

MU 2040 3(3-0-0)UT(3)

History of Classical and Romantic Music

WINTER SEMESTER

INSTRUCTOR: DR. PAUL RATHKE

I. Course Description

History of music from the mid-eighteenth century to the late nineteenth century.

II. Prerequisite

MU1000 or successful completion of Music Rudiments Placement Exam.

III. The Course in Perspective

This course is an attempt to understand the evolution of musical style from the mid-eighteenth century to the late nineteenth century. The development of musical style has not been a simple chain reaction easily traced from one generation of composers to the next, therefore it is not the purpose of this course to look only at the major musical compositions of the period under study. The philosophical, social and political events of the day are of great importance to the music historian in understanding why reactionary and avant-garde styles can be found simultaneously. Therefore, the socio-cultural influences, the functions of music within society, the compositional techniques, the characteristics of style, and performance practices by today's musicians are areas of importance to the music history student.

IV. Assignments

Assignments of both a reading and listening nature will be given in advance by the instructor. In addition to these assignments a research paper will be required. The topic for this paper must be approved by the instructor. The paper should be between ten and fifteen typed pages (double spaced).

Students' papers will be graded with a penalty if any step in this process is tardy.

V. Grading

Students' grades for the course will be determined 30% by the paper, 30% by the final examination, and 40% by examinations given throughout the semester. There will be no mid-term.

VI. Texts

Grout, Donald J. & Palisca, Claude V. *A History of Western Music* fourth edition; Norton Company, New York, 1988.

Norton Anthology of Western Music VOL. II, 2nd edition; ed. Claude V. Palisca; W.W. Norton, New York, 1988.

VII. Topics

Introduction to the Course and Brief Survey of the Periods of Musical Style

The Enlightenment and Sonata Form—Pre-Classical Symphonies, Sonatas, and Opera Overtures

Haydn's Biographical Data and his Early Symphonies

Haydn's *Sturm und Drang* Symphonies his Symphonies of the 1780's . His London Symphonies

Haydn String Quartets and Chamber Music. Haydn's Vocal Music

Mozart Biographical Data and Mozart Scholarship

Mozart Symphonies #35, #36, and #38, #39, #40 and #41

Mozart and the Classical Concerto and Mozart's Chamber Music

The Operas of Gluck. Mozart's *Don Giovanni*, *Die Zauberflaute* and *Marriage of Figaro* and Mozart's Masses

Beethoven Biographical Data and Beethoven Scholarship

Symphonies of Beethoven's First Period and Early Beethoven String Quartets

From Classical to Romantic — Beethoven's 4th Piano Concerto and his 3rd and 5th Symphonies.

Beethoven's 6th, 7th, and 8th Symphonies

Beethoven's 9th Symphony and the Late Quartets

Beethoven's Late Keyboard Works and Beethoven's Mass in D

Contemporaries of Beethoven

Evolution of the Lied and Schubert Song Cycles

Schubert's Symphonies and Other 19th Century Art Songs

The German Romantic Symphony Including Schumann, Mendelssohn, and Brahms

The Romantic Concerto — the Concertos of Schumann, Mendelssohn, Liszt and Brahms.

19th Century Nationalism in Music

Programmatic Music

19th Century Italian Opera

19th Century French Opera

19th Century German Opera

Wagner's Political Life and Thought—*The Ring of the Niebelungen* and *Parsifal*

Verdi Opera

Late Romantic Symphonies—Return to Absolute Music

Russian Nationalism

Review