Surveying the artistic scene of his time, the cultural historian Jacques Barzun found himself “reconciled to sing a Requiem for high art” out of the conviction “that the grand Renaissance conception of high art [was] no longer alive.” Barzun delivered his eulogy decades ago, but the circumstance he noted then persists into the present, including in how we think of a (putatively) pre-modernist composer like Mozart. The purpose of this seminar is to look at that modernist influence on thought about Mozart’s music and to assess its implications. Do modernist values, which, as T. J. Clark has noted, “turn on the impossibility of transcendence,” illuminate rather than obscure his music? What possibilities, if any, are there for seeing Mozart’s music as part of a living, vital present, rather than only as a curio for the antiquarian?

Although this seminar is oriented around the analysis and criticism of eighteenth-century music, students are welcome to pursue any area that helps elucidate modernism, and some readings will turn to film, art, poetry, and philosophy for guidance.

This seminar will overlap with the conference “Mozart and Modernity,” which will run from 20–22 October at UWO. Some of the reading for the seminar will dovetail with presentations at the conference, and students will have various opportunities to participate in the conference.

Requirements will include, along with weekly reading and participation, class presentations, an analytical essay, and a term paper.

Please set aside, if you can, Friday and Saturday 19–20 October, for attending the conference.

**Schedule**

12 Sept. Introduction.
Listening: Mozart, Piano Concerto in F K. 459:III


26 Sept, 3 Oct. A postmodern Mozart?
Listening: Mozart Sonata in F K. 332:I; for 3 October: Mozart, String Quartet in G K. 387:IV; “Jupiter” Symphony, K. 551:IV

10 Oct. Fall break
17 Oct. Hitchcock’s *Vertigo*. (In advance of Robert Pippin’s talk on the film) **19 Oct. 5pm, analytical assignment due**


31 Oct. Locating modernism in music


Listening: Mozart, “Soave sia il vento,” from *Cosi fan tutte*

7 Nov. Modernism and authorship


14 Nov. Modernism and Beauty


Listening: Mozart, Clarinet Concerto:II; Serenade for Twelve Winds and String Bass, K. 361:iii.

21 Nov. No class.

28 Nov. Presentations

5 Dec. Presentations.

Requirements

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<tr>
<th>Requirement</th>
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<tr>
<td>Analytical paper (ca. 1,000 wds)</td>
<td>20%</td>
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<tr>
<td>Presentation of a reading for one class</td>
<td>10%</td>
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<tr>
<td>Report on term paper</td>
<td>5%</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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<tr>
<td>Term paper</td>
<td>55%</td>
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The term paper will have the following components: 1) an in-class oral presentation based on your research; 2) a working thesis and bibliography, due 26 Oct.; 3) the completed paper, due the last day of the semester.
Materials
All materials will be available on reserve. Please note that many of the texts (like the Barzun and Grene) can be purchased quite cheaply if you give yourself enough time to order them via a website like abebooks.com.

N.B. “Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf Academic Handbook, Exam, Course Outlines Page 4 Issued: 2011 02

No computers or cell phones may be used in class.

Bibliography


