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

CLASSES: Tuesdays & Thursdays, 1:00-2:15 p.m.; CGUC Rm. 1208

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


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”)
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:

a) handout: 10%
b) presentation: 15%

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100%

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.


**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 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](http://www.healthservices.uwaterloo.ca/verification.htm).”
MUSIC 255: The Romantic Century: Beethoven and Beyond
COURSE OUTLINE
Winter 2017

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 January 7. You should be taking notes on the reading as you go.

* denotes student presentation topics.

Chapter 24: “Revolution and Change”

January 3  Introduction to the Course
Sonata-allegro form (review)
Read:  503-508

January 5  Early Beethoven
Video: “Beethoven: the Composer as Hero” (CGC DVD 32)

Read:  559-568
Listen: Beethoven, Piano Sonata, Op. 13 (‘Pathétique’), finale (1799) (NAWM 125)

**NB: I will be away at a conference on January 5. 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 10.

January 10  Middle Beethoven
Video: “The Eroica” (CGUC VID 25)

Read:  568-577
Listen: Beethoven, Symphony #3 (‘Eroica’), first movement (1805) (NAWM 126)

January 12  Late Beethoven
Read:  577-585
Listen: Beethoven, Symphony #9, 4th movement (1824)
Beethoven, String Quartet in c#, Op. 131/1st & 2nd mov’ts (1825-26) (NAWM 127)

January 17  ‘Romanticism’ and Song  
Read:  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)

January 19  Piano Music 1  
Read:  606-613
Listen: Schubert, Piano Sonata in Bb, D.960, first movement (1828)  
          Robert Schumann, “Eusebius”, “Florestan” and  
          “Coquette” from Carnaval, Op. 9 (1834-5) (NAWM 132)  
          Mendelssohn, Songs without Words, Op.19, no.1 (1830)  
          *Fanny Mendelssohn Hensel, “March” and “December” from Das Jahr  
                (1841) (NAWM 133)

January 24  Piano Music 2  
Read:  613-230
          Chopin, Nocturne in D-flat, Op. 27, no. 2 (1835)(NAWM 135)  
          Liszt, “Un sospiro” (Trois études de concert, no.3) (1845-49) (NAWM 136)  
          Gottschalk, “Souvenir de Porto Rico” (1857-58) (NAWM 137)

Chapter 26: “Romanticism in Classic Forms”

January 26  Orchestral Music 1  
Read:  622-635
Listen: Schubert, Symphony #8, first movement (1822)  
          Berlioz, Symphonie fantastique, fifth movement  
                (1830) (NAWM 138)

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January 31  TEST #1 (Chapters 24 & 25)
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February 2  Orchestral Music 2  
Read:  635-639
Listen: Mendelssohn, Symphony #4 (‘Italian’), first movement (1833)  
          Mendelssohn, Violin Concerto, 3rd movement  
                (1844) (NAWM 139)  
*Schumann, Symphony #4 in D minor, 1st movement (NAWM 140)
February 7  **Chamber Music**  
Read:  639-643  
Listen: Schubert, String Quintet, 1st movement (1828) (NAWM 141)  
Robert Schumann, Piano Quintet in E-flat major, 1st movement (1842)  
*Clara Schumann, Piano Trio in G minor, 3rd movement (1846) (NAWM 142)

February 9  **Choral Music**  
Read:  643-652  
Listen: *Mendelssohn, Elijah, final chorus (1846) (NAWM 143)  
*Berlioz, *Requiem*, “Dies irae,” (1837)  
Schubert, *Die Nacht* (18xx) (NAWM 144)

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

February 14  **Opera 1: Italy**  
Video: Rossini, *Barber of Seville* (CGC VID 69)  
Read:  653-665  
Listen: Rossini, *Il Barbiere di Siviglia*, quintet from Act II (1816)  

February 16  **Opera 2: France and Germany**  
Video: Weber, *Der Freischütz* (CGC DVD)  
Meyerbeer, *Les Huguenots* (CGC DVD 4)  
Read:  665-677  
Listen:*Donizetti, *Lucia di Lammermoor*, ‘mad’ scene (1835)  
Meyerbeer, *Les Huguenots*, Act II, scenes 7 & 8 (1836) (NAWM 147)

February 21 & 23: **READING WEEK: No classes!**

**Chapter 28: “Opera and Musical Theatre in the Later Nineteenth Century”**

February 28:  **Opera 3: Wagner**
Videos: Richard Wagner (V or D); Tristan und Isolde (CGC DVD 14); Die Meistersinger (CGC DVD 6)

Read: 678-695
Listen: Wagner, Tristan und Isolde, Prelude & Act I, conclusion (1859) (NAWM 149)
*Wagner, Die Meistersinger [prelude & prize song] (1867)

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March 2 TEST #2 (Chapters 26, 27, plus Wagner)
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March 7 Opera 4: Verdi & Puccini
Read: 695-703
Listen: Verdi, Rigoletto (1851), quartet from last act
*Verdi, La traviata, Act III, duet (1853) (NAWM 150)
*Puccini, Madama Butterfly, excerpt from Act 1 (1904) (NAWM 151)

March 9 Opera 5: France
Video: Carmen (CGC DVD)
Read: 703-6
Listen: *Gounod, Faust (1859), Act III, “The king of Thule” and “The jewel song”
*Bizet, Carmen, Act I, no. 10, seguidilla and duet (1875) (NAWM 152)
*Offenbach, Les Contes d’Hoffmann, mechanical doll’s aria (“Les oiseaux”) (1881)

March 14 Opera 6: Russia and England
Video: Musorgsky, Boris Godunov (CGC DVD)
Read: 707-718
Listen: *Tchaikovsky, Swan Lake [“Lebedinoye Ozero,” ballet] (1876)
Musorgsky, Boris Godunov, coronation scene (1868-74) (NAWM 153)
*Gilbert & Sullivan, The Pirates of Penzance, “When the foeman bears his steel” (1879) (NAWM 154)

Chapter 29: Late Romanticism in Germany and Austria

March 16 Brahms
Read: 719-730
Listen: Brahms, Piano Quintet in F minor, Op. 34, 1st movement (1864) (NAWM 156)

*Brahms, *Ein deutsches Requiem*, “Wie lieblich sind deine Wohnungen” (1868)
Brahms, Symphony #4 in E minor, Op. 98, 4th movement (1885) (NAWM 155)

March 21 **The Wagnerians**
Read: 730-739
Listen: Liszt, *Les Préludes* (1854)

*Bruckner,*
Fourth Symphony, first mov’t (1874-80)
Bruckner, *Virga Jesse* (1885) (NAWM 157)
*Strauss,* *Don Quixote*, Themes 1 & 2, variations 1 & 2 (1897) (NAWM 158)

Chapter 30: Diverging Traditions in the Later Nineteenth Century

March 23 **France & Russia**
Read: 740-747
Listen:

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

*Fauré,*
Requiem, “Agnus dei” (1887)
*Rimsky-Korsakov, Sheherazade,* 1st movement (‘The sea and Sinbad’s ship’) (1888)

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

March 28 **Bohemia, Norway, England, & the United States**
Read: 747-755
Listen:

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

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

March 30 **TEST #3** (March 7 to the end)