

THE EUROPEAN ART-MUSIC TRADITION, 1800-1950

Teaching Assistants: Joshua Gailey and Matthew Mendez

TEXTS

Two volumes from Richard Taruskin, *The Oxford History of Western Music* (New York: Oxford University Press, 2005) [also available online from the Music Library website: Yale Music Library \ Music Databases \ Reference Tools]

Vol. 3, *The Nineteenth Century*

Vol. 4, *The Early Twentieth Century*

Reading Sets 1 and 2: the basis for your final paper, due during exam week (see pp. 12-13)

James Hepokoski, Study Guides, Examples, and Synopses for Music 352 (photocopy booklet: available at Tyco)

Caveat: The European art-music tradition from this 150-year span is a rich one with hundreds, thousands, of well-known pieces securely lodged in the active performing repertory. Its many composers, their main works and styles, and so on, cannot begin to be covered adequately during the brief amount of class time provided. As we rush through this together, vast gaps abound, and crucial developments and important composers go unmentioned. Some of the historical narrative not dealt with in the lectures can be provided by the textbook. The task of the lectures is less to present basic material than to highlight central issues and problems and to offer historical analyses of representative compositions.

Mondays and Wednesdays are devoted to lectures. The sections, supervised by the teaching assistants, will be devoted to: three brief “factual” exams; information supplementary to or reinforcing the week’s lecture, reading, and listening material; information about and preparation for the required essay.

The three factual exams, administered in the sections (see p. 2 below), take approximately fifty minutes each: essay format, along with one or two “paragraph” responses. There will also be three brief listening i.d. quizzes (marked ** on p. 2), given on a Monday or a Wednesday during the semester.

FINAL GRADING is based on the results of: the three **FACTUAL EXAMS** (together, 40%, focusing on basic data from the textbooks and the lectures), the three separate **LISTENING I.D. QUIZZES** (together, 30%), and **ONE FINAL ESSAY** (30%). For the essay, see the last two pages of this syllabus.

To pass the course, each student must take all three factual exams and two of the three listening quizzes, as well as hand in the final essay. Failure to accomplish this minimum will result in an automatic failure for the course.

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SCHEDULE OF CLASS SESSIONS

(** = these three classes begin with a brief listening quiz on the assigned music since the prior listening quiz)

Mon	14 Jan	Beethoven: Leading Ideas
Wed	16 Jan	Beethoven: Leading Ideas & Fifth Symphony, movement 1
Fri	18 Jan	Beethoven: Fifth Symphony, movements 2, 3, and 4
Wed	23 Jan	<i>Volksgeist</i> and the Origins of German Nationalism: Weber
Mon	28 Jan	Romanticism and Its World-Views; Schubert and <i>Lieder</i>
Wed	30 Jan	Schubert: Instrumental Music
Mon	4 Feb	Chopin and Others: Music for Piano
Wed	6 Feb	Mendelssohns and Schumanns
**Mon	11 Feb	Symphonic Genres and the 1830s/1840s: Berlioz (LISTENING: 14 JAN—4 FEB)
Wed	13 Feb	Wagner (<i>The Ring /Tristan / Parsifal</i>) (SECTION: 1ST EXAM: 14 JAN—4 FEB)
Mon	18 Feb	The Schism: Liszt (The “New German School”) and Brahms
Wed	20 Feb	Nationalism: Russia and Others
Mon	25 Feb	Early Modernism; Richard Strauss and Others
Wed	27 Feb	Mahler (class session at the Beinecke Library: 11:00-11:50; 12:00-12:50)
Mon	4 Mar	Debussy
Wed	6 Mar	Early Schoenberg / Expressionism
SPRING RECESS		
Mon	25 Mar	Stravinsky, Diaghilev, and the <i>Ballets Russes</i>
**Wed	27 Mar	Stravinsky: <i>The Rite of Spring</i> (LISTENING: 11 FEB-6 MAR)
Mon	1 Apr	The Rise of Recorded Sound
Wed	3 Apr	A New Modernity: Blues and Jazz in the 1920s (SECTION: 2ND EXAM: 13 FEB—6 MAR)
Mon	8 Apr	Neoclassicism and Parisian Music of the 1920s
Wed	10 Apr	The Crisis of Art Music, Schoenberg and His Circle in the 1920s, Hindemith
Mon	15 Apr	Art Music in America (1910s, 1920s, 1930s)
Wed	17 Apr	Music in the Soviet Union (1920s, 1930s, 1940s) (TERM PAPER DUE IN SECTIONS)
Mon	22 Apr	<i>Götterdämmerung</i> : Music and Culture in the Third Reich
**Wed	24 Apr	Envoi: Aftermath of World War II (LISTENING: 25 MAR-17 APR) SECTION: 3RD EXAM: 25 MAR—22 APR)

LISTENING AND VIEWING LIST (PIECES AND MOVEMENT SELECTIONS THAT ARE ELIGIBLE TO APPEAR ON A LISTENING I.D. QUIZ)

The basic listening list is found below, flush left. Recordings of the items on that list can be found on a shared **Spotify playlist (originally created in 2017)**. <https://open.spotify.com/playlist/0g4VCt3B5KuaWYWFpxZCYa>. These are not necessarily “recommended recordings” of the various pieces—of course, multiple recordings of them abound—and different recordings might well be used for listening quizzes.

In several instances I have also added below, indented, the URLs of clips on YouTube that you might find helpful and that are recommended for viewing. In most cases—though not all—they will be videos of performances of the assigned piece (opera, ballet, and so on). In a few instances they are supplementary but irresistible.

The Listening I.D. Quiz will be audio only: no video clips. On the quizzes you should be able to recognize and identify memorable selections from the pieces on the listening list (main themes, special effects, and so on). Listening quizzes involve identifications of short excerpts (45” to 1’ in length), heard only once. Be able to provide the composer’s name and the title of (normally) the entire composition from which the excerpt comes. In most cases you will not be asked to cite the title of the individual movement, subsection, “aria name,” etc. The exceptions—where these “small-piece” titles have to be known—are: 1) single *Lieder* of Schubert, Fanny Hensel, and Clara Schumann [*Lieder* from song cycles, like *Dichterliebe*, need only be identified by the cycle title (*Dichterliebe*)]; 2) individual Debussy *Préludes*; 3) Cowell piano pieces; 4) popular music, jazz, and blues pieces. You will also have to know the piece’s date of composition or premiere within two years—or, when that is unclear, the date given on the syllabus. On the quizzes and exams: names and titles that are incorrectly spelled (including any omissions of accents, umlauts, hyphens, and so on) will receive only half-credit.

Do not listen to any vocal composition without following a translation of the words—following the words alone is preferable to following the score alone; be sure at all times that you know the meaning of the words being sung, the plot of the opera at hand, and so on.

YouTube: Richard Taruskin Lecture, “Shall We Change the Subject?”

<https://www.youtube.com/watch?v=4uxlZgVHjdk>

Beethoven: Piano Sonata in D Minor, op. 31 no. 2 (“Tempest”), first movement only (1802)

Beethoven: Symphony No. 3 in E-Flat, op. 55 (“Eroica”), first two movements (1803, first perf. 1805)

Beethoven: Overture to *Coriolan*, op. 62 (1807)

Beethoven: Symphony No. 5 in C Minor, op. 67, complete (1807-08)

Beethoven: String Quartet in B-flat, op. 130, movements 1-5 (through the “Cavatina”) (1825)

Beethoven: *Grosse Fuge*, op. 133 (1825: the original finale [sixth movement] for the Quartet in B-flat, op. 130)

Performance of the *Grosse Fuge* (Alban Berg Quartet) – YouTube:

<https://www.youtube.com/watch?v=13ygvplg-S0>

Carl Maria von Weber: *Der Freischütz* (1821), two excerpts:

- 1) Overture
- 2) Act 2, Scene 2 ("Wolf's Glen" Scene = the Act 2 finale), complete (opening text, sung by the Invisible Spirits, "Milch des Mondes fiel aufs Kraut / Uhui! Uhui!")

Weber *Der Freischütz*, Wolf's Glen—two YouTube clips:

<https://www.youtube.com/watch?v=FojsiGXZYDU>

followed by <https://www.youtube.com/watch?v=2LKRm2wWBwE>

Franz Schubert: five individual *Lieder*

- 1) "Erlkönig," D. 328 [Op. 1] (1815)
- 2) "Gretchen am Spinnrade," D. 118 [Op. 2] (1815)
- 3) "Heidenröslein," D. 257 (1815)
- 4) "An die Musik," D. 547 (1817)
- 5) "Der Doppelgänger" from *Schwanengesang*, D. 957 (1828)

Performances:

"Erlkönig," <https://www.youtube.com/watch?v=5XP5RP6OEJI>

"Der Doppelgänger," <https://www.youtube.com/watch?v=15UPmZeTTIU>

Schubert: String Quintet in C, D. 956 (1828), first movement

Schubert: Piano Sonata in B-flat, D. 960 (1828), first movement

Fryderyk Chopin: Three selections from the *Études*, op. 10, Nos. 1, 3, and 12 (No. 12 = "Revolutionary") (1829-32)

Chopin: Three Nocturnes, op. 15 (1830-32)

Robert Schumann: *Carnaval*, op. 9 (1835), complete

Robert Schumann: *Dichterliebe*, op. 48, Songs 1-7 (1840)

Performance, Francisco Araiza (no English subtitles)

<https://www.youtube.com/watch?v=dBErMoNrpOU>

Felix Mendelssohn: Three selections from the *Lieder ohne Worte*, op. 19b (1829-30), Nos. 1, 2, and 6 ("Venetian Gondola Lied")

Felix Mendelssohn: Overture to *A Midsummer Night's Dream* (1826)

Fanny Mendelssohn Hensel: Two songs from *Sechs Lieder*, op. 1 (publ. 1846):

No. 1, "Schwanenlied"

No. 2, "Wanderlied"

Fanny Mendelssohn Hensel: Two selections from *Vier Lieder für das Pianoforte*, op. 2 (nos. 2 [B Minor] and 4 [A Major]) (publ. 1846)

Fanny Mendelssohn Hensel: Piano Trio in D Minor, op. 11 (1846), first movement only

Clara Wieck Schumann, Three *Lieder*, op. 12 (1841) [also published as part of Robert Schumann's op. 37 *Lieder*, "by Robert and Clara Schumann"]

- No. 1. "Er ist gekommen,"
- No. 2, "Liebst du um Schönheit"
- No. 3, "Warum willst du and're fragen"

Clara Wieck Schumann: Piano Trio in G Minor, op. 17 (1846), first movement only

Robert Schumann: Symphony No. 4 in D Minor (1841; rev. 1851 as No. 4), first movement only (but cf. the finale, including the bridge into it, which recalls some of the central themes of the first movement)

Hector Berlioz: *Symphonie fantastique* (1830), movements 1, 2, 4, 5 only

Gioachino Rossini: *The Barber of Seville* (1816), three excerpts:

- 1) Overture [originally composed as the overture to an earlier opera, *Aureliano in Palmira*, 1813]
- 2) Aria for Figaro, Act I, "Largo al factotum"
- 3) Aria for Rosina, Act I, "Una voce poco fa"

Rossini, *Il barbiere di Siviglia*, "Una voce poco fa"

https://www.youtube.com/watch?v=mDyXqf0at_w (Cecilia Bartoli)

<https://www.youtube.com/watch?v=4FwZKjFJ-go&frags=pl,wn> (Kathleen Battle)

Rossini, *Il barbiere di Siviglia*, "Largo al factotum"

<https://www.youtube.com/watch?v=rmTcmBn56Jk> (Hermann Prey)

Verdi: *La traviata* (1853), from Act 1, *scena* [= opening recitative] and double aria for Violetta, "Ah, fors'è lui" and "Sempre libera"

Verdi, *La traviata*, "A fors'è lui," etc.

https://www.youtube.com/watch?v=_uzkxQMh05I (Angela Gheorghiu, Covent Garden, 1994)

Wagner: *Die Walküre* (composed 1854-56), excerpt:

From the conclusion of Act III, "Wotan's Farewell," ca. 13'28") and the concluding Magic Fire Music (3'48"). (The video below shows "Wotan's Farewell" only.)

Wagner, *Die Walküre*, from Act III, Wotan's Farewell

<https://www.youtube.com/watch?v=7pTaH8USQH4>

Wagner—continuation of the above, "Magic Fire Music" (but a different performance and with French subtitles)

<https://www.youtube.com/watch?v=bG6p8bLdaQU>

Wagner: *Tristan und Isolde* (composed 1857-59), excerpts:

- 1) Prelude to Act I (orchestral music only)
- 2) *Liebestod* [or "Love-Death"—Some late-twentieth-century research argues that it should be called the "Transfiguration"]: This is the conclusion of Act III, Isolde, "Mild und leise wie er lächelt / Wie das Auge hold er öffnet"

Wagner, *Tristan und Isolde*, End of Act 3 (*Liebestod*, "Mild und Leise," start at 7:45):

<https://www.youtube.com/watch?v=OAEkTK6aKUM> (Bayreuth, 1995)

Wagner: Prelude to *Parsifal* (1878; premiere of music drama, 1882).

Wagner, *Parsifal*, near the end of Act 1 (Film, Hans Jürgen Syberberg, 1981)
https://www.youtube.com/watch?v=Mic_EOGOTzE (This movie clip is from a portion of the *Bühnenweihfestspiel* [Festival Play for the Consecration of a Stage—as Wagner dubbed it] that is not assigned, but it is centered around Eucharistic, Grail, and Faith music heard in the Prelude to Act 1—as the portion of the drama, that is, to which the Prelude refers. Syberberg’s extravagant treatment of this “ritual” drama is unforgettable and conveys in extreme ways the hyper-cultic aspect of *Parsifal*. Not to be missed.)

Johannes Brahms: Symphony No. 1 in C Minor (1876), movements 1 and 4

Brahms: Three Intermezzi, op. 117 (1892)

Gustav Mahler: Symphony No. 1 in D (1888, revised several times), complete

Richard Strauss: *Don Juan* (1889), complete

Mikhail Glinka: *Ruslan and Lyudmila* (1842), three extracts:

- 1) Overture
- 2) Persian Chorus (No. 12, Act 3)

Glinka, *Ruslan and Lyudmila*, Persian Chorus
<https://www.youtube.com/watch?v=jlqryce50wQ> (start at 2:58)

Glinka: *Kamarinskaya* (1848)

Modest Musorgsky: *Boris Godunov* (1868-74), two extracts:

- 1) Prologue: Orchestral introduction (ca. 2’00’’) plus two or three minutes into the opera proper
- 2) Coronation Scene (Scene 2), complete

Musorgsky, *Boris Godunov*, Coronation Scene
<https://www.youtube.com/watch?v=UEBq-gsdI58>

Borodin: *Prince Igor* (1874-87), two extracts:

- 1) Chorus of Polovtsian Maidens (No. 2, Opening of Act 1—following the Prologue)
- 2) Polovtsian Dances and Chorus (No. 12, end of Act 1)

Borodin, *Prince Igor*, Polovtsian Dances <https://www.youtube.com/watch?v=gVURal-QYsA>

Pyotr Ilyich Tchaikovsky: Symphony No. 4 in F Minor, op. 36 (1877-78), complete

Claude Debussy: *Prélude à “L’après-midi d’un faune”* (1892-94)

(You will subsequently notice Nijinsky’s [scandalous] 1912 staging of this as a ballet below, under Stravinsky. This ballet was not part of Debussy’s original conception. Perhaps best not to view the clip until we get to Stravinsky and the *Ballets russes*.)

Debussy: “Sarabande” from *Pour le piano* (1894-1901)

Debussy: “Nuages” from *Nocturnes* (1897-99)

Debussy: *La mer* (1903-05), first movement only

Debussy: *Préludes*, Book I (1910) (piano solo), four selections:

- No. 2, "Voiles"
- No. 8, "La fille aux cheveux de lin"
- No. 9, "La cathédrale engloutie"
- No. 12, "Minstrels"

Maurice Ravel: *Jeux d'eau* (1901)

Ravel: *Daphnis et Chloé*, Suite No. 2 (1912)

Ravel, ballet, *Daphnis et Chloé*
<https://www.youtube.com/watch?v=1s9vEQsTGyg>
 (For Suite No. 2 music "Lever du jour," start at 13:24)

Arnold Schoenberg: String Quartet No. 2, last movement only ("Entrückung," 1907-08)

Schoenberg, String Quartet No. 2, finale ("Entrückung")
https://www.youtube.com/watch?v=oaMFQfVq_rE (but no English subtitles; finale starts at 20:45)

Schoenberg: Three Piano Pieces, op. 11 (1909), complete

Schoenberg: Five Orchestral Pieces, op. 16 (1909), Nos. 1, 2, and 3 only

Two imaginative responses to mvmt. 3, "Farben" ["Colors"] (illustrating Klangfarbenmelodie)
<https://www.youtube.com/watch?v=q5iBQ9CZfS8>
 and <https://www.youtube.com/watch?v=Up5UwkKybJw>

Schoenberg: *Pierrot lunaire*, op. 21 (1912), songs 1-7, 21 only

Schoenberg, *Pierrot lunaire*
<https://www.youtube.com/watch?v=bd2cBUJmDr8>

Anton Webern: Six Pieces for Orchestra, op. 6 (1909), complete

Igor Stravinsky: *The Firebird* (1910), Suite (1919), complete

Stravinsky, *The Firebird*, ballet:
<https://www.youtube.com/watch?v=q0MpwTEkzqQ> or:
<https://www.youtube.com/watch?v=fzCe7EozFJI>

Stravinsky: *Petrushka* (1911), first two tableaux only (ca. 15 minutes)

Stravinsky, *Petrushka*, ballet, Opening:
https://www.youtube.com/watch?v=dkg_lJeHmjs
 Russian Dance excerpt also at <https://www.youtube.com/watch?v=AjkmX21VYeU>

Stravinsky: *The Rite of Spring* (1913), complete

Stravinsky, *Rite of Spring*, Joffrey Ballet recreation of the original 1913 production.
<https://www.youtube.com/watch?v=jF1OQkHybEQ> (first part of 3)

Stravinsky: “Riot at the *Rite*” (BBC Film recreating the circumstances of the original production, the production itself, and the audience reaction, the “riot,” at the premiere) <https://www.youtube.com/watch?v=JcZ7lfdhVQw>
(Start at about 48:00 for the beginning of the ballet proper)

Relevant *Ballets russes* productions: modern recreations of the original Nijinsky stagings of two ballets prior to his staging of the *Rite of Spring*—1912 and 1913:

Ballet, Debussy’s *Faun*, Nureyev Recreation of Nijinsky’s 1912 dancing:
<https://www.youtube.com/watch?v=m7b1FkZYarU>

Debussy, *Jeux*, another modern recreation of Nijinsky’s original conception:
near the opening: <https://www.youtube.com/watch?v=FkZhDcB-OfA>
final three minutes: <https://www.youtube.com/watch?v=C1SU5ZTkiVA>

Stravinsky in Conversation <https://www.youtube.com/watch?v=oJIXobO94Jo>

Conducting the conclusion of *The Firebird*
<https://www.youtube.com/watch?v=KD6OKfnB34E>

Three recordings by Enrico Caruso (two from the historic 11 April 1902 session, Milan; the third from his second session, 20 November 1902, Milan)

- 1) Verdi: “Questa o quella” from *Rigoletto* [1851], rec. April 1902
- 2) Puccini: “E lucevan le stelle” from *Tosca* [1900], rec. April 1902
- 3) Leoncavallo: “Vesti la giubba” from *Pagliacci* [1892], rec. November 1902

See also: <https://www.youtube.com/watch?v=T6eyr9O4xro>

Popular Music of the 1920s: America, Paris, Berlin—Music Hall, Vaudeville, Follies, Revues, Radio. (For all blues/jazz/pop selections, you should know these pieces by title and performer.) Lyrics to most of these songs are readily available on the internet.

- 1) Paul Whiteman, “Whispering” (1920)
- 2) Fred & Adele Astaire (with George Gershwin, piano), “Fascinating Rhythm” (1926, from the Gershwin show *Lady Be Good*)

The new, modern-urban spirit of the 1920s, a postwar emancipation or liberation of rhythm, lifestyle, gender roles, sexuality, etc.: On the Charleston dance in the 1920s, for instance, see <https://www.youtube.com/watch?v=FQ7SNTSg-9o> or any of a number of other YouTube clips (including Joséphine Baker, the American sensation performing in France, at <https://www.youtube.com/watch?v=jEH6eDpjgRw>).

- 3) Joséphine Baker, “Bye Bye Blackbird” (1927, rec. Paris, where Baker’s popularity was immense)
- 4) Irène Bordoni, “Let’s Misbehave” (1928, written in France for Bordoni by Cole Porter, originally slated to appear in one of his first musicals, *Paris*.)
- 5) Libby Holman, “Can’t We Be Friends” (1929; style: “torch song,” composed by Kay Swift for Libby Holman)
- 6) Ruth Etting, “Ten Cents a Dance” (1930, comp. Rodgers and Hart)
- 7) Marlene Dietrich, “Ich bin die fesche Lola” (1930, Berlin Cabaret, from the film, *Der blaue Engel* [*The Blue Angel*])
- 9) Marlene Dietrich, “Ich bin von Kopf bis Fuß auf Liebe eingestellt” (1930, Berlin Cabaret, from the film, *Der blaue Engel* [*The Blue Angel*])

Early jazz recordings from the 1920s

- 1) King Oliver and His Creole Jazz Band, “Dippermouth Blues” (1923, Louis Armstrong, cornet)
- 2) Fletcher Henderson, “Sugarfoot Stomp” (1925, early big-band arrangement of “Dippermouth Blues”)
- 3) Louis Armstrong and His Hot Five, “Heebie Jeebies” (1926; includes the first instance of “scat” singing, mid-song)
- 4) Louis Armstrong and His Hot Five, “Struttin’ with Some Barbecue” (1927, comp., Lil Hardin, the wife of Louis Armstrong and the pianist in the Hot Five and Hot Seven recordings)
- 5) Duke Ellington, “East St. Louis Toodle-Oh” (1926-27; early Ellington, Cotton Club in Harlem [see “Cotton Club” on Wikipedia]; Bubber Miley on trumpet, famous for his plunger-mute effects and “growl” sound)
- 6) Duke Ellington, “Black and Tan Fantasy” (1927; the opening, funeral section is a twelve-bar blues in minor [!], extremely idiosyncratic—and rare—in that respect)
- 7) Duke Ellington, Adelaide Hall, “Creole Love Call” (1927; blues; Cotton Club; a notable Billboard hit for Ellington and Hall)

Blues recordings from the 1920s:

- 1) Mamie Smith, “Crazy Blues” (1920; this famous piece, cited everywhere in jazz-history literature, is usually claimed to be the first blues recording made by an African-American singer. In terms of its structure, it is actually a verse-refrain popular song, only portions of which feature the typical 12-bar blues pattern. “Blues,” though, was a flexible term in the 1920s, suggesting also a manner of delivery.)
- 2) Ma Rainey, “See See Rider Blues” (1924) (verse-refrain structure in which the refrain portion, beginning “See See Rider,” begins cycles of 12-bar blues)
- 3) Bessie Smith (with Louis Armstrong and others), “Yellow Dog Blues” (1925; a W. C. Handy blues; 12-bar blues throughout; here, blues as narrative, relating a story)
- 4) Bessie Smith (with Louis Armstrong and others), “St. Louis Blues” (1925; another W. C. Handy blues; begins as a 12-bar blues, deviates from it in the middle, and returns to it at the end)
- 5) Papa Charlie Jackson, “Shake That Thing” (1925; one of the earliest recorded blues with a male performer as vocalist; here, with banjo, not guitar; an early example of the up-tempo, playful “hokum blues,” here with textual refrain in bars 5-12 of each cycle—the earliest recorded example of that alternative textual format)
- 6) Blind Lemon Jefferson, “Match Box Blues” (1927; Texas “holler” blues)
- 7) Charley Patton, “Pony Blues” (1929; Delta blues)
- 8) Leroy Carr, “How Long—How Long Blues” (1928; with piano, not guitar; instantly popular and launched Carr’s brief career)

Stravinsky: *Pulcinella* (1919-20), Overture only

Stravinsky: *Octet* (1923), complete

Schoenberg: Suite for Piano, op. 25 (1921-23), complete

Kurt Weill: *Die Dreigroschenoper* (*The Threepenny Opera*) (1928), two excerpts:

- 1) Overture (2:00)
- 2) “Die Moritat von Mackie Messer” (3’10”)

Weill, *Dreigroschenoper* 1931 (film, German, with subtitles)
https://www.youtube.com/watch?v=-igC0jAV_zQ (“Moritat” at 2:01)

Cf. also: Weill, *Mahagonny* (1929-30), “Alabama Song”
<https://www.youtube.com/watch?v=DfW5McYEoGE>
 An older clip of “Alabama Song”
<https://www.youtube.com/watch?v=JezvziowUGo> (Teresa Stratas)

Alban Berg: *Wozzeck*, Act 3 (composed 1917-21, first performed 1925)

Berg, *Wozzeck*, Act 3

https://www.youtube.com/watch?v=viXMstoz5_Q

Anton Webern: Symphony, op. 21 (1927-28), first movement only

Erik Satie, *Parade* (1917), complete

Satie, *Parade*, ballet excerpt; recreation of original Picasso costumes, etc.

<https://www.youtube.com/watch?v=Chq1Ty0nyE>

Darius Milhaud: *Le Bœuf sur le toit* (1920)

Francis Poulenc: Concerto for Two Pianos and Orchestra (1932), first two movements

Charles Ives: *The Unanswered Question* (ca. 1906)

Ives: “Concord” Sonata (1909-15), movements 1 and 3 only

Edgard Varèse: *Intégrales* (1924)

Varèse: *Ionisation* (1929-31)

Varese, *Ionisation*

<https://www.youtube.com/watch?v=wClwaBuFOJA>

Henry Cowell: Selected Early Piano Music

1) “The Tides of Manaunaun” (c. 1912)

2) “The Banshee” (c. 1925)

Cowell, “The Banshee” <https://www.youtube.com/watch?v=C1YQuFKUMtk>

(modern performance, one of many on YouTube):

And (close-up of the piano strings) <https://www.youtube.com/watch?v=XrMga6Bcabl>

Aaron Copland: *Appalachian Spring* (Suite) (1945), complete

Aaron Copland/Martha Graham, *Appalachian Spring* Ballet, 1944

<https://www.youtube.com/watch?v=XmgaKGSxQVw>

(Part 1 of 4; film of original production)

Sergey Prokofiev: Violin Concerto No. 2 in G Minor (1935), complete

Of related interest:

Prokofiev, *Lieutenant Kizhe* (film, 1934)

<https://www.youtube.com/watch?v=Nbb539QZZXo>

Suggestion: sample at: c. 2:10, 59:10.

Prokofiev/Eisenstein, *Alexander Nevsky* (film, 1938)

https://www.youtube.com/watch?v=AsOyI8_PQml

Suggestion: the opening few minutes and for a few minutes of c.33:00-37:00 (“Arise to arms, Russian folk”)

Dmitry Shostakovich: Symphony No. 5 in D Minor, op. 47 (1937), first two movements

Of related interest:

Shostakovich, *Lady Macbeth of Mtsensk*, sample:
<https://www.youtube.com/watch?v=uXSI0uTEOWc>

Béla Bartók: *Music for Strings, Percussion, and Celesta* (1937), first three movements only

Paul Hindemith: *Mathis der Maler* (Symphony) (1934), first movement

Nazis Playing Beethoven (Furtwängler, conclusion of the finale of the Ninth: recall the text and ponder the date and the audience)
<https://www.youtube.com/watch?v=RSbSI6guVGs>

Music in Berlin, 1942, 1944 https://www.youtube.com/watch?v=dv0mYFA_qFc
(Karl Böhm conducting Liszt's *Les préludes*; other music follows.
Watch all 6:00 of this)

John Cage: Sonata 1 and Sonata 2 from *Sonatas and Interludes for Prepared Piano* (1946-48)

John Cage on Silence: <https://www.youtube.com/watch?v=pcHnL7aS64Y>

Pierre Boulez: *Structures for Two Pianos, Book I* (1952), first five minutes

Stravinsky: *Agon*, complete (1953-57)

Stravinsky/Balanchine, *Agon*, ballet:
<https://www.youtube.com/watch?v=O53Ktj0GkCs&list=PLE8C3907B5782332D%0eFinal>

Essay: Response to Reading Set 1 or 2

**2400-2800 words, due Thursday and Friday, 18-19 April 2019;
provide a word-count below your name on the first page.**

In addition to the assigned Taruskin reading, you are also required to read the following essays, which are divided here into two sets. All of the essays have been posted on Canvas.

These essay sets will be discussed in the section or two before spring term, and you will be expected to have read them before those sections.

Reading Set 1: Theodor W. Adorno: Three Essays

- “On the Fetish-Character in Music and the Regression of Listening” (orig. German, 1938). Trans. Susan H. Gillespie. In Richard Leppert, ed., *Adorno: Essays on Music*. Berkeley: University of California Press, 2002. Pp. 288–317.
- “The Culture Industry: Enlightenment as Mass Deception.” In Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment* (orig. German, 1944). Trans. Edmund Jephcott. Stanford: Stanford University Press, 2002. Pp. 94–136.
- “Types of Musical Conduct.” In *Introduction to the Sociology of Music* (orig. German, 1962). Trans. E.B. Ashton. New York: Seabury, 1976. Pp. 1–20.

Reading Set 2: “The Canon” and the Future of the Music History Survey

- Dahlhaus, Carl. “The Value-Judgment: Object or Premise of History?” Chapter 7 of *Foundations of Music History* (orig. German, 1977). Trans. J. B. Robinson. Cambridge: Cambridge University Press, 1983. Pp. 85–107.
- American Musicological Society panel, 7 November 2014:
 - Roust, Colin. “The End of the Undergraduate Music History Sequence?” *Journal of Music History Pedagogy*, vol. 5, no. 2 (2015), 49–51.
 - Burkholder, J. Peter. “The Value of a Music History Survey.” *Journal of Music History Pedagogy*, vol. 5, no. 2 (2015), 57–63.
 - Lowe, Melanie, “Rethinking the Undergraduate Music History Sequence in the Information Age.” *Journal of Music History Pedagogy*, vol. 5, no. 2 (2015), 65–71.

- Madrid, Alejandro J. “Diversity, Tokenism, Non-Canonical Musics, and the Crisis of the Humanities in U.S. Academia.” *Journal of Music History Pedagogy*, vol. 7, no. 2 (2017), 124–30.
- Two articles on the issue: is classical music dead in America? (A single PDF of both articles is available on Canvas: see “Classical Music in America.”)

Vanhoenacker, Mark. “Requiem: Classical Music in America is Dead.” *Slate*, 21 January 2014.

Robin, William. “Classical Music Isn’t Dead.” *The New Yorker*, 29 January 2014.

**You should decide before spring break
on which set you plan to write your response.
Your section leader should know of that choice.**

Your final essay consists of your considered response to either Set 1 or Set 2: take your choice. Be assured: we are not looking for any specific or “correct” response. Instead, we want your honest reactions to your chosen set of essays. Do not write what you imagine we might like to hear. What we want to hear is what you really think. Different persons can and will have very different views on these things. That’s fine.

This is a “thought piece,” not a research paper or a mere summary of what the writers’ positions are. Ponder before writing. Move slowly and thoughtfully. We are expecting a well-written essay about the issues in play in these essays. Your essay should take a stand and say something, reasoning through your reaction to the issues raised in what you have been reading. It should be tied together with a strong central thesis, one that you develop throughout the essay. Clarity of style and organization are paramount.