

Course Schedule:

(I reserve the right to amend this schedule as necessary)

Week 1: Introduction to Performance in the 19th Century

Tuesday, August 30: Introduction & Course Basics

Course basics, music vocabulary, and listening strategies

Reading:

Frisch, Walter. "Chapter One—Nineteenth-Century Music and Its Contexts." *Music in the Nineteenth Century*, 1-12. New York: W.W. Norton and Company, 2013.

Thursday, September 1: Why Study Performance?

Instead of following a specific topic or argument focused on a single piece, genre, or performer, we will begin our semester with a couple of broad readings on why we should consider performance (and why it has been left out of much music scholarship).

Reading:

Kenyon, Nicholas. Excerpt from "Performance Today." In *The Cambridge History of Musical Performance*, ed. Colin Lawson and Robin Stowell, 12-16. Cambridge: Cambridge University Press, 2012.

Smalls, Christopher. Excerpt from *Musicking: The Meanings of Performance and Listening*, 1-12. Hanover: Wesleyan University Press, 1998.

Le Guin, Elizabeth. Excerpt from *Boccherini's Body: An Essay in Carnal Musicology*, 1-3, 13-26, 33-37. Berkeley: University of California Press, 2006. Note: Le Guin studies an earlier period (that of composer Luigi Boccherini), but gives a famous example of how paying attention to performance and the body may be able to forge a connection with composers in new ways.

Week 2: Performing in the Early 19th Century

Tuesday, September 6: Training Performers in the 19th Century

Reading:

Mongrédien, Jean. "The Founding of the Conservatoire and the Standardization of Music Education during the French Revolution." In *French Music from the Enlightenment to Romanticism, 1789-1830*, trans. Sylvain Frémaux, 11-35. Portland, OR: Amadeus Press, 1986.

Rutherford, Susan. "Tutors and Tuition." In *The Prima Donna and Opera, 1815-1930*, 90-109. Cambridge: Cambridge University Press, 2006.

Both of these articles are from a more historical approach (as opposed to a music theoretical or analytical approach). As you read, think generally about what is changing from the 18th century into the 19th in terms of training music performers (and music educators).

How does a musical education change from the era of Mozart to that of Berlioz or Camille Saint-Saëns?

What are the goals and approaches of the Paris Conservatoire at the beginning of the 19th century?

How did class and gender matter for students of the Conservatoire (was the school designed to serve *certain* groups and not others, or how did your identity affect instruction)?

In the Rutherford article, how did voice teaching/training for performers change over the course of the 19th century? What particular problems did sopranos face as they attempted to work with teachers?

Was there anything that surprised you about musical training in the 19th century? To what extent is this world completely foreign to you, or are there ways in which a 19th century music school resembles a 21st century one?

Thursday, September 8: Beethoven

Readings:

Frogley, Alain. "Beethoven's Music in Performance: Historical Perspectives." In *The Cambridge Companion to Beethoven*, ed. Glenn Stanley, 255-271. Cambridge: Cambridge University Press, 2000.

Analytical Listening: (score to *Symphony No. 9*, movement IV on Moodle)

John Eliot Gardiner, conductor, recorded this in 1994 on Romantic-era instruments with an attention to original tempo markings: <https://www.youtube.com/watch?v=fx827bYPBNw>

Once you've listened to the Gardiner recording, please listen to **one** place in other recordings to see interpretative variations: the beginning of the "Turkish march" section (p. 132 in the score—Gardener begins this section at 8:38 in the Youtube link above if you need to remind yourself).

1) What about Furtwangler's version from 1951? Remember what Frogley notes about Furtwangler's approach (Turkish march begins at 11:14): <https://www.youtube.com/watch?v=xxSTWaXr0o4>

2) Here's a recording of the Ninth by Roger Norrington and the London Classical players, recorded 1989. As you listen, think of the differences from Gardener and Furtzwangler. Norrington recorded this with an approximation of Classical-era instruments (Turkish march begins at 47:47): <https://www.youtube.com/watch?v=vPaLtpwuk8>

3) From the same year, but **not** on Classical-era instruments, here's Leonard Bernstein from 1989 (Turkish march starts at 1:09:40): https://www.youtube.com/watch?v=IInG5nY_wrU

Week 3: Composers vis-à-vis critics in the 1820s and 1830s

Tuesday, September 13: Berlioz

Readings:

Frisch, Walter. "Making Music Matter: Criticism and Performance." In *Music in the 19th Century*, 73-80. New York: W.W. Norton, 2013.

Ellis, Katherine. "The Criticism." In *The Cambridge Companion to Berlioz*, 157-163. Cambridge: Cambridge University Press, 2000.

Berlioz, "Concerts." *Le Rénovateur*, 27 April 1834. Contained in *Berlioz on Music: Selected Criticism, 1824-1837*, ed. Katherine Kolb, 61-65. Oxford: Oxford University Press, 2015.

For the Berlioz review, consider how he reviews performers versus composers. What kinds of language and metaphors does he use for each? How does he value each? From the two articles, think about how Berlioz approached working as a critic—how did he feel about it? What did his reviews tend to focus on?

Thursday, September 15: Female pianists and their male critics

Reading:

Ellis, Katharine. "Female Pianists and their Male Critics in Nineteenth-Century Paris." *Journal of the American Musicological Society* 50, no. 2/3 (Summer/Autumn 1997): 353-385.

Listening:

Louise Farrenc, *Nonet in Eb Major for Strings and Winds*, Movement 1 (Adagio-Allegro). Score on Moodle. Audio here:
https://search.alexanderstreet.com/view/work/be|recorded_track|li_isrc_822189120597FRZ130500091

Week 4: Composer-performer tensions from the 1830s—1860s

Tuesday, September 20: Chopin

This class we will begin discussing tensions inherent in 19th century musicians who were both composers and performers. In the case of Chopin, specific ways of seeing his body and performance style influenced the ways in which audiences and subsequent performers approached his legacy and his compositions.

Readings:

Kallberg, Jeffrey. Excerpt from "Small Fairy Voices: Sex, History, and Meaning in Chopin." In *Chopin at the Boundaries: Sex, History, and Musical Genre*, 63-68. Cambridge, MA: Harvard University Press, 1996.

Davies, James Q. "Reflecting on Reflex: A Touching New Fact about Chopin." In *Romantic Anatomies of Performance*, 41-65. Berkeley, California: University of California Press, 2014.

Listening:

Chopin, *Étude Op. 25, no. 3* in F major. Score on Moodle.

<https://search.alexanderstreet.com/clmu/view/work/955438>

Thursday, September 22: Liszt**Readings:**

Trippett, David. "Après une Lecture de Liszt: Virtuosity and *Werktreue* in the 'Dante' Sonata." *19th Century Music* 32, no. 1 (Summer 2008): 52-93.

Listening:

Liszt's *Après une lecture du Dante: fantasia quasi sonata*. Score on Moodle.

<https://search.alexanderstreet.com/view/work/198973>

Week 5: The Virtuoso Performer**Tuesday, September 27: The Virtuoso Performer I—Paganini****Readings:**

"Paganini, the Spectacular Virtuoso." Included in *Music in the Western World: A History in Documents*, ed. Piero Weiss and Richard Taruskin, 340-345. London: Macmillan, 1984.

Kawabata, Maiko. "Virtuosity, the Violin, the Devil...What *Really* Made Paganini 'Demonic'?" *Current Musicology* 83 (Spring 2007): 85-108.

Listening/Viewing:

Paganini, *Concerto for Violin No. 2 in B Minor*, Movement III, "La Campanella."

As you listen (the score is included in the video), note some of the virtuoso elements Kawabata mentions. To name a few, listen for "thrown" bowings from the beginning, playing on two strings at once at 3:10, playing artificially stopped strings at 4:06, and plucking the string with the left hand at 6:18. <https://www.youtube.com/watch?v=wDr5EqzV4A>

This is a Paganini piece (Caprice #24) performed by Jascha Heifetz. I would like you to watch this video in order to observe the visuality of virtuoso techniques. First, I'd like you to think about what particular techniques "look virtuosic." Second, how does Heifetz's performance/persona as a performer correspond or contrast to the performance persona of Paganini (as described by the Kawabata article)?

<https://www.youtube.com/watch?v=pCqv5vm2iz4>

Thursday, September 29: The Virtuoso Performer II—Liszt**Readings:**

"Liszt, the All-Conquering Pianist." In *Music in the Western World: A History in Documents*, ed. Piero Weiss and Richard Taruskin, 363-365. London: Macmillan, 1984.

Kramer, Lawrence. "Franz Liszt and the Virtuoso Public Sphere." In *Musical Meaning: Toward a Critical History*, 68-99. Berkeley: University of California Press, 2002.

Listening:

1) Liszt, "La Campanella," *Etudes d'execution transcendante d'après Paganini*, no. 1
Evgeny Kissin. Score on Moodle. Audio: <https://www.youtube.com/watch?v=0FbQZCsYXVg>

As we've read, Liszt was hugely influenced by seeing Paganini perform in 1831 and 1832. Some of that influence made its way directly into Liszt's own performances and compositions, as he worked on transferring Paganini's virtuosic violin techniques to the piano. "La Campanella" is one such reworking--you'll notice this is based on the final movement of Paganini's *Violin Concerto No. 2*. Here, Liszt presents a series of variations on Paganini's theme. As you listen, note that in some variations Liszt places the melody in the piano left hand—but in a high range—with a complicated additional musical material high above in the right hand. There are also lots of continuous trills mixed with other materials in the same hand, an expansion of techniques implied by Beethoven. Much of this would have been impossible without advances in piano technology in the 1830s.

2) Liszt, Overture to *Tannhäuser*, Concert Paraphrase (1848). Score on Moodle. Audio: <https://search.alexanderstreet.com/clmu/view/work/436023>

Here is one of the "transcriptions" by Liszt, the *Overture to Tannhäuser, Concert Paraphrase (1848)*. I'd like for you to think about how Liszt attempts to make the piano speak as an entire orchestra. It's a fun listen—I encourage you to listen to the entire thing—but if pressed for time, make sure to listen from the opening Andante through a bit of the Allegro (that's from the track beginning until the marker of about 18:15).

Week 6: Divas

Tuesday, October 4: Rise of the Diva—Prima Donna as Composer

Readings:

Poriss, Hilary. Excerpts from *Changing the Score: Arias, Prima Donnas, and the Authority of Performance*, 3-12 and 37-65. Oxford: Oxford University Press, 2009.

Listening:

Donizetti, "Io talor più nol rammento," from *Sancia di Castiglia*. (The aria-cavatina/cabaletta pair on p. 51 & 54 in the article corresponds to 16:40-21:52 in this video). Score on Moodle. Audio: <https://www.youtube.com/watch?v=gdQg8WCORkA>

Donizetti, "Oh tu che desti il fulmine / Di pura gioja in estasi," From *Pia de' Tolomei* (the sheet music on page 57 of the reading corresponds to 5:10 in the recording). Score on Moodle. Audio: <https://www.youtube.com/watch?v=jLOPAOPENBI>

Donizetti, "Ah! Quando in regio" from *Ugo, Conti di Purigi*. Score on Moodle. Audio: <https://www.youtube.com/watch?v=93-Cr7X7wNE>

Thursday, October 6: No class, but opera viewing and writing exercise on *Tristan und Isolde*—see Moodle for assignment details

Week 7: The Operatic Stage I

Tuesday, October 11: No class [Fall Break]

Thursday, October 13: The Operatic Stage

Readings:

Hensen, Karen. Selections from Introduction and Chapter One of *Opera Acts: Singers and Performance in the Late Nineteenth Century*, 1-26, 36-47. Cambridge: Cambridge University Press, 2015.

Listening: in-class

Week 8: The Operatic Stage II

Tuesday, October 18: Wagner and *Tristan und Isolde*

(Discussion of the reading prompt and writing assignment related to the Met: Live in HD broadcast of *Tristan und Isolde*)

Thursday, October 20: Catchup on Opera discussion, distribution of take-home

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Week 9: Dance & Performance in the 19th Century

Tuesday, October 25: Performers and Dance I—Ballet

Reading:

Hensen, Karen. "Introduction: Divo Worship." *Cambridge Opera Journal* 19, no. 1 (2007): 1-9.

Smith, Marian. "The disappearing *danseur*." *Cambridge Opera Journal* 19, no. 1 (2007): 33-57.

Listening/Viewing:

To have an idea of the visual aesthetic and the musical style of *La Sylphide* (discussed in Marian Smith), here's a brief excerpt: <https://www.youtube.com/watch?v=pq2Jp5BmbKw>

Thursday, October 27: Performers and Dance 2—Popular Dance (*quadrille* and *can-can*)

Reading:

Cyrille, Dominique O. "The Politics of Quadrille Performance in Nineteenth-Century Martinique." *Dance Research Journal* 38, 1& 2 (Summer/Winter 2006): 43-57.

Parfitt-Brown, Clare. "The Problem of Popularity: The Cancan between the French and Digital Revolutions." In *Bodies of Sound: Studies Across Popular Music and Dance*, ed. Sheril Dodds and Susan C. Cook, 9-20. Burlington, VT: Ashgate, 2013.

Listening/Viewing:

As Dominique Cyrille mentions, today the quadrille in Martinique has been reclaimed as a folkloric/heritage dance performed by groups in stage performances (and in competitions). I'm providing a video clip of an outside parade demonstration of several quadrille groups in 2011 (these are mostly dancers from Guadeloupe, a neighboring island to Martinique—there is also quadrille in Guadeloupe, though with a few different issues associated with it as well). Audio/video: <https://www.youtube.com/watch?v=xSL4Ia9S33c>

Week 10: Performing as Other—Race, Colonialism, Empire

Tuesday, November 1: Performing as an Other I—Americans, Colonialism, Empire

Readings:

Shadle, Douglas. "Louis Moreau Gottschalk's Pan-American Symphonic Ideal." *American Music* 29, no. 4 (Winter 2011): 443-471.

Listening:

Gottschalk, *Symphonie romantique*, movement 1. Score on Moodle. Audio: https://www.youtube.com/watch?v=2_kKKFPbz4M&feature=youtu.be

Thursday, November 3: No class—participate in online discussion prompt

Week 11: Performing as Other—Race & Amateur Performance

Tuesday, November 8: Amateur Performance—Workers Choruses & Mass Singing

No assigned readings and listening—all in-class.

Friday, November 11 [re-scheduled class]: Performer as an Other 2—African American Singers

Readings:

Graber, Katie. "A Strange, Weird Effect": The Fisk Jubilee Singers in the United States and England." *American Music Research Center Journal* 14 (2004): 27-52.

Listening/Viewing:

Have a listen to the 1909 recording of the Fisk Jubilee Singers here: https://en.wikipedia.org/wiki/Fisk_Jubilee_Singers

We will also listen to several recordings of spirituals from the 20th century during class.

Week 12: Composer-conductor-performers in the 19th century**Tuesday, November 15: Composer/Conductors I—Mendelssohn****Readings:**

Excerpts from "Conducting." *Oxford/Grove Music Online*. This is a general overview/encyclopedia entry. Please take notes about some of the different approaches throughout the 19th century, particularly in terms of how the relationship between a conductor/composer & the "work" changes over time.

Bowen, José Antonio. "Mendelssohn, Berlioz, and Wagner as Conductors: The Origins of the Ideal of 'Fidelity to the Composer.'" *Performance Practice Review* 6, no. 1: 77-88.

Reichwald, Siegwart. Excerpts from "Mendelssohn as Composer/Conductor: Early Performances of *Paulus*." In *Mendelssohn in Performance*, ed. Siegwart Reichwald, 101-111.

Thursday, November 17: Composer Conductors II—Mahler**Readings:**

Blaukopf, Herta. "Mahler as Conductor in the Opera House and Concert Hall." In *The Cambridge Companion to Mahler*, trans. Jeremy Barham, 165-177. Cambridge: Cambridge University Press, 2007.

Week 13: Performance Practice I**Tuesday, November 22: Performance Practice I—Brahms and the Piano****Readings:**

Arnone, Augustus. "The Aesthetics of Textural Ambiguity: Brahms and the Changing Piano." *Current Musicology* 82, (Fall 2006): 7-32.

Listening:

There are 5 Brahms piano pieces mentioned in the article—here are the links. You're welcome to listen to different performances if you like, but please do have a quick listen at least to the sections referenced in the article. All scores on Moodle.

1) Brahms, "Ballade in B Minor, Op. 10, no. 4." (as performed by Glenn Gould)
<https://www.youtube.com/watch?v=ifpMALIMcCY>

2) Brahms, "C# Minor Capriccio, op. 76, no. 5." (as performed by Richard Goode)

<https://www.youtube.com/watch?v=NkOCwzJayUw>

3) Brahms, "Variations and Fugue on a Theme by Handel, op. 24." (performed by Claudio Arrau) **Variation 13 starts at 12:28 in this recording.**

<https://www.youtube.com/watch?v=iRwzSZcP-2Y>

4) Brahms, "Intermezzo in B minor, op. 119, no.1" (performed by Glenn Gould) <https://www.youtube.com/watch?v=Sr7PqidqLAQ>

5) Brahms, "Variations on an Original Theme in D Major, op. 21, no. 1" (performed by Richter) <https://www.youtube.com/watch?v=9ZHbvEBUwPs>

Thursday, November 24: No Class [Thanksgiving Break]

Week 14: Performance Practice II

Tuesday, November 29: The Performer and Recordings

Reading:

Frisch, Walter. "The Sound of Nineteenth-Century Music." In *Music in the Nineteenth Century, Western Music in Context*, 236-238, 250-253. New York: W.W. Norton & Co, 2013.

Crutchfield, Will. "Vocal Ornamentation in Verdi: the Phonographic Evidence." *19th-Century Music* VIII, no. 1 (Summer 1983): 3-20 (note that the article continues on after p. 20 with lots of transcribed examples). This article has a lot of detail--do not get stuck on every tiny detail, but instead ask yourself what kinds of things Crutchfield is analyzing, how he does so (what methods), and what kinds of conclusions he finds. Look at the headings, and particularly read pages 13-19.

Listening:

1) 1889 recording of Brahms playing the *Hungarian Dance No. 5*. Please listen to the first 4:59 of the recording, since it helps you understand what you're hearing a little more. <https://www.youtube.com/watch?v=H31q7Qrjjo0>

2) Roger Norrington, conducting the London Classical Players. "Prelude and Transfiguration." (EMI 5-55479-2, 1995). *Tristan und Isolde*, composed by Richard Wagner. <https://www.youtube.com/watch?v=Ea1WCitiWgg>

Three recordings selected from the Crutchfield reading:

3) Lillian Nordica, "Tacea la notte" from *Il trovatore*, recorded 1906. https://www.youtube.com/watch?v=8dcnlnUT-_o

4) Fernando De Lucia, "Questo e quella." From *Rigoletto*, recorded between 1902-1910. Pay special attention to the way De Lucia treats the final cadence, starting at 2:06. https://www.youtube.com/watch?v=2_prDMHAXUc

5) Enrico Caruso, "Questo e quella." from *Rigoletto*, recorded 1908. Pay special attention to the way Caruso treats the final cadence, starting at 1:42.

<https://www.youtube.com/watch?v=spXW6NwdjIU>

Thursday, December 1: Wrap-up

Week 15: Presentations

Tuesday, December 6: In-class Presentations 1

Thursday, December 8: In-class Presentations 2