Course Description: Paris and Vienna as epicenters of new developments in music, literature, and the visual arts. Studies of works by Debussy, Ravel, Satie, Stravinsky, Mahler, and Schoenberg, with attention to cultural and artistic contexts of Exoticism, Impressionism, Symbolism, Primitivism, and popular culture. Study of ways in which artists and critics have attempted to formulate the connections between music and issues of nation, race, politics. No prerequisite.

1. (40%) Two 4-5 page take-home essays, open book, open notes.
2. (25%) There will be frequent guided reading assignments and special projects to be handed in during class. These will be graded pass/fail. These may not be made up if you miss class, except in the case of illness or other excused absence.
3. (25%) Final Exam will cover listening, concepts, and information presented in the readings and lectures; will include definitions of terms and concepts, brief essays, and recognition and discussion of excerpts from required listening and reading.
4. (10%) Participation and attendance

NOTE: Provisional Syllabus. Modifications to weekly assignments may be announced.
Exoticism and Primitivism: Ravel, Debussy, Stravinsky,
Listening: Debussy, Fantasie (1890),
Estampes (1903)
Ravel, Sheherazade (1898)
Stravinsky, Three Japanese Lyrics (1912-1913)
The Rite of Spring (1913)


Week 3 May 25-29 Impressionism and Symbolism: Debussy, Mallarme Rimbaud
Listening: Debussy, Prelude to an Afternoon of the Faun (1894)
Estampes (1903)
Three Nocturnes (1899)


FIELD TRIP GRENOBLE RITE OF SPRING! Weds May 27

Sex and Psyche, Wagner, Schnitzler, and Wolf
Strauss, Elektra (Hofmannsthal’s play 1903, opera 1909).
Sigmund Freud, The Interpretation of Dreams (1900), Chapter 2, "Analysis of a Specimen Dream"
Schnitzler, "Lieutenant Gustl," (1900)

Week 4 June 1-5 Brahms, The Ringstrasse, Otto Wagner, Historicism, The Culture of Time and Space, Technology
Listening: Brahms, Symphony No. 4 in E minor, Op. 98 (1885)
Preliminary Syllabus


Sex and Psyche, Wagner, Schnitzler, and Wolf
Strauss, Elektra (Hofmannsthal’s play 1903, opera 1909).
Sigmund Freud, The Interpretation of Dreams (1900), Chapter 2, "Analysis of a Specimen Dream"
Schnitzler, "Lieutenant Gustl," (1900)

Week 5 More on Ravel
Listening: Chanson Madécasses
Boléro
Piano Concerto in G

Mahler, Klimt, and the Secession,
Listening: Mahler Symphony No. 1
Mahler, Symphony No. 3 (1893-96)
Reading:

Week 6 June 15-16 Kraus, Loos, Schiele, Schoenberg, Webern, Berg
Listening: Schoenberg, Gurrelieder (1900-1901), excerpts
String Quartet No. 2 in F♯-Minor, Op. 10 (1907-8)
Webern Im Sommerwind;
Webern: Six Pieces for Orchestra, Op. 6 (1909)
Berg, Four Songs Op. 2 (1910)
Reading: Karl Kraus, In These Great Times, "A Minor Detail," "Promotional Trips to Hell," "Torture in Austria (1903)," In These Great Times, pp. 31-34.
and selected aphorisms HANDOUT
Preliminary Syllabus

Chapter XXII: Aesthetic Evaluation of Chords with Six or More Tones,” pp. 411-422


Kokoshka, Schoenberg, Expressionism

Listening: Erwartung, Op. 17 (1909)
Schoenberg, Six Little Piano Pieces, op. 19 (1911)
Webern, Four Pieces for Violin and Piano, Op. 7 (1914)


Auner, “‘Warum bist du so kurz?’—Schoenberg’s Three Pieces for Chamber Orchestra (1910) and the Problem of Brevity.” A Festschrift for Jan Maegaard.
Frederiksberg: Engstrøm & Sødring, 1996

Kokoschka, Oskar. Murderer the Hope of Womenkind


Week 7 June 23 War Clouds: Wozzeck Satie Parade

Listening: Satie Parade, Ballet realiste en un tableau, (1917)
Berg, Wozzeck,

Reading:


More on Ravel

Listening: Chanson Madécasses

Boléro

Piano Concerto in G


FINAL EXAM
Supplementary Readings:
Morgan, Robert P. "Ives and Mahler, Mutual Response at the End of an Era," 19th-Century Music II (1978), pp. 72-81. JSTOR
Preliminary Syllabus


