

# MUSC 222, History of Western Music 1600–1800: Schedule

Andrew Cashner

## Course Links

- Syllabus
- Blackboard
- YouTube playlist
- Contact Prof. Cashner
- Download PDF of this page

## Unit 1: Between Worlds, c. 1590–1680 (Early Baroque)

### Week 1: Foundations

#### Listening

- Giovanni Pierluigi da Palestrina, *Sicut cervus* (“old-style” motet)
- Vicente Lusitano, *Heu me Domine* (new style motet)
- Claudio Monteverdi, Madrigals:
  - Book 5, “Cruda amarilli”
  - Book 8, “Il combattimento di Tancredi e Florinda”
- Francesca Caccini, *Lasciatemi qui solo* (continuo song)

#### T 2/2: Orientation

- Thinking historically about music and thinking musically about history
- Terminology: Baroque, Classical, Romantic? Early modern? Enlightenment? Western?

#### R 2/4: Tradition and Invention, c. 1600

- The legacies of Columbus and Luther
- Humanism, Classical revival
- Old vs. modern style, “first practice” vs. “second practice”
- European cosmology and philosophy of music

Class notes outline

#### F 2/5: Workshops

- Form performance presentation groups
- Notation, score reading

## Week 2: Home, Theater

#### Listening

- Monteverdi, *L'Orfeo* (court opera)
  - Prologue

- First scene, including “Tu se’ morta”
- Francesco Cavalli, *La Calisto* (commercial opera)
  - “L’amore innamorato”
- Barbara Strozzi, *Lagrime mie* (continuo song)

**M 2/8, 9 a.m. DUE: Week 2 Journal**

### **T 2/9: Early Italian Opera**

- Private/court and public/commercial
- Ancients and moderns; Greek and Roman rediscoveries
- The social world of commercial opera in Venice

Class notes

### **R 2/11: Musical analysis and interpretation with 17th-century theory**

### **F 2/12: Workshops**

- Form performance project groups
- Research methods

Summary of week 1–2

## **Week 3: Church (Roman Catholic)**

### **Listening**

- Giovanni Gabrieli, *Jubilate Deo* (polychoral motet)
- Ludovico Viadana, *O quam suavis* (solo motet/sacred concerto)
- Monteverdi, *Vespro della Beata Vergine*
  - “Dixit Dominus” (concerted motet/psalm)
  - “Nigra sum” (sacred concerto)
  - “Duo seraphim” (sacred concerto)
  - “Magnificat”
- Girolamo Frescobaldi, *Fiori musicali*: “Messa della Domenica” (organ versets)
- Gutiérrez de Padilla, *Voces, las de la capilla* (villancico)
- Gutiérrez de Padilla, *A la jácara, jacarilla* (villancico)
- Joan Cererols, *Suspended, cielos, vuestro dulce canto* (villancico, on Blackboard)

### **T 2/16: Music in Religious Life in Italy and the Spanish Empire**

- Liturgy and devotion after the Council of Trent
- Coexistence of old and new styles
- Italian motets and sacred concertos
- Spanish villancicos
- European conquest and colonization of indigenous peoples

Class notes

### **R 2/18: Inside the Craft of Catholic Church Musicians**

- Magnificat, from chant to *falso bordone* to polyphony in *alternatim* and organ versets
- Polychoral motets
- Sacred concertos

Class notes

## F 2/19: Workshops

- Writing an argument-centered essay

## Week 4: Church (Catholic); Intercultural Conflict and Exchange

### Listening, Viewing

- Peking Opera: *White Snake Goddess Wedding*
- Documentaries on Peking Opera
- Music for *guqin* (contemporary performance by Chen Leiji)
- Documentaries about Matteo Ricci in China
- Example of early Japanese Christian music
- Example of a surviving bamboo organ in the Philippines
- Documentaries about Capoeira Angola
- Anonymous, Aztec *Cantares mexicanos*: “Canto de Nezahualcōyotl I”
- Hernando Franco, Two motets to the Virgin in Náhuatl:
  - “In ilhuicac cihuapille”
  - “Dios itlazo nantzine”
- Juan Gutiérrez de Padilla, *Al establo más dichoso* (“ethnic” villancico, on Blackboard)

### Reading

- Andrew Cashner, *Hearing Faith*, ch. 1–2 (ch. 4 optional)
  - If URL doesn’t work, search UR library catalog and follow links for the e-book

M 2/22, 9 a.m. DUE: Week 4 Journal

T 2/23: Jesuits in India, China, and Japan

Class notes

R 2/25: Villancicos in the Spanish Colonial Project; Indigenous and African People in America

- On villancicos, see the class notes for 2021/02/16

## F 2/26: Workshops

- Discussion

## Week 5: Church (Protestant)

### Listening

- Michael Praetorius, *In dulci jubilo* (polychoral chorale/hymn setting)
- Heinrich Schütz, *Siehe, wie fein und lieblich ist* (psalm motet)
- Schütz, *Kleine geistliche Konzerte* (sacred concertos)
  - “Eile mich, Gott, zu erretten”
  - “O süßer, o freundlicher, o gütiger Herr Jesus Christe”
- Schütz, *Die mit Thränen säen* (motet)
- Matthias Weckmann, *Komm heiliger Geist, Gott und Herr* (hymn-based organ versets)
- Johann Crüger, *Praxis pietatis melica* (hymn book)

- “Nun danket alle Gott”
- “Schmücke dich, O liebe Seele”
- Jan Pieterszoon Sweelinck, *Chantez á Dieu chanson nouvelle* (Psalm 96)
- William Byrd, *Blow the Trumpet in the New Moon* (full anthem)
- Pelham Humfrey, “Have Mercy upon Me, O God” (verse anthem)
- English psalmody: “All People that On Earth Do Dwell”

**M 3/1, 9 a.m. DUE: Essay proposal**

### **T 3/2: Lutheran Worship**

- German Lutheran motets and sacred concertos
- Organ chorale preludes
- Home devotion, school choirs

Class notes

**(W 3/3 study break day)**

### **R 3/4: Reformed and Anglican Worship**

- Reformed psalmody
- Anglican services, anthems, psalmody

Class notes

### **F 3/5: Workshops**

- Cumulative review

## **Unit 2: Consolidation, c. 1680–1750 (High Baroque)**

### **Week 6: Theater**

#### **Listening**

- Juan Hidalgo, *Celos aún del aire matan*: “Noble in Tinacria naciste”
- Henry Purcell, *Dido and Aeneas*:
  - “Come Away, Fellow Sailors”
  - Dido’s Lament (“Thy Hand, Belinda... When I Am Laid in Earth”)

**M 3/8, 9 a.m. DUE: Week 6 Journal**

### **T 3/9: Transcription workshop; Musical Theater and Political Power**

- French *tragédie en musique* and royal power
- Spanish operas, continuo songs, *zarzuelas*
- English masques, semi-operas

Class notes

### **R 3/11: Experiments in national opera**

Class notes

### **F 3/12: Workshops**

- Opera stagings: Baroque opera today

## Week 7: Theater (cont'd); Church (Catholic)

### Listening

- Jean-Baptiste Lully, *Armide* (*tragédie en musique*)
- Arcangelo Corelli, *Sonata da chiesa*, Opus 1, no. 1
- Antonio Vivaldi, *Nulla in mundo pax sincera* (cantata): Mvt. 1

### T 3/16: French Opera, Political Power, Ethics of Performance

### R 3/18: High Baroque style, tonality

- Italian cantatas and concerted masses/motets

Class notes

### F 3/19: Workshops

- Writing

## Week 8: Church (Protestant), Instrumental; Home

### Listening

- Dieterich Buxtehude, Praeludium in E
- J. S. Bach, Prelude and Fugue for organ in A minor
- Bach, *The Well-Tempered Clavier*, Book I:
  - Preludes and Fugues in C, Cm, C#m, Eb, Ebm, Bm

### M 3/22, 9 a.m. DUE: Week 8 Journal

### T 3/23: Lutheran Organ Music, from Praeludium to Prelude and Fugue

- Preluding and Lutheran organ improvisation
- Rhetorical models and analogies

Class notes

### R 3/25: J. S. Bach's *Well-Tempered Clavier*

- Prelude and fugue types
- Stylistic allusions, contrasts
- Symbolism, philosophy and theology of music
- Social, religious functions of keyboard music

### F 3/26: Workshops

- Performance practice

## Week 9: Church (Protestant), Vocal

### Listening

- Bach, *St. Matthew Passion* (The Passion of Our Lord and Savior Jesus Christ according to St. Matthew): Listen to all, focus on following
  - “Komm, je Töchter” (opening chorus)
  - Part II: Trial of Jesus and Peter's Denial
    - \* starting after “Geduld”, up to and including “Erbarme dich”
- Bach, Mass in B minor, *Credo*: “Confiteor unum baptisma”

**M 3/29, 9 a.m. DUE: Music edition**

**(T 3/30 No class: Study break day)**

**R 4/1: Bach's Sacred Vocal Music**

- Cantatas, passions, mass
- Symbolism, expression, worship

Class notes

**(F 4/2 No workshop: Study break)**

## **Week 10: The British Empire; Intercultural Exchange, Conflict in North America**

### **Listening**

- Vivaldi, *The Four Seasons*: Winter (concerto)
- J. S. Bach, Brandenburg Concerto no. 3
- George Frederic Handel, *Rinaldo* (opera seria): "Cara sposa"
- Handel, *Zadok the Priest* (anthem for the coronation)
- Handel, *Messiah* (oratorio):
  - "Behold, A Virgin Shall Conceive" and "O Thou that Tellest Good Tidings to Zion"
  - "Hallelujah"
- Haudenosaunee (Iroquois) Earth songs:
  - Akwesasne Water Song (Mohawk)
  - Old Moccasin Dance (Seneca)
- Gaelic psalmody ("The Old Way of Singing")
- *Joy to the World* (words by Isaac Watts, music adapted from Handel by Lowell Mason)
- Dr. Watts singing: "A Charge To Keep I Have" (based on hymn by Charles Wesley)
- *Lord, How Come Me Here?* (spiritual)
- Shape-note singing: "Amazing Grace" (tune: NEW BRITAIN)
- Oneida Hymn Singers

**T 4/6: The International Baroque; Music in the British Empire**

- Baroque concertos
- Italian *opera seria*
- Anglican anthems
- English oratorio

**R 4/8: Conflict and Confluence of Cultures in Colonial North America**

- Indigenous peoples of northeastern North America before and after European contact
- "The Old Way of Singing" and its descendants in European, African-American, and Native-American communities
- African-American spirituals

**F 4/9, 9 a.m.: GUEST PRESENTER Bill Crouse, Sr., on Seneca (Onöndowa'ga:) Music and Dance**

**F 4/9: Midterm take-home exam given out (Due T 4/13, 9 a.m.)**

## **Unit 3: Enlightenment, Revolution, Reaction, c. 1730–1810**

**Week 11: Theater (Italy, France, Russia, Haiti)**

### **Listening**

- Carlo Broschi, *Son' qual nave* (the castrato Farnelli's "suitcase aria" from *opera seria*, serious opera)

- Giovanni Battista Pergolesi, *La serva padrona* (opera buffa, comic opera):
  - “Ah, quanto mi sta male” and “Son imbrogliato io già” (recitative and aria of Umberto)
- Christoph Willibald Gluck, *Orfeo* (“reform” opera)
  - Overture and Act I, Scene I (first 6 minutes of video)
  - “Che farò senza Euridice?” (aria of Orfeo)
- André Ernest Modeste Grétry, *Zémire et Azore* (opéra comique): “La Fauvette”

**T 4/13: (No class: Study break)**

**R 4/15: Opera and Social Change**

- Italian *opera seria* and *opera buffa*
- French *tragédie*, the *Querelle des bouffons* (“clown quarrel”)
- Gluck and opera “reform”
- French opera as slavery in Russia and Haiti
  - Praskovia, “The Pearl” (Russia)
  - Minette and Lise (Haiti)

Class notes

**F 4/16: Workshops**

**Week 12: Home**

**Listening**

- Baldassare Galuppi, Keyboard Sonata no. 19 in A (R. 49), Mvt. I
- Franz Joseph Haydn, Keyboard Sonata in C (Hob. XVI: 1)
- Wolfgang Amadé Mozart, Piano Sonata in C (K. 545), mvt. I
  - Played on fortepiano
- Mozart, Piano Sonata in F (K. 332), mvt. I
- Mozart, Piano Sonata in B $\flat$  (K. 333), entire
- Jean-Joseph Cassanéa de Mondonville, Sonata in C (Op. 3, no. 4) for harpsichord and violin
- Haydn, String Quartet in C (Hob. III: 77), “Emperor”
- Mozart, Quintet for Clarinet and Strings in A (K. 581)
- Mozart, *Leck mich im Arsch* (K. 231, joke canon for 6 voices)
- George Bridgetower, *Henry* (song)
- Luise Reichardt, *Unruhiger Schlaf* (from 12 *Gesänge*) (*Lied*, song)
- Lowell Mason, Tune HAMBURG for Isaac Watts, “When I Survey the Wondrous Cross”

**T 4/20, 9 a.m. DUE: Midterm exam**

**T 4/20: Keyboard Sonatas**

- Terms: Galant, Classical, “Viennese Modern”
- Sonata forms:
  - Sonata-allegro forms
  - ABA song forms
  - Rondo forms
  - Minuet & Trio
  - Theme and variations

- Topic theory
- Schemata theory

Class notes

#### R 4/22: Chamber Music

- Sonata forms, continued
- Songs and hymns
- Amateur music-making for entertainment and recreation: gentleman-amateurs and bourgeois ladies

#### F 4/23: Workshops

### Week 13: Theater, continued

#### Listening

- Wolfgang Amadé Mozart, *Le nozze di Figaro*: Watch all, focus on the following:
  - Overture
  - Act I, “Se vuol ballare” (*cavatina*, introductory aria, of Figaro)
    - \* (Click CC to turn on subtitles on the video)
  - Act I, “Non sò più, cosa son, cosa faccio” (*cavatina* of Cherubino)
  - Act II, Finale
  - Act III, “Dove sono i bei momenti” (Contessa)
- Mozart, *Die Zauberflöte*:
  - “Dies Bildnis ist bezaubernd schön”
  - “Der Vogelfänger bin Ich ja”
  - “Der Hölle Rache”
  - “O Isis und Osiris”
- Jean-François Le Sueur, *La caverne*: “Dans ce péril certain”

M 4/26, 9 a.m. DUE: Essay draft

#### T 4/27: Opera, Enlightenment, and Revolution I

- Mozart’s *Figaro* and the Enlightenment

#### R 4/29: Opera, Enlightenment, and Revolution II

- Mozart’s *Magic Flute*
- Opera in Paris through the French Revolution

#### F 4/30: Workshops

### Week 14: Concert Hall, Church

#### Listening

- Giovanni Battista Sammartini, Sinfonia in C (J-C 7): Mvt. I
- Carl Stamitz, Symphony in C (Op. 24, no. 1): Mvt. I
- Haydn, Symphony no. 99 in E flat (Hob. XIX: 32)
- Joseph Bologne, Chevalier de Saint-George, Symphonie Concertante in G (Op. 13, no. 2)
- Mozart, Concerto for Piano and Orchestra no. 22 in E-flat
- Handel/Mozart, *Der Messias* (arrangement of *Messiah*): “O du, die Wonne verkündet in Zion”
  - Compare with Handel, “O Thou That Tellest Good Tidings to Zion” above



- Mozart, Mass in C minor: *Gloria*
- Mozart, Requiem Mass: *Confutatis* and *Lacrimosa*
- Haydn, *The Creation*, opening:
  - “Representation of Chaos”
  - “In the beginning God”

**M 5/3, 9 a.m. DUE: Week 14 Journal**

**T 5/4: Symphonies and Concertos**

- Sonata forms, continued
- Opera–concert house connections
- Patronage and audiences

**W 5/3, 9 a.m. DUE: Performance mini-presentation videos**

**R 5/6: Church Music as Concert Music and the Rise of the Canon**

- Baroque borrowings, old style, and late style
- Choral festivals as a cradle of the canon
- Memory, mythology, history, tradition

**F 5/7: Workshops**

**5/8–9 Reading period**

**Week 15 (Finals)**

**F 5/14, 7 p.m. DUE: Final essay**