

STUDY GUIDE 5 The Romantic Period

This study guide may be used on Test 5. Students who fill out and study this study guide usually do quite well on the test. You may work individually or in groups to fill in the answers.

1. Romanticism, as a stylistic period in western art music, encompassed the years
2. Of all the inspirations for romantic art, none was more important than
3. Fascination with national identity also led composers to draw on colorful materials from foreign lands, a trend known as musical
4. Program music is
5. The deliberate intent to draw creative inspiration from the composer's own homeland is known as
6. An orchestra toward the end of the romantic period might include close to _____ musicians.
7. The orchestra in the romantic period
8. The 1844 Treatise on Modern Instrumentation and Orchestration that signaled the recognition of orchestration as an art in itself was written by
9. Which of the following statements is not true of the piano in the early romantic period?
10. A slight slowing down or speeding up of the tempo, characteristically employed in the performance of much romantic music, is
11. Altering the character of a melody by changes in dynamics, orchestration, or rhythm is a romantic technique known as
12. Because of the French Revolution and the _____, many aristocrats could no longer afford to maintain private opera houses, orchestras, and "composers in residence".
13. The composer whose career was a model for many romantic composers was
14. A romantic composer who earned his living as a touring virtuoso was
15. A composer who earned his/her living as a violin virtuoso was
16. When music conservatories were founded, women
17. A very important musical part of every middle-class home during the romantic period was the
18. One of the few composers fortunate enough to be supported by private patrons was
19. Music criticism was a source of income for both Hector Berlioz and
20. An art song is a musical composition for
21. The word _____ is commonly used for a romantic art song with a German text.
22. The German composers of art songs favored, among others, the lyric poetry of Johann Wolfgang von Goethe and
23. The mood of an art song is often set by a brief piano introduction and summed up at the end by a piano section called a
24. When the same music is repeated for each stanza of a poem, the form is known as
25. When a composer writes new music for each stanza of a poem, the form is known as
26. Schubert's primary source of income came from his
27. Schubert wrote a number of symphonies and chamber works that are comparable in power and emotional intensity to those of his idol,
28. Schubert was
29. True or false? Schubert labored at great length over each of his compositions, which accounts for his small output.
30. Schubert's songs number more than
31. Schubert wrote compositions in every musical genre except
32. Schubert was eighteen years old when he composed the song Erlkönig, set to a poem by
33. The form of The Erlking is
34. The Erlking, in Schubert's song of that name, is a romantic personification of
35. The piano's relentless rhythm in Erlkönig (The Erlking) unifies the episodes of the song and suggests the
36. Robert Schumann's Carnaval is a(n)
37. Clara Schumann frequently performed the works of her husband and of her close friend
38. As a composer, Clara Schumann
39. A leading pianist of the nineteenth century, Clara Schumann
40. Romanze (romance) in the nineteenth century was often used for a(n)
41. Clara Wieck Schumann's "Romance in E minor" op.11, uses the form of
42. Chopin expressed his love of Poland by composing polonaises and
43. Most of Chopin's pieces
44. Chopin's output is
45. A slow, lyrical, intimate composition for piano, associated with evening and night time, is the
46. Chopin's Revolutionary Étude develops the pianist's left hand because
47. A study piece, designed to help a performer master specific technical difficulties, is known as
48. The _____ is a dance in triple meter that originated as a stately processional for the Polish nobility.
49. As a youth, Franz Liszt was influenced by the performances of
50. Until the age of thirty-six, Franz Liszt toured Europe as a virtuoso

51. Liszt abandoned his career as a traveling virtuoso to become court conductor at _____, where he championed works by contemporary composers.
52. Liszt established himself as a conductor and champion of contemporary music in the city of _____.
53. Liszt created the _____, a one-movement orchestral composition based to some extent on a literary or pictorial idea.
54. Mendelssohn is known as the man who rekindled an interest in the music of _____.
55. Mendelssohn earned an international reputation, and rekindled an interest in the earlier composer's music, by conducting the first performance since the composer's death of _____.
56. The high point of Mendelssohn's career was the triumphant premiere of his oratorio _____ in England.
57. Mendelssohn wrote in all musical forms except _____.
58. The three movements of Mendelssohn's Concerto for Violin _____.
59. The opening of Mendelssohn's Violin Concerto in E minor is unusual in that _____.
60. The second movement of Mendelssohn's Concerto for Violin is in _____ form.
61. Instrumental music associated with a story, poem, idea, or scene, popular during the romantic period, is called _____.
62. Absolute music is also known as _____.
63. A _____ is an instrumental composition in several movements based to some extent on a literary or pictorial idea.
64. A _____ is a one-movement orchestral composition based to some extent on a literary or pictorial idea.
65. The composer who developed the symphonic poem was _____.
66. Music intended to be performed before and during a play to set the mood for scenes or highlight dramatic action is known as _____.
67. In 1830 the Paris Conservatory awarded Berlioz _____.
68. The Fantastic Symphony reflects Berlioz's _____.
69. In order to support his family, Berlioz turned to _____.
70. As one of the first great _____, Berlioz influenced a whole generation of musicians.
71. Berlioz was extraordinarily imaginative in treating the orchestra, creating _____ never before heard.
72. The contrasting episodes of Berlioz's Fantastic Symphony are unified by the recurrence of a theme known as the _____.
73. The second movement of Berlioz's Fantastic Symphony is a _____, the most popular dance of the romantic era.
74. The fourth movement of Berlioz's Fantastic Symphony depicts a _____.
75. The "father of Russian music" is _____.
76. The founder of Czech national music was _____.
77. Even though Smetana was deaf at the time, he composed a musical work depicting Bohemia's main river as it flows through the countryside. The name of the river, and the musical composition, is the _____.
78. Antonin Dvořák's music was first promoted by _____.
79. Dvořák "found a secure basis for a new national [American] musical school" in _____.
80. In 1892, Dvořák went to _____, where he spent almost three years as director of the National Conservatory of Music.
81. In the first movement of the New World Symphony, Dvořák _____.
82. Peter Ilyich Tchaikovsky _____.
83. Nadezhda von Meck was _____.
84. At its premiere in 1870, Tchaikovsky's Romeo and Juliet Overture was _____.
85. Tchaikovsky's Romeo and Juliet is _____.
86. The course of Brahms's artistic and personal life was shaped by the influence of the composer _____.
87. Brahms's musical trademarks included _____.
88. Verdi studied music in _____, the city where Italy's most important opera house, La Scala, is located.
89. Critics were often scandalized by the subject matter of Verdi's operas because they _____.
90. Giuseppe Verdi mainly composed his operas to _____.
91. The soul of a Verdi opera is _____.
92. The famous aria La donna è mobile is taken from Verdi's opera _____.
93. Giacomo Puccini's first successful opera was _____.
94. An artistic trend of the 1890s, in which operas dealt with ordinary people and true-to-life situations, was known as _____.
95. Some of Puccini's operas feature exoticism, as in his use of melodic and rhythmic elements derived from Japanese and Chinese music in his operas _____.
96. Wagner had an opera house built to his own specifications in _____.
97. The composer who had an overwhelming influence on the young Wagner was _____.
98. Richard Wagner's first successful opera was _____.
99. The librettos to The Ring of the Nibelung were written by _____.
100. A short musical idea associated with a person, object, or thought, used by Richard Wagner in his operas, is called _____.