Student Study Outline

Chapter 37 Orchestral Music

1. The Orchestra
   1. The modern orchestra as we know it came of age in the 19th century.
   2. The works of which two major composers show the progression of Romantic orchestral music?
   3. How did the orchestra transform during the nineteenth century?
   4. What is orchestration?
   5. What is an orchestral conductor, and why was this role necessary in the nineteenth century?
      1. What is a baton?
   6. What types of symphonic works did composers such as Schubert, Mendelssohn, Robert Schumann, Berlioz, Liszt, and Brahms write for orchestras?
2. Felix Mendelssohn-Bartholdy (1809-1847)
   1. Mendelssohn was a child prodigy who was compared to which other famous composer?
   2. In 1835 at the age of 26, Mendelssohn moved to Leipzig to conduct what orchestra?
   3. As a music educator, Mendelssohn was instrumental in founding what institution?
   4. Mendelssohn was very interested in earlier music, particularly the music of which two Baroque composers?
   5. Mendelssohn is often viewed as a composer who combined the best qualities of what two periods of music?
      1. In what ways does his music embody the Romantic spirit?
3. Making Connections: Mendelssohn as Conductor
   1. How did Mendelssohn help to popularize the modern orchestra?

1. Listening Map: Overture to *A Midsummer Night’s Dream*, Op. 21 (1826) by Mendelssohn
   1. This overture is based on a comedy by which famous playwright?
   2. What is the form of this work?
   3. What six musical ideas can be identified as related to the play?
   4. Who commissioned Mendelssohn to create additional music for the full play?
   5. What famous movement from the incidental music for this work has become standard at weddings around the world?
2. Hector Berlioz (1803-1869)
   1. Why did Berlioz originally go to Paris in 1821?
   2. What challenges did Berlioz face during his studies at the Paris Conservatory?
   3. All of Berlioz’s important works have either an accompanying text or a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of some kind
   4. In addition to his work as a composer, orchestrator, and conductor, Berlioz also worked as a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to support himself.
   5. In what ways did Berlioz expand the Classical orchestra?
   6. Berlioz often used new instrumental colors and special effects, including the glissando. What is a glissando?
3. *Fantastic Symphony (Symphonie fantastique)* 1830
   1. What was the primary musical influence on Berlioz’ *Fantastic Symphony*?
   2. First Movement: Reveries, Passions
      1. The first movement introduces the *idée fixe.* What is the *idée fixe*, and what does it represent?
   3. Second Movement: A Ball
      1. This movement is in the form of what type of dance?
   4. Third Movement: Pastoral Scene
   5. Fourth Movement: March to the Scaffold
      1. How does Berlioz use special musical effects to represent the sounds of an execution by guillotine?
   6. Listening Map: Fifth Movement: Dream of a Witches’ Sabbath from *Symphonie fantastique* by Berlioz
      1. How is the *idée fixe* transformed in this movement?
      2. What Catholic chant was used in this movement?
4. Making Connections: The Romantics and Opium
   1. Thomas De Quincey’s *Confessions of an English Opium-Eater*, 1822