

MUSIC 3605 (1995)

("HISTORY" [1720-1870])

J. HEPOKOSKI

Teaching Assistants: Philip Ford and Mark Mazullo

REQUIRED PURCHASES

Donald Jay Grout and Claude V. Palisca, A History of Western Music, 4th Ed. (New York: Norton, 1988)

William Fleming, Arts & Ideas, 8th ed. (Fort Worth: Holt, Rinehart, and Winston, 1991)

James Hepokoski, Study Guides, Examples, and Synopses [at: Copies on Campus Extension, 33 Soc. Sciences]

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Tuesdays and Thursdays are devoted to lectures, which will often include "historical" analyses of individual compositions. The Friday sessions, supervised by the teaching assistants, will be devoted to: a strong review of the principal large-scale musical forms of European art music of this period; supervision of the required essays; and (often) a review of the week's lecture, reading, and listening material in preparation for the quizzes and exams.

A few of the sessions (see p. 2) will begin with a ten-to fifteen-minute, very specific QUIZ\*\* (mostly short-answer format, along with one or two "paragraph" responses) on the lecture and reading material of the preceding week(s). There will also be two LISTENING I.D. QUIZZES scattered throughout the quarter (you will need to be able to identify excerpts from the assigned listening: composer, piece, and date). **Keep up with the assigned reading and listening. To miss a class or to fall behind--even for a session or two--is an extremely unwise strategy.**

FINAL GRADING is based on the results of one **MIDTERM** (25%), one **FINAL** (25%), two separate **LISTENING I.D. QUIZZES** plus the **SHORT QUIZZES** (together, 25%), and **TWO BRIEF ESSAYS (TERM PAPERS)** (together, 25%). For the essays, see the last page of this syllabus. A missed midterm or final exam will count as a failure: No "make-up" midterm or final exams will be given except in cases of emergency; plan ahead, especially, to be available to take the final exam. Policy regarding the quizzes: **Each student is permitted to miss one (only) of the short quizzes (that is, 1 listening quiz or 1 "factual" quiz) per quarter without penalty if--and only if--you have informed me of this in advance or left a message on my answering machine (624-0385) before the relevant class begins.** Please note: The midterm and final will contain substantial listening components--here, too, you will be asked to identify extracts from the assigned listening. Grading is done on a limited and modified "curve": If the class's exam-points are normally distributed over a wide range a curve will be applied; on the other hand, if everyone does very well on any given quiz or exam, there is no reason why any grades other than A's and B's need be given. Conversely. . . . [etc.] . . . **To pass the course, each student must take both the midterm and the final; and each must hand in both papers. Failure to take either the midterm or the final, or to hand in either or both of the required essays, will result in an automatic failure for the course.**

**OFFICE HOURS:** Monday, 10:00-11:30, or by appointment. Office: 158 Ferguson Hall.

The AIM of the course is to become familiar with a wide range of specific information about 18th- and 19th-century European concert music. THIS COURSE EMPHASIZES:

- 1) LISTENING IDENTIFICATION (composer, piece, date) of the works assigned. You are expected to listen carefully to and to work to recognize the pieces assigned. The preparation of the thematic notebook (begun after the first class session and often reviewed) can be helpful as a reference tool. (See p. 3 below!)
- 2) LECTURE MATERIAL and (especially) the STUDY GUIDES. Suggestion: take twice as many notes as you feel are necessary. Rewrite, correct, or complete your notes soon after the lecture. Review past lectures regularly and read the Study Guides carefully. Try to absorb and retain the most important details of the analyses therein (know some specific chords, keys, main points, etc.)
- 3) IN THE READINGS: **STYLISTIC GENERALIZATIONS, HISTORICALLY IMPORTANT COMPOSITIONS OR TECHNIQUES, IMPORTANT "FIRSTS," AND MUSIC'S INTERCONNECTIONS WITH SOCIOPOLITICAL HISTORY AND WITH THE OTHER ARTS.**

## SCHEDULE OF CLASS SESSIONS

(\*\* = these classes begin with a brief "short-answer" quiz on the prior week's work)

T	3 Jan	Introduction to the Course and Basic Concepts (History/"Histories" // The Style Shift into the <u>galant</u> (& the position of J.S. Bach)
Th	5 Jan	Bach, continued--and "Concerto" (Corelli, Vivaldi, Bach)
T**	10 Jan	Symphony (Pergolesi, Sammartini, Stamitz)
Th	12 Jan	Various Issues at Mid-Century (Rococo, <u>Empfindsamkeit</u> , <u>Sturm und Drang</u> ; C.P.E. Bach, Pergolesi, Rameau, Gluck, etc.)
T**	17 Jan	Mozartian Opera
Th	19 Jan	<b>LISTENING I.D. QUIZ</b> ///Mozartian Opera (continued, if necessary) / Haydn
T**	24 Jan	Haydn- Mozart (Instrumental Music)
Th	26 Jan	Mozart (Instrumental Music, continued)
T	31 Jan	<b>PAPER NO. 1 DUE</b> ; Beethoven
Th	2 Feb	Beethoven/Late Beethoven: The Withdrawal into the Esoteric
T	7 Feb	<b>MID-QUARTER EXAM</b>
Th	9 Feb	Weber and the Concept of <u>Volksggeist</u> / Schubert and the <u>Lied</u>
T	14 Feb	Schubert Sonata-Forms / Toward an Understanding of the Schubert Aesthetic
Th	16 Feb	Mendelssohn / Feminine-Masculine: Issues of Music and Gender (Fanny Mendelssohn Hensel, Clara Wieck Schumann)
T**	21 Feb	The Rise of Virtuoso Pianists (Chopin); Schumann (Piano Works; <u>Lieder</u> );
Th	23 Feb	<b>LISTENING I.D. QUIZ NO. 2</b> ; Schumann as Symphonist / Berlioz
T	28 Feb	<u>Primo Ottocento</u> Opera ("primo ottocento" = 1800-1850 in Italy; Italian Opera: Rossini / Bellini, Early and Middle Verdi)
Th	2 March	<b>PAPER NO. 2 DUE</b> /// Italian Opera, continued? / The New German School (Liszt) / Wagner: <u>Opera and Drama</u> , <u>The Ring....</u>
T**	7 March	Wagner: <u>Tristan</u> / Early Brahms
Th	9 March	Russian Nationalism (Glinka, the <u>kuchka</u> ) / Musical Realism: Mussorgsky

**FINAL EXAM** (covers lectures, listening, and reading from Haydn-Mozart onward and all forms--i.e., all those on the inside cover of the Study Guides.)

## LISTENING LIST

**READ THIS FIRST:** BE ABLE TO RECOGNIZE AND IDENTIFY MEMORABLE SELECTIONS FROM THE FOLLOWING PIECES (PRINCIPAL AND SECONDARY THEMES, SPECIAL EFFECTS, AND SO ON).

VIRTUALLY ALL OF THESE PIECES ARE WIDELY KNOWN BY THE CONCERT-GOING PUBLIC: THEY ARE SOME OF THE MOST ESSENTIAL AND FAMILIAR SELECTIONS FROM THE STANDARD REPERTORY. YOU NEED TO KNOW THESE WORKS NOT ONLY FOR THIS COURSE BUT (FAR MORE IMPORTANT) FOR YOUR GENERAL EDUCATION AS A MUSICIAN. (INDEED: THIS LIST PROVIDES ONLY THE MOST MEAGER OF BEGINNINGS.)

**IMPORTANT:** Apart from one tape (Pergolesi / Sammartini / Stamitz) NO RECORDINGS HAVE BEEN PLACED ON RESERVE. MULTIPLE COMPACT-DISC COPIES ARE AVAILABLE, HOWEVER, IN THE MUSIC LIBRARY. PLEASE USE THE CATALOG (LUMINA) TO FIND THE RECORDINGS TO WHICH YOU WISH TO LISTEN.

IN ALL CASES BE CERTAIN THAT YOU ARE LISTENING TO THE PROPER PIECE: DOUBLE-CHECK ALL TITLES, IDENTIFYING NUMBERS, AND SO ON, AGAINST THE FOLLOWING LIST. IN NO INSTANCES IS IT REQUIRED THAT YOU LISTEN TO ANY SPECIFIC PERFORMANCE. IN MOST CASES, THERE WILL ALSO BE BACK-UP LP'S AVAILABLE IN THE LIBRARY. (AGAIN: SINCE MOST OF THESE PIECES ARE THE MOST STANDARD OF STANDARD REPERTORY ITEMS, THEY ARE WIDELY AVAILABLE IN A VARIETY OF LOCATIONS.)

SCORES FOR MANY--MOST--OF THESE PIECES HAVE BEEN PLACED ON OPEN RESERVE. YOU ARE ENCOURAGED TO LISTEN TO THESE PIECES WHILE FOLLOWING THE SCORE. (BEFORE RETURNING THE SCORE: JOT DOWN THE MAIN THEMES IN A THEMATIC NOTEBOOK FOR FUTURE REFERENCE.)

Bach: Chromatic Fantasy and Fugue (1720, final version, 1730) (see the above note on the available scores). Be certain you understand the basics of "fugue"

Bach: Partita No. 1 in B-flat (1726), six movements, complete (be able to follow the baroque binary form in each dance)

(NOTE: the listening list begins on the preceding page)

Bach: Excerpts from the Musical Offering (1747):

a) Ricercar 1 (a 3) [= the opening Ricercar]

b) Three Selected "Puzzle" Canons (Note: these can appear in various places, and perhaps even with slightly differing names, in differing recordings of the Musical Offering):

- 1) "Canon a 2 per motum contrarium" ("by contrary motion"--we hear the theme and two additional voices; one the two additional voices is in canon with an inverted form of itself in the other added voice)
- 2) "a 2 [Canon circularis] per tonos" ("circular canon by tone-steps"--The strict canon lies in the two additional voices. But in addition the piece is constructed to modulate up a step and flow back into its opening: thus it keep modulating up a step with each circular repetition. Bach inscribed the following on the canon: "Like the rising modulation, may the king's renown also rise.")
- 3) "Canon a 2 [cancrizans]" ("backwards"--against itself played backwards)

(To be certain that you are listening to the correct pieces, see the three score-extracts provided in the Study Guides: note both what Bach provided as well as the realizations; for each, determine how one gets from the Bach notation to the realization.)

Corelli: Concerto Grosso, Op. 6, No. 4 (c. 1690s, publ. 1714), complete

Vivaldi: Concerto in A Minor for Two Violins, Op. 3, No. 8 (from L'Estro Armonico [1711]), complete. (How does this differ "in sound" from Corelli? □Also: Be certain you can follow the "ritornello" form of the first movement.)

Bach: Violin Concerto in A Minor (c. 1720), complete. (How is this different from Vivaldi's concerto above? More complex, etc.?)

Pergolesi: Sinfonia [Overture] to L'Olimpiade (1735): ON RESERVE TAPE, 3605 at music library desk (SIDE A, FIRST SELECTION, THREE LINKED SECTIONS OR "MOVEMENTS," FAST-SLOW-FAST [the last is a MINUET]; TOTAL TIME OF THIS PIECE: 6:38) (Recording: Raymond Leppard)

Sammartini: Sinfonia [No. 3] in D Major, J-C 15 (c. 1740): ON RESERVE TAPE, 3605 (SIDE A, SECOND SELECTION, THREE BRIEF MOVEMENTS, FAST-SLOW-FAST [the last is GIGUE-LIKE]; TOTAL TIME OF THIS PIECE: 6:00--Please notice that there

will be much tape left blank on Side A after this piece; the next piece on the tape is the Stamitz symphony on Side B) (Recording of Sammartini: Chiara Bianchini)

J. Stamitz: Symphony in D Major, Op. 3, No. 2 (1757): ON RESERVE TAPE, 3605 (SIDE B, FOUR SEPARATE MOVEMENTS: BINARY [= "SONATA"], SLOW, MINUET & TRIO, FINALE) TOTAL TIME OF ALL FOUR MOVEMENTS: 11'20" (much blank tape follows). (Recording: Christopher Hogwood)

C.P.E. Bach, Symphony for Strings in C Major, Wq 182, No. 3 (1773), complete (What characteristics of this piece qualify for the usual style-classification of "Sutrm und Drang"? In what sense is this musical language "unusual"?)

Pergolesi: La serva padrona, Act I, complete (1733; total time, about 23 minutes) This comprises four main pieces with intervening recitativo secco. The four pieces are: an aria (for Uberto), "Aspettare e non venire"; a second aria (again for Uberto), "Sempre in contrasti"; a third aria (this time for Serpina), "Stizzoso, mio stizzoso"; and a concluding duet (for Serpina and Uberto), "Lo conosco a quegl' occhietti." (FOR THIS AND ALL SUCCEEDING VOCAL/OPERATIC WORKS: BE CERTAIN, IN ALL CASES, THAT YOU KNOW WHAT IS BEING SAID: FOLLOW THE WORDS CLOSELY. IN THIS CASE, THE RECORDING AT HAND MAY NOT FURNISH A TRANSLATION--AT THE VERY LEAST, KNOW WHAT IS HAPPENING IN THE STORY.)

Gluck: Orfeo ed Euridice (original, 1762 version), three excerpts:  
 a) Act II, Sc. 1 (Underworld Scene with the Chorus of the Furies)  
 b) the immediately following instrumental Dance ["of the Blessed Spirits"]  
 c) Orpheus, aria: "Che farò senza Euridice?"

Mozart, Don Giovanni (1787), five excerpts (total, c. 24 minutes), and precede excerpts b) and c) with generous extracts of their preceding recitativo secco (FOLLOW THE TEXT CLOSELY!):  
 a) Overture (c. 6'20")  
 b) (From Act 1) Leporello, "Catalogue" aria, "Madamina, il catalogo è questo" (c. 5'30")  
 c) (From Act 1) Don Giovanni-Zerlina, duet, "Là ci darem la mano" (c. 3'20")  
 d) (From Act 1) Don Giovanni, "Finch' han dal vino" (c. 1'30")  
 e) (From Act 2, near the end) The entry of the statue of the Commendatore, "the stone guest," invited to dinner by Don Giovanni: "Don Giovanni, a cenar teco / M'invitasti e son venuto" (c. 6'30")--through the moment (and final minor cadence) when Don Giovanni is dragged down to hell.

Mozart: Die Zauberflöte [The Magic Flute] (1791), four excerpts--preceded, when possible, with a sample of the relevant spoken dialogue (FOLLOW THE TEXT!):

- a) Overture
- b) (From Act 1) Pamina and Papageno, Duet: "Bei Männern, welche Liebe fühlen"
- c) March of the Priests (instrumental opening, Act 2)
- d) (From Act 2) Queen of the Night's Aria: "Der Hölle Rache kocht in meinem Herzen"

Haydn: Symphony No. 45 in F-sharp Minor ("Farewell"), first movement only (1772) (How does this "Sturm-und-Drang" piece differ in general "feel" and tone from that of CPE Bach above?)

Haydn: Symphony No. 101 in D Major, "Clock" (1793-94), complete

Mozart: String Quartet in C Major, K. 465, "Dissonance," first movement (1785)

Mozart: Piano Concerto (No. 24) in C minor, K. 491 (1786), first movement

Mozart: Symphony No. 41 in C Major, K. 551, "Jupiter" (1788), complete

Beethoven: Piano Sonata in F Minor, Op. 57, "Appassionata" (1805), first movement

Beethoven: Overture to Coriolan, op. 62 (1807)

Beethoven: Symphony No. 5 in C Minor, Op. 67 (1807-08), complete

Beethoven: Piano Concerto No. 5 in E-flat Major, Op. 73, "Emperor" (1809), complete

Beethoven: Symphony No. 9 in D Minor, Op. 125 (1823-25), complete

Weber: Der Freischütz (1821), two excerpts:

- a) Overture
- b) Act II, Scene 2 ("Wolf's Glen" Scene = the act 2 finale), complete (opening text, sung by the Invisible Spirits, "Milch des Mondes fiel aufs Kraut / Uhui! Uhui!")

Schubert: three individual Lieder (FOLLOW THE TEXT CLOSELY!)

- a) "Erlkönig," D. 328 [Op. 1] (1815)
- b) "Gretchen am Spinnrade," D. 118 [Op. 2] (1815)
- c) "An die Musik," D. 547 (1817)

Note: b) and c) are easily available on "Ave Maria: Schubert Lieder," Elly Ameling, Dalton Baldwin, Philips Silver Line Classics, CD 420 870-2)

Schubert: Symphony No. 8 in B Minor, D. 759, "Unfinished" (1822), complete (two movements)

Schubert: String Quintet in C Major, D. 956 (1828), first movement

Schubert: Piano Sonata in B-flat, D. 960 (1828), first movement

Felix Mendelssohn: Overture to A Midsummer Night's Dream (1826)

Felix Mendelssohn: Overture, "The Hebrides" ("Fingal's Cave") (1830, rev. 1832)

Fanny Mendelssohn Hensel: Piano Trio in D Minor, Op. 11 (c. 1830s?), first movement

Clara Wieck Schumann: Piano Trio in G Minor, Op. 17 (1846-47), first movement

Chopin: Four selections from the Etudes, Op. 10, Nos. 1, 2, 3, and 12 (No. 12 = "Revolutionary") (1829-32)

Chopin: Three Nocturnes, Op. 15 (Nos. 1-3) (1830-33)

Chopin, Ballade No 1 in G Minor, Op. 23 (1831-35)

Robert Schumann: Carnaval, Op. 9 (1835), complete

Robert Schumann: Dichterliebe, Op. 48, Songs 1-5 (1840) (FOLLOW THE TEXT!)

Robert Schumann: Symphony No. 4 in D Minor (1841 as "No. 2"; rev. 1851 as No. 4), complete

Hector Berlioz, Symphonie fantastique (1830), complete (Be sure that you know the "program" of this work before listening to it. Also: don't listen to it before you have memorized the "idée fixe")

Rossini: complete (double-) aria (for Tancredi) from Tancredi (1813): "Oh! patria!" [the scena or recitative] / "Tu che accendi questo core" [the cantabile] / "Di tanti palpiti" [the cabaletta] [among other places, this entire extract, 8'26", is available on the 1988 recording, "Cecilia Bartoli: Rossini Arias," Giuseppe Patanè, conductor, London 425 430-2] (FOLLOW THE TEXT)

Rossini: The Barber of Seville (1816), three excerpts:

- a) Overture [originally composed as the overture to an earlier opera, Ov. to Aureliano in Palmira, 1813]



- b) Aria for Figaro, Act I, "Largo al factotum" (FOLLOW THE TEXT)  
 c) Aria for Rosina, Act I, "Una voce poco fa"

Rossini: Overture to La Cenerentola (1817)

Verdi, La traviata (1853), Prelude and Act I, complete (FOLLOW THE TEXT CLOSELY)

Liszt: Piano Sonata in B Minor (1852-53), complete

Wagner: Overture to The Flying Dutchman (premiere, 1843)

Wagner: Overture to Tannhäuser (premiere, 1845)

Wagner: Die Walküre (composed 1854-56), all of Act I, Scene 1, along with the first 5 or 6 minutes of Scene 2 (which begins with the entrance of Hunding: you should recognize the Hunding motive, along with several others)--(total, around 23 minutes). (FOLLOW THE TEXT)

Wagner: Tristan und Isolde (composed 1857-59), excerpts:

- a) Prelude to Act I (orchestral music only)  
 B) Liebestod [or "Love-Death"--This is its traditional label, although some modern research suggests that it should really be called the "Transfiguration"]: This is the conclusion of Act III, Isolde, "Mild und leise wie er lächelt / Wie das Auge hold er öffnet" (FOLLOW THE TEXT)

Wagner: Prelude to Die Meistersinger von Nürnberg. (The Prelude was first performed in 1862 [while much of the remaining music drama was yet to be written].)

Brahms: Piano Concerto No. 1 in D Minor, Op. 15 (1854-58), first movement

Glinka: Overture to Ruslan and Ludmilla (1842) (alternate spelling, Ruslan and Ludmila)

Mussorgsky: Pictures at an Exhibition (1868-74), complete. (Note: You should listen to the version for piano solo. The most famous orchestration, by Maurice Ravel, comes many years later; alternate spelling for the composer: Musorgsky)

Borodin: "Polovetsian Dances" from Prince Igor (1870s, 1880s) (One common alternative spelling--and pronunciation!--of the first word: "Polovtsian"; the "unfinished" Prince Igor was completed--and retouched--after Borodin's 1887 death by Rimsky-Korsakov and his [then] young pupil, Glazunov. Note: some recorded versions include a choir, and some are performed with orchestra alone.)

## The Two Required Essays

**(Absolute word-limits, minimum and maximum:  
between 1500 and 2000 words, not including any footnotes or endnotes:  
Provide a word-count in pencil below your name on the first page.)**

**The two topics and further guidelines will be announced  
soon into the quarter by the teaching assistants.  
These topics might involve, e.g., the viewing of one or more operas.**

The point of these assignments is to demonstrate considered, careful thinking about individual pieces of music and/or music-historical concepts. For each of the two topics, consider the relevant issue(s) as deeply as you can with the knowledge currently available to you.

Note: these papers must convey your own thought and considered reflection on a given piece or music-historical topic. The main requirements:

- careful argumentation in good, clear prose
- a solid assessment and understanding of the topic at hand ("getting the point")
- a demonstrated awareness of some of the further issues involved in the topic (getting "below the surface")
- the striking of the proper depth and tone

Again, these are not "casual" essays to be taken lightly; rather, they are formal papers.

Each of the two position papers/essays is to be typed, double-spaced, with approximately one-inch margins on all sides. Each is to be neatly prepared and carefully presented. Give your essay an appropriate title. Don't plagiarize anything (of course!): Acknowledge all sources with footnotes or endnotes, and provide a bibliography of works consulted, if appropriate. When you quote anything, quote it exactly--down to the comma, semi-colon, and accent.

The teaching assistants will be available to you as prose consultants and advisors. They can help you to plan and organize your paper. Please consult with them, individually or in groups, when you feel you need advice and/or help.

How you say what you have to say will be as important as what you say: write very carefully, in the clearest and cleanest prose that you command. Do not use colloquialisms or slang; similarly, do not "overwrite" with flowery or "academic" prose. Try for simple, clear English without being too breezy or casual. Misspellings and consistently poor grammar or syntax will be unacceptable.

In short: do your work carefully and revise your prose. Before handing it in I would suggest that you read it aloud (to someone?). Does it make sense? Does it present you in the best possible light?