Music 222 *Music & Culture II*  Prof. Jenny Kallick

Spring 2012 [jlkallick@amherst.edu](mailto:jlkallick@amherst.edu) (542-5813)

Arms Room 212 Office hours: after class on Mondays

Mon/Wed 12:30-1:50 pm other times by appt. in Arms 104

**Welcome!**

This course is open to anyone interested in music by composers working in a wide range of styles and cultural backgrounds between 1750-1890. Given how broad our reach, we will not be following a single historical narrative, but, instead, a series of intersecting narratives driven by cultural and aesthetic factors.

Our subject and approach requires dedication to close listening:

*A degree of comfort and familiarity with basic score reading* will be important to our investigation.

*Some basic music theory is also useful*.

**Course Requirements (with approximate percentage toward the final grade):**

1. Attendance as possible\*\*\* at concerts in Amherst and Boston. Tickets will be provided for Amherst concerts with a contribution for the Boston concerts of $25 per concert.
2. Short response papers due via email (**Tuesdays at 4 pm: February 7, March 6, April 24**) and quizzes (**Wednesdays: Feb. 29, March 28**) and participation in class discussions. NB: Response papers are graded — check, plus, or minus; quizzes receive letter grades — (30%).
3. A midterm exam that includes a take-home essay (take-home; due in class Monday, **March 26**) and an in-class exam on **March 26 (M) and March 28** (W) covering the listening, readings, and class discussions — (35%).
4. Anextended paper of 12-16 pp. on a topic to be described; please submit by email or hard copy **on May 8 at 5 pm.** — (35%).

**ABOUT THE REQUIRED CONCERTS**

Here is what is meant by required: each of these concerts feature repertoire that will be central to the music we are studying this semester. Do everything in your power to join us for these concerts. Nothing "explains" music better than a live concert.

We have the great privilege of hearing the Brentano Quartet and pianist Angela Hewitt in Buckley Recital Hall. We will also travel to Boston for a performance of Rossini's *Barber of Seville* by Boston Lyric Opera with an outstanding cast and to Symphony Hall to hear Maurizio Pollini, one of the true masters of his generation in a program of Chopin and Liszt. The Metropolitan Opera's HD broadcast of Verdi's *Ernani*, the intriguing drama based on Victor Hugo, adds another opportunity to experience our repertoire first hand.

**SUMMARY OF CONCERT DATES**

March 4 Brentano Quartet on Sunday at 3 pm in Buckley Recital Hall

March 11 Rossini *Barber of Seville* on Sunday in Boston at 3 pm.

Leave for Boston around 11 am and return around 8 pm

March 14 (W) Verdi's *Ernani* HD at Cinemark in Hadley at 6:30 pm

April 22 Pollini Piano Recital on Sunday in Boston at 3 pm.

Leave for Boston around 11 am and return around 7 pm

April 27 Angela Hewitt on Friday at 8 pm in Buckley Recital Hall

***Please note that to pass this course you must complete all the work on time.***

***There are no extensions except for medical or personal emergencies.***

**Readings and Score Materials**

When possible, we will use the abundant recordings, readings, and scores already available on the Amherst library website. In addition, some materials will be posted on Blackboard, and others materials will be reproduced for you. You will be asked to pay for reproduced materials, with an estimated cost of around $40 for the semester.

**COURSE SCHEDULE**

Jan 23-25 Course Introduction

*In the Beginning: “Representing Chaos”*

Listening: Haydn *The Creation excerpt*

Beethoven *Fidelio,* Act II no 11

Jan 30-Feb. 8 UNIT I

*Beethoven Hero and the Process of Becoming*

Listening: Beethoven *Eroica* Symphony

Beethoven Quartet, Opus 130

Reading: Taruskin., *Oxford History* chpt. 34(online access)

Kerman, *Beethoven Quartets* excerpt

Feb. 7 (Tues) Short Paper

Feb 13-Feb 22 Unit II

*Figaro Times Two*

Listening: Rossini, *Barber of Seville*

Mozart *Marriage of Figaro*

Reading: Robinson, *Opera and Ideas* excerpt

Taruskin, chpt. 33(online access)

Feb 27-March 7 UNIT III

*Late Style and Contrapuntal Ambitions*

Listening: Beethoven Grosse Fugue

Bach Art of Fugue 1-4

Reading: Kerman, *Beethoven Quartets* excerpt

Feb. 29 (W) Quiz

March 6 (Tues) Short Paper

March 12-21 UNIT IV

*Dark Nights and the Supernatural*

Listening: Schubert *Winterreise* excerpts, & Cello Quintet

Weber *Der Freischütz* excerpts

Reading: Taruskin. *Oxford History* chpts 35 &36

Rosen., *The Romantic Generation* chpt. 3 (e-book)

March 26-28 Take-Home Essay and Exam

April 2-11 UNIT V

*Love Matters*

Listening: Verdi & Wagner excerpts

Reading: Taruskin, chpts. 41 & 42

March 28 (W) Quiz

April 9-22 UNIT VI

*The Virtuosi: Chopin & Liszt*

Listening: Pollini Repertoire Celebrity Series Boston

Reading: Rosen: *The Romantic Generation*, chpts. 5-8

April 23-May 4 UNIT VI

*Russia’s “Western” Nationalism*

Listening: Mussorgsky *Boris Godunov* excerpt

Tchaikovsky Symphony 6

Reading: Taruskin, chpts. 44, 46

April 24 (Tues.) Short Paper

May 8 Final Paper due