

Humanities Seminars
The Music of Ludwig van Beethoven

Dates and Time:

October 16, 23, 30, November 6, 13 (five Mondays)
1:00 p.m. to 3:00 p.m.

Instructor:

Jay Rosenblatt
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Fred Fox School of Music
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Course Description:

Following on the success of courses devoted to the music of Wolfgang Amadeus Mozart, we will survey the musical output of Ludwig van Beethoven from the unique perspective of specialists in the field, all professors at the University of Arizona Fred Fox School of Music. Jay Rosenblatt leads the first session with an overview of Beethoven's life, covering such topics as his youth in Bonn, the reasons for his move to Vienna, and the outline of his career (early, middle, and late style periods). He will also introduce the class to the stylistic characteristics of Beethoven's music. Subsequent sessions will be led by Bruce Chamberlain, Director of Choral Activities, who will consider Beethoven's sacred music, in particular the *Missa Solemnis*, Thomas Cockrell, Director of Orchestral Activities, who will discuss Beethoven's symphonies, Tim Kantor, recently hired Assistant Professor of Violin, who will examine Beethoven's chamber music from the point of view of a member of a professional string quartet, and John Milbauer, Professor of Piano, who will introduce us to Beethoven's piano sonatas.

The class will be predominantly a lecture format, with plenty of opportunity for musical discussion (the ability to read music is not required) as well as time for questions.

Jay Rosenblatt is Associate Professor of Music History at the University of Arizona, where he has taught since 1995. He has led six Humanities Seminars, covering the operas of Verdi and Wagner, the life and works of Franz Liszt, and, most recently, two courses on Mozart with colleagues from the School of Music. His scholarly research focuses on music of the nineteenth century, in particular, the music of Franz Liszt.

Bruce Chamberlain is Director of Choral Activities and Associate Director of the University of Arizona Fred Fox School of Music and also Director of the Tucson Symphony Orchestra Chorus. He brings to these positions forty years of professional and collegiate experience. In addition to the standing-room-only performances by the Arizona Choir on campus, recent guest appearances have included Dvořák's *Stabat Mater* with the Plovdiv Philharmonic in Vienna's Musikverein, the City of Prague Philharmonic in The Dvořák Hall in Prague, and Duruflé's *Requiem* with the New York City Chamber Orchestra in Avery Fisher Hall in Lincoln Center. Guest conducting engagements this year have included a return engagement in Carnegie Hall to conduct the New York City Chamber Orchestra in a performance of Mozart's *Requiem* and the Gulfshore Opera Company's fully staged production of Bach's monumental *St. Matthew Passion*. A *summa cum laude* graduate of the Indiana University Jacobs School of Music with

Bachelor's, Master's and DMus degrees, Dr. Chamberlain studied conducting with Julius Herford, Margaret Hillis, and John Nelson, piano with Menachem Pressler, Wallace Hornibrook, and Nicholas Zumbro, and has continued choral/orchestral conducting studies with Helmut Rilling, Andrew Davis, Dale Warland, and Robert Page.

Thomas Cockrell is Director of Orchestral Activities at the University of Arizona, where he serves as the Nelson Riddle Endowed Chair in Music since 2000. He is equally at home on the symphonic podium and in the opera pit, working with professionals or student musicians. In 2010 he was appointed artistic director of Opera in the Ozarks which he had previously served as music director from 2003–2005. In addition, Dr. Cockrell has conducted the professional symphony orchestras of Dallas, Cincinnati, Phoenix, Tucson, Louisville, and Boulder, as well as several in Romania, Italy, Mexico, and South Korea. Operatic credits include productions for Dayton Opera, Opera Colorado, Opera Theatre of the Rockies, and Washington D.C.'s Summer Opera Theatre. Cockrell earned his Doctor of Musical Arts and Master of Music degrees from the State University of New York at Stony Brook and a Bachelor of Arts from Yale University. He studied conducting with Franco Ferrara in Rome and at Accademia Musicale Chigiana in Siena, Italy. Additionally, he was an Aspen Conducting Fellow and completed advanced training at the Conservatoire Americain in Fontainebleau, France, and the Tanglewood Music Center, where he worked with Gustav Meier, Leonard Bernstein, and Seiji Ozawa.

Timothy Kantor is the newly appointed professor of violin at the Fred Fox School of Music. A member of the Afiara Quartet, Mr. Kantor is also the former concertmaster of the Evansville (Indiana) Philharmonic. He was a founding member of the Larchmere String Quartet and the Eykamp String Quartet in residence at the University of Evansville. He has performed as a member of the Kuttner String Quartet in residence at Indiana University, the chamber music and Quartet in the Community residencies at the Banff Centre, the Juilliard String Quartet Seminar, and the St. Lawrence String Quartet Chamber Music Seminar. He has also performed with many of today's leading musicians, including Joshua Bell, Jaime Laredo, Sharon Robinson, Atar Arad, Alexander Kerr, and the Pacifica Quartet. Mr. Kantor graduated with honors from Bowdoin College and earned a Master of Music degree from the Cleveland Institute of Music. His former teachers include Jaime Laredo, Paul Kantor, Stephen Kecskemethy, Andrew Jennings, and at Indiana University's Jacobs School of Music with Mark Kaplan.

John Milbauer studied music and classics at Harvard College before earning degrees from the Eastman School of Music, The Juilliard School, Manhattan School of Music, and, as recipient of a Fulbright grant, the Liszt Academy in Budapest. He was awarded the Eastman Performer's Certificate (the highest performance honor of the school) and the Wolodarsky Prize from the Banff Centre, and was nominated for the Gina Bachauer prize for outstanding pianist at Juilliard. His teachers include Jerome Lowenthal, Ferenc Rados, György Sebök, and Rebecca Penneys. Since 2012 he has been Co-Director of the Chautauqua Piano Program, helping to transform it into one of the premiere summer piano programs in the Americas. Dr. Milbauer is a Steinway Artist and in recent seasons has given concerts and master classes in Brazil, Spain, Colombia, Japan, and Mexico as well as throughout the United States. A laureate of the Orléans Concours in France for piano music of the 20th Century, he has performed concerts devoted only to chance music and enjoys playing music that employs electronic sounds,

prepared piano, extended techniques, and graphic notation. A versatile musician, Milbauer has performed with the Mills Brothers and, on several occasions, Pink Martini.

Required Text:

Barry Cooper, editor, *The Beethoven Compendium: A Guide to Beethoven's Life and Music* (Thames and Hudson, 1991) — excellent reference book on the composer.

Other Useful Books:

Elliot Forbes, *Thayer's Life of Beethoven* (Princeton University Press, 1991) — revised and updated edition of a classic nineteenth-century biography, with great detail on Beethoven's life.

Lewis Lockwood, *The Music and Life of Beethoven* (W.W. Norton, 2003; also available as a Kindle edition) — good scholarly biography with commentary on the music.

Maynard Solomon, *Beethoven*, 2nd rev. ed. (Schirmer Books, 2001; also available as a Kindle edition) — perhaps the best one-volume biography of Beethoven but discussion of the music is limited.

Jan Swafford, *Beethoven: Anguish and Triumph* (Houghton Mifflin Harcourt, 2014; also available as a Kindle edition) — well researched, thoughtful biography with discussion of the music, perhaps less scholarly than Lockwood's book but more approachable for those with less background in music history.

Local Performances:

Saturday, September 16, 2017: Beethoven, Symphony No. 3 ("Eroica"), Op. 55, performed by the Arizona Symphony conducted by Thomas Cockrell (University of Arizona, Fred Fox School of Music, Crowder Hall, 7:30pm)

Friday, April 6, and Sunday, April 8, 2018: Beethoven, Symphony No. 9 ("Choral"), Op. 125, performed by the Tucson Symphony Orchestra conducted by José Luis Gomez (Tucson Symphony Chorus prepared by Bruce Chamberlain)

Session One (October 16): Overview of Beethoven's Life. Stylistic Characteristics of his music.

Lecturer: Jay Rosenblatt (Associate Professor of Musicology)

Suggested reading: *The Beethoven Compendium*, Sections 5, 9

Topics to be discussed:

The Classical Style

Beethoven's Three Style Periods

Being a Musician in Beethoven's Time

Standard Musical Forms and Practices

Works to be discussed:

Leonore Overture No. 2, Op. 72a

Leonore Overture No. 3, Op. 72b

Session Two (October 23): String Quartets.

Lecturer: Tim Kantor (Assistant Professor of Violin)

Suggested reading: *The Beethoven Compendium*, pp. 232–239

Topics to be discussed:

The progression of the string quartet and the influence of Haydn and Mozart
The “heroic” Razumovskys
The “late” middle style in Op. 95
The late style
The final quartet (Op. 135)

Works to be discussed:

String Quartet in F Major, Op. 135

Session Three (October 30): The Late Works for Piano

Guest Lecturer: John Milbauer (Professor of Piano)

Suggested reading: *The Beethoven Compendium*, pp. 239–249

Topics to be discussed:

New uses of form, structure, harmony, melody, texture, and meter change
Influence on the “Romantic” style of expression in the music of Schubert and
Schumann

Works to be discussed:

Sonata No. 30 in E Major, Op. 109

Sonata No. 31 in A-flat Major, Op. 110

String Quartet No. 13 in B-flat Major, Op. 130 (“Cavatina”)

Session Four (November 6): Music for Chorus

Guest Lecturer: Bruce Chamberlain (Director of Choral Activities)

Suggested reading: *The Beethoven Compendium*, pp. 255–262

Topics to be discussed:

Compositional origins
Texts (liturgy and Schiller)
Commonalities between the companion pieces
Getting prepared for the TSO performance of Symphony No. 9 in April
Influences on subsequent composers

Works to be discussed:

Missa Solemnis, Op. 123

Symphony No. 9 in D Minor (“Choral”), Op. 125

Session Five (November 13): Symphonies.

Guest Lecturer: Thomas Cockrell (Director of Orchestral Activities)

Suggested reading: *The Beethoven Compendium*, pp. 214–217

Symphonic roots in Mozart and Haydn
Expansion of the Classical symphony: forms, orchestration, musical architecture,
scope

The symphony in the Romantic era

Works to be discussed:

Symphony No. 3 in E-flat Major (“Eroica”), Op. 55

Symphony No. 5 in C Minor, Op. 67

Symphony No. 6 in F Major (“Pastoral”), Op. 68