

Music 10 Fall 2013

Professor Melinda O'Neal

Class at 2 hour: 1:45-2:50pm MWF in Faulkner Recital Hall, Music Department

X-hour Thurs 1:00-1:50pm (hold as available, tba)

Phone: 603.646.2743 office

Office: Room 47, Music Department

Office Hours: MWF at 4:00-5:00 and by appointment

Music 10 Brahms, Berlioz and the Romantic Imagination

This course focuses on the music, writing, and lives of two pivotal composer-conductors at the apex of 19th-century romanticism in Western Europe: Johannes Brahms (1833-1897, Germany) and Hector Berlioz (1803-1869, France). Origins of romanticism, musical influences, genres and compositional styles, performance practices and conducting careers will be explored. Course work includes listening, viewing, reading and critical writing assignments. Guest artists will perform in class, and attendance at selected on- and off-campus concerts will be required. No prerequisite or music background is necessary.

Music majors or students interested in majoring in music may count this course toward the major by special arrangement with the instructor at the beginning of the term. Assignments and expectations will be specifically crafted to be appropriate to a music concentration.

Students with disabilities enrolled in this course and who may need disability-related academic adjustments and services are encouraged to see me privately as early as possible in the term. Students requiring disability-related academic adjustments and services must consult the Student Accessibility Services office.

Required Texts

- Frisch, Walter, and Kevin Karnes. *Brahms and His World*. Princeton: Princeton University Press, 2009.
- Brodbeck, David Lee. *Brahms, Symphony No. 1*. Cambridge: Cambridge University Press, 1997.
- Berlioz, Hector. *The Memoirs of Hector Berlioz*. Translated and edited by David Cairns. New York: Knopf, 2002.
- Macdonald, Hugh. *Berlioz*. Oxford University Press, 2000.

Standard Reference Online: Oxford Music Online

(<http://www.oxfordmusiconline.com>) which incorporates Grove Music, Oxford Companion to Music, and Oxford Dictionary of Music. See eResources in Music.

Hard Copy: *The New Grove Dictionary of Music and Musicians, 2nd edition (2001)* in Paddock Music Library.

Repertoire

Brahms: Symphony No. 1 in C minor, op. 68 and Symphony No. 2 in D major, op. 73; Double Concerto for Violin and Cello in A minor, op. 102; *Ein deutsches Requiem*, Op. 45, solo piano music (Sonata in F minor, op. 5, *Variations and Fugue on a Theme by Handel*, op. 24, *Fantasien*, op. 116), string and/or wind chamber music (Sextet No. 1 in B-flat major, op. 18; Piano Quintet in F minor, op. 34; Trio in A minor for piano, clarinet and violincello, op. 114); selected *lieder*; selected *a cappella* choral works; and accompanied choral works.

Berlioz: *Les franc-juges* Overture, *Symphonie fantastique*, *Grande symphonie funèbre et triomphale*, *La damnation de Faust*, *Grande messe des morts*, *Roméo et Juliette*, *Les Troyens* (excerpt), selected *mélodie* and choral works.

Resources and Assignments: a separate bibliography of written materials accompanies this syllabus. Selected materials from this bibliography will be on reserve in Paddock Music Library and in eResources. Assignments for reading and listening are posted by week on Blackboard. All readings not in required texts will be posted as pdfs in Blackboard. *Assignments are to be completed by the class hour on the day listed, regardless of any changes in schedule or topics.*

Academic Honor Principle: <http://www.dartmouth.edu/~uja/honor/>

Sources and Citations: <http://dartmouth.edu/writing-speech/learning/materials/sources-and-citations-dartmouth>

Course Objectives/Learning Outcomes

- Identify aurally selected music repertoire by Berlioz and Brahms – “know” the literature by acquired familiarity.
- Cultivate “deep listening” perception of music as demonstrated by observing both technical and “emotional” traits in music examples and how composers and performers have made them perceivable.
- Demonstrate knowledge of genres employed: symphony, concerto, opera, choral works (with orchestra, with piano, *a cappella*), song (*lieder*, *mélodie*), chamber music.
- Demonstrate knowledge of structure as per repetition and development and use of theme or motive in various forms, e.g. strophic, sonata, rondo, theme and variation, etc.
- Articulate the properties understood as Romanticism in music in relation to prior and following eras.
- Identify the salient traits of each composer’s personality and his place and legacy within the age of Romanticism and beyond.
- Think critically and compose well-researched, coherent, and persuasive essays.
- Communicate effectively in well-organized oral presentations.

Assessment

As this is a seminar-style course, attendance, preparation for and participation in class discussion is important. Final grade will be based on:

- Class attendance and in-class participation (10%)
- Four listening quizzes (5% each, total 20%)
- Two written papers each 10 pages in length with an in-class presentation prior to due date (5% oral, 20% written; 25% each, total 50%)
- Attendance and journal entries for four concerts (10%)
- One in-class seminar oral report on self-selected reading (10%)

Important Dates

- Paper I is due Monday, October 28 with topic and resources approved by October 7; presentation for class on October W23, Th24, F25).
- Paper II is due Monday, November 25 with topic and resources approved by November 6; presentation for class on November W13, Th14, F15).
- Listening Quizzes: September 30, October 14, November 1, and November 15.
- Concert attendance with journal entries: September 21 (Boston), October 6 (Lebanon), November 1 (Hop) and November 9 (Hop).
- In-class oral report on self-selected reading on November F8 (5-8 minutes)

Schedule

Reading and listening assignments, posted on Blackboard, are to be completed by beginning of class on the day indicated, regardless of changes in schedule or topics. It is recommended that listening assignments be started ahead of schedule. ctb = class textbook; pdf = available in Blackboard's Course Materials. Schedule is subject to change.

Week I

M September 16 Introduction

W September 18 Origins of Romanticism in Literature and Music; guest Prof. John Kopper, Comparative Literature

F September 20 Origins of Romanticism (cont'd), Prof. Kopper

CONCERT: Saturday, September 21 at 8:00pm, Brahms Double Concerto for Violin and Cello in A minor, Op. 102 and Symphony no. 2 in D major, op. 73; Boston Symphony Orchestra at Symphony Hall, 8:00. Transportation and tickets provided. Depart Hanover 2:30, return at 1:30am. Program notes located on this website and in course materials online: <http://www.bso.org/Performance/Detail/52469>.

Week II

M September 23 Commonalities, Two Distinct Paths: Genres – song (*lieder*, *mélodie*), chamber music, choral works, symphony, and opera.

W September 25 Brahms's Chamber Music

F September 27 Brahms's Chamber Music and *Lieder* – Guest Performers Erma Mellinger *mezzo soprano*, Evelyn Zuckerman *piano*, Linda Galvan *cello*, vocal solo and chamber music of Brahms

Week III

M September 30 15 minute Listening Quiz 1; Berlioz *Mélodie*

W October 2 Brahms *Ein deutsches Requiem*, Op. 45

F October 4 Berlioz *Grande messe des morts* (Requiem)

Designate self-selected readings topics/passages; reports on F November 8.

CONCERT: Sunday, October 6 at 3pm, Sacred Heart Church, Lebanon. Brahms Sextet, Op 18 in f minor, Piano Quartet, Op. 34 in Bb major, selected *Lieder*, presented by Camerata New England. <http://www.cameratanewengland.org/>.

Week IV

M October 7 Brahms Symphony No. 1

W October 9 Brahms Symphony No. 2

F October 11 Berlioz *Symphonie fantastique*

Week V

M October 14 15 minute Listening Quiz 2; Berlioz *Symphonie fantastique* (cont'd)

W October 16 Romanticism in 19th-c art. Guest Prof. Katherine Hornstein, Art History

F October 18 (cont'd) Prof. Hornstein

Week VI

M October 21 Brahms's piano music, Guest Prof. Steve Swayne, Music

W October 23 PRESENTATIONS on paper topic I

Thurs October 24 X-Hour October 24 PRESENTATIONS on paper topic I

F October 25 PRESENTATIONS on paper topic I

PAPER I due Monday, October 28 beginning of class.

Week VII

M October 28 Brahms Symphony No. 4 Guest Conductor Anthony Priniciotti (tbd)

W October 30 *Les franc-juges Overture*, Berlioz *Roméo et Juliette*, *Grande symphonie funèbre et triomphale*

F November 1 15 minute Listening Quiz 3; Brahms *a cappella* choral works

X-Hour Thursday October 31 Carmen Flores's String Quartet (tbd)

CONCERT: Friday November 1 at 8pm, Spaulding. Dartmouth College Wind Ensemble: Berlioz *Grande Symphonie funèbre et triomphale*

Week VIII

M November 4 Berlioz *La damnation de Faust*

W November 6 Berlioz *La damnation de Faust* (cont'd)

F November 8 Writings by Brahms and Berlioz
Individual oral reports on self-selected readings (5-8-minutes)

CONCERT: Saturday November 9 at 8pm Dartmouth Symphony Orchestra.
Schumann Piano Concerto and Brahms Symphony No. 4, op. 98

Week IX

M November 11 Berlioz *Les Troyens*. Guest Prof. Steve Swayne

W November 13 PRESENTATIONS on Paper II

Thurs November 14 X-Hour PRESENTATIONS on Paper II

F November 15 15 minute Listening Quiz 4; PRESENTATIONS on Paper II

Week X

M November 18 Performance Traditions and Historical Performance Practices.

Paper II due Monday, November 25 at 5:00pm or before.

There is no final exam.