MS 373 BEETHOVEN AND VIENNESE MUSICAL LIFE
IES Abroad Vienna

DESCRIPTION: An exploration the life and music of Ludwig van Beethoven. Students will study the musical works, aesthetic goals, and personal philosophy of the composer within his cultural surroundings, with a special emphasis on Beethoven's position in Vienna's musical life around 1800. Contexts during his lifetime will include the rapidly changing music profession during Beethoven's lifetime, the erosion of the court music system, the continued importance of aristocratic patronage, and the rising importance of music publishing and music criticism. His compositions, which spanned nearly every contemporary music genre, will be surveyed in detail, and his immense influence on subsequent music and culture will be explored. Excursions to historic sites will complement course material.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Prior studies in music history, familiarity with analytic techniques applicable to eighteenth- and early nineteenth-century music (formal analysis, harmonic analysis)

METHOD OF PRESENTATION:

- Lectures, Close Listening
- Discussions
- Course-related trips

REQUIRED WORK AND FORM OF ASSESSMENT:
Reading and listening assignments for each lecture are listed below. Students are expected to have completed the reading assignments before coming to class. Copies of the reading assignments are on reserve in the library, and a streaming playlist on Spotify and Apple Music will be provided by the instructor. All participants are required to purchase a study score of Beethoven's Symphony No. 3 ("Eroica") and String Quartet No. 14 (op. 131), which can be acquired from IES. There will be a midterm and a final exam as well as periodic written and listening quizzes. Class participation is also evaluated. The course is graded as follows:

- Class participation - 10%
- Student Presentation - 20%
- Quizzes - 10%
- Midterm exam - 30%
- Final exam - 30%

Class Participation Grading Rubric

A	**Excellent participation** The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.

B	**Very good participation** The student's contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	**Regular participation** The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	**Insufficient participation** Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others' ideas.

Student Presentations
Students will prepare a presentation once during the semester on a chosen Beethoven work. A list of eligible works and a rubric will be provided at the first class period.

Online and Listening Quizzes
Periodic quizzes on the reading and listening assignments will be conducted during class time.

Midterm Exam
There will be an in-class listening quiz and a take-home exam with essays on the music and required readings of Week 1 to Week 5.

Final Exam
There will be an in-class listening quiz and a take-home exam with essays on the music and required readings of Week 6 to Week 10.

LEARNING OUTCOMES:
By the end of the course students will be able to:

- Be familiar with Beethoven's aesthetic beliefs and how these influenced his approach to musical composition
- Have developed an understanding of Vienna's music scene around 1800 and Beethoven's place within it
- Be aware of Beethoven's influence on the development of nineteenth- and twentieth-century music

ATTENDANCE POLICY: IES Abroad Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and exams. Attendance will be taken for every class. If a student misses more than one class without an excuse, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

Excused Absences are permitted only when:

1) a student is ill (health issues),
2) when class is held on a recognized religious holiday traditionally observed by the particular student, or
3) in the case of a grave incident affecting family members;
4) Exceptions may be made for conflicting academic commitments, but only in writing and only well in advance of missed class time.

Please refer to IES Vienna Attendance Policy for details on how to get your absences excused.

ACADEMIC INTEGRITY:
At IES Abroad Vienna, we hold ourselves to the highest standards of honesty and academic integrity. Any form of academic dishonesty undermines the principles of trust and fairness essential to a thriving learning community. As such, plagiarism and

cheating are considered serious violations of our code of conduct, and students found engaging in such activities will face swift and severe consequences, ranging from a failing grade on an assignment, to an academic review and possible expulsion from the program.

USE OF AI:
In this course, all written work must be your own. You are expected to generate and develop your ideas independently, and your writing should reflect your own thinking, analysis, and voice. You may use AI writing tools (such as ChatGPT, Claude, or similar) in a limited way: to revise individual sentences for clarity, grammar, or word choice. However, you may not use AI to write, rewrite, paraphrase, or generate full paragraphs or essays.

Using AI to produce large portions of text short-circuits your learning process. Writing is about more than producing correct prose. It's how you think through ideas, engage with material, and develop as a communicator. Overreliance on AI undermines these goals and may be considered academic misconduct.

CONTENT:
The following is a list of class meetings by week giving topics, major works, readings, and listening assignments. For full reference on the readings, see the Required Readings list below.

Week	Content	Assignments
Week 1	• Course Introduction • Studying Beethoven: Questions and Sources • Beethoven's Bonn Years	**Reading Assignment** • Grove Beethoven, Sections 1 and 2 • BiC, Chapters 1 and 2 • Primary Source: Junker **Listening Assignment** • Cantata on the Death of Joseph II WoO 87, movements I and IV • Piano Variations on Righini's "Venni, Amore," WoO 65 **Student Presentations** • TBA
Week 2	• Arriving in Vienna: composition student and piano virtuoso • Opus 1 (1795)	**Reading Assignment** • Ronge, 4–25 • BiC, Chapter 15 • Primary Source: Dealings with Artaria **Listening Assignment** • Piano Trio No. 1 in C minor, Op. 1/3 **Student Presentations** • TBA
Week 3	• Vienna's musical life during wartime • Establishing a freelance career • Beethoven and his publishers	**Reading Assignment** • Bonds, "The Court of Public Opinion" • Grove Beethoven, Section 12 • Primary Source: Schönfeld **Listening Assignment** • Piano Sonata No. 8 in C minor, op. 13 ("Pathétique") • String Quartet No. 6 in B-flat, op. 18/6

		Student Presentations • TBA
Week 4	• Beethoven's Akademie Concerts • Deafness crisis • **Course-related trip: The Beethoven-Museum Heiligenstadt**	**Reading Assignment** • Tunbridge, Chapter 1 • Primary Source: Heiligenstadt Testament **Listening Assignment** • Septet, op. 20
Week 5	• The "New Path" and heroic style • The "Eroica" Symphony	**Reading Assignment** • Lockwood, Chapter 3 • Primary Source: Reviews of the Eroica **Listening Assignment** • Symphony No. 3 in E-flat (Sinfonia Eroica), op. 55 **Student Presentations** • TBA
Week 6	• *Fidelio* and other theater music • The 1808 *Akademie*	**Reading Assignment** • Ferraguto, Chapter 2 • Primary Source: Descriptions of the 1808 *Akademie* **Listening Assignment** • Piano Concerto No. 4 in G, op. 58 • Symphony No. 6 in F ("Pastoral"), op. 68 **Student Presentations** • TBA
Week 7	• Fame and spiritual crisis • The Congress of Vienna (1814/15) • Toward the late style • **Course-related trip: Palais Lobkowitz (Theatermuseum)**	**Reading Assignment** • Grove Beethoven, Sections 8 and 19 • Cook, "The Other Beethoven" **Listening Assignment** • *Der glorreiche Augenblick*, op. 136 • *An die ferne Geliebte*, op. 98 **Student Presentations** • TBA
Week 8	• Farewells and consolidations • The late sonatas	**Reading Assignment** • Solomon, "Pastoral, Rhetoric, Structure" • Kinderman, "Integration and Narrative Design" **Listening Assignment** • Violin Sonata No. 10 in G, op. 96 • Piano Sonata No. 32 in C minor, op. 111 **Student Presentations** • TBA
Week 9	• Institutionalizing serious music culture • A symphonic mass and a sacred symphony	**Reading Assignment** • Tunbridge, Chapter 8

	• The late quartets	• Kerman, "Beethoven's Opus 131 and the Uncanny" • Primary Sources: The Founding Statutes of the Gesellschaft der Musikfreunde, Reviews of the 1824 *Akademie* **Listening Assignment** • *Missa solemnis*, op. 123: Credo • Symphony No. 9 in D minor, op. 124: IV • String Quartet No. 14 in C-sharp minor, op. 131
Week 10	• Global Beethoven reception, 1827–2027 • Musical directions after Beethoven • **Course-related trip: Secession**	**Reading Assignment** • BiC, Chapters 24, 34, 36, and 40

COURSE-RELATED TRIPS:

- Beethoven Museum Heiligenstadt
- Theatermuseum (Palais Lobkowitz)
- Secession

REQUIRED READINGS:

- Bonds, Mark Evan. "The Court of Public Opinion: Haydn, Mozart, Beethoven." In *Beethoven und Andere Hofmusiker seiner Generation*, ed. Birgit Lodes et al., 7–24. Bonn: Beethoven-Haus, 2018.
- Buurman, Erica, Scott Burnham, and John D. Wilson. "Beethoven, Ludwig van." In *Grove Music Online*, 2027. **(Grove Beethoven)**
- Cook, Nicholas. "The Other Beethoven: Heroism, the Canon, and the Works of 1813–14." In *19th-Century Music* 27 (2003), 3–24.
- Ferraguto, Mark. *Beethoven 1806*. Oxford and New York: Oxford University Press, 2019. **(Ferraguto)**
- Kerman, Joseph. "Beethoven's Opus 131 and the Uncanny." In *19th-Century Music 25* (2001), 155–164.
- Kinderman, William. "Integration and Narrative Design in Beethoven's Piano Sonata A♭ Major, Opus 110." In *Beethoven Forum* 1 (1992), 111–145.
- Lockwood, Lewis. *Beethoven's Symphonies: An Artistic Vision*. New York: W.W. Norton, 2015. **(Lockwood)**
- Solomon, Maynard. "Pastoral, Rhetoric, Structure: The Violin Sonata in G, op. 96." In idem, *Late Beethoven: Music, Thought, Imagination*, 71–91. Berkeley: University of California Press, 2003.
- Stanley, Glenn and John D. Wilson (eds.). *Beethoven in Context*. Cambridge: Cambridge University Press, 2027. **(BiC)**
- Tunbridge, Laura. *Beethoven: A Life in Nine Pieces*. London: Penguin Books, 2020. **(Tunbridge)**