HISTORY OF MUSIC III

CLASSIC-ROMANTIC MUSIC FROM 1750 TO C. 1890

Instructor: Professor Michelle Fillion (mfillion@uvic.ca)
MacLaurin Building B110, 721-7906
Office Hours: TF 11:30-12:15; Th 3:30-4:30; F 2:00-3:00 or by appointment
Teaching Assistant: Ms. Rena M. Roussin

Description and Goals

An introductory survey of music and music making in Europe during the ‘Classical’ and ‘Romantic’ periods through the study and analysis of specific works in their cultural, social, and performance contexts. By the end of this course, each student will be expected to have acquired general knowledge of the significant composers and the musical forms, genres, styles, and performance practices of the period. She or he will also have broad acquaintance with representative repertoire and the musical terminology relevant to its interpretation and study, and will have been offered opportunities for further development of writing and research skills in music.

Required Materials

Taruskin, Richard, and Christopher H. Gibbs. The Oxford History of Western Music, College Edition [TGH].
——. Oxford Anthology of Western Music, Vol. Two: The Mid-Eighteenth Century to the Late Nineteenth Century, ed. Klára Móricz and David E. Schneider [ANTH].
——. Oxford Recorded Anthology of Western Music, Vol. Two: The Mid-Eighteenth Century to the Late Nineteenth Century [REC].

Course Handbook [HB] (provided by Instructor)

Online streaming, available through UVic Libraries Gateway – Databases):
Classical Music Library:

Many scores are online at IMSLP/Petrucci Music Library. First you must login to the site:
http://imslp.org/wiki/Main_Page

Course Policies

1) Students are expected to attend all classes regularly and **punctually**, and to contribute to a collegial and respectful learning atmosphere.

2) Attendance will be taken regularly; there is a minimum attendance requirement. A maximum of **nine absences** will be tolerated unless you have an academic concession. Students who have not met the minimum attendance requirement will be asked to withdraw from the course and will not be permitted to take further tests.

3) Please bring the anthology of scores **ANTH** and the Handbook (if relevant that day) with you to every class.

4) Reading and listening assignments should be completed **before** the relevant class. Success in the course is directly related to regular attendance and timely completion of reading and listening requirements.

5) Assignments are to be submitted **in class** on the due date. Late assignments will be accepted up to 48 hours afterwards; 5% of the total grade (i.e., one step of a letter-grade) will be deducted for each working day or portion thereof of lateness. The penalty may be waived at my discretion on submission of appropriate medical documentation. Running out of printer cartridge or losing your research paper through computer crash or malfunction are not acceptable reasons. Please backup your work regularly.

6) There will be **no make-up assignments or examinations** except for serious health reasons or in extreme and unavoidable circumstances, and with appropriate documentation. Oversleeping is not a valid excuse.

7) Cheating and plagiarism are offences subject to serious penalty, and will not be tolerated. Assignments must represent personal work, and are not to be completed collaboratively. The University of Victoria Policy on Academic Integrity will be applied as defined in the University of Victoria Undergraduate Calendar (please consult it): [http://web.uvic.ca/calendar2014/FACS/UnIn/UARc/PoAcI.html](http://web.uvic.ca/calendar2014/FACS/UnIn/UARc/PoAcI.html)

8) Students with special needs should contact me as soon as possible to discuss accommodations in confidentiality.

Grading Scale

Grades will be assigned according to the following percentages scales:

- **90%** or higher **A+**
- **70-72%** **“ “ B-**
- **85-89%** “ “ A
- **65-69%** “ “ C+
- **80-84%** “ “ A-
- **60-64%** “ “ C
- **77-79%** “ “ B+
- **50-59%** “ “ D
- **73-76%** “ “ B
- below **50%** **F**

For further details on grading policy and standards, see the UVic Undergraduate Calendar: [http://web.uvic.ca/calendar2014/FACS/UnIn/UARc/Grad.html](http://web.uvic.ca/calendar2014/FACS/UnIn/UARc/Grad.html)
Assignments and Evaluation

Take-home essays (450-600 words each), due Sept. 26 10%
*Test 1, Sept. 29 15%
Project proposal, Oct. 10 and
    Project bibliography, Oct. 24 10%
*Test 2, Nov. 7 15%
Research paper, due Nov. 26 35%
*Test 3, Dec. 3 15%

Tests (45%)

Format: Objective and short answer

- Listening both with and without score examples and/or text translations (if relevant) drawn from the syllabus: they will be selected from among all musical excerpts from ANTH on the syllabus during the single previous course segment
- definitions of musical terminology
- identification of names
- composers and their major works studied in class
- other significant musical issues emphasized in class, in primary texts, and supplemental material in HB.

*Be prepared to apply all terminology that appears in **bold and at the end of each chapter** in TGH and musical terms emphasized in HB and class lectures (there’s a glossary at the back of TGH for your reference).

Writing Assignments

1. Take-home essay questions (10%), due Sept. 26

Two compact essays of your choice on course material from a list of questions to be assigned on Sept. 12. Must be typed, double-spaced, in a standard font. Word count must be supplied (please do not exceed recommended word count of 450-600 words for each essay answer). This assignment is the essay component of the first test, together with which your first mid-term grade will be computed (25% total).

2. Research Paper in Three Stages (45%)

The research paper will give you the opportunity to explore a subject of interest to you in more detail than classroom time affords. Length: 1,700-2,000 words, typed and double-spaced. The word count does not include footnotes or bibliography, both of which must be included in the completed project. Word count must be included with the project.
A. **Due Oct. 10:** Choose a topic that can be treated in the recommended length. A list of suggested topics will be supplied, but you may also select a topic of your own choice. Get started early thinking about this!  
In class today please submit the **project proposal form**, including the title and a maximum of 50-word description of the subject and scope of the project. A form for this purpose will be distributed. There will be a session on research and bibliography format on October 15: very important!

B. **Due Oct. 24 (10%)**: Because this is a research project, it requires a **formal** bibliography. Today, please submit your final title and project proposal (revised if requested), and a preliminary project bibliography. The bibliography must be word-processed and must contain a minimum of eight **relevant** books, articles and/or CDs/sound files, or appropriate websites. The bibliography must be submitted in Chicago format, with complete and accurate citations. You will be graded on quality of content as well as presentation of bibliography and topic proposal, including accuracy of spelling and completeness of citations.

C. **Due Wednesday, Nov. 26 (35%)**: submit your completed research paper in class today. It must be submitted BOTH **on paper in class** and **electronically to mfillion@uvic.ca**

**Course Outline**

Note: The following refers to readings in TGH, including the required listening in ANTH and REC, Vol. 2

HB refers to the Course Handbook.

**Week 1: The Mid-Century Style in Transition**

**Sept. 3**

**The Sons of Bach and New Aesthetic Ideas in Instrumental Music (Review)**

Reading: TGH 383-93; HB 1

Listening (plus read commentary on each work in ANTH):

- WF Bach - Sonata in F (Falck 6a) – ANTH 1
- CPE Bach - Fantasy in C Minor Wq. 63.6.iii – ANTH 2
- JC Bach: Sonata in D major, Op. 5, no. 2 – ANTH 3
- JC Bach: Sinfonia in B flat, Op. 18, no. 2 – ANTH 8

**Sept. 5**

**Pergolesi, Gluck, and New Aesthetic Ideas in Opera**

Reading: TGH 373-409

Listening:

- Pergolesi: *La serva padrona*, Intermezzo II, Serpina’s Aria – ANTH 4a
- Gluck: *Orfeo ed Euridice*, Opening chorus and recitative, and Orfeo’s aria “Che fari senza Euridice?” – ANTH 6ab
**Week 2: Joseph Haydn**

**Sept. 9**  
**HAYDN’S EARLY SYMPHONIES IN CONTEXT AND FORM**  
Reading: TGH 411-17; HB 1 Sonata Form; HB 2, 3  
Listening:  
- Sammartini: Symphony in G Major, J-C 39, mvt. I and IV – ANTH 7  
- Haydn: Symphony No. 45 in F# minor, “Farewell” – mvt. 1 ANTH 9 and mvt. 4 (online, NAXOS)

**Sept. 10**  
**HAYDN IN SERVICE OF THE ESTERHÁZY FAMILY**  
Reading: TGH 418-27  
Listening:  
- Haydn: String Quartet op. 33, no. 2 – ANTH 10 (complete)

**Sept. 12**  
**HAYDN IN LONDON & THE YEARS OF THE ‘CREATION’ (1791-1800)**  
Reading: TGH 427-37  
Listening:  
- Symphony No. 104 in D, Hob. I: 104 – ANTH 11 (complete)  
- “Representation of Chaos” and creation of Light from *The Creation* – ANTH 12

*Take-home essays will be assigned and discussed today*

**Week 3: Wolfgang Amadeus Mozart**

**Sept. 16**  
**MOZART AND THE SYMPHONY**  
Reading: TGH 449-53  
Listening:  
- Symphony No. 40 in G minor, first movement – ANTH 14  
- Symphony No. 41 in C, finale – ANTH 15

**Sept. 17**  
**MOZART AND THE PIANO CONCERTO**  
Reading: TGH 453-63  
Listening:  
- Piano Concerto No. 17, K. 453 (mvt. 1 only) – ANTH 16

**Sept. 19**  
**MOZART AND OPERA BUFFA – DON GIOVANNI**  
Reading: TGH 438-49; HB 4  
Listening:  
- *Don Giovanni*, K. 527, Act 1, Overture and Act 1 introduction ANTH 13 ab  
- *Don Giovanni*, K. 527, Act 2, ensemble finale – ANTH 13c

**Week 4: Ludwig van Beethoven**

**Sept. 23**  
**BEETHOVEN, PATHOS AND HEROISM (1798-1803)**  
Reading: TGH 464-90; HB 5  
Listening:  
- Sonata in C minor, op. 13 “Pathétique,” first mvt – ANTH 17
• Symphony No. 3 in E flat, op. 55 “Eroica,” first mvt – ANTH 19

Sept. 24 **BEETHOVEN’S FIFTH SYMPHONY**
Reading: TGH 490-97
Listening:
• Symphony No. 5 in C minor, Op. 67 (complete) – REC III: 41-44

Sept. 26 **BEETHOVEN’s ‘LATE’ MUSIC’ (1816-26)**
Reading: TGH 498-510
Listening:
• String Quartet in B flat, op. 130, Cavatina – REC IV: 1

**Take-home essays due today in class: on-paper submission only**

**Week 5: Romanticism, the Lied, and Franz Schubert**

Sept. 29 **Test 1 (15%)**
Covers material through Sept. 26 inclusive

Oct. 1 **INTRODUCTION TO ROMANTICISM: SCHUBERT AND THE LIED**
Reading: TGH 532-46, 559-63, HB 6, 7
Listening:
• “Erlkönig,” D. 328 (1815) – ANTH 29
• “Heidenröslein” (1815) – ANTH 28
• “Der Doppelgänger” (1828) – ANTH 33
• Lied without words: Moment musical no. 6, D. 780 – ANTH 30

Oct. 3 **SCHUBERT’S INSTRUMENTAL MUSIC**
Reading: TGH 546-58
Listening:
• Symphony no. 8 in B minor, “Unfinished,” 1st mvt – ANTH 31
• Piano trio in E flat, Op. 100, 2nd mvt – ANTH 32

**Week 6: Early Romantic Opera**

Oct. 7 **The Rossini ‘CRAZE’ AND COMIC OPERA**
Reading: TGH 511-20
Listening:
• Overture to *Il Barbiere di Siviglia* – ANTH 22
• Act 1 Finale from *L’Italiana in Algeri* – ANTH 23

Oct. 8 **Bellini, Donizetti, and Bel Canto Serious Opera**
Reading: TGH 521-6
Listening:
• Bellini: “Casta diva” from *Norma* – ANTH 25
• Donizetti: Mad scene from *Lucia di Lammermoor* – ANTH 26
Oct. 10  EARLY GERMAN ROMANTIC OPERA: WEBER AND EARLY WAGNER  
Reading: TGH 526-31, 667-70  
Listening:  
• Overture and Wolf’s Glen Scene from Der Freischütz – ANTH 27ab  
Research project proposal due today in class

Week 7: Paris and the Young Romantics

Oct. 14 PAGANINI, LISZT, AND “TRANSCENDENTAL EXECUTION” ON THE PARIS STAGE  
Reading: TGH 563-73  
Listening:  
• Niccolò Paganini: Caprice for unaccompanied violin, No. 24 – ANTH 34  
• Franz Liszt: from Six grandes études d’après Paganini, S. 141: No. 6 in A minor  
  (Theme and variations) – ANTH 35  
• Liszt: Don Juan Fantasy – ANTH 36

Oct. 15 Hector Berlioz and the French Program Symphony  
Reading: TGH 588-601, 662-3, HB 8  
• Symphonie fantastique (1830), 5th movement – ANTH 39  
  Session on bibliography and research

Oct. 17 Frédéric Chopin, ‘Poet of the Piano’ and Polish Nationalism in Paris  
Reading: TGH 620-28, HB 9  
• From Preludes, op. 28, nos. 1-4 – ANTH 45  
• Mazurka in A minor, op. 17, no. 4 – ANTH 46  
• Ballade in G minor, op. 23 – ANTH 47

Week 8: German Romanticism before the 1848 Revolution

Oct. 21 Felix Mendelssohn: Romantic ‘Classicism’ and the Romantic Concerto  
Reading: TGH 601-6, 659-62; HB 10, 11  
Listening:  
• Overture to A Midsummer Night’s Dream – ANTH 40  
• Violin Concerto in E minor, op. 64, first mvt – ANTH 52

Oct. 22 Robert Schumann and Romantic Piano Music  
Reading: TGH 607-11  
Listening: Fantasy, Op. 17, first mvt – ANTH 42

Oct. 24 Lieder of Robert Schumann and Clara Wieck Schumann  
Reading: TGH 612-19  
Listening:  
• Robert Schumann: From Dichterliebe – ANTH 43ab  
• Clara Schumann: “Er ist gekommen in Sturm und Regen” – ANTH 44  
Research project revised topic and bibliography due today in class
Week 9: Programmatic and Absolute Music in the Later Century

Oct. 28  Liszt, The New German School, and The Symphonic Poem
Reading: TGH 647-59; HB 10
Listening:
• Liszt: Les Préludes – ANTH 51

Oct. 29  Absolute Music: Johannes Brahms
Reading: TGH 731-50
Listening:
• Piano Quartet No 1 in G Minor, finale – ANTH 59
• Symphony No. 1 in C minor, op. 68, mvt. 4 – ANTH 60

Oct. 31  Wagner’s Tristan Prelude as Programmatic and Absolute Music
Reading: TGH 673-79; HB Tristan Plot Synopsis
Listening:
• Prelude [Vorspiel] to Tristan und Isolde – ANTH 53a

Week 10: Wagner and Verdi

Nov. 4  Wagner and the Music Drama
Reading: TGH 679-84
Listening:
• Isolde’s transfiguration from Tristan und Isolde, Act 3 – ANTH 53b

Nov. 5  Giuseppe Verdi: Rigoletto
Reading: TGH 689-94
Listening:
• From Rigoletto, Act 3 conclusion – ANTH 54

Nov. 7  Test # 2 (15%)
NB: Covers material through October 31 inclusive

Week 11: Czech Nationalism

Nov. 11-12  Entr’acte (Reading days)

Nov. 14  Smetana, Dvorák, and Czech Nationalism
Reading: TGH 701-708, 752-57; HB 12
Listening:
• Smetana: The Moldau – ANTH 55
• Dvorák: Dumka from Piano Quintet, Op. 81 – ANTH 61
• Dvorák: Largo from Symphony No. 9 (‘From the New World’) – ANTH 62
Week 12: Russian Music

Nov. 18  MIKHAIL GLINKA  
Reading: TGH 633-45  
Listening:  
• From *A Life for the Tsar* – ANTH 49  
• *Kamarinskaya* – ANTH 50

Nov. 19  MOUSSORGSKY AND THE ‘KUCHKA’  
Reading: TGH 710-20  
Listening:  
• Moussorgsky: Coronation scene from *Boris Godunov* – ANTH 56  
• Borodin: Polovtsian Dances from *Prince Igor* – ANTH 65

Nov. 21  TCHAIKOVSKY AND THE COSMOPOLITAN STYLE  
Reading: TGH 720-29  
Listening:  
• Letter scene from *Eugen Onegin* – ANTH 57

Week 13: Late Romanticism

Nov. 25  OPERA AND THE EXOTIC ‘OTHER’ – GEORGES BIZET’S CARMEN  
Reading: TGH 764-68  
Listening: Carmen’s Habanera from *Carmen* – ANTH 64

Nov. 26  VERISMO OPERA – PUCCINI AND LEONCAVALLO  
Reading: TGH 720-29  
Listening:  
• “Un bel di” from Puccini’s *Madama Butterfly* – ANTH 69  
• “Vesti la giubba” from *I pagliacci* – ANTH 68

**Final Research Essay due today in class**

Nov. 28  THE LATE ROMANTIC SONG  
• Hugo Wolf, “Mignon” (HB 14)  
• Mahler: From *Lieder eines fahrenden Gesellen* (Songs of a traveling apprentice, 1884-5; orchestrated c. 1890): Song 4: “Die zwei blauen Augen von meinem Schatz” (the two blue eyes of my sweetheart) see HB 14

Week 14: The Fin de siècle

Dec. 2  THE END OF AN ERA

Dec. 3  **Test # 3 (15%)**  
Covers material from Nov. 4 to end of term
**SOME SUPPLEMENTAL REFERENCE MATERIALS (2-HOUR RESERVE)**


———. *The Romantic Generation*. ML196 R67mm
