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Music 8860 - Romantic Music
Summer 2009
N. Lee Orr

Increasing spirituality, abstract thought, strives towards sounds and tunes to express a mumbling effusiveness which is perhaps nothing but the dissolution of the entire material world. Music is perhaps the last word of art, just as death is the last word of life.

Heinrich Heine

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Course Description: This course entails a survey of the ways music was composed, practiced, performed, received, described, and published from the nineteenth century, from Beethoven's late period into the late operas of Verdi. It involves reading the required materials, studying and listening to scores in and outside of class, discussion, quizzes, and three exams.

Course Goal: To provide the student with a deeper knowledge and experience of the composers, important works, genres, styles, and culture of music during the nineteenth century.

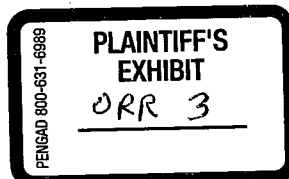
Course Objectives:

- to survey the culture and music of nineteenth-century European Romanticism.
- to examine the various styles, composers, compositions, and trends that constituted that music.
- to study the different ways in which romantic music expressed the culture of the era.
- to examine the interrelationship between Romantic music and Romantic art.
- to see how Romantic music expressed the quest for meaning, purpose and value.
- to understand the function Romantic music played in the realization of the Self.
- to survey the important bibliographical sources for Romantic music.
- to communicate effectively using appropriate writing conventions and formats.
- to formulate appropriate questions for research.

Grades

A: 90-100; B: 80-89; C: 70-79. The grade results from readings summaries (30%), class discussion, and two take-home exams (70%). In addition to numerical and letter grades, factors such as attitude, professionalism, and consistency in assignments will be considered in the final grade. Students are encouraged to discuss their grades with the professor at any time. This class is discussion based. It demands, and I expect, students to be well prepared and to participate in class discussion. All the assignments must be read before class.

- A:** The student demonstrates comprehensive descriptive, critical, and analytical responses on exams, including appropriately evaluating claims, arguments, evidence and hypotheses while constructing new arguments and formulating new questions.



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- B: The student demonstrates adequate comprehensive descriptive, critical, and analytical responses on exams, including appropriately evaluating claims, arguments, evidence and hypotheses while constructing new arguments and formulating new questions.
- C: The student demonstrates the minimum level of descriptive, critical, and analytical responses on exams, including evaluating claims, arguments, evidence and hypotheses.

Attendance: Prompt, consistent attendance is required. Excused absences for illness or other urgent reasons will be considered on a case-by-case basis. Except in cases of emergency, your absence should be cleared in advance of class time. Failure to attend class regularly during the first week of the semester may result in your withdrawal by the instructor and a grade of W for the class.

Withdrawal: Prior to the mid-point of a grading period a student may withdraw (or be withdrawn by the instructor) and receive a grade of W. Withdrawal without penalty is not permitted following the mid-point of the grading period.

Late Assignments and Incompletes: Late assignments will be accepted at the discretion of the instructor. The grade of I will be given only to students who have completed the majority of the course work and for a non-academic reason beyond their control have been unable to complete the semester.

Language Note: Comprehending the written materials about Romantic music and thought challenges native speakers of English. Those who are not native English speakers should note this and make special efforts to compensate for language problems. Spelling, grammar and punctuation are part of the grade for written assignments.

Cell Phones: *Active cell phones are not allowed in class at any time.* Either make sure they are turned off, or do not bring them to class.

Texts: Plantinga, *Romantic Music*; Todd, *19th-Century Piano Music*. Other readings are online at <http://reserves.gsu.edu>; "Search Course Reserves"; "Orn"; Password:

Class Sessions:

June 8. 10 Introduction. The Romantic Problem. Romantic Musical Aesthetics.

Beethoven in Vienna: 1792-1808. The String Quartets, Op. 18. The *Tempest Sonata*, op. 31. The *Eroica Symphony*.

The Late Years - 1809-27. Formation of the late style. "An die Ferne Geliebte." The *Missa Solemnis* and the Ninth Symphony. The Late Sonatas.

Readings: Plantinga, *Romantic Music*, 1-78 (hereafter, *RM*); *The Dilemma of a Century*; *The Beethoven Reader*; *Late Beethoven*; Kindermann, *Beethoven's Compositional Process*: "Structural Expansion in Beethoven's Symphonic Forms"; *Sonata in the Classic Era*; *Early Romantic Era*.

- June 15 Beethoven's contemporaries. Music for the Piano: Clementi, Dusik, Field, Czerny. Moscheles, Hummel.
- Readings: Plantinga, *RM*, 79-106; *New Grove Dictionary of Music*, "Clementi," "Field," "Czerny," "Moscheles," "Hummel."
17. 22 Schubert. The Piano music. The Ninth Symphony. The Chamber Music. The Lieder.
- Readings: Plantinga, 82-91; Todd, *19th-Century Piano Music*, 97-146; *Schubert, Müller, and Die Schöne Müllerin*; Gibbs, *Cambridge Companion to Schubert*; Newbould, *Schubert - The Music and the Man*; Charles Fisk, *Returning Cycles* (Netlibrary), 1-11; 60-80.
- 24 Paris from 1830 to 1848. Kalkbrenner, Thalberg. Liszt. The Piano Music; the Symphonic Poems. Chopin.
- Readings: Plantinga, *RM*, 166-89; Todd, *19th-Century Piano Music*, 221-54; 395-445; *Understanding the Sonata in B Minor*; *The Liszt Companion*; *Franz Liszt, The Man and His Music*; Optional: *Reflections on Liszt: An Open Letter*. *New Grove Dictionary of Music*, "Kalkbrenner," "Thalberg," "Chopin."
29. July 1. 8 Berlioz, the *Symphonie Fantastique*. Schumann. The Piano Music. The Lieder. The Symphonies. The Chamber Music.
- Readings: Plantinga. *RM*, 203-58; *Cambridge Companion to Berlioz*; *Berlioz - Symphonie Fantastique*; *Berlioz: Past, Present and Future*: "The *Symphonie fantastique* and Its Program". *Musical Quarterly* 57 (1971): 593-608; Todd, *19th-Century Piano Music*. 258-302; Plantinga. *Schumann as Critic*; Walker, *Robert Schumann*; Todd, *Mendelssohn and Schumann*. 87-98; Daverio, *Robert Schumann* (online at 'Net Library'), 131-54; 182-221.

Exam I Due 8 July

Last Day to Withdraw

- 13 Mendelssohn. The Symphonies. The Piano Music. The Choral Music. The Chamber Music.
- Readings: *RM*; Todd, *Mendelssohn and His World*; Werner, *Mendelssohn*; Todd, *19th-Century Piano Music*, 178-220; Seaton, *Mendelssohn Companion*; *Mendelssohn and Schumann*.

- 15 Early Romantic Opera: Rossini and Donizetti
- Readings:** *RM*, 127-43; *Italian Opera*; *Italian Opera from Rossini to Puccini*; *The Verdi Companion*; *History of Opera*; *Grove Online Dictionary of Opera*: "Rossini," "Donizetti."
- 20 Bellini and the Triumph of Bel Canto, *I Puritani*; *Norma*
- Readings:** *Grove Online Dictionary of Opera*: "Bellini"; Kimbell, *Italian Opera Selections* (2).
- 22 Verdi. The Operas through *La Traviata*.
- Readings:** *RM*, 257-97; Kimbell, *Verdi in the Age of Italian Romanticism*: 62-87; 326-45; 418-59. *Grove's Dictionary of Opera*: "Nabucco," "La Traviata."
- 27 Wagner and German Romantic Opera. *Tannhäuser*.
- Readings:** *Wagner Handbook*. Ulrich Muller, "The Music," pp. 297-314; "The Musical Works," pp. 397-482; Peter Burbridge, *The Wagner Companion*, "Wagner's Musical Language," pp. 225-68; Richard Wagner, *Opera and Drama*: 60-80; Reinhold Grimm, "Re-Reading Wagner," Pp. 61-77.

Exam II Due - 27 July

French Grand Opera. Meyerbeer; Gounod; Bizet.

Readings: Pendle, *Eugene Scribe and French Grand Opera in the 19th Century*: 377-493; [or in *MQ* 57 (1971): 535-561]. Barbier, *Opera in Paris, 1800-1850*: 65-104; *Grove Online Dictionary of Opera*: "Meyerbeer"; *The Operas of Charles Gounod*; Bizet: *Carmen*.