



MS 376: MUSIC OF THE LATE 19TH CENTURY AND *FIN-DE-SIÈCLE*
IES Abroad Vienna

DESCRIPTION:

This course offers a historical survey of the music composed or premiered in the late nineteenth and early twentieth century in the cultural sphere of the Austro-Hungarian Empire, including music by Johannes Brahms, Johann Strauss I, Anton Bruckner, Antonín Dvořák, Agnes Tyrrell, Hugo Wolf, Alma Mahler, Gustav Mahler, Arnold Schoenberg, Richard Strauss, Franz Lehár, Emmerich Kálmán, and Erich Wolfgang Korngold. It will involve stylistic analysis of compositions and will emphasize the historical, socio-cultural and artistic sphere that surrounded these musicians. The course includes excursions to historical sites.

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR:

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION: Lectures, discussions, excursions

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course participation – 10%
- Journal – 20%
- Listening quizzes (2x10%) – 20%
- Midterm Exam – 20%
- Final Exam – 20%
- Short paper – 10%

Course Participation

Each session includes a listening and a reading assignment (as well as the occasional a short video). You'll be expected to participate regularly in our class discussion.

Journal

You will write short responses to five selected assignments (the prompts will be announced in the previous sessions; this homework must be handed in at the beginning of class).

Midterm Exam

The midterm quiz will be a 30-minute exam during which you will answer a series of short questions.

Final Exam

The final exam will be a one-hour, comprehensive exam. There will be a major question that requires you to summarize and synthesize major themes from the course, and a few shorter questions about particular works, composers, and topics from the class.

Short Paper

The paper is a concert program or liner notes for a CD and should be around 1000 words. You will receive detailed instructions in Week 3.

LEARNING OUTCOMES:

By the end of the course students should be able to:

- Write without notes an overview of music in the cultural sphere of the Austro-Hungarian Empire that includes representative works by leading musicians and relate them to important cultural and political issues of the time.
- Identify a range of major compositions from this period by composer, title, and date.
- Reflect on music's role in society taking into account an exceptionally rich historical frame of reference

ATTENDANCE POLICY:

IES Abroad Vienna requires attendance at all class sessions. Attendance is taken every class. Students must attend at least 60% of their class sessions to qualify for a passing grade, regardless of whether their absences have been excused or not. In-person attendance in class is expected unless otherwise noted in the syllabus.

Students should communicate absences as soon as possible to their professors. For excused absences, students must refer to process described in the attendance policy. Please refer to the IES Abroad Vienna Attendance Policy for a more precise overview of all attendance requirements at IES Abroad Vienna as well as an overview of possible grade penalties for absences.

ACADEMIC INTEGRITY:

At IES Abroad Vienna, we hold ourselves to the highest standards of honesty and academic integrity. Any form of academic dishonesty undermines the principles of trust and fairness essential to a thriving learning community. As such, plagiarism and cheating are considered serious violations of our code of conduct, and students found engaging in such activities will face swift and severe consequences, ranging from a failing grade on an assignment, to an academic review and possible expulsion from the program.

USE OF AI:

Students' writing assignments must consist entirely of their own work. The use of large language models to write entire assignments not only runs counter to good academic practice, it also invariably produces error-ridden texts that immediately give themselves away as such. A more limited use of AI tools to improve students' own writing is nonetheless allowed, even encouraged.

CONTENT:

Week	Content	Assignments, Readings and Listenings
Week 1	<i>Music in the Late Habsburg Empire: Introduction</i> Session 1: <i>History, Culture, Arts, Science, Music. Classical and Early Romantic Legacies. First District Tour</i> Session 2: <i>Compromise (1867) and Crash (1873) – The Politics of Viennese Operetta</i>	• Judson, <u>The Habsburg Empire</u>, 218–268. • Crittenden, <u>Strauss and Vienna</u>, 132–169. • Strauss, <u>Die Fledermaus</u> (“The Bat”), overture and finale Act II
Week 2	<i>The Empire's Provinces</i> Session 3: Hungarian Tunes: Johannes Brahms, his Piano Concerto No. 2, and the <i>Hungarian Dances</i> Session 4: Voices from Bukovina: Eusebius Mandyczewski's music for a capital in the borderlands	• Musgrave, <u>Companion to Brahms</u>, 31–75 (ch. 2 & 3) • Friesenegger, <u>Music for a Metropolis</u>, 44–63. • Hamilton and Loges, <u>Brahms in the Home</u>, selection TBA

	Session 5: A Moravian Voice: Agnes Tyrrell and her opera <i>Bertran de Born</i>	- Johannes Brahms, Piano Concerto No. 2, selected Hungarian Dances - Tyrrell, selected songs, reviews, and letters.
Week 3	<i>The Empire's Provinces (II)</i> Session 6: Anton Bruckner's Motets and Symphonies Session 7: Antonín Dvořák's Chamber Music. <i>First Listening Quiz</i>. Session 8: Hugo Wolf's Songs. <i>Midterm Exam</i>.	- Bruckner, Locus iste; Symphony No. 9, mvt. 3 - Williamson (ed.), Cambridge Companion Bruckner, 15–25, 54–63, 79–91. - Youens, Göttlicher Mörike! – An Introduction to Eduard Mörike and Hugo Wolf, 1–17.
Week 4	<i>Habsburg Identities and Musical Cosmologies (II)</i> Session 9: <i>First Symphonies: Hans Rott and Gustav Mahler</i> Session 10: <i>Gustav Mahler, Symphony No. 3</i> Session 11: <i>Gustav Mahler, Symphony No. 3 (cont.)</i>	- James, Rott Missing link (online) - Hefling, Mahler: Symphonies 1–4, 369–379, 390–397. - Bauer-Lechner, Recollections, selection. - Follet, Redeeming Alma, 28–42. - Taruskin, Oxford History 4, 5–29. - Mahler, Symphonies 1 and 3, selection.
Week 5	<i>(A)Moral Tales in Fin-de-siecle Austria</i> Session 12: Arnold Schoenberg: String Sextet "Transfigured Night" Session 13: Richard Strauss: <i>Salome</i> Session 14: Franz Lehár: <i>The Merry Widow</i>	- Taruskin, Oxford History 4, 36–48. - Wilde, Salome. - Strauss, Salome, selection. - Hutcheon, Staging the Female, 204–21.
Week 6	<i>Music and the Great War</i> Session 15: Optimism, Operetta, and Escapism. Session 16: Disability and Disillusion. Session 17: Final Exam.	- Imre, Operetta beyond borders, 175–205. - Watkins, Proof through the Night, selection. - Kálmán, Csardas Princess, selection. - Howe, Paul Wittgenstein, 135–180. - Korngold, Piano Concerto for the Left Hand, op. 23

COURSE-RELATED TRIPS: None.

REQUIRED READINGS:

- Bauer-Lechner, Natalie. *Recollections of Gustav Mahler*. London: Faber and Faber, 1980.
- Crittenden, Camille. *Johann Strauss and Vienna: Operetta and the Politics of Popular Culture*. Cambridge: Cambridge UP, 2008.
- Follet, Diane. "Redeeming Alma: The Songs of Alma Mahler". *College Music Symposium* 44 (2004): pp. 28–42.
- Friesenegger, Dietmar. "Music for a Metropolis in the Eastern European Borderlands." *The Musical Quarterly* 105, no. 1–2 (Spring 2022): 44–106.
- Hamilton, Katy and Natasha Loges. *Brahms in the Home and the Concert Hall: Between Private and Public Performance*. Cambridge: Cambridge UP, 2014.
- Hefling, Stephen. "Mahler: Symphonies 1–4." In *The Nineteenth-Century Symphony*, edited by Kern Holoman. New York: Schirmer, 1997.
- Howe, Blake. "Paul Wittgenstein and the Performance of Disability." *The Journal of Musicology* 27, no. 2 (2010): 135–180.
- Hutcheon, Linda, and Michael Hutcheon. "Staging the Female Body: Richard Strauss's *Salome*". In *Siren Songs: Representations of Gender and Sexuality in Opera*, ed. Mary Ann Smart, pp. 204–221. Princeton: Princeton UP.
- Imre, Zoltán. "Operetta beyond borders: The different versions of *Die Csárdásfürstin* in Europe and the United States (1915–1921)." *Studies in Musical Theatre* 8 no. 2 (2013): 175–205.
- James, Tess. "Hans Rott (1858–1884) – the missing link between Bruckner und Mahler." *Music Theory Online* 5, no. 1 (January 1999), <https://www.mtosmt.org/classic/mto.99.5.1/mto.99.5.1.james.html>
- Judson, Pieter. *The Habsburg Empire: A New History*. Cambridge, MA: Harvard UP, 2018.
- Musgrave, Michael, ed. *The Cambridge Companion to Brahms*. Cambridge: Cambridge UP, 1999.
- Taruskin, Richard. *Music in the Early Twentieth Century*. Volume 4 and 5 of *The Oxford History of Western Music*. Oxford: Oxford UP, 2010.
- Watkins, Glenn. *Proof through the Night: Music and the Great War*. Berkeley, CA: University of California Press, 2002.
- Wilde, Oscar. *Salome: A Tragedy in One Act*. London: John Lane, 1907.
- Williamson, John (ed.). *The Cambridge Companion to Bruckner*. Cambridge: Cambridge UP, 2004.
- Youens, Susan. *Hugo Wolf and his Mörike Songs*. Cambridge: Cambridge UP, 2000.

RECOMMENDED READINGS:

- Baranello, Micaela. "*Die lustige Witwe* and the Creation of the Silver Age of Viennese Operetta". *Cambridge Opera Journal* 26 (2014): 175–202.
- Beller, Steven. "Fin de Fin-de-Siècle Vienna? A Letter of Remembrance". In *Global Austria: Austria's Place in Europe and the World*, ed. Günter Bischof, et al, 46–80. New Orleans: University of New Orleans Press.
- Campo-Bowen, Christopher. "Bohemian Rhapsodist: Antonín Dvořák's *Píseň bohatýrská* and the Historiography of Czech Music". *19th-Century Music* 40 (2016): 159–181.
- Freud, Sigmund. *Introductory Lectures on Psychoanalysis. Lecture 18: Fixation to Traumas – The Unconscious*. London: Penguin, 1991.
- Haas, Michael. "The Jugendstil School of Schoenberg, Schreker, Zemlinsky and Weigl". In *Forbidden Music: The Jewish Composers Banned by the Nazis*, 80–98. New Haven: Yale University Press, 2013.
- Harwell Celenza, Anna. "Darwinian Visions: Beethoven Reception in Mahler's Vienna". *The Musical Quarterly* 93 (2010): 514–559.
- Korstvedt, Benjamin M. "Mahler's Bruckner, between Devotion and Misprision". *Journal of the American Musicological Society* 70 (2017): 357–432.
- Painter, Karen. "The Sensuality of Timbre: Responses to Mahler and Modernity at the *Fin de siècle*". *19th-Century Music* 18 (1995): 236–256.
- Ross, Alex. *The Rest is Noise: Listening to the Twentieth Century*. New York: Farrar, Straus and Giroux, 2007.
- Schorske, Carl. *Fin-de-Siècle Vienna: Politics and Culture*. New York: Vintage Books, 1981.
- Vergo, Peter. *Art in Vienna, 1898–1918*. Oxford: Phaidon Press, 1981.
- Zweig, Stefan. *The World of Yesterday*. London: Cassell, 1987.



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