Music 3705B
Topics in Early Twentieth-Century Music
Winter 2018
Schoenberg’s Vienna

Instructor: Dr Kevin Mooney
Office: Talbot College 217
Email: kmooney@uwo.ca

Overview
Fin-de-siècle Vienna was a hothouse of unrest, whose cultural innovators broke in deliberate and consistent ways from an embattled status quo. The music of Schoenberg arose in this ferment and registers the anxieties and ideals of its time and place. This course will depart from textbook approaches that stress contrasts between Schoenberg’s early, middle, and late periods, and instead view his œuvre holistically, as an ongoing exploration of a set of culturally representative and contested values. To understand those values, we shall examine Schoenberg in a series of “encounters” with leading Jahrhundertwende artists and thinkers. Each encounter will highlight some aspect of Schoenberg’s music and show how it both reflected and shaped the main currents of Viennese modernism.

Resources
The course will be organized around readings, recordings, and other media. It will also use online material from the Arnold Schönberg Center (www.schoenberg.at). Electronic copies of texts and scores will be provided. Links to other resources will be posted on the course web page.

Outcomes
Students will develop an understanding of technical, conceptual, and aesthetic issues in fin-de-siècle modernism. Students will learn to analyze and evaluate representative scholarship. Students will develop written and verbal skills through class presentations and journaling. Students will learn some wonderful music by Schoenberg!

Evaluation
Participation (15%)
I expect you to come prepared and ready to make thoughtful contributions to each class. If you miss classes or are consistently silent, this portion of your grade will be affected.

Tests (15%, 20%)
An important goal of this course is for you to become intimate with a selection of musical works by Schoenberg. Both tests will assess your ability to identify salient passages from key works and speak to relevant musical and cultural issues.

Journal (25%, 4000-5000 words)
Another important goal of this course is for you to develop your ability to engage critically with academic research. Rather than write a term paper, which often gets pushed to the end of term, I’d like you be writing throughout the term in response to what you’re reading. You should view your journal as a series of short position papers in which you stake out your point of view in relation to the ideas, arguments, and issued raised in the readings and class discussions. Plan on writing about 1.5-2 pages (12 point, double-spaced) each week.
Team Presentation (25%, 30 minutes)
This course will range broadly over music, language, art, architecture, philosophy, and psychology. There should be something here for everyone! Each week we’ll consider Schoenberg in relation to some area of fin-de-siècle culture. Your presentation can explore anything relevant to that area, but should not derive primarily from the assigned readings for that week. A successful presentation will blend references to scholarly sources with personal perceptions and judgments. You may use any combination of PowerPoint, CDs, handouts, etc., to make your presentation more effective. Preparation and presentation should be shared equally among team members, and presenters will each receive the same grade.

Statement on academic prerequisite
Unless you have either the requisites for this course or written special permission from your Dean to enrol 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.

Statement on accommodation for medical illness
University policy regarding medical illness can be found here:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf
A downloadable SMC (student medical certificate) can be found here:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf
Documentation is required for all accommodation due to medical illness. This should be submitted to the Associate Dean (Undergraduate), not to the course instructor.

Statement on scholastic discipline
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 here:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Statement on mental health
Students who are in emotional/mental distress should refer to
http://uwo.ca/health/mental_wellbeing/ for a complete list of options about how to obtain help.
# Schedule

## Week 1: Schoenberg’s Vienna

**January 8**  
- "Arnold Schoenberg in Vienna before 1900"
  - Dank, op. 1 (1898)

**January 10**  
  - Orchestral Prelude from *Gurre-Lieder* (1900/11)
  - “Lied der Waldtaube” from *Gurre-Lieder* (1900/11)

## Week 2: Jugendstil

**January 15**  
- Berg, Alban. “Why is Schoenberg’s Music So Difficult to Understand?”
  - First String Quartet in D minor, op 7 (1905)
  - Erwartung, op. 2 (1899)

**January 17**  
  - Verklärte Nacht, op. 4 (1899)

## Week 3: Symbolism

**January 22**  
  - *Pelleas und Melisande*, op. 5 (1903)

**January 24**  

- Presentation 1

## Week 4: Tonal to Atonal

**January 29**  
  - *Leonard Bernstein on Schoenberg* (Norton Lectures 1/3)
  - Second String Quartet in F-sharp minor, op 10 (1908)
January 31


* The Book of the Hanging Gardens, op. 15 (1908-9) [Songs 1–8]

* Three Piano Pieces, op. 11 (1909)

Presentation 2

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Week 5: Kraus and Language

February 5


* The Book of the Hanging Gardens, op. 15 (1908-9) [Songs 9–15]

February 7


Presentation 3

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Week 6: Kandinsky and *Der blaue Reiter*

February 12


* Five Orchestral Pieces, op. 16 (1909/22)

* Herzgewächse, op. 20 (1911)

Presentation 4

February 14

Presentation 4

Test 1

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Reading Week (February 19-23)

Week 7: Freud and the Unconscious Mind

February 26


* Six Little Piano Pieces, op. 19 (1911)

Presentation 5
February 28
♫ Erwartung, op. 17 (1909)
♫ Pierrot Lunaire, op. 21 (1921)

Week 8: Kokoschka and Expression
March 5
♫ Pierrot Lunaire, op. 21 (1921)

March 7
♫ Pierrot Lunaire, op. 21 (1921)

Week 9: Serialism and Neo-Classicism
March 12
♫ Variations for Orchestra, op. 31 (1926-28)

March 14
♫ Suite, op. 29 (1925-26)
♫ Piano Suite, op. 25 (1921-23)

Week 10: Loos and Ornament
March 19
♫ Piano Suite, op. 25 (1921-23)

March 21
♫ Piano Suite, op. 25 (1921-23)
Week 11: Wittgenstein and the Unsayable

March 26


March 28

Steiner, George. “Schoenberg’s ‘Moses and Aaron’.” Encounter 24, no. 6 (1965): 40–6.

♫ Moses und Aron (1926-32)

 Musical Representations 10

Week 12: Religion and Representation

April 2


♫ Moses und Aron (1926-32)

 Musical Representations 11

April 4

❖ Test 2

Week 13: Schoenberg’s Way

April 9


April 11

 Musical Representations 12