

Music 855: Program Music and Structure

Consideration of some of the conceptual and analytical issues associated with the claim of extramusical implication or representation in the art music of the nineteenth century: musical images, narrative, and generic/structural deformation. Samples of historical and recent understandings of program music and poetic idea coupled with illustrative examples drawn from the works of Beethoven, Mendelssohn, Berlioz, Wagner, Tchaikovsky, Strauss, and Mahler. The last six sessions of the seminar will be devoted to studies of Strauss's *Also sprach Zarathustra* and Mahler's Symphony No. 3 (both intersecting with Nietzsche's *Thus Spoke Zarathustra*).

Texts to Purchase

Peter Franklin: *Mahler: Symphony No. 3* (Cambridge: Cambridge University Press, 1991).

Friedrich Nietzsche, *Thus Spoke Zarathustra*, trans. R. J. Hollingdale (London and New York: Penguin Books [1961, rev. and rpt. 2003]).

John Williamson: *Strauss: Also sprach Zarathustra* (Cambridge: Cambridge University Press, 1993).

Music Scores

The seminar will study/analyze/comment upon structural aspects of the following pieces, selected as case studies. Available at Foundry Music are the "Dover Miniature Scores" for those two works marked * (Strauss and Mahler), and I suggest that you have published hard copies of these works—any edition. The other scores can be downloaded from imslp.org or purchased on your own, as you see fit.

Beethoven, *Egmont Overture* (1809-10)

Mendelssohn, *Overture to A Midsummer Night's Dream* (1826)

Berlioz, *Harold en Italie* (first movement) (1834)

Wagner, *Overture to Der fliegende Holländer* (1841)

Wagner, *Siegfried-Idyll* (1870)

Tchaikovsky, *Romeo and Juliet*, Fantasy Overture, (1869, 1870, 1880)

Tchaikovsky, *Francesca da Rimini*, Symphonic Fantasy after Dante (1876)

*Strauss, *Also sprach Zarathustra* (1896)

*Mahler: Symphony No. 3 (1893-96, rev. 1906)

Seminar Expectations

(details may be adjusted depending on enrollment)

- Weekly reading, listening, and preparation; active seminar participation (contributions to the discussion will be important); interrelating of current and prior readings; some pre-meeting email reply-assignments (summaries, reactions, position papers) are possible, TBA. A few extracts from the assigned reading will be in German.
- Two or three brief, ca. eight-minute oral presentations concerning your engagement with and assessment of the assigned reading/listening, or portions thereof, to launch the seminar discussion. The final presentation (depending on enrollment) may be expanded in length.
- Initially, two short papers (1800-2000 words, of professional quality) based on your oral presentations. Each of these is due one week after its earlier, oral version, with copies distributed to all participants in the seminar. A third, longer paper (probably ca. 2800-3500 words) will also be assigned. It will engage issues brought up in the reading and discussion during the term, possibly with regard to a musical work not covered in class: details TBA (and this paper is also to be distributed to all members of the seminar).

Seminar Schedule

(Modifications may occur as the semester proceeds.)

Week 1

Introduction to the Seminar. Key Terms and (Some of) Their Problems.

Case Study: Beethoven's Overture to *Egmont*. Dahlhaus and Scruton on Program Music.

- Carl Dahlhaus, "The Idea of the Musically Absolute and the Practice of Program Music," Ch. 9 of Dahlhaus, *The Idea of Absolute Music*, trans. Roger Lustig (Chicago: The University of Chicago Press, 1989), pp. 128-40.
- Carl Dahlhaus, "Inner Form and External Intention," pp. 10-19 from *Ludwig van Beethoven: Approaches to His Music* (Cambridge: Cambridge University Press, 1991) [regarding the *Egmont* Overture: what claims does Dahlhaus make about the nature of extramusical allusion in works of this kind? In his view, what are the conceptual problems at hand in any program-music claims here?].
- Roger Scruton, "Programme Music," entry in *New Grove Dictionary of Music and Musicians; Grove Music Online*. (How, precisely, does Scruton define the term?)
- Andy Hamilton, "The Aesthetics of Form, the Aesthetics of Expression and 'Absolute Music': Aesthetics of Music in the Late Eighteenth and Nineteenth

Centuries," in Hamilton, *Aesthetics and Music* (London and New York: Continuum, 2007), pp. 66-94.

- Look over: Albrecht von Massow, "Absolute Musik," "Autonome Musik," "Programm Musik," in Eggebrecht, *Handwörterbuch der musikalischen Terminologie*, 4 pp. total (1+1+2).

Week 2: **Issues in Absolute and Program Music (1): Scruton and Alperson.**

- Roger Scruton, Chapters 3, 5, and 11 of *The Aesthetics of Music* (Oxford: Oxford Univ. Press, 1999): "Imagination and Metaphor," pp. 80-96; "Representation," pp. 118-39; "Content," pp. 343-68.
- Lydia Goehr, review of Roger Scruton in *Journal of the American Musicological Society* 52 (1999), 398-409.
- Philip Alperson, "The Philosophy of Music: Formalism and Beyond," in *The Blackwell Guide to Aesthetics*, ed. Peter Kivy (Malden MA and Oxford: Blackwell, 2004), pp. 254-75.

Week 3 **Issues in Absolute and Program Music (2): Goehr, Cook, Genette; JH on the Program-Music Problem**

- Lydia Goehr, "Introduction," Ch. 1, "Secret and Silence: An Introduction to Music and Its Metaphor," and (optional) part of Ch. 3, "The Quest for Voice: Resituating Musical Autonomy," in Goehr, *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (New York: Oxford University Press, 1998), pp. 1-5, 6-47, [88-97]
- Nicholas Cook, "Theorizing Musical Meaning," *Music Theory Spectrum* 23 (2001), 170-95.
- Gérard Genette, *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin (Cambridge: Cambridge University Press, 1997), extracts:
 - Richard Macksey, "Foreword," pp. xi-xxii.
 - "Introduction," pp. 1-15.
 - "The Publisher's Peritext," pp. 16-36.
 - "The Name of the Author," pp. 37-54.
 - "Titles," 55-103.
 - "Dedications and Inscriptions," pp. 117-43.
- James Hepokoski, selection from "Fiery-Pulsed Libertine or Domestic Hero? Strauss's *Don Juan* Reinvestigated," in *Richard Strauss: New Perspectives on*

the Composer and His Work, ed. Bryan Gilliam (Durham: Duke University Press, 1992), p. 135-41 only (the article itself occupies pp. 135-75)

- James Hepokoski, "Beethoven Reception: The Symphonic Tradition." Chapter 15 [on the symphony and symphonic poem, ca. 1840-1900] of *The Cambridge History of Nineteenth-Century Music*. Ed. Jim Samson. Cambridge: Cambridge University Press, 2002. Pp. 424-59.

Week 4

Case Study (Analysis): Mendelssohn: Overture to "A Midsummer Night's Dream"

- Marx: theory of the *Grundidee*. Discussed in Scott Burnham, "Criticism, Faith, and the *Idee*: A. B. Marx's Early Reception of Beethoven," *19th-Century Music* 13 (1990), 183-92.
- Ballan, Judith Silber. "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.
- Joel Haney, "Navigating Sonata Space in Mendelssohn's *Meeresstille und glückliche Fahrt*," *19th-Century Music* 28 (2004), 108-19 only (entire article, with extended analysis of Calm Sea and Prosperous Voyage, occupies pp. 108-32).
- Todd, R. Larry. *Mendelssohn: "The Hebrides" and Other Overtures* (Cambridge: Cambridge Univ. Press, 1993), pp. 11-20, 38-43, 52-58, 69-74.
- 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 5

Case Study (Analysis): Berlioz: *Harold in Italy* (first movement)

- Byron, excerpts from *Childe Harold's Pilgrimage*, TBA.
- 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.
- Rodgers, Stephen, "Introduction," "Preliminary Examples and Recent Theories," and "Form as Metaphor," Chs. 1-3 of Rodgers, *Form, Program, and Metaphor in the Music of Berlioz* (Cambridge: Cambridge University Press, 2009), pp. 1-61.

Week 6

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 TBA.
- Wagner, "On Franz Liszt's Symphonic Poems." (Pp. 237-54 on the v2 pdf)
- Grey, Thomas S., "Wagner and the Problematics of 'Absolute Music' in the Nineteenth Century," Ch. 1 of 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 7

Case Studies (Analysis): Wagner: Overture to *Der fliegende Holländer* and *Siegfried Idyll*.

- Wagner, "On the Overture" [(Pp. 153-65 on the v2 pdf)
- Historical Discussions of the *Dutchman* overture [collection on v2]
- 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."
- JH, "Masculine/Feminine," *The Musical Times* 135 (August 1994), 494-99.

Week 8

Case Studies (Analysis): Tchaikovsky, *Romeo and Juliet*, *Francesca da Rimini*

- Dante, *Inferno*, Cantos [1-4], 5.

- Roland John Wiley, *Tchaikovsky* (New York: Oxford, 2009), pp. 141-42.
- Brown, David. *Tchaikovsky: The Early Years: 1840-74*. [Vol. 1 of a four-volume biography.] New York: Norton, 1978. Pp. 180-95 (on *Romeo and Juliet*, Balakirev's influence, etc.).
- Brown, David, *Tchaikovsky: The Crisis Years: 1874-1878*. [Vol. 2 of a four-volume biography.] Pp. 102-16 (on *Francesca da Rimini*).
- Taruskin, Richard, . From *The Oxford History of Western Music*. New York: Oxford University Press, 2005. Volume 3: from Ch. 7, "Self and Other," pp. 392-410 ("Sexe à la russe" and "The Other in the Self").
- JH, "Back and Forth from *Egmont*: Beethoven, Mozart, and the Nonresolving Recapitulation." *19th-Century Music* 25 (2002), 127-54.

SPRING BREAK

Weeks 9-11 **Case Study (Analysis): Strauss, *Also sprach Zarathustra* (1) (*Tondichtung "frei nach Nietzsche"*); JH: Issues in Straussian Analysis, Program Music, etc.**

Reading over the next three sessions

- Friedrich Nietzsche, *Thus Spoke Zarathustra*, extracts TBA.
- JH, review of Walter Werbeck, *Die Tondichtungen von Richard Strauss*, *Journal of the American Musicological Society* 51 (1998), 603-25.
- JH, "The Second Cycle of Tone Poems," in *The Cambridge Companion to Richard Strauss*, ed. Charles Youmans (Cambridge: Cambridge University Press), pp. 78-104.
- Charles Youmans, "Strauss's Nietzsche" (Ch. 3) and subsequent commentary from Ch. 6 on *Also sprach Zarathustra*, in *Richard Strauss's Orchestral Music and the German Intellectual Tradition: The Philosophical Roots of Musical Modernism* (Bloomington: Indiana University Press, 2005), pp. 83-113, 190-201.
- Dahlhaus, excerpts from *Nineteenth-Century Music*, (Berkeley: Univ. of California, "Program Music and the Art Work of Ideas," pp. 360-68.

- Arthur Hahn, “*Also sprach Zarathustra*: Tondichtung frei nach Nietzsche,” in Herwath Walden, ed., [Meisterführer Nr. 6] *Richard Strauss: Symphonien und Tondichtungen* (Berlin: Schlesinger, [ca. 1908]), pp. 109-27.
- Hans Merian, *Richard Strauss’ Tondichtung, “Also sprach Zarathustra”*: eine Studie über die moderne Programmsymphonie (Leipzig: Carl Meyers Graphisches Institut, 1899), selections TBA.
- John Williamson: *Strauss: Also sprach Zarathustra* (Cambridge: Cambridge University Press, 1993).

Weeks 12-14 **Case Study (Analysis): Mahler, Symphony No. 3 (Week 12, first movement Week 13, fourth and fifth movements [with texts]; Week 14, finale)**

Reading over the next three sessions

- Floros, Constantin, *Gustav Mahler: The Symphonies*, trans. Vernon Wicker (Portland, OR: Amadeus, 1993 [orig. German 1985]), pp. 79-107.
- Seth Monahan, from “Mahler’s Sonata Narratives” (Dissertation, Yale University, 2008), Chs. 1-4, 6 (on narrative, Adorno, Sonata Theory, and the First movement of the Third Symphony”) pp. 1-103, 194-239.
- Peter Franklin: *Mahler: Symphony No. 3* (Cambridge: Cambridge University Press, 1991).

Additional Listening, Week 14 (Mahler Symphony No. 3, finale, intertextualities)

- Beethoven, slow movement from the F-major String Quartet, op. 135, Lento assai, cantante e tranquillo .
- Wagner, Prelude to *Parsifal*, Act 1.