Chapter 15: The Emergence of Romanticism

I. Introduction
A. The term “Romantic” represents many different ideas that do not easily congeal into one definition.
B. Rousseau pinpointed what is the underlying focus of Romanticism: seeking one’s uniqueness.
C. Music, especially instrumental music, came to be seen as the most Romantic of all the arts because it was not concrete: A painting, for example, exists as the artist leaves it in one point in time. Musicians perform music, making each experience unique.
   1. The lure of instrumental music was particularly influential in Germany.
   2. E. T. A. Hoffman described the history of music as moving toward the emancipation of all that kept music from pure expression.

II. The Beautiful and the Sublime
A. Hoffman noted Haydn and Mozart as the composers responsible for the emancipation of music.

III. The Coming of Museum Culture
A. The idea of a “father” and his progeny is a nineteenth-century concept that realizes the ties to the past and contributes to a sense of the musical canon.
   1. A musical canon emerged in the nineteenth century because musical values came to be defined by the broader public.
   2. There developed a new sense of what an artistic “masterwork” was, in art and music.
   3. Musically, a museum culture of classical music was driven by Beethoven.

IV. Beethoven versus “Beethoven”
A. Hoffman’s description of Beethoven elevated the composer and his music to the point where his values are the same as those with the culture of concert music.
B. “Beethoven” the idea becomes more than the man, and as a concept it marks a turning point in a modern perception of music.
C. Hoffman saw Beethoven’s music as the ideal of the Romantic sublime, and the cult of creative genius grew around an image of the composer.
D. Beethoven’s compositions henceforth became the standards by which others were judged.

V. The Sacralization of Music
A. Beethoven’s music was seen to possess otherworldly power, to transport listeners to a place where reason could not.
B. The concept of the “work” changed from something outlined for performance to something set in stone—a text with authority.
   1. The functions of composer and performer split.
   2. Performers were expected to adhere more closely to the text than previously.
E. Over the course of the nineteenth century, composers allowed fewer places for improvisation of music—the sacralization of music kept performers from inserting their own improvised embellishments.

VI. The Music Century
A. The nineteenth century was the music century because music was held in such high esteem. Composers were cultural and even political heroes.
B. The increasing financial security of the middle class enabled more people to participate in musical culture.
C. The growing number of people participating in music in some way meant a growing need to educate them.
D. Music critics guided amateur and professional musicians with reviews. Many notable composers, including Robert Schumann, were also critics.

VII. Nationalism: I, We, and They
A. Romanticism sought truth in various categories, but it was seen as an individual truth, not the universal truth of the Enlightenment.
B. With the individualism and self-determination of Romanticism came Nationalism.

VIII. German Musical Values as Universal Values
A. Beethoven was deemed the musical authority for the nineteenth century, and many subsequent composers longed to be the heir to Beethoven.
B. Even today, Beethoven is the standard-bearer for classical music—a reminder of the values he instilled in music.