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:**

- 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)

**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:


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


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

- 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


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

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


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

- “Conclusion,” pp. 120-23.


- 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.


- Heinrich Hart, “Die Moderne” (1890), pp. 144-46
• [Anon.], “Zum Beginn” (1890), pp. 155-58.


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**BEGRIFFSGESCHICHTE and INSTITUTION KUNST:**

LATE-TWENTIETH-CENTURY VIEWS

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


• Chapter 1, “Preliminary Reflections of a Critical Literary Science,” pp. 3-14.

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


• “The Field of Cultural Production, or: The Economic World Reversed,” pp. 29-73.

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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


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):


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


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. 311-36 (conclusion of Part Four—and the book—including “Of Science,” “The Intoxicated Song” [recurrence of the Midnight Song], and “The Sign”)

CASE STUDY 1: STRAUSS, ALSO SPRACH ZARATHUSTRA

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


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.


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.


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
- “‘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.


- Ch. 1, “Curtain and Fanfare,” pp. 3-17.
- Ch. 2, “Tone,” pp. 19-39


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

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


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.


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