Music 3754A
The Symphony, 1850-present
Fall 2016
Mondays 10.30am-12.30pm and Wednesdays 10.30am-11.30am in TC202

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Office hours: Wednesdays, 2-4pm

Course description
This course considers the evolution of the symphony as a genre between 1850 and today, examining particularly significant contributions to the genre in depth and musicological scholarship that assesses the issues that these works raise. But we cannot understand the symphonies of the past without also understanding the institution that has allowed listeners to hear them: the orchestra. Many of the world’s symphony orchestras now find themselves in a complicated, economically challenging position: some say the orchestra is dead; others see huge potential for its future. Alongside our examination of the development of the symphony, therefore, we will also consider the past and present state of the symphony orchestra. In considering the symphony orchestra today at the same time as examining the history of the genre that made it so successful, we will get a better sense of what the great symphonies of the last one-and-a-half centuries might still have to offer to twenty-first century audiences.

Objectives
1. Gain a greater understanding of the development of the symphony as an artistic genre between 1850 and today, and the societal issues this music can help us better understand.
2. Gain a greater understanding of the history of the symphony orchestra as a social institution by examining some of the debates about the social function and financial viability of the symphony orchestra during this period, and particularly in today’s climate.
3. Apply knowledge about the history of the symphony and the orchestra to propose solutions to some of the symphony orchestra’s present day challenges.
4. Develop critical thinking skills and the ability to assess music in intellectual and socio-cultural terms.
5. Improve abilities to write and present for a range of audiences.

Readings, Scores and Recordings
A coursepack is available for purchase from the campus Book Store, containing a large selection of our readings. A number of the journal articles could not be included in the coursepack for copyright reasons and are available by clicking on “course readings” on the library homepage and selecting Music 3754A.

When readings are taken from a book, this book is on 1-day reserve in the library. Other books that may prove useful have also been placed on reserve (see the “course readings” page for a full list.) If you need additional books that turn out to be in high demand to be placed on reserve, please let me know.
Please listen to the works that are to be presented on before class and any additional listening assignments listed here. All scores of these works are on 2-hour reserve, and most of the recordings can be accessed electronically through the “course readings” page.

**Evaluation**

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<tr>
<th>Component</th>
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<td>Attendance and Participation</td>
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<td>Group TSO marketing analysis</td>
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<td>In-class Presentation</td>
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**Assignment summary**

1. *Group TSO Marketing Analysis*
   
   Working in a group of 4 (assigned early in the semester), analyze the marketing initiatives and content (TSO website, social media etc.) that the TSO created to promote its concerts in the 15/16 season. Then propose a marketing strategy for an event planned in the TSO’s 2016-17 season. Present your findings as a group (you need not all speak, but you should contribute equally to the research, as you will all receive the same grade) in a 5-minute **presentation on Friday, October 14**.

2. *Presentation*
   
   Working with one other person, choose from:
   a) a 20 minute presentation on a symphony for a Monday class OR
   b) leading a 50-minute discussion in a Wednesday class OR
   c) interviewing a class visitor for 50 minutes
   
   Further information about each of these options will be circulated, along with a signup sheet, early in the semester, but whichever you choose, you and your partner will need to demonstrate that you have done detailed research on the topic, and present it in a compelling way. Both the preparation and presentation should be shared equally amongst the two presenters/interviewers. Please come see Prof. Ansari during her Wednesday office hours during the week before you present to discuss your plans.

3. *Program note assignment*
   
   Choose a symphony from this period (but not one you presented on) and write a 600 word program note about it. Program notes should be built on detailed research into the piece, but should not cite it. Top marks will go to submissions that give the reader a sense of current musicological debates about the work in an accessible way, or find an unusual or catchy way to grab the readers’ attention. Think always about the ordinary concert-goer and what they hope to get out of a program note, and try to write to their likely interests. Please include a bibliography (although this is not standard in program notes), so I know what kinds of sources you have consulted. (These should primarily be academic books and journal articles.) Submit via class website by **Friday November 4 at 5pm**.

3. *Final project*
   
   Choose between two options:
   a) Research paper, 2500-3000 words. Write a musicological paper about some aspect of the history of the symphony as a genre between 1850 and today. You could look at a single symphony, an issue raised in our study of symphonies, or a specific composer and his/her approach to the symphony. This assignment would be based on the symphony as a genre, not
the history of the orchestra. An “A” grade paper will show a detailed consideration of existing literature, but also offer a compelling and original argument of its own. It will also employ both primary and secondary sources.

b) Produce a report on possible routes that a future symphony orchestra in London could take to build its audience. Focus on a single area of orchestral management to discuss (e.g. programming, marketing, outreach, education, audience-building etc.), and reference examples from other orchestras, using published reports and online materials. All such materials should be fully referenced in the paper. An “A” paper will offer innovative, achievable, and inexpensive proposals, and show evidence of careful research. You are also welcome to reference our in-class interviews, although please do not rely on them too extensively.

A 1-page proposal for your project, whichever approach you choose, should be submitted to Prof. Ansari in hard copy in class on October 26. Include a brief description of your planned argument/claims/research focus, and a preliminary bibliography.

The final project is due Friday December 2 by 5pm. Please submit via course website.

Course policies
• This course is all about discussion and participation: attendance and participation represent 15% of your grade. If you miss classes or are silent in class, this grade will be affected. If you cannot attend class for a degree-related or medical reason, please let me know in advance. Documentation will be required in the case of medical-related absences and delayed submissions of all work and should be submitted to the Associate Dean, Undergraduate. Policy on Accommodation for Medical Illness can be found under “Rights and Responsibilities” at: http://www.uwo.ca/univsec/academic_policies/index.html
• Please come to each class having done the reading and listening assignments and having considered the issues and questions listed on this syllabus for the class. Your participation grade will be even higher if you also bring questions and issues of your own to raise in class. Remember that this is a topic with very few right or wrong answers, so don’t be afraid to speak up. The more you have to say, the more stimulating class will be, the more you will learn, and the better you will do.
• How you present your thoughts in presentations and papers represents the major part of your grade. Please take time to craft these assignments so that they have a thesis and a clear, cogent argument. And don’t forget to proof-read. An ‘A’ paper or presentation will contain a clear and thoughtful presentation of your ideas that brings new ideas to the discussion.
• Please turn off your cell phone and don’t surf the web during class.
• Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.
• Plagiarism: Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at www.uwo.ca/univsec/handbook/appeals/scholoff.pdf. Students
must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major offense (see Scholastic Offense Policy in the Western Academic Calendar). All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between the University of Western Ontario and Turnitin.com (http://www.turnitin.com).

SCHEDULE

Please note that given the number of “moving parts” in this syllabus, the schedule is subject to change.

Monday September 12 – Introductions

Wednesday September 14 – Background: the history of the symphony orchestra
Reading:

Monday September 19: Dealing with Beethoven
Listening: Brahms Symphony no. 1
Reading:

Wednesday September 21 – The idea of the “death” of the symphony orchestra

Monday September 26: Rejecting the Symphony: the Symphonic Poem
Presentation: Debussy, Prélude à l’après midi d’un faune

Listening: Debussy, Prélude à l’après midi d’un faune
Liszt, Hunnenschlacht and Tasso, Lamento e Trionfo
Reading:
Hugh Macdonald, “Symphonic Poem,” in Grove Music Online. (through library website)
Wednesday September 28 – Presentation and discussion: The role of the orchestra in the community
Is the orchestra for an elite few, or for everyone? Our presenters will lead a discussion on this issue by examining the impact of an orchestra (from any time and place, 1850-today) that decided to make itself invaluable to many members of its community.

Monday October 3 – The Symphony as Personal Expression: Tchaikovsky
Interview: Michelle Zapf-Belanger, violinist, Thunder Bay Symphony and youth music promoter/teacher

Listening: Tchaikovsky, Symphony no. 5
Reading:

Wednesday October 5 - Financing the symphony orchestra
Readings:
Listen to the Diane Rehm show (one hour) theedianerehmshow.org/shows/2014-07-22/future-classical-music

Monday October 10 – THANKSGIVING

Wednesday October 12 – cancelled: adding extra class on Friday October 14 instead

FRIDAY October 14: Marketing the modern orchestra – workshop with Hannah Chan Hartley, Toronto Symphony Orchestra

Monday October 17 – The Symphony as a World: Mahler
Presentation: Mahler, Symphony no. 5

Listening:
Mahler, Symphonies no. 2 and 5
Readings:
Ryan R. Kangas, “Mourning, Remembrance, and Mahler’s 'Resurrection'.” 19th-Century Music 36/1 (Summer 2012), 58-83. (“Course readings” on library site)
Wednesday October 19 - Presentation and discussion: A short history of Orchestra London and #weplayon: how did we get to this point?
Our presenters will provide us with an overview of the history of Orchestra London, based on press reports and information they can glean from speaking to former Orchestra London musicians. They will also describe the goals and activities of “The Musicians of Orchestra London”/#weplayon and lead a discussion about the future of the symphony orchestra in London, ON.

Monday October 24 – The Early 20th Century: Questioning 19th-Century Norms
Presentation: Schoenberg, Chamber Symphony no. 1
Listening: Nielsen, Symphony no. 5
Schoenberg, Chamber Symphony no. 1
Reading:

Wednesday October 26 – Discussion of final project assignment and brainstorming for #weplayon visit
Final project proposal due in class today

Monday October 31 – Symphonies and Nation-Building I: the UK
Presentation: Walton, Symphony no. 1
Listening:
Walton, Symphony no. 1
Vaughan Williams, Sinfonia Antartica
Readings:

Wednesday November 2— Interview of #weplayon musicians
Our interviewers will interview some of the “Musicians of Orchestra London” about the achievements, goals, and organizational structure of #weplayon, with the goal of further extending our understanding of the present and future role of the symphony orchestra in a small Canadian city like London, Ontario.

Program note assignment due November 4 at 5pm

Monday November 7 - Symphonies and Nation-Building II: USA
Presentation: Harris, Symphony no. 3
Listening:
Harris, Symphony no. 3
Copland, Symphony no. 3

Readings:

Wednesday November 9 – Interview of David Rose, former principle violist at major Canadian symphony orchestras

Monday November 14 – Symphonies to Define a Nation II: USSR
Presentation: Shostakovich, Symphony no. 7

Listening:
Shostakovich, Symphonies nos. 5 and 7
Reading:

Wednesday November 16 – Interview of Leonard Ingrao, director of London Community Orchestra and London Youth Symphony

Monday November 21 - The Minimalist/Post-Minimalist Symphony
Presentation: John Adams, Scheherazade.2

Listening:
John Adams, Scheherazade.2
Glass, The “Low” Symphony

Wednesday November 23 – Interview of James Sommerville, hornist and conductor

Monday November 28 - Postmodernism with a Message
Presentation: Gorecki, Symphony no.3

Listening:
Gorecki, Symphony no.3  
Corigliano, Symphony no. 1  
Reading:  
Elizabeth Bergman, “Of Rage and Remembrance, Music and Memory: The Work of Mourning in John Corigliano’s Symphony no. 1 and Choral Chaconne,” American Music (Fall 2013): 340-61. (“Course readings” on library site)  

Wednesday November 30 - Case studies of Orchestral Innovation  
Our presenters will closely examine the goals and achievements of at least two symphony orchestras from the last 100 years who have developed an innovative approach to increasing their audience or better serving their community. Possible case studies might include: the Louisville Orchestra, Simon Bolivar Symphony Orchestra, the San Francisco Symphony, or the New World Symphony. (Avoid discussing technological innovations: this is the topic of the next presentation.)  

Friday December 2 at 5pm: Final project due  

Monday December 5 – The Symphony in the Age of Technology  
Presentation: Bringing technology into the symphonic concert  

Listening: Branca, Symphony no. 3 (no score: listen to youtube recording)  
Play! A Video Game Symphony: Watch videos at  
Readings:  
http://www.washingtonpost.com/wpdyn/content/article/2006/08/02/AR2006080201889_pf.html  

Wednesday December 7 - conclusions