

James Hepokoski
Spring 2007
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Music 422: Symphonic Nationalism

Senior Seminar: A consideration of selected musical idioms, ca. 1840-1925, associated with European "nationalism" and the construction of cultural memory and identity. The compositions to be considered include symphonic works, operatic excerpts, and a few other vocal pieces. The seminar centers on art music from three differing cultures: Russia—4 sessions (Glinka, Balakirev, Borodin, Musorgsky, Rimsky-Korsakov, and Tchaikovsky); Czech regions/Bohemia-- 4 sessions (Smetana and Dvořák), and Finland—4 sessions (Sibelius). Another session in the middle of the term will be devoted more exclusively to larger issues of nationalism, culture, and identity. Discussions of selected movements; interpretations of program and structure; background and contextual reading and listening.

This course focuses on the role of symphonic and operatic music in the creation of cultural monuments, ca. 1850-1910—canonic works of music traditionally regarded as expressive of the aspirations of a nation, a people, or a culture that perceived itself as existing outside of the artistic hegemonies of Austria, Germany, France, and Italy. The central purpose of the seminar is to underscore the role of art music in the formation of national and cultural ideologies in the mid- and late-nineteenth century and at the beginning of the twentieth century.



Pyotr Tchaikovsky



Antonin Dvořák



Jean Sibelius

Required purchases:

Antonin Dvořák: *Symphonies Nos. 8 and 9 ("New World") in Full Score* (Dover).

Jean Sibelius: *Symphonies 1 and 2 in Full Score* (Dover)

Benedict Anderson: *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, rev. ed. (London and New York: Verso, 1991)

Seminar Expectations:

- This is a course that combines listening, reading, lecture, and discussion. All students in the seminar must keep up with the work and prepare adequately for each upcoming meeting. In practice, this means: attaining a close familiarity with the assigned music—a wide range of repertory; studying all of the assigned readings relating to that repertory. The assigned reading—taken from many books and diverse sources—will be on reserve in the music library. The assigned listening is also on reserve in the Music Library and is additionally available on ViCH at <http://www.yale.edu/yalemus/vich/>. In many cases, however—especially the opera extracts—you will want to follow the text as well.
- Regular attendance in the seminar and active participation in the discussions. You will sometimes be called upon to provide your assessment and/or comparison of the assigned readings, competing understandings of national and cultural identity, “the invention of tradition,” and so on. Much of the course concerns ways of understanding how nations or peoples come to believe themselves to be constructed, in part, by compositions that take on the role of musical monuments of identity (Tchaikovsky’s *1812 Overture* or *Fourth Symphony*; Smetana’s *Vltava*, Dvořák’s *Slavonic Dances*; Sibelius’s *Finlandia* or *First and Second Symphonies*; and so on.)
- “E-MAIL ASSIGNMENTS”: Brief written (quasi-informal) assignments to be submitted to the instructor via e-mail before several of the seminar sessions, as announced from week to week. (The e-mail must be in by 10:00 a.m. on the day of the seminar.) These are often short reports (two or three paragraphs, etc.) responding to assigned reading or other preparatory work, before they are addressed in class. Your e-mail may be used as a basis for a question or a discussion during the seminar. Come prepared to explain or defend what you have written. The e-mails themselves are ungraded and will usually not be returned to you. Nonetheless, they must consistently attain a level of thoughtfulness and care, and, of course, they must be always submitted on time—before class.
- TWO LISTENING QUIZZES dealing with the assigned listening: composer; title; date (as in Music 351 and Music 352). These will most probably occur at Sessions 7 and 13.
- PAPER 1: BRIEF ESSAY—a “thought-piece” conveying on your own considered views about the larger (theoretical) issues of how such issues as nationalism, identity, “the invention of tradition,” and so on, should be conceptualized with regard to their relation to the repertory we are considering this term. In large part this essay is to be a response to our readings—aspects or controversies that you find most provocative or productive; or perhaps a critique of certain positions. More information will be forthcoming several weeks into the course, once we have waded into much of this material. **DUE AT THE SEMINAR MEETING FOR WEEK 9, 2 APRIL, OUR SECOND MEETING AFTER SPRING BREAK.** (This paper must be completed to pass the course.)
- PAPER 2: BRIEF ESSAY exploring or reflecting on a specific “nationalist” piece of your choosing, incorporating ideas and procedures related to seminar work.) **DUE DURING EXAM WEEK.** (This paper must also be completed to pass the course.)

Seminar Procedure:

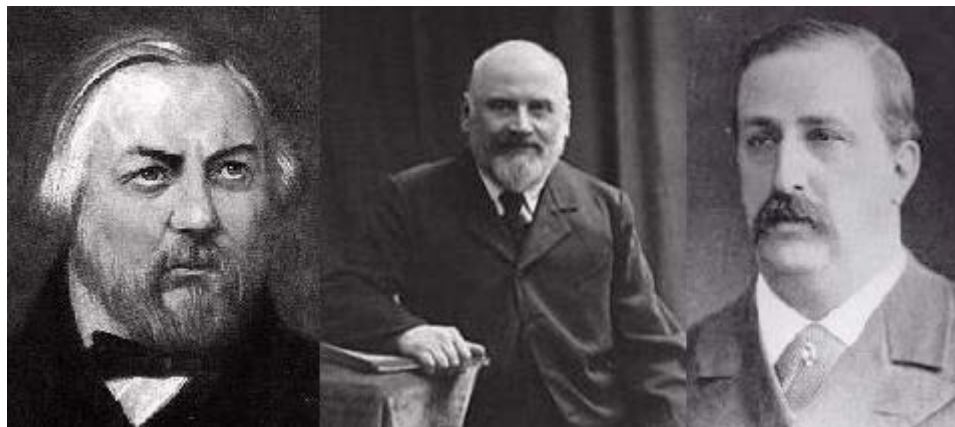
Each session will normally contain some aspects of “lecture” (presentation by the instructor) and some aspects of discussion and/or reaction to the readings or the pieces assigned. While this is not primarily a course in analysis, some analytical readings of individual movements will be provided—particularly when we arrive at Dvořák’s 8th and 9th and Sibelius’s 1st and 2nd. As much as is possible and productive, the students will be responsible for engaging in the seminar discussions, questions, and analyses. For each seminar session you must have familiarized yourself thoroughly with the assigned pieces and must be prepared to present or discuss your own understandings of the various topics that will come up for discussion in the seminar.

Seminar Schedule

(Modifications may occur as the semester proceeds.)

The reading and listening for each topic is to be done before the seminar meets for that week.

Russia (Weeks 1-4)



Mikhail Glinka

Mily Balakirev

Aleksandr Borodin

Week 1: Introduction to the Seminar; Introduction to Nineteenth-Century Musical “Nationalism” (lecture); Glinka; Balakirev.

Week 2: More background: Russian “orientalism”?; musical markers of “Russianness”?

Reading:

Taruskin, Richard. “Nationalism” entry from *The New Grove Dictionary of Music and Musicians*: XVII, excerpt, pp. 689-700 only (Sections 1-11). (*The New Grove* is also available on line for the Yale community at <http://www.grovemusic.com/index.html?&authstatuscode=200>)

Taruskin, Richard. From Taruskin, *The Oxford History of Western Music*. New York: Oxford University Press, 2005. (Coordinate your listening with this reading.) From Volume 3:

- From ch. 353, “Volkstümlichkeit,” pp. 119-24 [Herder; the discover of the “folk,” etc.], and pp. 155-63 [Romantic Nationalism; The Liturgy of [German] Nationhood”]
- From ch. 36, “Nations, States, and Peoples,” pp. 230-50 [Russia; Glinka]
- From ch. 39, “Self and Other,” pp. 345-47 [“National or Universal?”], pp. 375-76 [“Nationalism as a Message” (Chopin)], pp. 386-89 [“Stereotyping the Other: ‘Orientalism’” (France)], pp. 392-410 [“Sex à la Russe” and “The Other in the Self” (Glinka, Balakirev, Borodin, Tchaikovsky)]
- From ch. 40, “Midcentury,” pp. 428-32 [whole-tone scale in *Ruslan*] 438-42 [“Art and Truth”(Stasov; Musorgsky) and “Art for Art’s Sake”]
- From ch. 41, “Slavs and Subjects and Citizens,” pp. 463-78 [“How the Acorn Took Root” (Glinka, Balakirev)]

Listening:**Mikhail Ivanovich Glinka (1804-1857)**

A Life for the Tsar (*Zhizn' za tsarya*, 1834-36), excerpts (discussed in Taruskin, *Oxford*, III, 242-50), track references here are to the Sony CD conducted by Emil Tchakarov)

- Susanin, “Chto gadat' o svad'be” (“Why dream of weddings,” from Act 1; CD, track 4, first half, up to ca. 3:10; does not include the subsequent chorus)
- Wedding Chorus, “Razgulyalasya razlivalasya” (“Spring waters stream and flow,” from Act 3; CD 2, track 7; total 3:13)
- Susanin, “Tuda zavyol ya vas” (“I have brought you to a place / Where even the grey wolf has never set foot,” from Act 4; CD 3, track 6, start at 9:40, with Susanin’s words “Ja vam skažu v otvet / Po sovesti svoej” [“I will tell you / According to my own conscience”], CD libretto, p. 174—this is the same melody as is printed in Taruskin, III, 243; that specific example, though, “Tuda zavel,” is not sounded on track 6 until 13:10. Continue to the end of the track at 14:36; total timing, ca. 5:00)
- First sounding of the “Slav’sya, slav’sya, svataja Rus’” [“Glory, Glory to the Holy Russia”] Chorus from the Epilogue (CD 3, track 8; total 1:53)
- Final sounding of the “Slav’sya” [“Glory”] Chorus from the Epilogue (CD 3, track 10, complete: total 4:05)

Ruslan and Lyudmila (*Ruslan i Lyudmila*, 1837-42), excerpts (track references here are to the Bolshoi recording, Yuri Simonov, conductor):

- Overture (CD 1, track 1: total 4:54)
- [Opening] Introduction to Act 1, Bayan and Chorus, “Dela davno minusvšich dney” (“Deeds of bygone days! / Stories of the Distant Past,” first portion only, CD 1, track 2, from the beginning until ca. 7:00): this includes the opening framing by Bayan, the bard, with choral and other reactions; note especially the song “Odenetsja zareju / Roskošnuju krasoju” [“The springtime flower of love blooms”], which starts ca. 3:05 into the track, preceded by coloristic recitative).
- Persian Chorus [in Naina’s magic castle], the opening Act 3, “Ložitsja v pole mrak nočnoj” (“Night is falling on the fields”), the opening of Act 3 (CD 2, track 4: total 4:40)
- No. 19 Chernomor’s March from Act 4 (CD 3, track 3; total 3:14) [leading directly into:]
- No. 20: [Three] Oriental Dances [*Vostočnye Tancy*] from Act 4, following the March (CD 3 track 4; total 7:39—all three dances on the same track)
 - Turkish Dance
 - Arabian Dance
 - Lezginka (Caucasian)]
- No. 21: Chorus, “Pogibnet, pogibnet, neždannij prisčlec!” (“The uninvited guest will be killed!”) from Act 4, immediately following the Oriental Dances CD 3, track 5; total 2:09 [notice the occasional presence of the whole-tone scale and the general texture of chorus and orchestra.]

Kamarinskaya (1848)

Mily Alekseyevich Balakirev (1836-1910)

Overture on the Themes of Three Russian Songs (*Uvertyura na temi tryokh russkikh pesen*, 1858, rev. 1881)

Russia (Symphonic Poem) (1863-64 [orig. *Second Overture on Russian Themes*], rev. 1890 and published as *Russia [Rus]*)

Islamey (“oriental fantasy” for piano, 1869, rev. 1902)

Aleksandr Porfir'yevich Borodin (1833-87)

Prince Igor (*Knyaz' Igor'*, 1869–70, 1874–87; the opera is problematic with regard to editions. Borodin left its incomplete manuscripts in disarray, and after his death the opera was completed and, where necessary, orchestrated by Rimsky-Korsakov and Glazunov. (Here the track references are to the Kirov Opera recording [conducted by Valery Gergiev]. This recording is a “new performing edition,” rethinking the manuscript evidence: “The principal sources are the Rimsky-Korsakov/Glazunov edition and Pavel Lamm’s unpublished vocal score”)

- Overture (CD 1, track 1: 10:25)
- Chorus of Polovtsian Maidens from Act 1 (CD 1, track 8: total 5:37); begins with a solo Polovtsian maiden (melismatic style, “Na bezvod’i dnem na solnce” [“Without water, under the midday sun / A little flower withers”]; the chorus proper starts at 1:47, “Sjadet solnce, noč nastanet” [“The sun will set, night will fall”])
- Polovtsian Dances and Chorus, conclusion of Act 1 (CD 2, tracks 7 and 8, total 6:03 + 5:16; includes the Dance of the Polovtsian Maidens the following Chorus, track 8—note the contrasting texts) (orchestrated by Borodin) [cf. the “Oriental Dances” from *Ruslan and Lyudmila*].
- Love Duet from Act 1 [cited in Taruskin as occurring in Act 2] Vladimir and Konchakovna (CD 1, track 15, total 4:18), “Ty li, Vladimir moj” (“Is that you, my Vladimir?”)

In Central Asia (*V sredney Azii*, 1880; often called *In the Steppes of Central Asia*)

Week 3: Tchaikovsky: *Romeo and Juliet*; 1812; Second Symphony; etc.**Reading:**

Brown, David. *Tchaikovsky: The Early Years: 1840-74*. [Vol. 1 of a four-volume biography.] New York: Norton, 1978.

- Pp. 180-95 (on *Romeo and Juliet*, Balakirev’s influence, etc.)
- Pp. 253-69 (on the Second Symphony)

Brown, David. *Tchaikovsky: The Years of Wandering: 1878-1885*. [Vol. 3.] London: Gollancz, 1986.

- Pp. 117-20 (*1812* Overture)

Taruskin, Richard. From *The Oxford History of Western Music*. New York: Oxford University Press, 2005. Volume 3:

- From ch. 42, “Deeds of Music Made Visible,” pp. 542-45 [references of the coronation-bell chords from the Prologue of *Boris Godunov*]
- From ch. 44, “Cutting Things Down to Size,” pp. 617-39 [Musorgsky, *Boris Godunov*; Tchaikovsky]
- From ch. 46, “The Symphony Goes (Inter)National,” pp. 786-801 (Borodin, Tchaikovsky)

Dahlhaus, Carl. “Nationalism and Music.” From Dahlhaus, *Between Romanticism and Modernism: Four Studies in the Music of the Later Eighteenth Century*. Trans. Mary Whittall. Berkeley, California: 1980 [orig. German 1974]. Pp. 79-101.

Listening:**Modest Petrovich Musorgsky (1839-1881)**

Boris Godunov (first version in seven scenes, 1868-69; second version, prologue and four acts, 1871-72; edited for publication 1896 by Rimsky-Korsakov) (Track references here are to the Sony CD conducted by Claudio Abbado)

- Introduction (orchestral) to Prologue, Scene 1 [Note: *not* an Overture] and the subsequent opening to the Prologue, Scene 1, through the initial “Chorus of the people (CD 1, tracks 1, 2 and the beginning of 3; total 1:49, 0:28, and about 1:30 of track 3)
- Coronation Scene from the Prologue, Scene Two (“Long live Tsar Boris Fyodorovich!”) (CD 1, tracks 8-11; total ca. 8 minutes)
- Scene at Saint Basil’s Shrine: Act 4, Scene 1 (original 1869 version, CD 3 tracks 1-4; total ca. 9 minutes)

Pyotr Il’yich Tchaikovsky (1840-1893)

Romeo and Juliet (*Romeo i Dzul’etta*) fantasy overture after Shakespeare (1869, rev. 1870, 1880): two versions

- 1869 version (original: recording in music library, CD 1000 T249 S5; Geoffrey Simon, London Symphony Orchestra: 16:24)
- 1880 version (final)

Symphony No. 2 in C Minor (“Little Russian”), op. 17 (1872, rev. 1879-80)

1812, “festival overture” in E-flat, op. 49 (1880)



Modest Musorgsky



Nikolai Rimsky-Korsakov

Week 4: Symphonies: Tchaikovsky’s Fourth; Borodin’s Second**Reading:**

Brown, David. *Tchaikovsky: The Crisis Years: 1874-1888*. [Vol. 2.] New York: Norton, 1983.

- Pp. 159-76 (on the Fourth Symphony; note especially Tchaikovsky's specified program [written to Nadezhda von Meck] for the Fourth, pp. 163-67—should one take the program at face value?; if curious for more relevant biographical details, see also pp. 132-58 on Tchaikovsky's 1877 marriage, etc.)

Taruskin, Richard. "Pathetic Symphonist: Chaikovsky, Russia, Sexuality and the Study of Music." *The New Republic*, 6 February 1995, 26-40.

Schoenberg, Arnold. From *Style and Idea: Selected Writings of Arnold Schoenberg*. Leonard Stein, ed., Trans. Leo Black. Berkeley and Los Angeles: University of California Press, 1975.

- "Folkloristic Symphonies" (1947), pp. 161-66

Hobsbawm, Eric. "Introduction: Inventing Traditions," Ch. 1 of Eric Hobsbawm and Terence Ranger, eds., *The Invention of Tradition*. Cambridge: Cambridge University Press, 1983. Pp. 1-14.

Nora, Pierre. "General Introduction: Between Memory and History." In Pierre Nora, director and editor, *Realms of Memory: Rethinking the French Past*. Trans. Arthur Goldhammer. Engl. Ed. Lawrence D. Kritzman. New York: Columbia University Press, 1998. I, 1-20.

Listening:

Aleksandr Porfir'yevich Borodin (1833-87)

Symphony No. 2 in B Minor (1869–76, score (1887), [the score was seen through its publication by Glazunov and Rimsky-Korsakov after Borodin's death]

Pyotr Il'yich Tchaikovsky (1840-1893)

Symphony No. 4 in F Minor (1877-78)

1812, "festival overture" in E-flat, op. 49 (1880)

Nikolay Rimsky-Korsakov (1844-1908)

Russian Easter Festival [*Svetliy prazdnik*], overture (1888)

Czech Regions/Bohemia (Weeks 5-9)



Bedřich Smetana



Antonín Dvořák

Week 5: “In Search of Czechness”: Source-Works by Smetana; Young Dvořák

Reading:

Taruskin, Richard. From Taruskin, *The Oxford History of Western Music* (2005), volume 3

- From Chapter 41, “Slavs and Subjects and Citizens,” pp. 443-63 (Smetana)

Beckerman, Michael. “In Search of Czechness in Music.” *19th-Century Music* 10 (1986), 61-73.

Plantinga, Leon. “Dvořák and the Meaning of Nationalism in Music.” In David R. Beveridge, ed., *Rethinking Dvořák* (Oxford: Clarendon Press, 1996). Pp. 117-23.

Kundera, Milan. “Die *Weltliteratur*: How We Read One Another.” *The New Yorker*, 8 January 2007. Pp. 28-35.

Entries from *The New Grove Dictionary of Music and Musicians*:

- Excerpt from “Czech Republic,” Introductory Paragraph (pp. 808-09); then from Part I (“Art Music), Section 1/iii (“Growth of Czech Nationalism,” pp. 811-13), and from Part II (“Traditional Music”), Section 1/ii/c (“Dances”), pp. 818-19.
- “Furiant”
- “Dumka”
- “Polka”
- “Skočná”

Listening:

Bedřich Smetana (1824-1884)

The Bartered Bride (*Prodaná nevěsta*, four versions, 1863-66, 1869-69, 1869, 1870 (definitive version). Track references here are to the Supraphon recording by Zdeněk Košler and the Czech Philharmonic Orchestra. Excerpts:

- Overture (CD 1, track 1, total 6:34) and the opening of Act 1, scene 1, including initial orchestral music (ca. 2:00 of the first part of the track) and some of the opening chorus of villagers, “Proč bychom se nětěšili” (“Let us rejoice, let us be merry”)
- Polka, from the conclusion of Act 1 (Act 1, scene 5); includes chorus (CD 1, track 12; total 4:24)

- Furiant from Act 2, scene 1 [cf. Taruskin, III: 463-64] (CD 2, track 2; total 2:11)
- Dance of the Comedians from Act 3, scene 2 [identified as the Czech dance, *skočná*] (CD 3, track 3; total 5:55)

Libuše (1869-72): two excerpts from Act 3:

- Ceremonial Procession (CD 3, track 5, first portion, 0:00-6:05; this extract extends into the opening four lines for Přemysl, “Hoj, tvdry Vyšehrad” (“Hail, stronghold of Vyšehrad”), which occur from 5:17 to ca. 6:05).
- Conclusion of the opera: Libuše’s final vision (“A hle!” [“Behold”]) CD 3, track 5 from 27:10 [the excerpt cited in Taruskin III, 462] through the end of the opera at 31:17—thus, total 4:07).

Má vlast (“*My Fatherland*,” A Cycle of Symphonic Poems, 1872-79 [piano four hands], orchestrations 1879-94).

- *Vyšehrad* (c. 1872–4, orch. 1880)
- *Vltava* (*Moldau*; 1874, orch. 1880)
- *Šárka* (1875, orch. 1890)
- *Z českých luhů a hájů* (From Bohemian Fields and Groves; 1875, orch. 1881)
- *Tábor* (1878, orch. 1892)
- *Blaník* (1879, orch. 1894)

Antonín Dvořák (1841-1904)

Serenade for Strings in E Major, op. 22 (1875)

Slavonic Dances, first series, op. 46 (*Slovanské tance*; orig. piano four hands, 1878; orch. 1878)

Slavonic Dances, second series, op. 72 (*Slovanské tance*; orig. piano four hands, 1886 ; orch. 1886-87)

Week 6: Continuation of Czech Music; Dvořák’s Eighth (first movement); etc.

Reading:

Botstein, Leon. “Reversing the Critical Tradition: Innovation, Modernity, and Ideology in the Work and Career of Antonín Dvořák.” In Michael Beckerman, ed., *Dvořák and His World*. Princeton: Princeton University Press, 1993. Pp. 11-55.

Hepokoski, James. “Beethoven Reception.” Ch. 15 of Jim Samson, ed. *The Cambridge History of Nineteenth-Century Music*. Cambridge: Cambridge University Press, 2002. Pp. 424-59 (more specific nationalism reading: “Between Absolute and Programme Music,” pp. 434-47; and “Two Waves of Composers,” pp. 454-58.

Hobsbawm, Eric. “Waving Flags: Nations and Nationalism.” Ch. 6 of *The Age of Empire: 1875-1914*. New York: Vintage, 1989 [orig. publ. 1987]. Pp. 142-64.

Listening:

Antonín Dvořák (1841-1904)

Symphonic Variations (*Symfonické variance*; 1877)

Symphony No. 8 in G, op. 88 (1888)

Carnival, concert overture (*Karneval*, 1891)

Week 7: Issues of Cultural Identity and Nationalism; Some Current Interpretations in the Larger Community of the Humanities

Reading only (no assigned listening this week)

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Rev. ed. New York: Verso, 1991 [orig. ed., 1983]. Assigned excerpts (ca. 69 pp.):

- Ch. 1, “Introduction,” pp. 1-7.
- From Ch. 2, “Cultural Roots,” pp. 9-26, p. 36 [summary].
- From Ch. 3, “The Origins of National Consciousness,” pp. 37-40, p. 46 [summary].
- Ch. 5, “Old Languages, New Models,” pp. 67-82.
- Ch. 6, “Official Nationalism and Imperialism,” pp. 83-88, pp. 109-111 [summary].
- Ch. 8, “Patriotism and Racism,” pp. 141-50, p. 154 (final paragraph) only.
- From Ch. 11, “Memory and Forgetting,” pp. 204-06 only (“The Biography of Nations”)

Herzfeld, Michael. *Cultural Intimacy: Social Poetics in the Nation-State*. 2nd ed. New York: Routledge, 2006. Excerpts (ca. 41 pp.):

- Chapter 1, “Introducing Cultural Intimacy,” pp. 1-38
- From Chapter 9, “The Practice of Stereotypes,” pp. 201-03.

Bhabha, Homi. *The Location of Culture*. London and New York: Routledge, 1994 [with a new preface by the author; orig. edition publ. 1994]. Excerpts (ca. 43 pp.):

- “Introduction: Locations of Culture,” pp. 1-27.
- From ch. 1, “The Commitment to Theory,” pp. 50-56 (concept: “Third Space”; begin 50 middle, “Through the Concept”)
- From ch. 2, “Interrogating Identity,” pp. 63-64 (start 63 middle, “First: to exist”)
- From ch. 8, “Dissemination,” pp. 203-09 (start 203 top, “How does one”)

Bohlman, Philip V. *The Music of European Nationalism*. Santa Barbara, California: ABC Clio, 2004. Excerpts (ca. 68 pp.)

- From Chapter 1, “Music and Nationalism: Why Do We Love to Hate Them?”, pp. 16-27 only.
- Chapter 2, complete, “The European Nation-State in History,” pp. 35-80.
- From Chapter 3, “National Music,” pp. 81-95 only.

Spring Break

Week 8: Dvořák's Eighth Symphony (concluded); The "New World" Symphony (second movement): Longfellow's *Hiawatha*, African-American Music, and other influences)

Reading:

Beckerman, Michael B. *New Worlds of Dvořák*. New York: Norton, 2003. Excerpts:

- "Introduction." Pp. 1-21
- "Dvořák and Hiawatha" (four chapters). Pp. 23-76.
- "Dvořák among the Journalists." Pp. 77-98.
- "Burleigh and Dvořák: From the Plantation to the Symphony." Pp. 125-37
- Appendix (reprints of Chicago periodical (*Music*) article from December 1892, "Negro Music"). Pp. 229-32.

Hepokoski, James. "Culture Clash." *The Musical Times* 34 (1993), 685-88.

Taruskin, Richard. From Taruskin, *The Oxford History of Western Music* (2005), volume 3

- From Chapter 46, "The Symphony Goes (Inter)National," pp. 751-66 (Dvořák 9th), pp. 786-801 (Borodin, Tchaikovsky)

Longfellow, Henry Wadsworth. *The Song of Hiawatha*, excerpts:

- "Introduction"
- Section 10 ("Hiawatha's Wooing")
- Section 11 ("Hiawatha's Wedding-Feast")
- Section 20 ("The Famine")
- Section 21 ("The White Man's Foot")
- Section 22 ("Hiawatha's Departure")

Listening:

Antonin Dvořák (1841-1904)

Symphony No. 8 in G, op. 88 (1888)

Symphony No. 9 in E minor, "From the New World" (*Z Nového světa*), op. 95 (1893)

Week 9: Dvořák's "New World" Symphony, concluded (analysis, etc.)

Reading:

[Nothing Assigned: Paper due]

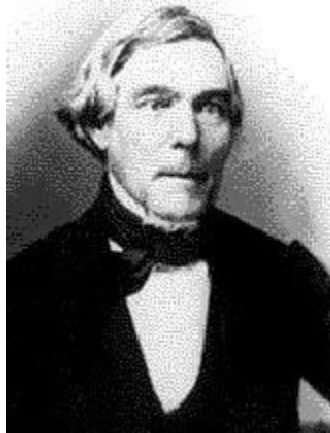
Listening:

Antonin Dvořák (1841-1904)

Symphony No. 9 in E minor, "From the New World" (*Z Nového světa*), op. 95 (1893)

Finland (Weeks 10-13)

Week 10: Finland, the *Kalevala*, *Kullervo*; Young Sibelius in the 1890s.



Elias Lönnrot



Gallén-Kallela: "Kullervo's Curse"



Kalevala rune singer: modern re-enactment, here costumed as Väinämöinen

Reading:

Goss, Glenda Dawn. "A Backdrop for Young Sibelius: The Intellectual Genesis of the *Kullervo* Symphony." *19th-Century Music* 27 (2003), 48-73.

Kalevala, collected and edited by Elias Lönnrot [1835, 1849]. English-language editions: *The Kalevala: Epic of the Finnish People*. Trans. Eino Friberg. 2nd. Ed. Helsinki: Otava, 1990. Or *The Kalevala or Poems of the Kaleva District*. Trans. Francis Peabody Magoun, Jr. Cambridge: Harvard University Press, 1963. Sample extracts:

- Runo 1 [Poem 1: the birth of the world [Luonnotar]; the birth of Väinämöinen]
- Runo 2 [early Väinämöinen tales]
- Runos 13-15 [selected Lemminkäinen Tales, including that of the swan of Tuonela "Death's Domain" in Magoun's translation]

- Runos 31-36 [includes the Kullervo tales]

Tawaststjerna, Erik. *Sibelius vol. 1: 1865-1905*. Trans. Robert Layton. Berkeley: University of California Press, 1976.

- Ch. 6, “Kullervo,” pp. 96-123.
- From ch. 9, “Lemminkäinen,” pp. 162-76.

Listening:

Jean Sibelius (1865-1957)

Kullervo, “symphonic poem” [five movements] for orchestra, soloists, and chorus (1891-92).

Karelia, suite (1893)

Compositions for Male Choir from the 1890s (Finnish texts):

- “Sortunut ääni” (“The Broken Voice”)
- “Venematka” (“The Boat Journey”)
- “Saarella palaa” (“Fire on the Island”)
- “Sydämeni laulu” (“My Heart’s Song”)

Lemminkäinen Suite [Four Legends] (Lemminkäis-sarja), op. 22, two movements of the four:

- *Tuonelan joutsen [The Swan of Tuonela]*, 1895, rev. 1897, 1900
- *Lemminkäinen palaa kotitienoille [Lemminkäinen's Return]*, 1895, rev. 1897, 1900

Week 11: Political Music: *Finlandia*; *Song of the Athenians*; *First Symphony* (first movement)

Reading:

Wilson, William A. “Sibelius, the Kalevala, and Karelianism.” In In Glenda Dawn Goss, ed. *The Sibelius Companion*. New York: Greenwood Press, 1996. Pp. 43-60.

Hepokoski, James. “Sibelius, Jean [Johan] (Christian Julius).” Entry from *The New Grove Dictionary of Music and Musicians*: XXIII, 319-29 (Sections 1-4 only).

Tawaststjerna, Erik. *Sibelius vol. 1: 1865-1905*. Trans. Robert Layton. Berkeley: University of California Press, 1976.

- Ch. 11 “The First Symphony,” pp. 199-222 (includes discussions of *Atenarnes sang* and *Finlandia*).

Listening:

Jean Sibelius (1865-1957)

Finlandia, tone poem for orchestra, op. 26

Atenarnes sång (Song of the Athenians; boys’ chorus, male chorus, winds; percussion, 1899; Swedish text by V. D. Rydberg), op. 31 no. 3

Symphony No. 1 in E Minor, op. 39 (1899)

Symphony No. 2 in D Major, op. 43 (1902)—first movement

Week 12: First Symphony (conclusion); Second Symphony (beginning); other Sibelius works

Reading:

Tawaststjerna, Erik. *Sibelius vol. 1: 1865-1905*. Trans. Robert Layton. Berkeley: University of California Press, 1976.

- From ch. 13, “The Second Symphony,” pp. 242-66 (includes discussions of the songs from op. 36 and op 37).

Hepokoski, James. “Sibelius, Jean [Johan] (Christian Julius).” Entry from *The New Grove Dictionary of Music and Musicians*: XXIII, 329-35 (from Section 5 through the middle of Section 6—through *The Oceanides*).

Listening:

Jean Sibelius (1865-1957)

Five Songs, voice and piano

- “Illalle” (“To Evening”; Finnish text by A. V. Forsman-Koskimies), op. 17 no. 6 (1898)
- “Svarta rosor” (“Black Roses”; Swedish text by Ernst Josephson), op. 36 no. 10 (1899)
- “Den första kyssen” (“The First Kiss”; Swedish text by J. L. Runeberg), op. 37 no. 1 (1900)
- “Var det en dröm?” (“Was It a Dream?” Swedish text by J. J. Wecksell), op. 37 no. 4 (1902)
- “Flickan kom ifrån sin älsklings möte” (“The Tryst” or [lit.] “The maiden came from a tryst with her lover” Swedish text by J. L. Runeberg), op. 37 no. 5 (1901)

Symphony No. 1 in E Minor, op. 39 (1899), complete

Symphony No. 2 in D Major, op. 43 (1902)

Luonnotar, tone poem (with soprano) from the *Kalevala*, op. 70 (1913)

The Oceanides, tone poem, op. 73 (1914; *Aallottaret*; commissioned by the Norfolk Festival in conjunction with Sibelius’s visit to Yale to receive an honorary doctorate)

Week 13: Second Symphony (conclusion)

Reading:

Hepokoski, James. “Sibelius, Jean [Johan] (Christian Julius).” Entry from *The New Grove Dictionary of Music and Musicians*: XXIII, 335-40 (late works).

Listening:

Jean Sibelius (1865-1957)

Symphony No. 2 in D Major, op. 43 (1902)

Symphony No. 5 in E-flat Major (1915, 1916, 1919 [definitive, published version])

Tapiola, tone poem, op. 112 (“Where the Forest-God [Tapio] Dwells”; 1926)



Jean Sibelius, 1915