Kobe College Graduate School of Music Entrance Examination
Master's Program in Music

October 23, 2024

As the 19th century ended and the 20th began, a new age of musical modernism dawned. (1) For some composers, this radical upheaval confirmed, more deeply than ever, their own affinity with Romanticism - a movement from an era they were now beginning to outlive.

The developing story of classical music involves several historical movements - Romanticism, Impressionism, Modernism - whose respective composers, however individual their musical styles, shared a broad set of aims and values.

For the "Last Romantics" - notably Richard Strauss and Sergey Rachmaninoff, but also Jean Sibelius and Frederick Delius - the situation was different. They had little in common, either with one another, or with the winds of change in the musical world around them. (2) Their achievement was to extend the values of 19th-century Romanticism deep into a modern age that increasingly considered those values outmoded.

Austrian composer Richard Strauss was only 24 when the spectacular success of his orchestral symphonic poem *Don Juan*, first performed in 1889, won him instant fame. Like Wagner and Liszt before him, the young composer saw himself as a bold musical progressive. Each of his symphonic poems that followed *Don Juan* deployed richly expressive harmony in music of virtuoso invention and panache, orchestrated with phenomenal mastery, and seemingly leading towards the turbulent new world of musical modernism.

Strauss's third opera, *Salome* (1905), based on the play of the same name by Oscar Wilde, was followed three years later by *Elektra.* his first collaboration with the Austrian writer Hugo von Hofmannsthal. Both operas were full of musical tensions and dealt with sex. violence, and emotional extremes. Then came a shift of style, perhaps surprising even to Strauss himself. His next opera with Hofmannsthal, *Der Rosenkavalier* (The Rose Cavalier), first performed in 1911. was a winsome comedy set in 18th- century Vienna. Its music was written in a warmly benign style, featuring Viennese waltzes, and glowing lyrical arias for the singers. Instead of pushing further into modernism, he had found a way to bypass it.

By the 1930s, Strauss was still composing operas in the late-Romantic style, almost as if the 20th-century musical world around him did not exist. For Strauss, the end of his own era came with the Allied bombing of the grand opera houses of Germany and Austria during World War II. In 1945, he wrote *Metamorphosen* for string orchestra as a lament for a culture destroyed by barbarism and violence.

Besides his gift as a composer and conductor, Sergey Rachmaninoff (1873-1943) was one of the greatest pianists of all time. In his first works he quickly discovered his late Romantic style, whose natural conservatism (like that of Russian society itself) was already out of step with the more progressive European scene. The premiere of his *First Symphony* in 1897 was a disaster, and for the next few years Rachmaninoff composed nothing. Therapy by the hypnotist Nikolai Dahl then led to the creation of the hugely successful *Second Piano Concerto* (1901).

In the years before the Russian Revolution in 1917 Rachmaninoff's prolific output included his *Third Piano Concerto* and the sumptuously melodic *Second Symphony*. But Russia after the revolution was a hostile world for a late Romantic with deep roots in the musical past. Rachmaninoff emigrated to America, where homesickness made composing difficult, and his style was widely denounced as old-fashioned. He spent much of his time in his new country giving piano concerts, but still managed to complete some last masterpieces, full of romantic nostalgia - among them the concerto-style *Paganini Rhapsody* (1934) and the *Third Symphony* (1936).

Finland's Jean Sibelius (1865-1957) continued to epitomize Romantic nationalism into the 1920s, when he wrote the last of his seven, uniquely haunting symphonies.
English-born Frederick Delius (1862-1934) was another "one-off" whose style owed little to the wider musical world. Apart from Wagner's expressive power, the only real influence on Delius's work was the fresh-air Romanticism of his friend Edvard Grieg.

The son of a wool merchant, Delius eventually settled in the French village of Grez-sur-Loine Here he composed his finest works, remarkable for their darkly glowing sonority and powerful atmosphere, including the choral and orchestral *Appalachia* (1903). By the late 1920s, Delius was blind and paralyzed. He dictated his last works, among them the choral *Songs of Farewell*, to his assistant. Eric Fenby. They explore an unchanged, late- Romantic sound-world, far from contemporary modernism.

The romantic style was never totally abandoned by serious “art” composers in the 20th century. Although composers that persisted to write in the Romantic style were disregarded by their peers and music critics, they developed a strong following with classical music enthusiasts.

(Excerpt taken from: “*Music the Definitive Visual History*” Dorling Kindersley London. (2013) Chapter 7 *“Music in the Modern Age” The Last Romantics*. pp.222-223)

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（１）　下線（１）を和訳しなさい。(10 点)

（２）　下線（２）を和訳しなさい。(10 点)

（３）　次の 1～７の各問いについて、A～D の中から正しい答えを選びなさい。(5 点×7)

1. What movement did composers like Richard Strauss and Sergey Rachmaninoff extend into the 20th century?

   A. Modernism
   B. Impressionism
   C. Romanticism
   D. Baroque

2. How did Richard Strauss's style change after his earlier operas like *Salome* and *Elektra*?

   A. He became more avant-garde and embraced modernism.
   B. He transitioned to a style characterized by Viennese waltzes and lyrical arias.
   C. He focused more on instrumental music than operas.
   D. He completely stopped composing.

3 What therapeutic method helped Rachmaninoff overcome his compositional block after the premiere of his First Symphony?

   A. Music therapy
   B. Hypnosis by Nikolai Dahl
   C. Meditation
   D. Collaboration with other composers

4. What impact did the Russian Revolution have on Sergey Rachmaninoff's career?

   A. It inspired him to compose more frequently.
   B. It forced him to adopt modernist techniques in his compositions.
   C. It led him to emigrate to America, where he focused on performing rather than composing.
   D. It had little effect on his style, which continued unchanged.

5. Which work is NOT mentioned as part of Rachmaninoff's output?

   A. Second Piano Concerto
   B. Third Symphony
   C. Rhapsody on a Theme of Paganini
   D. Pictures at an Exhibition

6. What was unique about Jean Sibelius’s approach to Romanticism?

A. He incorporated elements of jazz into his compositions.

B. He adapted Romanticism to express Finnish nationalism.

C. He abandoned the Romantic style in the early 1900s.

D. He collaborated frequently with other composers of the time.

7. What was a shared characteristic of late-Romantic composers mentioned in the passage?

A. Their works were often inspired by American folk music.

B. They embraced atonality and modernist techniques.

C. They were considered out of step with contemporary musical trends.

D. They frequently composed for silent films.

（4） リヒャルト・シュトラウスの作品「メタモルフォーゼン」は、どのような背景の中で作曲され、作曲家は何を表現しようとしたか。文脈に則して日本語で述べなさい。(15 点)

（5） セルゲイ・ラフマニノフはアメリカに移住した後、どのような課題に直面し、それが彼の作曲活動にどのような影響したか。文脈に即して日本語で述べなさい。(15 点)

（6） 「最後のロマン派」と呼ばれる作曲家たちは、19 世紀のロマン主義の価値観をどのように現代に引き継いでいこうとしたか。文脈に則して日本語で述べなさい。(15 点)