

Graham School of Continuing Studies
The Symphony Since Beethoven

Course Description. Beethoven’s legacy proved an inspiration and obstacle to the next generation of symphonists, who struggled with the implications of Beethoven’s formal innovations, but managed to infuse the symphonic genre with greatly expanded thematic dimension inspired by the philosophy, literature, and even visual arts that shaped their own experience. Our core repertoire will be the symphonies of Mendelssohn (including the ‘Scottish’ and the ‘Italian’ Symphonies), Schumann (including the Rhenish), Brahms, Bruckner, and Mahler.

Week 1: Berlioz and the program symphony

- *Symphonie Fantastique* (1830)
- *Harold in Italy* (with obbligato viola) (1834)
- “Dramatic Symphony” *Romeo et Juliette* (with chorus) (1839)
- *Symphonie Funebre et Triumphale* (giant wind band) (1840)

Week 2: Mendelssohn: Reformation, Beethoven Anxiety and Travelogues

- Symphony Nr. 1, 1824
- Symphony Nr. 2, “Lobegesang”, 1840
- Symphony Nr. 3, “Scottish”, 1842
- Symphony Nr. 4, “Italian” 1833
- Symphony Nr. 5, “Reformation”, 1830

Week 3: Liszt: The Satanic and Devine

- Faust Symphony (1854)
- Dante Symphony (1857)

Week 4: Schumann: The Master, the Amateur and the Poet

- Symphony No. 1 in B flat, "Spring", (1841)
- Symphony No. 2 in C (1845-46)
- Symphony No. 3 in E flat, "Rhenish" (1850)
- Symphony No. 4 in D minor (1841; revised in 1851)

Week 5: “Brahms the Progressive” (with a look at Dvořák)

- Symphony No. 1 (1876)
- Symphony No. 2 (1877)
- Symphony No. 3 (1883)
- Symphony No. 4 (1885)

Week 6: Bruckner: Beethoven and God (or is that redundant?)

- Due to revisions, the chronology of Bruckner’s symphonies is quite complex. A separate handout will be provided.

Week 7: Mahler: The Agony and the Ecstasy

- Symphony No. 1 in D major (?1884–1888; rev. 1893–1896; 2nd rev. 1906)
- Symphony No. 2 in C minor (1888–1894; rev. 1903)
- Symphony No. 3 in D minor (1893–1896; rev. 1906)
- Symphony No. 4 in G major (1892, 1899–1900; rev. 1901–1910)
- Symphony No. 5 (1901–1902; scoring repeatedly rev.)
- Symphony No. 6 in A minor (1903–1904; rev. 1906; scoring repeatedly rev.)
- Symphony No. 7 in E minor (1904–1905; scoring repeatedly rev.)
- Symphony No. 8 in E-flat major (1906–1907)
- Symphony No. 9 in D major (1908–1909)
- Symphony No. 10 (1910–1911) (unfinished)

Week 8: Strauss and Hindemith

Strauss:

- Symphonia Domestica (Domestic Symphony), Op. 53 (1904)
- Eine Alpensinfonie (An Alpine Symphony), Op. 64 (1915)

Hindemith:

- *Mathis der Maler Symphony* (1933-1934)

Recommended Readings

The Symphony: A Listener's Guide, by Michael Steinberg

For the Love of Music: Invitations to Listening, by Michael Steinberg, Larry Rothe

Beethoven and His World, Princeton University Press

Mendelssohn: A Life in Music, by R. Larry Todd

Mendelssohn (Master Musicians Series), by Philip Radcliffe, Peter Ward Jones

The Cambridge Companion to Mendelssohn, Cambridge University Press

Schumann on Music: A Selection from the Writings, by Robert Schumann

Schumann (Master Musicians Series), by Eric Frederick Jensen

Robert Schumann: Herald of a "New Poetic Age", by John Daverio

Robert Schumann (Life&Times series), by Barbara Meier

Crossing Paths: Schubert, Schumann, and Brahms, by John Daverio

Johannes Brahms: A Biography, by Jan Swafford

The Cambridge Companion to Bruckner (Cambridge Companions to Music), Cambridge University Press

Bruckner (Master Musicians), by Derek Watson

The essence of Bruckner: An essay towards the understanding of his music, by Robert Wilfred Levick Simpson

Mahler: A Musical Physiognomy, by Theodor W. Adorno

A Composers' World, Paul Hindemith

Richard Strauss: Man, Musician, Enigma, by Michael Kennedy