

James Hepokoski
Spring 2000

Music 855b: Program and Structure in Nineteenth-Century Music

Analytical problems in the relationship of images, extramusical and musical narrative, and generic/structural deformation. Historical and recent understandings of “program music” and extramusical allusion in nineteenth-century orchestral music: opera/concert overture, symphony, symphonic poem; Beethoven, Mendelssohn, Berlioz, Wagner, Strauss, Mahler.

Required Texts (Books):

Davies, Stephen. *Musical Meaning and Expression*. Ithaca, NY: Cornell Univ. Press, 1994.

Scruton, Roger. *The Aesthetics of Music*. Oxford: Oxford Univ. Press, 1999.

Photocopies (or Course Packet) for Music 855b. (Readings from A.B. Marx, Richard Wagner, Franz Liszt, Wilhelm Mauke, and others.)

Recommended: Hepokoski/Darcy: *Elements of Sonata Theory*.

Required Texts (Scores)

Beethoven, *Six Great Overtures* (Dover edition). To be analyzed: *Coriolan*, *Leonore 2*, and *3* (possibly *Leonore 1* and *Fidelio* as well).

Mendelssohn, Overture to *A Midsummer Night's Dream*

Berlioz, *Harold in Italy* (first movement)

Wagner, Overture to *Der fliegende Holländer*

Strauss, *Tod und Verklärung*

Mahler: Symphony No. 1 (first movement and finale)

Seminar Expectations:

- Weekly reading and preparation; active seminar participation and consistent ability to interrelate current and prior readings.
- Initial short position-paper (ca. 1000 words), due Week 2, on some aspect of the current (analytical) philosophy of musical representation.
- One or two additional short papers (ca. 1000 words) on analytical or aesthetic topics, to be determined.
- One final paper (around 3000 words) whose topic is to be determined.

Seminar Schedule

(Modifications may occur as the semester proceeds.)

Week 1 **Introduction to the Seminar. Case Study: Beethoven's *Coriolan* (exposition).**

Week 2: **Current Philosophical Treatments of Musical Representation (Davies, Scruton, Walton, Kivy, etc.). Conclusion of *Coriolan*.**

Reading (for Week 2):

- [Background:] Mark Evan Bonds, "Idealism and the Aesthetics of Instrumental Music at the Turn of the Nineteenth Century," *Journal of the American Musicological Society* 50 (1997), 387-420.
- Davies, Preface and Chapters 1-2 of *Musical Meaning and Expression* (pp. 1-121).
- Scruton, Chapters 5, 10, and 11 of *The Aesthetics of Music* ("Representation," pp. 118-39; "Form," pp. 309-42; "Content," pp. 343-68).
- Lydia Goehr, review of Roger Scruton in *Journal of the American Musicological Society* 52 (1999), 398-409.
- Historical writers on imagery in Beethoven's *Coriolan* [photocopies]

Week 3 **Analysis: Beethoven: *Leonore Overture No. 2* (+ introduction and exposition of *No. 3*)**

- Historical writers on *Leonore 2* and *Leonore 3* [photocopies].

Week 4 **No Seminar; No Meeting this Week.**

Week 5 **Analysis: Finish *Leonore 3*; If time: *Leonore 1* and *Fidelio*.**

- Historical writings on the *Leonore* and *Fidelio* Overtures [photocopies]

Week 6 **Analysis: Mendelssohn: Overture to “A Midsummer Night’s Dream” (plus background readings)**

- Marx: theory of the *Grundidee*. See, e.g., Scott Burnham, “Criticism, Faith, and the *Idee*: A. B. Marx’s Early Reception of Beethoven,” *19th-Century Music* 13 (1990), 183-92.
- Silber Ballan, Judith. “Marxian Programmatic Music: A Stage in Mendelssohn’s Musical Development,” in *Mendelssohn Studies*, ed. R. Larry Todd (Cambridge: Cambridge Univ. Press, 1992), pp. 149-62.
- Todd, R. Larry. *Mendelssohn: “The Hebrides” and Other Overtures* (Cambridge: Cambridge Univ. Press, 1993), pp. 11-20, 38-43, 52-58, 69-74
- William Lyle Pelto, “Musical Structure and Extramusical Meaning in the Concert Overtures of Felix Mendelssohn,” Diss. Univ. of Texas 1993, pp. 52-54, 64-75, 92, 103-28.
- Vitercik, Gregory John. *The Early Works of Felix Mendelssohn: A Study in the Romantic Sonata Style* (Philadelphia: Gordon and Breach, 1992), pp. 142-45.

Week 7 **Analysis: Berlioz: *Harold in Italy* (first movement)**

- Rushton, Julian. *The Musical Language of Berlioz* (Cambridge: Cambridge Univ. Press, 1983), pp. 134-35, 181-201
- Holoman, D. Kern, "Berlioz" [on *Harold in Italy*], in Holoman, ed., *The Nineteenth-Century Symphony* (New York: Schirmer, 1997), pp. 117-21.

Week 8 **Analysis: Wagner: Overture to *Der fliegende Holländer***

- Wagner, "On the Overture" [photocopies]
- Historical Discussions of the *Dutchman* overture [photocopies]
- Grey, Thomas S., "Wagner, the Overture, and the Aesthetics of Musical Form," *19th-Century Music* 12 (1988), 3-22.
- Marx, A. B. excerpt from *Die Lehre von der musikalischen Composition, praktisch-theoretisch*, in *Musical Form in the Age of Beethoven*, ed. and trans. Scott Burnham (Cambridge: Cambridge Univ. Press, 1997), pp. 132-34 (and surrounding pages)
- Grey, Thomas S. *Wagner's Musical Prose: Texts and Contexts* (Cambridge: Cambridge Univ. Press, 1987), pp. 130-51 ("Engendering Music Drama . . . : Metaphors of Gender, and Others")
- Hepokoski, "Masculine/Feminine," *The Musical Times* 135 (August 1994), 494-99.

Week 9 **Liszt's Program-Music Manifesto (1855); Interpretations and Controversies**

- Liszt, "Berlioz and His Harold Symphony," excerpts, in *Source Readings in Music History: The Nineteenth Century*, ed. Ruth Solie (NY: Norton, 1998), pp. 116-132.
- Liszt, "Berlioz und seine Harold-Symphonie," extracts (photocopies)
- Wagner, "On Franz Liszt's Symphonic Poems" (photocopies)
- Brendel, Franz. Excerpts from *Franz Liszt als Symphoniker* (Leipzig, 1859), TBA
- Grey, *Wagner's Musical Prose: Texts and Contexts* (Cambridge: Cambridge Univ. Press, 1987), pp. 1-50.
- Dahlhaus, excerpts from *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: Univ. of California, "The Symphonic Poem," "Music Criticism as Philosophy of History," pp. 236-244, 244-52.
- Micznik, Vera, "The Absolute Limitations of Programme Music: The Case of Liszt's 'Die Ideale,'" *Music & Letters* 80 (1999), 207-21 [i.e., only the first half of the article]

Week 10 **Analysis: Strauss, *Tod und Verklärung***

- Mauke, Wilhelm, program guide to *Tod und Verklärung* (photocopies; cf. also the poem by Alexander Ritter)
- JH: Review of Walter Werbeck, *Die Tondichtungen von Richard Strauss*, *JAMS* 51 (1998), 603-25.
- Dahlhaus, excerpts from *Nineteenth-Century Music*, (Berkeley: Univ. of California, "Program Music and the Art Work of Ideas," pp. 360-68.

Week 11 **To Be Determined. Possibility: Conclude *Tod und Verklärung* and Begin Mahler, Symphony No. 1 (see weeks 12-13 below). Or: Revisited: Current Philosophical Treatments of Musical Representation (Davies, Scruton, Walton, Levinson, Kivy, etc.) If the latter:**

- Davies, Chapter 7 of *Musical Meaning and Expression*, “Musical Understanding” (pp. 321-80)
- Scruton, Chapters 6, 7, 8, and 13 of *The Aesthetics of Music* (“Expression,” pp. 40-70; “Language,” pp. 171-210; “Understanding,” pp. 211-38; “Analysis,” pp. 392-437)

Week 12 **Analysis: Mahler, Symphony No. 1 (first movement)**

- Hefling, Stephen, “Mahler” [on the First Symphony, with preceding commentary], in Holoman, ed., *The Nineteenth-Century Symphony* (New York: Schirmer, 1997), pp. 369-83
- Mitchell, Donald. *Gustav Mahler: The Wunderhorn Years: Chronicles and Commentary*, (Boulder, CO, 1976; rpt. Berkeley and Los Angeles, 1980). pp. 149-61.
- Floros, Constantin, *Gustav Mahler: The Symphonies*, trans. Vernon Wicker (Portland, OR: Amadeus, 1993 [orig. German 1985), pp. 21-48 [focusing on the first movement]
- McClatchie, Stephen, “The 1889 Version of Mahler’s First Symphony: A New Manuscript Source,” *19th-Century Music* 20 (1996), 99-124 [focusing on the first movement].

Week 13 **Analysis: Mahler, Symphony No. 1 (finale)**

- Same material as the above, now focusing on the finale.