

Music 333 - Stolba Reading Questions

Free Advice: Begin by reading the "summary" of each chapter; then read each chapter *without* the questions at hand. *Next*, read each question and begin to reread the chapter, jotting down your answers as you find the information you need.

Chapter 19 The Classic Era

1. If you were a musician in the last half of the 18th century, where could you look for a job?
2. If you were an 18th-century composer, what genres would you want to have in your portfolio in order to be most marketable?
3. What otherwise forgotten composer seems to have been the first to have used slow introductions to sonata-forms consistently?
4. Which Bach was 'big' in this era—and why?
5. You hear a Nachschlag (Gesundheit!)—what's about to happen?
6. If you were an 18th-century king or queen, you'd dump your concerti grossi in favor of what?
7. Gossec, Pleyel, Cambini, Karl Stamitz—who *are* these guys?
8. If your score called for a 'scordatura' viola, who's going to answer?
9. What is an étude, and why should you be afraid of it?
10. "Gluck's objectives are directly related to the principles advanced by Scheibe"—what would these be?
11. Can you also call a baryton a euphonium? Why or why not?
12. "It was a dark and stormy night"—and Haydn would have set it in the key of?
13. What are the two meanings that the phrase 'chamber music' has had?
14. If someone around you has a *fausse reprise*, should you get him to a doctor? Why or why not?
15. Extra! Extra! Op. 33 has hit the stage! (What's the big deal about it?)
16. Haydn's "London" Symphonies are a distinct group. What are their characteristics? When were they written?
17. What claim to fame does England have in Mozart's early biography?
18. Who is Nannerl, and why haven't you heard more about her?
19. How did the three Weber sisters figure into Mozart's life?
20. As a savvy music student, when you see "K." on a Mozart CD, you "pronounce" it as _____. Why?
21. What are the ingredients for a *dramma giocoso*?
22. How does *Die Zauberflöte* qualify as a *Singspiel*?
23. Stolba discusses 8 different categories of Mozart's compositional output. What are they?

24. Was there music in North America? Who wrote it?
25. What does it mean to say the Classical idiom is a synthesis of *galant*, *empfindsamer*, & learned styles?

Chapter 20 From Classicism to Romanticism

1. As a music student and a member of a school performing group, you're a part of a tradition dating back to when and where?
2. Who was "enrolled" in the London School of Pianists?
3. Where were the 'cross-Channel rivals' to the London School based, and who were the star players?
4. People speculate about how much Mozart taught Beethoven, but who else taught the Titan?
5. Why is Heiligenstadt (Gesundheit!) significant in Beethoven's biography?
6. As student analysts, what kinds of theory challenges does Beethoven's music present?
7. "If this is 1810, it must be my second period" — who are we talking about, and what other periods might he have? Where was he during each?
8. If you wanted to prove that the piece you found in your attic came from Beethoven's 3rd style period, what characteristics should it have?
9. What kinds of nicknames developed for Beethoven's sonatas, and where did the nicknames come from?
10. How many Diabelli variations are there?
11. What do you understand about the Op. 59 quartets that listeners of Beethoven's generation did not?
12. Why isn't there a 'Bridgetower Sonata'?
13. Why isn't there a "Bonaparte Symphony"?
14. How does poetry figure into Beethoven symphonies? Is he the first to incorporate words?
15. Why can't you buy a recording of Beethoven's sixth piano concerto?
16. What are the ingredients for a *melodrama*?
17. Why are you not likely to hear the Missa Solemnis in church?

Chapter 21 Beethoven's Contemporaries

1. What are the most striking contrasts with today that you see in the Europe of 1815?
2. Read the definition of "program music" on p. 428, and then reread the discussion of "character pieces" on p. 401. Is a nocturne programmatic or not?
3. The 19th-century 'search for roots' led to what music discipline (the one afflicting you at this very moment)?
4. Who were the big names in French opera during the first half of the nineteenth century? What kinds of works did they write?

5. What 'problem' does Cherubini's D-minor Requiem avoid?
6. Wagner's Ring Cycle doesn't include "common folk" characters, not does it make use of folklike melodies. Otherwise, it's typical of German Romantic opera, meaning it has what characteristics?
7. Many of you "band types" will have played Wagner's *Trauermusik*. Why did he compose it?
8. Everyone attributes the term 'Leitmotif' to Wagner, but who should really get the credit?
9. What makes 1815 so important in Schubert's biography?
10. Okay; it's good practice: what are Schubert's characteristic techniques?
11. What were Schubert's four primary formal structures in his Lieder?
12. The young Schubert's *Erlkönig* is already a masterful example of a *Lied*, but it seems like a miniature version of what other genre, and why?
13. Why had most people not heard much about Schubert in the mid-19th century?
14. In what ways did Reichardt carry on family tradition—and how did she transcend it?
15. Spontini & Cherubini wrote French operas; Johannes Mayr wrote Italian operas; what kind of operas do you think you should write?
16. Why don't you own a recording of *Almaviva*?
17. Was there music in Iberia? How about the Americas? Who wrote it?
18. Were Manuel García and José Mauricio Nunes García related? Who did what?
19. Stolba notes "there were no outstanding American-born composers or performers during [the first] quarter-century." In light of the rest of this chapter, does anything strike you as odd?

Chapter 22 Musical Expansion in Mid-Nineteenth Century

1. If you were a rabid lover of "status quo," where would you not have wanted to live in the 19th century?
2. Wow! A sentence about women! What does it tell you?
3. What are the best ways to try to distinguish cantatas from oratorios?
4. What were the tenets of the Allgemeine Cäcilien-Verein?
5. When a work has no program, what's it called? (No, not deprived!)
6. "La cì darem la mano" is back—in what context?
7. "Chopin did not write program music"—do you agree?
8. Chopin's *tempo rubato* differed from what most people think of as the term—how?
9. How did Chopin's approach to the piano differ from that of earlier composers?
10. How do we differentiate Mendelssohn's *sinfonie* from his symphonies?

11. Why are *Paulus* and *Elias* not surprising works from a composer who advocated J. S. Bach?
12. How does Fanny's output compare with Felix's?
13. Besides composing, what was an important contribution of Schumann's to the musical world?
14. Why is 1840 often called Schumann's "Song Year"?
15. Who were Florestan and Eusebius, and how would you describe each?
16. Besides composing (and bearing 8 children), what else did Clara contribute to the musical world?
17. At your student recitals, your best friends form your clique. What do they do?
18. Why did *Carmen* bomb?
19. France began laughing in the theatres in the latter half of the century, watching what genres?
20. When Berlioz was infatuated with someone, what did he write? What would you write?
21. In what area of theory and composition might you read a textbook by Berlioz?
22. Psychiatrists still talk about the *idée fixe*, but who talked about it first, and when?
23. Berlioz believed in 'thinking big'—what were some of the results?
24. Why does Stolba include a section called "Minor Composers" at the end of this section?
25. Who were the Italian opera composers who stayed home and made good?
26. If you go to a G&S festival in England, what do you think will you hear?
27. What new genres were emphasized in the United States at this time?
28. Was there music in Canada? Who wrote (or performed) it?

Chapter 23 Master Composers of the Late Nineteenth Century

1. Who was Wagner's favorite librettist?
2. What did Wagner employ in lieu of the old-fashioned recitative/aria approach?
3. How would you diagram a *Bogen* form?
4. Vittorio Emanuele was a leading figure in uniting the Italian city-states. How does this relate to Verdi?
5. Liszt was a walking dichotomy. What's an example?
6. How did Cosima carry on her mother's tradition?
7. Why is the phrase 'Paganini of the Piano' such a compliment?
8. How does a symphonic poem differ from a program symphony?
9. What was the 'life-changing moment' for Bruckner?

10. Why was the 9th Symphony so significant to Bruckner? Why is it so significant to us?
11. What was the point of "Neue Bahnen"?
12. What was so fitting about the title of Brahms's last composition?
13. Why is there an 'insight' about a snake in this chapter?
14. Was Brahms a programmatic composer? Why or why not?
15. What was Brahms's personal motto? What's yours?
16. Although Brahms wrote much vocal music, he never wrote in what genre?

Chapter 24 - Nationalism in Nineteenth Century Music

1. What colored the last quarter of the nineteenth century?
2. What is the problem with being aware of the past, at least for some composers? Give an example.
3. Name the 3 kinds of nationalism, and name an example of each.
4. Why wasn't most Russian music "Russian" before Glinka? What changed?
5. Why was *The Stone Guest* an interesting failure? (Also: who, earlier, used this story for his libretto?)
6. What (and who) was the *Moguchaya Kuchka*, and who coined the term?
7. The "Mighty Five" had 4 principles: what were they?
8. Women can be doctors in Russia, thanks, in part, to whom?
9. When Rimsky-Korsakov used the term "symphonic suite," what did he mean?
10. What was the controversy regarding Rubinstein?
11. What's the geographic recipe to create a Czechoslovakia?
12. Who were the first great Czech composers?
13. What countries constitute Scandinavia? Name the leading composer of each.
14. If you'd been studying at the New England Conservatory in 1914, what Finnish composer might have taught you?
15. Why was nationalism less prominent in England than in Ireland and Scotland?
16. What did Wales do differently from most countries to support musical nationalism?
17. Who founded the Wa-Wan Press, and for what reason?