Music 3703A, Topics in Classical Music:
On the uncanny in Mozart

Edmund J. Goehring (egoehrin@uwo.ca)                             TC 340, M 9:30–10:20; W 9:30–11:20
Office Hours: TC 224, W 3:30–5:00 and by appointment

The Classical style is often thought of, with some justification, as embracing a cosmopolitan and progressive view of the world. It is public, not esoteric; sociable, not alienated; worldly rather than escapist or sectarian. But Mozart’s music also has another side, an uncanny one, however marginal it might be to the spirit of the times. Moreover, it is found in some of the finest works in the entire repertoire: the D-minor Piano Concerto, K. 466; the String Quintet in G-minor, K. 516; Don Giovanni; and the Requiem. We will explore this music in some detail, all with the aim of getting a richer sense of what it means to call someone a Classical composer.

Requirements will include active class participation, with careful attention to the readings and listening; an analytical essay; a presentation on a reading or musical work; and a term paper. The work you chose to analyze may be drawn from the remarkable holdings of UWO’s special collections (among the best in the world, not to mention North America), and we will have a guest session describing our collection. A highlight of the course will be a trip to Toronto to hear a performance of Don Giovanni by Opera Atelier, one of the world’s finest companies. We might also get to see G. B. Shaw’s rarely performed play Man and Superman, which includes a famous episode called “Don Juan in Hell.” We will read that episode from the play, as well as Pushkin’s brief tragedy Mozart and Salieri, which was the basis for Peter Shaffer’s Amadeus.

Outline

M 9 Sept. On listening to Mozart
Listening: Mozart, String Quintet in G-minor, K. 516:I. Please listen to this movement in advance of class and come prepared to talk about it.

W 11 Sept. What is history?

M 16 Sept. The Classical style and the sense of an ending
Listening: Mozart, Piano Concerto in D-minor, K. 466:III

W 18 Sept. On the creative process and the materials of music
First hour: Introduction to resources of the music library. Guest presentation by Brian McMillan, Director, Music Library, and Lisa Philpott, Teaching and Learning Librarian.

M 23 Sept. On opera, the improbable art
Listening: Mozart, Don Giovanni, “Ah chi mi dice mai”

**W 25 Sept. Don Giovanni**
Reading: Lorenzo Da Ponte’s libretto of Don Giovanni
Listening: Mozart, Don Giovanni, introduction

**M 30 Sept. Don Giovanni and the musical erotic**
Listening: Don Giovanni, The “Champagne” Aria

**W 2 Oct.** Is anyone noble in Don Giovanni?
Listening: “Non ti fidar”; “Dalla sua pace”; “Ah taci, ingiusto cor”

**M 7, W 9 Oct.** The damnation of Don Giovanni
Reading: Allanbrook, “The Two Finales,” in Rhythmic Gesture in Mozart, 275–87; **Wednesday:** 315–25
Listening: Act-1 finale; **For Wednesday:** Graveyard scene: “O statua gentilissima”; Act-2 finale

**M 14 Oct.** Thanksgiving

**W 16 Oct.** Various Don Juan damnation scenes
Reading: The Leontius legend, closing scenes from Molière’s and Cremeri’s Don Juan plays and Friedrich Rochlitz’s German libretto

**M 21, W 23 Oct. Paper workshop.** Please bring in a one-page excerpt from your interpretive assignment that includes your introductory paragraph. Make enough copies for the entire class (you may remove your name if you wish), and we will discuss them. You will lose two points from your grade for an unexcused absence for this session, and you will get a zero on your analytical assignment if you do not submit an excerpt.

**M 28 October. Don Giovanni in posterity, part 1**
Reading: Pushkin, The Stone Guest

**W 30 Oct. Don Giovanni in posterity, part 2**
Listening: Chopin, Variations on “Là ci darem la mano”; Liszt, Réminiscences de Don Juan

**M 4, W 6 Nov.** Reading Week. **Recommended performance of Don Giovanni is Saturday November 9 at 4:30 pm.**

**M 11 Nov. Don Giovanni in posterity, part 3**
Reading: Pushkin, Mozart and Salieri

**W 13 Nov.** The Don Juan legend on the screen
**Viewing:** Don Jon (2013), directed by Joseph Gordon-Levitt
M 18 Nov. Don Giovanni in posterity, part 4  
Reading: G. B. Shaw, “Don Juan in Hell,” excerpt from Man and Superman

W 20 Nov. Requiem  
Listening: Requiem: Introitus, Kyrie, Dies irae, Tuba mirum

M 25 Nov. Requiem.  
Reading: Thomas Bauman, “Requiem, but No Piece.”  
Listening: Rex tremendae, Recordare, Confutatis, Lacrimosa

W 27 Nov – M 2 Dec. Reason, passion, and the Classical style  
Listening: C. P. E. Bach, Hamlet Fantasy; Mozart, String Quartet in F K. 168:II; Monday: String Quintet in G-minor, K. 516:III

W 4 Dec. Who needs classical music?  
Take-home final distributed. Exam will be due by the official exam time for this class.

No computers or cell phones may be used in class.

Required texts. I have given ISBNs for the required scores, in case you want to order them on your own. Please give yourself sufficient time.  
Coursepack. Please purchase the coursepack for this course from the bookstore. It is very important to have copies of the readings with you in class, as we will look in detail over specific claims they make.  
Mozart, String Quintet in G-Minor, K. 516. ISBN: 978-3795766498  
Mozart, Don Giovanni, piano-vocal score. ISBN: 978-0793512317  
Da Ponte, Libretto to Don Giovanni. ISBN: 0486249441  
Mozart, Requiem. ISBN: 978-0769243733  
Recordings. Please listen to the works to be discussed in advance of class. CDs are on reserve.

Evaluation  
Participation (may include pop quizzes), 10%; presentation, 10%; interpretive essay, 20%; term paper, 30%; final exam, 30%

The analytical essay  
Please choose a piece relevant to this course (but not on the syllabus) and write an interpretive of approximately 750 to 1,000 words on some feature of it. It could concern form, text-setting, genre, style, or other issues we have considered in class, and anything that you think gets us closer to the music. You do not need to discuss the entire piece: one movement, or even one part
of one movement will do. On 18 October you must bring in a one-page excerpt from your paper for discussion.

**Statement on plagiarism:** 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 and citations. Plagiarism is a major academic 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. Plagiarism includes recycling work submitted earlier or for another class. It is your responsibility to familiarize yourself with all of the policies regarding academic honesty.

**Who can take this course:** The prerequisite for this course is Music 2710f/g. Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will 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.

**Please note the following academic policies:**
1. A student may be debarred from writing the final examination for failure to maintain satisfactory academic standing throughout the year.
2. Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course, will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of Registration. Although *any* unexcused absence will affect your grade, I will consider petitioning for debarment after two unexcused absences.

**Missed assignments.** Students are responsible for making up any missed classes or assignments as soon as possible. In order to ensure fairness and consistency for all students, academic accommodation for work representing more than 30% of the student’s overall grade in the course shall be granted only in those cases where there is documentation in the form of a completed and appropriately signed Student Medical Certificate (SMC) indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities, or the equivalent documentation for non-medical or compassionate grounds.

Students seeking academic consideration must communicate with their instructors no later than 24 hours after the end of the period covered by either the self-reported absence or SMC, or immediately upon their return following a documented absence, to clarify how they will be expected to fulfill the academic expectations they may have missed during the absence.
Documentation, if required, shall be submitted to the Office of the Associate Dean, Undergraduate (TC210).

Note that the new Self-Reporting Absence Portal may not be used for requesting academic relief for work worth more than 30%, or for Final Exams scheduled during the official examination period. Students are directed to read the full Senate policy on accommodation for medical illness at the following website: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

A pdf copy of a Senate approved Student Medical Certificate (SMC) may be downloaded here: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

The same procedures for requesting an accommodation must be followed for work worth less than 30% of the total grade. The original assignments (or make-up exams) will have to be completed in order to receive credit.

**Statement on mental health.** Students who are in emotional/mental distress should refer to Mental Health@Western at the following website https://www.uwo.ca/health/mental_wellbeing/ for a complete list of options about how to obtain help.

**Absences for holy days.** Students may be excused to observe a religious holy day of their faith without penalty provided they notify the instructor in advance. Students are responsible for material covered in their absence and each student shall be permitted a reasonable amount of time to make up missed work.

**Accommodations for disability.** If you require academic accommodations because of a disability, please let the instructor know during the first week of classes, and, if you have not done so already, register as soon as possible with Accessible Education (formerly known as Services for Students with Disabilities). You can learn more about the Student Success Centre’s services for accessible education at http://success.uwo.ca/academics/sas/index.html.