**MUH4930: Vienna – City of Music**

**Instructor Information**

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Office Hours: Monday 3:00-4:00pm

**Course Description**

An introduction to the music and culture of Vienna from Mozart’s arrival to the middle of the Nineteenth Century.

**Required Texts**

Readings and scores will be provided on Canvas or through Course Reserves.

**Course Requirements**

* Active engagement and thoughtful participation in this course are of utmost importance. This course will be run as a seminar in which everyone contributes generously to daily discussions.
* You will not have formal, written exams. Instead, your grade will be based heavily on class participation, the quality of your writing assignments, and contributions to daily discussions.
* You will write essays in response to selected readings or to questions drawn from class discussions.
* Additionally, you will keep a “travel journal” of your experiences, focusing particularly on the legacy of the First Viennese School in Vienna today**.**
* Everyone will select a week to present on a topic that aligns with the theme of that week. By the end of the first week of class, you should send in your week for approval.
* Everyone will have an opportunity to lead a discussion of readings. Please coordinate your lesson in advance with your partner. It is assumed that EVERYONE will have read and will be prepared to discuss all the assignments.

**Grading**

Participation and Preparation 15%

Creative Project 10%

Analysis Project 10%

Presentation 20%

“Travel Journals” 20%

Final Paper 25%

**Assignments**

**Participation and Preparation**

For each class meeting, students will receive a Class Discussion grade. The highest score a student can receive on a given day is a 3.

|  | **1 – High Quality** | **0.5 - Average** | **0 – Needs Improvement** |
| --- | --- | --- | --- |
| **Informed** | Shows evidence of having done the assigned work. Contributions are grounded in assigned readings and listenings. | Shows some evidence of having done the assigned work. Contributions are not consistently grounded in assigned readings and listenings. | No evidence of having done the assigned work. No contributions or contributions are not grounded in the assigned readings and listenings. |
| **Thoughtful** | Shows evidence of having understood and considered issues raised. Contributions synthesize connections and formulate critical questions. | Shows some evidence of having understood and considered issues raised. Connections may not be synthesized or questions might not be raised. | Little to no evidence of having understood and considered issues raised. Synthesis and questioning are largely absent. |
| **Considerate** | Takes the perspective of others into account. Contributions situate the participant’s perspective in relation to others and demonstrate the ability to consider multiple points of view simultaneously. | Takes some perspectives of others into account. Contributions occur but are not consistent in regards to perspective, positioning, or the ability to consider multiple points of view. | Does not take the perspective of others into account. |

**Creative Project**

This can be in conjunction with your final paper. Pick a topic relating to the class and create a travel brochure, podcast, video, or another form of media. If you opt to create short form content, you should make more than one video. You may also expound upon an entry in your travel journal for this assignment!

|  | **Above Average (4)** | **Sufficient (3)** | **Developing (2)** | **Needs Improvement (1)** |
| --- | --- | --- | --- | --- |
| **Creativity** | Exceptional creativity  demonstrated by submitted materials | Significant creativity demonstrated by submitted materials | Some creativity demonstrated by submitted materials | Minimal creativity demonstrated by submitted materials |
| **Content Accuracy** | Accurate content is presented and  proficiently explained | Accurate content is presented and satisfactorily  explained | Accurate content is presented, but poorly explained | Accurate content is not presented |
| **Depth of Thought** | Demonstrates  proficient level of thought and/or effort | Demonstrates a considerable level of thought and/or effort | Demonstrates basic depth of thought and/or effort | Demonstrates minimal depth of thought and/or effort |
| **Design/ Craftsmanship** | Product is exceptional in  design, layout, and neatness | Product is satisfactory in  design, layout, and neatness | Product has basic elements of design, layout, and neatness | Product has minimal design, layout, and neatness |

**Analysis Project**

Choose a piece of music that is either mentioned in class readings or studied in class to analyze. If you would like, this may be folded into your final paper or creative project. Be sure to talk about this option with your instructor if it interests you.

**Presentation**

By the end of the first week you should pick a week/ topic that interests you. You will prepare a 10-15 minute presentation on the topic of that week that goes beyond the assigned reading and listening. Thus, outside research will be necessary.

**Travel Journal**

Approach your travel journal as if you are visiting places in Vienna. Research a landmark, place, or person which we are discussing in class and make notes as if you are actually visiting the place or the person. How do you get there? What are your impressions? Your writing style does not have to be formal, as in a final paper, but it should still be polished and refined.

**Final Paper**

Your final paper (7–10 pages) should address a topic in music related to the First Viennese School.

|  | **Above Average (4)** | **Sufficient (3)** | **Developing (2)** | **Needs improvement (1)** |
| --- | --- | --- | --- | --- |
| **Clarity – 60%** (Thesis supported by relevant information and ideas**)** | The central purpose of the student work is clear and supporting ideas always are always well-focused. Details are relevant, enrich the work. | The central purpose of the student work is clear and ideas are almost always focused in a way that supports the thesis. Relevant details illustrate the author’s ideas. | The central purpose of the student work is identified. Ideas are mostly focused in a way that supports the thesis. | The purpose of the student work is not well-defined. A number of central ideas do not support the thesis. Thoughts appear disconnected. |
| **Organization – 20%** (Sequencing of elements/ ideas) | Information and ideas are presented in a logical sequence which flows naturally and is engaging to the audience. | Information and ideas are presented in a logical sequence which is followed by the reader with little or no difficulty. | Information and ideas are presented in an order that the audience can mostly follow. | Information and ideas are poorly sequenced. The audience has difficulty following the thread of thought. |
| **Mechanics – 20%** (Correctness of grammar and spelling) | Minimal to no distracting errors in grammar and spelling. | The readability of the work is only slightly interrupted by spelling and/or grammatical errors. | Grammatical and/or spelling errors distract from the work. | The readability of the work is seriously hampered by spelling and/or grammatical errors. |

**Disability Accommodations**

Students with disabilities that are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu>) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to your instructor when requesting accommodations. Students with disabilities should follow this procedure as early as possible in the semester.

| **Health & Wellness Resources** | **Academic Resources** |
| --- | --- |
| **U Matter, We Care:** [**https://umatter.ufl.edu**](https://umatter.ufl.edu) | **UF Computing Helpdesk:** [**https://helpdesk.ufl.edu**](https://helpdesk.ufl.edu) |
| **Counseling and Wellness Center:** [**https://counseling.ufl.edu**](https://counseling.ufl.edu) | **UF Libraries:** [**https://uflib.ufl.edu**](https://uflib.ufl.edu) |
| **Student Health Care Center:** [**https://shcc.ufl.edu**](https://shcc.ufl.edu) | **UF AFA Library Music Research Guide:** [**https://guides.uflib.ufl.edu/music**](https://guides.uflib.ufl.edu/music) |
| **University Police Department:** [**https://police.ufl.edu**](https://police.ufl.edu) | **Writing Studio:** [**https://writing.ufl.edu/writing-studio/**](https://writing.ufl.edu/writing-studio/) |

**Academic Conduct**

UF students are bound by The Honor Pledge, which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (https://sccr.dso.ufl.edu/policies/student-honor- code-student-conduct-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

Using someone else’s ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters; length of the paper does not matter. Anyone caught plagiarizing is subject to an automatic E and further disciplinary action. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Instances of plagiarism will be treated on an individual basis but can result in a failing grade for the course.

**Course Outline**

| **Week** | **Theme** | **Topics/ Locations** | **Readings to be Selected From** | **Music** |
| --- | --- | --- | --- | --- |
| Week 1 | Vienna in its European Context | The European Continent: An Image of A City | Erickson, Hansen, Heindl | Billy Joel - *Vienna*  Mozart (?) - *Land der Berge, Land am Strome* |
| Week 2  *Travel Journal #1 Due* | Vienna in its European Context | The European Continent: A Collision of Musical Cultures | Erickson, Hansen, Heindl | Gluck - *Orfeo* |
| Week 3 | Pezzl’s Sketch of Vienna: Mozart & Joseph II | Life in Vienna | Landon, *Mozart and Vienna*, Ch. 5-6; Ringer, “Mozart and the Josephian Era;” Weiss and Taruskin, “Vienna, 1800.” | “O du lieber Augustin” |
| Week 4  *Travel Journal #2 Due* | Religious Music of the Catholic Church |  | Dowley, Tim. *Christian Music: A Global History*. Revised edition. London: SPCK, 2018.  Pauly, Reinhard G. “The Reforms of Church Music under Joseph II.” *The Musical Quarterly* 43, no. 3 (1957): 372–82. | Mozart – Missa Brevis in C, Requiem |
| Week 5 | Haydn | Esterháza/ Eisenstadt | Geiringer, “Joseph Haydn;” Weiss and Taruskin, “Haydn’s Duties...;” Landon, “The Fairy-Tale Castle” and “The Last Years at Esterháza.” | *Surprise* Symphony, *Joke* Quartet |
| Week 6  *Travel Journal #3 Due* | Mozart’s arrival in Vienna | Exoticism, Janissary Music, Amadeus Clip | Link, “Mozart in Vienna”; Bauman, “Coming of Age in Vienna” | *Die Entführung aus dem Serail* |
| Week 7 | Mozart, Freemasonry, and the *Magic Flute* | Emanuel Schikaneder, Theater an der Wien, Amadeus Clip | Braunbehrens, “Mozart and Freemasonry;” Branscombe, “The intellectual background: Freemasonry.” | *Magic Flute* |
| Week 8  *Travel Journal #4 Due* | A Walk in the Country: Beethoven and Heiligenstadt | The Vienna Woods and Musical Landscape | “Heiligenstadt Testament.” | Symphony 5 and 6 |
| Week 9 | Foundations of Beethoven’s Ninth: A Case Study | Subscription Concert | Treitler, Leo. “History, Criticism, and Beethoven’s Ninth Symphony.” *19th-Century Music* 3, no. 3 (1980): 193–210.  Buurman, Erica. “New Evidence in an Old Argument: Beethoven’s Metronome Mark for the Trio of the Ninth Symphony.” *The Musical Times* 152, no. 1917 (2011): 15–30. | Beethoven’s Ninth Symphony |
| Week 10  *Travel Journal #5 Due* | Patriotism and Emerging Nationalism | Napoleonic Wars | Langsam, Walter Consuelo. “Emperor Francis II and the Austrian ‘Jacobins,’ 1792-1796.” *The American Historical Review* 50, no. 3 (1945): 471–90. | Haydn - *Gott Erhalte* & Kaiserquartett  Beethoven - *Wellington's Victory* and *Fidelio* |
| Week 11 | Kapellmeister Salieri | “I killed Mozart!” | Keefe, Simon P. “Beyond Fact and Fiction, Scholarly and Popular: Peter Shaffer and Miloš Forman’s ‘Amadeus’ at 25.” *The Musical Times* 150, no. 1906 (2009): 45–53. | Salieri – *Armida* (1771) & Requiem (1804) |
| Week 12  *Travel Journal #6 Due* | Fashioning of an Image | Central Cemetery & St. Marx | Phillips, Reuben. “Burying Brahms: Vienna’s *Ehrengräber* for Composers and the Fashioning of a City’s Self-Image.” Paper presented at the Annual Meeting of the American Musicological Society, 2016. | Brahms - *Liebeslieder* Waltzes (Op. 52 and 65) |
| Week 13 | Fashioning of an Image, ctd. | Ringstrasse, Franz Joseph’s Reforms | Schorske, “Ringstrasse...”; Faber, "Everyday Life," Nierhaus—"An Urban Revolution" | Strauss - *An der schönen blauen Donau* |
| Week 14  *Travel Journal #7 Due* | Schubert: The Persona | The Sounds of the “Viennese Underground” | Solomon, Maynard. “Franz Schubert and the Peacocks of Benvenuto Cellini.” *19th-Century Music* 12, no. 3 (1989): 193–206.  Solomon, Maynard. “Schubert: Some Consequences of Nostalgia.” *19th-Century Music* 17, no. 1 (1993): 34–46. | *Winterreise* |
| Week 15 | Musical Cultures Intertwined |  | Melton, James Van Horn. “School, Stage, Salon: Musical Cultures in Haydn’s Vienna.” *The Journal of Modern History* 76, no. 2 (2004): 251–79. |  |

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Erickson, Raymond. “Vienna in Its European Context.” In *Schubert’s Vienna*, ed. Raymond Erickson, 3-35. New Haven: Yale University Press, 1997.

Faber, Monika. "Everyday Life on the Ringstrasse." In *Vienna's Ringstrasse: The Book*, ed. Alfred Fogarassy, 208-16. Vienna: Hatje Cantz, [n.d.].

Geiringer, Karl. “Joseph Haydn.” In *Joseph Haydn and the Eighteenth Century*, ed. Robert N. Freeman, 3- 9. Warren, Michigan: Harmonie Park Press, 2002.

Hanson, Alice M. “Vienna, City of Music.” In *Schubert’s Vienna*, ed. Raymond Erickson, 98-118. New Haven: Yale University Press, 1997.

Heindl, Waltraud. “People, Class Structure, and Society.” In *Schubert’s Vienna*, ed. Raymond Erickson, 36-54. New Haven: Yale University Press, 1997.

Landon, H.C. Robbins. *Mozart and Vienna*. New York: Schirmer Books, 1991. Ch. 5—“Mozart and Vienna in the 1780s, Johann Pezzl, ‘Sketch of Vienna,’” and Ch. 6—“Mozart’s Stay in Vienna, 1781- 1791, and its Ramifications.”

Nierhaus, Andreas. "An Urban Revolution: The Ringstrasse project and its organization." In *Vienna's Ringstrasse: The Book*, ed. Alfred Fogarassy, 18-39. Vienna: Hatje Cantz, [n.d.].

Phillips, Reuben. “Burying Brahms: Vienna’s *Ehrengräber* for Composers and the Fashioning of a City’s Self-Image.” Paper presented at the Annual Meeting of the American Musicological Society, 2016.

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Robbins Landon, H.C. and David Wyn Jones. “The Fairy-tale Castle at Esterháza, 1766-1780.” In *Haydn: His Life and Music*, 95-119. Bloomington: Indiana University Press, 1988.

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Schorske, Carl. “The Ringstrasse, Its Critics, and the Birth of Urban Modernism.” In *Fin-de-Siècle Vienna: Politics and Culture*, 24–46. New York: Random House, 1981.

Sisman, Elaine. “‘The Spirit of Mozart from Haydn’s Hands’: Beethoven’s Musical Inheritance.” In *Cambridge Companion to Beethoven*, ed. Glenn Stanley, 45-63. Cambridge: Cambridge University Press, 2000.

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Weiss, Piero and Richard Taruskin, eds. “Vienna, 1800.” In *Music in the Western World: A History in Documents*, 321-325. New York: Schirmer, 1984.

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