

## CHAPTER 19

# The Late Romantics

### Essay Questions

**1. The Late Romantics, p. 281**

In what condition did Romanticism live on in the last half of the nineteenth century? Why? Refer to the year 1848 in your answer.

**2. Romanticism and Realism, p. 281**

Briefly describe the growing trend of realism in the arts in the latter part of the nineteenth century. How did music fit into this trend? What purpose did music serve?

**3. Late Romantic Program Music, p. 283**

Define *symphonic poem*. Explain who started this genre, when, and why.

**4. Late Romantic Program Music, p. 283**

Compare and contrast symphonic poem, concert overture, and program symphony. Name an example of each genre.

**5. Overture-Fantasy, *Romeo and Juliet*, p. 283**

How many themes does *Romeo and Juliet* have? Name and briefly describe each theme and explain how Tchaikovsky uses the orchestra to evoke the mood of each.

**6. Pyotr Ilyich Tchaikovsky, p. 284**

Was Tchaikovsky a Russian nationalist composer? Explain.

**7. Pyotr Ilyich Tchaikovsky, p. 284**

Briefly describe two facets of Tchaikovsky's musical career and name three of his compositions that are still famous today.

**8. Nationalism, p. 286**

Define *nationalism* as it pertains to late Romantic music. Refer to musical sources and other characteristics in your answer.

**9. Nationalism, p. 286**

What three countries were *not* associated with the nationalist movement in Romantic music? Explain.

**10. The Russian *Kuchka*, p. 288**

Name the country of the *kuchka* and three of the composers involved.

**11. Responses to Romanticism, p. 290**

Briefly describe the two responses to Romantic music in the late nineteenth century. Name one composer for each response.

**12. Other Nationalists, p. 291**

Name four countries besides Russia in which nationalism flourished in the late nineteenth century. Name one composer from each of these countries, and name one composition by each composer.

**13. The Renewal of Classicism: Brahms, p. 291**

Briefly characterize the musical style of Johannes Brahms. In which genres and forms did he compose? Which genres did he avoid? Why? Who was his musical model?

**14. Johannes Brahms, p. 292**

Briefly explain the friendships Johannes Brahms had with the Schumann family and Joseph Joachim. Describe one result of each friendship in the musical career of Brahms.

**15. Violin Concerto in D, Op. 77, p. 292**

Discuss the style of Brahms's Violin Concerto in D. How do the first and last movements confirm the style? Refer to the form of these movements and the character of the last movement in your answer.

**16. Violin Concerto in D, Op. 77, p. 292**

Define *double stop*. Name a composition that requires the performer to play double stops.

**17. Romantic Nostalgia: Mahler, p. 295**

Briefly characterize the musical style of Gustav Mahler with regard to Romantic nostalgia, orchestration, use of the voice, and messages evoked by his music.

**18. Gustav Mahler, p. 296**

Briefly describe the various facets of the musical career of Gustav Mahler.

**19. Gustav Mahler, p. 296**

Name two genres in which Mahler composed, then name two of his works in each of these genres.

**20. Symphony No. 1, p. 296**

Briefly explain how the third movement of Mahler's Symphony No. 1 is a personal lament. Briefly describe the relationship between this work and some of Mahler's earlier vocal music.

**21. Symphony No. 1, p. 296**

Explain the possible source of the march music in the third movement of Mahler's Symphony No. 1.

**22. Symphony No. 1, p. 296**

Describe the form of the third movement of Mahler's Symphony No. 1 and name the Classical form to which it bears a resemblance.

**23. Orchestral Music in the Eighteenth and Nineteenth Centuries, Chapters 13–19**

How does nineteenth-century orchestral music differ from eighteenth-century orchestral music? Refer to forms, genres, and orchestration in your answer.