

**UNIVERSITY OF WESTERN ONTARIO  
MUSIC 9832 Winter 2026  
DMA VOCAL REPERTOIRE: LIEDER**

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**Enrolment Restrictions:**

Open to students enrolled in the DMA in Voice program or by permission of instructor.

**Suggested Texts:**

Parsons, James, ed. *The Cambridge Companion to the Lied*.

New York: Cambridge University Press, 2004.

(available online through Western Libraries)

Loges, Natasha and Laura Tunbridge, eds. *German Song Onstage*.

Bloomington, IN: Indiana University Press, 2020.

(CA\$41.95 paperback on Amazon.ca)

**Purpose:**

To provide DMA voice students with a framework for studying, performing, and teaching German Lieder to expand, enrich, refine, and reinforce previous study on the topic.

**Learning Outcomes:**

By the end of this course, participants will:

- examine composers and poets' works in the historical contexts in which they were created
- implement and reinforce this knowledge through study and performance of various composers and poets' works
- apply knowledge gained to develop a functional repertoire for performance and instruction

**Methods:**

1. In-class presentations utilizing available resources in the library and online. Presentations should contain elements of score study when applicable and utilize audio-visual elements when and where appropriate. Each presentation should utilize appropriate citations and notes (whether footnotes or endnotes) and a bibliography of works and websites utilized.
2. Compiling a personal repertoire list comprised of works performed, works studied previously, and works appropriate for future study with brief, useful notes about each cycle or Lied (50 Lieder minimum; song cycles song cycles over 5 Lieder long count for 5 Lieder).

**Method (cont):**

3. Compile a repertoire list of Lieder appropriate for students of varying levels of vocal proficiency. This list will be shared with colleagues. This list should offer repertoire beyond your personal repertoire list.
4. Compile a master bibliography of your sources reviewed for this course with brief annotations for quick reference
5. In-class performances comprised of repertoire from this course.

**TENTATIVE SCHEDULE:**

Jan. 6- Syllabus, Expectations, Introduction, Composers, German Diction Review  
Jan. 13- Research and sing 1 song prepped with collaborator  
Jan. 20- Student Presentations  
Jan. 27- Student Presentations  
Feb. 3- Student Presentations and performances  
Feb. 10- Student Presentations  
Feb. 17- READING WEEK  
Feb. 24- Student Presentations  
Mar. 3- Student Presentations and performances  
Mar. 10- Student Presentations  
Mar. 17- Student Presentations  
Mar. 24- Student Presentations and performances  
Mar. 31- Repertoire Lists/Master Bibliographies/ Wrap-up

**Grading Scale:**

A=100-80%	D=59-50%
B=79-70%	F= <49%
C=69-60%	

Class presentations (attendance, execution, participation)-	60%
Musical Performances and preparation-	20%
Repertoire List and Bibliography-	20%

**Statement on Academic Offences:**

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

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_grad.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf)

**Statement on Health and Wellness:**

Students who are in emotional/mental distress should refer to Mental Health@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

**Accommodation for Medical Illness or Injury:**

The Graduate Program in Music recognizes that a student's ability to meet his/her academic responsibilities may, on occasion, be impaired by illness or injury. In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's course grade shall be granted only in those cases where there is documentation indicating that the student was seriously affected and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the office of the Associate Dean (Graduate Studies), not to the course instructor. For more information, please visit:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_illness.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf)

**Accessible Education Western (AEW)**

Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program.

Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.

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 for such checking 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://turnitin.uwo.ca/>.

**Use of Generative Artificial Intelligence (AI)**

The use of generative artificial intelligence for composer and poet in-class presentations is prohibited. Students may use AI to assist with PowerPoint/Keynote/Slides presentation layouts, but not for the content being presented.

**Statement on Gender-Based and Sexual Violence**

Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at [https://www.uwo.ca/health/student\\_support/survivor\\_support/get-help.html](https://www.uwo.ca/health/student_support/survivor_support/get-help.html). To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca) or call 519-661-3568.

List of Lieder Composers (Starting Point)

C.P.E. Bach

J. F. Reichardt

C. F. Zelter

J. R. Zumsteeg

W.A. Mozart

Ludwig von Beethoven

Franz Joseph Haydn

Louis Spohr

Franz Schubert

Fanny Mendelssohn (Hensel)

Felix Mendelssohn

Franz Liszt

Josephine Lang

Robert Schumann

Carl Loewe

Clara Schumann

Robert Franz

Richard Wagner

Johannes Brahms

Max Reger

Hugo Wolf

Gustav Mahler

Alma Mahler

Arnold Schönberg

Alban Berg

Joseph Marx

Anton Webern

Hans Pfitzner

Richard Strauss

Othmar Schoeck

Erich Korngold

Paul Hindemith

Viktor Ullmann

Alexander Zelmlinksy