

MUH 6674: SEMINAR IN NINETEENTH CENTURY MUSIC

University of Florida, School of Music, room 146, Fall 2018

Wednesday, Periods 9-11 (4:05-7:05 pm)

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FOCUS

This seminar explores some of the most important musical developments in nineteenth-century Europe, particularly intersections of music, philosophy, ideology, and politics. The course is divided into three major units. The first unit examines aesthetic and ideological issues related to 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 dramatic and ideological aspects in the operas of Verdi and Wagner. A list of selected works and readings will provide the framework for critical approaches to historiography and musical analysis.

Students will become familiar with the most recent scholarly research on nineteenth-century music and develop critical tools for assessing discourses about music. Students will also report their findings to the seminar and produce a scholarly paper addressing issues raised during the semester.

TEXTBOOK

There is no textbook for this seminar. Reading materials will consist of chapters of books and articles, most of which are on reserve in the AFA 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" in the Quick links portion on the library's webpage: <http://guides.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/>). Dover scores are inexpensive and may be purchased at <http://store.doverpublications.com/> or Amazon.com.

All listening materials are available in the AFA Library. They are also available electronically through the Naxos Music Library, available through the Music Library webpage (<http://guides.uflib.ufl.edu/music>).

ASSESSMENT

Each week one or two seminar participants will lead discussion on the assigned readings. All participants are required to complete all assigned reading and participate in discussion. We will establish a rotation of discussion leaders at the beginning of the semester. Leaders will be responsible for submitting two or three questions related to the readings to the seminar one week in advance of the pertinent class and providing a handout summarizing the most important points for discussion. I will also prepare a short presentation for each class and raise questions on the assigned readings for in-class discussion.

The **Writing Assignments** and in-class **Presentation** will give students an opportunity to explore topics related to the materials discussed within the semester. Students will provide handouts for in-class presentations and present the results of their research to the seminar on assigned dates. An extended research paper will follow the highest standards of the discipline and will address questions raised in seminar. I will provide further instructions as the semester progresses.

Make-ups for presentations and leading discussions are given only for excused absences. An excused absence is defined as 1) a medical issue accompanied by a signed statement from your doctor, 2) a serious family emergency with a signed statement from parent or guardian, 3) an official University of

Florida activity accompanied by a signed statement from an appropriate faculty representative with a two-week prior notification to instructor, 4) a religious holiday observance with a two-week prior notification to instructor, 5) military service or court-imposed legal obligations accompanied by written proof two weeks prior to absence. Failure to appear for any of the assignments without prior arrangement will result in an E for that assignment.

Grades will be based on the following

- Reports and Leading Discussions 30%
- Research Paper 50%
- Research Presentation 20%

Grading scale

A: 94-100	B+: 88-90	C+: 78-80	D+: 68-70	E: 0-60
A-: 91-93	B: 84-87	C: 74-77	D: 64-67	
	B-: 81-83	C-: 71-73	D-: 61-63	

* Please keep in mind that C- is not a passing grade. Information on the conversion of grades to the University of Florida’s grade point averages can be found at <<http://www.isis.ufl.edu/minusgrades.html>>.

ATTENDANCE

Regular class attendance is required of all students. Attendance is critical because much of the course material comes directly from in-class discussions and music analyses. Unexcused absences will lower your final grade by 5 points per absence. Examples of excused absences are described above.

IMPORTANT DATES

- Student Presentations: September 12, October 17, December 5
- Due date for paper to be announced later in the semester

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.

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:
 - 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.

- **Counseling Center**, 3190 Radio Rd.; Phone: 352-392-1575; Web: www.counsel.ufl.edu

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

8/22: 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"

8/29: 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.
Cook, "Heinrich Schenker, polemicist"

9/5: 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."
Webster, "The Form of the Finale of Beethoven's Ninth Symphony."
Tusa, "Noch einmal: Form and Content in the Finale of Beethoven's Ninth Symphony"

9/12: Student Presentations I

To be assigned from the topics addressed in the following essays:

- Reading: Buch, "The Ninth Symphony," in *Beethoven's Ninth: A Political History*.
Kinderman, "Beethoven's Symbol for Deity"
Solie, "Beethoven as a Secular Humanist."
McClary, "'Getting Down Off the Beanstalk,'" In *Feminine Endings*, pp. 112-31.
van den Toorn, "Feminism, Politics, and the Ninth," in *Music, Politics, and the Academy*, 11-43.

9/19: Berlioz and the Program Symphony; **Report I due**

- Reading: Brittan, Francesca. "Berlioz and the Pathological Fantastic"
Kelly, *First Nights*, 180-255.
Listening: *Symphonie fantastique*

9/26: Brahms Symphony No. 3 and the Concept of Absolute Music

- Reading: McClary, "Narrative Agendas in 'Absolute' Music."
Brown, "Brahms' Third Symphony and the New German School."
Listening: Brahms, Symphony No. 3

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

10/3: Beethoven, *An die ferne Geliebte*

Reading: Agawu, "Theory and Practice in the Analysis of the Nineteenth-Century Lied."
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*

10/10: Schumann, *Dichterliebe, Frauenliebe und Leben*

Reading: Turchin, "Robert Schumann's Song Cycles: The Cycle within the Song."

Hoeckner, "Paths through *Dichterliebe*"

Komar, "The Music of *Dichterliebe*: The Whole and the Parts."

Listening: Schumann: *Dichterliebe* and *Frauenliebe und Leben*

10/17: **Student Presentation II**

Presentation Topic: Cyclic structures in Schubert's *Die schöne Müllerin* and *Winterreise*

Reading: Agawu, "Perspectives on Schubert's Songs."

Kramer, *Distant Cycles*.

Turchin, "The Nineteenth-Century Wanderlieder Cycle."

Listening: Schubert, *Die schöne Müllerin*, *Winterreise*

10/24: Chopin and Musical Nationalism, **Report II due**

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

10/31: **AMS meeting**: TBD

11/7: Chamber Music and the German Ideology (AMS)

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 Quartet in A major, Op. 26

Unit 3. Music and Drama

11/14: Verdi's Women

Reading: Hudson, "Gilda Seduced"

Kerman, "Verdi and the Undoing of Women"

Listening: *Rigoletto*

11/21: Thanksgiving recess, no class

11/28: German Opera and Wagner's Music Drama

Reading: *Grove* entries on Weber and Wagner

Magee, "Wagner's Theory of Opera." In *Aspects of Wagner*.

Morton "From the Other Side." In *The Arts Entwined*

Grey, "Eduard Hanslick on Wagner's Beethoven."

Listening: Weber, *Der Freischütz*; and Wagner, *Tristan und Isolde*

12/5: **Student Presentations III**

The Wagnerian reception in the twentieth century

Final version of the Research paper is due electronically through E-Learning by **December 13 no later than 11:59 AM**. There will be no extension to this deadline.

SELECTED BIBLIOGRAPHY

Will need to be updated in the course of the semester

Unit I. Beethoven's Ninth and the Nineteenth-Century Symphony Tradition

Brittan, Francesca. "Berlioz and the Pathological Fantastic: Melancholy, Monomania, and Romantic Autobiography." *19th-Century Music* 29, no. 3 (2006): 211-39.

Buch, Esteban. *Beethoven's Ninth: A Political History*. Translated by Richard Miller. London: University of Chicago Press, 2003.

Burnham, Scott G. "Our Sublime Ninth." *Beethoven Forum*, vol. 5, 155-163. Lincoln, NE: University of Nebraska Press, 1996.

Cook, Nicholas John. "Heinrich Schenker, Polemicist: A Reading of the Ninth Symphony Monograph." *Music Analysis* 14, no.1 (1995): 89-105.

Friedheim, Philip. "On the Structural Integrity of Beethoven's Ninth Symphony." *Music Review* 46, no. 2 (1985): 93-117.

Hinton, Stephen. "Not Which Tones? The Crux of Beethoven's Ninth." *19th-Century Music* 22, no.1 (1998): 61-77.

Holoman, D. Kern. "Berlioz." In *The Nineteenth-Century Symphony*. Edited by D. Kern Holoman, 108-41. New York: Schirmer, 1997.

Kinderman, William. "Beethoven's Symbol for the Deity in the *Missa solemnis* and the Ninth Symphony." *19th-Century Music* 9, no. 2 (1985): 102-18.

Levy, David B. *Beethoven: The Ninth Symphony*. Monuments of Western Music. New York: Schirmer, 1995.

Meikle, Robert. "Beethoven's Ninth Symphony: The Introduction to the Finale." *Irish Musical Studies*, vol. 5 (1996), 96-109. Reprinted in *The Maynooth International Musicological Conference 1995: Selected Proceedings*. Vol. II, 96-109.

Sanders, Ernest H. "The Sonata-Form Finale of Beethoven's Ninth Symphony." *19th-Century Music* 22, no.1 (Summer 1998): 54-60.

Solie, Ruth A. "Beethoven as a Secular Humanist: Ideology and the Ninth Symphony in Nineteenth-Century Criticism." In *Explorations in Music, the Arts, and Ideas: Essays in honor of Leonard B. Meyer*, 1-42. Stuyvesant, NY: Pendragon, 1988.

Solomon, Maynard. *Beethoven*. New York: Schirmer, 1977.

_____. *Beethoven Essays*. Cambridge: Harvard University Press, 1988.

_____. *Late Beethoven: Music, Thought, Imagination*. Berkeley: University of California Press, 2003.

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

- Taruskin, Richard. "Resisting the Ninth." *19th-Century Music* 12, no. 3 (1989): 241-256.
- van den Toorn, Pieter C. "Feminism, Politics, and the Ninth." In *Music, Politics, and the Academy*, 11-43. Berkeley: University of California Press.
- Treitler, Leo. "History, Criticism, and Beethoven's Ninth Symphony." In *Music and the Historical Imagination*, 19-45. Cambridge: Harvard University Press, 1989.
- Tusa, Michael C. "Noch einmal: Form and Content in the Finale of Beethoven's Ninth Symphony." *Beethoven Forum*, vol. 7, 25-62. Lincoln, NE: University of Nebraska Press, 1999.
- Webster, James. "The Form of the Finale of Beethoven's Ninth Symphony." *Beethoven Forum*, vol. 1, 25-62. Lincoln, NE: University of Nebraska Press, 1992.

Unit II. Romantic Journeys

- Agawu, Victor Kofi. "Perspectives on Schubert's Songs." *Music Analysis* 16, no. 1 (1997): 107-22.
- Daverio, John. *Crossing Paths: Schubert, Schumann, and Brahms*. New York: Oxford University Press, 2002. ML390 .D335 2002.
- _____. The Song Cycle. "Journeys Through a Romantic Landscape." In *German Lieder in the Nineteenth Century*, 279-312. London: Prentice Hall, 1996. ML2829.4 G47 1996.
- Ferris, David. *Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle*. New York: Oxford University Press, 2000. ML410 S4 F47 2000.
- Finson, Jon W. "The Intentional Romantic Tourist: Romantic Irony in the Eichendorff Liederkreis of Robert Schumann." In *Schumann and His World*, 156-70. Princeton: Princeton University Press, 1994. ML410 S4 S323 1994.
- Hoeckner, Berthold. "Paths through *Dichterliebe*." *19th-Century Music* 30, no. 1 (2006): 65-80.
- Kerman, Joseph. "*An die ferne Geliebte*." In *Written all These Down: Essays on Music*, 173-206. Berkeley: University of California Press, 1994.
- Komar, Arthur. "The Music of *Dichterliebe*: The Whole and the Parts." In *Schumann Dichterliebe*. Norton Critical Scores, 63-94. New York: Norton, 1971.
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- Milewski, Barbara. "Chopin's Mazurkas and the Myth of the Folk." *19th-Century Music* 23, No. 2 (1999): 113-135.
- Notley, Margaret. "Late-Nineteenth-Century Chamber Music and the Cult of the Classical Adagio." *19th-Century Music* 23, No. 1 (1999): 33-61.
- Pekacz, Jolanta T. "Deconstructing a 'National Composer': Chopin and Polish Exiles in Paris, 1831-49." *19th-Century Music* 24, No. 2 (2000): 161-172.

Turchin, Barbara. "Robert Schumann's Song Cycles: The Cycle within the Song." *19th-Century Music* 8, no. 3 (1985): 231-44.

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Unit III. Music and Drama

Agawu, Kofi. "Theory and Practice in the Analysis of the Nineteenth-Century Lied." *Music Analysis* 11, no. 1 (1992): 3-36.

Bribitzer-Stull, Matthew. "Did You Hear Love's Fond Farewell?" Some Examples of Thematic Irony in Wagner's *Ring*." *Journal of Musicological Research* 23 (2004): 123-57.

Brown, A. Peter. "Brahms' Third Symphony and the New German School." *The Journal of Musicology* 2, no. 4 (1983): 434-52.

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Goehr, Lydia. "Secrecy and Silence: An Introduction to Music and its Metaphor." *The Quest for Voice: On Music, Politics and the Limits of Philosophy*. Ernest Bloch Lectures, no. 10. Oxford: Oxford University, 1998.

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Hudson, Elizabeth. "Gilda Seduced: A Tale Untold." *Cambridge Opera Journal* 4, No. 3 (Nov., 1992): 229-51.

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Kropfing, Klaus. *Wagner and Beethoven : Richard Wagner's Reception of Beethoven*. Translated by Peter Palmer. New York: Cambridge University Press, 1991. ML410.W19 K9313 1991

Magee, Bryan. *Aspects of Wagner*. Oxford: Oxford University Press, 1968.

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Morton, Marsha L. "'From the Other Side': An Introduction." In *The Arts Entwined : Music and Painting in the Nineteenth Century*. Edited by Marsha L. Morton and Peter L. Schmunk. New York: Garland, 2000.

Petty, Jonathan Christian. "Hanslick, Wagner, Chomsky: Mapping the Linguistic Parameters of Music." *Journal of the Royal Musical Association* 123, no. 1 (1998): 39-67.

Tomlinson, Gary. "Learning to Curse at Sixty-Seven." *Cambridge Opera Journal* 14, nos. 1 & 2 (2002): 229-41.