

The Romantic Symphony

A course for OLLI, Fall 2018

Professor: Alexandra Amati, PhD ll adamati@usfca.edu

Class meets at the Freight & Salvage on Wednesdays from 2 PM to 4 PM

Course description: The course builds on the "Classical Symphony" one, continuing the journey of this most important genre through the 19th century. We will examine how the symphony becomes the central place for the evolution of musical language from classical clarity and structure to romantic passion and affect. We will also briefly witness the new paths composers delineate, such as, for example, the programmatic symphony or the tone poem.

Course objectives: To familiarize members with the symphony as a genre through its evolution from the classical style and shape to the romantic form. To analyze a few representative examples from various composers and types of pieces. To briefly touch and understand some of the various different outgrowths and new paths, such as the programmatic symphony and the symphonic (or tone) poem. To provide the tools for better understanding and deeper enjoyment of the romantic symphonic works.

Course schedule:

Date	Topics to be presented	Repertoire to be analyzed
25 Sept.	The New German School and program music	Berlioz, <i>Symphonie fantastique</i>
3 Oct.	Painting, traveling, and composing music. Religion, Judaism.	Mendelssohn, the Italian symphony
10 Oct.	Cyphers, cyclic form, romantic harmony, the literary critic	Schumann, Symphony No. 4
17 Oct.	The Post Beethoven symphony, Romanticism and Beethoven's legacy	Brahms, Symphony No. 4
24 Oct.	Art song meets symphony, the later romantic symphony	Mahler's Symphony No. 2
7 Nov.	Nationalism, Bohemia and the US	Dvořák, Symphony No. 9 in E minor, Opus 95, <i>From the New World</i>

Some supplementary readings will be made available on line. A partial list includes parts or all of the following:

Karl Dahlhaus, "The nineteenth century" and "The second age of the symphony" and "The symphonic poem"

John Daverio "Fierce battles" and "Schumann cryptographer"

Walter Frisch "The romantic imagination"

Edward Arthur Lippmann "Music symbolism"

Robert Schumann "New Paths" (*Neue Bahne*) and the critique of Berlioz's *Symphonie fantastique*.

Eric Sams "Schumann's symbolism"

Richard Taruskin "New Paths" and "Critics: Berlioz and Schumann" and "Midcentury: The New German School"

Weiss-Taruskin "The music of the future controversy"