

**EN 490 Independent Study (3)  
Fall 2005**

**Instructor:** Rita Dirks Heath

**Office Hours:** 14:30 – 15:45 T/Th, or  
by appointment

**Class Times:** TBA

**Office:** Room 509

**Office Phone:** 571-2550, ext. 5900

**Location:** Room 509

**E-Mail Address:** rheath@auc-nuc.ca

**Required Texts**

Byron, Lord George Gordon. *Childe Harold's Pilgrimage*. Any edition.

Goethe, Johann Wolfgang von. *Faust*. Any edition.

Heine, Heinrich. *Lyrisches Intermezzo*. Any edition.

Wilde, Oscar. *Salome*. Any edition.

**Suggested Readings**

Behler, Ernst. *German Romantic Literary Theory*. Cambridge: Cambridge UP, 1993.

Bent, Ian, ed. *Music Theory in the Age of Romanticism*. Cambridge: Cambridge UP, 1996.

Berlioz, Hector. *Fantastic Symphony: An Authoritative Score: Historical Background, Analysis, Views and Comments*. Ed. Edward T. Cone. New York: Norton, 1971.

Brown, Jane K. *Goethe's Faust: The German Tragedy*. Ithaca/London: Cornell UP, 1986.

Chapple, Gerald, Frederick Hall, and Hans Schulte, eds. *The Romantic Tradition: German Literature and Music in the Nineteenth Century*. Lanham: UP of America, 1992.

Cox, Jeffrey N. *In the Shadows of Romance: Romantic Tragic Drama in Germany, England, and France*. Athens: Ohio UP, 1987.

Donovan, Siobhan and Robin Elliott, eds. *Music and Literature in German Romanticism*. Rochester: Camden House, 2004.

Downey, Katherine Brown. *Perverse Midrash: Oscar Wilde, Andre Gide, and Censorship of Biblical Drama*. New York: Continuum, 2004.

Hanak, Miroslav. *A Guide to Romantic Poetry in Germany*. New York: Peter Lang, 1987.

Kirby, F. E. *Music in the Romantic Period: An Anthology with Commentary*. New York: Schirmer, 1986.

Kramer, Lawrence. *Opera and Modern Culture: Wagner and Strauss*. Berkeley: U of California P, 2004.

- Lindeman, Stephan D. *Structural Novelty in the Early Romantic Piano Concerto*. Stuyvesant: Pendragon P, 1999.
- Longyear, Rey M. *Nineteenth-Century Romanticism in Music*. Englewood Cliffs: Prentice Hall, 1998.
- Mahoney, Dennis, ed. *The Literature of German Romanticism*. Rochester: Camden House, 2004.
- Meyer, Leonard B. *Style and Music: Theory, History, and Ideology*. Philadelphia: U of Pennsylvania P, 1989.
- Schmidgall, Gary. *Literature as Opera*. New York: Oxford UP, 1977.
- Stephan, Naomi Irene. *Heine's Songs in Schumann's Interpretation*. Ann Arbor: University Microfilm, 1972.
- Strauss, Richard. *Salome*. Cambridge: Cambridge UP, 1989.
- Vogel, Oliver. *Der Romantische Weg im Frühwerk von Hector Berlioz*. Stuttgart: F. Steiner, 2003.
- Whittall, Arnold. *Romantic Music: A Concise History from Schubert to Sibelius*. London: Thames and Hudson, 1987.
- Williams, John R. *Goethe's Faust*. London: Allen & Unwin, 1987.

### Course Description and Objective

This course consists of an individual research project that investigates an area not covered in a regular course. Specifically, Jamie Meyers will explore and examine the interface between Romantic literature and Romantic music. She will consider the works of Schubert, Schumann, Berlioz, Liszt, and R. Strauss and reveal how the Romantic philosophy advanced by the writers of the period in question influenced and was reflected in the aforementioned composers' musical paradigm.

Composers of Interest and Authors who Inspired Them:

1. Franz Schubert
  - \*Lied (German art song)
  - "Gretchen am Spinnrade"—one of Schubert's earliest and most famous Lieder. Based on Goethe's *Faust*.
2. Robert Schumann
  - \*Lied
  - "Dichterliebe"—16 songs on poems selected from more than sixty in Heinrich Heine's *Lyrisches Intermezzo* (1823).
3. Hector Berlioz
  - \*Symphony
  - a) *Symphonie Fantastique*—Fantasy—product of the imagination. Musical drama without words. Based on Goethe's *Faust* (young and sensitive artist).
  - b) *Harold en Italie*—based on Lord Byron's *Childe Harold*.

4. Franz Liszt
  - \*Programmatic Symphony—Idee Fixe
  - Faust Symphony*—three movements: 1)Faust, 2) Gretchen, 3) Mephistopheles. Based on Goethe's *Faust*.
  
5. Richard Strauss
  - \*Symphonic Poem
  - Salome*—based on Oscar Wilde's one-act play in German translation.

**Course Schedule**

Between September 8 and December 14, one-on-one meetings every other week, or twice a month.

**Course Requirements and Grading**

Three research papers, about 12 pages each, on topics to be agreed upon by student and professor. 3 x 20% = 60%

Reports on readings during meetings. 40%