

## **MUH 6674: SEMINAR IN NINETEENTH CENTURY MUSIC**

University of Florida, School of Music, room 146, Fall 2025

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

Dr. Silvio dos Santos

Office: MUB 223

Office Hours: Monday Period 4, Wednesday Period 3, and by appointment

Phone: (352) 273-3151

E-mail: [sjdossantos@ufl.edu](mailto:sjdossantos@ufl.edu)

### **FOCUS**

This seminar explores some of the most important musical developments in nineteenth-century Europe, particularly intersections of music, philosophy, ideology, and politics. It 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 seminar participant will **Lead Discussion** on two seminars during the semester. 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.

Each participant will also write three short **Critical Responses** (about 350 words each) to three articles during the semester. This assignment may be completed in preparation to the seminar, while taking notes on the assigned articles, or in connection with your leading the in-class discussion. I will leave the deadline open, but responses will need to be uploaded into Canvas in order to have a grade.

The **Writing Assignment** will give students an opportunity to explore topics related to the materials discussed in class or expand the methodologies examined during the semester to different repertoires. An extended research paper, this assignment 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

- Leading Discussion (2) 20%
- Critical responses (3) 30%
- Beethoven Debate 10%
- Research Paper and Presentation 40%

#### 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: 0-60
------------------------	------------------------------------	------------------------------------	------------------------------------	---------

#### 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

- Dates for Leading Discussions will be determined in the first day of classes.
- Due date for Critical responses and term 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](http://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 ([https://www.chicagomanualofstyle.org/tools\\_citationguide/citation-guide-1.html](https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html)).

#### 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 Resource Center website at <https://disability.ufl.edu/> for more information
2. Students are encouraged to use the Writing Studio 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 Studio is available at <https://writing.ufl.edu/writing-studio/>.
3. Resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:

- *U Matter, We Care*: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department*: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services*: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

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)

### Unit I. Beethoven's Symphony No. 9 and the Nineteenth-Century Symphonic Tradition

Week 1 (8/25): Course Introduction, introduction to Beethoven's Symphony No. 9

Reading: Bonds, *After Beethoven*, Introduction (DOI in bibliography)

Kinderman, "Then and Now," in *Beethoven* (DOI in bibliography)

Week 2 (9/1): no class, Labor Day observed

Week 3 (9/8): Symphony No. 9, first movement, analysis and discussion

Reading: Taruskin, "Resisting the Ninth."

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.

Week 4 (9/15): 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."

Week 5 (9/22): **Debate**

**Debate I:** Beethoven's Ninth: Symbol of Deity or Humanism?

Reading: Kinderman, "Beethoven's Symbol for Deity"

Solie, "Beethoven as a Secular Humanist."

Burnham, "God and the Voice of Beethoven." (on reserve on AFA)

**Debate II:** Masculinities

Reading: 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.

Pederson, "Beethoven and Masculinity"

Week 6 (9/29): Berlioz and the Program Symphony

Reading: Brittan, Francesca. "Berlioz and the Pathological Fantastic"

Ritchey, Marianna. "Echoes of the Guillotine"

Brittan, "The Fantastique modern"

Listening: *Symphonie fantastique*

Week 7 (10/6): Brahms Symphony No. 3 and the Concept of Absolute Music Leaders

Reading: McClary, "Narrative Agendas in 'Absolute' Music."

Brown, "Brahms' Third Symphony and the New German School."

Bonds, "Aesthetic Amputations"

Listening: Brahms, Symphony No. 3

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

Week 8 (10/13): Beethoven, *An die ferne Geliebte*

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

Kerman, "*An die ferne Geliebte*." In *Write all These Down*, 173-206.

Also in Tyson, ed. *Beethoven Studies* (New York: Norton, 1973), 123-57.

Listening: Beethoven, *An die ferne Geliebte*

Week 9 (10/20): Schumann, *Dichterliebe*

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*

Week 10 (10/27): 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*

Week 11 (11/3): Chopin and Musical Nationalism

Reading: Pekacz, "Deconstructing a 'National Composer'"

Milewski, "Chopin's Mazurkas and the Myth of the Folk."

Taruskin, Richard. "'Nationalism'"

Listening: Mazurkas Op. 6 and OP. 30

Polonaise in F-sharp, Op. 44

### Unit III. Music and Drama

Week 13 (11/10): Verdi's Women

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

Week 14 (11/17): German Opera and Wagner's Music Drama

Reading: Magee, "Wagner's Theory of Opera." In *Aspects of Wagner*.  
Grey, "Eduard Hanslick on Wagner's Beethoven."  
Taruskin, "Dispelling the Contagious Wagnerian Mist"  
Listening: Weber, *Der Freischütz*; and Wagner, *Tristan und Isolde*

Week 15 (11/24): **Thanksgiving Break**

Week 16 (12/1): Student Research Presentations

## SELECTED BIBLIOGRAPHY

Will need to be updated during the semester

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

Bonds, Mark Evan. *After Beethoven: The Imperative of Originality in the Symphony*. Cambridge, MA and London, England: Harvard University Press, 2013. <https://doi.org/10.4159/harvard.9780674733398>

Bonds, Mark Evan. "Aesthetic Amputations: Absolute Music and the Deleted Endings of Hanslick's *Vom Musikalisch-Schönen*." *19th-Century Music* 36, no. 1 (2012): 3–23.  
<https://doi.org/10.1525/ncm.2012.36.1.003>.

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

\_\_\_\_\_. "The Fantastique moderne." In *Music and Fantasy in the Age of Berlioz* (New Perspectives in Music History and Criticism, pp. 1–13). Cambridge: Cambridge University Press, 2017.  
[doi:10.1017/9781316479803.002](https://doi.org/10.1017/9781316479803.002)

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.

Burnham, Scott. "God and the Voice of Beethoven." In *The New Beethoven: Evolution, Analysis, Interpretation*, 244–57, edited by Jeremy Yudkin, and Lewis Lockwood. Rochester, NY: University of Rochester Press, 2020.

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. "Then and Now: The Ninth Symphony." In *Beethoven: A Political Artist in Revolutionary Times*, 195–221. Chicago: University of Chicago Press, 2020.  
<https://doi.org/10.7208/9780226669199-009>

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.

Loranger, Dennis and Barry Milligan. "‘To mask, by slight differences in the manner, a virtual identity in the substance’: Berlioz's *Symphonie fantastique* and De Quincey's ‘Confessions of an English Opium-Eater’." *Romanticism* 27, No. 3 (October 2021): 284-96.

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.

Noorduyn, Marten. "The Metronome Marks for Beethoven's Ninth Symphony in Context." *Early Music* 49, issue 1 (February 2021): 129–45. <https://doi.org/10.1093/em/caab005>

Noorduyn, Marten. "Why Do We Need Another Recording of Beethoven's Ninth Symphony? - Symphony No. 9 Benjamin Zander Discusses Beethoven's Ninth Symphony - Rebecca Evans Sop, Patricia Bardon Mezzo-Sop, Robert Murray Ten, Derek Welton Bass-Bar Philharmonia Chorus and Orchestra, Stefan Bevier Chorus Master, Benjamin Zander Cond. Brattle Media 610877733781 3 CDs: 58 Minutes [Music] 159 Minutes [Discussion] Notes and Discussion in English." *Nineteenth-Century Music Review* 18, no. 3 (2021): 601–9.  
doi:10.1017/S1479409820000026

Pederson, Sanna. "Beethoven and Masculinity" In *Beethoven and His World* edited by Scott Burnham and Michael P. Steinberg, 313-331. Princeton: Princeton University Press, 2021.  
<https://doi.org/10.1515/9780691218328-011>

Reynolds, Christopher Alan. *Wagner, Schumann, and the Lessons of Beethoven's Ninth*. Berkeley: University of California Press, 2015. <https://doi.org/10.1525/9780520960978>

Ritchey, Marianna. "Echoes of the Guillotine: Berlioz and the French Fantastic." *19th-Century Music* 34, no. 2 (2010): 168–85. <https://doi.org/10.1525/ncm.2010.34.2.168>.

Rifai, Ayah. "A Tale of Two Finales: ‘Correcting’ The Ninth in the Finale of Brahms’s First Symphony." *Journal of Arts and Humanities* 7, no. 10 (October 2018): 38-52.  
<https://www.theartsjournal.org/index.php/site/article/view/1489>

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

Shiflett, Campbell. 2021. "The Ninth Symphony of Beethoven, Its Rich History". *Current Musicology* 107 (July):6-28. <https://doi.org/10.52214/cm.v107i.7136>.

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.

Taruskin, Richard. “‘Nationalism’: Colonialism in Disguise?” *The Danger of Music and Other Anti-Utopian Essays* (Berkeley: University of California Press, 2008), 25-29.

<https://doi.org/10.1525/9780520942790-004>

van den Toorn, Pieter C. “Feminism, Politics, and the Ninth.” In *Music, Politics, and the Academy*, 11-43. Berkeley: University of California Press.

Treidler, 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.

Knapp, Raymond. “Reading Gender in Late Beethoven: An Die Freude and an Die Ferne Geliebte.” *Acta Musicologica* 75, no. 1 (2003): 45–63. <http://www.jstor.org/stable/25071209>.

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.

Kramer, Richard. *Distant Cycles: Schubert and the Conceiving of Song*. Chicago: University of Chicago Press, 1994.

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.

\_\_\_\_\_. "The Nineteenth-Century Wanderlieder Cycle." *The Journal of Musicology* 5, no. 4 (1987): 498-525.

### 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.

Chua, Daniel K. L. *Absolute Music and the Construction of Meaning*. New York: Cambridge University Press, 1999.

Daverio, John. *Nineteenth-Century: Music and the German Ideology*. New York: Schirmer, 1993.

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.

Grey, Thomas Spencer. "Eduard Hanslick on Wagner's Beethoven." *Wagner* 15, no.2 (1994): 51-57.

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

Kerman, Joseph. "Verdi and the Undoing of Women." *Cambridge Opera Journal* 18, no. 1 (2006): 21-31.

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.

\_\_\_\_\_. *The Tristan Chord: Wagner and Philosophy*. New York: Metropolitan Books, 2001.

McClary, Susan. "Narrative Agendas in 'Absolute' Music: Identity and Difference in Brahms's Third Symphony." In: *Musicology and Difference: Gender and Sexuality in Music Scholarship*, 326-344. Berkeley: University of California, 1993.

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.

Taruskin, Richard. "Dispelling the Contagious Wagnerian Mist". *The Danger of Music and Other Anti-Utopian Essays*, Berkeley: University of California Press, 2008, pp. 81-85.

<https://doi.org/10.1525/9780520942790-013>

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