

Department of Music
Conrad Grebel University College
University of Waterloo

MUSIC 255: The Romantic Century: Beethoven and Beyond

Winter 2018

INSTRUCTOR: Ken Hull

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CLASSES: Tuesdays & Thursdays, 2:30-3:45 p.m.; CGUC Rm. 1208

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

TEXTS:

Required: Burkholder, Grout & Palisca, *A History of Western Music*, **9th ed.**

Scores: The printed musical score for many of the pieces we are studying can be found in the *Norton Anthology of Western Music*, **6th ed.**, vol. 2 (“NAWM”), on reserve in the College Library.

Recordings: All pieces included in the *Norton Anthology of Western Music* are available in several formats through the publisher, W.W. Norton, using the Registration Code in the front of your text book. Recordings of these pieces plus the works not included in NAWM are available through the Naxos Music Library, an online resource available through the university library website.

Using the Naxos Music Library: First make sure you are in the Naxos Music Library, not the Naxos **Jazz** Music Library. Choose ‘Playlists’, then ‘Conrad Grebel University College Playlists’, then ‘MUSIC 255: Romantic Century’. Within the MUSIC 255 folder, the playlists are in the order in which you will need them.

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.

Also on reserve in the CGC Library:

Anthology of Romantic Music, ed. Plantinga (“ARM”) 2

Norton Anthology of Western Music, 4th edition, vol. 2, ed. Claude V. Palisca (“NAWM4”)

Norton Anthology of Western Music, 2nd edition, vol. 2, ed. Claude V. Palisca (“NAWM2”)

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:

ASSESSMENT	WEIGHTING
PRESENTATION	25%
THREE IN-CLASS TESTS	75% Total (25%) Each

SOME 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.

Abraham, Gerald. *A Hundred Years of Music*. London: Duckworth, 1974

Dahlhaus, Carl. *Nineteenth-Century Music*. Berkeley: University of California Press, 1989.

Finson, Jon W. *Nineteenth-Century Music: The Western Classical Tradition*. Prentice Hall, 2002. 3

Harewood, The Earl of, and Antony Peattie, eds. *The New Kobbé's Opera Book*. Putnam, 1997. *Contains plot synopses and descriptive analyses of all the operas currently in the repertoire.*

Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York: W.W. Norton, 1984.

Ratner, Leonard G. *Romantic Music: Sound and Syntax*. New York: Schirmer Books, 1991.

Rosen, Charles. *The Romantic Generation*. Cambridge, MA: Harvard University Press, 1995.

Samson, Jim, ed. *The Cambridge History of Nineteenth-Century Music*. Cambridge: Cambridge University Press, 2001.

Taruskin, Richard. *Oxford History of Western Music*. Vol. 3: The Nineteenth Century. New York: Oxford University Press, 2003

Whittall, Arnold. *Romantic Music: A Concise History from Schubert to Sibelius*. New York: Thames and Hudson, 1987.

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/infoocal/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 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.

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 a 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.”

COURSE OUTLINE

Winter 2018

Note: Do the reading and listening BEFORE the class. So, for example, read pages 559-568 and listen to the last movement of Beethoven’s Piano Sonata, Op. 13 BEFORE Jan. 11. You should be taking notes on the reading as you go.

* denotes student presentation topics.

Date	Topic	Readings	Listening/ Videos
Jan. 9	Introduction to the Course Sonata-allegro form (review) Chapter 24: “Revolution and Change”	Chapter 24: 503-508	None.
Jan. 11	Early Beethoven	Chapter 24: 559-568	Video: “Beethoven: the Composer as Hero” (CGC DVD 32) Listen: Beethoven, Piano Sonata, Op. 13 (‘Pathétique’), finale (1799) (NAWM 125)
Jan. 16	Middle Beethoven	Chapter 24: 568-577	Video: “The <i>Eroica</i> ” (CGUC VID 25) Listen: Beethoven, Symphony #3 (‘Eroica’), first movement (1805) (NAWM 126)

Date	Topic	Readings	Listening/ Videos
Jan. 18	Late Beethoven	Chapter 24: 577-585	Listen: Beethoven, Symphony #9, 4 th movement (1824) Beethoven, String Quartet in c#, Op. 131/1 st & 2 nd mov'ts (1825-26) (NAWM 127)
Jan. 23	'Romanticism' and Song Chapter 25: "The Romantic Generation: Song and Piano Music"	Chapter 25: 586-606	Listen: Schubert, "Gretchen am Spinnrade" (1814) (NAWM 128) Schumann, "Im wunderschönen Monat Mai" (1840) (NAWM 130) Schumann, "Ich grolle nicht" (1840) Foster, "I dream of Jeanie" (1853) (NAWM 131)
Jan. 25	Piano Music 1	Chapter 25: 606-613	Listen: Schubert, Piano Sonata in Bb, D.960, first movement (1828) Robert Schumann, "Eusebius", "Florestan" and "Coquette" from <i>Carnaval</i> , Op. 9 (1834-5) (NAWM 132) Mendelssohn, <i>Songs without Words</i> , Op.19, no.1 (1830) *Fanny Mendelssohn Hensel, "Mar." and "December" from <i>Das Jahr</i> (1841) (NAWM 133)
Jan. 30	Piano Music 2	Chapter 25: 613-230	Listen: Chopin, Mazurka in B-flat, Op. 7, no. 1 (1831) (NAWM 134) Chopin, Nocturne in D-flat, Op. 27, no. 2 (1835)(NAWM 135) Liszt, "Un sospiro" (<i>Trois études de concert</i> , no.3) (1845-49) (NAWM 136) Gottschalk, "Souvenir de Porto Rico" (1857-58) (NAWM 137)
Feb. 1	Orchestral Music 1 Chapter 26: "Romanticism in Classic Forms"	Chapter 26: 622-635	Listen: Schubert, Symphony #8, first movement (1822) Berlioz, <i>Symphonie fantastique</i> , fifth movement (1830) (NAWM 138)
Feb. 6	*TEST #1—[moved to either Feb. 1 or Feb. 8]	Chapters 24 & 25	In-Class Test
Feb. 8	Orchestral Music 2	Chapter 26: 635-639	Listen: Mendelssohn, Symphony #4 ('Italian'), first movement (1833) Mendelssohn, Violin Concerto, 3 rd movement (1844) (NAWM 139) *Schumann, Symphony #4 in D minor, 1 st movement (NAWM 140) 7

Date	Topic	Readings	Listening/ Videos
Feb. 13	Chamber & Choral Music	Chapter 26: 639-652	Listen: Schubert, String Quintet, 1 st movement (1828) (NAWM 141) Robert Schumann, Piano Quintet in E-flat major, 1 st movement (1842) *Clara Schumann, Piano Trio in G minor, 3 rd movement (1846) (NAWM 142) *Mendelssohn, <i>Elijah</i> , final chorus (1846) (NAWM 143) *Berlioz, <i>Requiem</i> , “Dies irae,” (1837)
Feb. 15	Opera 1: Italy Chapter 27: “Romantic Opera and Musical Theatre to Midcentury”	Chapter 27: 653-665	Video: Rossini, <i>Barber of Seville</i> (CGC VID 69) Listen: Rossini, <i>Il Barbiere di Siviglia</i> , quintet from Act II (1816) Bellini, <i>Norma</i> , Act I, scene 4, “Casta diva” (1831) (NAWM 146)
Feb. 20 & 22	READING WEEK		No classes!
Feb. 27	Opera 2: France and Germany	Chapter 27: 665-677	Video: Weber, <i>Der Freischütz</i> (CGC DVD) Meyerbeer, <i>Les Huguenots</i> (CGC DVD 4) Listen: *Donizetti, <i>Lucia di Lammermoor</i> , ‘mad’ scene (1835) Weber, <i>Der Freischütz</i> , Act II, finale: Wolf’s Glen scene (1821) (NAWM 148) Meyerbeer, <i>Les Huguenots</i> , Act II, scenes 7 & 8 (1836) (NAWM 147)
Mar. 1	Opera 3: Wagner Chapter 28: “Opera and Musical Theatre in the Later Nineteenth Century”	Chapter 28: 678-695	Videos: <i>Richard Wagner</i> (V or D); <i>Tristan und Isolde</i> (CGC DVD 14); <i>Die Meistersinger</i> (CGC DVD 6) Listen: Wagner, <i>Tristan und Isolde</i> , Prelude & Act I, conclusion (1859) (NAWM 149) *Wagner, <i>Die Meistersinger</i> [prelude & prize song] (1867)
Mar. 6	TEST #2	Chapters 26, 27, plus Wagner	In-class test
Mar. 8	Opera 4: Verdi & Puccini	Chapter 28: 695-703	Listen: Verdi, <i>Rigoletto</i> (1851), quartet from last act Listen: *Verdi, <i>La traviata</i> , Act III, duet (1853) (NAWM 150) *Puccini, <i>Madama Butterfly</i> , excerpt from Act 1 (1904) (NAWM 151)

Date	Topic	Readings	Listening/ Videos
Mar. 13	Opera 5: France	Chapter 28: 703-6	Video: <i>Carmen</i> (CGC DVD) Listen: *Gounod, <i>Faust</i> (1859), Act III, “The king of Thule” and “The jewel song” *Bizet, <i>Carmen</i> , Act I, no. 10, seguidilla and duet (1875) (NAWM 152) *Offenbach, <i>Les Contes d’Hoffmann</i> , mechanical doll’s aria (“Les oiseaux”) (1881)
Mar. 15	Opera 6: Russia and England	Chapter 28: 707-718	Video: Musorgsky, <i>Boris Godunov</i> (CGC DVD) Listen: *Tchaikovsky, <i>Swan Lake</i> [“Lebedinoye Ozero,” ballet] (1876) Musorgsky, <i>Boris Godunov</i> , coronation scene (1868-74) (NAWM 153) *Gilbert & Sullivan, <i>The Pirates of Penzance</i> , “When the foeman bears his steel” (1879) (NAWM 154)
Mar. 20	Brahms Chapter 29: Late Romanticism in Germany and Austria	Chapter 29: 719-730	Listen: Brahms, Piano Quintet in F minor, Op. 34, 1 st movement (1864) (NAWM 156) *Brahms, <i>Ein deutsches Requiem</i> , “Wie lieblich sind deine Wohnungen” (1868) Brahms, Symphony #4 in E minor, Op. 98, 4 th movement (1885) (NAWM 155)
Mar. 22	The Wagnerians	Chapter 29: 730-739	Listen: Liszt, <i>Les Préludes</i> (1854) *Bruckner, Fourth Symphony, first mov’t (1874-80) Bruckner, <i>Virga Jesse</i> (1885) (NAWM 157) *Strauss, <i>Don Quixote</i> , Themes 1 & 2, variations 1 & 2 (1897) (NAWM 158)
Mar. 27	France & Russia Chapter 30: Diverging Traditions in the Later Nineteenth Century	Chapter 30: 740-747	Listen: Franck, Prelude, Chorale and Fugue for piano (1884) *Fauré, Requiem, “Agnus dei” (1887) *Rimsky-Korsakov, <i>Sheherazade</i> , 1 st movement (‘The sea and Sinbad’s ship’) (1888) Tchaikovsky, Symphony #4, first movement (1877-78)
Mar. 29	Bohemia, Norway, England, & the United States	Chapter 30: 747-755	Listen: *Dvořák, ‘New World’ Symphony, 1 st mov’t (1893) *Elgar, ‘Enigma’ Variations, Theme, Vars. 1-4, Var. 9 (1899) (‘Nimrod’), Var. 14 (finale)
Apr. 3	TEST #3	(Mar. 8 to the end)	In-Class Test