

Music155a: Musical Representations Tuesday, Thursday, 11:30-12:45, WLH 120

An examination of the intersections of European art music with poetic/cultural images, particularly images centering around changing conceptions of nature, gender, and political power. Basic questions: How can instrumental music project “non-musical” meanings? Toward what expressive and cultural ends has it done so? What aesthetic conceptions of music make such representations possible?

This course combines close listening to music with interdisciplinary readings (philosophy and aesthetics, poetry on which certain pieces of music were based, discussions of the backgrounds of the pieces themselves, and so on). The musical pieces and topics of the semester include:

Vivaldi (*The Four Seasons*: illustrative program for the four concertos and the background philosophy; the concept of musical imitation in the earlier eighteenth century)

Beethoven (Symphony No. 6, *Pastoral*: a differing, more contemplative stance toward nature, buttressed by the new, “idealistic” view of instrumental music)

Beethoven (*Egmont* and *Coriolan* Overtures: instrumental music as political statement)

Weber (Overture to *Der Freischütz*: sharply drawn representations of nature and gender; early nineteenth-century constructions of masculine and feminine)

Wagner (Overture to *The Flying Dutchman*: post-Weberian representations of gender in a particularly influential musical model)

Tchaikovsky (*Francesca da Rimini*, with readings from Dante’s *Inferno*: extensions of the gender principle; nineteenth-century views of Dante)

Dvořák (the *New World* Symphony, with readings from Longfellow’s *The Song of Hiawatha*—which served as a background “program” [in part suppressed] for much of the music)

R. Strauss (*Also sprach Zarathustra*, with readings from Nietzsche’s book of the same name; also, Strauss’s “alternative” program for the work; the possibility of music as “explicit philosophy”?).

If time permits we may consider such additional composers as **Claude Debussy** (*Prelude to “The Afternoon of a Faun”* and Mallarmé’s poem), **Charles Ives** (*The Unanswered Question*, *The Fourth of July*), and **Ottorino Respighi** (*The Pines of Rome*).

Lecture/discussion format.

Required purchases:

Course Packet for Music 155a, Musical Representations. (Available at Tyco).

This includes required readings from Christoph Christian Sturm, Richard Wagner, Dante, and Longfellow. All photocopied readings are in the public domain.

Additional readings (see below) are placed on reserve in the Music Library.

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

You may also wish to purchase compact discs of some or all of the pieces assigned in this course.

Course expectations:

- Careful listening to the assigned individual compositions (your close familiarity with them, and with the images that they seek to convey, will be tested in two listening identification quizzes in mid-semester). On occasion, a few additional pieces of background listening will also be required—in part to place the assigned pieces in a wider musical context. (These pieces will not appear on any listening identification quiz.)
- Reading of related assigned material. Preparation for and participation in class discussion.
- Writing of two or three brief position papers (400-500 words) at various points in the semester to launch discussion.
- Midterm exam, Week 7
- Final Exam

Music 155a Reading List

(this list may be modified as the semester proceeds)

Vivaldi (approximately 2 weeks)

Du Bos, Jean-Baptiste, [Editor's Introduction to and] excerpt from *Réflexions critiques sur la poésie et sur la peinture* [1719] translated in Peter le Huray and James Day, eds., *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries* (Cambridge: Cambridge Univ. Press, 1981), pp. 17-22.

Batteux, Charles, [Editor's Introduction to and] excerpt from *Les beaux-arts réduits à un même principe* [1746] translated in Peter le Huray and James Day, eds., *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries* (Cambridge: Cambridge Univ. Press, 1981), pp. 40-56.

Landon, H. C. Robbins, "The Four Seasons" in *Vivaldi: Voice of the Baroque* (London: Thames and Hudson, 1993), pp. 58-68.

Vivaldi [?], Four Sonnets for *The Four Seasons* (photocopy)

Everett, Paul, *Vivaldi: The Four Seasons* (Cambridge: Cambridge Univ. Press, 1996), pp. 50-54, 67-90.

Beethoven (approximately 2 weeks)

Schelling, Friedrich Wilhelm Joseph von, excerpt from Schelling's "Introduction" to *Ideas for a Philosophy of Nature* [1797, 1803], trans. Errol E. Harris and Peter Heath (Cambridge: Cambridge Univ. Press, 1988), pp. 9-11 (general sense of Schelling's larger project)—then skip to pp. 34-42 "hierarchy of life in Nature"; self-identity with Nature; "secret bond" that "couples our mind to Nature"; etc.) (photocopy of pp. 9-42 on reserve in the Music Library).

Sturm, Christoph Christian. Excerpts from *Reflections on the Works of God and of His Providence throughout All Nature, for Every Day in the Year* (London, 1795; orig. German, 1772) [photocopy packet]

Bonds, Mark Evan. "Idealism and the Aesthetics of Instrumental Music at the Turn of the Nineteenth Century." *Journal of the American Musicological Society* 50 (1997), 387-420. (Assigned: pp. 387-413.)

Adorno, Theodor W. *Beethoven: The Philosophy of Music, Fragments and Texts*, ed. Rolf Tiedemann, trans. Edmund Jephcott (Stanford: Stanford Univ. Press, 1998), pp. 109-112 [notes on the *Pastoral* Symphony].

Solomon, Maynard, "Some Romantic Images in Beethoven," in *Haydn, Mozart, & Beethoven: Studies in the Music of the Classical Period*, ed. Sieghard Brandenburg (Oxford: Clarendon, 1998), pp. 253-81.

Tovey, Donald Francis. Essays on Beethoven's "Overture to 'Coriolan,' op. 62" and "Overture to 'Egmont,' op. 84," in Tovey, *Essays in Musical Analysis*, vol. 4, *Illustrative Music* (Oxford: Oxford Univ. Press, 1937, with many reprints), pp. 43-45, 45-47. (Also reprinted in Tovey, *Symphonies and Other Orchestral Works*)

Wagner, Richard, "Beethoven's Overture to 'Coriolanus'" [1852-53] [photocopy packet]

Weber (one class session)

Synopsis of *Der Freischütz* (available, for example, in the packaged notes found with every recording)

Tovey, Donald Francis. Essay on Weber's "Overture, 'Der Freischütz,'" in Tovey, *Essays in Musical Analysis*, vol. 4, *Illustrative Music* (Oxford: Oxford Univ. Press, 1937, with many reprints), pp. 52-54.

Wagner (one class session)

Wagner, Richard, "Beethoven's Overture to 'Coriolanus'" [1852-53]; "Overture to the 'Fliegende Holländer'" [1853]; "Remarks on Performing the Opera: 'The Flying Dutchman'" [1852-53]; 'On the Overture' [1841] [photocopy packet]

Hepokoski, James, "Masculine/Feminine" *The Musical Times* 135 (August 1994), 494-99.

Tchaikovsky (one week)

Dante Alighieri, Translator's Introduction and Cantos 1-6 of the *Inferno* [*Hell*], trans. H. F. Cary (London: Dent [Everyman], 1908), pp. vii-xvii, 1-26. [photocopy packet: translation in public domain; the original Italian of the Francesca da Rimini canto is also provided]

Dvorák (two weeks)

Longfellow, Henry Wadsworth, excerpts from "The Song of Hiawatha," in the edition *Poetical Works of Henry Wadsworth Longfellow* (Boston: Houghton, Mifflin and Co., 1879). "Introduction" and Sections 10 ("Hiawatha's Wooing"), 11 ("Hiawatha's Wedding-Feast") 20 ("The Famine"), 21 ("The White Man's Foot"), and 22 ("Hiawatha's Departure"). [Photocopy packet: public domain]

Beckerman, Michael, "Dvorák's 'New World' Largo and *The Song of Hiawatha*," *19th-Century Music* 16 (1992), 35-48.

Hepokoski, James, "Culture Clash" [Centennial Reflections on Dvorák's *New World* Symphony], *The Musical Times*, 134 (December 1993), 685-88.

Richard Strauss (approximately two weeks)

Del Mar, Norman, *Richard Strauss: A Critical Commentary on His Life and Works*, vol. 1 (Ithaca: Cornell Univ. Press, 1896 [orig. publ. 1962]), pp. 132-47 [discussion of the presumed program for Strauss's *Also sprach Zarathustra*].

Hollingdale, R. J. "Introduction" to Nietzsche, *Thus Spoke Zarathustra* (see below), pp. 11-35. [Outline of the context for and main concerns of Nietzsche's book.]

The extracts will include: "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)

Debussy (one week, if time)

Mallarmé, Stéphane, "The Afternoon of a Faun," trans. William W. Austin, in *Claude Debussy: Prelude to "The Afternoon of a Faun,"* ed. Austin [Norton Critical Scores] (New York: Norton, 1970), pp. 21-29.

Additional material may be assigned, if time, for coverage of Charles Ives and/or Ottorino Respighi.