

Music 243: Music History III

Instructor: Prof. David Schulenberg

Meetings: Rm. 124, Crowley Hall, Tuesday/Thursday, 2 to 3:15 p.m.

Office hours: Tuesday/Thursday, 11-12

This course, intended for music majors, explores European art music from the mid-eighteenth through the nineteenth centuries, including the style periods known today as the Classical and the Romantic. In a course such as this it is possible to cover only a tiny selection of the vast amount of music composed during this period. We will focus on principal stylistic developments in the genres of opera, orchestral music, and chamber music, considering in particular how changes in musical form and style reflected the expressive aspirations of composers, the performance practices of musicians, and the listening habits of audiences.

Work for the course

The most important work for this course is **listening**. Most of the compositions are relatively lengthy, but—like any music—you must listen to them repeatedly to get to know them well. Listen both with and without the **score**; after an initial hearing without the score, examine the latter carefully and mark in it any points of interest, then listen again, following the score and jotting down notes or questions for further study. If there is a verbal **text** (as in opera and song), read the text in translation before listening, then follow the words in the original language whenever you listen, with or without the score.

The **reading assignments** generally provide background to the listening assignments; they also raise questions for class discussion. You will be expected to come to each class having done both the assigned reading and the assigned listening, prepared to answer questions and engage in discussion of the assigned works. At most classes, I will distribute a **worksheet** containing questions for you to prepare for the next class. The questions will range from straightforward factual items to philosophical and interpretive issues. These worksheets will not be turned in, but each member of the class will be expected to come prepared to answer or discuss any of the questions on each worksheet. Thus you will find it helpful to jot down responses to the questions ahead of time.

Written assignments will include a mid-term and a final examination consisting of short-answer questions about the listening assignments. There will also be two short papers and one somewhat longer one.

Because of the importance of class discussion, attendance is mandatory. Exceptions are permissible for valid excuses or, in special instances, by pre-arrangement with me.

Textbooks

There are three required textbooks: Charles Rosen, *The Classical Style*, expanded edition (New

York: Norton, 1997); Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (New York: Norton, 1984); and Leon Plantinga, *Anthology of Romantic Music* (New York: Norton, 1984).

Some additional readings will be assigned from Reinhard G. Pauly, *Music in the Classic Period*, 3d ed. (Englewood Cliffs: Prentice Hall, 1988).*

Grades

Class attendance and participation constitute 20% of the final grade, with deductions taken for unexcused absences or lateness to class. The two short papers each constitute 10%, the two listening exams and the longer paper each constitute 20%.

Syllabus (recordings and most scores are on reserve)

Class	Date	Topic
1	8/22	Hasse , <i>Cleofide</i> (Christie, H354-2 CD; soundtrack: B874-1 CD; no score)
2	8/24	C.P.E. Bach , Concerto in D Minor, W. 23 (Leonhardt, Schulenberg Tape 1; score in M 2.D396 Bd. 29-30, p. 62). Read: Pauly, pp. 1-19, 24-31
3	8/29	-----, Sonata in D, W. 61/2, and Fantasia in F# Minor, W. 67 (Leonhardt, B118-22 CD; scores in M22.B1K34 v. 2, p. 80, and M 3.1.B15 B5 1985, v. 6, p. 104); J.C. Bach , Symphony in B \flat op. 18, no. 2 (Eng. Sym. O., B118-69 CD; score in M 3.B105 1984 v. 28, p. 91). Read: Pauly, pp. 37-48, 56-59; Rosen, pp. 19-30, 43-53
4	8/31	Haydn , Symphony in F# Minor, "Farewell," Hob. I: 45 (Koopman, H412-7CD; score in M 3.H415 Reihe 1, v. 6, p. 69). Read: Pauly, pp. 61-66, 82-93, 105-11
5	9/5	\-----, Symphony in G, "Surprise," Hob. I: 94 (Goodman, H412-32C; score in M 1001.H415 M.94 K1). Read: Rosen, 329-50
6	9/7	-----, String Quartet in C, op. 74, no. 1 (Salomon, H412-27CD; score in M 452.H42 H.III, 72 1946). Read: Rosen, pp. 120-36, 141-2
7	9/12	Mozart , Symphony in G Minor, K. 550 (Hogwood, M939-36CD, vol. 6; score in M1001.M877 K.550 1967). Read: Pauly, pp. 93-103, 111-19. First paper due
8	9/14	-----, Piano Concerto in B \flat , K. 450 (Bilson, Gardiner, M939-193; score in M 1010.M939 K.450 1995). Read: Rosen, pp. 185-9, 218-21
9	9/19	-----, <i>Don Giovanni</i> (Harnoncourt, M939-64CD; video: Kreizberg, M939-21 VC; score in M 3.M9391, Wkg. 5, Bd. 17; libretto, ML 50.M939 D65 1983). Read: Rosen, 309 (bottom)-312 (top); 296-305; 321 (last para.)-325
10	9/21	Beethoven, Piano Sonata in D Minor, op. 31/2 (Bilson, B415-79 CD; score in

Anthology, p. 1). **Read:** Plantinga, chap. 1 (pp. 1-22)

- 11 9/26 ----, Symphony no. 3 in E \flat , *Eroica* (Norrington, B415-48CD; Hogwood, B415-50CD; score of 1st mvt. in Anthology, p. 17, remainder in M 3.1.B44 Nr.3). **Read:** Plantinga, chap. 2 (pp. 23-49)
- 12 9/28 ----, String Quartet in C \sharp minor, op. 131 (Berg Quartet, B415-10CD; score in Anthology, p. 50). **Read:** Plantinga, chap. 3 (pp. 50-78)
- 13 10/3 **Schubert**, *Die schöne Müllerin*, D. 795 (Sylvan, Breitman, S384-61CD; score in M 3.S38 Ser.4, Bd.2; M1620.S38.K3 High v.1). **Read:** Plantinga, pp. 103-8, 117-26
- 14 10/5 **Mendelssohn**, Violin Concerto in E Minor, op. 64 (Perlman, M537- 3 CD; score in M1012.M537). **Read:** Plantinga, pp. 220, 247-54. **Second paper due**
- 15 10/10 pre-midterm review.
- 16 10/12 **Midterm exam**
- 10/14-22 Fall Break
- 17 10/24 **Schumann**, *Dichterliebe* (Bostridge, S392-38CD; score in M 1621.4.S39 D5 1971). **Read:** Plantinga, pp. 221-46
- 18 10/26 ----, *Fantasiestücke*, op. 12 (Arrau, S392-37; excerpts from score in Anthology, p. 276); **Chopin**, Ballade in G Minor, op. 23 (Ashkenazy, C549- 4 CD; score in Anthology, p. 197), Polonaise in C \sharp Minor, op. 26, no. 1 (Cerny, E98-56 CD; score in Anthology, p. 185); Nocturne in D \flat , op. 27, no. 2 (Arrau, C549-16 CD; score in M3.C557, v. 7, p. 42). **Read:** Plantinga, pp. 166-8, 173-80, 190-203
- 19 10/31 **Berlioz**, *Symphonie fantastique*, op. 14 (Norrington, B515-4 CD; score in M 1001.B515 op.14 1971); *La damnation de Faust*, scs. 16-20 (Gardiner, B515-9 CD; score in Anthology, p. 206). **Read:** Plantinga, pp. 203-19
- 20 11/2
- 21 11/7 **Liszt**, *Sposalizio* (Howard Leslie, L774-20, CD v.43; score in Anthology, p. 180), Petrarch Sonnet 104 (Leslie as above; Rosen, L774-12 CD; score in M 3.L772 Ser.1 Bd.7, p. 20), *Don Juan* fantasy (Rosen, L774-12 CD; score in M 25.L5 F37 1997). **Read:** Plantinga, pp. 180-89, 405-11.
- 22 11/9 **Rossini**, *Il barbiere di Siviglia* (Ferro, video disc R835-10 VC; piano-vocal score of the quintet from Act 2 in Anthology, p. 130; full score in M 1500.R86 B234 1989; libretto: ML 50.R736b S3). **Read:** Plantinga, pp. 127-37
- 23 11/14 **Verdi**, *Otello* (Solti, videodisc: V484-20 VC; Levine, V484-2 CD; piano-vocal core of Act III, scs. 1-2, in Anthology, p. 368; complete piano-vocal score: M 503.V584; full score: M 1500.V48 O84; libretto: ML 50.V484 O82 1981). **Read:** Plantinga, pp. 298-323

- 24 11/16 **Wagner, Walküre** (Solti, W134-9 CD v. 2; videocassette: Levein, W134-7 VC; piano-vocal score of Act III, sc. 3 in Anthology, p. 334; complete piano-vocal score: M 1503.W14 R532; full score: M 1500.W13 R62 1978; libretto: ML 50.W14 R52 1983). **Read:** Plantinga, chap. 9 (pp. 259-97)
- 25 11/21 -----, *Tristan und Isolde*, prelude and *Liebtestod* (Davis, W134-11 CD; NCS, M 1505.W13 T83 1985; vocal score: M 1503.W134 T7). **Third paper due**
- 11/23 Thanksgiving
- 26 11/28 **Musorgsky, Boris Gudonov**, original version of 1869 (Gergiev, W134-11 CD; video: Lazarev, M988-1 VC; piano-vocal score of the end of Act 2 in Anthology, p. 389; complete piano-vocal score: M 1503.M987 B6; full score: M 3.M992 1995 v.1-2; libretto [3-act version]: ML 50.M993 B62 1968, [4-act version]: ML 50.M987 B61). **Read:** Plantinga, pp. 341-3, 362-79
- 27 11/30 **Tchaikovsky, Symphony no. 4** in F Minor, op. 36 (Monteux, M781-27 CD disc 14&15; Solti, C434-3 CD; score of 1st mvt. in Anthology, p. 428; complete score: M 1001.T34 E8). **Read:** Plantinga, pp. 379-89
- 28 12/5 **Brahms, Violin Concerto in D**, op. 77 (Perlman, B813-49 CD; 1st mvt. In Anthology, p. 488; complete score in M 3.B814 v. 5, p. 1). **Read:** Plantinga, pp. 411-34
- 12/15 **Final exam** (scheduled date)

*Older editions of Pauly (1965, 1973) have page numbers as per the following table:

Edition:		
<u>third (1988)</u>	<u>second (1973)</u>	<u>first (1965)</u>
1-19	1-19	1-19, 28-9
24-31	22-9	21-8
37-48	35-45	36-46
56-9	51-4	53-6
61-6	56-61	58-63
82-93	73-83	76-87
105-11	93-9	97-105
93-103	83-92	87-97
111-19	99-107	105-14