Late Romantic Period 1850-1910
National Identity

- Modest Mussorgsky (1839-1881)
  - Russian Nationalist composer
    - Music focuses on the nation
    - Contains nation’s history or folklore
    - Usually in support of the people in power, but Mussorgsky often criticized Russia – he was considered dangerous by the Emperor
  - Night on Bald Mountain
  - Pictures at an Exhibition
    - Imaginary musical tour of an art gallery
    - Each movement describes a painting
    - Promenade is the transition between paintings

- Pyotr Il'yich Tchaikovsky (1840-1893)
  - Russian composer
    - Loved to use Russian style in his music, but not a nationalist (greatly influenced by Italian opera, French ballet and German song)
  - Nutcracker Suite
  - 1812 Overture
    - music depicting Russia’s war with France’s Napoleon

- Antonin Dvorak (1841-1904)
  - Czech composer, violinist, violist, and organist
  - Used folk themes of Bohemian music
  - Music is unsophisticated and sincere – enjoyed by a wide range of people
  - New World Symphony, No. 9 in E Minor
    - Music based on the structure and style of Native American and African American music, as well as folk music of Bohemia
    - Composed during three year trip to New York

- Edvard Grieg (1843-1907)
  - Norwegian composer whose music incorporates everything that is Norway
  - In the Hall of the Mountain King, Peer Gynt Suite #1
    - Suite of incidental (background) music for Henrik Ibsen’s play Peer Gynt
    - Gnomes, Goblins, and Elves dance in their cavern

- Nicolai Rimsky-Korsakov (1844-1908)
  - Russian composer
    - Skilled in orchestration
    - Known for folk and fairytale subjects
  - Flight of the Bumblebee
  - Scheherazade
    - Musical setting of 1001 Arabian Nights (collection of middle eastern stories such as Aladdin, Ali Baba, Sinbad)
    - Describes stories told by Scheherazade to the Sultan in order to postpone her death