

MUH 6674: SEMINAR IN NINETEENTH CENTURY MUSIC
University of Florida, School of Music, Summer C – July 6-24, 2009
M-F, 1:00-4:00 pm

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FOCUS

This seminar explores some of the most important musical developments in nineteenth century Europe. We will analyze works on the basis of the composers' philosophical and ideological standpoints, as well as the historical context and stylistic features. The course is divided into three units. The first unit examines aesthetic and ideological issues related to the reception of three major symphonic works by Beethoven, Berlioz, and Brahms. The second unit explores construction of song cycles from both formal and narrative perspectives, it also addresses ideological issues related to chamber music. Finally, the third unit considers the dramatic music of Verdi and Wagner from philosophical, ideological, and stylistic perspectives. Analysis of selected works and readings will provide the framework for critical approaches to historiography and musical analysis and performance. Participants will produce two essays that elaborate on specific topics discussed in class.

TEXTBOOK

Reading materials consist of chapters of books and articles, most of which are on reserve in the Music Library. Articles are also available through Ares, the e-reserve system, and can be downloaded. Please bring a printed copy to class for reference during discussions. (To access, click on "Course Reserves" link on the Music Library webpage: <http://www.uflib.ufl.edu/music/>)

Most of the scores are in public domain and are available to download for free from the International Music Score Library Project (http://imslp.org/wiki/Main_Page). Dover scores are inexpensive and may be purchased at <http://store.doverpublications.com/> or Amazon.com.

All listening materials are available in the Music Library. They are also available electronically through the Classical Music Library, available through the Music Library webpage.

REQUIREMENTS AND GRADING

- Attendance and participation in seminar discussion is expected.
- Seminar participants will lead discussion on one or more assigned readings. All participants are required to complete all assigned reading and participate in discussion.
- Three short **Tests** will include materials from readings and listening.
- Two **Essays** will consist of critical responses to articles or analytical problems presented in class. I will distribute handouts with detailed instructions as classes progress.

Grades will be based on the following

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| • Class Participation | 15% |
| • Two Essays | 40% |
| • 3 Tests (15% each) | 45% |

Grading scale

A: 94-100 A-: 91-93	B+: 88-90 B: 84-87 B-: 81-83	C+: 78-80 C: 74-77 C-: 71-73	D+: 68-70 D: 64-67 D-: 61-63	E: anything below 60
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IMPORTANT DATES

- Essays due dates: 7/13 and 7/20
- Exams: 7/10, 7/17 and 7/24

ACADEMIC HONESTY

The theft of intellectual property is taken very seriously in this class. All student work must be original. Plagiarism or cheating will be dealt with according to the policies outlined in the university bulletin and student handbook (see www.dso.ufl.edu/judicial/procedures/studenthonorcode.php for more information). See the *Chicago Manual of Style* if you have any questions regarding proper citations in the humanities. All written work must be submitted to Turnitin through the E-Learning system to be graded.

ADDITIONAL RESOURCES

1. If you have a documented disability and require accommodations to obtain equal access in this course, please contact me privately to discuss your specific needs. Please visit the Disability Resources Program office for more information. It is located at P202 Peabody Hall, E-mail accessuf@dso.ufl.edu; Phone 392-1261; TDD 392-3008.
2. Students are encouraged to use the Campus Writing Center for extra help with the writing assignments. Students who use the Writing Center must submit all drafts of the paper, including the suggestions and revisions from the center. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of your paper. Information about the center is available at www.at.ufl.edu/r&w/.
3. Resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:
 - University Counseling Center for personal and career counseling; 301 Peabody Hall, 392-1575.
 - Student Mental Health for personal counseling; Student Mental Health Care Center, 392-1171.
 - Center for Sexual Assault/Abuse Recovery Services, Student Health Care Center, 392-1161.
 - Career Resource Center, career development assistance and counseling; Reitz Union, 392-1601.
4. Please do not hesitate to come by during office hours or contact me to schedule appointments. I am interested in your success and hope you will feel free to express any questions, ideas, or concerns you might have.

SCHEDULE OF TOPICS
(Subject to change)

Week 1. Beethoven's Symphony No. 9 and the Nineteenth-Century Symphonic Tradition

- 7/6: Course Introduction, Review of terms and forms, introduction to Beethoven's Symphony No. 9
 Reading: Taruskin, "Resisting the Ninth." (see full citation in bibliography)
 Burnham, "Our Sublime Ninth"
- 7/7: Symphony No. 9, first movement, analysis and discussion
 Reading: Treitler, "History, Criticism, and Beethoven's Ninth Symphony," in *Music and the Historical Imagination*, 19-45.
 Solomon, "The Ninth Symphony: A Search for Order," in *Beethoven Essays*, 3-32.
 Listening: Symphony No. 9, first and second movements
- 7/8: Symphony No. 9, fourth movement, analysis and discussion
 Reading: Solomon, "The Sense of an Ending: The Ninth Symphony," in *Late Beethoven*, 213-28.
 Hinton, "Not Which Tones? The Crux of Beethoven's Ninth."
 Listening: Symphony No. 9, third and fourth movements
- 7/9: Berlioz and the Program Symphony
 Reading: Brittan, Francesca. "Berlioz and the Pathological Fantastic"
 Kelly, *First Nights*, 180-255.
 Listening: *Symphonie fantastique*
- 7/10: Brahms Symphony No. 3 and the Concept of Absolute Music, **Test I**
 Reading: McClary, "Narrative Agendas in 'Absolute' Music."
 Brown, "Brahms' Third Symphony and the New German School."
 Listening: Brahms, Symphony No. 3

Week 2. Romantic Journeys: Nineteenth-Century Song Cycles and Chamber Music

- 7/13: Beethoven, *An die ferne Geliebte*
 Reading: Kerman, "An die ferne Geliebte." In *Written all These Down*, 173-206.
 Also in Tyson, ed. *Beethoven Studies* (New York: Norton, 1973), 123-57.
 Listening: Beethoven, *An die ferne Geliebte*
- * Essay 1 due Monday 7/13 ***
- 7/14: Schumann, *Dichterliebe*
 Reading: Turchin, "Robert Schumann's Song Cycles: The Cycle within the Song."
 Hoeckner, "Paths through *Dichterliebe*"
 Listening: Schumann: *Dichterliebe*
- 7/15: Schubert, *Die schöne Müllerin, Winterreise*
 Reading: Agawu, "Perspectives on Schubert's Songs."
 Kramer, *Distant Cycles*.
 Turchin, "The Nineteenth-Century Wanderlieder Cycle."
 Listening: Schubert, *Die schöne Müllerin, Winterreise*

7/16: Chopin and the Notion of Musical Nationalism

- Reading: Pekacz, "Deconstructing a 'National Composer'"
 Milewski, "Chopin's Mazurkas and the Myth of the Folk."
 Listening: Mazurkas Op. 6 and OP. 30
 Polonaise in F-sharp, Op. 44

7/17: Chamber Music and the German ideology, **Test II**

- Reading: Notley, "Late-Nineteenth-Century Chamber Music and the Cult of the Classical Adagio."
 Listening: Beethoven String Quartet in B-flat major, Op 130, Cavatina
 Brahms, Piano Quintet in A major, Op. 26

Week 3. Music and Drama

7/20: Italian Opera: Rossini and the *bel canto* Tradition

- Reading: *Grove* entry on Rossini
 Listening: *The Barber of Seville*

*** Essay 2 due Monday 7/20 ***

7/21: Verdi's Women

- Reading: Hudson, "Gilda Seduced"
 Kerman, "Verdi and the Undoing of Women"
 Listening: *Rigoletto*

7/22: German Opera and Wagner's Music Drama

- Reading: *Grove* entries on Weber and Wagner
 Magee, "Wagner's Theory of Opera." In *Aspects of Wagner*.
 Listening: Weber, *Der Freischutz*; and Wagner, *Tristan und Isolde*

7/23: Wagner, Gesamtkunstwerk and Leitmotives

- Reading: Magee, "Wagner, Feuerbach and the Future." In *The Tristan Chord*.
 Grey, "Eduard Hanslick on Wagner's Beethoven."
 Listening: *Tristan und Isolde*, cont.

7/24: Post-Wagnerianism: Mahler and Strauss, **Test III**

- Listening: Mahler, Symphony No. 1
 Strauss, *Einheldenleben*

SELECTED BIBLIOGRAPHY

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Stayer, Jayme. "Bringing Bakhtin to Beethoven: The Ninth Symphony and the Limits of Formalism." *The Beethoven Journal* 10, no.2 (1995): 53-59.

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Unit II. Romantic Journeys

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Unit III. Music and Drama

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