This graduate music history survey uses the following textbook:

Beethoven

Listening:

• Ludwig van Beethoven, Symphony No. 3 in E-flat Major, Op. 55 [Eroica] (1804)
  • First movement, Allegro con brio
• Ludwig van Beethoven, Symphony No. 9 in D Minor, Op. 125 (1824):
  • First movement, Allegro ma non troppo, un poco maestoso
  • Fourth movement, Presto

Reading:

• [textbook] Taruskin, OHWM (vol. 2), 641–89.
Beethoven in C Minor

Listening:

- Ludwig van Beethoven, Symphony No. 5 in C Minor (1804–08)
- Ludwig van Beethoven, Piano Sonata No. 32 in C Minor, Op. 111 (1821–22)

Reading:

- [textbook] Taruskin, OHWM (vol. 2), 691–739.
Rossini

Listening:

- Gioachino Rossini, *L’Italiana in Algeiri* (1813):
  - Overture
  - Act I, Finale – Scene 10 (“Viva, viva il flagel delle donne”), Scene 11 (“Oh! Che muso, che figura!”), Scene 12 (“Vo’ star con mia nipote”), and Scene 13 (“Pria di divorer da voi”)
- Gioachino Rossini, *Tancredi* (1813):
  - Act I, Scene 5 (“Oh patria!” [<i>parlante</i>], “Tu che accendi questo core” [<i>cantabile</i>], and “Di tanti palpiti” [<i>cabaletta</i>])

Reading:

Bel Canto Mania

Listening:

- Vincenzo Bellini, *Norma* (1831):
  - Act I, Scene 4 ("Sedizio se voce" [parlante], "Casta diva" [cantabile], "Fine al rito" [tempo di mezzo], and "Ah! bello a me ritorno" [cabaletta])
- Gaetano Donizetti, *Lucia di Lammermoor* (1835):
  - Act III, Scene 2 ("Ec cola!...Il dolce suono" [parlante], "Splendor le sacre faci" [cantabile], "S’avanza Enrico" [tempo di mezzo], and "Spargi d’amaro pianto" [cabaletta])

Reading:

Romantic Interiority and the Musical Trance

Listening:

- John Field, Nocturne No. 4 in A Major (1817)

Reading:

Schubert and Subjectivity

Listening:

- Franz Schubert, String Quintet in C Major [D. 956] (1828):
  - First movement, Allegro ma non troppo
- Franz Schubert, Piano Sonata in B-flat Major [D. 960] (1828):
  - First movement, Molto moderato

Reading:

- [textbook] Taruskin, OHWM (vol. 3), 94–118.


**Volkstümlichkeit and Beyond**

**Listening:**

- Ludwig van Beethoven, *An die ferne Geliebte*, Op. 98 (1816)

**Reading:**

Mendelssohn’s Music of Nationhood

Listening:

• Felix Mendelssohn, Symphony No. 5 in D Minor, Op. 107 [Reformation] (1830):
  • First movement, Andante–Allegro con fuoco
  • Fourth movement, Andante con moto–Allegro vivace
  • Overture, No. 1 (“Herr! Du bist der Gott”), and No. 2 (“Allein Gott in der Hoh’ sei Ehr’”)
  • No. 35, Recitative (“Da das die Apostel hören”) and Chorus (“Aber unser Gott ist im Himmel”)

Reading:

• [textbook] Taruskin, OHWM (vol. 3), 158–86.
Peasants and Politics in German and French Opera

Listening:

- Carl Maria von Weber, *Der Freischütz* (1821):
  - Overture
  - Act II, Finale (“Milch des Mondes fiel auf’s Kraut…”)
- Daniel-François-Esprit Auber, *La muette de Portici* (1828):
  - Act V [complete]
- Giacomo Meyerbeer, *Les Huguenots* (1836):
  - Act II, Finale (“Oui, d’un heureux hymen préparé…”)

Reading:

**Glinka’s Synthesis**

**Listening:**

- Mikhail Ivanovich Glinka, *Zhizn’ za tsarya (A Life for the Tsar, 1836):*
  - Overture and Act I, Introduction – No. 1 (Chorus, “Rodina moya! Russkaya zemlya”), No. 2 (Antonida’s cavatina, “Akh, ti, polye, polye ti moyo”), and No. 3 (Susanin and Chorus, “Chto gdat’ o svad’bye“)
  - Act II, No. 7 (Mazurka and Finale, “Otkuda?”)
  - Epilogue (Vanya’s lament, “Akh ne mne bednomu”; and choral finale, “Slav’sya, slav’sya ti, nash Ruskiy Tsar!”)
- Mikhail Ivanovich Glinka, *Ruslan i Lyudmila (Ruslan and Ludmila, 1837–42):*
  - Overture

**Reading:**

Virtuosity and the Romantic Concerto

Listening:

*on Romantic virtuosity:*


*on the Romantic concerto:*

- Ludwig van Beethoven, Piano Concerto No. 5 in E-flat Major, Op. 73 [Emperor] (1809–11)
- Felix Mendelssohn, Violin Concerto in E Minor, Op. 64 (1838–45)

Reading:

Schumann: Miniatures, Fragments, and Ruins

Listening:

  - No. 3, “Lied (Lenau)”
  - No. 3, “Warum?”
  - First movement, *Durchaus fantastisch und leidenschaftlich vorzutragen—Im Legenden-Ton*
  - No. 12, “Am leuchtenden Sommernoch”

Reading:

Berlioz and the Enigmas of Musical Representation

Listening:

- Ludwig van Beethoven, Symphony No. 6 in F Major, Op. 68 (1808):
  - Second movement, Andante molto mosso (Szene am Bach)
- Felix Mendelssohn, Ein Sommernachtstraum (Overture in E Major), Op. 21 (1826)
  - Fifth movement, Songe d’une Nuit du Sabbat: Larghetto–Allegro
  - Fourth movement, Orgie de brigands: Allegro freneti

Reading:

Chopin: Nationalism and Pathology at the Keyboard

Listening:

- Frédéric Chopin, Preludes, Op. 28 (1838–39)
  - No. 1 in C Major
  - No. 2 in A Minor
  - No. 4 in E Minor
- Frédéric Chopin, Mazurka in A Minor, Op. 17, No. 4 (1833)
- Frédéric Chopin, Ballade No. 1 in G Minor, Op. 23 (1835–36)

Reading:

- [textbook] Taruskin, OHWM (vol. 3), 343–76.
Some Musical Others: Exoticism and Orientalism

Listening:

- Georges Bizet, *Carmen* (1875):
  - Act I, No. 5 (Habanera: “L’amour est un oiseau rebelle”)
- Camille Saint-Saëns, *Samson et Dalila* (1877):
  - Act III, Scene 2 (*Bacchanale*)
- Alexander Borodin, *Prince Igor* (1869–90)
  - Act II, No. 17 (Polovtsian Dances, “Uletay na kri’yakh vetra”)

Reading:

Lisztian Transformations

Listening:

- Ludwig van Beethoven, String Quartet No. 16 in F Major, Op. 135 (1826):
  - Fourth movement, *Der schwer gefaßte Entschluß*: Grave, ma non troppo tratto (*Muss es sein?*)–Allegro (*Es muss sein!*)
- Franz Liszt, Piano Sonata in B Minor [S. 178] (1854)

Reading:

Slavs as Subjects and Citizens

Listening:

- Bedřich Smetana, Má vlast (1872–79)
  - No. 2, Vltava [T. 111] (1874)
- Miliy Balakirev, Rus’ [Overture on Russian Themes, No. 2] (1863–64, rev. 1884)

Reading:

- [textbook] Taruskin, OHWM (vol. 3), 443–78.
Deeds of Music Made Visible: Wagner and the Ring

Listening:

- Richard Wagner, *Götterdämmerung* (1874), from *Der Ring des Nibelungen* (1853–74):
  - Prologue [complete]
  - Act I, Scene 1 [complete]

Reading:

- [textbook] Taruskin, OHWM (vol. 3), 479–520.
Chromatic Lovedeaths

Listening:

- Richard Wagner, Tristán y Isolda (1857–59):
  - Prelude
  - Act II, Scene 2 (“Isolda! Geliebte!” until entrance of Marke)
  - Act III, Scene 3 (from Isoldes Liebestod, “Mild und leise wie er lachelt…”)
- Hugo Wolf, “Bedeckt mich mit Blumen,” from the Spanisches Liederbuch (1891)

Reading:

Artist, Politician, Farmer: Verdi and the Italian Tradition

Listening:

- Giuseppe Verdi, *Nabucco* (1842):
  - Act III, Scene 2 (Chorus, “Va, pensiero”)
- Giuseppe Verdi, *Rigoletto* (1851):
  - Act III [complete]

Reading:

Late Verdi, via Rossini and Wagner

Listening:

- Giacomo Rossini, *Otello, ossia il moro di Venezia* (1816)
  - Act III, Scenes 1 and 2 (Desdemona, Emilia, and the Gondolier)
- Giuseppe Verdi, *Otello* (1887)
  - Act IV [complete]

Reading:

Realists

Listening:

  - Part I, Scene 2 (Coronation Scene, “Da zdravstvuyet tsar’ Boris Feodorovich!”)
- Pietro Mascagni, *Cavalleria rusticana* (1890):
  - Scenes 10–12 (Alfio, “A voi tutti salute!”)

Reading:

From the Shadows of Beethoven, the Return of the Symphony

Listening:

- Robert Schumann, Symphony No. 4 in D Minor, Op. 120 (1841, rev. 1851):
  - First movement, Ziemlich langsam–Lebhaft
- Johannes Brahms, Piano Concerto No. 1 in D Minor, Op. 15 (1858)
  - First movement, Maestoso
- Johannes Brahms, Symphony No. 1 in C Minor, Op. 68 (1855–76)
  - First movement, Un poco sostenuto–Allegro–Meno allegro

Reading:

Intricate Designs: *Thematische Arbeit* in Chamber Music

**Listening:**

- Johannes Brahms, Piano Quintet in F Minor, Op. 34 (1864):
  - Fourth movement, *Finale*: *Poco sostenuto–Allegro non troppo–Presto, non troppo*
- Amy Beach, Piano Quintet in F-sharp Minor, Op. 67 (1907)

**Reading:**

Cyclical Strategies

Listening:

- Anton Bruckner, Symphony No. 7 in E Major (1881–83, rev. 1885)
  - Second movement, Adagio: *Sehr feierlich und sehr langsam*
- César Franck, Symphony in D Minor (1888)
  - First movement, Lento – Allegro ma non troppo
- Camille Saint-Saëns, Symphony No. 3 in C Minor [“Organ”] (1886)
  - Second movement, Allegro moderato

Reading:

Recovering the Past: New Worlds from Old Ones

Listening:

- Antonín Dvořák, Symphony No. 9 in E Minor [“From the New World”] (1893)
  - Second movement, Largo
  - Third movement, Scherzo: Molto vivace – Poco sostenuto
- Amy Beach, Symphony in E Minor, Op. 32 [“Gaelic”] (1896)
  - Fourth movement, Allegro di molto

Reading:

- [source reading] Amy Beach, analysis draft of her Symphony in E Minor [Gaelic], as transcribed in Walter S. Jenkins, The Remarkable Mrs. Beach, American Composer 173–76.
- [textbook] Taruskin, OHWM (vol. 3), 751–73.
The Symphony as Self-Expression (or Not)

Listening:

- Pyotr Ilyich Chaikovsky, Symphony No. 4 in F Minor, Op. 36 (1877–78)
  - First movement, Andante sostenuto
- Pyotr Ilyich Chaikovsky, Symphony No. 6 in B Minor, Op. 74 [*Pathétique*] (1893)
  - Third movement, Presto: Allegro molto vivace
  - Fourth movement, Finale: Adagio lamentoso – Andante

Reading:

National Music, for International Audiences: Some Miniatures

Listening:

- Johannes Brahms, *Deutsche Volkslieder*, vol. 1 (1893–94)
  - No. 6, “Da unten im Tale” [arranged from Zuccalmaglio’s *Deutsche Volkslieder* (1840)]
  - No. 1, in C Major (*furiant*) [piano duet and orchestral arrangement]
- Enrique Granados, *12 Danzas españolas* (1888–90)
  - No. 6, “Rondalla aragonesa”
  - No. 5, “From an Indian Lodge”
  - No. 4, “Haugelåt: Halling”

Reading:

Transcendence

Listening:

  - No. 2, “Ging heut’ morgen übers Feld”
- Gustav Mahler, Symphony No. 1 in D Major [“Titan”] (1889, rev. 1896–98)
  - First movement, *Langsam, schleppend — Immer sehr gemächlich*
  - Alexander Ritter, programmatic poem to *Tod und Verklärung* (1889)

Reading: