

Music and Ideas from Bach to the Jazz Age

Spring, 2018

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Office Hours: Wednesdays 3:00-5:00 and by appointment (jhj@bu.edu)

Music and Ideas from Bach to the Jazz Age is a senior-level seminar focusing on understanding music in its historical and cultural context. Masterworks of the repertoire from the eighteenth century to jazz of the 1950s are at the center of the course, and their musical and textual features will receive significant attention. The political and intellectual climate, dynamics of patronage, composition and expectations of audiences, and changing social status of the artist will be considered in understanding the creation, performance, and reception of music.

Critical musical essays and works of literature and philosophy from the period will illuminate each work's intellectual setting, and recent historical and musicological scholarship will provide a range of approaches for understanding music in context. Historical approaches will draw from methods now employed in cultural and intellectual history.

Required Recordings (links listed on Blackboard website)

Johann Sebastian Bach, *Prelude and Fugue for Organ in A Minor*, BWV 543; *Christ Lay in the Bonds of Death* (1707); *God's Own Time is the Very Best Time* (1707); *Magnificat* (1723)
Wolfgang Amadeus Mozart, *Don Giovanni* (1787)
Ludwig van Beethoven, *Symphony No. 9* (1824)
Franz Schubert, Songs to texts by Goethe (1820s)
Hector Berlioz, *Symphonie Fantastique* (1830)
Wagner, *Tristan und Isolde* (1865)
Gustav Mahler, *Symphony No. 1* (1888)
Erik Satie, Selected piano music (1888-90)
Arnold Schoenberg, *The Book of the Hanging Gardens* (1909); *Pierrot Lunaire* (1912)
Igor Stravinsky, *The Rite of Spring* (1913)
Louis Armstrong, Selected concert recordings (1930s-40s)
Charlie Parker, *The Best of the Dial Years* (1946-8)
Duke Ellington, *Live at Newport, 1956* (1956)
Miles Davis, *Kind of Blue* (1959)

Required Books (available at Barnes & Noble at Boston University)

Martin Luther, *The Freedom of a Christian* (Minneapolis, 2008)
William Blake, *The Marriage of Heaven and Hell* (1790; Dover, 1994)
Johann Wolfgang von Goethe, *The Sorrows of Young Werther* (1774; Penguin, 2005)
James H. Johnson, *Listening in Paris* (Berkeley, 1995)
E. T. A. Hoffmann, *Tales of Hoffmann* (Penguin, 2004)
Roger Scruton, *Death-Devoted Heart* (Oxford, 2004)
Arthur Schnitzler, *Dream Story* (Penguin, 1999)
Mezz Mezzrow, *Really the Blues* (New York, 2016)

Class Website, Assignments and Goals

The website for HI 426 can be found on Boston University Blackboard Learn. It contains all recommended and required readings not available at the bookstore. All materials on this website are intended solely for educational purposes; their use is strictly limited to work for this class.

Unless otherwise specified, all required recordings are accessed through the Naxos Music Library, an online collection to which BU subscribes. To access the site independently of Blackboard, go to the Boston University Libraries webpage of electronic indexes and databases (<http://www.bu.edu/dbin/ejournals/esources/alpha-es.php#N>) and click on Naxos Music Library. You may be asked to enter your BU login name and Kerberos password. Then enter the code found next to the required listening on this syllabus. When the recording appears, select the tracks you wish to hear and click play.

Each section of the course features a major musical work. You are responsible for listening to this music actively and attentively with the same concentration you would devote to a difficult piece of writing. If there are words, follow the text as you listen. Please jot notes to yourself as you listen for reference during discussion. If you have difficulties with this page, please let me know and we'll try to work them out. (Sometimes when it fails to work, for instance, you need to close all other window browsers, restart your internet browser, call up Naxos, and reenter your login name and password. Note also that two players are available within the Naxos popup window; if one fails to work, activate the other.)

Many classes will begin with a discussion of the music. Here are some of the questions we will ask: How does the music make you feel? What do you "see" when you listen? What words come to mind as you listen? Why? How do you think the composer accomplishes these effects—using, for instance, instrumentation, musical structure, scale of forces, consonance vs. dissonance, melody vs. harmony, etc.? How are the words related to the music—are they consistent in expression? at odds with one another? In vocal works, does the music in any way complicate or qualify the sense of the text?

With each piece of music your listening assignment will be to select one track, or a moment in a track, and be prepared to discuss one of these aspects (or one not included). Why did you choose this? What stands out about it to you? What surprised, or pleased, or thrilled, or irritated you? Why? At the beginning of each class discussion in which there is a listening assignment, I will select three names at random to share with us their thoughts on the track selected.

Our goal will be to fit the music into its intellectual and cultural landscape. We will do this by considering a variety of readings, including fiction, philosophy, criticism, musical analysis, and works of history. Our discussions will be evenly divided among the music and required readings. At all times we will work to find connections between music and ideas.

When feasible please print required readings from the website for classroom discussion. This includes all texts, libretti, articles, chapters, etc. Or, you may bring a laptop to class and access the readings via wireless internet. You are also encouraged to take notes on the required and recommended readings. If you use a laptop during class, you will be expected not to consult the internet for any purpose unrelated to the class. Do not text, e-mail, check Facebook, browse the headlines, shop for birthday gifts, watch funny cat videos, etc. If I notice you doing this, I will speak with you once and, on the second occasion, forbid you from bringing your laptop to class.

Grading Policy

Final grades will be based upon four 6-7 page essays (15% each), four listening quizzes (5% each), and classroom participation (5%). Essay topics will be distributed in advance, with the expectation that you incorporate elements of musical detail, assigned primary and secondary readings, and serious consideration of at least one work of scholarship, either from recommended readings on the syllabus or from books or articles you have found on your own.

If you wish to write on aspects not included in the assigned topics, you may meet with me for approval up to one week before the due date.

Class attendance is mandatory. Three unexcused absences, and each additional multiple of two, will lower your final grade by one-third (e.g., B to B-). Please let me know of any excused absences (illness, family emergency, jury duty, etc.) in advance whenever possible.

Academic Conduct

The work you perform in this course must be your own. Presenting the work of someone else as your own is plagiarism, and it will be punished by an F for the assignment and possibly for the course, with possible further sanctions by the University Academic Conduct Committee. The Boston University *Academic Conduct Code* describes a plagiarist as “the student or scholar who leads readers to believe that what they are reading is the original work of the writer when it is not.” Plagiarism includes copying the work of others, restating the work of others without citing the source, and collaborating with others without acknowledging their contribution. A detailed discussion with examples appears in the *Boston University Academic Conduct Code* (<https://www.bu.edu/academics/policies/academic-conduct-code/>). It is your responsibility to read these pages carefully and know exactly what constitutes plagiarism.

All websites consulted for use in written work must be acknowledged in your papers. Unacknowledged use of material from the internet will be considered plagiarism and punished as such.

Schedule of Classes

Music and Ideas

January 18

Overview of the course

January 23

Required Watching / Listening:

Bach, *Prelude and Fugue for Organ in A Minor*, BWV 543

[<https://www.youtube.com/watch?v=m1AnvNNORvw>]

[Naxos (track 4): <https://bostonuni-naxosmusiclibrary-com.ezproxy.bu.edu/catalogue/item.asp?cid=8.572246>]

Bach, *Magnificat* (1723) [Naxos: 00028941145826]

Required Reading:

Magnificat (text)

Martin Luther, *The Freedom of a Christian* (1520), “Introduction” (3-30, 49-79)

January 25

Essay topics distributed

Required Listening:

J. S. Bach, *Christ Lay in the Bonds of Death* (*Christ lag in Todesbanden*) (1707) [Naxos: SDG128]

_____, *God’s Own Time is the Very Best Time* (*Gottes Zeit ist die allerbeste Zeit*) (1707) [Naxos: SDG719]

Required Reading:

John Eliot Gardiner, *Bach: Music in the Kingdom of Heaven* (2013), “The Mechanics of Faith” (125-39, 144-56)

January 30

Required Watching / Listening:

Wolfgang Amadeus Mozart, *Don Giovanni* (1787), Act I

[<https://www.youtube.com/watch?v=bOtqBWLLeckc>]

[Naxos: 0724357287753]

Required Reading:

Lorenzo Da Ponte, *Don Giovanni*, Act I (libretto)

Nicolas Till, *Mozart and the Enlightenment* (1994), “Introduction: Enlightenment and the Eighteenth Century,” 1-6; “The Meaning of Classicism,” 172- 86

February 1

Required Listening:

Mozart, *Don Giovanni*, Act II[<https://www.youtube.com/watch?v=bOtqBWLecKc>]

[Naxos: 0724357287753]

Required Reading:

Da Ponte, *Don Giovanni*, Act II (libretto)Till, *Mozart and the Enlightenment*, "Vienna and the Enlightenment," 85-96**February 6**

Required Reading:

William Blake, *The Marriage of Heaven and Hell* (1790)Nicolas Till, *Mozart and the Enlightenment* (1994), "Don Giovanni," 197-228**Music, the Individual, Community****February 8**

Required Listening:

Ludwig van Beethoven, *Symphony No. 9* (1824) [Naxos: CD93-088]

Required Reading:

Beethoven's *Symphony No. 9*, Guide to ListeningN. Cook, *Beethoven: Symphony No. 9*: Appendix I: "Schiller's *An die Freude*," 108-9Wilfred Mellers, *Beethoven and the Voice of God* (1993): "Prelude: 1. Beethoven, God, and Enlightenment," 1-29**February 13**Required Reading: Schiller, *On the Aesthetic Education of Man* (1795): Letters 5, 6, & 9**February 15**

Required Listening:

Schubert, *Lied Edition 13, Goethe, vol. 2* [Naxos: 8.554666]_____, *Lied Edition 13, Goethe, vol. 3* [Naxos: 8.554667]

Required Reading:

Goethe, texts of assigned songs

Christopher H. Gibbs, ed., *The Cambridge Companion to Schubert*: Leon Botstein, "Realism Transformed: Franz Schubert and Vienna," 15-35**February 20 - No class (Monday Schedule)**

Required Reading:

Goethe, *The Sorrows of Young Werther* (1774), 1-67

February 22 - Essay #1 due

Required Reading:

Goethe, *The Sorrows of Young Werther*, 68-134

Music, the Artist, and Audiences

February 27

Essay topics distributed

Required Reading:

James H. Johnson, *Listening in Paris* (1995): Introduction, Chapters One-Three, 1-70;
Chapter Five, 81-95

March 1 - Listening quiz #1

Required Listening:

Hector Berlioz, *Symphonie Fantastique* (1830) [Naxos: 8.550093]

Required Reading:

Berlioz, *Symphonie Fantastique*, Guide to Listening

E. T. A. Hoffmann, from *Tales of Hoffmann*, “The Sandman” (1816), “The Artushof”
(1815)

March 13

Required Reading:

Johnson, *Listening in Paris*: Chapters Twelve-Thirteen, 206-36; Chapters Fifteen-
Sixteen, Afterward, 257-85

Music and Philosophy

March 15

Required Watching / Listening:

Richard Wagner, *Tristan und Isolde*, Act I (1865)

[<https://www.youtube.com/watch?v=IdjFBW-S3z0>]

[Naxos: 5099902885858]

Required Reading:

Tristan und Isolde, Act I (libretto)

Roger Scruton, *Death-Devoted Heart* (2004), Chapters One-Two, 3-33

March 20

Required Watching / Listening:

Richard Wagner, *Tristan und Isolde*, Act II (1865)

[<https://www.youtube.com/watch?v=IdjFBW-S3z0>]

[Naxos: 5099902885858]

Required Reading:

Tristan und Isolde, Act II (libretto)

Scruton, *Death-Devoted Heart*, Chapters Three-Four, 35-117

March 22

Required Watching / Listening:

Richard Wagner, *Tristan und Isolde*, Act III (1865)

[<https://www.youtube.com/watch?v=IdjFBW-S3z0>]

[Naxos: 5099902885858]

Required Reading:

Tristan und Isolde, Act III (libretto)

Scruton, *Death-Devoted Heart*, Chapters Five-Seven, Epilogue, 119-98

March 27 - Essay #2 due

Required Listening:

Erik Satie, *Piano Music* [Naxos: ABC4766289]

Required Reading:

Roger Shattuck, *The Banquet Years*: “Montmartre’s Piano Player,” 88-145; “The Art of Stillness,” 251-77

Music and the Unconscious

March 29 - Listening quiz #2

Essay topics distributed

Required Listening:

Mahler, *Symphony No. 1* (1888) [Naxos: CDX 5123]

Required Reading:

Arthur Schnitzler, *Dream Story* (1-60)

April 3

Required Reading:

Arthur Schnitzler, *Dream Story* (61-128)

Music and War

April 5

Required Listening:

Arnold Schoenberg, *The Book of the Hanging Gardens (Das Buch der hangenden Garten)* (1909); *Pierrot lunaire* (1912) [Naxos: 603497108268]

Required Reading:

Stefan George, *The Book of the Hanging Gardens* (text)

Albert Giraud, *Pierrot lunaire* (text)

Schorske, *Fin-de-Siècle Vienna*: “Explosion in the Garden” (322-66)

April 10

Required Watching / Listening:

Igor Stravinsky, *The Rite of Spring* (1913)

[Part 1: <https://www.youtube.com/watch?v=jF1OQkHybEQ>]

[Part 2: <https://www.youtube.com/watch?v=iH1t0pCchxM>]

[Part 3: https://www.youtube.com/watch?v=C_7ndqgwxcM]

[Naxos: 8.550472]

Required Reading:

Stravinsky, *The Rite of Spring*, Guide to Listening

Modris Eksteins, *Rites of Spring* (1989): Preface, “Paris,” xiii-xvi, 9-54

April 12

Required Reading:

Jean Cocteau, *Cock and Harlequin. Notes Concerning Music* (1921)

Music and Race

April 17 - Essay #3 due

Required Watching:

Louis Armstrong live [<https://www.youtube.com/watch?v=413sqspXlao>]

Required Reading:

Mezz Mezzrow, *Really the Blues* (excerpts to be announced)

April 19 - Listening quiz #3

Essay topics distributed

Required Watching, *The Triumph of Charlie Parker*

[<https://www.youtube.com/watch?v=yqorVLscxRI>]

Required Listening:

Charlie Parker, *The Best of the Dial Years* (1946-48)

Required Reading:

Mezz Mezzrow, *Really the Blues* (excerpts to be announced)

Miles Davis, *Autobiography*, “Bird” (577-81)

April 24

Required Watching: *Duke Ellington: ‘Love You Madly’*

[https://www.youtube.com/watch?v=hBa8bXlg_ro]

Required Listening:

Duke Ellington, *Live at Newport, 1956* (1956)

Required Reading:

Mezz Mezzrow, *Really the Blues* (excerpts to be announced)

Ralph Ellison, *Living With Music* (2001): “Homage to Duke Ellington on His Birthday,” 77-86

April 26 - Listening Quiz #4

Required Watching:

Miles Davis, *Kind of Blue* [documentary]

[Part 1:

https://www.youtube.com/watch?v=6RqrBKfg1sE&list=PLi5yPT3gqCDAqT-vEmut2-28iJHY6P_dr

[Part 2:

https://www.youtube.com/watch?v=wbs7-6Frnc4&index=2&list=PLi5yPT3gqCDAqT-vEmut2-28iJHY6P_dr

[Part 3:

https://www.youtube.com/watch?v=tj59kLpalo8&index=3&list=PLi5yPT3gqCDAqT-vEmut2-28iJHY6P_dr

Required Listening:

Miles Davis, *Kind of Blue* (1959)

Required Reading:

Mezz Mezzrow, *Really the Blues* (excerpts to be announced)

Robert Gottlieb, ed., *Reading Jazz: Miles Davis, Autobiography*, 243-61

May 1

Required Reading:

James Baldwin, *Going to Meet the Man* (1965): “Sonny’s Blues” (1958), 103-41

May 9 - Essay #4 Due (by 5:00 p.m., via e-mail: jhj@bu.edu)

Recommended Reading List (articles posted on Blackboard)

Mozart:

James Johnson, "Sincerity and Seduction in *Don Giovanni*," *Expositions: Interdisciplinary Studies in the Humanities*, 2 (vol. 1, 2007), 173-90

Simon Keefe, *The Cambridge Companion to Mozart* (2003): David Schroeder, "Mozart and Late Eighteenth-Century Aesthetics," 48-58

Simon Keefe, *The Cambridge Companion to Mozart* (2003): John Daverio, "Mozart in the Nineteenth Century," 171-84

Beethoven:

S. Burnham, *Beethoven Hero* (1995): Chapter Five, "Beethoven Hero"; "Epilogue and Prolegomena," 162-68

S. Burnham, *Beethoven Hero*: Chapter Four, "Cultural Values," 112-46

S. Burnham and M. Steinberg, eds., *Beethoven and His World* (2000): Reinhold Brinkmann, "In the Time of the *Eroica*," 1-26

N. Cook, *Beethoven: Symphony No. 9* (1993): Chapter Four, "The Romantic Ninth," 65-80; *Chapter Two: "Early Impressions," 26-47

Hoffmann, review of Beethoven's Fifth Symphony (on Blackboard Learn)

Schubert:

Lorraine Byrd, *Schubert's Goethe Settings*, "Schubert, Goethe, and the Development of the Nineteenth-Century *Lied*" (25-56)

Berlioz:

J. Barzun, *Berlioz and the Romantic Century* (1969): "Berlioz' First Symphony and Its Program," 152-67

Peter Bloom, ed., *Berlioz. Past, Present, Future*: Peter Gay, "Berlioz's Berlioz," 3-15

D. Cairns, *Berlioz. The Making of an Artist* (1989): Chapter 23, "The Fantastic Symphony," 352-75

E. T. Cone, *Berlioz: The Fantastic Symphony* (1971): "The Symphony and the Program," 18-35

Robert Schumann, *Schumann on Music*: "Berlioz' 'Symphonie fantastique'," 78-87

Satie:

Shattuck, *The Banquet Years*: “Scandal, Boredom, and Closet Music,” 113-45

Mahler:

Jeremy Barham, ed., *The Cambridge Companion to Mahler*: Morton Solvik, “The Literary and Philosophical Worlds of Gustav Mahler,” 21-34

Karen Painter, “The Sensuality of Timbre. Responses to Mahler and Modernity at the Fin-de-Siècle,” *19th-Century Music*, xviii (1994-95), 236-56

Karen Painter, ed., *Mahler and His World* (2002): Leon Botstein, “Whose Gustav Mahler? Reception, Interpretation, and History,” 1-53

Karen Painter, ed., *Mahler and His World* (2002): Charles S. Maier, “Mahler’s Theater: The Performative and the Political in Central Europe, 1890-1910,” 55-85

Carl E. Schorske, *Fin-de-Siècle Vienna*: “Gustav Klimt: Painting and the Crisis of the Liberal Ego” (208-19)

Carl E. Schorske, *Fin-de-Siècle Vienna*: “Gustav Klimt: Painting and the Crisis of the Liberal Ego” (219-31, 246-73)

Schoenberg:

Jonathan Dunsby, *Schoenberg. Pierrot Lunaire* (1992): Chapter One, “The Immortal Pierrot,” 1-11; Chapter Three, “Genesis,” 21-27

Charles Rosen, *Arnold Schoenberg* (1975): Chapter One, “Expressionism,” 1-22

*Rosen, *Arnold Schoenberg*: Chapter Two, “Atonality,” 23-62

*Dunsby, *Schoenberg*: Chapter Four, “*Pierrot lunaire*,” 28-72

Walter Frisch, ed., *Schoenberg and His World* (1999): Leon Botstein, “Schoenberg and the Audience: Modernism, Music, and Politics in the Twentieth Century,” 19-54

*Alan Lessem, “Text and Music in Schoenberg’s *Pierrot Lunaire*,” *Current Musicology*, 19 (1975), 103-12

Alex Ross, *The Rest is Noise*: “Schoenberg,” 45-52; “Scandal,” 53-5; “Atonality,” 55-61

Stravinsky:

Jonathan Cross, ed., *The Cambridge Companion to Stravinsky*: Arnold Whittall, “Stravinsky in Context” (37-56)

Peter Hill, *Stravinsky: The Rite of Spring*, “Anthology,” “Stravinsky’s Collaborators” (93-117)

Parker, Ellington, Davis:

Bill Kirchner, ed., *A Miles Davis Reader* (1997): Amiri Baraka, “Miles Davis,” (1987), 63-73

Kirchner, ed., *A Miles Davis Reader*: Gary Giddins, "Miles's Wiles" (1981), 217-23

Robert Gottlieb, ed., *Reading Jazz*: Leroi Jones, "Bop," 870-84

C. Woideck, ed., *The Charlie Parker Companion* (1998): Martin Williams, "Charlie Parker: The Burden of Innovation," (1970), 10-23

Robert O'Meally, ed., *The Jazz Cadence of American Culture* (1998): Winton Marsalis and Robert O'Meally, "Duke Ellington: 'Music Like a Big Hot Pot of Good Gumbo,'" 143-53

Mark Tucker, ed., *The Duke Ellington Reader* (1993): G. Avakian, "Ellington at Newport" (1956), 290-92

Mark Tucker, ed., *The Duke Ellington Reader* (1993): Gunther Schuller, "Ellington in the Pantheon" (1974) and "The Case for Ellington's Music as Living Repertory" (1974), 414-421

C. Woideck, ed., *The Charlie Parker Companion* (1998): Jack Kerouac, "Three Choruses from *Mexico City Blues*" (1959) and Francis Davis, "Bebop and Nothingness" (1996), 171-78

C. Woideck, ed., *The Charlie Parker Companion* (1998): Jack Kerouac, "Three Choruses from *Mexico City Blues*" (1959) and Francis Davis, "Bebop and Nothingness" (1996), 171-78