

Music 128B/BM

BEETHOVEN

**Tues and Thurs 9:30–11
Room 125 Morrison Hall**



**Professor Nicholas Mathew
(nicholas.mathew@berkeley.edu)
202 Morrison Hall
OHs: Tues 230–330, or by appointment**

What is this course *for*?

Above all else, to create the circumstances in which we will each independently develop as intimate a relationship as we can with Beethoven's music. With an open mind and a bit of application, we ought to become well-acquainted with several of his compositions, extremely friendly with others, and perhaps even head over heels in love with a couple of them.

Of course, a good relationship involves understanding – and we'll be seeking to understand this music not only through attentive listening and close technical description but also by looking at the environments in which it was first composed, performed, and heard. For that reason, we're going to take a roughly chronological route through Beethoven's life and works. Perhaps most importantly, though, we'll be exploring the *values* that Beethoven's music has come to represent – values that remain central to Western culture.

What do I want from everyone in the class?

Even though we will inevitably cover a lot of information in class, I am not particularly interested in how well you absorb facts. You can always look up facts in a book or on a reliable internet source (and I encourage you to). But mainly I want to read and hear evidence of creative and thoughtful engagement with art and ideas. This means that, in your written work, I want to read your opinions, doubts, and speculations (plus concrete examples of what you're talking about) rather than your reassembling of information that anyone could get out of Google in twenty minutes. It also means that, in class, I appreciate it when you contribute to discussion or put up your hand to interrupt with an open-ended question, query, or to get clarification. *And it certainly means that I like it when you come to my office hours.* People who do best in this class listen to the music that we're studying and do the readings carefully, and try to come up with their own ideas about them. Simple. But harder work than memorizing a load of facts.

Course Website, accessible through bCourses: <https://bcourses.berkeley.edu/courses/1302951>. See website for syllabus, assignments, listening, and other materials.

Course requirements

- Attend all classes (except for medical, religious, or approved UC sporting reasons).
- Complete all the listening and reading *in advance* of the weeks for which it is listed. **Majors** must complete their reading (**listed in 10-point font**) *in addition to* the non-majors' reading.
- In-class assignments, class contributions: **10%**.
- Four Listening Response Journals (LRJs): **5%** each.
Non-majors: 300–600 words (1–2 pages) per LRJ.
Majors: 600–1000 words (2–3 pages) per LRJ.
Response to listening/reading; details provided on each listening guide.
- Two papers: **35%** each.
Non-majors: 1,100–1,500 words (4–5 pages) per paper.
Majors: 1,600–2,000 words (6–7 pages) per paper.
Essay on music and subjects encountered during the course, involving some independent research; details provided with each prompt.

Please note: written work should always be submitted

- during the first 15 minutes of class on the day that it is due,
- in 12-point font,
- double-spaced,
- with your name on the front,
- with numbered pages,
- with pages stapled together at the top left-hand corner.

PLEASE TURN OFF ALL ELECTRONIC DEVICES AND CLOSE LAPTOPS DURING LECTURE. THANKS!

SCHEDULE

Please note: listening and reading assignments are to be completed *in advance* of the day or week in which they are listed.

Week 1 (Jan 20 and 22) Mozart's spirit, Haydn's hands, Beethoven's frown

Tues – Introduction: Beethovenian Iconographies (+ class questionnaire)

Thurs

- Mozart, Piano Sonata in F, K. 332/I (c. 1783)
- Haydn, Piano Sonata in C, Hob. XVI:50/ii (1794)
- Piano Sonata in C Minor, Op. 13 (“Pathétique”) (1798)

Week 2 (Jan 27 and 29) Dueling pianos and the celebrity genius

LRJ 1 due Thurs 29 Jan

Reading:

- Anonymous, “The Most Famous Female and Male Keyboard Players in Vienna, 22 April,” (1799)
- Anonymous, “Review of Mr. Beethoven’s Three Sonatas, Op. 10,” (1799)

Majors:

- De Nora, “The Beethoven-Wölfl Piano Duel: Aesthetic Debates and Social Boundaries,” in *Beethoven and the Construction of Genius*, 147–169

Tues

- Piano Sonata in D, Op. 10 No. 3/i and iv (1798)

Thurs

- Piano Sonata *Quasi una fantasia* in C Sharp Minor, Op. 27 No. 2 (“Moonlight”)/i and iii (1801)

Week 3 (Feb 3 and 5) Heroes, revolutionaries, and romantic breakdowns

Reading:

- Beethoven, the so-called Heiligenstadt Testament (1802)
- Goethe, *The Sorrows of Young Werther* (1774) – excerpt

Majors:

- Solomon, “Bonaparte: The Crisis of Belief,” in *Beethoven*, 172–185

Tues

- Piano Sonata in D Minor, Op. 31 No. 2/I (“Tempest”) (1802)
- Piano Concerto No. 4/i (1806)
- *Eroica* (Third) Symphony/ii and iv (1804)

Thurs

- *Eroica* Symphony/i and iii

Week 4 (Feb 10 and 12) How Beethoven's music goes, part I

LRJ 2 due Thurs 12 Feb

Majors:

- Carl Dahlhaus, *Nineteenth-Century Music*, 13–15

Tues

- Piano Sonata in D Minor, Op. 31 No. 2/i

Thurs

- *Eroica* Symphony/i

Week 5 (Feb 17 and 19) How Beethoven's music goes, part II

Majors:

- Joseph Kerman, *The Beethoven Quartets*, 93–103

Tues

- String Quartet in F Op. 59 No. 1/i (1806)

Thurs

- Fifth Symphony/i (1808)

Week 6 (Feb 24 and 26) Narrative and the musical absolute

Thinking about Paper 1 begins this week.

Reading:

- E. T. A. Hoffmann, "Review of Beethoven's Symphony in C Minor" (1810), through p. 98

Majors:

- E. T. A. Hoffmann, "Review of Beethoven's Symphony in C Minor" (1810), the complete essay

Tues

- Fifth Symphony

Thurs

- Fifth Symphony

Week 7 (March 3 and 5) Characteristic music and pictorialism

Paper 1 outlines due Tues March 3

Reading:

- Anonymous, “News. Munich” (1812)

Majors:

- Mosengeil, “Review” (1810)
- Will, *The Characteristic Symphony in the Age of Haydn and Beethoven*, Chapter 4

Tues

- *Pastoral (Sixth) Symphony*/i and ii (1808)

Thurs

- *Pastoral Symphony*/iii, iv, and v

Week 8 (March 10 and 12) 1809

Paper 1 drafts due Tues March 10

Tues

- Paper 1 discussion

Thurs

- Piano Sonata in F Sharp, Op. 78/i (1809)
- Piano Sonata in G, Op. 79/i and iii (1809)
- String Quartet in E flat, Op. 74/i, iii, and iv (1809)
- String Quartet in F Minor, Op. 95 (“Serioso”)/i (1810)

Week 9 (March 17 and 19) After the war

Paper 1 due Thurs 19 March

Extended OHs: Tues 17 March, 130–430

Tues

- Paper 1 discussion

Thurs

- *An die ferne Geliebte*, Op. 98/“Auf dem Hügel sitz ich spähend” (1816)
- Piano Sonata in A, Op. 101/i, iii, and iv (1816)
- Piano and Cello Sonata, Op. 102 No. 2/iii (1815)

SPRING BREAK**Week 10** (March 31 and April 2) Late Beethoven I: Voice, counterpoint, dissolution

Reading:

- Said, *On Late Style*, chapter 1

Majors:

- Dahlhaus, *Ludwig Van Beethoven: Approaches to His Music*, 219–237

Tues

- Piano Sonata in B Flat, Op. 106 (“Hammerklavier”)/iv (1817)

Thurs

- Piano Sonata in A Flat, Op. 110/i and iii (1821)
- Piano Sonata in C Minor, Op. 111 (1822)

Week 11 (April 7 and 9) Late Beethoven II: Irony, authenticity, retrospection

LRJ 3 due Thurs 9 April.

Majors:

- Kramer, “In Search of Palestrina: Beethoven in the Archives.”

Tues

- String Quartet in B Flat, Op. 130/i–v (1825)
- String Quartet in C Sharp Minor, Op. 131, v (126)
- String Quartet in F, Op. 135/ii (1826)

Thurs

- String Quartet in B Flat, Op. 130/vi
- *Große Fuge*, Op. 133

Week 12 (April 14 and 16) Beethoven in his own tradition

Thinking about Paper 2 begins this week

Reading:

- Various, “Petition to Ludwig van Beethoven, February 1824.”
- Cook, “Back to Beethoven,” in *Music: A Very Short Introduction*, 19–39

Majors:

- Webster, “The Form of the Finale of Beethoven’s Ninth Symphony,” *Beethoven Forum* 1 (1992)
- Wyn Jones, *The Symphony in Beethoven’s Vienna*, 191–196

Tues

- Ninth Symphony/i and ii (1824)

Thurs

- Ninth Symphony/iii and iv
- String Quartet Op. 132/iii (1825)

Week 13 (April 21 and 23) After Beethoven: Politics and appropriation

LRJ 4 and Paper 2 outlines due Thurs 23 April

Reading:

- Rehding, “The Ninth at the Wall,” in *Music and Monumentality*

Majors:

- Mathew, *Political Beethoven*, chapter 4

Tues

- Ninth Symphony/iv
- *Wellingtons Sieg* Op. 91 (1813)
- *Der glorreiche Augenblick*, Op. 136/iv (1814)
- Mendelssohn, Second Symphony (“Lobgesang”)/i and iv (1840)
- Brahms, First Symphony/iv (1876)

Thurs

- Beethoven in popular culture

Week 14 (April 28 and 30) TBA

Paper 2 drafts due Thurs April 30

Week 15 RRR Week

Paper 2 due Thurs May 14

Assignment deadlines check-list

Thurs Jan 29 – LRJ 1

Thurs Feb 12 – LRJ 2

Tues March 3 – Paper 1 Outline

Tues March 10 – Paper 1 Draft

Thurs March 19 – Paper 1

Thurs April 9 – LRJ 3

Thurs April 23 – LRJ 4 and Paper 2 Outline

Thurs April 30 – Paper 2 Draft

Thurs May 14 – Paper 2

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