

# History of Western Music IV, 1850 to Present: Schedule

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## List of Due Dates

Roundtable 1  
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Midterm 2  
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Final exam

## Schedule of Classes, Topics, and Assignments

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### 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-Säens, 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-Säens, *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  
Boulanger,  
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**

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**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**