

GONZAGA-IN-FLORENCE SYLLABUS

Course: MUSC185: 19th Century Romanticism
Credits: 3 Credits
Instructor: Anita Garriott



Study Abroad, 502 E. Boone Ave, Spokane, WA 99258-0085 • (800) 440-5391 • www.gonzaga.edu/studyabroad • studyabroad@gonzaga.edu

COURSE DESCRIPTION

"Music is the most Romantic of all the arts--in fact, it might be said to be the sole purely Romantic one". E.T.A. Hoffman expressed these thoughts in his critique of Beethoven's Symphony No. 5. Beethoven was, in fact, to become the catalyst for the 19th century upheaval in the world of music: upon the realization of his impending deafness, he sought an intense, individualistic approach to musical expression, and in doing so, broke away from the restraints of classicism in his desire to give vent to an uninhibited emotional outbreak. Even though technically Beethoven is considered part of the classical era, his revolutionary characteristics form a definite part of what the romanticists formulate throughout the 1800's.

This course will guide us through a kaleidoscope of personalities, relating biographical factors to the creative production of each. It will be fascinating to note how some of the composers manage to adhere to classical tenets while surrounding themselves with the colorful novelties of the Romantic era (Schubert, Mendelssohn, Brahms), while others seek their inner selves, striving to express the indefinable states of the soul (Schumann, Chopin, Berlioz), often leading to the loneliness and despair of the artist, culminating in that end-of-the-century pessimism and disenchantment (Tchaikovsky, Mahler). All of the creators of this colorful age were linked by the desire to sing, whether through purely instrumental music (we will witness this in the growth and stylistic changes of the symphony orchestra) or through opera itself (Rossini, Donizetti, Bellini, Verdi, Puccini and Wagner).

It should be a great asset for the students of Gonzaga, during the course of their travels throughout Western Europe, to be able to relate their musical knowledge to what happened in society and civilization of the Western world--the musical capitals of the 1800's, still important today, from Rome to Milan, Paris to London, Berlin to Munich, and finally, Salzburg to Vienna, the ultimate center in the development of music from the 18th through the 19th centuries.

TEXTS: supplied by Gonzaga-in-Florence

"The Enjoyment of Music" by J. Machlis 5th and 9th editions

"Arts and Ideas" by M.W. Marien and William Fleming

REQUIREMENTS:

Attendance is of utmost importance. Grades will be based on the curve with the following percentages:

- 10% Listening Quiz I and II, always announced a week ahead, in a True and False format. CD's are available on a take-out basis
- 30% Mid-Term Exam made up of 20 short answer and one discussion question chosen from three possibilities
- 10% Take Home Assignment: based on the reading of a biography of a composer of the student's choice, involving a discussion of the effects of the composer's life on his creative output, with reference to one or more specific compositions.
- 50% Final Exam: Cumulative. Format like the Mid-Term

Special Assignment: a concert review will be required based on any live performance, from chamber music to opera and symphony. Will serve as a grade booster. Special attention will be dedicated to judging whether a performance or interpretation is valid or effective during the entire semester. Prof. Garriott, as solo clarinetist in the major Italian symphony orchestra, "Maggio Musicale Fiorentino", has personally performed all the symphonies and operas discussed during the semester, and therefore can offer firsthand experience.

TIME: Mondays 3:20 to 6:00 p.m.

PURPOSE OF COURSE:

Develop an ability to describe and recognize musical styles of the major 19th Century composers, relating them to their surroundings. Students will acquire a working knowledge of musical elements (melody, harmony, rhythm, dynamics, tempos, etc.) and the performing media, principally the symphony orchestra and how it changed during the century, but also the types of voices and characters found in opera and the art song (lieder). Students will be surprised to witness how easy it is for them, even with no musical experience, to recognize styles and specific works studied in class.