved works, the Fantasy in F Minor further demonstrates the growing interest in chamber music in the 19th century. Composed in 1828, the final year of his life, the work captures the bittersweet beauty and lyricism associated with the music of Schubert. Like his “Wanderer Fantasy” (Fantasy in C Major, op. 15) for solo piano, the Fantasy in F Minor consists of four contrasting but connected sections, resembling the four-movement sonata cycle structure. As an alternative to listening to a recording, if you are a pianist, consider finding a partner and reading the work.

## Sonata in A Minor, D 821, for Arpeggione and Piano, First Movement

Before listening to this work, search online for a picture of the arpeggione, a six-stringed instrument with frets much like a guitar that was played using a bow like a cello. Although this instrument was extremely popular in Schubert’s lifetime, the Sonata in A Minor stands alone as the most significant surviving work composed for the arpeggione. Today the work is performed by cello, viola, or sometimes double bass with piano.