

January 14 , 2010

Introduction to course

Discussed all elements of the MUS 122 syllabus and the expectations for the class.

Pierre Bourdieu - (born Aug. 1, 1930, Denguin, France — died Jan. 23, 2002, Paris) - a French sociologist and public intellectual. Bourdieu introduced the concept of cultural capital, wealth based on social status and education, noting that success in school and society depends largely on the individual's ability to absorb the cultural ethos of the dominant class.

“...consumption of consumer goods **and music** is one of the primary means of social classification – hence, social division - and one of the liveliest sites of dispute in Western culture...”

On a weekly basis, I want to allow time for class discussion and reflection – music being the subjective topic that it is, I believe, important not only to share viewpoints, but to allow an arena for discussion. Participation in these discussions will certainly be reflected in the 10% of overall grade under Instructor’s Prerogative

(i) Course introduction. Review complete syllabus; invite/address questions and investigate the musical background of the members of the class. Also mention “Introductory essay “ below at (iii) – students to write a minimum one page essay that details their interests and experience in music

(ii) A look at ten composers who had, perhaps, the greatest influence upon the art of music as a whole in the nineteenth century.

Class:

(i) What do you know of...

(ii) Their most famous composition or lasting contribution to the history of music...

<u>Composer</u>	<u>birthplace</u>	<u>life-place</u>
-----------------	-------------------	-------------------

Franz Schubert	1797-1827	Vienna
----------------	-----------	--------

Vienna

Selected audio: [Symphony no. 8 \(“Unfinished”\) – I. allegro moderato/11m/main theme at 1:17](#)

Hector Berlioz	1803-1869	Grenoble
----------------	-----------	----------

Paris

Selected audio: [Symphonie Fantastique: 5. March to the Scaffold/5m](#)

Felix Mendelssohn	1809-1847	Hamburg
-------------------	-----------	---------

Leipzig

Selected audio: [Symphony no.3 - I. andante con moto –allegro un poco agitato/17m](#)

Frédéric Chopin	1810-1849	Zelazowa Wola
-----------------	-----------	---------------

Paris

Selected audio: [Nocturne op. 55,no.1](#)

Robert Schumann 1810-1856 Zwickau Leipzig
Selected audio: Piano Concerto in A minor op.54 – I. Allegro affettuoso

Ferencz Liszt 1811-1886 Raiding Weimar
Selected audio: Grand Galop Chromatique (from Classic CD 27) – 3m

Richard Wagner 1813-1883 Leipzig Bayreuth
Selected audio: Gotterdammerung (“the Twilight of the Gods”) from The Ring Cycle – Siegfried’s Rhine Journey

Note: The Ring of the Nibelung – based on stories from Norse mythology ...that also inspired J.R.R. Tolkien to write the Lord of the Ring trilogy...was... A Festival Play (opera) for three days plus a preliminary evening!
Music and Libretto by the composer.

César Franck 1822-1890 Liège Paris
Selected audio: Marie-Claire Alain performing Fantasie op.16; I Poco lento

Johannes Brahms 1833-1897 Hamburg Vienna
Selected audio: Symphony no. 4 in e minor, op 98: allegro non troppo/12m

P. I. Tchaikovsky 1840-1893 Kamsko-Votinsk Moscow
Selected audio: Nutcracker: Overture/3m

French Philosopher Jean-Jacques Rousseau (1712-1778)

His *Confessions* were published several years after his death; and his later political writings, in the nineteenth century “...**music is the art of combining sounds in a manner agreeable to the ear...**”

...was certainly a comment on the result of the genius of Haydn and Mozart, in particular, who brought the form of harmonic music to a high state of perfection; leaving a definite structure, nicely balanced, capable of expressing definite thoughts in a unified form, and at the same time allowing free rein to the composer’s fancy.

It has been since the 1790’s that Haydn and Mozart have been paired as the two outstanding composers of their time. Both met with great success during their lifetimes, and their music continued to be known and performed after their deaths. By the early nineteenth century, certain works had become classics, part of the core group of works cultured people were expected to know.

Discuss this observation – and how it still is somewhat of an attitude even to this day – also address quote of Pierre Bourdieu above

The music of Haydn and Mozart came to be known as “classical”, which in turn became the name most often used for works of the late eighteenth century. Mozart and Haydn never sacrificed their sense of artistic finish to the expression of the heights and depths of human emotion...therefore Haydn and Mozart paved the way for the fuller expression which Beethoven gave to his music – broadening the definition which Rousseau gave – announcing, in turn, the fact that music is the art of the expression of every emotion, whether pleasurable or painful, through the medium of highly organized sound.

A brief look at the last 15 years of the life of Beethoven 1770 -1827 who was a significant influence on the Romantic composers.

****Identify “significant” Music composed from 1810 – discuss and hear:**

Beethoven: Symphony no 5, *Listen p. 229-230*

Beethoven: String Quartet op 130

Beethoven: Grosse Fuge in Bb op 133

(iii) Introductory essay – students to write a minimum one page essay that details your interests and experience in music; due January 21.