

Cal Poly SLO - Department of Music
Course Information - Music 431 (Music History III: Late Classic / Romantic) - Fall 2008

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Office Hours: Tues 11-12; Wed 1-3; Thurs 12-1; other times by appointment—just ask!

Course Description: As the catalogue tells you, this course spans (roughly) the years "1780-1900." We'll look at western art music from several perspectives: as individual masterworks, as representatives of various composers, as examples of particular styles and forms, as analytic 'problems,' and as artworks derived from changing social milieus. We'll emphasize the development of skills in talking and writing 'about' music. The course will include lectures and class discussions, assigned readings, oral presentations, written papers and periodic examinations.

Required Course Materials:

Books and Scores:

The Development of Western Music: A History, by K Marie Stolba (Third Edition), Boston: McGraw-Hill, 1998.

The Development of Western Music: An Anthology - Volume II (Preclassic through the Twentieth Century) (Third Edition), edited by K Marie Stolba, Boston: McGraw-Hill, 1998.

Complete Song Cycles - Franz Schubert, edited by Eusebius Mandyczewski; New York: Dover Publications, 1970.

Symphonie fantastique, Op. 14, by Hector Berlioz; New York: Dover Publications, 1997.

Symphony No. 5 in C minor, Op. 67, by Ludwig van Beethoven; New York: Dover Publications, 1997.

Supplemental Anthology - available for a modest fee from Dr. McLamore

Listening Materials:

Compact Disks to accompany The Development of Western Music: An Anthology - Volume II (Nineteenth Century, Twentieth Century) (Third Edition), edited by K Marie Stolba, Boston: McGraw-Hill, 1998.

Supplemental Listening - master composite recordings will be available for listening through the dept server; URL distributed in class

Prerequisites: Music Research & Writing (MU 320), and, of course, Theory II, which was a prerequisite for MU 320. Music Appreciation is recommended; Music History I and II are strongly advised.

Course Requirements:

I. A Midterm Exam, on October 30 (**25%**).

II. A Final Exam, on December 9 (**30%**).

III. Two Papers (10% each). The body of each paper should be no more than 5 pages long. Due dates are October 16 and December 2.

IV. Two Class Presentations. One of the presentations will be a 5-minute 'solo' discussion of a Schubert Lied (**10%**), while the other presentation will be a 25-minute group project, in which

you study a particular concert presenter (**15%**). A good handout is expected each time, and your presentations will be graded on content, organization, and delivery.

V. All components of the course must be completed in order to receive a passing grade. Failure to meet your presentation due dates will result in failing the course, unless we have mutually agreed on a valid reason for a deadline extension.

VI. Prompt and Regular Attendance is Required. One absence or tardy will be allowed without penalty. **Each** successive absence or tardy (even if "just a minute or two late") will pull your course grade down a third of a letter (e.g., B to B- or C+ to C) unless you can provide clear documentation as to why the absence or tardy was beyond your control.

MU 431 Course Outline – Fall 2008

(Titles in italics are contained in the supplemental anthology)

Reading:

<u>Week 1</u>	<u>Sept. 23</u>	<u>Tues.</u>	<u>"Classicism is health, romanticism is sickness" – Goethe</u>	<u>Chapter 19</u>
	1781		Haydn: <i>String Quartet</i> , Op. 33, No. 2 "The Joke" (I) (5:13)	
	<u>Sept. 25</u>	<u>Thurs.</u>	<u>"This boy will cause us all to be forgotten" - Hasse</u>	
	1795		Haydn: <i>Symphony No. 104</i> "London" (I) (8:00)	
	1784		Mozart: <i>Piano Sonata</i> , K. 457 (I, II, III) (8:26; 7:35; 4:32)	
<u>Week 2</u>	<u>Sept. 30</u>	<u>Tues.</u>	<u>"Opera to me comes before everything else" - Mozart</u>	
	1786	(Suppl)	Mozart: <i>Le nozze di Figaro</i> , Act I, Scenes 6-7 (2:48; 2:59; 4:29)	
	1787		Mozart: <i>Don Giovanni</i> , Act I, No. 4 "Madamina" (5:42)	
	1787	(Suppl)	Mozart: <i>Don Giovanni</i> , Act I, No. 7 "La ci darem la mano" (3:33)	
	<u>Oct. 2</u>	<u>Thurs.</u>	<u>"The way to write American music is simple. All you have to do is be an American and then write any kind of music you wish" - Virgil Thompson</u>	
	1770		Billings: <i>When Jesus Wept</i> (1:33)	
	1788		Hopkinson: <i>My gen'rous heart disdains</i> (4:53)	
	1790		Antes: <i>Trio in E-flat</i> , Op. 3, No. 1 (I) (5:26)	
	c. 1790		Antes: <i>Go, Congregation, Go</i> (3:43)	
	c. 1790		Antes: <i>Surely He has Borne our Griefs</i> (2:42)	
<u>Week 3</u>	<u>Oct. 7</u>	<u>Tues.</u>	<u>"Keep your eye on him; some day he will give the world something to talk about" - Mozart</u>	<u>Chapter 20</u>
	1817		Field: <i>Nocturne No. 5</i> (2:39)	
	1828-31	(Suppl)	Szymanowska: <i>Nocturne in B-flat</i> (4:30)	
	1798	(Suppl)	Beethoven: <i>Piano Sonata</i> , Op. 13 "Pathétique" (I) (8:49)	
	1804-5		Beethoven: <i>Piano Sonata</i> , Op. 57 "Appassionata" (I) (9:30)	
	<u>Oct. 9</u>	<u>Thurs.</u>	<u>"Beethoven's music is music about music" - Nietzsche</u>	
	1803		Beethoven: <i>Symphony No. 3</i> "Eroica" (I) (17:12)	
	1805-6	(Suppl)	Beethoven: <i>Piano Concerto No. 4</i> (I) (18:32)	

Week 4 Oct. 14 Tues. "There is only one Beethoven" - Beethoven
1807-8 (Dover) Beethoven: *Symphony No. 5* (6:33, 8:48, 7:40, 10:42)
1836 Beethoven: *String Quartet*, Op. 131 (I, II) (6:19) (3:03)

Oct. 16 Thurs. "I could never have believed [Der Freischütz] of the poor weak little
mannikin" - Beethoven **Chapter 21**
1820 von Weber: *Der Freischütz* "Wolf's Glen Scene" (16:28)
1815 Schubert: *Erlikönig* (4:12)
1817-21 (Suppl) Schubert: *Die Forelle* (2:01)
1819 (Suppl) Schubert: *"Trout" Quintet* (IV) (7:18)
Paper I Due

Week 5 Oct. 21 Tues. Oral Presentations - Schubert Lieder

Oct. 23 Thurs. Oral Presentations - Schubert Lieder

Week 6 Oct. 28 Tues. "Everything beautiful is difficult, the short the most difficult" - Schumann **Chapter 22**
1834-5 Schumann: *Carnaval*: "Eusebius" (1:28), "Florestan" (:48), "Chiarina" (:53), "Chopin" (1:14)
1840 Schumann: *Liederkreis* "Mondnacht" (4:43)
1841 Schumann, Clara: *Liebst du um Schönheit* (2:56)
1846 (Suppl) Hensel: *Schwanenlied* (2:40)
Concert Presentation 1 (Wesleys)

Oct. 30 Thurs. Midterm Exam

Week 7 Nov. 4 Tues. "Hats off, gentlemen, a genius!" - Schumann
1836-9 Chopin: *Prelude in E minor*, Op. 28, No. 4 (2:02)
1835-7 Chopin: *Etude in A minor*, Op. 25, No. 11 "Winter Wind" (3:45)
1836-7 Chopin: *Nocturne in A-flat* (4:40)
Concert Presentation 2 (Salomon)

Nov. 6 Thurs. "My life is to me a deeply interesting romance" - Berlioz
1830 (Dover) Berlioz: *Symphonie fantastique* (1-4, 5) (14:01; 6:07; 14:59; 4:23) (9:45)

Week 8 Nov. 11 Tues. Holiday [Veteran's Day]

Nov. 13 Thurs. "Whoever has not heard Liszt cannot even speak of piano playing"- Brahms **Chapter 23**
1867-77 Liszt: *Les Jeux d'eaux a la Villa d'Este* (6:44)
1881 Liszt: *Nuages gris* (2:11)
1846 Mendelssohn: *Elijah* (Nos. 10-16) (4:04; 3:17; 1:53; 3:46; 1:35; 2:43)
Concert Presentation 3 (Paganini)

Week 9 Nov. 18 Tues. "To me *Tristan* is and remains a wonder! I shall never be able to understand how I could have written anything like it" - Wagner

1868 Wagner: Prelude to *Tristan und Isolde* (10:29)
1870 (Suppl) Wagner: *Die Walküre*, Act III, Finale "Wotan's Farewell" (12:12)
Concert Presentation 4 (C. Schumann)

Nov. 20 Thurs. "It may be a good thing to copy reality; but to invent reality is much, much better" - Verdi

1871 (Suppl) Verdi: *Aida*, Act IV, Scene iii "Tomb Scene" (12:37)
1887 Verdi: *Otello* "Credo" (6:06)

Week 10 Nov. 25 Tues. "I once told Wagner himself that I was the best Wagnerian of our time" - Brahms

1885 Bruckner: *Virga Jesse floruit* (2:58)
1896 Brahms: *Vier Ernste Gesänge*, Op. 121, No. 4 "Wenn ich mit Menschen und mit Englezungen redete" (4:56)
Concert Presentation 5 (Liszt)

Nov. 27 Thurs. **Holiday [Thanksgiving]**

Week 11 Dec. 2 Tues. "I believe Johannes to be the true Apostle, who will also write Revelations" - **Chapter 24**
Schumann

1885 Brahms: *Symphony No. 4* (I) (13:21)
1868 Mussorgsky: *Boris Godunov*, Prologue, Scene 2: "Coronation Scene" (9:15)
Paper II due

Dec. 4 Thurs. "Oh, how difficult it is to make anyone see and feel in music what we see and feel ourselves!" - Tchaikovsky

1869 (Suppl) Tchaikovsky: *Romeo and Juliet* Fantasy-Overture (19:08)

Finals Dec. 9 Tues. **Final Exam (1:10 pm - 4 pm)**