

History of Western Music IV, 1850 to Present: Schedule

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List of Due Dates

Roundtable 1
Midterm 1
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Midterm 2
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Final exam

Schedule of Classes, Topics, and Assignments

Unit 1: Self and Other in the Age of Empire, 1848–1918

Week 1 — Music of the Future, Music of the Past (Germany and Austria)

Progressives vs. Conservatives: Liszt, Wagner, Bruckner, Brahms

Reading

1. Burkholder ch. XXX
2. Richard Wagner, *The Art-Work of the Future*

3. Eduard Hanslick, "On the Musically Beautiful"
4. *New York Times*, "Death of Brahms"

Music: Depth

1. Franz Liszt, "Sposalizio" (Betrothal), from *Années de pèlerinage* (Years of Pilgrimage), Second Year (1856)
2. Johannes Brahms, Sonata no. 2 for Violoncello and Piano in F, mvt. I (YEAR)

Music: Breadth

1. Richard Wagner, *Tristan und Isolde*: Prelude and conclusion *Liebestod* (Love-Death) (YEAR)
2. Wagner, *Die Walküre*, Act I
3. Anton Bruckner, Symphony no. 7 in E: Mvt. I-II
4. Brahms, *Ein deutsches Requiem* (A German Requiem) (YEAR): Mvt. I, III
5. Brahms, Symphony no. 4 in E minor: Mvt. II

Week 2 — Self and Other (The Great Powers)

The Imperial Self (Nationalism, Exoticism): Stanford, Smyth, Beach, Saint-Saëns, Coleridge-Taylor

Reading

1. Benedict Anderson, *Imagined Communities*, EXCERPT
2. Richard Taruskin, "Nationalism," in *Grove Music Online*
3. Ralph Locke, *Exoticism*, EXCERPT

Music: Depth

1. Charles Villiers Stanford, *The Blue-Bird* (YEAR)
2. Smyth, Mass in KEY (YEAR) [or song in German]
3. Camille Saint-Saëns, *Samson et Delilah*: "Danse bacchanale" (YEAR)

Music: Breadth

1. Ethel Smyth, *March of the Women*
2. Stanford, Organ Sonata no. 5, "For All the Saints" (1918)
3. Samuel? Coleridge-Taylor, *Song of Hiawatha*

The Imperial Other: Mussorgsky, Dvořák, Puccini

Reading

1. Antonin Dvořák, [on American music]

Music: Depth

1. Modest Mussorgsky, *Pictures at an Exhibition* for piano solo: EXCERPTS
2. Antonin Dvořák, Piano Trio in KEY, Op. XXX, “Dumky” (YEAR): Mvt. II
3. Dvořák, Symphony no. 9 in E minor, “From the New World” (YEAR): Mvt. II
4. Giacomo Puccini, *Madama Butterfly*, EXCERPT

Music: Depth

1. Mussorgsky, *Boris Godunov*, Opening coronation scene
2. Dvořák, Slavonic Dance no. XXX for piano, four hands (YEAR)
3. Bedrich Smetana, *Ma vlast* (My Country): “The Moldau” (YEAR)
4. [Indianist composer]

Week 3 — End of the Age (Vienna)

Death and Transfiguration: Brahms, Gustav and Alma Mahler, Strauss

Reading

1. William (?) Johnston, *The Cultural History of Austria*: “The Viennese Fascination with Death”

Music: Depth

1. Brahms, Intermezzo in E minor for piano solo, Op. 119, no. 2 (YEAR)
2. Alma Mahler-Werfel, *Die stille Stadt* (The quiet city) (YEAR)
3. Gustav Mahler, Symphony no. 2: Mvt. III

Music: Breadth

1. Brahms, Chorale Preludes for organ (posthumous Op. 111):
 - (a) “Herzlich thut mich verlangen,” second setting
 - (b) “O Welt, ich muss dich lassen,” second setting
2. Gustav Mahler, *Kindertotenlieder* (Songs on the Death of Children) (YEAR)
3. Richard Strauss, *Tod und Verklärung* (Death and Transfiguration) (YEAR)
4. Richard Strauss, *Salome*: Final scene

Expressive Modernism: Schoenberg, Berg, Webern

Reading

1. Arnold Schoenberg, Letters to Ferruccio Busoni
2. Alban Berg, Manifesto of the Society for Private Musical Performances in Vienna
3. Sigmund Freud, EXCERPT?

Music: Depth

1. Arnold Schoenberg, Six Little Piano Pieces, Op. 19 (YEAR): Nos. 1, 2, 4, 6
2. Schoenberg, *Pierrot Lunaire* (YEAR): “Nacht” (Night)
3. Anton Webern, “Dormi Jesu” from *Five Canons*, Op. XXX (YEAR)

Music: Breadth

1. Schoenberg, *Verklärte Nacht* (Transfigured Night) (YEAR)
2. Schoenberg, Chamber Symphony no. 1 (YEAR)
3. Schoenberg, *Five Pieces for Orchestra* (YEAR)
4. Alban Berg, *Wozzeck*, Last scene

Week 4 — End of the Age (Paris)

Aestheticism, Exotic Modernism: Debussy, Satie, Stravinsky

Reading

1. Claude Debussy, EXCERPT?
2. Account of *Rite of Spring* première
3. Taruskin?

Music: Depth

1. Claude Debussy, Preludes for piano, Book I (1910?):
 - (a) ...Voiles (Veils/Sails)
 - (b) ...Des pas sur la neige (Footprints in the snow)
2. Erik Satie, *Embryons desséchés* (Desiccated Embryos): “De Podophthalma” (YEAR)
3. Igor Stravinsky, *Le sacre de printemps* (Rite of Spring) (YEAR): Opening, “Dance of the Adolescents”

Music: Breadth

1. Debussy, *Prelude to the Afternoon of a Faun* (YEAR)
2. Debussy, *Jeux* (YEAR)
3. Debussy, *Pelléas et Mélisande*, First scene
4. Stravinsky, *Petrouchka*: Tableau I

Week 5

Roundtable 1

Unit 2: Sonic versus Social in the Age of War, 1918–1975

Week 6 — Call to Order (Paris and Vienna)

**Satie,
Poulenc, Na-
dia and Lili
Boulangier,
Falla**

**Stravinsky,
Bartók**

Week 7 — I, Too, Am America (New York)

**Sousa, Joplin,
Bessie Smith,
Louis Arm-
strong, Price**

**Ives, Gersh-
win, Still,
Ellington**

Week 8 — Responsibility and Resistance through WWII (USSR, UK, France)

**Shostakovich,
Britten, Cop-
land**

Messiaen

Week 9 — Control and Freedom in the Cold War

**Babbitt,
Boulez,
Stockhausen,
Cage, Lu-
tosławski**

**Bernstein,
Sond-
heim, Davis,
Coltrane,
Beatles**

Week 10

Roundtable 2

Midterm 2

Unit 3: Global Fusion and Fission after the Thaw, 1975–Present

Week 11 — Looping Back

**Glass, Reich,
Ligeti, Berio,
Rochberg**

Week 12 — Crossover and Fusion

**Schnittke,
Pärt, Piazz-
zola, Public
Enemy, Rich
Mullins**

Week 13 — Globalizing Communities

**Yo-Yo Ma,
Tan Dun,
Paul Si-
mon, Michael
Jackson,
Golijov**

Week 14 — Contemporary Music Production and Politics

**Radiohead,
Kanye West,
Kendrick
Lamar,
Hamilton,
Kirk Franklin**

Week 15

Roundtable 3

**Looking Back
and Forward**

Week 16

Final exam