

## Selected Topics in Music: The Classical Style (MH 620, section C1) Syllabus

Class meetings: Mondays, 2:30–5:15 p.m., CFA 219

Office hours: Tuesdays and Thursdays, 1:30–2:30 p.m., and by appointment (via Zoom)

Instructor: David Schulenberg (office and voice mail at Wagner College: 718-420-4288; email: dschulen@wagner.edu). *The best way to reach me is by email.*

The music of Haydn, Mozart, and Beethoven, much of it composed at Vienna during the later eighteenth and early nineteenth centuries, is now central to the global concert repertory. What made this possible? How did their compositions differ from those of their contemporaries? How did this music “work” for its first audiences? How does it work for us today? We will explore these questions, examining selected instrumental and vocal works and their performance, through weekly presentations, a final research paper/project, and readings from Charles Rosen’s *The Classical Style* as well as more recent writings.

Our objectives include:

- getting to know important representative examples of the music of the three major Viennese Classical composers, in their historical and cultural context;
- also getting to know recent writings in English about the music and its composers;
- learning appropriate analytic approaches for typical works;
- awareness of performance issues raised by these compositions;
- ability to formulate questions about the music, give aural presentations, and write a paper on a topic relating to one or more works by Haydn, Mozart, or Beethoven.

Our basic plan, after two introductory meetings, is to consider Haydn, Mozart, and Beethoven in turn. For each composer, we will devote one meeting to an overview of the composer’s life and work. During this first meeting on each composer we will also consider changing conditions for performance of his music, including developments in instruments. In three subsequent meetings we will examine examples of that composer’s music in various genres, including works for orchestra, chamber ensembles, solo piano, and voices.

**Work for the course.** Every class member is expected to come to each meeting having done the assigned reading, listening, and study of musical scores. These assignments will be the basis of aural presentations by individual class members, as scheduled by the instructor. At the end of the semester, each class member will give a short presentation to the group on a biographical, analytical, or performance-related topic. This final presentation will be based on a longer written paper, due on the day of the final class meeting. The paper should comprise at least 1500 words (approximately 6 double-spaced pages), plus notes and bibliography (which are required).

All presentations should include images from scores, brief selections from recordings, electronic outlines, or live demonstrations, as appropriate to the topic. Any links, PowerPoint files, and the like necessary for each presentation should be emailed to the instructor no later than noon on the day of the class. Class members not giving presentations on a particular day are expected to participate actively by raising questions and contributing to discussions.

There is no textbook, but we will be reading portions of Charles Rosen, *The Classical Style*, as well as other publications listed in the Course Bibliography (in separate file). Study of musical scores is also expected. After our first meeting, each reading assignment (including study of musical scores) should be completed *before* the date for which it is listed in the Course Calendar below. Most

readings and scores should be available either as e-books or as reserve items available from the Mugar Library. Additional readings or scores may be shared by the instructor through a Dropbox folder. Class members will receive an email message inviting them to join the Dropbox folder.

The final presentation takes the place of a final examination. There will, however, be three short “listening quizzes” which will require students to identify selections from scores or recordings of assigned compositions. These quizzes will take place during class meetings 6, 10, and 13.

**Grading.** Course grades will be based in equal proportion on (1) attendance at, preparation for, and participation in regular class meetings; (2) aural presentations as assigned; and (3) final paper and presentation. Listening quizzes will be counted as part of course attendance and participation. Absences from class meetings will result in a reduction of grade, except for documented illness or emergency. If you know in advance that you must miss a meeting, please notify me by email at least 24 hours prior to the meeting in question, or at least 48 hours if you are scheduled to give a presentation at that meeting.

**Semester plan.** The semester is divided into segments as follows:

- introduction: predecessors and contemporaries; sonata form and sonata theory (meetings 1–2)
- Haydn (meetings 3–6)
- Mozart (meetings 7–10)
- Beethoven (meetings 11–14)
- final symposium (presentations, during the session scheduled for the final examination)

Assignments for individual class meetings are included below. For full names of authors and titles of readings, see the Course Bibliography. Asterisks signify longer or more difficult readings; you should skim these and read the portions that most interest you. In addition to listening to the assigned compositions, you should examine their full scores.

### Course Calendar

<u>class</u>	<u>date</u>	<u>topic / reading due / works studied</u>
1	1/24	introduction to the course C. P. E. Bach, keyboard fantasia W. 63/6/3 J. C. Bach: keyboard sonata op. 5, no. 3 Wagenseil, keyboard sonata op. 2, no. 5 Martinez, keyboard sonata in G Martinez, keyboard sonata in G Clementi, keyboard sonata in G minor, op. 7, no. 3 Gluck, <i>Orfeo ed Euridice</i> (overture) Boccherini, string quintet G. 270 Joseph Bologne de Saint-Georges, simphonie concertante op. 13, no. 2 J. C. Bach: “Non so d’onde viene” from <i>Alessandro</i> Gluck, <i>Orfeo ed Euridice</i> (Act 3, sc. 1 through “Che farò senza Euridice”) C. P. E. Bach, songs “Bußlied” W. 194/46; “Der Frühling” W. 197/14
2	1/31	style, sonata form, sonata theory Rosen, <i>Sonata Forms</i> , chap. 1 (introduction) *Rosen, <i>Sonata Forms</i> , chap. 6 (“Sonata Forms”) Rosen, <i>Classical Style</i> , chap. 1:1 (musical language), pp. 19–23 (middle) *Rosen, <i>Classical Style</i> , chap. 1:1 (musical language), pp. 23–29 *Rosen, <i>Classical Style</i> , chaps. 1:2 (form), 2:2 (structure/ornament)

- \*Hepokoski, *Sonata Theory*, chap. 1  
 Music: listen to the compositions listed above for meeting 1
- 3 2/7 Haydn: life, works, context  
 Clark, “Haydn, Joseph” in *Oxford Companion to Music*  
 Sisman, “Haydn’s Career” in *Cambridge Companion to Haydn*  
 \*work-list in Feder and Webster, “Haydn, (Franz) Joseph” in *Grove Music Online*
- 4 2/14 Haydn: early chamber works; keyboard music  
 J. A. Sadie and Pamplin, “Baryton (i)” in *Grove Music Online*  
 Maunder, *Keyboard Instruments*, chaps. 1–2  
 \*Rosen, *Classical Style*, chap. 6:2 (piano trios)  
 baryton trio Hob. 11:5  
 keyboard sonata Hob. XVI:20  
 keyboard trio Hob. XV:27
- [2/21 Presidents’ Day holiday]
- 5 2/22 *Tuesday meeting, starting at 4:15, to be recorded for those unable to attend*  
**Preliminary statement of final paper topic due**  
 Haydn: quartets and symphonies  
 Hunter, “The Quartets” in *Cambridge Companion to Haydn*  
 Sisman, *Haydn and the Classical Variation*, pp. 150–63  
 Webster, *Haydn’s “Farewell” Symphony*, introduction (pp. 1–10)  
 \*Rosen, *Classical Style*, chaps. 3:1 (Haydn’s quartets), 6/1 (“The popular Style”)  
 string quartet op. 33, no. 1  
 string quartet op. 71, no. 3  
 symphony Hob. I:45, “Farewell”  
 symphony Hob. 1:103, “Drumroll”
- 6 2/28 **Listening quiz**  
 Haydn: vocal works  
 Dack, “Sacred Music” in *Cambridge Companion to Haydn*  
 Webster, “Sublime and Pastoral” in *Cambridge Companion to Haydn*  
 Rosen, *Classical Style*, pp. 368–73 (mainly on *Creation*)  
*Stabat mater*, stanzas 1–5 (through 2d chorus, “Quis est homo”)  
*Creation*, part 1
- [3/7 spring break]
- 7 3/14 Mozart: life, works, context  
 Rushton, “Mozart, Wolfgang Amadeus” in *Oxford Companion to Music*  
 \*work-list, Eisen, S. Sadie, “Mozart, Wolfgang Amadeus,” *Grove Music Online*  
 Mozart, letters from Paris, 1778 (including Mar. 24, June 12, July 9 and 18)
- 8 3/21 **Statement of final paper topic due, with bibliography**  
 Mozart: keyboard concertos  
 Rushton, *Mozart*, chap. 10  
 \*Rosen, *Classical Style*, chap. 5/1 (concertos)  
 \*Zaslaw, *Compleat Mozart*, entries for the works listed below  
 keyboard concerto K. 107 (21b) after J. C. Bach, sonata op. 5, no. 3  
 keyboard concerto K. 466
- 9 3/28 Mozart: chamber music and symphony  
 Rushton, *Mozart*, chap. 15  
 Brown, “18th-Century Traditions and Mozart’s ‘Jupiter’ Symphony”  
 \*Rosen, *Classical Style*, chap. 5/2 (quintets)  
 \*Zaslaw, *Compleat Mozart*, entries for the works listed below  
 string quartet K. 465, “Dissonance”

- string quintet K. 516  
 symphony in K. 551, “Jupiter”
- 10 4/4 **Listening quiz**  
 Mozart: vocal music  
 Rushton, *Mozart*, chaps. 4, 6, 16, and 18  
 Rosen, *Classical Style*, chap. 5/3 (opera buffa, esp. pp. 296–312)  
 \*Zaslaw, *Compleat Mozart*, entries for the works listed below  
 aria “Non so d’onde viene” (2 settings) K. 294 and 512  
 song “Frühlingsanfang” K. 597  
 Kyrie and Credo from Mass K. 317, “Coronation”  
 Introit, Kyrie, and Sequence from *Requiem* K. 626  
*Don Giovanni* (overture, sextet, Graveyard Scene, and Act 2 finale)
- 11 4/11 Beethoven: life, works, context  
 Arnold and Cooper, “Beethoven, Ludwig van” in *Oxford Companion to Music*  
 Rosen, *Classical Style*, pp. 379–87 (“Beethoven,” introduction)  
 \*work-list, Kerman et al., “Beethoven, Ludwig van” in *Grove Music Online*  
 [4/18 Patriots’ Day holiday]
- 12 4/20 *Wednesday meeting, starting at the usual time*  
 Beethoven, early and middle periods: chamber music (including piano music)  
 Lockwood, *Beethoven*, chap. 4 (esp. pp. 101ff. on cello sonatas op. 5)  
 \*Hamilton, “Beethoven’s *Tempest* Sonata in Performance”  
 Ahn, “Beethoven’s Opus 47” in *The Beethoven Violin Sonatas*  
 \*Drabkin, “The Introduction to Beethoven’s ‘Kreutzer’ Sonata” in the same  
 cello sonata op. 5, no. 1  
 piano sonata op. 31, no. 2, “*Tempest*”  
 violin sonata op. 47, “*Kreutzer*”
- 13 4/25 **Listening quiz**  
 Beethoven, middle and late periods: symphony and chamber music  
 Lockwood, *Beethoven*, chap. 10 (esp. pp. 217ff. on Fifth Symphony)  
 \*Burnham, *Beethoven Hero*, chap. 2  
 Kinderman, “Beethoven’s Last Quartets” in *String Quartets of Beethoven*  
 Fifth Symphony  
 string quartet op. 132
- 14 5/2 **Paper due**  
 Beethoven: vocal works  
 Rosen, *Classical Style*, pp. 400–404, 373–75  
 \*Marston, “Voicing Beethoven’s Distant Beloved” in *Beethoven and His World*  
 [on *An die ferne Geliebte*]  
 Lockwood, *Beethoven’s Symphonies*, chap. 9 [on the Ninth Symphony]  
 Lockwood, *Beethoven*, chap. 20 [on the *Missa solennis*]  
 \*Burnham, “Our Sublime Ninth” in *Beethoven Forum* (1996)  
 song “An dir” op. 48, no. 6  
 song cycle *An die ferne Geliebte*  
 Credo from *Missa solennis*  
 Ninth Symphony (last movement)
- 5/9 **Final symposium**