Music 10

Beethoven in Context

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Course Description:

There can surely be no need to justify the study of this person and his music. The question is how to move closer to Beethoven as a human being, someone who lived in a particular setting and time, and at the same time acquire accurate and useful knowledge about his music and its place within the culture of the 21st century.

To that end we will first study the process of assembling a biography about a "great" man, making sure that we are informed about the secure details of Beethoven's life. This will involve readings from recent biographies, and analyses of selected chapters in Alessandra Comini's The Changing Image of Beethoven. Secondly, we will assess the process whereby Beethoven has been 'mythicized', especially in the writings of other 19th-century composers, authors and historians, and in the way he has been portrayed or his music utilized in selected video tapes and movies such as Beethoven's Hair, A Clockwork Orange and Immortal Beloved.

Concurrently, we will turn directly to Beethoven's music to inform ourselves through formal analyses about the art form through which he expressed his most important "thoughts," comparing and contrasting our reactions to his compositions with contemporary critics (Winters). We will examine works in many genres not only as "pure art," but also within the context of their critical reception by Beethoven's contemporaries (Wallace). Lastly, we will analyze the process whereby certain musical works have entered the modern art music "canon," and are being reinterpreted by performers struggling at the frontiers of contemporary performance methods such as Roger Norrington, John Elliot Gardiner and Malcolm Bilson.

Time: 10A, Tu, Th, 10-11:50. We will use the X-hour in this course, W, 3-3:50

Office hours: M and W at 1pm or always by appointment

Room: Faulkner Recital Hall, Hopkins Center


• Robert Winter and Bruce Carr, eds., *Beethoven, Performers, and Critics*, (Detroit, 1980), Wayne State University Press. (On reserve)


• Robin Wallace, *Beethoven’s Critics: Aesthetic dilemmas and resolutions during the composer’s lifetime*, (Cambridge, 1986), Cambridge University Press. (On reserve)

• ALL OF THE ABOVE SOURCES ARE ON RESERVE IN PADDOCK MUSIC LIBRARY.

[I encourage students with disabilities, to discuss with me after class or during my office hours appropriate accommodations that might be helpful to them.]

**Quizzes:** Two, take-home examinations will be administered covering the lecture materials, reading, viewing and the listening. This exam will be submitted by 1pm on the Monday after distribution. You are asked not to discuss your answers with others in this course. The day the mid-term examination is distributed there will be a listening quiz in the second part of the hour (20 minutes). The final, take-home examination will be distributed the final class day. You are asked again not to discuss your answers with others in this course. You will complete the final listening quiz in Paddock Music Library on June 4 or 5. The written portion of the examination will be submitted before midnight on the last day of finals June 8th.

**Book/Recording Review:** A seven- to ten-page book review will be submitted on Monday, 17 May. Books published on Beethoven since 1988 or a major recording projects (complete symphonies, quartets, sonatas, etc.) undertaken since 1988 can be the subject of the review. The book to be reviewed will be cleared with me (using e-mail) by the end of the third week of classes (16 April). You will also be asked to register the name of your book in a folder on the Music 10 reserve shelf in Paddock Music Library with your name and book title. This makes it possible for students wishing to review the same book to communicate with each other.

**Grade:** The grade will be based upon the two, take-home examinations (65%), attendance and in-class participation (15%) and the Book Review (20%). As this will be a seminar-style course,
attendance and preparation for and participation in class discussions is extremely important.

Lectures/Discussions:

Weeks one and two: *Mythmaking as Cultural History*
Comini, 1;
*New Grove Beethoven;*
Winter, "Writing about Beethoven."
Symphony Nos. 1-2; Quartet, op. 18, no. 6; Piano Concerto no. 1.
Piano Sonata No. 8

Weeks three and four: *Beethoven Alive*
Comini, 2-3; Wallace, Introduction, 1-2.
Symphony 3; Piano Concerto No. 4; String Quartet, op. 59, No. 1;

Weeks five and six: *Beethoven Interpreted*
Comini, 4, Part 1; Wallace 5; Solomon, 8.
Symphony 5; Piano Sonata No 17; Violin Concerto; Sonata for Piano and Violin, Op. 30, no. 3, G Major; Video, *Beethoven the Composer as Hero* and Solti's *Beethoven.*

Weeks seven and eight: *Beethoven Interpreted II*
Comini, 4, part 2; Wallace, 4; Winter, "Concert Life in Beethoven's Vienna; Symphonies, 6-7; String Quartet, op. 74, Piano Concerto No. 5; Overture "Coriolan": op. 62: Missa Solemnis, Kyrie + Gloria.

Weeks nine and ten: *The Three dimensional Beethoven*
Comini, 5; Solomon, "The dreams of Beethoven;" Wallace, 3.
Symphony 9; Quartet, op. 135; Kreutzer Sonata, op. 47; Arch Duke Trio; Missa Solemnis; A Clockwork Orange.
**Music 35: Listening List**

**Symphonies:**


**Overture:**

Overture "Coriolan" : op. 62  CDM/1000/B43/O94/1992

**Piano Sonatas:**

No. 8, Pathetique/ Music M/23/B416/C66/1997


No. 17, Tempest/ Music M/23/B416/C66/1997

No. 25, op. 79,G major, Music M/23/B416/C66/1997

**String Quartets:**

Op. 18, no. 6/ CDM/452/B42/op./18/no./5/1995

Op. 59, no. 1/ Berg/ Rasumovsky/ CD/M452/b42/m57/1985

Op. 74/ Berg/Harp/ CD/M452/b42/m57/1985

Op. 135/ Talich/ CD/M452/b42/T34/1986/v.7/ M/452/B42/op.135/1990 ]

**Piano Concertos:**

No. 1-5, Norrington: CDM1010/B41/op.19/1989; CDM 1010/B41/op.37/1989; CDM 1010/B44/op. 73/1990

[M/1010/B41/op.19/1997/ M/1010/B44/op.73/1996 ]

**Violin Concerto:**

CD M/1012/B42/op. 61/1992/ Chase, Goodman, Hanover Band

Music 10-4
Opera:
Fidelio/ Haitink/Videotape M/1500/B36/F53/1985

Sonatas for Piano and Violin:
Op. 30, no. 3, G Major, CD/M 219/B41/op. 47/1984
Op. 47/ Holmes/ Kreutzer/ CD/M/219/b41/ op. 47/1984

Sonata for Piano and Cello:
No. 3, Compact disc M/231/B42/S66/1996

Trio:
Op. 97/ Arch Duke Trio/Ashkenazy/ CD/M/312/b42/s25/1986

Missa Solemnis: Kyrie and Gloria