3. Classical music in the culture of the nineteenth century.

2. For an excellent analysis of the nineteenth-century concerti, see Crane Brinton, The Piano Concertos (Boston: G. M. Hopkins, 1933), chapters 4 and 5.
17 The term Orphèon was also used by male-chorus societies in Paris, formed at the same time in imitation of the German Liedertafeln; see “Orphéon,” Oxford Companion to Music, ed. Alison Latham, Oxford Music Online.
20 Ibid., p. 18.
21 See Catherine Melhorn's discussion of the emergence of this genre as a precedent for Mendelssohn’s Die erste Walpurgismach it; Mendelssohn's Die erste Walpurgisnacht,” DMA dissertation, University of Illinois at Urbana-Champaign, 1983, pp. 83–96.
22 Imogen Pollinger et al., “Periodicals.”
28 Originally, Schubert set Franz Grillparzer's poem (a birthday present for his daughter) for alto solo, male chorus and piano; that version of "Ständchen" is now generally regarded as subordinate to the arrangement for women's voices (D. 930).
Eight male-chorus partsongs by Schubert bear the title "Trinklied"; seven (D. 73, 148, 242, 267, 336, 426/5 and 427/5) are early works (1813–16), only the “Trinklied des 16ten Jahrhunderts” (D. 847) being a product of Schubert's final years (1825).
31 Ibid.

4 Choral music in the twentieth and early twenty-first centuries
4 The term “Shock of the New” was coined in 1972 by Ian Dunlop as a title for his book examining seven important exhibits of modern art. It was popularized in 1980 by art critic Robert Hughes as the title for his PBS television series and accompanying book.