Part V

The Romantic Period

(1820-1900)
Time-Line

- Monroe Doctrine—1823
- Hugo: *Hunchback of Notre Dame*—1831
- Dickens: *Oliver Twist*—1837
- Dumas: *The Three Musketeers*—1844
- Poe: *The Raven*—1845
- Darwin: *Origin of Species*—1859
- American Civil War—1861-1865
- Twain: *Huckleberry Finn*—1884
- Bell invents telephone—1876
Romanticism (1820-1900)

- Stressed emotion, imagination, and individualism
- Emotional subjectivity basis of arts
- Favorite artistic topics:
  - Fantasy and the supernatural
  - Middle Ages/concept of chivalry & romance
    - Architecture revived Gothic elements
  - Nature: as mirror of the human heart
- Period of the Industrial Revolution
  - Resulted in social and economic changes
Of all the inspirations for romantic art, none was more important than:

**Nature!**

- The physical world was seen as a source of consolation and as a mirror of the human heart
- Wordsworth, for example, thought of nature as “the nurse, the guide, the guardian of my heart, and soul”

– What is your favorite ‘Romantic’ era poem?
Chapter 1: Romanticism in Music

Many important Romantic composers

- Franz Schubert
- Robert Schumann
- Clara Schumann
- Frederic Chopin
- Franz Liszt
- Felix Mendelssohn
- Hector Berlioz
- Bedrich Smetana
- Antonin Dvorak
- Peter Tchaikovsky
- Johannes Brahms
- Giuseppe Verdi
- Giacomo Puccini
- Richard Wagner
Continued use of Classical period forms

– Much individual alteration and adjustment

Greater range of tone color, dynamics, and pitch than in Classical period

Expanded harmony—complex chords
Characteristics of Romantic Music

Individuality of Style

Composers wanted uniquely identifiable music

- Worked to find their own voice

In Romantic music, it is far easier to identify individual composers through listening
Expressive Aims and Subjects

- All approaches were explored:
  - Flamboyance, intimacy, unpredictability, melancholy, rapture, longing, …

- Romantic love still the focus of songs and operas
  - Lovers frequently depicted as unhappy and facing overwhelming obstacles

- Dark topics draw composers
Nationalism and Exoticism

- Nationalism: music with a national identity
  - Uses folk songs, dances, legends, and history of a land

- Exoticism: intentionally implies a foreign culture
  - Makes use of melodies, rhythms, and instruments associated with distant lands
  - Frequently employed in operas with foreign settings
Program Music

Association with a story, poem, idea, or scene

- Understanding the music is enhanced through reading the program or viewing the associated work
- Though common in the Romantic, concept had been employed for centuries previously
  - E.g., *La Primavera* (from the *Four Seasons*) by Vivaldi
- Many Romantic composers were also authors
- Made possible a “union of the arts”
  - Poets wanted their poetry to be musical
  - Musicians wanted their music to be poetic
Expressive Tone Color

Composers tried to create unique sounds
- Blending of existing instruments
- Addition of new instruments
- Never before had timbre been so important

Enlarged orchestra allowed more instrument colors
- Classical 20-60 members vs. Romantic ~100
- Orchestration came to be regarded as an art form
  - Berlioz: *Treatise on Modern Instrumentation and Orchestration* (1844)

Advances in instrument design allowed more color
- Valved brass instruments could now play melodies
- Piano design improved and range was extended
Colorful Harmony

- Chords built with notes not in traditional keys
  - Chromatic harmony
- Harmonic instability a consciously used device
  - Wide use of keys
  - Frequent and rapid modulation
Expanded Range of Dynamics, Pitch & Tempo

- Dynamics *ff, pp* expanded to *ffff* and *pppp*
- Extremely high and low pitches were added
- Changes in mood frequently underlined by (sometimes subtle) shifts in tempo
  - *Rubato*: slight holding back or pressing forward of tempo
Some composers went on for hours
  – Required hundreds of performers
Others music lasted only a few minutes
  – Written for a single instrument
Composers wrote symphonies, sonatas, string quartets, concertos, operas, and many other Classically traditional works
Chapter 2: Romantic Composers and Their Public

- Demise of the patronage system
  - Composers regarded themselves as “free spirits”
  - Decline in aristocratic fortune—Napoleonic wars
- New urban classes/new musical topics
- Music conservatories founded in Europe and U.S.
- Public was entranced by virtuosity
Private music-making increased
- Piano became fixture in most homes

Composers and audience came from the same social class

Few composers were financially successful
- Most supported themselves through performing, teaching lessons, and/or authoring
Chapter 3: The Art Song

Composition for solo voice and piano

- Accompaniment integral part of the song

Linked to vast amount of poetry in this period

- Composers interpret poem’s, mood, atmosphere and imagery into music
  - Mood often set at beginning with piano introduction and summed up at end with piano postlude
Strophic and Through-Composed Form

- *Strophic* form repeats music for each verse
- *Through-composed*—new music for each verse
- Sometimes modified strophic form used

The Song Cycle

- Group of songs unified in some manner
  - Storyline or musical idea may link the songs
Chapter 4: Franz Schubert

- Born in Vienna (1797-1828)
- Early Romantic composer
- Prodigious output
  - When 18 years old wrote 143 songs
  - At 19 years of age, wrote 179 works
    - Included 2 symphonies, an opera, and a mass
- Not financially successful
  - His symphonies were not performed until after his death
Schubert’s Music

> Wrote over 600 songs

– Also symphonies, string quartets, other chamber music, sonatas, masses, operas, & piano works

- The *Unfinished Symphony*: only 2 movements, not 4
Homework for 2/3/16

• Read pages 294 – 301 in the text
• Complete pages 81-82 in the workbook
• Complete page 81 ‘LISTENING EXERCISE’ as research topic at home
• Provide YouTube links to 3 ‘Art Songs’ NOT in the text
Listening (Schubert 1797-1828; age 18!!)

Erlkonig (The Erlking; 1815); Genre: ‘Art Song’

Vocal Music Guide: pages 287—290; MH: K9, CD4, tracks 48—53

Overview:
- Based upon narrative ballad with supernatural topic by Goethe
- One of the earliest and finest examples of Musical Romanticism

Listen for:
- Piano portrays galloping horse
- Different characters have their notes pitched at different levels to emphasize dialog, and a very ‘dramatic ending’!

Texture: mainly homophonic

Associated Term: ‘Through-composed form’

- https://www.youtube.com/watch?v=JS91p-vmSf0
- https://www.youtube.com/watch?v=JuG7Y6wiPL8
Listening; Schubert (1797-1828) age 20

Die Forelle (The Trout; 1817); MH: K9, CD4 tracks 54—55

Overview:
- Reflects the Romantics’ attraction to nature and to folk-like simplicity (text by Christian Daniel Schubart)
- Story of a trout that swims merrily in a brook but is then caught!

Associated Term:
- Modified strophic form: A (stanza 1) – A (stanza 2) – BA’ (stanza 3)

Listen for:
1. Piano accompaniment depicts the trout’s leaps and twists, & is essential to conveying the whole story
2. B section is more dramatic, shifts to minor (remember: modified strophic form)

Texture: mainly homophonic
Listening: Schubert (1797-1828) age 22

**Piano Quintet in A Major** (Trout; 1819); MH: K9, CD4 tracks 56—62

Listening Outline: pages 292 – 294.  Genre: *Piano Quintet*

**Overview:**
- This is a great example of Schubert’s most beloved chamber music
- Commissioned in 1819 by an amateur cellist who greatly admired Schubert’s *art song* Die Forelle (The Trout) and asked the composer to write variations on it!

**Associated Terms:**
- Theme and Variations, & Piano Quintet (piano, violin, viola, cello, & double bass)

**Listen for:**
1. The strings alone introduce the theme, a charming melody in D major marked *andantino* (*moderately slow*)
2. The six variations that follow embellish the theme and combine it with countermelodies

**Texture:** mainly homophonic
Chapter 5: Robert Schumann

- German, early to mid-Romantic (1810-1856)
- Wanted to be piano virtuoso
  - Problem with hand ended his ambition
    - Treatments and gadget made problem worse
- Married his piano teacher’s daughter
- Temperamentally unsuited for some of the musical positions he attempted
- Committed to asylum where he died
Robert Schumann’s Music

- Wrote piano pieces, art songs, and later symphonies
  - Piano pieces and art songs frequently in cycles
- Known for his gift for melody

3 characteristics of his musical style:

- His works are intensely autobiographical.
- His works are usually linked with descriptive titles, texts, or programs
- His works are essentially lyrical in nature
Listening: Schumann (1810-1856) age 24

*Chiarini* (Little Clara) from Carnaval, 1834; MH: K9, CD5 tracks 1—2
Listening Guide: pages 296 – 297. Genre: *Piano Solo*

**Overview:**
- Schumann’s genius is best expressed in his ‘art songs’ and short piano solo pieces, typically organized into sets or cycles...
- Carnaval is a ‘cycle’ of 21 brief piano solo pieces depicting a festive masked ball, with varied characters, moods, and activities
- *Chiarina* (Little Clara) refers to 15-year old piano virtuoso Clara Wieck

**Associated Term:**
- Does this miniature piano solo piece reflect Clara’s passionate nature?

**Listen for:**
1. An agitated piece in minor, marked *‘passionato’* and including prominent dissonances
2. *Chiarina* is in triple meter and elaborates a single dotted rhythmic pattern (long-short-long-short) throughout

**Texture:** mainly homophonic
Chapter 6: Clara Wieck Schumann

- German (1819-1896)
- A leading 19th Century pianist
  - One of first well-known women composers
- Married Robert Schumann
  - Stopped composing after his death
  - Focused on performing his works
- Pair was friends with Johannes Brahms
Clara Wieck Schumann’s Music

Stopped composing at age 36

- Considered herself primarily a performing artist (pianist)
  - Perhaps related to negative attitude toward women composers
  - Possibly due to her close association with overwhelming geniuses like Brahms and her husband

- Wrote:
  - Songs
  - Piano pieces
  - A piano concerto
  - A trio for piano, violin, and cello
Listening; Clara Wieck Schumann (1819-1896) age 22

Liebst du um Schönhheit (If you love for beauty, 1841); MH: K9, CD5 tracks 8-11

Listening Guide: pages 299 – 301. Genre: Art Song (from song cycle ‘Spring of Love’)

Overview:

• A few months after their marriage, Robert and Clara Schumann composed a joint song cycle set to love lyrics by the poet Friedrich Ruckert (Spring of Love)
• Robert composed 9 and Clara composed 3
• Clara’s song Liebst du um Schönhheit (If you love for Beauty) reflects the glorification of romantic love during the ‘Romantic’ era

Associated Term:

• Varied strophic form: A (stanza 1)-A’ (stanza 2)-A (stanza 3)-A”(stanza 4)

Listen for:

1. Repeated-note patterns (as on Liebst du um) contribute to the melody’s folk-like quality…
2. The flowing piano accompaniment sensitively responds to the vocal melody and text

Texture: mainly homophonic
Chapter 7: Frederic Chopin

- Polish born musician (1810-1849)
- Early to mid-Romantic composer
- Came to Paris at age 21
  - Europe’s Romantic Period artistic capital
  - Home of Victor Hugo, Honore de Balzac, and Heinrich Heine
- Wrote almost exclusively for piano
  - Made extensive use of piano pedals
- Composed mostly for chamber concert
  - Avoided concert halls
- Affair with Aurore Dudevant (a.k.a. George Sand)
Chopin’s Music

- Developed personal style at early age
  - Not program music, but evokes an image
  - Unique harmonic style influenced others

- Most of his pieces are elegant miniatures
Listening; Frederic Chopin (1810-1849) age 20

Nocturne in E Flat major, Op. 9, No. 2 (1830-1831); MH: K9, CD5 tracks 12-14

Genre: Nocturne for Piano Solo

Overview:
- Chopin composed his popular Nocturne (Night Piece) in E Flat Major when he was about twenty
- A Nocturne (Night Piece) is a slow, lyrical, intimate composition for piano
- Like much of Chopin’s music, this nocturne in tinged with melancholy

Associated Term:
- This nocturne is in rounded binary form (A, A, B, A, B, A) with coda, C. The A and B sections become increasingly ornamented with each recurrence.

Listen for:
- Opens with a legato melody containing graceful upward leaps which become increasingly wide as the line unfolds
- A sonorous foundation for the melodic line is provided by the widely spaced notes in the accompaniment, connected by the “loud” pedal (marked with ‘Ped’ in the score)

Texture: mainly homophonic
Listening; Frederic Chopin (1810-1849) age 21

*Etude in C Minor, Op. 10, No. 12* (Revolutionary, 1831); MH: K9, CD5 track 15

Listening Guide: pages 304 – 305. Genre: *Etude for Piano Solo*

**Overview:**

- The Russian takeover of Warsaw in 1831 may have inspired Chopin to compose the blazing and furious *Revolutionary Etude in C Minor*.
- An *‘etude’* is a study piece designed to help a performer master specific technical difficulties.
- This etude develops speed and endurance in the pianist’s left hand

**Associated Term:**

- Form: A A’—coda

**Listen for:**

- Begins with a dramatic outburst: high, dissonant chords and downward rushing passages lead to the main melody; marked *appassionata (impassioned)*.
- This etude develops the pianist’s left hand because the left hand must play rapid passages throughout!

**Texture:** mainly homophonic
Listening; Frederic Chopin (1810-1849) age 32

Polonaise in Ab Major, Op. 53 (1842);  MH: K9, CD5 tracks 16—19

Overview:
• The polonaise, a piece in triple meter, originated as a stately processional dance for the Polish nobility
• Chopin’s heroic polonaises evoke the ancient splendor of the Polish people
• His Polonaise in A Flat Major is majestic and powerful, with moments of lyrical contrast.

Associated Term:
• Ternary form: introduction—A B A’—coda

Listen for:
☐ The main theme, in triple meter, makes a grand entrance
☐ The majesty of the main theme is enhanced by intervals of thirds in the right hand and by the resonant, wide-ranging accompaniment

Texture: mainly homophonic
Chapter 8: Franz Liszt

- Hungarian born composer (1811-1886)
  - Virtuoso pianist
- Touring concert pianist until age 36
  - Incredible performer and showman—”pop star”
  - Retired from touring & took court position
    - More time to compose
  - Later wrote music foreshadowing 20th Century
Liszt’s Music

 крайнеroversial

 – Some call it “Bombastic” and “vulgar”

 – Others say that it is the ideal music

 Broke away from strict Classical forms

 Created symphonic poem (tone poem)
Listening, Franz Liszt

Transcendental Etude no. 10 in F Minor (1851)

Listening Guide: pages 309-311
MH: Kamien9 CD5, tracks 20-25

Listen for: Shifting tempo
Extreme emotionalism
High degree of difficulty for performer (virtuoso piece)
Ternary form with a coda
Chapter 9: Felix Mendelssohn

- German composer (1809-1847)
- Early to mid-Romantic period
- Developed early
  - Wrote symphonies, concertos, sonatas, and other works before being teenager
- Responsible for revival of Bach’s music
- Died of a stroke while touring
Mendelssohn’s Music

Somewhat more conservative

- Avoids emotional extremes
- Projects both elegance and balance

Wrote enormous amount in all forms of his day, except opera

- Only a few of his works are regularly performed today
Listening; Felix Mendelssohn (1809-1847) age 35

First Movement: Allegro molto appassionata from ‘Concerto for Violin and Orchestra in E Minor’ (1844); MH: K9, CD5 tracks 26—31


Overview:

• Since its premier in 1845, its unique fusion of lyricism and virtuosity has made it one of the best-loved concertos.

• The concerto’s three movements are played without pause, in a characteristic linking technique used by romantic composers.

• Mendelssohn’s love of balance is reflected in the cooperation and interplay between soloist and orchestra; themes pass from one to another…

Associated Term:

• Sonata form, written-out cadenza

Listen for:

- Opens with a legato melody containing graceful upward leaps which become increasingly wide as the line unfolds.

- A sonorous foundation for the melodic line is provided by the widely spaced notes in the accompaniment, connected by the “loud” pedal (marked with ‘Ped’ in the score).

Texture: mainly homophonic
Listening, Felix Mendelssohn

Concerto for Violin and Orchestra in E Minor, Op. 64 (1844)

First Movement: Allegro molto appassionato

Listening Guide: pages 312-315
MH: Kamien9 CD5, tracks 26-31

Listen for: Controlled emotionalism
Simple, singing melodies
Cadenza near the end for soloist (written out)
Chapter 10: Program Music

- Instrumental music associated with a story, poem, idea, or scene
  - Non-program music is called *absolute music*

- Usually performed with written explanation of the piece—a program
In Romantic Period, program music usually for piano or orchestra

Common types:

– *Program symphony*—multi-movement/orchestral
– *Concert overture*—modeled on opera overture
– *Symphonic poem* (or *tone poem*)—1 movement, orchestral, flexible form
– *Incidental music*—for use before or during a play
Chapter 11: Hector Berlioz

- French composer (1803-1869)
- Mid-Romantic Period
- Wrote unconventional music
  - Passionate & unpredictable
- Major award for *Fantastic Symphony*
  - Autobiographical—program note p. 247
- Worked as music critic for support
- One of the first of the great conductors
Berlioz’s Music

- Imaginative, innovative orchestrations
  - Required huge resources
- Pioneered concept of *idee fixe*

As a pioneer, his work was not always understood by his listening public.

Many of his innovations are on display in his most famous work:

- Symphonie Fantastique (1830)
- Let’s look at some of those innovations
Hector Berlioz (1803-1869)

"Love cannot express the idea of music, while music may give an idea of love."

Hector Berlioz

Harriet Smithson as Ophelia in “Hamlet”
Large and Colorful Orchestra:

- Mozart had an orchestra of 30, max, so he needed ideas.
- Berlioz had new and colorful instruments: bigger sound!
- What were the loudest sounds in 1830?
  - In European cities?
- Berlioz benefited from improved instrument designs…
  - Brass valves, woodwind keys, louder string instruments
- Berlioz exploited an expanded orchestra size…
  - Symphonie Fantastique calls for a huge orchestra
- Later, he wrote a famous treatise on orchestration
Idee fixe as unifying force:

- Mozart wrote balanced, symmetrical melodies
- Berlioz came up with creative way to unify his work *and* tell a story; through one melody used in each movement!
- What story did *Symphonie Fantastique* tell?
  - What character is represented by his *idee fixe*?
- Is his *idee fixe* a balanced and proportional melody?
  - How does it change throughout his Symphonie?
- He used a medieval chant in the last (5th) movement…
  - *Dies irae* (Day of Wrath), from the mass for the dead
- In the 5th mvt the *idee fixe* is turned into witches dance…
Symphonie Fantastique story:

- First Movement: *Reveries, Passions*
- Second Movement: *A Ball*
- Third Movement: *Scene in the Country*
  - Note ending of mvt…
- Fourth Movement: *March to the Scaffold*
  - Note pizzicato strings after guillotine blade…
- Fifth Movement: *Dream of a Witches’ Sabbath*
  - Note use of *Dies irae* (Day of Wrath)
- And distorted version of *idée fixe*: it’s turned into witches dance…
Listening, Hector Berlioz

Symphonie Fantastique (Fantastic Symphony), 1830

First Movement: Reveries, Passions

Program notes (by Berlioz): page 322
Listening: https://www.youtube.com/watch?v=l7chHNocFAc
MH: Kamien9 CD5, no tracks

Listen for:
- After slow intro, introduction of idee fixe
- What instruments play the original presentation?
- Comment on rubato
Listening, Hector Berlioz

Symphonie Fantastique (Fantastic Symphony), 1830

Fourth Movement: March to the Scaffold

Program notes (by Berlioz): page 324
Listening Outline: pages 324-326
MH: Kamien9 CD5, tracks 32-35

Listen for:
- Program material and how related to the music
- Returning melody for idee fixe
- How idee fixe is multi-mvt. unifying factor
Listening

Symphonie Fantastique (Fantastic Symphony)
Hector Berlioz (1830)

Fifth Movement: Dream of a Witches’ Sabbath

Program notes & Listening Guide: pages 326-328
MH: Kamien9 CD5, tracks 36-41

Listen for:
- Program material and how related to the music
- Returning melody for idee fixe
- Dies Irae, (Day of Wrath) theme
National identity grew during the Romantic

- Citizens, not mercenaries now fought wars
- Bonds of language, history, and culture formed

- Led to unifications creating Germany and Italy
Composers deliberately gave their works distinctive national identity

- Use of folksongs and folkdances
- Created original melodies with folk flavor
- Wrote operas and program music inspired by native history, legends, and landscapes

Strongest impact in countries dominated by music of Germany, Austria, Italy and France
Listening, Bedrich Smetana

The Moldau (1874)
Part of the cycle Ma Vlast (My Country)

Symphonic poem depicting the main river that flows thorough the Bohemian (Czech) countryside

Program notes: page 340
Listening Outline: pages 340-342
MH: Kamien9 CD6 tracks 1-7

Listen for: Program material and how composer related it to the music
Followed Smetana composing Czech national music (1841-1904)

- As teenager, played in orchestra under Smetana
- Got his break when Brahms heard him

Became director of the National Conservatory of Music in New York

- Urged Americans to write nationalist music
- Wrote From the New World during 1st year

Later returned to Prague Conservatory
Listening

Symphony No. 9 in E Minor
(From the New World; 1893)
Antonin Dvorak
First Movement: Adagio; Allegro molto
Listening Guide: p. 257
Brief Set, CD 3:41

Listen for:
Based upon American folk melodies
Use of non-major/minor scales
Sonata form (but with 3 themes, not 2)
Chapter 14: Peter Ilyich Tchaikovsky

- Russian, Late Romantic (1840-1893)
- Studied music in Russia
  - Did not start until age 21
  - By age 30 had a symphony, opera, tone poem and his first great orchestra work
- Married, divorced two weeks later
- Supported by benefactress (patron)
  - They corresponded but never met
- Traveled Europe and United States
Tchaikovsky’s Music

Wrote symphonies, concerti, overtures, operas, and more

Fused Russian folk music and European style
Listening

Romeo and Juliet
Overture-Fantasy
Peter Ilyich Tchaikovsky

Listening Guide: p. 337
Basic Set, CD 5:44

Listen for: Depicts events and characters, but is not a re-telling of the story
Different melodies for characters/groups of characters and events
Love theme has become very well known
Chapter 15: Johannes Brahms

- German composer (1833-1897)
- Son of a musician (father played bass)
  - At 13, studied music by day/played gigs by night
- Became close friends with the Schumanns
  - Lived with Clara while Robert in asylum
  - Lifelong friends with Clara, he never married
- Studied earlier composers’ works in detail
  - Especially Bach, Haydn, Mozart & Beethoven
Brahms’s Music

- Considered somewhat conservative due to his use of classical forms
- Wrote in all traditional forms except opera
Listening

Symphony No. 3 in F Major, Op. 90
Johannes Brahms
Third Movement: Poco Allegretto

Listening Outline: p. 264
Brief Set, CD 3:48

Listen for:
- Classical form with Romantic harmonies
- Scherzo form (A B A)
- Triple meter, as in Classical 3rd movement
- Reduced instrumentation for movement
Chapter 16: Giuseppe Verdi

- Italian (1813-1901)
- Mid- and late-Romantic composer
- Studied in Busseto & Milan
  - Supported by patron
  - Married patron’s daughter
- Known for opera
  - Wrote operas with political overtones
    - Nationalist, supported unification of Italy
- Critics blasted him scandalous subjects
  - Seemed to condone rape, suicide, and “free love”
Verdi’s Music

- Wrote for middle-class audience

- Favorite topic: love story w/ unhappy ending
  - Final opera ends with “All the world’s a joke!”
La donna e mobile (Woman is fickle)
Aria from Rigoletto (1851)
Giuseppe Verdi

Listening Guide: p. 268
Basic Set, CD 6:20

Listen for: Middle class topic, as in Classical period
Text
Familiar melody
Chapter 17: Giacomo Puccini

- Italian (1858-1924)
- Late-Romantic composer
  - Known primarily for operas
- Became wealthy and world famous due to the popularity of his music
  - Opera *La Bohème* his first major success
Made use of Exoticism, setting his operas in foreign places

His operas make use of short melodies, simple phrases, and realistic dialog

– Artistic style *verismo* (reality): “true to life”
La Bohème (1896)
Giocomo Puccini

Act I: Scene between Rodolfo and Mimi through Rodolfo’s aria *Che gelida manina* (How cold your little hand is!)

Storyline of meeting of Rodolfo and Mimi (p. 269)

Vocal Music Guide: p. 271
Brief Set, CD 3:51

Listen for:
- Dialog is more realistic
- Tempo shifts to accentuate music & text

Performance Profile: Luciano Pavarotti, tenor

Listen for performer’s *interpretation* that attempts to make the low notes on words *“Che gelida manina”* full, while sung softly.
Chapter 18: Richard Wagner

- German (1813-1883)
- Mid to late Romantic composer
- Studied in Germany
  - Later moved to Paris—did not work out
  - Returned to Germany, got in trouble
  - Finally settled and succeeded in Munich, Bavaria
- Lived large off of others—ran up debts
- Wrote in many styles, famous for opera
Wagner’s Music

- His works were large, full blown affairs
- No recitatives & arias—just non-stop music
- Adapted *idée fixe* to *leitmotif* approach
- Huge orchestrations for operas
  - Requires big voices to be heard
Listening

_Die Walkure (The Valkyrie, 1856)_

Richard Wagner

Act I: Love scene (conclusion)

Storyline of the _Ring Cycle_ & this scene (p. 278)

Vocal Music Guide: p. 280
Brief Set, CD 4:1

Listen for:

Huge production, large orchestrations
Big, powerful voices required
Use of _leitmotif_ for people, places, things, and ideas