



A-R Online Music Anthology

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Content Guide The Nineteenth Century, Part 1: Romanticism

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The Nineteenth Century, Part 1: Romanticism

[Joseph E. Jones](#) and [Sarah Marie Lucas](#), Texas A&M University-Kingsville

Assigned Readings

Core Survey

- [Joseph E. Jones, “A Topical Survey of Nineteenth-Century Music”](#)

Focus on the following sections:

- Deviations and Expansions
- The Industry of Music
- Romanticism

Historical and Analytical Perspectives

- [Paul Abdullah, “Der Freischütz, Act 2, scene 4 \(‘Wolf’s Glen’ scene\)”](#)
- [Richard Bass, “Harmony and Key Relationships in Romantic Music”](#)

Focus on the following sections:

- Introduction
- The Syntax of Classical Harmony as a Point of Departure
- Romantic Harmonic Materials and Procedures
- Key Changes, Tonal Contrasts, and Large-Scale Harmonic Space

- [Matthew Franke, “The Disappearance of Grand Opera, or How a Genre Leaves the Canon”](#)

- [Matteo Magarotto, “The Hero’s Journey: Beethoven’s Symphony no. 3 in E-flat Major, Op. 55, *Eroica*”](#)

- [Matthew Pilcher, “Schubert’s *Winterreise*: Fractured Narratives in Song”](#)

- [Christopher Ruth, “Genre & Forms in the Nineteenth Century”](#)

Focus on the following sections:

- Introduction
- The New Genres: The Lied, The Character Piece, The Piano Showpiece
- The Old Genres: The Symphony, The Concerto, Chamber Music
- Romantic Opera, particularly Italian, French, and German
- Form

- [Jonathan Shold, “Schumann’s *Carnaval*”](#)

Composer Biographies

- *A-R Anthology*:
 - [Kendra Preston Leonard, “Clara Schumann” in “Women in Western Art Music: Romantic \(1820–1910\)”](#)
 - [Nancy November, “Ludwig van Beethoven”](#)
 - [Julian Rushton, “Louis-Hector Berlioz”](#)
 - [Linda Shaver-Gleason and R. Larry Todd, “Felix Mendelssohn Bartholdy”](#)
 - “Franz Schubert” (coming soon)
 - “Robert Schumann” (coming soon)
- External biographies (requires subscription):
 - [Maria Eckhardt, Rena Charnin Mueller, and Alan Wlaker, “Franz Liszt”](#)
 - [Philip Gossett, “Gioachino Rossini”](#)
 - [Edward Neill, “Niccolò Paganini”](#)
 - [Jim Samon, “Fryderyk Chopin”](#)

Supplementary Readings

Supplementary Reading 1: Beethoven's "Heiligenstadt Testament" of 1802 (translation from [Wikisource](#))

O you men who think or say that I am malevolent, stubborn or misanthropic, how greatly do you wrong me, you do not know the secret causes of my seeming, from childhood my heart and mind were disposed to the gentle feelings of good will, I was even ever eager to accomplish great deeds, but reflect now that for six years I have been a hopeless case, aggravated by senseless physicians, cheated year after year in the hope of improvement, finally compelled to face the prospect of a lasting malady (whose cure will take years or, perhaps, be impossible), born with an ardent and lively temperament, even susceptible to the diversions of society, I was compelled early to isolate myself, to live in loneliness, when I at times tried to forget all this, O how harshly was I repulsed by the doubly sad experience of my bad hearing, and yet it was impossible for me to say to men speak louder, shout, for I am deaf. Ah how could I possibly admit such an infirmity in the one sense which should have been more perfect in me than in others, a sense which I once possessed in highest perfection, a perfection such as few surely in my profession enjoy or have enjoyed — O I cannot do it, therefore forgive me when you see me draw back when I would gladly mingle with you, my misfortune is doubly painful because it must lead to my being misunderstood, for me there can be no recreations in society of my fellows, refined intercourse, mutual exchange of thought, only just as little as the greatest needs command may I mix with society, I must live like an exile, if I approach near to people a hot terror seizes upon me, a fear that I may be subjected to the danger of letting my condition be observed — thus it has been during the last half year which I spent in the country, commanded by my intelligent physician to spare my hearing as much as possible, in this almost meeting my present natural disposition, although I sometimes ran counter to it yielding to my inclination for society, but what a humiliation when one stood beside me and heard a flute in the distance and I heard nothing, or someone heard the shepherd singing and again I heard nothing, such incidents brought me to the verge of despair, but little more and I would have put an end to my life — only Art it was that withheld me, ah it seemed impossible to leave the world until I had produced all that I felt called upon me to produce, and so I endured this wretched existence — truly wretched, an excitable body which a sudden change can throw from the best into the worst state — Patience — it is said that I must now choose for my guide, I have done so, I hope my determination will remain firm to endure until it please the inexorable parcae to break the thread, perhaps I shall get better, perhaps not, I am prepared. Forced already in my 28th year to become a philosopher, O it is not easy, less easy for the artist than for anyone else — Divine One thou lookest into my inmost soul, thou knowest it, thou knowest that love of man and desire to do good live therein. O men, when some day you read these words, reflect that you did me wrong and let the unfortunate one comfort himself and find one of his kind who despite all obstacles of nature yet did all that was in his power to be accepted among worthy artists and men. You my brothers Carl and [Johann] as soon as I am dead if Dr. Schmid is still alive ask him in my name to describe my malady and attach this document to the history of my illness so that so far as possible at least the world may become reconciled with me after my death. At the same time I declare you two to be the

heirs to my small fortune (if so it can be called), divide it fairly, bear with and help each other, what injury you have done me you know was long ago forgiven. To you brother Carl I give special thanks for the attachment you have displayed towards me of late. It is my wish that your lives be better and freer from care than I have had, recommend virtue to your children, it alone can give happiness, not money, I speak from experience, it was virtue that upheld me in misery, to it next to my art I owe the fact that I did not end my life with suicide. — Farewell and love each other — I thank all my friends, particularly Prince Lichnowsky and Professor Schmid — I desire that the instruments from Prince L. be preserved by one of you but let no quarrel result from this, so soon as they can serve you better purpose sell them, how glad will I be if I can still be helpful to you in my grave — with joy I hasten towards death — if it comes before I shall have had an opportunity to show all my artistic capacities it will still come too early for me despite my hard fate and I shall probably wish it had come later — but even then I am satisfied, will it not free me from my state of endless suffering? Come when thou will I shall meet thee bravely. — Farewell and do not wholly forget me when I am dead, I deserve this of you in having often in life thought of you how to make you happy, be so.

Ludwig van Beethoven

Supplementary Reading 2

**Robert Schumann, excerpt from *Davidsbündlerblätter*.
Reproduced from Oliver Strunk, *Source Readings in Music History*
(New York: Norton, 1965), 1142–43**

Introductory (1854)

Near the end of the year 1833 there met in Leipzig, every evening and as though by chance, a number of musicians, chiefly younger men, primarily for social companionship, not less, however, for an exchange of ideas about the art which was for them the meat and drink of life—music. It cannot be said that musical conditions in Germany were particularly encouraging at the time. On the stage Rossini still ruled, at the piano, with few rivals, Herz and Hünten. And yet only a few years had elapsed since Beethoven, Weber, and Schubert had lived among us. Mendelssohn's star was in the ascendant, to be sure, and marvelous reports were heard of a Pole, one Chopin—but it was not until later that these exerted lasting influence. Then one day an idea flashed across the minds of these young hotheads: Let us not sit idly by; let us attack, that things may become better; let us attack, that the poetic in art may again be held in honor! In this way the first pages of a "New Journal for Music" came into being. But the joy of the solid unanimity of this union of young talents did not continue long. In one of the cherished comrades, Ludwig Schunke, death claimed a sacrifice. As to the others, some removed from Leipzig altogether for a time. The undertaking was on the point of dissolution. Then one of their number, precisely the musical visionary of the company, one who had until now dreamed away his life more at the piano than among books, decided to take the editing of the publication in hand; he continued to guide it for nearly ten years, to the year 1844. So there arose a series of essays, from which this volume offers a selection. The greater part of the views therein expressed are still his today. What he set down, in hope and fear, about many an artistic phenomenon has in the course of time been substantiated.

Here ought also to be mentioned another league, a more than secret one in that it existed only in the head of its founder—the "Davidsbündler." In order to represent various points of view within the view of art as a whole, it seemed not inappropriate to invent contrasted types of artist, among which Florestan and Eusebius were the most significant, between whom Master Raro stood as intermediary. Like a red thread, this "Davidsbündler" company wound itself through the journal, humorously blending "Wahrheit und Dichtung." Later on, these comrades, not unwelcome to the readers of that time, disappeared entirely from the paper, and from the time when a Peri enticed them into distant climes, nothing further has been heard of their literary efforts.

Should these collected pages, while reflecting a highly agitated time, likewise contribute to divert the attention of those now living to artistic phenomena already nearly submerged by the stream of the present, the aim of their publication will have been fulfilled.

Summary List

Genres to understand

- character piece
- concert overture
- concerto
- French grand opera
- German romantic opera
- Lied and song cycle
- opera buffa
- program symphony
- sonata
- string quartet
- symphony

Musical terms to understand

- bel canto
- cavatina
- chromaticism
- cyclic form/unity
- *idée fixe*
- pianoforte
- programmatic music
- rondo
- rubato
- solita forma
- sonata form
 - exposition
 - development
 - recapitulation
- song forms (e.g. strophic form, through-composed)
- virtuosity/touring virtuoso

Contextual Terms, Figures, and Events

- folklore
- French Revolution
- Gaetano Donizetti
- Giacomo Meyerbeer
- Heiligenstadt Testament
- industrial revolution
- Napoleon Bonaparte
- Napoleonic wars
- *Neue Zeitschrift für Musik*
- romanticism
- salon
- subjectivity
- Vincenzo Bellini

Main Concepts

- The development of musical forms and genres inherited from the Baroque and Classical eras. Students should be able to identify and compare representative examples from the eighteenth and nineteenth centuries.
- The impacts of socio-political events, such as the French Revolution and Industrial Revolution, on the creation and consumption of music. Students should be able to articulate ways in which composers and performers responded to the broader contexts in which they lived and worked.
- The rise of programmatic instrumental music (vs. “absolute” music). Students should be able to identify works in which composers strove to depict emotional content or even fully developed narratives, while also noting factors that contributed to their popularity.
- Public concert life compared with music-making in more private or intimate settings. Students should be able to contrast models of patronage and employment for eighteenth- and nineteenth-century composers, noting changes over time to venues and audience demographics.
- The expansion of the orchestra in the 1800s. Students should be able to identify new instruments, how the roles of particular instruments or instrument families evolved, and

how these changes reflect developments both in manufacturing and more philosophical-aesthetic domains.

Scores and Recordings

Ludwig van Beethoven

- [Piano Sonata in C minor, op. 13, no. 8, “Pathétique” \(recording\)](#)
- [Symphony No. 3, movement 1 \(recording\)](#)
- *Fidelio*
 - [Excerpt 1](#)
 - [Excerpt 2](#)
 - [Complete video recording](#)

Hector Berlioz

- *Symphonie fantastique*, [Movement 4 \(recording\)](#) and [Movement 5 \(recording\)](#)

Frédéric Chopin

- [Nocturne in D-flat, Op. 27, no. 2 \(recording\)](#)

Gaetano Donizetti

- *Lucia di Lammermoor*
 - [Excerpt 1](#)
 - [Excerpt 2](#)
 - [Full video recording](#)

John Field

- Nocturnes
 - [no. 1 \(recording\)](#)
 - [no. 5 \(recording\)](#)

Felix Mendelssohn

- [A Midsummer Night’s Dream, Op. 2, Overture \(recording\)](#)

Niccoló Paganini

- [Caprices, Op. 1, no. 24, in A minor \(recording\)](#)

Gioachino Rossini

- *Il barbiere di Siviglia*
 - [Excerpt 1](#)
 - [Excerpt 2](#)
 - [Complete video recording](#)

Franz Schubert

- [Gretchen am Spinnrade \(recording\)](#)
- [Erkönig \(recording\)](#)
- [Symphony in B minor, D. 759, “Unfinished” \(recording\)](#)
- [String Quartet in A minor, D. 804 \(recording\)](#)

- Impromptus, Op. 90, D. 899
 - [no. 1 \(recording\)](#)
 - [no. 2 \(recording\)](#)
 - [no. 3 \(recording\)](#)
 - [no. 4 \(recording\)](#)
- [Piano Sonata in B-flat major, D. 960 \(recording\)](#)

Clara Schumann

- [“Liebst du um Schönheit,” Op. 12, no. 2 \(recording\)](#)

Robert Schumann

- [Dichterliebe, Op. 48, no. 1. “Im wunderschönen Monat Mai” \(recording\)](#)
- [Dichterliebe, Op. 48, no. 7. “Ich grolle nicht” \(recording\)](#)
- [Carnaval, Op. 9, “Eusebius” and “Florestan” \(recording\)](#)

Carl Maria von Weber

- [Der Freischütz, Act 2, scene 4 “Wolf’s Glen Scene” \(recording\)](#)

Exercises ([click here for key](#))

1. Match the composer/work on the left with the corresponding term on the right.

1. Berlioz	A. character piece
2. Nocturne in D-flat, op. 27, no. 2	B. bel canto style
3. Meyerbeer	C. song cycle
4. Paganini	D. French grand opera
5. <i>Gretchen am Spinnrade</i>	E. German romantic opera
6. Beethoven	F. idée fixe
7. <i>Dichterliebe</i>	G. touring virtuoso
8. <i>Der Freischütz</i>	H. Lied
9. Rossini	I. rondo form
10. “Liebst du um Schönheit”	J. Heiligenstadt Testament

2. The French Revolution and rapid advancements in manufacturing had far-reaching impacts on virtually all aspects of society and culture. Before 1800, the aristocracy essentially dictated taste when it came to the arts, but in the nineteenth century, industrialists, critics, the concert-going public, and artists themselves exerted a greater influence on musical fashions. Richard Taruskin puts it this way: “The enlargement and social broadening of the musical public in response to new economic, demographic, and technological conditions was the great nineteenth-century musical change.”¹ Discuss this “democratization of taste” by comparing contexts for music creation and consumption in the eighteenth-century Europe with that of the first half of the nineteenth.
3. Thomas Twining wrote in 1789 that purely instrumental music “expresses nothing, it *refers* to nothing; it is no more imitative than the smell of a rose.”² In short, he felt that music requires words to explicitly *mean* something. A generation later, composers and critics argued just the opposite: that instrumental music is fully capable of and even ideally suited to expressing specific ideas and narratives. Identify two works, one that exemplifies “absolute” music and the other “programmatic” music. For each, identify features that support your designations, noting how each is connected to the preceding tradition or reflects new directions in musical aesthetics.
4. Music history often considers the relationship between a composer’s working environment—where, when, and for whom—and his or her creative output. Choose two composers who were active between 1800 and 1850 and briefly reflect on the ways in which their creative output was shaped by (1) employers, (2) intended audiences, and (3) broader socio-political events.

¹ Richard Taruskin, “Chapter 5 Virtuosos,” in *Music in the Nineteenth Century*, vol. 3 of *Oxford History of Western Music* (New York: Oxford University Press, 2010), <https://www.oxfordwesternmusic.com/view/Volume3/actrade-9780195384833-chapter-005.xml>.

² Thomas Twining, *Aristotle’s Treatise on Poetry, Translated, and Two Dissertations on Poetic and Musical Imitation*, 2nd ed. (London, 1812), 66.

Key to Exercises

1. **Match the composer/work on the left with the corresponding term on the right.**

1–F; 2–A; 3–D; 4–G; 5–I; 6–J; 7–C; 8–E; 9–B; 10–H

2. **The French Revolution and rapid advancements in manufacturing had far-reaching impacts on virtually all aspects of society and culture. Before 1800, the aristocracy essentially dictated taste when it came to the arts, but in the nineteenth century, industrialists, critics, the concert-going public, and artists themselves exerted a greater influence on musical fashions. Richard Taruskin puts it this way: “The enlargement and social broadening of the musical public in response to new economic, demographic, and technological conditions was the great nineteenth-century musical change.” Discuss this “democratization of taste” by comparing contexts for music creation and consumption in the eighteenth-century Europe with that of the first half of the nineteenth.**

An effective response will first identify one or more composers of the late-Baroque or Classical eras who were covered in a previous unit. Possibilities include but are not limited to Couperin, Jacquet de la Guerre, Vivaldi, J. S. Bach, Handel, Telemann, Scarlatti, Rameau, J. C. Bach, Gluck, Mozart, and Haydn. Their career(s) may then be compared with that of one or more of Paganini, Rossini, Weber, Mendelssohn, Berlioz, Chopin, or Schumann. Transitional composers such as Beethoven and Schubert may also be considered, assuming there is reflection on both inherited conventions and those that signified change.

Comparisons should focus on contextual factors such as employers, audiences, venues, and their relationship to the economics of creating, publishing, and performing music. For instance, J. S. Bach wrote hundreds of cantatas because his position in Leipzig required them; their compositional structure and instrumentation relate directly to their function. Paganini, in contrast, wrote many dozens of works to perform as a touring virtuoso; their highly technical and dramatic style were calculated to entertain the masses.

3. **Thomas Twining wrote in 1789 that purely instrumental music “expresses nothing . . . it is no more imitative than the smell of a rose.” In short, he felt that music requires words to explicitly *mean* something. A generation later, composers and critics argued just the opposite: that instrumental music is fully capable of and even ideally suited to expressing specific emotions, ideas, and narratives. Identify two works, one that exemplifies “absolute” music and the other “programmatic” music. For each, identify features that support your designations, noting how each is connected to the preceding tradition or reflects new directions in musical aesthetics.**

Possible selections from the *Anthology* for illustrating absolute music include Paganini’s *Caprices*, Schubert’s String Quartet in A minor (D. 804), and his

Impromptus (D. 899). Students may also choose to write about an example from the Classical Era unit, e.g. a sonata, concerto, symphony, or chamber work by Mozart, Haydn, Clementi, or Beethoven. Clear examples of programmatic music from this unit include Berlioz's *Symphonie fantastique*, Mendelssohn's *A Midsummer Night's Dream* overture, and Schumann's *Carnaval*. Works such as Beethoven's "Pathétique" Sonata and Symphony No. 3 could potentially appear in either category. Comments on the "absolute" work should note the lack of an explicit or published program, the focus on musical form, and/or the composer's larger output in that genre. Discussion of the "programmatic" work should address the composer's conception of the piece and the ways in which the score conveys an extra-musical narrative.

4. **Music history often considers the relationship between a composer's working environment—where, when, and for whom—and his or her creative output. Choose two composers who were active between 1800–50 and briefly reflect on the ways in which their creative output was shaped by (1) employers, (2) intended audiences, and (3) broader socio-political events.**

Options from this period include (but are not limited to) Beethoven, Schubert, Rossini, Berlioz, Chopin, Paganini, Weber, Fanny Hensel, Felix Mendelssohn, Clara Schumann, Robert Schumann, and the early career of Liszt. Responses should connect specific pieces or genres with the market(s) in which each composer worked. For instance, one might distinguish between pieces commissioned by patrons (e.g. with Beethoven or Chopin) and those composed for a ticket-buying public (e.g. with Rossini or Liszt). Responses should also connect each composer with some external event, e.g. how Beethoven's Symphony No. 3 relates to Napoleon, how a rising German nationalism inspired Weber's *Der Freischütz*, or how urbanization led to an increase in the number of public concert halls, which in turn influenced composers such as Paganini and Liszt to pen virtuosic works for their tours.