MUSIC 255: The Romantic Century: Beethoven and Beyond
Winter 2010

INSTRUCTOR: Ken Hull, CGUC Rm. 1106; x24244; krhull@uwaterloo.ca

CLASSES: Tuesdays & Thursdays, 10:00-11:15 a.m.; CGUC Rm. 1302

PREREQUISITE: None. The ability to read music notation is assumed.


Optional: *Norton Recorded Anthology of Western Music,* for use with the above, Vol. 2 (“NRAWN”)

The Grout & Palisca text is a general history of music, and is also the text for MUSIC 253 (Medieval & Renaissance) and MUSIC 254 (Baroque & Classic). We will be reading only about 190 pages of it in this course. If this is the only 250-level music history course you plan to take, you may prefer to do your reading in the Conrad Grebel Library, where this book is on reserve (library use only), rather than purchasing the book.

The *Norton Anthology of Western Music* and the Course Notes, however, are required, and should be brought to class routinely.

Much of the listening for the course can also be done on the Classical Music Library, available through TRELLIS. When you reach the CML homepage, click the “Playlist Folders” tab and then select Music 255.

Also on reserve in the CGC Library: *Norton Anthology of Western Music, 4th edition,* vol. 2, ed. Claude V. Palisca (“NAWM 4th”)

DESCRIPTION: A survey of 19th-century European music from Beethoven to Mahler, in all of its principal genres: piano music, art song, symphony, chamber
music, opera and choral music.

Our primary course objectives are: a) to become familiar with a representative sample of works from the period; b) to gain greater understanding of the forces that shaped the music of the 19th century; c) to develop listening and research skills.

**COURSE REQUIREMENTS:**
Three in-class exams, Feb. 2 (30%), Mar. 4 (30%) & Apr. 1 (25%) 85%

Project on a major work in two parts:
  a) handout: 5%
  b) presentation: 10%

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100%

**A NOTE ON THE IMPORTANCE OF THE READINGS:**
The assigned readings are part of the course content for which you are responsible. This is true whether or not a particular topic in the readings is mentioned in class. You should take notes as you read. If you have questions about how to do this, please ask me for help.

**OTHER IMPORTANT NOTES**
**Attendance** at all classes is expected. If you are absent for whatever reason, it is up to you to obtain missed lecture notes, announcements, etc.

Don’t make holiday **travel arrangements** until after final exams have been scheduled.

Keep a copy of all submitted **assignments**.

**BOOKS ON RESERVE**
The following books are on 3-day reserve in the CGUC Library. Be sure to consult at least some of them as a starting place when preparing your presentation.


Contains plot synopses and descriptive analyses of all the operas currently in the repertoire.


**IMPORTANT NOTE ON THE AVOIDANCE OF ACADEMIC OFFENSES:**

“All students registered in courses of the Faculty of Arts are expected to know what constitutes an academic offense, to avoid committing academic offenses, and to take responsibility for their academic actions. When the commission of an offense is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For information on categories of offenses and types of penalties, students are directed to consult the summary of Policy #71 which is supplied in the Undergraduate Calendar (section 1; on the web at [http://www.adm.uwaterloo.ca/infoucal/UW/policy_71.html](http://www.adm.uwaterloo.ca/infoucal/UW/policy_71.html)). If you need help in learning how to avoid offenses such as plagiarism, cheating, and double submission, or if you need clarification of aspects of the discipline policy, ask your course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean.”

**Important:** Don’t begin research for your presentation/paper until you have read and thoroughly digested the contents of the Arts Faculty Web Page, “Avoiding Academic Offenses” at [http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html](http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html).
Note for students with disabilities:
The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 11432, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.

Rescheduling exams.
“Elective arrangements (such as travel plans) are not considered acceptable grounds for granting an alternative examination time.”

Religious Holidays/Examination Scheduling.
In the event that a student requires an alternative test or examination time on religious grounds, the Academic Dean of Conrad Grebel needs to be notified within one week of the announcement of the test or examination date.

Standard Practices with Respect to Illness
“A medical certificate presented in support of an official petition for relief from normal academic requirements must provide all of the information requested on the ‘University of Waterloo Verification of Illness’ form or it will not be accepted. This form can be obtained from the Health Services or at www.healthservices.uwaterloo.ca/verification.htm.”
MUSIC 255: The Romantic Century: Beethoven and Beyond
COURSE OUTLINE
Winter 2010

**Note:** Do the reading and listening BEFORE the class. So, for example, read pages 568-576 and listen to the last movement of Beethoven’s Piano Sonata, Op. 13 BEFORE January 7. You should be taking notes on the readings as you go. (See “A Note on the Importance of the readings” on the first page of this course syllabus.)

* denotes student presentation topics.

**Chapter 24: “Revolution and Change”**

| January 5 | **Introduction to the Course**  
|           | Sonata-allegro form (review)  
|           | Read: 511-515  
| January 7 | **Early Beethoven**  
|           | Video: “Beethoven: the Composer as Hero” (CGC DVD 32)  
|           | Read: 567-576  
|           | Listen: Beethoven, Piano Sonata, Op. 13 (‘Pathétique’), 1st mov’t (1799) (CD 8/41; NAWM 118; CML 1)  
| **NB:** | I will be away at a conference on January 7. Come to class to view the video, and do the reading and listening. We will discuss both the Piano Sonata Op.13 and Symphony #3 on January 12.  
| January 12 | **Middle Beethoven**  
|           | Video: “The Eroica” (CGUC VID 25)  
|           | Read: 576-585  
|           | Listen: Beethoven, Symphony #3 (‘Eroica’), first movement (1805) (CD 8/46; NAWM 119; CML 2)  
| January 14 | **Late Beethoven**  
|           | Read: 585-594  
|           | Listen: Beethoven, Ninth Symphony, 4th movement (1824)  
|           | Recordings: CD500 Bee Sym-4  
|           |                CD500 Bee Sym-8  
|           |                CD500 Bee Sym-12  


January 19  
’Romanticism’ and Song  
Read:  595-615  
Listen: Schubert, “Gretchen am Spinnrade” (1814) (CD 8/72; NAWM 121;  
CML 7)  
Schumann, “Im wunderschönen Monat Mai” (1840) (CD 8/82; NAWM 123;  
CML 9)  
Schumann, “Ich grolle nicht” (1840) (CML 8)  
Foster, “I dream of Jeanie” (1853) (CD 8/83; NAWM 124)  

January 21  
Piano Music 1  
Read:  616-622  
Listen: Schubert, Piano Sonata in Bb, D.960, first movement (1828)  
Recording:  CD600 Sch Pia&2  
Score:  M3.S388 Ser.10 v.3  
Robert Schumann, “Eusebius”, “Florestan” and “Coquette” from  
Carnaval, Op. 9 (1834-5) (CD 9/1-3; NAWM 125;  CML 11-13)  
Mendelssohn, Songs without Words, Op.19, no.1 (1830)  
Recording:  CD600 Men Pia-2, cd 1, tr.1  
Score:  M3.M43 Ser.11 v.5  

January 26  
Piano Music 2  
Read:  622-632  
CML 16)  
Chopin, Nocturne in D-flat, Op. 27, no. 2 (1835)(CD 9/7; NAWM 127;  
CML 17)  
Liszt, “Un sospiro” (Trois études de concert, no.3) (1845-49) (CD 9/14;  
NAWM 128;  CML 18)  
Gottschalk, “Souvenir de Porto Rico” (1857-58) (CD 9/20; NAWM 129;  
CML 19)  
*Article: Kallberg, “Small fairy voices: sex, history and meaning in  
Chopin”, Chopin Studies 2, 50-71.  

Chapter 26: “Romanticism in Classic Forms”
January 28  **Orchestral Music 1**  
Read:  633-644  
Listen: Schubert, Symphony #8, first movement (1822)  
Recording:  CD600 Sch Sym-1  
**CML 20**  
Score:  M1001.S375 D.759 1971  
M1001.S375B7  
Berlioz, *Symphonie fantastique*, fifth movement (1830) (CD 9/29; NAWM 130; **CML 21**)  

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February 2  **TEST #1**  (Chapters 24 & 25)  
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February 4  **Orchestral Music 2**  
Read:  644-648  
Listen: Mendelssohn, Symphony #4 (‘Italian’), first movement (1833)  
Recording:  CD600 Men Orc-1  
CD600 Men Sym-1  
**CML 22**  
Score:  M1001.L272S9  
Mendelssohn, Violin Concerto, 3rd movement (1844) (CD 9/43; NAWM 132; **CML 23**)  
Schumann, Symphony #4 in D minor, 1st movement (1841/1851)(CD 9/54; NAWM 132; **CML 24**)  

February 9  **Chamber Music**  
Read:  648-652  
Listen: Schubert, String Quintet, 1st movement (1828) (CD 9/62; NAWM 133; **CML 25**)  
Robert Schumann, Piano Quintet in E-flat major, 1st movement (1842)  
Recording:  CD600 Scm Cha  
**CML 26**  
Score:  M178.S43C57 1981  
*Clara Schumann, Piano Trio in G minor, 3rd movement (1846) (CD 9/70; NAWM 134; **CML 27**)  

February 11  **Choral Music**  
Read:  652-660
Listen: Mendelssohn, *Elijah*, final chorus (1846) (CD 9/74; NAWM 135; CML 28)
*Berlioz, *Requiem*, “Dies irae,” (1837)
  Recording: CD600 Ber Req-1, cd 1, tr 2
  CML 29
*Score: M3.B54 v.20
*Hensel, “Im Wald” (CD10/1; NAWM 136)

February 16 & 18: **READING WEEK: no classes!**

Chapter 27: “Romantic Opera and Musical Theatre to Midcentury”

February 23 **Opera 1: Italy**

  Video: Rossini, *Barber of Seville* (CGC VID 69)

  Read: 661-673
  Listen: Rossini, *Il Barbiere di Siviglia*, quintet from Act II (1816)
  Recording: CD600 Ros Ope-1, cd 2, tr.14-16
  CML 30
  *Score: M1503.R75B22 1962, pp. 227-257

February 25 **Opera 2: France and Germany**

  Video: Weber, *Der Freischütz* (CGC DVD)
  Meyerbeer, *Les Huguenots* (CGC DVD 4)

  Read: 673-681
  Listen:*Donizetti, *Lucia di Lammermoor*, ['mad’ scene] (1835)
  Recording: CD600 Don Ope-2
  CML 31
  *Score: ML1503.D683L84 18
  Meyerbeer, *Les Huguenots*, Act II, scenes 7 & 8 (1836) (CD 10/8; NAWM 139)

Chapter 28: “Opera and Musical Theatre in the Later Nineteenth Century”
March 2  **Opera 3: Wagner**  
**Videos:** *Richard Wagner* (V or D); *Tristan und Isolde* (CGC DVD 14); *Die Meistersinger* (CGC DVD 6)

**Read:** 685-702  
**Listen:** Wagner, *Tristan und Isolde*, Prelude & Act I, conclusion (1859) (CD 10/31; NAWM 141; **CML 32** [Prelude only])  
**Recording:** CD600 Wag Ope-5  
Prelude, cd 1, tr 1  
Act 1 conclusion, cd 1, tr 7 (“Tristan!–Isolde!–Treuloser Holder!”)  
**Score:** M1500.W13T7 1973

*Wagner, *Die Meistersinger* [prelude & prize song] (1867)  
**Recording:** CD600 Wag Ope-4  
Prelude: cd 1, tr 1  
Prize song: cd 4, tr 7  
**CML 33** (Prelude only)  
**Score:** M1500.W13M46 1976

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March 4  **TEST #2** (Chapters 26, 27, plus Wagner)  
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March 9  **Opera 4: Verdi & Puccini**  
**Video:** Verdi, *La Bohème* (CGC VID 16)

**Read:** 702-709  
**Listen:** Verdi, *Rigoletto* (1851), quartet from last act (**CML 34-36**)  
*Verdi, *La traviata*, Act III, duet (1853) (CD 9/69; NAWM 127; **CML 37**)  
*Puccini, *Madama Butterfly*, excerpt from Act I) (1904) (CD 10/55; NAWM 143)

March 11  **Opera 5: France**  
**Video:** *Carmen* (CGC DVD)

**Read:** 709-712  
**Listen:** *Gounod, Faust* (1859), Act III, “The king of Thule” and “The jewel song”  
**Recording:** CD600 Gou Ope-1, cd 2, tr 6-7  
**CML 38**  
**Score:** M1503.G711F425 1966, pp.119-134  
*Bizet, *Carmen*, Act I, no. 10, seguidilla and duet (1875) (CD 11/1; NAWM 144; **CML 39**)
*Offenbach, *Les Contes d’Hoffmann* (1881)
  Recording: CD600 Off Ope-1
  Score: M1503.049C65 2001

March 16  **Opera 6: Russia and England**
*  **Video:** Musorgsky, *Boris Godunov* (CGC DVD)

  Read:  712-723
  Listen: *Tchaikovsky, Swan Lake* [“Lebedinoye Ozero,” ballet] (1876)
    Recording: CD600 Tch Bal-1
    Score: M1003.C433 op.20 E8
  Musorgsky, *Boris Godunov*, coronation scene (1868-74) (CD 11/6; NAWM 145; CML 40)
  *Gilbert & Sullivan, *The Pirates of Penzance*, “When the foeman bears his steel” (1879) (CD 11/12; NAWM 146)

**Chapter 29: Late Romanticism in Germany and Austria**

March 19  **Brahms**

  Read:  724-735
  Listen: Brahms, Piano Quintet in F minor, Op. 34, 1<sup>st</sup> movement (1864) (CD 11/25; NAWM 148; CML 41)
    *Brahms, *Ein deutsches Requiem*, “Wie lieblich sind deine Wohnungen” (1868)
      Recording: CD600 Bra Req
      Score: NAWM#116, p.394
    Brahms, Symphony #4 in E minor, Op. 98, 4<sup>th</sup> movement (1885) (CD 11/8; NAWM 147; CML 43)

March 23  **The Wagnerians**

  Read:  735-743
  Listen: Liszt, *Les Préludes* (1854)
    Recording: CD600 Lis Orc
    Score: M1002.L77P63 1960
  *Bruckner, Fourth Symphony, first mov’t (1874-80)
    Recording: CD600 Bru Sym-1
    Score: M1001.B89 no. 4
*Strauss, *Don Quixote*, Themes 1 & 2, variations 1 & 2 (1897) (CD 11/36; NAWM 149; CML 46-49)

Chapter 30: Diverging Traditions in the Later Nineteenth Century

March 25  **France & Russia**

Read:  750-756

Listen: Franck, Prelude, Chorale and Fugue for piano (1884)

Recording:

Score:  M22.F835I42 1976

Fauré, *Requiem*, “Agnus dei” (1887)

Recording:  CD600 Fau Cho-1

CD700 Dur Req-1

**CML 50**

Score:  M2013.F315R32 1975

*Rimsky-Korsakov, Sheherazade, 1st movement (‘The sea and Sinbad’s ship’) (1888)*

Recording:  CD600 Rim Sui-1

**CML 51**

Score:  M1003.R57 op.35

Tchaikovsky, Symphony #4, first movement (1877-78)

Recording:  CD600 Tch Sym-2

CD600 Tch Sym-4

**CML 52**

Score:  M1001.L272.S9

March 30  **Bohemia, Norway, England, & the United States**

Read:  756-763

Listen:*Dvořák, ‘New World’ Symphony, 1st mov’t (1893)

Recording:  CD600 Dvo Sym-1

**CML 53**

Score:  M1001.D99 op.95 1986

Elgar, ‘Enigma’ Variations, Theme, Vars. 1-4, Var. 9 (1899) (‘Nimrod’), Var. 14 (finale)

Recording:  CD600 Elg Orc

**CML 54-59**

Score:  M1003.E42 op.36 1960

April 1 **TEST #3** (March 9 to the end)

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