



REQUIRED PURCHASES

- Joseph Kerman and Alan Tyson, The New Grove Beethoven (New York, 1983).  
 John Deathridge and Carl Dahlhaus, The New Grove Wagner (New York, 1984).  
 Arnold Whittall: Romantic Music: A Concise History from Schubert to Sibelius (London, 1987)  
 James A. Hepokoski, Study Guides, Examples, and Synopses . . .

GENERAL INFORMATION

In addition to the above reading you are expected to study and prepare a brief, written (TYPED) summary of FOUR SUPPLEMENTARY READINGS (see p. 3 below). EACH SUMMARY MUST BE HANDED IN ON TIME. EACH SUMMARY IS INDIVIDUAL WORK. ANY FORM OF COLLABORATION VIOLATES THE HONOR CODE. WRITE AND SIGN THE HONOR PLEDGE AT THE BOTTOM OF EACH SUMMARY.

Besides attending the lectures you should attend one LISTENING LAB each week. Times of labs will be determined the first week of class.

FINAL GRADING will be based initially on the results of a MIDTERM (30%), a FINAL (50%), and two brief LISTENING IDENTIFICATION QUIZZES (combined, 20%). Your careful completion of the FOUR REQUIRED (UNGRADED) SUMMARIES will then affect the combined result in the following ways: all four satisfactorily accomplished and handed in on time will raise a strong final grade to the next higher grade (a high B+ to an A-, for instance); one of the three handed in late will lower a weak grade down to the next lowest grade; two handed in late will definitely lower any grade; all three handed in late will evoke sterner measures; etc. Failure to hand in one of the three lowers your grade by an entire letter; two, by two letters; etc. Revisions, if required and done promptly and well, will normally not incur a penalty.

OFFICE HOURS: Monday 2:30-4:00, or by appointment. Please do not hesitate to bring up any aspect of the course that interests or concerns you. Office: 217 Bibbins.

The AIM of this course is to become familiar with a wide range of information about 19th-century European concert music---with special emphasis on the life and achievements of Beethoven and Wagner. This information can provide an introduction to the principal issues and musical styles of the century; can help to furnish the historical perspective desirable for critical performance and analysis; can make further study and consideration of larger (and smaller!) issues possible. Accordingly, THIS COURSE EMPHASIZES:

- 1) LISTENING IDENTIFICATION (composer; piece; approximate date) of the works assigned with each lecture (pp. 4 ff., below). Students who listen carefully to these pieces at the proper time should have no difficulty with this requirement. The preparation of a thematic notebook (often reviewed) can be helpful as a reference tool.
- 2) MATERIAL PRESENTED DURING THE LECTURES (Suggestions: take twice as many notes as you feel are necessary; rewrite, correct, or complete your notes soon after the lecture; take notes in complete sentences; review past lectures and the study guides on a regular basis).
- 3) STYLISTIC GENERALIZATIONS, HISTORICALLY INFLUENTIAL COMPOSITIONS OR TECHNIQUES, AND IMPORTANT "FIRSTS" mentioned in the readings. Pay special attention to:
  - a) any analysis or discussion of a work on the listening assignment
  - b) any generalized statements about the musical STYLE of a given composer. I urge you to make a personal list of these to add to those mentioned in class. NB: If you find apparent inconsistencies between the readings and the lecture material, I invite you to ask me about them, either privately or at the beginning of class.
- 4) ABILITY TO CORRELATE VERBAL "STYLISTIC CHARACTERISTICS" with the actual, individual sound of a composer. This you should strive to accomplish on your own, since experience is the critical factor, but see 3b above.

SCHEDULE OF CLASS SESSIONS

1800-1830: IDEALISM, WAR, AND REACTION

F	9/4	Introduction to the Course; The Question of "Absolute Music"
W	9/9	A Decisive Voice Demands to be Heard (Beethoven)
F	9/11	Seizing Fate by the Throat (Beethoven)
M	9/14	The Cradle of German Romantic Opera (Weber)
W	9/16	The Cradle of Italian <u>Ottocento</u> Opera (Rossini)
F	9/18	<u>Historical Perspectives 1</u> : Discussion of Beethoven, 4th Piano Concerto, 2nd movement. JANDER-CONE SUMMARIES DUE
M	9/21	Embracing the Millions (Beethoven)
W	9/23	The German Lieder Tradition (Schubert)
F	9/25	NO CLASS
M	9/28	A Differing View of Sonata Form (Schubert)
W	9/30	Towards an Understanding of the Schubert Aesthetic.

1830-1848: THE FLOWERING OF ROMANTICISM

F	10/2	French Romanticism (Berlioz)
M	10/5	The Romantic Piano (Chopin)
W	10/7	In Pursuit of Youth and Sublimity (Mendelssohn) LISTENING I.D. QUIZ #1 (9/9-10/5)
F	10/9	Florestan and Eusebius (Schumann)
M	10/12	Manipulations of Symphonic Form (Schumann)
W	10/14	<u>Historical Perspectives 2</u> : Schumann and Ciphers; The Doctrine of Originality. SAMS SUMMARY DUE.
F	10/16	NO CLASS
M	10/19	The Operatic Mainstream (Donizetti, Bellini)
W	10/21	Music of the <u>Risorgimento</u> (Verdi)
F	10/23	MIDTERM EXAM
M	11/2	German Opera in the 1840s (Wagner)

1848-1875: OPPOSING PHILOSOPHIES AND THE RISE OF NATIONAL SCHOOLS

W	11/4	The New German School (Liszt)
F	11/6	Opera and Drama (I) (Wagner)
M	11/9	Opera and Drama (II) (Wagner)
W	11/11	Early Brahms (Brahms)
F	11/13	Russian Nationalism (Glinka, Balakirev)
M	11/16	Musical Realism (Musorgsky) CUMULATIVE LISTENING I.D. QUIZ #2 (9/9-11/9)

1865-1900: THE POSITIONS SOLIDIFY; THE CONFLICT DEEPENS

W	11/18	The Power of Melody (Tchaikovsky)
F	11/20	Upholding the Symphonic Ideal (Brahms)
M	11/23	<u>Historical Perspectives 3</u> : Developing Variation and Musical Prose (Brahms and Wagner). FRISCH SUMMARY DUE.
W	11/25	<u>Historical Perspectives 4</u> : Brahms's First Symphony--Symbolism and Structure of the First and Last Movements. MUSGRAVE SUMMARY DUE.
F	11/27	The Sacred Halls of Bayreuth (Wagner)
M	11/30	Majestic Piety in Slow Motion (Bruckner)
W	12/2	Song Symphonies and Symphonic Songs (Mahler)
F	12/4	"Program Music: Real Music!" (R. Strauss)
M	12/7	The Wisdom of Age (Verdi)
W	12/9	An Instrumental Renaissance (Saint-Saëns, Satie)
F	12/11	Symbolism and Decadence (Debussy)
FINAL EXAM (covers lecture and reading materials from 10/23 to 12/11; will include 10 listening ID's from 11/6)		

THE SUPPLEMENTARY READINGS (on reserve in the Music Library)

1. (NB: Two Articles) Jander, Owen "Beethoven's 'Orpheus in Hades': The Andante con moto of the Fourth Piano Concerto." And Edward T. Cone, "Beethoven's Orpheus--or Jander's?" 19th-Century Music, 8 (1984-5), 195-212, 283-86. DUE 18 SEPTEMBER.
2. Sams, Eric, "Schumann and the Tonal Analogue." Robert Schumann: The Man and His Music. Ed. Alan Walker. London, 1972. Pp. 390-405. DUE 14 OCTOBER.
3. Frisch, Walter. "Brahms, Developing Variation, and the Schoenberg Critical Tradition." 19th-Century Music, 5 (1981-82), 215-32. DUE 23 NOVEMBER. (Schoenberg's essay; "Brahms the Progressive," in his book Style and Idea, is also on reserve. You should spend some time glancing at this essay, as well as studying the photocopied page from Dahlhaus, to be handed out in class.)
4. Musgrave, Michael, "Brahms's First Symphony: Thematic Coherence and Its Secret Origin." Music Analysis, 2 (1983), 117-34. DUE 25 NOVEMBER

Plan ahead to ease congestion and last-minute panic. Inability to obtain copies from the Circulation Desk will not constitute an acceptable excuse for failing to read and summarize them on time. All four readings are to be studied, not merely read.

Your summaries must be TYPED and handed in at the beginning of the 18 September, 14 October, 23 November, and 25 November classes. There will be no exceptions. The best advice would be to read the articles and to plan your summaries well in advance. For their potential effect on the final grading, see p. 1 above.

The four "Historical Perspectives" classes are partly lecture, partly discussion. Come prepared to say something about the readings. The goal of these classes is to grapple with some of the larger issues, or driving forces, of 19th-century music--at times to illustrate them with single works. The classes, one hopes, will raise more provocative questions than they will solve: these are "problem" sessions, not "answer" sessions.

Your summary must be TYPED (2 pp., single-spaced) in proper, clear OUTLINE FORM (with as many complete sentences as reasonably possible). It must begin with a bibliographical citation of the reading and a short, three- to five-sentence synopsis of the main contents: what is the main point of the paper, and how does the author go about defending it? For the outline, summarize the most essential points and illustrate each, if possible, with a descriptive example: include only those things that you think are worth remembering. NB: YOUR OUTLINE MUST BE CLEAR ENOUGH TO BE PERFECTLY COMPREHENSIBLE EVEN TO SOMEONE WHO HAS NOT READ THE ARTICLE--THIS IS THE PRIMARY CRITERION OF EVALUATION. DO NOT WRITE A SINGLE SENTENCE THAT YOU DO NOT UNDERSTAND OR COULD NOT EXPLAIN: THAT IS, DON'T MERELY COPY WORDS; RATHER, THINK ABOUT THEM. WRITING A SENTENCE DOWN IS YOUR PLEDGE TO REMEMBER THE CONCEPT OR THE INFORMATION. Avoid extensive direct quotations. Unclear outlines and poorly prepared summaries are unacceptable and will be returned to be redone properly. See the sample outline on the last two pages of this syllabus as a guide to the proper length and format: use this outline as a model.

Before handing in a summary, PHOTOCOPY IT (to guard against future loss); you may hand in the photocopy, if you prefer.

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ASSIGNMENTS

Recordings (and scores, when possible) have been placed on reserve; see the Reserve Books at the Circulation Desk. Additional recordings of some of these works are also in the library, but not on reserve.

- F 9/4 Listening: none  
Reading:  
 Read through this syllabus (especially p. 1) very carefully.  
 Whittall, pp. 9-15 (very important: revisit this during the first half of the semester).  
Study Guides
- W 9/9 Listening:  
 Beethoven: Piano Sonata in C Minor, Op. 10, No. 1 (1798)  
 Beethoven: Piano Sonata in D Minor, Op. 31, No. 2 (1802) ["Tempest"]  
 Beethoven: Symphony No. 2 in D Major, Op. 36 (1802)  
Reading:  
 NEW GROVE BEETHOVEN  
Study Guides (The relevant pages)
- F 9/11 Listening:  
 Beethoven: Piano Sonata in C Major, Op. 53, "Waldstein" (1804)  
 Beethoven: Piano Concerto No. 4 in G Major, Op. 58 (1805-06)  
 Beethoven: Overture to Coriolan, Op. 62 (1807)  
Reading:  
 NEW GROVE BEETHOVEN  
Study Guides  
 Begin to read the Jander and Cone articles?
- M 9/14 Listening:  
 Weber: Der Freischütz, Overture (1821)  
 Weber: Der Freischütz, Act II, Finale ("Wolf's Glen" Scene) (1821)  
Readings:  
 Whittall, pp. 16-24  
Study Guides  
 NEW GROVE BEETHOVEN?  
 (Jander-Cone articles!!)
- W 9/16 Listening:  
 Rossini: "Di tanti palpiti": [aria] from Tancredi (1813) [TAPE]  
 Rossini: The Barber of Seville (1816):  
 a) Overture (orig. Ov. to Aureliano in Palmira, 1813)  
 b) Act I, Finale, "Ehi di casa, buona gente" [Score, p. 125] (in some performances this is found as the final portion of Act II)  
 Rossini: La Cenerentola (1817), Overture  
Reading:  
Study Guides  
 Jander-Cone article-summaries are due at the next class-session.

F 9/18 NO LISTENING ASSIGNMENT.  
 NEW GROVE BEETHOVEN (You should be finishing the book in the next few days)

M 9/21 Listening:  
 Beethoven: Piano Sonata in B-flat Major, Op. 106, "Hammerklavier" (1817-18),  
 very end of slow movement and last movement.  
 Beethoven: Symphony No. 9 in D Minor, Op. 125 (1825)  
 Beethoven: Grosse Fuge in B-flat, Op. 133 (1825-6)  
Reading:  
 NEW GROVE BEETHOVEN  
Study Guides

W 9/23 Listening:  
 Schubert: Die Schöne Müllerin, Op. 25; D. 795, complete (1823)  
 Schubert: "Sanctus" from the Mass in E-flat, D. 950 (1824)  
Reading:  
 Whittall, pp. 24-30  
Study Guides  
 Re-read p. 1 of this syllabus.

F 9/25 NO ASSIGNMENT

M 9/28 Listening:  
 Schubert: String Quintet in C Major, D. 956 (1828)  
 Schubert: Piano Sonata in B-flat Major, D. 960 (1828)  
Reading:  
 Review Whittall, pp. 24-30  
Study Guides

W 9/30 NO LISTENING ASSIGNMENT  
Reading:  
Study Guides  
 By this time you should have completed your first reading of the  
 NEW GROVE BEETHOVEN.

F 10/2 Listening:  
 Berlioz: Harold in Italy (1834)  
Reading:  
 Whittall, pp. 55-71  
Study Guides

- M 10/5 Listening:  
 Chopin: Ballade No. 1 in G Minor, Op. 23 (1831-35)  
 Chopin: 12 Etudes, Op. 25 (1832-36)  
Reading:  
 Whittall, pp. 45-46, 72-80  
Study Guides
- W 10/7 Listening:  
 Mendelssohn: Overture to A Midsummer Night's Dream (1826)  
 Mendelssohn: Overture, "The Hebrides" ("Fingal's Cave") (1830, rev. 1832)  
Reading:  
 Whittall, pp. 31-36  
Study Guides  
 Review NEW GROVE BEETHOVEN; EARLIER BEETHOVEN/SCHUBERT STUDY GUIDES  
 Summary of Sams article on Schumann will be due next Wednesday.
- F 10/9 Listening:  
 Schumann: Dauidsblindler Tänze, Op. 6 (1837)  
 Schumann: Dichterliebe, Op. 48 (1840)  
Reading:  
 Whittall, pp. 36-44  
Study Guides  
 (Sams article!!)
- M 10/12 Listening:  
 Schumann: Symphony No. 4 in D Minor (1841 as "No. 2"; rev. 1851 as No. 4)  
Reading:  
Study Guides  
 SAMS article-summaries are due at the next class session.
- W 10/14 NO LISTENING ASSIGNMENT  
Reading:  
 NEW GROVE BEETHOVEN? REVIEW STUDY GUIDES?
- F 10/16 NO ASSIGNMENT

M 10/19 Listening:

Donizetti: Anna Bolena (1830), excerpts:

- a) Sinfonia (Overture)
- b) Opening of Act I, through the Henry/Jane Seymour Duet; this includes:
  - 1) Introduzione, Act I (pp. 10-32, including Smeton's Romanza and Anna's adagio and cabaletta)
  - 2) Recitativo; Duetto (Giovanna and Enrico) (pp. 33-51; stop with Percy's entrance)
- c) Introduzione, Act II (Brief Chorus, "Oh! dove mai ne andarono")
- d) Coro, Scena e Terzetto, Act II (pp. 188-222; begins with "Ebben? dinanzi ai giudici")

Bellini: "Casta diva" from Norma, Act I (1831)

Reading:

Whittall, pp. 45-54

Study Guides

W 10/21 Listening:

Verdi: Macbeth, Prelude and Act I (complete) (1847)

Reading:

Whittall, pp. 110-18

Study Guides

Re-read p. 1 of this syllabus before the midterm exam.

- F 10/23 NO ASSIGNMENT. (But over the Fall Break: Plan ahead: there is much Wagner and Brahms to hear in the next few weeks. You should definitely begin to read the NEW GROVE WAGNER during the next week. Read it very carefully: you will find the non-biographical portions of it--those sections written by Carl Dahlhaus--to be considerably more difficult than the New Grove Beethoven)

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 AUTUMN RECESS
 

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M 11/2 Listening:

Wagner: The Flying Dutchman (1840-1), excerpts:

- a) Overture
- b) Introduction and Dutchman's Monologue, Act I (pp. 14-42)
- c) Act II, complete.

Reading:

Study Guides

Midterm review and preparation.

W 11/4 Listening:

Liszt: "Mazeppa" and "Feux follets," Nos. 4 and 5 of the Transcendental Etudes (1851)

Liszt: Tasso (1841-54, in various revisions)

Reading:

Whittall, pp. 81-94

NEW GROVE WAGNER



- F 11/6 Listening  
 Wagner: Das Rheingold (1854), Prelude, Scene 1, and the first few pages of Scene 2  
 Wagner: Die Walküre, Act I (1854-6)  
Reading:  
 Whittall, pp. 94-109  
Study Guides  
 NEW GROVE WAGNER
- M 11/9 Listening:  
 Wagner: Tristan und Isolde (1857-9) excerpts:  
 a) Prelude to Act I (orch. music only)  
 b) Act II, Scenes 1 and 2 (i.e., up to the sudden entrance of Kurvenal)  
 c) Prelude to Act III (orch. music only)  
 d) Transfiguration [often called "Liebestod"], Act III ("Mild und leise")  
Reading:  
 NEW GROVE WAGNER  
Study Guides  
 Start planning for the upcoming Frisch and Musgrave readings.
- W 11/11 Listening:  
 Brahms: Piano Concerto No. 1 in D Minor, Op. 15 (1854-58), first movement  
 Brahms: A German Requiem, (1854-68) first three movements  
 NB: Please note the additional Brahms listening assigned on 11/19, much of it necessary for the Frisch article. You will probably want to hear some of those pieces in advance, before reading the article, especially:  
 a) Piano Quartet, Op. 25, first movement  
 b) String Quartet, Op. 51, No. 2, second movement  
 c) Cello Sonata, Op. 99, first movement  
Reading:  
 NEW GROVE WAGNER? Frisch?
- F 11/13 Listening:  
 Glinka: Ruslan and Lyudmila, Overture (1842)  
 Balakirev: Islamey (1869, recomposed 1902)  
Reading:  
 Whittall, pp. 129-34  
Study Guides
- M 11/16 Listening:  
 Musorgsky: Boris Godunov, Prologue (Scenes 1 and 2) (1868-74)  
Reading:  
 (Frisch article! Cf. the Brahms listening of 11/11 and 11/20)  
 Whittall, pp. 134-37

- W 11/18 Listening:  
 Tchaikovsky: Eugene Onegin (1878), excerpts:  
 a) Letter Scene, Act I (No. 9)  
 b) Entr'acte and Waltz, Act II (No. 13)  
Reading:  
 Whittall, pp. 137-51 (including Smetana, Dvořák, Grieg)  
 (Frisch article!) (Also: start planning for Musgrave)  
Study Guides
- F 11/20 Listening:  
 Brahms: Piano Quartet No. 1 in G Minor, Op. 25 (1861), first movement  
 Brahms: String Quartet in A Minor, Op. 51, No. 2 (1873), complete  
 Brahms: Symphony No. 1 in C Minor, Op. 68 (1855-76), complete  
 Brahms: Cello Sonata No. 2 in F major, Op. 99 (1886), first movement  
Reading:  
 Frisch article-summaries are due at the next class session.  
Study Guides
- M 11/23 NO NEW LISTENING ASSIGNMENT  
Reading:  
 Whittall, pp. 163-67  
 Musgrave article-summaries are due at the next class session,
- W 11/25 NO NEW LISTENING ASSIGNMENT  
Reading  
Study Guides  
 NEW GROVE WAGNER (You should have nearly completed this by now)
- F 11/27 Listening:  
 Wagner: Parsifal (1877-81) excerpts:  
 a) Prelude to Act I (orchestral music only), plus the first three pages of Act I [vocal score].  
 b) Act I, Scene 2, complete (begin with the "Transformation" music at the conclusion of Scene I, middle of Side 3, at Gurnemanz's words "Vom Bade kehrt der König heim"). (Middle of Side 3, all of Side 4)  
Reading:  
 NEW GROVE WAGNER (very near completion)  
Study Guides
- M 11/30 Listening:  
 Bruckner: Symphony No. 9 in D Minor (1887-96)  
Reading:  
 Whittall, pp. 163 (again)--173 (Bruckner and Wolf)  
 NEW GROVE WAGNER (complete)  
Study Guides

- W 12/2 Listening:  
Mahler: Symphony No. 1 in D Major (1888, with later revisions)  
Reading:  
Whittall, pp. 174-84  
Study Guides
- F 12/4 Listening:  
Strauss: Don Juan (1888)  
Reading:  
Study Guides
- M 12/7 Listening  
Verdi: Otello (1887), Act I  
Reading:  
Whittall, pp. 110 (again)-28  
Study Guides
- W 12/9 Listening:  
Saint-Saëns: Danse macabre (1874)  
Satie: Gymnopédies, Nos. 1-3 (1888)  
Reading:  
Whittall, pp. 152-62 (including England and the U.S.A.)  
Study Guides
- F 12/11 Listening:  
Debussy: Ariettes oubliées (1885-7)  
Debussy: Prelude to "The Afternoon of a Faun" (1894)  
Reading:  
Study Guides

A SAMPLE SENTENCE OUTLINE (article summary)

This outline is maximum length:  
yours should be no longer, and  
can easily be somewhat shorter.

Name

Lippman, Edward Arthur. "The Esthetic Theories of Richard Wagner."  
The Musical Quarterly, 44 (1958), 209-20

At two different stages of his career Wagner emphasized two contradictory aesthetic ideas about music. Position 1 finds fault with music as inarticulate, since it cannot convey intellectual ideas. Position 2 glorifies music as expressing ideas beyond rational comprehension, as entering the realm of truth itself. Much of Wagner's prose tries to reconcile these contradictions, and, according to EAL, so does much of his music. Position 2 gradually invades his music in the form of symphonic logic, formal musical sections, the mystical experience of tone itself (the opening of Das Rheingold), etc.

- I. Position I is most clearly elaborated in the Zurich treatises from 1849 to 1851, written in exile by a "revolutionist turned prophet" (209). These treatises are:
  - A. Art and Revolution.
  - B. The Artwork of the Future.
  - C. Opera and Drama.
  - D. A Communication to My Friends.
- II. Position I elaborates three fundamental conceptions.
  - A. The role of art is social.
    1. Art is a mirror of, and model for, society (for all people, not just one class).
    2. Art is a rite "that commemorates the deeds of a hero by dramatic presentation" (209).
    3. "The object of art is to present man in his entire and unspoiled nature, for . . . nature . . . is able to rescue man from depraved taste and to point the way to true art" (210) (i.e., art can provide a vision of social progress).
  - B. The Artwork should be complete.
    1. Music alone is an incomplete art, because it is vague, indistinct, and cannot convey specific detail: an emotional instrument, it is forced to rely on mere repetition, not progressive change.
    2. Therefore music must be aided by the other arts to become complete, for in itself, particularly from the standpoint of clear, rational thought, it remains frustrated, unfulfilled.
    3. In terms of artistic genres, humans may be presetedn physically in the drama, emotionally in music, and intellectually in poetry.
    4. Because each individual art gives only a partial view of mankind, all the arts should unite into a total art work (Gesamtkunstwerk) to give a true picture of the complexity of the human being.

- C. The chief aesthetic goal of art is the expression of heightened feeling.
1. Intellect has been overdeveloped since ancient times, leaving emotion behind.
  2. Consequently, Art can be a redeeming force in reuniting the fragmented individual by restoring the necessary, strong emotion.
  3. Pure, untainted emotion is best found in myth, not in history.
  4. Wagner advocated certain techniques (Stabreim, etc.) as proper to convey heightened emotion.
- III. The mainspring of Position 1 is Wagner's anti-Biedermeier mentality.
- A. Wagner tries to elevate art high above "bourgeois sentimentality" (212).
  - B. EAL believes, however, the RW's heroic realm contains many "inflated editions" of "sentimental images" (212).
- IV. Some additional Wagnerian concept of music in Position 1 are:
- A. Music is viewed as "a woman, a receptive ocean of unformulated possibilities, which takes into itself the procreative force [masculine] of poetry, and thus gives birth to the complete art work . . . [Music's] nature is defined only by the male personality with which it falls in love. . ." (214).
  - B. Music was originally united with poetry and dance, but separated from them in ancient times and took on an astounding, independent growth; hence instrumental music, being only an extended dance, was never truly autonomous.
- V. Position 2 is more characteristic of post-1860 (post Tristan) Wagner.
- A. This position is anticipated in the 1840-41 Paris essays, in which RW asserted that absolute music deals not with human emotions, but with a suprahuman realm of elemental feelings.
  - B. By 1860, RW claimed that music could legitimately become entirely autonomous (cf. II, B, 1-2 and IV, B above): in this RW was probably influenced by the German philosopher Arthur Schopenhauer.
  - C. By 1870 (Beethoven, essay) RW believed that music represents the inner core of all phenomena, direct emotional expression.
    1. It reaches into the sublime directly--into absolute truth beyond merely human experience.
    2. It eludes the process of reason and provides entry into a higher realm, i.e., insight into the nature of being (219-20).
  - D. By 1880 (Religion and Art) Position 2 had reached its highest point of development and asserted that music nullified the physical work and reversed the will to live.
    1. Now, only absolute music (!) can usher one into the higher truth.
    2. Music, in effect, becomes a new religion, superseding the traditional religions, now seen as only preparatory.
- VI. Because Position 2 sharply contradicts Position 1, any simple discussion of Wagner's aesthetics and musical content (based, e.g., on Opera and Drama) is bound to be incomplete and misleading.

HONOR PLEDGE