



MS 462 THE LIED
IES Abroad Vienna

DESCRIPTION:

The course offers a detailed look at German art song from the end of the 18th century to the beginning of the 20th century with a special focus on Vienna: the Berlin School, Beethoven, Schubert, Schumann, Brahms, Wolf, Mahler, Richard Strauss and Schoenberg. In analyzing the works, students will explore details of the poetic texts, compositional technique, the use of expressive devices, and composers' biographies. Time will also be taken for the cultural context, including field trips to historic sites. Finally, a consideration of source studies will include the examination of original manuscripts.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Prior studies in music history, upper level skills in music analysis.

METHOD OF PRESENTATION:

- Lectures
- Discussions
- Field trips

REQUIRED WORK AND FORM OF ASSESSMENT:

Reading and listening assignments are listed below. CDs of the required listening will be made available for borrowing and copies of the required readings will be provided in reading packets. There will be a midterm and a final exam as well as a series of worksheets and short essays relevant to the topics at hand; participation in class discussions is also evaluated. The course is graded as follows:

- Class participation - 20%
- Writing assignments - 20%
- Midterm exam - 30%
- Final exam - 30%

LEARNING OUTCOMES:

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

- Develop a facility in effectively analyzing lieder in relation to form, expressive devices, and poetic model
- Position the work within the history of the genre as it changed during the 19th century
- Have a deeper awareness of cultural context as well as primary sources
- Engage hands-on with the fundamental questions of musical historiography

ATTENDANCE POLICY:

IES Abroad Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and exams. Attendance will be monitored and unexcused absences will affect the student's grade via the "Participation" component of each course's final grade.

Excused Absences

- Excused absences are permitted only when a student is ill, when class is held on a recognized religious holiday traditionally observed by the particular student, or in the case of a grave incident affecting family members.
- To be granted an excused absence, the student must write an email to his/her professor in a timely manner stating the reason for the absence (and, if appropriate, how long they expect to be away) with a cc to Center administrative staff. In an

emergency, the student may call Student Services or the Front Desk. If the student is unable to send an email (too sick, no computer), he/she may call the Student Assistant at the front desk (01/512 2601-11) who will then write the email described above and send it to said parties as stated above, with a cc to the student.

- If a student is absent 3 consecutive days or more, he/she will need to obtain a doctor's note and then submit this to the Registrar's office.

CONTENT:

The following is a list of class meetings by week giving topics, reading and listening assignments. The schedule and assignments are subject to change.

Week	Content	Readings
Week 1	<ul style="list-style-type: none"> • Course Introduction • Berlin School • Genre, origins • Reichardt, Zumsteeg [ca. 1800] 	<ul style="list-style-type: none"> • GL
Week 2	<ul style="list-style-type: none"> • Ludwig van Beethoven (1770-1827) • An die ferne Geliebte [1816] "Reading" lieder 	<ul style="list-style-type: none"> • PL, KG, • CC 101-119
Week 3	<ul style="list-style-type: none"> • Franz Schubert (1797-1828) • Die schöne Müllerin [1823] Nature and self 	<ul style="list-style-type: none"> • YS (all)
Week 4	<ul style="list-style-type: none"> • Kosegarten Lieder [1815] Manuscript studies 	<ul style="list-style-type: none"> • S1, S2
Week 5	<ul style="list-style-type: none"> • Robert Schumann (1810-1856) • Dichterliebe [1840] Poetic voice 	<ul style="list-style-type: none"> • KS 1-12, 63-93
	MIDTERM EXAM	
Week 6	<ul style="list-style-type: none"> • Johannes Brahms (1833-1897) • Vier ernste Gesänge, op.121 [1896] The specter of death 	<ul style="list-style-type: none"> • SB 607-621, • MM 371-378
Week 7	<ul style="list-style-type: none"> • Hugo Wolf (1860-1903) • Mörike Lieder [1888] Songs of spirituality 	<ul style="list-style-type: none"> • YW 1-17, 140-168
Week 8	<ul style="list-style-type: none"> • Gustav Mahler (1860-1911) • Lieder eines fahrenden Gesellen [1885] Symphony No. 1 [1888] Song and symphony 	<ul style="list-style-type: none"> • MW 91-126
Week 9	<ul style="list-style-type: none"> • Richard Strauss (1864-1949) • Vier letzte Lieder [1948] Romantic demise 	<ul style="list-style-type: none"> • TJ • MB 364-369
Week 10	<ul style="list-style-type: none"> • Arnold Schoenberg (1874-1951) 	<ul style="list-style-type: none"> • SV 322-366

	<ul style="list-style-type: none"> Das Buch der hängenden Gärten, op.15 [1909] Explosion in the Garden 	
	FINAL EXAM	

REQUIRED READINGS:

A key to the source abbreviations is given below. All references are to page numbers. Also check reading packets for individual class sessions.

Abb.	Author/Editor	Title	Published
CC	James Parsons (ed.)	The Cambridge Companion to the Lied	Cambridge: Cambridge Univ Press, 2004
GL	Stanley Sadie (ed.)	"Lied" in The New Grove Dictionary of Music and Musicians, Vol. 10, §III-IV, 836-844	London: Macmillan, 1980
KG	Joseph Kerman	"An die ferne Geliebte" in Alan Tyson, ed., Beethoven Studies [i], 123-157.	New York, 1973
KS	Arthur Komar	Robert Schumann: Dichterliebe	New York: Norton, 1971
MB	Matthew Boyden	Richard Strauss	Boston: Northeastern Univ Press, 1999
MM	Malcolm MacDonald	Brahms	London: J.M. Dent & Sons Ltd, 1990
MW	Donald Mitchell	Gustav Mahler: The Wunderhorn Years	Berkeley: Univ. CA Press, 1975
S1	Morten Solvik	"Of Songs and Cycles: A Franz Schubert Bifolio" in Music History from Primary Sources. A Guide to the Moldenhauer Archives, ed. Jon Newsom and Alfred Mann, 392-399	Washington, D.C.: Library of Congress, 2000
S2	Morten Solvik	"Finding a Context for Schubert's Kosegarten Cycle" in Eva Badura-Skoda et al (eds.), Schubert und seine Freunde, 169-182	Vienna, Cologne, Weimar: Böhlau Verlag, 1999
SB	Jan Swafford	Johannes Brahms. A Biography	NY: Alfred A. Knopf, 1997
SV	Carl Schorske	Fin-de-siècle Vienna	NY: Vintage Books, 1981
PL	Luise Eitel Peake	"The Antecedents of Beethoven's Liederkreis"	Music and Letters 63/3-4 (July-Oct 1982), 242-260
TJ	Timothy L. Jackson	"Ruhe, meine Seele! and the Letzte Orchesterlieder" in Richard Strauss and His World, ed. Bryan Gilliam, 90-137	Princeton: Princeton Univ. Press, 1992
YS	Susan Youens	Schubert: Die schöne Müllerin	Cambridge: Cambridge Univ Press, 1992
YW	Susan Youens	Hugo Wolf and his Mörike Songs	Cambridge: Cambridge Univ Press, 2000

RECOMMENDED READINGS:

Author/Editor	Title	Published
Charles Rosen	<i>The Romantic Generation</i>	Cambridge, MA: Harvard U. Press, 1995
Scott Burnham	<i>Beethoven Hero</i>	Princeton: Univ. Press, 1995
Susan Youens	<i>Schubert's poets and the making of lieder</i>	Cambridge: Univ Press, 1996

Susan Youens	<i>Retracing a Winter's Journey. Schubert's Winterreise</i>	Ithaca: Cornell U. Press, 1991
Maynard Solomon	"Franz Schubert and the Peacocks of Benvenuto Cellini"	<i>19th-Century Music</i> Vol.12, No.3 (Spring 1989), 193-206
R. Larry Todd, ed.	<i>Schumann and His World</i>	Princeton: Univ Press, 1994
Ernest Newman	<i>Hugo Wolf</i>	New York: Dover, 1966
Eric Sams	<i>The Songs of Hugo Wolf</i>	Bloomington: Indiana U. Press, 1992
E. Mary Dargie	<i>Music and Poetry in the Songs of Gustav Mahler</i>	Berne: Peter Lang, 1981
Donald Mitchell	<i>Gustav Mahler: Songs and Symphonies of Life and Death</i>	London: Faber and Faber, 1985
Stephen E. Hefling	"Das Lied von der Erde" in <i>The Mahler Companion</i> , ed. by Andrew Nicholson and Donald Mitchell	Oxford: Oxford University Press, 2002