

Music Aesthetics, c. 1780-1830

Goals:

- 1) **Aesthetics:** To investigate certain key documents that illustrate the aesthetic concepts and aesthetic evaluations of instrumental music (in particular, the symphony) during the various phases of the shift from "pre-autonomy" to "autonomy." Consideration of: a) the problem of the "aesthetic" of pre-autonomous music; b) various conceptions and explanations of the claims of full autonomy.
- 2) **Analysis:** To begin to create analytical methods for the Mozart and Beethoven symphonies that are in dialogue with the philosophical and aesthetic issues at stake--as uncovered in No. 1 above. The works chosen for class analysis will be Mozart, Symphony No. 29 in A Major, K. 201 and Symphony No. 39 in E-flat major, K. 543; and Beethoven, Symphony No. 5 in C Minor, Op. 67. Students will also prepare an individual analysis of a single movement of a late-Mozart symphony. a) In the analytical portion of the class, we shall consider: the pros and cons of the existing approaches to these works (the state of current musicological/theoretical scholarship); and b) the bringing to consciousness--then the refining and systematizing--of the method of hermeneutic "content analysis" (JH).

Class Assignments:

- 1) **Reading and/or analysis for each class session.** Class members will be asked extemporaneously to respond to (or to analyze) certain assigned literary/musical passages during each class; students will be evaluated (P-F) on the cogency, accuracy, and depth of these responses.
- 2) **Written book review** of Pestelli, The Age of Mozart and Beethoven. (Suggested length: c. 5-7 pp.; professional format; as if submitting it to a professional musicological journal)
- 3) **Final Paper:** "Content Analysis" (or equivalent analytical consideration) of a single movement from a late Mozart Symphony (not 543). To be written at the highest professional level that you currently command, that is, as if submitted for publication; manifestly in dialogue with the existing American (or English-speaking) musicological community.

Required Purchases:

Mozart: Symphonies Nos. 27-31 (Kalmus)

Mozart: Later Symphonies (Dover)

Beethoven: Symphony No. 5 (Norton Critical Scores--also anthologizes important essays for the course: Tovey, Schenker, Hoffmann, etc.)

Peter Le Huray and James Day, eds., Music and Aesthetics in the Eighteenth and Early-Nineteenth-Centuries. (Cambridge, 1981); the Abridged Edition (paperback, 1988) will be sufficient for our purposes. We shall read at least the selections by: Du Bos, Batteux, Rousseau, Sulzer, Moritz, K. W F von Schlegel (in the unabridged version only), and Kant.

Carl Dahlhaus, Esthetics of Music [= Musikästhetik, 1967, i.e., early Dahlhaus (Cologne: Gerig, 1977)], trans. William Austin (Cambridge, 1982).

Leonard G. Ratner, Classic Music: Expression, Form, and Style (New York, 1980)

Charles Rosen, Sonata Forms, rev. ed. (New York, 1988)

Giorgio Pestelli, The Age of Mozart and Beethoven [= L'età di Mozart e di Beethoven (Turin, 1979), trans. Eric Cross (Cambridge, 1984).

Peter Uwe Hohendahl, A History of German Literary Criticism [= Geschichte der deutschen Literaturkritik (Stuttgart, 1985), trans. Franz Blaha, John R. Blazek, et al. (Lincoln, Neb., 1988)] [For this course we shall be concerned with Hohendahl's "Introduction," and the essays by Klaus L. Berghahn, "From Classicist to Classical Literary Criticism, 1730-1806" [pp. 13-98] and Jochen Schulte-Sasse, "The Concept of Literary Criticism in German Romanticism, 1795-1810" [pp. 99-177].)

Recommended Purchase:

Hepokoski--Typescript Draft, "One Approach to Musical Hermeneutics: The Technique of Content Analysis."

(This draft--doubtless in a revised form--may also be used in other JH seminars. One of my goals this semester is to revise, refine, and expand this rather rough, and still somewhat tentative and conjectural draft. At present the draft outlines my considerations in approaching musical analysis, and it was produced to try to clarify or systematize (and to give reasons for) the practical procedures I actually use. Correspondingly, one of the class-goals is to try to come to grips with and apply this type of hermeneutic methodology. Commentary with regard to any portion of the draft is welcome: and the author does not assume that every reader will agree with every portion of it.)

Additional Bibliography (subject to alteration)

(Much of this--but not all--will also be assigned; those things in italics will probably not be assigned but remain basic to the inquiry)

Jean-Jacques Rousseau, "Sonata" [1755, 1768], in Music in the Western World: A History in Documents, ed. P. Weiss, and R. Taruskin (New York, 1984), pp. 287-88.

Jean Le Rond d'Alembert, extracts from the Oeuvres et correspondances inédites [orig. 1752, c. 1750-60], partially trans. JAH: photocopy]

Friedrich Schiller, Sixth Letter, On the Aesthetic Education of Man in a Series of Letters [1795]

Richard W. Harpster, "Genius in the 18th Century: C.F.D. Schubart's 'Vom musikalischen Genie,'" Current Musicology 15 (1973), 73-77.

Bathia Churgin, "The Symphony as Described by J.A.P. Schulz (1774): A Commentary and Translation," Current Musicology 29 (1980), 7-16. Cf. Zaslav, below.

Oliver Strunk, Source Readings in Music History. (New York, 1950)--especially for Wackenroder and E.T.A. Hoffmann.

Carl Dahlhaus, [excerpts from] The Idea of Absolute Music [= Die Idee der absoluten Musik (Cassel, 1978), trans. Roger Lustig (Chicago, 1989).

John Neubauer, The Emancipation of Music from Language (New Haven, 1986).

(to be read with Pestelli)

Carl Dahlhaus, "The Eighteenth Century as a Music-Historical Epoch" [1985], trans. Ernest Harris, College Music Symposium 26 (1986), 1-6.

Robert Marshall, "The Eighteenth Century as a Music-Historical Epoch: A Different Argument for the Proposition," College Music Symposium 27 (1987), 198-205.

- William S. Newman, at least Chapters 1-4 in The Sonata in the Classic Era: The Second Volume of A History of the Sonata Idea, [1963] 3rd ed. (New York, 1983):
 "Introduction: The Historical Problem"; "The Concept of 'Sonata' in Classic Writings"; "The Sonata in Classic Society"; and "The Spread of the Classic Sonata."
- Jan La Rue, "Symphony," (Parts 1 and 2 only) The New Grove Dictionary of Music and Musicians*
- James Webster, "Sonata Form" (Parts 1, 2, and 3 only), The New Grove Dictionary of Music and Musicians.*
- Bathia Churgin, "Francesco Galeazzi's Description (1796) of Sonata Form," Journal of the American Musicological Society 21 (1968), 181-99.
- A.F.C. Kollmann, [A description of first-movement form from] An Essay on Practical Musical Composition (1799), in Music in the Western World: A History in Documents, ed. P. Weiss and R. Taruskin (New York, 1984), pp. 316-19.*
- Ian Bent and William Drabkin, Analysis (New York, 1987), pp. 1-32.
- Oswald Jonas, "The Theory of Fundamental Structure," in Introduction to the Theory of Heinrich Schenker [= Einführung in die Lehre Heinrich Schenkers (Vienna, 1934)] trans. and ed., John Rothgeb (New York, 1982), pp. 129-48.
- Heinrich Schenker, "Section 3: Sonata Form," from Chapter, "Form" in Free Composition [= Der freie Satz (Vienna, 1935)] trans. Ernst Oster (New York, 1979), Vol. 1, pp. 133-41 (with musical examples from Vol. 2).
- Charles Rosen, The Classical Style, Parts 1 and 2, "Introduction" and "The Classical Style," (New York, 1971), pp. 19-110.*

Representative Commentaries on Aspects
 of the Assigned Mozart and Beethoven Symphonies

- Neil Zaslaw, Mozart's Symphonies: Context, Performance Practice, Reception (Oxford, 1989). In addition to the piece-specific remarks, note especially the following portions:
- 1) "Salzburg: Origins," pp. 1-15.
 - 2) "The Sinfonia da Chiesa, and Salzburg," especially pp. 71-c. 84
 (including some definitions of "symphony" by Mattheson, J.A.P. Schulz [in Sulzer], et al.).
 - 3) ["Performance Practice:] Repeats," pp. 501-04.
 - 4) "Meanings for Mozart Symphonies," pp. 510-44.
- Jens Peter Larsen, excerpts from "The Symphonies," in the Mozart Companion, ed. Robbins Landon and Mitchell (New York, 1956).*

- David Bushler, "Harmonic Structure in Mozart's Sonata-Form Developments," Mozart-Jahrbuch 1984-85, pp. 15-23.
- Carl Dahlhaus, "Zum Taktbegriff der Wiener Klassik," Archiv für Musikwissenschaft 45 (1988), 1-15.
- Leo Treitler, "Mozart and the Idea of Absolute Music" [1984, publ. 1988], in Music and the Historical Imagination (Cambridge, Mass., 1989), pp. 176-214. (Includes an analytical discussion of the Slow Movement of Mozart's 39th Symphony; cf. Wen, below; the article is also included in the Dahlhaus Festschrift; see below, Kerman)
- Eric Wen, "A Tritone Key Relationship: The Bridge Sections of the Slow Movement of Mozart's 39th Symphony," Music Analysis 5 (1986), 59-84.
- Rose Rosengard Subotnik, "Evidence of A Critical World View in Mozart's Last Three Symphonies," in Music and Civilization: Essays in Honor of Paul Henry Lang, ed. Edmond Strainchamps, Maria Rika Maniates, and Christopher Hatch (New York, 1984), pp. 29-43.
- Jonathan Dunsby, "The Formal Repeat," Journal of the Royal Musical Association 111-12 (1986-87), 196-207.
- Esther Cavett-Dunsby, "Mozart's Codas," Music Analysis 7 (1988), 31-51.*
- Sieghart Brandenburg: Once Again: On the Question of the Repeat of the Scherzo and Trio in Beethoven's Fifth Symphony," in Beethoven Essays: Studies in Honor of Elliot Forbes, ed., Lewis Lockwood and Phyllis Benjamin (Cambridge, Mass., 1984), pp. 146-98.
- Joseph Kerman, "Taking the Fifth," in Das musikalische Kunstwerk: Geschichte, Ästhetik, Theorie: Festschrift Carl Dahlhaus zum 60. Geburtstag, ed. H. Danuser, et al. (Laaber, 1988), pp. 483-91.
- Robin Wallace, Beethoven's Critics (Cambridge, 1986), pp. 126-43 [a discussion of the reactions of some of Beethoven's contemporaries to the Fifth Symphony].
- Clive Brown, "The Orchestra in Beethoven's Vienna," Early Music (Feb 1988), 4-19.

Considerations of Larger Aesthetic/Social Issues
from Recent, but Differing Perspectives

Peter Bürger, "On the Problem of the Autonomy of Art in Bourgeois Society," Theory of the Avant Garde [1974], trans. Michael Shaw (Minneapolis, 1984), pp. 35-54.

Hans Robert Jauss, "The Literary Process of Modernism from Rousseau to Adorno" [1983], trans. Lisa C. Roetzel, Cultural Critique No. 11 (Winter 1988-89), 27-61.

Jochen Schulte-Sasse, "The Prestige of the Artist under Conditions of Modernity," Cultural Critique, No. 12 (Spring 1989), 83-100.

Stephen Holmes and Charles Larmore, "Translators' Introduction" to Niklas Luhmann, The Differentiation of Society [1971-75] (New York, 1982), pp. xiii-xxxvii.

Niklas Luhmann, "The Differentiation of Society," in The Differentiation of Society (see above, Holmes and Larmore), pp. 229-54.

Robert Sayre and Michael Lowy, "Figures of Romantic Anti-Capitalism," New German Critique 32 (1984), 42-92.

Hans Robert Jauss, "Sketch of a Theory and History of Aesthetic Experience" [1977], in Aesthetic Experience and Literary Hermeneutics, trans. Michael Shaw (Minneapolis, 1982), pp. 3-151.

Henry J. Schmidt, "'Text-Adequate Concretizations' and Real Readers: Reception Theory and Its Applications," New German Critique 17 (1979), 157-69.