

Era of Haydn, Mozart, and Beethoven (FNRT 211-01)

Fall Semester 2021-22

Tuesdays and Thursdays 9:30-10:45; SAU A120

Syllabus (subject to change)

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Office Hours: Tuesdays & Thursdays 11:00-12:30. If you would like to discuss something outside of class, please come to my office during these times, or set up an appointment (email me).

Texts (required): J. Peter Burkholder, ed. *Norton Anthology of Western Music*, **8th edition, Vol.2**. *NAWM*. Scores with essays. Note: You must have the correct edition. If you decide to take the Music of the Romantic Era course (FNRT 212), we will use this Anthology as well, so keep it.

Don Randell. *The Harvard Concise Dictionary of Music and Musicians*. *HDM*.

Please use this to look up terms from the readings you don't know, and those listed in italics.

Edmund Burke. *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful*. London: R. &

J. Dodsley, 1757. Online <https://archive.org/details/enqphilosophical00burkrich>

Full-length biography on Ludwig van Beethoven of your own choosing. (Library, Grove Online, ebook)

Various outside readings and handouts, on myCourses.

Music examples at [Naxos Music Library](#), username: RITmm, password: RITmm. Once on the site click Playlists> HMB Unit (x) folders.

Score examples on myCourses and at [IMSLP](#).

COVID-19 Language—

We are all aware of the unique circumstances of this fall semester resulting from the worldwide COVID-19 SARS-2 pandemic. Please consult RIT's COVID-19 SARS-2 policies for more information.

Course objectives—

1. Develop an understanding of basic concepts of musical notation, forms, and practices, as well as score reading and aural skills.
2. Develop skills in music analysis, based on an understanding of the difference between *analysis* (what is actually happening) and *reaction* (my own immediate reaction, experience), and distinguishing between the tools of *structure* (science) and *meaning* (rhetoric).
3. Gain knowledge of the role of music, the performer and the composer within the context of late 18th century Europe, the so-called Period of Enlightenment.
4. Develop an understanding of compositional process and ideals, particularly as related to Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.
5. Gain an understanding of various musical genres, their cultural position in the late 18th century, and their performance practices today.
6. Gain an understanding of philosophical and aesthetic principles regarding art of the Enlightenment, in particular ideas of the Beautiful and the Sublime.

Expectations—

See handout "Policies and Suggestions" on myCourses. It is expected that you will do all of the reading and listening before each class period, and be well prepared to DISCUSS the material in class. Tests and essays are designed to cover ALL of the material, from readings, listening, viewing, lectures, and discussions. *NAWM* has essays for each score, which you should read and learn. **Bring *NAWM* vol. 2 to class EVERY DAY.** You should be in your seat and check in BEFORE 9:30am, so we can start class as close to 9:30 as possible.

Assignments/Grading (Subject to change). As the semester progresses, other grading items and assignments might be deemed more appropriate for this particular class. All items must be fulfilled to pass the course—

25%	*Course Participation
20%	Test 1 (Sept. 21)
25%	Test 2 (Due Oct. 22)
30%	Final Exam/Paper (Due Dec. 9)

*Course Participation Grade—

The course participation grade will be largely based on daily class discussions, brief quizzes, and other assignments throughout the semester. It is expected that you will come to each class prepared to discuss the assigned materials, including viewing/listening and reading assignments. You should take notes on the assignments and bring your notes to class to aid you in the discussion; an outline with topics clearly identifiable is the best format, and always include questions you have on your outline. You should listen carefully to others and to the thrust of the discussion, plan on giving input more than once in a class period, but try not to dominate the discussion.

In-class discussions will require your full participation, and your preparation. From time to time students will be asked to lead discussions of specific topics, readings, pieces, etc. So, what does it mean to prepare, and to discuss? In general, questions will be raised that will lead to understanding of the assigned readings and pieces. Proper participation will be based primarily on knowledge, analysis, and specific observations, NOT on feelings, impressions, or knee-jerk reactions. If you start a sentence in the discussion with “I feel like . . .,” that is an indication of a reaction, not analysis or observation. Here are some approaches that will enhance our discussion:

1. Have as a goal to contribute effectively to the high quality of the group’s discussions and learning.
2. If you are asked to lead a discussion, start the group out on a rich, productive track by asking a pertinent question or posing an idea that is not too obvious, but richly debatable, dealing with a significant question or aspect of the musical work or reading.
3. Respond to your classmates by:
 - asking others for clarification or evidence;
 - helping to support the point by contributing *evidence* (not impressions) and specific examples;
 - linking the point creatively to other readings or issues;
 - pointing out unspoken assumptions behind the other person’s point;
 - raising a problem or complication found in the other person’s point;
 - synthesizing or pulling together the discussion at that point, to help the group see where it is;
 - stating a different point of view and *backing it up*.

What is Analysis?—

Analysis is the identification, observation, and critical conclusions of things that happen. It is not your feelings-based reaction. Indeed, your experience and reaction are the results of artistic expression, but this is just the starting point of engagement. Analysis is looking at the facts of the matter—how the materials of the arts are used—and assessing how the combination of these various materials results in the experience you had. We will be analyzing and observing materials in two categories: *form* (structure, the SCIENCE), and *meaning* (the RHETORIC), and seeing the ways these types of materials work together to create the artistic or aesthetic experience. This is a bit oversimplified, but a very useful exercise in learning to understand the art of music.

SCIENCE, or formal/structural matters: describing things such as melody, harmony, rhythmic aspects, cadences, silences, dynamics, performing media, musical form, language, poetic forms including numbers of lines, use of rhyme, scansion (meter), use of punctuation, all for the things themselves, regardless of “meaning.”

RHETORIC, or matters of meaning: how the various materials observed in a scientific way come together to convey the meaning intended, particularly given the performance situation for which each genre and composition was designed.

FALL 2021 SCHEDULE

Note: These are ASSIGNMENTS, which means you are expected to have done them for the class day for which they are listed. If necessary, I will use pop quizzes to ensure the homework is getting done.

Unit 1 (Weeks 1-4)

Week 1	Enlightenment principles. Patronage. Concepts of Beauty. “Galant” vs. “Learned” Styles.
Aug. 24	Introduction. The Enlightenment. Patronage and places for music making. “Galant” vs. “Learned” Styles. Assignments— Read <i>Policies and Suggestions</i> handout. Know what it says. Look at the myCourses site and glance at how it is laid out. Go onto the Naxos Music Library site and figure out how it works. Skim <i>NAWM</i> and note how it is organized, the aids in the back, etc. Start reading Burke Read/Study section on Enlightenment here: https://courses.lumenlearning.com/boundless-worldhistory/chapter/the-enlightenment/ <i>myCourses Unit 1 folder</i> : 18 th Century Artistic Principles handout. Ottoway—"Music and Society in the Age of Enlightenment" article. Continue reading Burke.
26	Burke on Beauty. Assignments— Review material from previous class Read the following sections of Burke's <i>Philosophical Enquiry . . .</i> on Beauty: Part One: I-V, VIII, X, XII, XIII. Part Three: all. Note what distinguishes Beauty from the Sublime, and those elements required of Beauty in the arts.

Week 2 Basics of music as an Art. Style Periods. Genres.

NOTE: This week will be a “crash course” on the basics of music and score reading, enhanced by overviews of several of the *NAWM* pieces. For many of you who have some music background, this will be review. But I recommend you come to class to make sure of terms, and to help your fellow classmates learn how to deal with it. If we get through it quickly, we can move on.

Aug. 31	Basics. Score reading. Assignments— Read and study (memorize) all of the handouts in the <i>myCourses Basics folder</i> . <i>HDM</i> terms to look up: Melody, Harmony, Texture, Rhythm, Tempo, Meter, Key, Mode, Scale. Other terms you do not know from handouts. <i>NAWM</i> : look over Nos. 109-120 to identify aspects discussed in class.
Sept. 2	Continue with basics and score reading. Genre. Assignments— Copy and have for use the WorkGenreOutline form in the <i>myCourses Basics folder</i> . Review materials from last class. <i>HDM</i> : Opera, Mass, Oratorio, Sonata, Symphony, Concerto, String Quartet, Harpsichord, Fortepiano, Orchestra. Identify <i>NAWM</i> excerpts that correspond to the genres described. Learn how to identify keys from Circle of Keys (<i>myCourses Basics folder</i>). For development of the orchestra and the Sonata Cycle, visit this site (Beethoven Symphony Basics).

Week 3	Introduction to Opera. Early Classical Opera
Sept. 7	Basics of Music. Introduction to Opera. Seria and Buffo/Comic opera types Assignments— <i>myCourses Unit 1 folder</i> . Opera History Outline up to 1730s.

HDM terms to look up: Castrato. Look up other musically-related terms in the *NAWM* readings you do not know, e.g. da Capo aria, maestro di cappella, fioritura, syncopation, key, ritornello, Opera buffa, Ballad opera, etc. Some terms can also be looked up in the back of *NAWM*.

NAWM 110 Hasse (1699-1783): *Cleofide* (opera seria, 1731) excerpt. NOTE: the essays for the *NAWM* examples are always part of the assignment.

Read Synopsis here: <https://en.wikipedia.org/wiki/Cleofide>

NAWM 109 Pergolesi (1710-36): *La serva padrona* (opera buffa, 1733) excerpt.

Read synopsis here: <https://www.opera-arias.com/pergoles/la-serva-padrone/synopsis/>

View video of entire opera here: <https://www.youtube.com/watch?v=4cQurXAzD8c>

The *NAWM* excerpt runs 29:50-36:00 in this video. Also, view the “love duet” from Act I.

NAWM 112 Gay (1685-1732): *The Beggar’s Opera* (ballad opera, 1728) excerpt.

Read description and synopsis here: https://en.wikipedia.org/wiki/The_Beggar%27s_Opera

9 Continue Introduction to Opera. Comic opera types. Gluck reforms.

Assignments—

HDM: biographies of Gluck (Christoph Willibald), Burney (Charles). Other terms from reading. Charles Burney’s description of Gluck’s reforms in Introduction to *Alceste* here:

https://www.cengage.com/music/book_content/049557273X_wrightSimms/assets/ITOW/7273X_41_ITOW%20Gluck.pdf

NAWM 113 Gluck (1714-87): *Orfeo ed Euridice* (opera seria, 1762) excerpt.

Subtitled video here: https://www.youtube.com/watch?v=EENw_ptgGcg . The *NAWM* scene begins at ca. 32:00.

Week 4 Instrumental Music. Sonata Cycle. J. S. Bach’s sons

14 Introduction to Instrumental Music. Galant styles. Keyboard Sonata.

Assignments—

myCourses Unit 1 folder: Classical Orchestra and Sonata Cycle handout. Sonata Cycle and Concerto forms handout.

Read about the *empfindsamer Stil* [here](#).

HDM: Terms from *NAWM* essays you don’t know, Harpsichord, Clavichord, Fortepiano, Sonata, Sonata form, Theme and Variation, Concerto. Biographies of D. Scarlatti, Galuppi, C.P.E. and J. C. Bach.

NAWM 115 Scarlatti (1685-1757): Sonata in D Major, K. 119 (c1740).

NAWM 116 Galuppi (1706-85): Keyboard Sonata in D Major, Op. 2 no. 1 (1750).

NAWM 117 C. P. E. Bach (1714-88): Keyboard Sonata in A Major, Wq. 55/4 (1765), mvt. ii.

16 Orchestral works: Concerto and Symphony.

Assignments—

myCourses Unit 1 folder: Classical Orchestra and Sonata Cycle handout. Sonata Cycle and Concerto forms handout. Score of Stamitz Symphony in D.

Read about the development of the orchestra and the symphony [here](#) (Beethoven Symphony Basics).

Read about the Mannheim School here: https://www.conservapedia.com/Mannheim_School

HDM: Terms from *NAWM* essays you don’t know, biographies of Sammartini and J. Stamitz, Mannheim, sinfonia, overture.

NAWM 118 Sammartini (c1770-75): Sinfonia in F (c1740)

NAWM 119 J. Stamitz (1717-57): Sinfonia à 8 in E-flat, Op. 11 no. 3 (c1753), mvt. I
Stamitz, Sinfonia à 8 (à 11) in D, Op. 3 no. 2 (c1750), [all](#), especially [mvt. III](#).

NAWM 120 J. C. Bach (1735-82): Keyboard Concerto in E-flat, Op. 7 no. 5 (1770), mvt. i.

Unit 2 (Weeks 5-8)

This unit will result in an essay as the test, due Friday, Oct. 22. It is suggested that you begin organizing it right away.

Essay topic: Haydn and Mozart as figures of the Enlightenment.

Although Haydn and Mozart had very different lives, opportunities for learning their craft, and careers, it is clear that the music they composed and situations that called for their compositions were “of the time” of the Enlightenment, and therefore demonstrate Enlightenment principles in such a way that the composers themselves became symbols of the Enlightenment. In a well-crafted essay (including a solid thesis sentence at the end of the first paragraph, a proof of ideas through demonstration of exemplary pieces of music, and a concluding paragraph), discuss how Haydn’s and Mozart’s music led to their iconic status as exemplary Enlightenment musician-artists.

To be complete, your essays should include some discussion of the relevant details of several specific pieces (at least two or three from each composer), related to information on the following topics: *Enlightenment* principles of social (i.e. class-related) and personal justice, equality, and freedom, employer-patrons as “benevolent,” the shifting patronage from aristocratic service to public performance, including the desire for approbation and understanding (consider the kinds of pieces Mozart excelled at, and Haydn becoming a “public” composer), salon culture and the art of conversation, and Josephinism in 1780s Vienna.

Week 5b	High Classicism. Biographies of Haydn & Mozart. Haydn, court composer: Symphonies.
Sept. 23	Biographies. Haydn as Court Composer (<i>vice-Kapellmeister</i>). Assignments— HDM: Read biographies of Franz Joseph Haydn (1732-1809) and Wolfgang Amadeus Mozart (1756-91). Pay particular attention to how they were raised, and the differences in their careers (court composer? Freelance?) and how this effected the types of music they composed. Terms: Sturm und Drang. Read story of Haydn’s “Farewell” Symphony here . <i>myCourses Unit 2 folder</i> : Read first page of “Classical Style” handout regarding topics (<i>topoi</i>) Works to study; scores in <i>myCourses Unit 2 folder</i> , recordings in <i>NAXOS HMB2019 Unit 2 folder</i> — J. Haydn: Symphony No. 7 in C “LeMidi” (1761), mvts. i & ii. J. Haydn: Symphony No. 45 in F-sharp minor “Farewell” (1772), mvts. i & iv/v.
Week 6	Josephinism in the 1780s. Mozart, freelance musician in Vienna, Haydn’s first “public” works. String Quartet, Piano Sonata, Concerto, Singspiel.
28	Vienna in the 1780s, and Josephinism. Mozart moves to Vienna. Haydn’s first “Public” works and the Paris Symphonies. Assignments— Read article on Josephinism in the 1780s here . <i>NAWM 121</i> J. Haydn: String Quartet in E-flat, Op. 33 no. 2 “Joke” (1781), all. <i>NAWM 124</i> W. A. Mozart: Piano Sonata in F, K. 332 (1781/3), mvt. i.
30	Mozart’s Piano Concertos. Singspiel <i>Abduction from the Seraglio</i> . Assignments— <i>myCourses Unit 1 folder</i> : Study sonata-concerto form on Sonata Cycle and Concerto forms handout. <i>myCourses Unit 2 folder</i> : Read synopsis of <i>Abduction from the Seraglio</i> in “Mozart Opera Synopses” handout. HDM: Singspiel, Janissary music, Imbroglia finale, basso buffo. We will watch scenes of <i>Abduction from the Seraglio</i> (Singspiel, 1782) in class. You may view it in Wallace, DVD 1510, or this online video has the spoken parts in English and the sung parts in German with English subtitles. <i>NAWM 125</i> W. A. Mozart: Piano Concerto in A, K. 488 (1786), mvt. i.

Week 7	Enlightened Opera in Vienna: Mozart's <i>Le nozze di Figaro</i> (1786). Mozart, public symphonist.
Oct. 5	<p>Opera buffa and Mozart's collaborations with Lorenzo Da Ponte.</p> <p><i>Le nozze di Figaro</i> (opera buffa, 1786)</p> <p>Assignments—</p> <p><i>myCourses Unit 1 Folder</i>: Review "Opera History" handout through Classical opera (stop after "FRANCE: Opéra-comique").</p> <p><i>myCourses Unit 2 folder</i>: Read synopsis of <i>Le nozze di Figaro</i> in "Mozart Opera Synopses" handout. Study "Commedia dell'Arte" handout.</p> <p>View <i>Le nozze di Figaro</i> here, or Wallace DVD 2116. There is also a decent period instrument performance of it in concert (not staged) here. Be able to identify the characters, voice types, and types of movements (recitative, aria, overture, ensemble, etc.).</p> <p><i>HDM</i>: Opera buffa, any terms you do not know from above readings.</p>
7	<p><i>Le nozze di Figaro</i> (opera buffa, 1786) continued. Mozart's last symphonies, <i>Eine kleine</i>.</p> <p>Assignments—</p> <p>Review <i>Le nozze di Figaro</i> (opera buffa, 1786) materials.</p> <p>Work to study; scores in <i>myCourses Unit 2 folder</i>, recordings in <i>NAXOS HMB2020 Unit 2 folder</i>—</p> <p>W. A. Mozart: Serenade in G "Eine kleine Nachtmusik" K. 525 (1787)</p> <p><i>NAWM 126</i> W. A. Mozart: Symphony No. 41 in C, K. 551 "Jupiter" (1788), mvt. iv.</p>
Oct 12	<i>Fall Break. No Class.</i>
14	<i>Finish Le nozze di Figaro.</i>
Weeks 8	Haydn's last symphonies and post-London String Quartets
19	<p>Finish up with Mozart Instrumental Music. End of the 1780s: Haydn's relative freedom.</p> <p>Assignments—</p> <p><i>myCourses Unit 2 folder</i>: Review first page of "Classical Style" handout regarding topics (<i>topoi</i>) Chevalier de Saint-George Joseph Boulogne Biography.</p> <p>Other readings: Concert des Amateurs and Concerts de la Loge Olympique.</p> <p><i>NAWM 122</i> J. Haydn: Symphony No. 88 in G (1787), all.</p> <p>Article Haydn's Paris Symphonies.</p>
21	<p>Test 2: No class. Work on take-home essay. 1790s: Haydn in London and beyond.</p> <p>Assignments—</p> <p>Read about Haydn in London here.</p> <p>Read about the string quartet and salon culture here.</p> <p>Works to study; scores in <i>myCourses Unit 2 folder</i>, recordings in <i>NAXOS HMB2020 Unit 2 folder</i>—</p> <p>J. Haydn: Symphony No. 94 in G major "Surprise" (1791); all. Half the class</p> <p>J. Haydn: Symphony No. 103 in E-flat major "Drumroll" (1795); all. Half the class</p> <p>J. Haydn: String Quartet in C, Op. 76 no. 3 "Emperor" (1797) mvt. ii. All class</p>
Oct. 25	<p>Take-home essay, due Monday, Oct. 25, NOON, as a .doc or .docx email attachment, sent to Dr. Ruhling. It is strongly suggested you begin outlining it as soon as the unit begins. See above for topic and description of the essay.</p>

Unit 3 (Weeks 9-14): The end of the Classical Era and the dawn of Romanticism.

NB: The final exam will be a paper, due during the exam time Thursday, Dec. 9, 9:30am, as a hard copy. We will use the exam time to have a final discussion. Please see the last page of the syllabus for the paper essay topic. I *strongly* recommend that you begin outlining the paper as soon as this unit starts, thereby helping you organize your thoughts and facilitating a completion of the paper on time.

Week 9 Burke and the ascendancy of the Sublime. Mozart's *Don Giovanni*

[Oct. 25 Test 2 due to Dr. Ruhling as email attachment by noon.]

Oct. 26 Discussion of Burke's notion of the Sublime.

Assignments—

Read the following sections of Burke's *Philosophical Enquiry . . . on Beauty*: Part One: VI-VII, IX, XI, XIV-XIX. Parts Two and Four: all. Note what distinguishes Beauty from the Sublime, and outline Burke's Sublime description, coming up with ways such things can be conveyed in music.

Mozart's/DaPonte's *Don Giovanni*: view last two scenes, beginning with the Act II "party" scene.

Wallace, DVD 2157. <https://www.youtube.com/watch?v=RABF0XDNnjw>.

NAWM 127 W. A. Mozart/L. DaPonte: *Don Giovanni* (dramma giocoso, 1787), excerpt.

28 Finish with *Don Giovanni*

Assignments—

Re-read *NAWM 127*

Read the synopsis of *Don Giovanni* in myCourses>Content>Unit 3 Folder.

Mozart's/DaPonte's *Don Giovanni*: view all.. Wallace, DVD 2157, or

https://www.youtube.com/watch?v=wGo_faB5bOQ (English subtitles):

Week 10 Haydn, Mozart, and the Sublime

Nov. 2 Haydn's *The Creation* (Oratorio, 1797-8),

Assignments—

Read outlines of Haydn Oratorios in myCourses>Content>Unit 3 Folder. Read the general information at the beginning and then look at the specifics of the pieces for class within the outlines. Address the following questions—

1. Sublime or Beautiful? What do the text and *music* convey about these concepts, as understood by Burke?

2. What concepts are particularly "Enlightenment?"

3. What *topoi* are used in the individual movements? Prove with evidence of the compositional characteristics.

4. How are the conventions of opera (forms, characters, etc.) used in this oratorio?

Listen to pieces on NAXOS. Lead the discussion of the piece, following these assignments.

ALL: 1. Introduction and 2. In the Beginning (Score pp. 2-13)

?: All of the rest from Part I (Nos. 3-6 in Naxos excerpts, Score beginning pp. 55,97, 100)

?: All from Part II (Nos. 7-9 in Naxos excerpts, Score beginning pp. 171, 175, 192)

?: All from Part III (Nos. 10-13 in Naxos excerpts, Score beginning pp. 220, 262, 283.) Pay special attention to the form and character of the last chorus. What it is? What symphony form does it suggest?

4 Mozart's "Ave verum Corpus," K 618 (Motet, 1791) and *Requiem*, K 626 (Requiem Mass, 1791).

Assignments—

NAWM 128 Mozart: "Ave verum Corpus," K 618.

Read text and translation of Mozart's *Requiem* in myCourses>Content>Unit 3 Folder.

Listen to pieces on NAXOS.

NB: The Beethoven scores and readings listed below are all in the myCourses>Content>Unit 3 folder.

Study pages from [Beethoven Symphony Basics](#) web site.

Recordings are available in the Naxos HMB2020 Unit3 folder.

Week 11	Kant and Beethoven.
9	Discuss Beethoven biography, three style periods, move to Vienna in 1792. Readings (myCourses>Content>Unit 3): Sisman, “Spirit of Mozart From Haydn’s Hands.”
11	Kant’s Aesthetics, and the emerging Romantic ideal. Readings (myCourses>Content>Unit 3): Dunwell & Culshaw readings: read the Dunwell article “Age of Goethe and Beethoven,” Beethoven’s “Heiligenstadt Testament,” handouts on the works in myCourses. Wikipedia article on Kant’s Categorical Imperative . <i>NAWM 130</i> Symphony No. 3 in E-flat, Op. 55 “Eroica.”
Week 12	Beethoven’s Early works.
16	Beethoven. Early Sonatas, Quartets, symphonies. Pieces to study: <i>NAWM 129</i> Piano Sonata in C minor, Op. 13 “Pathetique.” (1798) Piano Sonata in C-sharp minor, Op. 27 No. 2. (1800) String Quartet in F, Op. 18 no. 1. (1798) Symphony No. 1 in C, Op. 21. (1800) Handouts on the works in myCourses.
18	Beethoven, Symphonies Nos. 1 & 2. Reading: Beethoven’s Classical Inheritance: The Symphony and the Orchestra Symphony No. 1 in C, Op. 21 (1800) Discussion led by: Last names beginning A-L Symphony No. 2 in D, Op. 36 (1802) Discussion led by: Last names beginning M-Z Symphony No. 3 in E-flat, Op 55 <i>Eroica</i> (1804) Discussion led by: Ruhling
Week 13	Beethoven’s Heroic Style period: Syms. 3, 5, 6
Prepare an outline of the following works with which you will teach the class, as assigned. Note what is conventional and what is “new”. How is it “heroic”?	
23	Symphony No. 3 in E-flat, Op 55 <i>Eroica</i> (1804) Discussion led by: Ruhling (cont’d) Symphony No. 5 in C minor, Op. 67 (1808) All Readings: ETAHoffmannBeethoven (myCourses>Content>Unit 3). From Classical to Romantic Symphony: A New Way, the Heroic Narrative, and the Sublime
Nov. 25	<i>Thanksgiving. No Class.</i>
30	Symphony No. 6 in F, Op. 68 <i>Pastoral</i> (1808) All “Razumovsky” String Quartet in E minor, Op. 59 no. 2. Overture & Incidental Music to Goethe’s <i>Egmont</i> , Op. 84 (recording on Naxos) Readings (myCourses>Content>Unit 3): Synopsis (with notes on music) to Goethe’s <i>Egmont</i> . Johann Wolfgang von Goethe .
Week 14	Move to Romanticism.
Dec. 2	<i>Fidelio</i> Pieces to study: <i>Fidelio</i> Readings (myCourses>Content>Unit 3): Tusa <i>Fidelio</i> reading. <i>Fidelio</i> synopsis. <i>Fidelio</i> Study Guide. Johann Wolfgang von Goethe . The very good Met production is here , which you can rent for \$3.99 or access by signing up for the seven-day free trial. Or an older, much less appealing production is available here . Note: Some discussion of <i>Fidelio</i> should appear in your final paper, confirming your having viewed it and done the readings.

FINAL EXAM, Thursday, Dec. 9, 9:30-10:30, A120.

The final exam will be an essay on the topic below, which will be turned in as a hard copy (stapled, no typos, your best work) Thursday, December 9, 9:30am, A120 (the exam is scheduled for 8am). We will meet and have one final class discussion about the essay, which will be part of your Course Participation grade.

Essay topic: The Sublime and the foundation of Romanticism.

Edmund Burke noted that Sublime objects (artworks, or whatever) have the capability to appeal to the “common sort” and not just the refined, or those with taste, and therefore open the “common sort” up towards art and the refinement of taste. This is particularly apropos to the last years of the 18th and first years of the 19th centuries, as audiences were becoming more “middle class.” Discuss how a move towards an emphasis of The Sublime (either mimetically or actually) at moments in Haydn’s and Mozart’s later works opens up the possibility of the characteristics we recognize as Romantic in the early 19th century, particularly the idea of “The Heroic,” and how Beethoven’s music (choose a couple of pieces to discuss *in detail*, including at least one from the last couple of weeks of class) reshapes the language of musical Classicism into a Romantic/Heroic direction (Culshaw: “. . . bringing within its scope a new range of human experiences.”). Complete essays will include a solid thesis sentence, and demonstrate 1) understanding of specific rhetorical and theoretical (i.e. music stylistic) tools of the composers and works in question, and 2) understanding of the *readings* and class materials from this last unit of the semester.

Make sure to cite sources in footnotes and provide a bibliography. Use the [*Chicago Manual of Style* 17th](#) edition for citation form. [Section 14](#) is especially helpful.