

CMC MUS 122
February 4, 2010

Distribute “what is a symphony” quiz responses and discuss

PROGRAM MUSIC

As we reference p. 604 in your assigned text (HWM) it addresses:

Absolute
Characteristic
Program music

...as an “idealization” of instrumental music. Let’s discuss these three definitions.

Absolute (or abstract) music: this term exists as the antithesis to ‘Program Music’ – as a label for all music previously composed simply as music, without there being any attempt to represent (e.g.) the sounds of nature, or human life; or to follow a scheme of emotions dictated by a poem, or picture – a prelude and fugue by Bach; a sonata by Mozart; a symphony by Haydn – all examples of the composer working to no literal or pictorial scheme, but basing the work upon the principles of formal beauty and, in a greater or lesser degree, upon that of emotional contrasts (see * below.) Interesting – that in a meeting of the ‘Sitwell Society’ in 1931, the poet Edith Sitwell...

(born Sept. 7, 1887, Scarborough, Yorkshire, Eng.—died Dec. 9, 1964, London) English poet who first gained fame for her stylistic artifices but who emerged during World War II as a poet of emotional depth and profoundly human concerns. She was equally famed for her formidable personality, Elizabethan dress, and eccentric opinions. A member of a distinguished literary family, she was the daughter of Sir George Sitwell and the sister of Sir Osbert and Sir Sacheverell Sitwell

...declared ‘the poem comes first and it is not necessary that it should have any meaning’.

Music has, from its earliest beginnings, departed on occasion in a variety of ways – for example, by being subordinated to words (as in song); to drama (as in opera), and to other representational meaning – as in PROGRAM MUSIC. Therefore the larger part of the world’s (instrumental) music comes under the description of “Absolute’ ...

Characteristic Pieces: another vague term occasionally applied by composers to their shorter pieces - especially some piano pieces/collections. Usually one motif or mood is evident throughout, and the title determined by the composer somehow is represented in the style of the music.

Program Music: the term dates from the time of Liszt, where, in this application, he suggested that ‘any preface in intelligible language added to a piece of instrumental music, by means of which a composer intends to guard the listener against a wrong poetical interpretation, and to direct his attention to the poetical idea of the whole or to a particular part of it!’

However, just because a piece of music has a title, this does not determine that a composer always insisted on Liszt’s theory. On particular example is Schumann’s *Scenes from Childhood* - a collection of short piano pieces – Schumann has said that he did not work to a picture, e.g. place a crying child before me and seek for tones that imitate it! It was the other way round – the titles came to me afterwards and are nothing more than ‘delicate directions for the...understanding of the music’. However, anyone familiar with these pieces would never have guessed the titles came

after the conception of the actual music as they fit the music so well. The American composer Edward MacDowell came up with “Suggestive Music” in which the pictorial or literary title defines the mood and its source...

In any event, composers wrote to descriptive titles as early as the 16th century so although Liszt is credited with the “origination” of the term, the idea is not his.

So, a descriptive title for a symphonic work...

Totentanz (German). - : Dance of Death, during a visit to Italy, Liszt was attracted to an Italian fresco, The Triumph of Death - which impelled him to write a large work, a symphonic piece for solo orchestra, which is notable for being based on the Gregorian plainchant melody *Dies Irae*, as well as for daring stylistic innovations. The piece was originally planned in 1838 and completed in 1849; it was then revised twice however, in 1853 and 1859. Dance of Death, also variously called Danse Macabre (French), Danza Macabra (Italian and Spanish) or Totentanz (German), is a late-medieval allegory on the inevitability of death: no matter one's station in life, the dance of death unites all. This piece consists of the personified death leading a row of dancing figures from all walks of life to the grave—typically with an emperor, king, youngster, beautiful girl, all skeletal. The concluding variation, which you will now hear, carries this mood to the edge of terror! (Duration 8' 28")

So...who was Liszt? We have already addressed the influence of Paganini on his virtuosic displays at the piano... They were produced to remind people of how fragile were their lives and how vain the glories of earthly life.[1] Its origins are postulated from illustrated sermon texts; the earliest artistic examples are in a cemetery in Paris from 1424.

Liszt – HWM introduction on page 627 – read first paragraph and then to notes below.

Franz Liszt was a Hungarian virtuoso pianist and composer of the Romantic period. He was a renowned performer throughout Europe during the 19th century, noted especially for his showmanship and great skill with the piano. Today, he is considered to be one of the greatest pianists in history. Liszt is frequently credited with re-defining piano playing itself, and his influence is still visible today, both through his compositions and his legacy as a teacher. He is credited with the invention of the symphonic poem, as well as the modern solo piano recital, in which his virtuosity won him approval by composers and performers alike.

Overview

Liszt contributed greatly toward the Romantic idiom in general. His writings and philosophies about the nature of music as an art, the role of the artist, and the necessary future direction of music had a significant effect on the musical culture of the time. His great generosity with both time and money benefited many people, including victims of disasters, orphans, and the many students he taught for free. He was also a benefactor and advocate of many composers, most famously Richard Wagner, and Hector Berlioz. Many of his piano compositions have entered the standard repertoire, including the Hungarian Rhapsodies, Transcendental Etudes (*Études d'exécution transcendante*), *Années de Pèlerinage* (Years of Pilgrimage), the Piano Sonata in B minor, and two piano concertos. He also made many piano transcriptions of operas, and symphonies, Paganini Caprices (some of the most demanding works of the violin repertoire in his day), and Schubert lieder.

Many of his piano compositions are among the most technically challenging in the repertoire. Liszt was also a composer of lieder and choral music, of symphonic poems and other orchestral works. He also wrote for the organ, and his compositions for that instrument are lauded and well-established in the organ repertoire.

Biography

Liszt was born in the village of Doborjn. He was a weak and sickly child, and was surrounded from his early childhood with music. His father, who worked at the court of Prince Esterhzy, was himself a pianist and cellist who used to play in Esterházy's summer orchestra in Eisenstadt; he organized chamber music evenings with amateur musicians from the surrounding villages in which his old friends from Eisenstadt occasionally took part. Franz received his first music lessons from his father when he was six years old. He quickly displayed incredible talent, easily sight-reading the most difficult music he could find, often even reading multiple staves at once. Local aristocrats noticed his talent and enabled him to travel to Vienna and later to Paris with his family. In Vienna, he was taught by Beethoven's student Carl Czerny, who proved to be the only professional piano teacher Liszt ever had. Antonio Salieri taught him the technique of composition and fostered the young Liszt's musical taste. Although he always considered himself a Hungarian, Liszt never became fluent in the Hungarian language; his later letters and diaries show that he came to regret this deeply. One letter to his mother begins in faltering Hungarian, and after an apology continues in French, his preferred language.

April 13, 1823 Liszt gave a concert at which, according to legend, he impressed Beethoven to such an extent that he personally congratulated Liszt, kissing him on the forehead and giving him enthusiastic praise.

Years of pilgrimage

Liszt left Vienna in 1823 to travel. On April 20 of that year he attended a concert by the virtuoso violinist

Paganini and became suddenly determined to become as great a virtuoso on the piano as Paganini was on the violin. He often took to seclusion in his room, and was heard practicing for over five hours a day. After 1842, when "Lisztomania" swept across the European continent, Liszt's recitals were in an overwhelming demand. His admirers praised and courted him, and ladies reputedly fought over his handkerchiefs and green silk gloves as souvenirs, which they often ripped to pieces in their struggle. Some of Liszt's contemporaries saw this kind of worship as vulgar and inappropriate, and eventually came to despise Liszt because of it.

Liszt in Weimar

In 1847, Liszt gave up public performances on the piano and in the following year finally took up the invitation of Grand Duchess Maria Pavlovna of Russia to settle at Weimar, where he had been appointed Kapellmeister Extraordinaire in 1842, remaining there until 1861. During this period he acted as conductor at court concerts and on special occasions at the theatre, gave lessons to a number of pianists. Among his compositions written during his time at Weimar are the two piano concertos, No. 1 in E flat major, and No. 2 in A major, Totentanz, Concerto pathétique for two pianos, the Piano Sonata in B minor, a number of Etudes, fifteen Hungarian Rhapsodies, twelve orchestral symphonic poems, Faust Symphony, Dante Symphony, the 13th Psalm for tenor solo, chorus and orchestra, the choruses to Herder's dramatic scenes Prometheus, and the Graner Fest Messe. Much of Liszt's organ music also comes from this period, including the well-known Prelude and Fugue on the theme B-A-C-H (later arranged for solo piano).

Also in 1847, while touring in Russia, Liszt met Princess Caroline zu Sayn-Wittgenstein.

The Princess was an author, whose major work was published in 16 volumes, each containing over 1,600 pages. Her longwinded writing style had some effect on Liszt himself. His biography of Chopin and his chronology and analysis of music were both written in the Princess's loquacious style. The couple had intended to marry in 1860, but since the Princess had been previously married and her husband was still alive, the Roman Catholic authorities would not approve the wedding, eventually intervening in dramatic fashion only moments before the couple were to take their vows. Although Liszt and Princess Caroline remained friends, the stress of trying to persuade

the Church authorities to let them marry, only to have their efforts eventually be in vain, proved an emotional blow from which neither completely recovered.

In retirement Liszt moved to Rome in 1861, in anticipation of his marriage to Princess Sayn-Wittgenstein. From 1876 until his death he also taught for several months every year at the Hungarian Conservatoire at Budapest. He died in Bayreuth July 31, 1886 as a result of pneumonia.

Musical style and influence

Liszt was a prolific composer. Most of his music is for the piano and much of it requires formidable technique. His thoroughly revised masterwork, *Années de Pèlerinage* ("Years of Pilgrimage") arguably includes his most provocative and stirring pieces. This set of three suites ranges from the pure virtuosity of the *Suisse Orage* (Storm) to the subtle and imaginative visualizations of artworks by Michaelangelo and Raphael in the second set. *Années* contains some pieces which are loose transcriptions of Liszt's own earlier compositions; the first "year" recreates his early pieces of *Album d'un voyageur*, while the second book includes a resetting of his own song transcriptions once separately published as *Tre sonetti di Petrarca* ("Three sonnets of Petrarch"). The relative obscurity of the vast majority of his works may be explained by the immense number of pieces he composed. In his most famous and virtuosic works, he is the archetypal Romantic composer. Liszt pioneered the technique of thematic transformation, a method of development which was related to both the existing variation technique and to the new use of the leitmotif of Richard Wagner. Liszt was the first to perform a symphonic poem, although an unperformed piece by César Franck that is sometimes counted as a symphonic poem predates Liszt's first symphonic poem. Nevertheless, Liszt is generally accepted as the real inventor of the symphonic poem. A symphonic poem is a single-movement orchestral work usually based on a literary work or a character sketch. Liszt's inspiration came from classical literature, including "Ce qu'on entend sur la montagne," based on a Victor Hugo's poem of the same title, and "Les Preludes" from Lamartine. Other pieces are based on works by Lord Byron, Goethe and Dante. Liszt's symphonic poems represent his ideal and philosophy of "The Music of the Future", in which music and art and literature would all join together in a grand synthesis. Although the symphonic poems were generally successes, they were often criticised by those who preferred the traditional absolute music as exemplified by Johannes Brahms.

His transcriptions met with less criticism. As a transcriber of even the most unlikely and complicated orchestral works, an example would be his transcriptions of Beethoven's symphonies. He created piano arrangements which stood on their own merits; many other pianist-composers followed his example.

His piano works have always been well represented in concert programs and recordings by pianists throughout the world. Many of his works have been recorded a multitude of times. However, the only pianist who has recorded his entire pianistic oeuvre is the Australian Leslie Howard. The project took almost 15 years to complete, and comprised 95 full-length CDs. Howard was awarded a place in the Guinness Book of Records for having completed the largest recording project ever in the history of music (including both pop and classical). The series has also earned several Gramophone Grands Prix du Disque, and a special award from the Hungarian government. This massive undertaking included a number of premiere recordings, including many unpublished pieces, recorded from manuscript, which had not been played by anyone since Liszt himself.

Late works

Although in his later years his compositional style became less overtly virtuosic, it also became more experimental harmonically. Later works of the composer such as *Bagatelle sans tonalité*

("Bagatelle without Tonality") foreshadow composers who would further explore the modern concept of atonality.

A famous example of this later style is Nuages Gris; it can also be seen to some extent in the third volume of the *Années de Pèlerinage*. Liszt's work also foreshadowed the impressionism that would characterize the work of Debussy and Ravel; as shown in ""Les Jeux d'Eaux à la Villa d'Este (The Fountains of the villa d'Este) from the third volume of *Années de Pèlerinage*. Liszt's technical achievements in his late music are one side of a more complex picture. By the early 1880s, Liszt was often ravaged by a universal sadness, descending without warning and threatening to overwhelm everything he did. He told Lina Ramann, "I carry with me a deep sadness of the heart which must now and then break out in sound."

Liszt wrestled daily with the demons of desolation, despair and death, bringing forth music that utterly failed to find its audience. We now know, in retrospect, that Liszt's contemporaries were offered a glimpse into a mind on the verge of catastrophe. Liszt's works from this period fall into three categories: *Music of retrospection *Music of despair *Music of death.

The first category contains pieces in which a troubled spirit seeks consolation in memories of the past. Liszt referred to this music as his "forgotten" pieces — sardonically referring to compositions forgotten before even played, with titles such as *Valse oubliée*, *Polka oubliée* and *Romance oubliée*.

The second category, music of despair, can appear much more important since the titles of the pieces in this category would seem to point to a troubled mind. These pieces, as well as others in this category, can be best understood as fragments broken off from a greater whole, each offering a glimpse of a pathology of despair. Though they do not share any overtly musical connections, they seem to fit with one another like members of a large family who never settle on one place yet become acquainted through chance encounters at smaller gatherings.

The third category, music of death, contains pieces where Liszt raised grief to high art. Memorials, elegies, funerals and other aspects of the grieving process find their place in this music. Again, a sampling of titles in this grouping: *Funeral March for Emperor Maximilian*; *Elegy in Memory of Mme Mouchanoff*. Liszt once referred to his works in this category as his "mortuary pieces," perhaps as a joke intended to deflect criticism.

Liszt's virtuosity and technical innovations

Liszt's playing was described as theatrical and showy, and all those who saw him perform were stunned at his unrivalled mastery over the piano. Perhaps the best indication of Liszt's piano-playing abilities comes from his *Douze Grandes Etudes* and early *Paganini Studies*, written in 1837 and 1838 respectively, and described by Schumann as "studies in storm and dread designed to be performed by, at most, ten or twelve players in the world". To play these pieces, a pianist must connect with the piano as an extension of his own body (Walker, 1987).

Liszt claimed to have spent ten or twelve hours each day practicing scales, arpeggios, trills and repeated notes to improve his technique and endurance. All of these piano techniques were frequently applied in his compositions, often resulting in music of extreme technical difficulty (his *Transcendental Etude No.5 "Feux follets"* is an example). He would challenge himself and his immaculate fingering by presenting random problems to his playing.

Perhaps a large contributing factor to Liszt's affinity for extreme technical difficulty was the structure of his own hands. An original 19th century plaster cast of Liszt's right hand has been reproduced, and is now held in the Liszt House at Marienstrasse 17 (also known as the Liszt Museum). The plaster cast reveals that while Liszt's fingers were undoubtedly slender, they were of no exceptionally abnormal length. However, the small "webbing" connectors found between the fingers of any normal hand were practically nonexistent for Liszt. This allowed the composer to cover a much wider span of notes than the average pianist, perhaps even up to 10 whole steps.

During the 1830s and 1840s — the years of Liszt's "transcendental execution" — he revolutionized piano technique in almost every sector. Figures like Rubinstein, Paderewski and Rachmaninoff turned to Liszt's music to discover the laws which govern the keyboard. While revolutionary and famously spectacular, Liszt's playing was far from mere flash and acrobatics. He also was reported to have played with a depth and nobility of feeling that would move sturdy men to tears. It seems that this quality to his playing may have continued to develop during his life, overtaking the youthful fire and bravura. Indeed, reports of his playing in old age include observations that it was surprisingly and distinctly subtle and poetic, with great purity of tone and effortlessness of execution; in distinction to the more tumultuous "Liszt school" of playing, which by then had already started to become traditional in Europe. Examination of the late piano works seems to back up this expressive requirement, where the composer seems to be deliberately rejecting the showiness of his earlier works.

Liszt was also a brilliant sight reader and stunned Edvard Grieg in the 1870s by playing his Piano Concerto perfectly by sight. The year before, Liszt played Grieg's violin sonata from sight. Decades earlier Liszt had played Chopin's studies at sight, prompting Chopin to write that he was consumed by envy, and wished to steal from Liszt his manner of playing his own pieces. This is all the more remarkable when one remembers that Liszt was playing at sight from a hand-written manuscript.

Piano recital

The term recital was first used by Liszt at his concert in London of June 9, 1840 although the term had been suggested to him by the publisher Frederick Beale, and his career model is still followed by performing artists to this day. Some say that Liszt was the first to give a piano-only concert – not true. (There would always have been a chamber work, or singing.) It was Liszt who elevated the piano to its status today, and who demonstrated that a satisfying concert can be given by the piano alone.

Liszt's recitals traversed the European continent from the Urals to Ireland. He would often play before as many as three thousand people. He was the first solo pianist to play entire programmes from memory, and the first to play with the piano at right angles to the platform, with its lid open, reflecting sound across the auditorium.

Opera

– including but not limited to - Donizetti 1797-1848; Rossini 1792-1868; Bellini 1801-1835; Wagner 1813-1883; and Puccini 1858-1924

What is "opera"?

Hazel Morley writes:

Opera is about divine singing, beautiful music, intense drama, great literature, seductive lighting, breathtaking dress and scenery, innovative directing, sensitive conducting, convincing acting and God-given talent. Well, almost!

Opera is considered by those who know all about it to be the highest and noblest form of the performing arts. This is probably because it's the most expensive to stage as it incorporates designer sets and costumes, a huge orchestra, highly strung and demanding conductors (Maestros with a capital 'M!'), famous tenors, baritones and basses, thin international mezzos and, of course, divas... prima donna sopranos... generally known as the fat lady. (hence the expression: "It's not all over until the fat lady sings!") Add to all that the expertise of brilliantly well paid lightists, the often not so brilliant but even better paid directors, the hard- working and underpaid chorus (these are the only people in opera who ARE underpaid!), several 'resting' actors who become crowd fillers, and a clutch of under-achieved ballet dancers for the totally dispensable ballet section of the opera, and you will begin to appreciate why it is so costly to mount. (People generally mount horses but opera houses always mount operas!)

Opera is also about bums on seats often at extortionate prices, far too many minions (loftily known as administrators) doling out money where it shouldn't be doled, incredibly tight rehearsal schedules with Senor Tenor and/or Prima Donna whizzing in from Buenos Aires at the very last possible moment (international stars of every vocal range make the most of their internationality by jetting around to as many worldwide opera houses as is humanly possible in order to a) enhance their notoriety and b) increase their bank balance), thus often meeting up for the first time at the 'dress' (dress rehearsal), clueless as to how their voices will meld and careless as to the consequences. Given the Lottery-sized permutations of logistical considerations (who will be available, agreeable, and when?!) combined with the super egos and tantrums of the crowd-pullers (mostly Senor Tenor and/or Prima Donna), besides the constant disagreements twixt Herr Director and 'God One' Maestro, juxtaposed with the ever dwindling budget, it's nothing short of a miracle when an opera actually happens!

However, at the end of the day opera is created and produced for Joe Public... you and me... and this is what opera is really all about. How wonderful it is to escape from the violence and mayhem constantly directed at us via our television screens, or the mundanity of everyday life, and be transported into a world of... erm... violence and mayhem, and mundanely silly plots! Ah, yes, but it's different with opera, you see, because although people generally die violent or sickly deaths they take rather a long time to do it, fitting in a beautiful aria or two in the process! As for the plots (poshly known as scenarios), well, who really cares how improbable they are when all that glorious music and luscious singing is transporting you into a nether spiritual realm; feasting your ears, bringing tears to your eyes, a lump in your throat, and a strong tingling sensation down your spine? If music be food for the soul then opera is a veritable binge, satiating one's emotions and making life and death seem far more worthwhile.

The beginning of the setting of stage plays to music is always very definitely dated at 1600; although this is not true. There was an abundance of stage music before this date; however, Jacopo Peri (born in Rome in 1561 and died in Florence in 1633) produced *Eurydice* in 1600 which is nowadays generally spoken of as the first opera. The best known composer of early opera is probably Claudio Monteverdi (1567-1743) - therefore there is much history from the early 17th century to the beginnings of Italian opera in the 19th century which would have been covered in an earlier class (Music History 1).

1. opera - the word -
"a drama sung," 1644, from It. opera, lit. "a work," from L. opera "work, effort" (L. plural regarded as fem. sing.), secondary (abstract) noun from operari "to work," from opus (gen. operis) "a work"
2. Defined in "Elson's Music Dictionary" as, "a form of musical composition evolved shortly before 1600, by some enthusiastic Florentine amateurs who sought to bring back the Greek plays to the modern stage."
3. First record of opera glass "small binoculars for use at the theater" is from 1738.
4. Soap opera is first recorded 1939, as a disparaging reference to daytime radio dramas sponsored by soap manufacturers.
5. Operetta, diminutive in structure, first recorded 1770.

So...the Basic ingredients:

a story
a composer
a librettist
stage and sets
costume
performers

orchestra

Musical entities: recitative, solo, aria, chorus, entr'acte and other transitional instrumental music

Italian Opera of the 19th century featured, among many other things, graceful melodies, vocal pyrotechnics, wonderful melodramatic settings, and ever developing spectacle.

Discuss timeline on HWM p. 708

Featured Opera - La Bohème by Giacomo Puccini (1858-1924)

Set in a Bohemian quarter of Paris in 1830, Rodolfo, a poet, Marcello, a painter, and Colline, a philosopher, are trying to keep warm in the garret studio which they share.

Synopsis

ACT I. Paris, Christmas Eve, c. 1830. In their Latin Quarter garret, the painter Marcello and poet Rodolfo try to keep warm by burning pages from Rodolfo's latest drama. They are joined by their comrades — Colline, a young philosopher, and Schaunard, a musician who has landed a job and brings food, wine and funds. But while they celebrate their unexpected fortune, the landlord, Benoit, arrives to collect the rent. Plying the older man with wine, they urge him to tell of his flirtations, then throw him out in mock indignation. As the friends depart for a celebration at the nearby Café Momus, Rodolfo promises to join them soon, staying behind to finish writing an article. There is another knock: a neighbor, Mimì, says her candle has gone out on the drafty stairs. Offering her wine when she feels faint, Rodolfo relights her candle and helps her to the door. Mimì realizes she has dropped her key, and as the two search for it, both candles are blown out. In the moonlight the poet takes the girl's shivering hand, telling her his dreams. She then recounts her solitary life, embroidering flowers and waiting for spring. Drawn to each other, Mimì and Rodolfo leave for the café.

ACT II. Amid shouts of street hawkers, Rodolfo buys Mimì a bonnet near the Café Momus before introducing her to his friends. They all sit down and order supper. A toy vendor, Parpignol, passes by, besieged by children. Marcello's former lover, Musetta, enters ostentatiously on the arm of the elderly, wealthy Alcindoro. Trying to regain the painter's attention, she sings a waltz about her popularity. Complaining that her shoe pinches, Musetta sends Alcindoro to fetch a new pair, then falls into Marcello's arms. Joining a group of marching soldiers, the Bohemians leave Alcindoro to face the bill when he returns.

ACT III. At dawn on the snowy outskirts of Paris, a Customs Officer admits farm women to the city. Musetta and revelers are heard inside a tavern. Soon Mimì walks by, searching for the place where the reunited Marcello and Musetta now live. When the painter emerges, she pours out her distress over Rodolfo's incessant jealousy. It is best they part, she says. Rodolfo, who has been asleep in the tavern, is heard, and Mimì hides; Marcello thinks she has left. The poet tells Marcello he wants to separate from his fickle sweetheart. Pressed further, he breaks down, saying Mimì is dying; her ill health can only worsen in the poverty they share. Overcome, Mimì stumbles forward to bid her lover farewell as Marcello runs back into the tavern to investigate Musetta's raucous laughter. While Mimì and Rodolfo recall their happiness, Musetta quarrels with Marcello. The painter and his mistress part in fury, but Mimì and Rodolfo decide to stay together until spring.

ACT IV. Some months later, Rodolfo and Marcello lament their loneliness in the garret. Colline and Schaunard bring a meager meal. The four stage a dance, which turns into a mock fight. The merrymaking is ended when Musetta bursts in, saying Mimì is downstairs, too weak to climb up. As Rodolfo runs to her, Musetta tells how Mimì has begged to be taken to her lover to die. While Mimì is made comfortable, Marcello goes with Musetta to sell her earrings for medicine, and Colline

leaves to pawn his cherished overcoat. Alone, Mimì and Rodolfo recall their first days together, but she is seized with coughing. When the others return, Musetta gives Mimì a muff to warm her hands and prays for her life. Mimì dies quietly, and when Schaunard discovers she is dead, Rodolfo runs to her side, calling her name.

AUDIO EXTRACT: the conclusion

(ii) Book p. 604; 641-644; 735-738; 741-746.

(iii) Define opera terms