

## MUS 493 –BEETHOVEN AND THE ROMANTIC GENERATION

**Course Description.** MUS 493 is an advanced course appropriate for undergraduate students that examines the structures and processes, performance practices, functions, meanings, and composers of representative works of musical Romanticism from the late eighteenth and nineteenth century (ca1780–ca1900) within contexts including the fine arts, philosophy, politics, economics, science, and society. Ideally, the course proceeds in a combination of lecture and seminar formats, maximizing the participation of all its members.

### ***Expected Learning Outcomes.***

The student will:

- describe and implement advanced research and bibliographic principles;
- assess and critique pertinent scholarship;
- categorize and explain historical and theoretical concepts;
- implement advanced writing and oral communications skills;
- explain the literary, philosophical, and visual movements that converge in musical Romanticism in the eighteenth century and persist through the revolutions of 1848–49, and post-Romantic developments during the second half of the century;
- critique and analyze musical works of the period;
- compare the education, career paths, and creative processes of musicians during the period; and
- explain the performance conventions, performing institutions (e.g., opera houses, court and civic orchestras), orchestral practices, instrument characteristics, and theatrical conventions of the period.

### ***Recommended Texts***

Frisch, Walter. *Music in the Nineteenth Century*. Western Music in Context: A Norton History. New York: W. W. Norton and Company, 2013.

Rosen, Charles. *The Romantic Generation*. Cambridge, Mass.: Harvard University Press, 1995.

Taruskin, Richard. *The Oxford History of Western Music*. Vol. 3. *Music in the Romantic Period*. Oxford: Oxford University Press, 2005.

### ***Additional Sources***

Berlioz, Hector, and David Cairns. *The Memoirs of Hector Berlioz*. New York: Alfred A. Knopf, 2002.

- Berlioz, Hector, and Edward T. Cone. *Fantastic Symphony: An Authoritative Score, Historical Background, Analysis, Views and Comments*. New York: Norton, 1971.
- Black, Brian. "The Functions of Harmonic Motives in Schubert's Sonata Forms." *Intégral* 23 (2009): 1–63.  
<http://www.jstor.org/stable/41219902>
- Block, Adrienne Fried. *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867–1944*. New York: Oxford University Press, 1998.
- Breckman, Warren. *European Romanticism: A Brief History with Documents*. Boston: Bedford/St. Martins, 2008.
- Brodbeck, David Lee. *Brahms, Symphony No. 1*. Cambridge Music Handbooks. Cambridge: Cambridge University Press, 1997.
- Brown, Clive. *Classical and Romantic Performing Practice, 1750–1900*. Oxford: Oxford University Press, 1999. [on-line edition available]
- Budden, Julian. *The Operas of Verdi*. New York: Oxford University Press, 1978.
- Bujić, Bojan. *Music in European Thought 1851–1912*. Cambridge Readings in the Literature of Music. Cambridge: Cambridge University Press, 1988.
- Chafe, Eric Thomas. *The Tragic and the Ecstatic: The Musical Revolution of Wagner's Tristan and Isolde*. Oxford: Oxford University Press, 2008.
- Cranston, Maurice William. *The Romantic Movement*. Oxford: Blackwell, 1994.
- Dahlhaus, Carl. *Nineteenth-Century Music*. California Studies in 19th Century Music 5. Berkeley: University of California Press, 1989.
- Ferber, Michael. *Romanticism: A Very Short Introduction*. Very Short Introductions 245. Oxford: Oxford University Press, 2010.
- Gibbs, Christopher Howard. *The Cambridge Companion to Schubert*. Cambridge Companions to Music. Cambridge: Cambridge University Press, 1997.
- Grout, Donald Jay, J. Peter Burkholder, and Claude V. Palisca. *A History of Western Music*. 9th ed. New York: W. W. Norton, 2014.
- Halsted, John Burt, ed. *Romanticism*. Documentary History of Western Civilization. New York: Harper & Row, 1969.
- Heath, Duncan, and Judy Boreham. *Introducing Romanticism*. Cambridge: Icon Books, 1999.
- Higgins, Thomas. *Frédéric Chopin: Preludes, Opus 28: An Authoritative Score, Historical Background, Analysis, Views and Comments*. New York: W. W. Norton, 1973.
- Hobsbawm, E. J. *The Age of Revolution: 1789–1848*. New York: Vintage Books, 1996; 1962.

- Honour, Hugh. *Romanticism*. New York: Harper & Row, 1979.
- Horton, Julian. *Bruckner's Symphonies: Analysis, Reception and Cultural Politics*. Cambridge: Cambridge University Press, 2004.
- Koury, Daniel J. *Orchestral Performance Practices in the Nineteenth Century: Size, Proportions, and Seating*. Studies in Musicology 85. Ann Arbor, Mich.: UMI Research Press, 1986.
- Lawson, Colin and Robin Stowell. *The Historical Performance of Music: An Introduction*. Cambridge: Cambridge University Press, 1999.
- Le Huray, Peter, and James Day. *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries*. Abridged ed. Cambridge Readings in the Literature of Music. Cambridge: Cambridge University Press, 1988.
- Pasler, Jann. *Camille Saint-Saëns and His World*. Princeton: Princeton University Press, 2012.
- Plantinga, Leon. *Anthology of Romantic Music*. Norton Introduction to Music History. New York: W.W. Norton, 1984.
- Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth -Century Europe*. Norton Introduction to Music History. 1st ed. New York: W. W. Norton, 1984.
- Rawes, Alan. *Romanticism and Form*. Basingstoke, England: Palgrave Macmillan, 2007.
- Reich, Nancy B. *Clara Schumann: The Artist and the Woman*. Rev ed. Ithaca, N.Y.: Cornell University Press, 2001.
- Ringer, Alexander. *The Early Romantic Era. Between Revolutions: 1789 and 1848*. Music and Society. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1991.
- Samson, Jim. *Chopin, the Four Ballades*. Cambridge Music Handbooks. Cambridge: Cambridge University Press, 1992.
- Samson, Jim. *The Cambridge History of Nineteenth-Century Music*. The Cambridge History of Music. Cambridge: Cambridge University Press, 2001.
- Schwartz, Vanessa R., and Jeannene M. Przyblyski. *The Nineteenth-Century Visual Culture Reader*. New York: Routledge, 2004.
- Solomon, Maynard. *Late Beethoven: Music, Thought, Imagination*. Berkeley: University of California Press, 2003.
- Todd, R. Larry, ed. *Nineteenth-century Piano Music*. 2<sup>nd</sup> ed. New York: Routledge, 2004
- Ringer, Alexander, ed. *The Early Romantic Era. Between Revolutions: 1789 and 1848*. Englewood Cliffs, N.J.: Prentice Hall, 1990.
- Rosen, Charles and Henri Zerner. *Romanticism and Realism. The Mythology of Nineteenth Century Art*. London: Faber & Faber, 1984
- Weiss, Piero and Richard Taruskin. *Music in the Western World: A History in Documents*. New York:: Schirmer Books, 1984.
- Whittall, Arnold. *Romantic Music: A Concise History from Schubert to Sibelius*. London: Thames and Hudson, 1987.

Youens, Susan. *Hugo Wolf and His Mörike Songs*. Cambridge: Cambridge University Press, 2000.

These and other materials may be found on physical or e-reserve in UNLV Libraries or are otherwise available.

### ***Computer Access***

The course presupposes that the student owns or has routine access to a personal computer with Internet access. The student is expected to use a computer to, among other things, view course materials in WebCampus, conduct research, communicate with the instructor and fellow-students, and write and print certain assignments.

### ***Course Requirements and Policies***

Course requirements and policies are explained below. Students are obliged to read carefully, understand, and comply with each of the requirements and policies.

*Attendance:* Regular and prompt attendance is required. If you are required by the Department of Music to perform in a UNLV-sponsored, faculty-supervised *off-campus* musical event (e.g., ensemble tours to other cities) during a part or whole of a class meeting, your absence from class will be excused if you (a) notify the instructor by email in WebCampus of the conflicting event and (b) provide written (hardcopy or email) notification from the ensemble director explaining the necessity of your absence. Groups of students participating in the same event may obtain a single written explanation from their ensemble director. UNLV-sponsored on-campus and local performances of any kind when properly scheduled are not to conflict with class meetings. Any penalties or burdens resulting from absences caused by a schedule conflict, apart from absences that may be excused as described above, are born solely by the student. Students who suffer extended periods of absence because of severe medical or other dire circumstances shall review their situations individually with the instructor, and, as appropriate, with the Disability Resource Center or other parties.

*Religious Holidays Policy:* Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor no later than the end of the first two weeks of classes of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the test or examination at an alternate time would impose an undue hardship on the instructor or the university which could have been avoided. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=4&navoid=164>.

*Academic Misconduct:* Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution. An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the Student Academic Misconduct Policy (approved December 9, 2005) located at: <http://studentconduct.unlv.edu/misconduct/policy.html>.

*Cell phones and other electronic devices:* Cell phones and other electronic devices must be turned off or placed in silent mode during class, with the exception of notebook computers used for the purpose of taking notes during class. No other electronic devices whatsoever may be used during class or exams without the instructor's permission. **Frivolous use (i.e., not immediately related to class activities) of computers (Web surfing, checking e-mail, etc.) is distracting to students and instructors, and interferes with delivery and quality of instruction; the instructor may seek to disenroll from the course any student engaged in such behavior in order to prevent interference with instruction.**

*Class participation and conduct:* Students are expected to actively participate in class discussions and musical exercises. **The consumption of food during the class (apart from breaks) is not allowed.** If meals or snacks are needed, they should be consumed before or after the class meeting, or during pauses. Students are expected to conduct themselves professionally, with due respect for their peers. Behaviors that interfere with the educational mission of the class will not be tolerated.

*Copyright:* The University requires all members of the University Community to familiarize themselves and to follow copyright and fair use requirements. **You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws.** Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: <http://provost.unlv.edu/copyright/statements.html>.

*Disability Resource Center (DRC):* The Disability Resource Center (DRC) determines accommodations that are “reasonable” in promoting the equal access of a student reporting a disability to the general UNLV learning experience. In so doing, the DRC also balances instructor and departmental interests in maintaining curricular standards so as to best achieve a fair evaluation standard amongst students being assisted. In order for the DRC to be effective it must be considered in the dialog between the faculty and the student who is requesting accommodations. For this reason faculty should only provide students course adjustment after having received an “Academic Accommodation Plan.” If faculty members have any questions regarding the DRC, they should call a DRC counselor.

UNLV complies with the provisions set forth in Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. The DRC is located in the Student Services Complex (SSC-A), Room 143, phone (702) 895-0866, fax (702) 895-0651. For additional information, please visit: <http://drc.unlv.edu/>.

*Email and WebCampus:* In order to enhance course content and facilitate communication among participants, class members are expected to consult and use, on a regular and frequent basis, their University e-mail (“Rebelmail”) accounts and the WebCampus on-line course management portal. **The instructor will use WebCampus to provide updated course information and content, maintain grades and attendance records, facilitate electronic submission of assignments and assessments, enable class discussion, and communicate with students about course matters; students will likewise use WebCampus email to communicate with the instructor regarding course matters.** For further information about WebCampus, see <http://ccs.unlv.edu/scr/support/webcampus/using.asp>. Each student is responsible for his or her own proficient use of WebCampus, and should promptly consult the I.T. Help Desk, on-line documentation, and other University computing resources when questions or problems arise.

*Examinations and quizzes:* Students will write a midterm and final examination. One or more shorter quizzes may be given in the course of the semester. The instructor will determine classroom seating during examinations. A student will receive a grade of 0 for a midterm examination missed without cause, which number will be used in the calculation of the final grade; a student who misses the midterm examination without cause is therefore well advised to drop out of the course. A student who misses the final exam without cause will receive a grade ‘F’ for the course. Students who miss an exam on account of a serious medical or familial emergency must consult with the instructor at the earliest opportunity to determine a course of action. In such cases the instructor may provide the student an opportunity to take the exam at an alternate time when circumstances permit. Travel plans, employment, or other commitments are not sufficient cause for missing an examination. Examinations will not be rescheduled or offered at multiple times to accommodate students’ travel plans, employment obligations, or other commitments: please make arrangements with employers or other parties in advance to avoid conflict with scheduled examination times.

*Grades:* Final course grades will be calculated based on the following distribution of credit. It is the instructor’s practice to provide students ample opportunity to demonstrate mastery of course content. *Student success correlates with (i) regular and prompt attendance, (ii) timely completion of assignments, (iii) regular, attentive listening to assigned repertoire outside of class, and (iv) asking questions in class, by e-mail, or during office hours whenever something is not understood.*

Attendance/Participation	20%
Assignments and Final Project	30%
<i>(Miscellaneous assignments: 12%)</i>	

*(Final Project: 18%)*

Midterm Examination	18%
Final Examination	32%

*Tutoring:* The Academic Success Center (ASC) provides tutoring and academic assistance for all UNLV students taking UNLV courses. Students are encouraged to stop by the ASC to learn more about subjects offered, tutoring times and other academic resources. The ASC is located across from the Student Services Complex, #22 on the current UNLV map. Students may learn more about tutoring services by calling (702) 895-3177 or visiting the tutoring web site at: <http://academicsuccess.unlv.edu/tutoring/>.

*UNLV Writing Center:* One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>

## CLASS SYLLABUS

*The syllabus is subject to revision. The most up-to-date version can always be viewed in WebCampus.*

Class	Date	Topics	Works
1.	8/30	Foundations of Beethoven's Style and Romanticism	<ul style="list-style-type: none"> <li>• C.P.E. Bach "Prussian" Sonata in F Major, i and ii</li> <li>• Haydn, Symphony No. 45 in F# Minor ("Farewell"), i</li> <li>• Haydn, "Chaos" from <i>The Creation</i></li> <li>• Beethoven, <i>Egmont</i> Overture, Op. 84</li> </ul>
2.	9/1		
3.	9/6	Beethoven's Late Style  Beethoven's Contemporaries	<ul style="list-style-type: none"> <li>• Beethoven, Bagatelle, Op. 126, no. 1</li> <li>• Beethoven, String Quartet in C# minor, Op. 131, i, iii, iv (theme, <i>Più mosso</i>, <i>Andante moderato e lusinghiero</i>, and <i>Adagio</i>)</li> <li>• Hummel, Sonata in D Major, Op. 106, i and ii</li> <li>• Schubert, "Death and the Maiden" Quartet in D Minor, D. 810, i</li> </ul>
	9/8		
4.	9/13	Early Romantic Song and Song Cycle	<ul style="list-style-type: none"> <li>• Zelter, selected Lieder</li> <li>• Schubert, "Erlkönig"</li> <li>• Schubert, <i>Die schöne Müllerin</i>, excerpts</li> </ul>
5.	9/15		

6.	9/20	Early Romantic Opera	<ul style="list-style-type: none"> <li>• Rossini, <i>Semiramide</i>, “Bel raggio lusinghier”</li> <li>• Rossini, <i>Il barbiere di Siviglia</i>, Act 1 finale</li> <li>• Weber, <i>Der Freischütz</i>, Act 2, sc. 2 “Leise, leise” and other excerpts</li> <li>• Glinka, <i>Ruslan and Lyudmila</i>, excerpt</li> </ul>
7.	9/22		
8.	9/27	Romantic Piano and Orchestral Music	<ul style="list-style-type: none"> <li>• Chopin, Prelude in A Minor</li> <li>• Chopin, Ballade in F Minor, Op. 52</li> <li>• Liszt, <i>Années de Pèlerinage</i>, “Au bord d’une source”</li> </ul>
9.	9/29		
10.	10/4	(cont.)	<ul style="list-style-type: none"> <li>• Mendelssohn, Prelude and Fugue in E minor, Op. 35, No. 1</li> <li>• Mendelssohn, “Die schöne Melusine” Overture</li> <li>• Berlioz, <i>Symphonie fantastique</i>, ii (“Un bal”)</li> <li>• Berlioz, <i>La Damnation de Faust</i>, Scene 16, “Invocation to nature,” and other excerpts</li> </ul>
11.	10/6		
12.	10/11	The Schumann Circle	<ul style="list-style-type: none"> <li>• Robert Schumann, <i>Carnaval</i>, Op. 9, excerpts</li> <li>• Robert Schumann, <i>Dichterliebe</i>, excerpts</li> <li>• Clara Schumann, Variations on a Theme of Robert Schumann</li> <li>• Brahms, Variations on a Theme of Robert Schumann</li> </ul>
13.	10/13		

14.	10/18	Wagner and Wagnerism	<ul style="list-style-type: none"> <li>• Wagner, <i>Der fliegende Holländer</i>, Overture, and Act 2, Senta's ballade</li> <li>• Wagner, <i>Tristan und Isolde</i>, Act 1, sc. 3, and Act 3, sc. 3</li> </ul>
15.	10/20		<ul style="list-style-type: none"> <li>• Midterm exam (audio ID)</li> </ul>
16.	10/25		
17.	10/27	Nationalism	<ul style="list-style-type: none"> <li>• Musorgsky, <i>Boris Godunov</i>, Act 2, Boris's monologue</li> <li>Dvořák, Dumky Trio, Op. 90, vi</li> </ul>
18.	11/1	Realism, Satire, Exoticism	<ul style="list-style-type: none"> <li>• Verdi, <i>Ernani</i>, Act I, No. 2</li> <li>• Offenbach, <i>Orphée aux enfers</i>, Galop infernal</li> <li>• Bizet, <i>Carmen</i>, Habanera</li> </ul>
19.	11/3		
20.	11/8	The Symphony as Epic and Monument	<ul style="list-style-type: none"> <li>• Brahms, Symphony No. 1 in C Minor, Op. 68, i</li> <li>• Tchaikovsky, Symphony No. 6 in B minor, Op. 74, iv</li> <li>• Bruckner, Symphony No. 4 in E-flat Major, i</li> </ul>
21.	11/10		
22.	11/15	Nineteenth-century music in the Americas	<ul style="list-style-type: none"> <li>• Nineteenth-century New World repertoire, examples (TBA)</li> <li>• Beach, Violin Sonata in A Minor, Op. 34</li> </ul>
23.	11/17		

24.	11/22	The End of the 19 <sup>th</sup> Century	<ul style="list-style-type: none"> <li>• Mahler, <i>Songs of a Wayfarer</i>, no. 4, “Die zwei blauen Augen”</li> <li>• Wolf, <i>Mörrike-Lieder</i>, “In der Frühe”</li> </ul>
	11/24	<i>Thanksgiving Recess</i>	
25.	11/29		<ul style="list-style-type: none"> <li>• Strauss, <i>Don Juan</i></li> </ul>
26.	12/1		<ul style="list-style-type: none"> <li>• Puccini, <i>La Bohème</i></li> </ul>
27.	12/6		<ul style="list-style-type: none"> <li>• Fauré, TBA</li> <li>• Debussy, “En sourdine”</li> </ul>
28.	12/8		
	12/15		<i>Final Exam (10:10am–12:10pm)</i>