

9832a Lieder Course Wednesday, 9:30-12:30

Instructor Dr. John Hess, x 85372, lohess@uwo.ca, Office Hours by request

Room TBC

This course is designed to familiarize the singer (and pianist) with the Lied repertoire through an informed system of analysis, listening, presentation and performance. The course will entail an ongoing combination of listening, analysis, presentation and performance of assigned repertoire and projects. Participation in class is a vital component of the course, therefore ATTENDANCE IS MANDATORY and will be reflected in the final grade

Learning Outcomes

Students can expect to:

Increase their understanding of the Lied repertoire.

Develop an awareness of ensemble issues inherent between singer and pianist in the Lied genre.

Learn to address and identify issues of performance and performance practice through the analysis of 'in class' performance.

Accommodation for Medical Illness

As of May 2008, the University has a new policy on Accommodation for Medical Illness, www.uwo.ca/univsec/handbook/appeals/medical.pdf, which states that "in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean's office..." Accommodation for documented medical absences will be considered for work worth less than 10% of the final mark. This will be completed in the last class of the semester.

Course Outline

- | | |
|----------|--|
| Sept 16 | Introduction
Historical overview
Romanticism
Mignon and Der Harfer Schubert and Goethe |
| Sept. 23 | Romanticism: <u>Wanderers Nachtlied</u> Goethe (most set poem ever!)

Liszt, Franz
Loewe, Karl
Mendelssohn Hensel, Fanny |

Reger, Max (duet)
Schubert, Franz
Schumann, Robert

Present a song setting with a detailed discussion of the relationship of the text and its' musical setting. You may either sing the song or present a recording (s).

Sept. 30

The Poetry

Anacreontics (Neo Classicism)
Sturm und Dräng
Biedermeier

Find a music setting of a poem from each period, prepare to sing one of the settings and provide recordings of the other two settings.

Oct. 7

Schubert

Oct. 14

Schumann, Heine, Irony

Demonstrate the integration of voice and piano, the use of folk settings as unification and the ironic disposition of Heinrich Heine in a performance of a Lied of Robert Schumann

Oct. 21

Op.1 Entry Level mid century

Carl Loewe, Fanny Hensel, Robert Franz, Peter Cornelius, Arnold Schönberg, Theodore Kirchner. Discuss the Lied of one of the above composers or a contemporary and contextualise it within the period of the mid- eighteenth century.

Oct. 28

Wolf

Nov. 4

Strauss, Mahler

Nov. 11

The Song Cycle

Hollywood Songbook, Der Buch des hängenden Garten, Reisebuch, Viktor Ullmann

Nov. 18

Presentations

Nov. 25

Presentations

Dec. 2

The 21st century

Dec. 9

Make-up class

Evaluation:

Class Performance and Presentation	70%
Written submissions	20%
In Class Participation	10%

Recommended Text Book (available online in our library)

[Cambridge Companion to the Lied -- Cambridge Companions Online](#)

Bibliography

Schubert's Late Lieder Susan Youens

Schubert's Poets and the making of Lieder Susan Youens (includes Mayrhofer)

Heinrich Heine and the Lied Susan Youens

Nineteenth Century German Lied Lorraine Gorrell

German Lieder in the 19th Century Rufus Hallmark

Poems and Music in the German Lied from Gluck to Wolf Jack Madison Stein

The Lied Mirror of Late Romanticism Edward F. Kravitt