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Office Hours: Wed, 1:30-3:00
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Music 804a: Richard Strauss and Musical “Modernism”
Tuesday, 2:00-4:00

Analytical and interpretive issues in several tone poems by Richard Strauss, c. 1889-1900: the symphonic poem/tone poem as a “modern” genre; principles of structural deformation and poetic content; introduction to past and present Strauss research and related controversies. Source readings in Strauss analysis; readings in the concept of “modernism,” particularly as construed in turn-of-the-century Germany and within the sphere of the institution of art music.

Required scores/books:

Strauss, Richard. Tone Poems: Series I: Don Juan, Tod und Verklärung, Don Quixote: In Full Orchestral Score. New York: Dover, 1979.

Strauss, Richard. Tone Poems: Series II: Till Eulenspiegels lustige Streiche, Also sprach Zarathustra, Ein Heldenleben: In Full Orchestral Score. New York: Dover, 1979.

Bradbury, Malcolm and McFarlane James. Modernism: A Guide to European Literature, 1890-1930. London, Penguin, 1977; Rpt. [with new preface], 1991.

Eysteinsson, Astradur. The Concept of Modernism. Ithaca: Cornell Univ. Press, 1990.

Nietzsche, Friedrich. Thus Spoke Zarathustra. Trans. R. J. Hollingdale. London and New York: Penguin, 1969.

Williamson, John. Strauss: Also sprach Zarathustra. Cambridge: Cambridge Univ. Press, 1993.

Photocopies of German-language texts, 3 vols.:

Selected Strauss Tone-Poem Commentaries, 1892-1905

Selected Strauss Tone-Poem Commentaries, 1905-1920

Selected Strauss Tone-Poem Commentaries, 1920-1935

Seminar Expectations:

- Weekly reading, preparation, and analysis. (Some of this will involve source-material and commentaries written in German.)
- Occasional short summaries or presentations of assigned reading or analytical material for seminar discussion.
- One formal, 20-minute presentation to the seminar (AMS format, weeks 11-14), preceded by the distribution of an abstract.
- One final paper grounded in the topic of your presentation: c. 4000-4500 words, not including endnotes.

Seminar Schedule

(Modifications may occur as the semester proceeds.)

Week 1

Class: Introduction to:

- the Symphonic Poem (“Tone Poem”: Definition, etc.)
- Principles of Sonata Deformation
- Modernism as a Historical Construct (“Early Modernism,” etc.)

Reading:

- Dahlhaus, “Musikalische Moderne und Neue Musik.”
- Dahlhaus, from Nineteenth-Century Music: “The Symphonic Poem,” pp. 236-42 (esp. Liszt and Wagner on the architectonics of musical form; Wagner’s theory of the “formal motive”; Dahlhaus’s thesis of the relativity of formal categories; the multimovement work in a single movement; and “motivic transformation” as that which secures formal coherence within Lisztian symphonic poems), “Modernism as a Period in Music History,” pp. 330-32, 332-39, and “Program Music and the Art Work of Ideas,” pp. 360-68.
- Bradbury and McFarlane, “The Name and Nature of Modernism,” and Bullock (in Bradbury and McFarlane), “The Double Image,” pp. 19-55, 58-70.
- Hahn, “Über Wesen und Form der symphonischen Dichtung”
- Schuh, 116-119, 145-51 (note esp. the famous manifesto-letters to Bülow and Bella), 206-207, 208-211
- Hepokoski, “Fiery-Pulsed Libertine”
- Werbeck, pp. 303-21; 394-400

Prepare a brief summary of the main ideas of Werbeck, 303-21, for class discussion. Be prepared also to discuss differing views of the overall “deformational” musical structure in Don Juan (394-400). The central areas of contention: the principal overall formal divisions; the central G-minor/G-major episodes; the subsequent “flashback” to earlier themes (the “Katerstelle”); the seeming recapitulation.

Analysis/Listening:

- Strauss, Don Juan

Week 2

Class:

- Case Study: Selected Aspects of Don Juan (differing views of overall structure—discussion of Werbeck--the interior episodes, principles of formal “conversion,” the deformational recapitulation) and sonata-deformation theory
- More on “Early Modernism” (Literary Realist Manifestos, 1884-1893, etc.)

Reading:

- Werbeck, pp. 15-44, 79-102.

Prepare a brief summary of the main ideas for class discussion.

- Dahlhaus, “The ‘Descriptive’ and the ‘Ugly,’” “The Dialectics of the Concept of Reality,” and “Conclusion,” Realism in Nineteenth-Century Music, pp. 29-43, 114-120, 120-23.

Prepare a brief summary of the main ideas for class discussion.

- Gilliam, “Richard Strauss,” pp. 345-353 [only].
- Look over Reimann [1892] on Macbeth; compare with Del Mar’s account of the program
- Perloff, “Modernist Studies.”
- Look over Calinescu, Five Faces of Modernity, pp. 41-68.
- McFarlane, “The Mind of Modernism” and “Berlin and the Rise of Modernism,” in Bradbury and McFarlane, pp. 71-93, 105-19.
- Look over Ruprecht, Literarische Manifeste des Naturalismus.

Analysis/Listening:

- Strauss, Macbeth (note especially the layout of the exposition and seeming recapitulation)

Week 3

Class:

- “Concept History”
- Discussion of Dahlhaus on realism
- Discussion of Werbeck (symphonic-poem traditions)
- Macbeth: sonata deformation, gendered expositions, principles of “anti-recapitulation,” etc.

Reading:

- Look over Koselleck, “Begriffsgeschichte.” (Plus Intro, ix-xv.)

Be certain that you have clarified the idea of “concept history.”
- Gumbrecht, “A History of the Concept ‘Modern’” (focusing on pp. 96-110; move quickly through what precedes this).
- Bradbury, “The Cities of Modernism,” in Bradbury and McFarlane, pp. 96-104.
- Grey, “...wie ein rother Faden.” (Cf. the complementary excerpt from Grey, Wagner’s Musical Prose, pp. 350-56.)

Be prepared to assess this essay and to discuss its main points and potential relevance to Strauss tone poems.

- Schuh, 175-183, 215-218, 237-239 (preparatory to Tod).
- Werbeck, 103-107, 118-125 (program issues: Tod und Verklärung)

Summarize Werbeck’s five or six central points

- Begin to read the varied historical analyses/discussions of Tod und Verklärung (assorted pre-1905 commentary, then Meisterführer, Klauwell, Steinitzer, Specht, Del Mar). Exact assignment to be announced. Note: this reading will also extend over next week.

Be prepared to present some of the differing models of analysis/explanation found here.

Analysis:

- Tod und Verklärung (first half)

Week 4

Class:

- Leitmotif and Tone-Poem Structure (discussion of Grey)
- Tod und Verklärung (Program; prior formal views; Werbeck, the issue of metaphysics; analysis of the first half)

Reading:

- Complete the reading of the varied historical analyses/discussions of Tod und Verklärung (assorted pre-1905 commentary, then Meisterführer, Klauwell, Steinitzer, Specht, Del Mar, Gilliam). Exact assignment to be announced.
- Adorno, “Richard Strauss at Sixty” [1924] and “Richard Strauss” [1964], part 1 only.

Outline: Summary of Adorno’s six or seven main points of attack on Richard Strauss. Details to be announced.

- Eysteinsson, Ch.1, 8-49 (with special emphasis on Adorno).
- Review Dahlhaus on the form of Tod und Verklärung, Nineteenth-Century Music, 362-364.
- Werbeck, 323-326, 338-343, 401-405.

Concept of “Steigerung”; Werbeck’s view of the form of Tod und Verklärung.

Analysis:

- Tod und Verklärung (conclusion)

Week 5

Class:

- Discussion of Adorno, Eysteinsson; Tod und Verklärung (further analysis: structural deformation)

Reading:

- Eysteinsson, Ch. 2, 50-102 (with special emphasis on the concept of “tradition,” the impact of Nietzsche and the criticism of the past, canons, and aspects of gender and feminism).

Relevance to Strauss? To Till?

- Schuh, 263-265, 308-313, 197, 393-403 (preparatory to Till).
- Werbeck, 125-132, 540-541 (on the Till program)

Summarize Werbeck’s central points

- Begin to read the varied historical analyses/discussions of Till Eulenspiegels lustige Streiche (assorted pre-1905 commentary, then Meisterführer, Klauwell, Steinitzer, Specht, Del Mar, Gilliam). Exact assignment to be announced. Note: this reading will also extend over next week.

Is Till a rondo? In what sense? Be prepared to present some of the differing models of analysis/explanation found here. Consider also:

- Merian on program music and the essential features of musical modernism, in his Also sprach Zarathustra essay [1899], 5-13
- Look over Seidl, “Was ist modern?,” from Moderner Geist in der deutschen Tonkunst.
- Look over Niemann, “Richard Strauss und seine Nachfolge” and “Die deutschen Modernen,” from Die Musik der Gegenwart.

Prepare a summary of the key features of musical modernism of the 1890s, according to Merian, Seidl, and Niemann.

Analysis:

- Till Eulenspiegels lustige Streiche (large-scale structure of the whole; closer look at the first two or three episodes)

Week 6

Class:

- Discussion of Merian, Seidl, Niemann, etc.; the Program of Till Eulenspiegels lustige Streiche; Begin Analysis of Till (prior formal views, analysis)

Reading:

- Eysteinsson, Ch.4, 143-178 (with special emphasis on Peter Bürger and the concept of Institution Kunst, “the institution of art”).
- Wattenbarger, typescript notes on the concept of “Bildung” within the institution of art music.
- Werbeck, 405-411.

Summarize the essential features of Werbeck’s view of the form of Till Eulenspiegels lustige Streiche. With which historical model, if any, is he most in agreement?

- Complete the varied historical analyses/discussions of Till Eulenspiegels lustige Streiche (assorted pre-1905 commentary, then Meisterführer, Klauwell, Steinitzer, Specht, Del Mar,

Gilliam). Exact assignment to be announced. Note: this reading will also extend over next week.

Is Till a rondo? In what sense? Be prepared to present some of the differing models of analysis/explanation found here. Consider also:

- Lorenz, “Der formale Schwung.”

Analysis:

- Till Eulenspiegels lustige Streiche
- Revisit Wagner, Siegfried Idyll
- Revisit Berlioz, Symphonie fantastique, “Marche au supplice.”

Week 7

Class:

- Till Eulenspiegels lustige Streiche (analysis)

Reading:

- Schuh, 413-424 (preparatory to Zarathustra)
- Nietzsche, Thus spoke Zarathustra (Hollingdale trans.), Introduction and at least the following excerpts: “Zarathustra’s Prologue,” “39-53; the first seven “discourses,” including “Of the Afterworldsmen,” “Of Joys and Passions,” and “Of Reading and Writing” (54-69); from Part Two, “The Night Song,” “The Dance Song,” “The Funeral Song,” “Of Self-Overcoming,” and “Of Scholars” (129-139, 147-149); from Part Three, “On the Spirit of Gravity,” “The Convalescent,” “Of the Great Longing,” “The Second Dance Song,” and “The Seven Seals” (210-213, 232-247); from Part Four, “Of Science,” “The Awakening,” “The Intoxicated Song,” and “The Sign” (311-313, 319-322, 326-336)
- Williamson, 1-69.
- Werbeck, 132-147 (Zarathustra program)

Summarize: Current issues regarding the program of Also sprach Zarathustra.

- Hahn, in Meisterführer
- Merian, pp. 13-23 (initial sections of Zarathustra).

Analysis:

- Also sprach Zarathustra (Introduction, “Hinterweltlern,” and “Von der grossen Sehnsucht”)

Week 8

Class:

- Nietzsche; Program Issues in Also sprach Zarathustra (discussion of Werbeck, Williamson); Analysis of the first sections of Zarathustra (Introduction, “Hinterweltlern,” and, if time, “Von der grossen Sehnsucht”)

Reading:

- Look over Eysteinsson, Ch. 3 (which features here might be relevant to Zarathustra?), 103-142.
- Williamson, 70-109.
- Youmans, “‘Strauss as Convalescent’: The Program of Also sprach Zarathustra.”
- Continue with Hahn and Merian (especially the latter)
- Other historical analyses/discussions of Tod und Verklärung (assorted pre-1905 commentary, then Meisterführer, Klauwell, Steinitzer, Specht, Del Mar, Gilliam). Exact assignment to be announced. Note: this reading will also extend over next week.

Be prepared to present some of the differing models of analysis/explanation found here.

Analysis:

- Also sprach Zarathustra (continued)

Week 9

Class:

- Discussion of Williamson, Youmans, Eysteinsson; varying historical analyses; Analysis: Also sprach Zarathustra (continued)

Reading:

- Eysteinsson, Ch. 5, 179-241.
- Continue with Hahn and Merian (especially the latter)
- Other historical analyses/discussions of Tod und Verklärung (assorted pre-1905 commentary, then Meisterführer, Klauwell, Steinitzer, Specht, Del Mar, Gilliam). Exact readings to be announced.

Be prepared to present some of the differing models of analysis/explanation found here.

- Daverio on Zarathustra.
- Werbeck, 412-425.

Analysis:

- Also sprach Zarathustra (concluded)

Week 10

Class:

- Discussion of Daverio, Werbeck, Eysteinnsson; Analysis: Also sprach Zarathustra (concluded)

Reading:

- Werbeck, 281-300; 471-485 (summaries, conclusions, etc.)
- Continued relevant historical readings, to be announced.

Analysis:

- Don Quixote? (To be Announced)

Weeks 11-14: Individual Class Presentations on Don Quixote, Ein Heldenleben, or Sinfonia Domestica. Each presentation will consist of the prior distribution to the class of a titled, 300-word abstract; a 20-minute formal paper; and time for questions and discussion. Thus, once again, during the final four weeks each seminar participant will be responsible for:

- 1 abstract, distributed sufficiently in advance to all students
- 1 paper read to the seminar
- ongoing preparations to understand and assess the papers of other participants (on the basis of the topic and the abstract); participation in the questions and discussions

Week 15: Final Paper Due