

Music 801

Early Modernism: Strauss, Mahler, Nietzsche



Exploration of the concepts of literary and musical modernity and modernism in past and current writing, eventually settling on an evaluation of Dahlhaus's claim of separable period of "early modernism" in Austro-Germanic music in the years 1889-1914. The initial sessions are devoted to general considerations of "the modern" as debated in some sample texts in the late-nineteenth, twentieth, and early twenty-first centuries: competing views of the concept of modernism, including those of the "new modernist studies" of the past quarter century; a selection of early-modernist and high-modernist position papers and manifestos. In this initial portion we also assess the utility of reframing of the 1880s-1890s decades according to two sociological methodologies from the later twentieth century: the concept of the institution of art as laid out by Peter Bürger and Peter Uwe Hohendahl; and the concept of the field of cultural production as propounded by Pierre Bourdieu. The second portion of the term is given over to close readings of two works representing contrasting responses to Nietzsche's *Thus Spoke Zarathustra*: Richard Strauss's *Also sprach Zarathustra* (1896) and Gustav Mahler's Symphony No. 3 (1893-96). The seminar is intended as a case study in methodologies that might be applied to other areas of historical study.

Books:

- Friedrich Nietzsche, *Thus Spoke Zarathustra*, trans. R. J. Hollingdale [1961] (Penguin Books edition)
- Richard Strauss, *Tone Poems: Series II: Till Eulenspiegels lustige Streiche, Also sprach Zarathustra, and Ein Heldenleben in Full Orchestral Score*(Dover Scores)
- Gustav Mahler, *Symphonies Nos. 3 and 4 in Full Score* (Dover Scores)
- John Williamson, *Strauss: Also sprach Zarathustra* (Cambridge: Cambridge University Press, 1993).
- Peter Franklin, *Mahler: Symphony No. 3* (Cambridge: Cambridge University Press, 1991).
- Theodor W. Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott (Chicago: University of Chicago Press, 1992).

Seminar Expectations:

- Weekly reading and preparation; active seminar participation and interrelating of current and prior readings.
- A few semi-formal, 5-10-minute presentations concerning the assigned reading, or portions thereof, to launch the seminar discussion. Toward the end of the term these will be music-analytical presentations of portion of the Strauss and Mahler scores.
- Two short papers based on your oral presentations. Each of these is due one week after the presentation, with electronic copies—pdf or Word files—distributed to all participants in the seminar.
- A final paper engaging with issues brought up in the reading and discussion all term will also be assigned: details TBA.

Seminar Schedule: Weekly Topics (alterations may be made *en route* as circumstances suggest)

CONCEPTUAL TANGLES; POSITIONS, MANIFESTOS

Week 1: Introduction to the seminar—(pre-) reading :

Susan Stanford Friedman, "Definitional Excursions: The Meanings of *Modern/Modernity/Modernism*," *Modernism/Modernity* 8 (2001), 493-513.

Douglas Mao and Rebecca L. Walkowitz, "The New Modernist Studies," *PMLA* (2008), 737-48.

Vincent Sherry, "Introduction: A History of 'Modernism,'" in Sherry, ed., *The Cambridge History of Modernism* (Cambridge: Cambridge University Press, 2016), pp. 1-25.

Week 2: 21st-century Anglophone musicological views of "modernism"

Daniel Albright, "Introduction," in *Modernism and Music: An Anthology of Sources*, ed. Albright (Chicago: University of Chicago Press, 2004), pp. 1-22.

Björn Heile, "Musical Modernism, Sanitized," Review of books by Stephen Downes, Matthew Riley (ed.), and David Metzger, *Modernism/Modernity* 18 (2011), pp. 631-37.

"Round Table: Modernism and Its Others," *Journal of the Royal Musical Association* 139 (2014):

- Laura Tunbridge, "Introduction," p. 177.
- Gianmario Borio, "Musical Communication and the Process of Modernity," pp. 178-83.
- Peter Franklin, "*Modernismus* and the Philistines," pp. 183-87.
- Christopher Chowrimootoo, "Reviving the Middlebrow, or: Deconstructing Modernism from the Inside," pp. 187-93.
- Alastair Williams, "Post-War Modernism: Exclusions and Expansions," pp. 193-97.
- Arman Schwartz, "Musicology, Modernism, Sound Art," pp. 197-200.
- Christopher Ballantine, "Modernism and Popular Music," pp. 200-04.

Seth Brodsky, extracts from *From 1989, or European Music and the Modernist Unconscious* (Berkeley, University of California Press, 2017):

- "Introduction," pp. 1-26.
- Ch. 7, "Music & New Music (1)," pp. 108-27.
- **Brodsky's Lacan/Žižek primer: ch. 4, "Fantasy and Fantasy (2)," pp. 69-87: on Canvas but not assigned.

Week 3: Zeroing in (mostly) on Germany 1887-1900; realism, modernism, positions, manifestos

Arnold Whittall, "Germany: Cross-Currents and Contradictions," in Jim Samson, ed., *The Late Romantic Era: from the Mid-19th Century to World War I* (Music & Society Series) (Englewood Cliffs: Prentice-Hall, 1991), pp.340-61.

Walter Frisch, extracts from *German Modernism: Music and the Arts* (Berkeley: University of California Press, 2005):

- "Introduction," pp. 1-6.
- Ch. 1, "Ambivalent Modernism: Perspectives from the 1870s and 1880s," pp. 7-35.
- Ch. 2, "German Naturalism," pp. 36-87.

Carl Dahlhaus, "Musikalische Moderne und Neue Musik" [orig. publ. in *Melos/Neue Zeitschrift für Musik*, 1976], in Hermann Danuser, ed., *Carl Dahlhaus: Gesammelte Schriften in 10 Bänden, Band 10: Varia* (Laaber: Laaber Verlag, 2007), pp. 278-80.

Carl Dahlhaus, two extracts from *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley, University of California Press, 1989 [orig. German, 1980]):

- Beginning of ch. 6, "1889-1914," pp. 330-39 (including "Modernism as a Period in Music History," pp. 332-39).
- Ch. 7, "End of an Era," pp. 390-94.

Carl Dahlhaus, extracts from *Realism in Nineteenth-Century Music* (Cambridge: Cambridge University Press, 1985; orig. German 1982)

- "The Dialectics of the Concept of Reality," pp. 114-20.
- "Conclusion," pp. 120-23.

Extracts from Vassili Kolocotroni, Jane Goldman, and Olga Taxidou, eds., *Modernism: An Anthology of Sources and Documents* (Chicago: University of Chicago Press, 1998):

- Charles Baudelaire, extract from "The Painter of Modern Life" (1859-60), pp. 102-08
- Émile Zola, extract from "Naturalism on the Stage" (1880), pp. 169-74.
- Max Nordau, extract from *Degeneration* (1883), pp. 22-27.
- Stéphane Mallarmé, extract from "Crisis in Poetry" (1886-95), pp. 123-27.
- Georg Simmel, extract from *The Metropolis and Mental Life* (1903), pp. 51-60.

Hermann Bahr, "Die Moderne" (1890), from essay collection, *Die Überwindung des Naturalismus (als zweite Reihe von "Zur Kritik der Moderne")*, pp. 11-15

Extracts from Erich Ruprecht, ed., *Literarische Manifeste des Naturalismus 1880-1892* (Stuttgart: J. B. Metzlersche Verlagsbuchhandlung, 1962):

- Eugen Wolff: "Die Moderne" (1888), pp. 138-41.
- Eugen Wolff: "Zehn Thesen" (1888), pp. 141-42.
- Heinrich Hart, "Die Moderne" (1890), pp. 144-46

- [Anon.], “Zum Beginn” (1890), pp. 155-58.
- Michael Georg Conrad, “Virtuose Nervenkunst” (1892), 254-55.

Fredric Jameson, “Beyond the Cave: Demystifying the Ideology of Modernism,” in Jameson, *The Ideologies of Theory: Essays 1971-1986*, vol. 2, *Syntax of History* (Minneapolis: University of Minnesota Press, 1988; orig. essay 1975), pp. 115-32.

BEGRIFFSGESCHICHTE and INSTITUTION KUNST: LATE-TWENTIETH-CENTURY VIEWS

Week 4: Concept history and the early Gumbrecht; Bürger and the institution of art

**JH—typescript outline, comments on Reinhart Koselleck, “*Begriffsgeschichte* and Social History,” in Koselleck, *Futures Past: On the Semantics of Historical Time*, trans. Keith Tribe (Cambridge: The MIT Press, 1985; republ. New York: Columbia University Press, 2004; orig. German 1979), pp. 75-92. (The Koselleck book itself is a Yale online resource.)

Hans Ulrich Gumbrecht, extracts from “A History of the Concept ‘Modern,’” in Gumbrecht, *Making Sense in Life and Literature* (Minneapolis: University of Minnesota Press, 1992), pp. 79-81, 96-110 (complete essay, pp. 79-110). [Orig. German in Otto Brunner, Werner Conze, and Reinhart Koselleck, eds., *Geschichtliche Grundbegriffe: Historisches Lexikon zur politisch-sozialen Sprache in Deutschland*, vol. 3, 1985].

Peter Bürger, *Theory of the Avant-Garde* (orig. German, 1974), trans. Michael Shaw (Minneapolis: University of Minnesota Press, 1984): extracts:

- “Foreword: Theory of Modernism versus Theory of the Avant-Garde,” by Jochen Schulte-Sasse, pp. vii-lv.
- Chapter 1, “Preliminary Reflections of a Critical Literary Science,” pp. 3-14.
- Chapter 2, “Theory of the Avant-Garde and Critical; Literary Science,” pp. 15-34.
- Chapter 3, “On the Problem of the Autonomy of Art in Bourgeois Society,” pp. 35-54.

Week 5: Hohendahl and institutions; Bourdieu and the field of cultural production; autopoiesis

Peter Uwe Hohendahl, extract from the essay, “Introduction: The Institution of Literature,” from Hohendahl, *Building a National Literature: The Case of Germany, 1830-1870*, trans. Renate Baron Franciscono (Ithaca, NY: Cornell University Press, 1989), pp. vii-x, 26-43 only (the entire essay comprises pp. 1-43).

Pierre Bourdieu, two essays from *The Field of Cultural Production: Essays on Art and Literature*, ed. Randal Johnson (New York: Columbia University Press, 1993 [orig. French 1983]):

- “The Field of Cultural Production, or: The Economic World Reversed,” pp. 29-73.
 - “The Market of Symbolic Goods,” pp. 112-41.
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NIETZSCHE; CREATIVE DESTRUCTION; GENDER; STRAUSS'S CONVERSION

Week 6: Stocktaking 1, mid-semester; Nietzsche, *The Gay Science* and *Thus spoke Zarathustra*

**David Seidl, "Luhmann's Theory of Autopoietic Social Systems" (Münchner betriebswirtschaftliche Beiträge/Munich Business Research, 2004)

**Raymond Williams, "Dominant, Residual, and Emergent," from *Marxism and Literature* (Oxford: Oxford University Press, 1977), pp. 121-27.

Friedrich Nietzsche, *The Gay Science*: sections 108-10, 122-34, 283-88, 339-42 (end).

Friedrich Nietzsche, *Thus Spoke Zarathustra*: R. J. Hollingdale trans., extract:

- pp. 11-35 (Hollingdale's Introduction)
- pp. 39-53, (the opening of Part One, "Zarathustra's Prologue")

Week 7: Stocktaking 2; more *Zarathustra*; modernism & gender; Strauss's conversion

Two essays from Lusty and Murphet, eds., *Modernism and Masculinity* (2014):

- Natalya Lusty, "Introduction: Modernism and Its Masculinities," pp. 1-15.
- Rachel Blau DuPlessis, "'Virile Thought': Modernist Maleness, Poetic Forms and Practices," pp. 19-37.

Charles Youmans, two chapters from *Richard Strauss's Orchestral Music and the German Intellectual Tradition* (Bloomington: Indiana University Press, 2005):

- Ch. 2, "Music and the 'Denial of the Will': Schopenhauer in Strauss's Life and Work, pp. 59-82.
- Ch. 3, "Strauss's Nietzsche," pp. 83-113.

Friedrich Nietzsche, *Thus Spoke Zarathustra*: R. J. Hollingdale trans., extracts:

- pp. 53-104 (from Part One, "Zarathustra's Discourses")
- pp. 123-49 (extract from Part Two, including "The Night Song," "The Dance Song," and "The Funeral Song")
- pp. 210-47 (conclusion of Part Three, including "On the Spirit of Gravity," "The Convalescent," "Of the Great Longing," "The Second Dance Song [first presentation of the Midnight Song]," and "The Seven Seals")
- pp. 311-36 (conclusion of Part Four—and the book—including "Of Science," "The Intoxicated Song" [recurrence of the Midnight Song], and "The Sign")

**JH, unpublished paper from 1993, rev. 1995, 1997, "The Concept of the Modern in European Art Music, 1885-1914: A Reconfiguration of the Issues."

CASE STUDY 1: STRAUSS, *ALSO SPRACH ZARATHUSTRA*

Week 8: Strauss, *Also sprach Zarathustra*, interior sections (analysis); JH on *Till Eulenspiegel*

**JH, "Framing Till Eulenspiegel." *19th-Century Music* 30 (2006), 4-43.

Charles Youmans, a third chapter from *Richard Strauss's Orchestral Music and the German Intellectual Tradition* (Bloomington: Indiana University Press, 2005):

- Ch. 6, "Eulenspiegel, Zarathustra, Quixote, Strauss: Crystallization of a Persona," pp. 181-213.

John Williamson, *Strauss: Also sprach Zarathustra*, chs. 1-6 and part of 7, pp. 1-81.

Arthur Hahn, "Also sprach Zarathustra," *Richard Strauss: Symphonien und Tondichtungen*, Meisterführer Nr. 6, ed. Herwath Walden (Berlin; Schlesinger: c. 19XX). [Strauss's authorized guide to the tone poem.]

Hans Merian, *Richard Strauß' Tondichtung, Also sprach Zarathustra: Eine Studie über die moderne Programmsymphonie* (Leipzig, Carl Meyers Graphisches Institut, 1899), relevant portions, pp. 16-40 (discussions and labels of motives; interpretation) [Clearly indebted to Hahn, but occasionally suggesting further explications.]

Week 9: Strauss, *Also sprach Zarathustra*, conclusion (analysis); discussion of Williamson book

John Williamson, *Strauss: Also sprach Zarathustra*, remainder of ch. 7 and chs. 8-9, pp. 81-109.

Arthur Hahn, "Also sprach Zarathustra," *Richard Strauss: Symphonien und Tondichtungen*, Meisterführer Nr. 6, ed. Herwath Walden (Berlin; Schlesinger: c. 19XX). [Strauss's authorized guide to the tone poem.]

Hans Merian, *Richard Strauß' Tondichtung, Also sprach Zarathustra: Eine Studie über die moderne Programmsymphonie* (Leipzig, Carl Meyers Graphisches Institut, 1899), relevant portions, pp. 40-55.

CASE STUDY 2: MAHLER, SYMPHONY NO. 3

Week 10: Mahler, *Symphony No. 3*, first movement

Peter Franklin, *Mahler, Symphony No. 3*, chs. 1-3, pp. 1-52, and from ch. 4, 77-90, plus a look at the appendices, pp. 91-104.

Seth Monahan, extracts from *Mahler's Symphonic Sonatas* (New York: Oxford University Press, 2015):

- "Introduction," pp. 1-7
- "Sonata Form in Mahler's Narrative Imagination," pp. 11-34.
- "Adorno's 'Novel Symphony': the Dialectic of Freedom and Determinism," pp. 35-60
- "Dimensions of Mahler's Narrativity," pp. 61-90.
- "'The Objectification of Chaos': Epic Form and Narrative Multiplicity in Part One of the Third [Symphony]," pp. 177-216.

Week 11: Mahler, Symphony No. 3, movements 2 and/or 3 (analysis)

Peter Franklin, *Mahler, Symphony No. 3*, from ch. 4, pp. 53-65.

Morten Solvik, "Cosmology and Science in Gustav Mahler's Third Symphony," in Erich Wolfgang Partsch and Morten Solvik, eds., *Mahler im Kontext/Contextualizing Mahler* (Cologne and Weimar, Böhlau Verlag, 2011), pp. 207-232.

Theodor W. Adorno, *Mahler: A Musical Physiognomy* (selections):

- Ch. 1, "Curtain and Fanfare," pp. 3-17.
- Ch. 2, "Tone," pp. 19-39
- Ch. 3, "Characters," pp. 41-59.

Raymond Knapp, extracts from *Symphonic Metamorphoses: Subjectivity and Alienation in Mahler's Re-cycled Songs*, (Middletown: Wesleyan University Press, 2003):

- "Songs into Symphonies: Problems and Rationales," pp. 1-12.
- "The Autonomy of Musical Presence: 'Ablösung im Sommer' and the Third Symphony," pp. 71-119.

Week 12: Mahler, Symphony No. 3, movements 4 and 5 (analysis)

Peter Franklin, *Mahler, Symphony No. 3*, from ch. 4, pp. 66-71.

Theodor W. Adorno, *Mahler: A Musical Physiognomy* (selection)

- Ch. 5, 'Variant—Form,' pp. 83-104.

Raymond Knapp, "Montage and Conjecture," from *Symphonic Metamorphoses: Subjectivity and Alienation in Mahler's Re-cycled Songs* (Middletown: Wesleyan University Press, 2003), pp. 13-69

MUSIC: Frederick Delius, “Noch ein mal,” from *A Mass of Life*.

Week 13: Mahler, Symphony No. 3, finale (analysis)

Peter Franklin, *Mahler, Symphony No. 3*, from ch. 4, pp. 71-76.

Friedrich Nietzsche, *The Gay Science*: sections 336-38.

Hans Rott, Movement 2, “Sehr langsam,” from *Symphony No. 2 in E* (1878-80)—available of Spotify
(recommended: Segerstam, Norrköping Symphony Orchestra)