Music Department
Conrad Grebel University College
University of Waterloo

MUSIC 361: The Art Song
Winter 2017

LECTURES: T & Th 10:00 a.m. – 11:20 p.m., CGUC Rm. 1302

INSTRUCTOR: Stephanie Kramer, Conrad Grebel University College
Room 1201 (Voice Studio)
885-0220, x 24223
stephanie.kramer@uwaterloo.ca

OFFICE HOURS: By appointment

PREREQUISITE: MUSIC 100 or 110 or consent of instructor

TEXTS ON RESERVE: The Fischer-Dieskau Book of Lieder
(Pierre Bernac, The Interpretation of French Song)

RECORDINGS: Naxos Playlist - access through “Course Reserves” on the
Library Home Page
CD recordings – available in CGUC Library

COURSE REQUIREMENTS:
Class participation & Assignment 15%
Mid-term examination, February 9th 25%
Final examination (TBA) 30%
Presentation (last 3 weeks of classes) 10%
Essay (8-10 pp.), due one week
after presentation 20%

100%

COURSE DESCRIPTION & GOALS:
The purpose of this course is to acquaint you with the art song
repertoire. We will survey music for solo voice of the
principal song composers, and focus in detail on about 6 songs
each week.

The course material is organized in two ways: by language, and
within each language category, historically. However, since this is
a literature and not a history course, the lectures will be concerned
with discussing the songs on their own terms rather than focusing
on their broader historical context.
It is important that you prepare for each class by doing the assigned listening, with the score and translation, so that you become familiar enough with both text and music to participate in class discussion. Part of each exam will test your familiarity with the assigned music. The selections are available through the Naxos Music Library (access the course playlist through “Course reserves” on the library home page) and on CDs at the CGUC library as listed on the weekly schedule.

The class presentation will be on a composer, whose work we have not considered in class, including an overview of his or her output, and an analysis of one song. The essay will be based on the material covered in the presentation.

**POSSIBLE PRESENTATION/PAPER TOPICS**

<table>
<thead>
<tr>
<th>German: F. Mendelssohn</th>
<th>French: A. Honneger</th>
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<tbody>
<tr>
<td>F. Mendelssohn Hensel</td>
<td>D. Milhaud</td>
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<tr>
<th>English: R. Vaughn Williams</th>
<th>American: N. Rorem</th>
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<tr>
<td>P. Warlock</td>
<td>C. Porter</td>
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<td>F. Delius</td>
<td>I. Berlin</td>
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<td>M. Head</td>
<td>J. Kern</td>
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<td>G. Finzi</td>
<td>R. Hundley</td>
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<tr>
<th>Canadian: R. Fleming</th>
<th>Russian: M. Mussorgsky</th>
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<tr>
<td>J. Beckwith</td>
<td>S. Rachmaninoff</td>
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<td>O. Morawetz</td>
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<td>B. Pentland</td>
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<th>Other: E. Grieg</th>
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<tr>
<td>J. Sibelius</td>
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<td>A. Dvorak</td>
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Academic Integrity, Grievance, Discipline, Appeals and Note for Students with Disabilities:
see www.uwaterloo.ca/accountability/documents/courseoutlinestmts.pdf
The text for this web site is listed below:

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check www.uwaterloo.ca/academicintegrity/ for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4 www.adm.uwaterloo.ca/infosec/Policies/policy70.htm. When in doubt please be certain to contact the department’s administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity [check www.uwaterloo.ca/academic integrity/ ] to avoid committing an academic offence, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate Associate Dean. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline, www.adm.uwaterloo.ca/infosec/Policies/policy71.htm. For typical penalties check Guidelines for the Assessment of Penalties, www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm.

Appeals: A decision made or penalty imposed under Policy 70 (Student Petitions and Grievances) (other than a petition) or Policy 71 (Student Discipline) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72 (Student Appeals) www.adm.uwaterloo.ca/infosec/Policies/policy72.htm.

Note for Students with Disabilities: The Office for persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.

UW EXAMINATION REGULATIONS

Standard Practices with Respect to Illness: “A medical certificate presented in support of an official petition for relief from normal academic requirements must provide all of the information requested on the ‘University of Waterloo Verification of Illness’ form or it will not be accepted. This form can be obtained from the Health Services or at www.healthservices.uwaterloo.ca/verification.htm.”

Religious Holidays/Examination Scheduling: In the event that a student requires an alternative test or examination time on religious grounds, the Academic Dean of Conrad Grebel needs to be notified within one week of the announcement of the test or examination date.

Rescheduling exams: “Elective arrangements (such as travel plans) are not considered acceptable grounds for granting an alternative examination time.”
Intellectual Property.
Students should be aware that this course contains the intellectual property of their instructor and/or the University of Waterloo. Intellectual property includes items such as:

- Lecture content, spoken and written (and any audio/video recording thereof);
- Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides);
- Questions or solution sets from various types of assessments (e.g., assignments, quizzes, tests, final exams); and
- Work protected by copyright (e.g., any work authored by the instructor or with permission of the copyright owner).

Course materials and the intellectual property contained therein, are used to enhance a student’s educational experience. However, sharing this intellectual property without the intellectual property owner’s permission is a violation of intellectual property rights. For this reason, it is necessary to ask the instructor and/or the University of Waterloo for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. In many cases, instructors might be happy to allow distribution of certain materials. However, doing so without expressed permission is considered a violation of intellectual property rights.

Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know (and may have already given their consent).
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<th>Week/Date</th>
<th>Topic/Composer</th>
<th>Scores &amp; Translations (on reserve CGUC Library)</th>
<th>Recordings (available in CGUC Library)</th>
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| 1) Jan. 3 | Introduction           | **Short form table**  
F-D *The Fischer-Dieskau Book of Lieder*  
PB *Pierre Bernac, The Interpretation of French Song* | PLEASE NOTE: All songs can also be found on the Naxos Playlist. Access this through “Course reserves” on the library Home Page. |
| Jan. 5    | The Early Lied: Carl Zelter | “Ruhe” (1814)  
Trans. only: F-D 392 (“Wanderers Nachtlied I”) | CD500 Zel Song-1                                                                                     |
|           | Franz Schubert         | “Erlkönig” (1815)  
Score: M1620.S3755K29 1962 v.1  
Trans: F-D 207 | CD600 Sch Song-4                                                                                     |
| 2) Jan. 10| Joseph Haydn           | (No listening material required)                                                                                     | CD500 Moz Song-1                                                                                     |
|           | W. A. Mozart           | “Das Veilchen” (1785)  
Score: M1620.M9F721  
Trans: F-D 101 | CD500 Moz Song-1                                                                                     |
|           | Ludwig von Beethoven   | “Abendempfindung” (1787)  
Score: M1620.M9F721  
Trans: F-D 32 | CD500 Bee Song-1                                                                                     |
|           |                        | *An die ferne Geliebte* (1816)  
Score: M1620.B42P42 1936  
Trans: F-D 47 |                                                                                                       |
| Jan. 12   | Franz Schubert 1       | Scores for all songs: M1620.S3755K3 1961 v.1  
M1620.S3755K29 1962 v.1  
“Gretchen am Spinnrade” (1814)  
Trans: F-D 235  
“Heidenröslein” (1815)  
Trans: F-D 237  
“Der Tod und das Mädchen” (1817)  
Trans: F-D 135 | CD600 Sch Song-2  
CD600 Sch Song-4  
CD600 Sch Sung-4 |
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<thead>
<tr>
<th>Date</th>
<th>Composer</th>
<th>Scores for all songs:</th>
<th>Transcriptions</th>
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<td>3) Jan. 17</td>
<td>Franz Schubert 2</td>
<td>see Jan. 16 listing</td>
<td>“Am Meer” F-D 300</td>
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<td>From Schwanengesang (1828)</td>
<td>“Der Doppelgänger” F-D 300</td>
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<td>“Widmung” F-D 399</td>
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<td>“Mondnacht” F-D 285</td>
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<td>Robert Schumann 1</td>
<td>M1620.S39K26 1954</td>
<td>CD600 Sch Song-1</td>
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<td>M1620.S39A6 1981</td>
<td>CD600 Scm Song-1,2</td>
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<td>CD600 Scm Song-1,2,-3</td>
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<td>CD600 Scm Song-1,2,-3</td>
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<td>4) Jan. 19</td>
<td>Robert Schumann 2</td>
<td>see Jan. 21 listing</td>
<td>“Ich grolle nicht” F-D 144</td>
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<td>Frauenliebe und –leben</td>
<td>F-D 214</td>
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<td>“Liebst du um Schönheit”</td>
<td>F-D 281</td>
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<td>Clara Schumann</td>
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<td>CD600 SchC Song-1</td>
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<td>4) Jan. 24</td>
<td>Johannes Brahms</td>
<td>M1620.B8M22 1979 ser. 1-4</td>
<td>Naxos Library (on line)</td>
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<td>“Da unten im Tale” ser.4</td>
<td>CD600 Bra Song,</td>
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<td>“Von ewiger Liebe”, Op. 43/1</td>
<td>cd 1, tr. 29</td>
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<td>“Alte Liebe”, Op. 72/1</td>
<td>CD 500 Bee Song-1</td>
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<td>“Feldeinsamkeit”, Op. 86/2</td>
<td>CD600 Bra Song,</td>
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<td>“O Tod, wie bitter bist du”, Op. 121/3</td>
<td>cd 5, tr. 19</td>
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<td>CD500 Bee Song-1</td>
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<td>CD600 Bra Song</td>
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<td>cd 6, tr. 22</td>
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<tr>
<td>Date</td>
<td>Composer</td>
<td>Score Information</td>
<td>Reference</td>
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| Jan. 26    | Hugo Wolf                 | **“Das verlassene Mägdlein”**  
Trans: F-D 102  
**“Verborgenheit”**  
Trans: F-D 384 | Naxos Library (on line)  
CD600 Wol Song-1 |
|            | Richard Strauss           | Score for both songs: M1620.S87K33 1961  
**“Morgen!”**  
Trans: F-D 301 and in score  
**“Allerseelen”**  
Trans: F-D 39 and in score | CD600 Str Song-2,  
CD600 Str Song 2 |
| 5) Jan. 31 & Feb. 2 | Gustav Mahler          | Score for both songs: M1620.M212152 1950 v.4  
**“Ich bin der Welt abhanden gekommen”**  
Trans: F-D 246  
**“Um Mitternacht”**  
Trans: F-D 383 | CD for both songs:  
CD700 Mah Song-2 |
|            | Italian & Spanish:       | **“Amarilli, mia bella”**  
Score & Trans: M1619.A173 1991 | CGC CD 400 SeT song-1 |
|            | Giulio Caccini           |  
|            | Alessandro Scarlatti      | **“Se Florindo è fedele”**  
Score & Trans: M1619.A173 1991 | CGC CD 400 SeT song-1 |
|            | Vincenzo Bellini         | **“Vaga luna che inargenti”**  
Trans: handout provided | CD800 Ber Song-1 |
|            | Paolo Tosti              | **“L’alba separa dalla luce l’ombra”**  
Score & Trans: | CD800 Ber Song-1 |
|            | Manuel de Falla          | **“Cancion” and “Sequidilla murciana”**  
Score: M1621.F3C23 1923  
Trans: handout provided | CD800 Bat Song-1 |
<p>| 6) Feb. 7  | Loose Ends &amp; Review      |  |  |
| Feb. 9     | MID TERM EXAM             |  |  |</p>
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<th>Day</th>
<th>French:</th>
<th>Music and Transcriptions</th>
<th>CD</th>
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| 7)    | Feb. 14 & 16         | **Henri Duparc**
  
  “Chanson triste” (1868)
  Score: M1620.D92K343 1952
  Trans: PB 61

  All scores (except “Eau vivante”): M1620.F27K24 1926
  “Après un rêve” (1878?)
  Trans: PB 108

  “Les berceaux” (1879)
  Trans: PB 117

  “Clair de lune” (1887)
  Trans: PB 122

  “Eau vivante” from *La Chansons d’Eve* (1906-1910)
  Score: M1621.4.F27C46 1980
  Trans: handout provided | CD600 Dup Song-1  
  CD800 Fle Song-1  
  CD600 Fau Song  
  CD800 Fle Song-1  
  CD600 Fau Song-3  
  CD600 Fau Song-1 |
| 8)    | Feb. 21 & 23         | **STUDY WEEK - no lectures** |  |
| 9)    | Feb. 28 & Mar. 2     | **Ernest Chausson**
  
  Score both pieces: M1620.C52K32 1952

  “Les papillons”
  Trans: PB 93

  “Le colibri”
  Trans: PB 95 | CD both pieces:
  CD700 Rac Song  
  CD700 Deb Song-2  
  CGC CD800 Fle Song-1 |
|       |                      | **Claude Debussy**
  
  “C’est l’extase” & “Clair de lune”
  Scores: M1620.D29B4 1981
  Trans: PB 162 & 181

  *Chansons de Bilitis* (1897):

  “Le flute de Pan”
  “La chevelure”
  “Le tombeau des Naïades”
  Score: M1620.D29B74 1993
  Trans: PB 196, 197, 199 |  |
|       |                      | **Reynaldo Hahn**
  
  “L’heure exquise”
  Score: M1619.F848 1978
  Trans: handout provided |  |
| 10) Mar. 7 & 9 | **Erik Satie** | “Je te veux”  
Score: M1614.S23J4 1971  
Trans: handout provided | Naxos Library (on line) |
| | **Maurice Ravel** | Score for all songs: M1620.R25O7 1990  
“Le paon”, from *Histoire naturelles* (1906)  
Trans: PB 251  
“Le réveil de la mariée”, from *Cinq melodies populaires grecque* (1907)  
Trans: PB 260  
“Chanson Romanesque”, from *Don Quixote à Dulcinée* (1923)  
Trans: PB 264 | CD for all songs: CD700 Rav Song-1 |
| | **Francis Poulenc** | “Le dromadaire”, “La chèvre du Tibet”, and “La Sauterelle”, from *Le bestiaire* (1918-19)  
Score: M1621.P7B4 1920  
Trans: PB 277  
“Air champêtre” and “Air vif”, from *Airs chantés* (1927-28)  
Score: M1621.P7A35 1930  
Trans: PB 273 & 274  
“Hôtel” and “Voyage à Paris”, from *Banalités* (1940)  
Score: M1621.P7B28 1941  
Trans: PB 280 | CD700 Pou Song-2, CD700 Pou Song-3, cd 1, CD700 Pou Song-3, cd 3 |
| 11) Mar. 14 | **English Song & Presentations:** | “Come again, sweet love doth now invite”  
Score: M1620.D795F34 1980 bk. 1 | CD800 Bon Song-1 |
| | **John Dowland** | “If music be the food of love”  
Score: M1619.E63 1996 | CD800 Bon Song-1 |
| | **Henry Purcell** | “Now sleeps the crimson petal”  
Score: M1621.Q84N68 1904  
“Come Away, Death”  
Score: M1621.Q84S5x op.6 1906 | CD700 Qui Song-1 |
<p>| | <strong>Roger Quilter</strong> | | Naxos Library (on line) |</p>
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<th>Date</th>
<th>Composer</th>
<th>Works</th>
<th>Scores/CDs</th>
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<tr>
<td>Mar. 16</td>
<td>Benjamin Britten</td>
<td>“O my blacke soul” and “Batter my heart” from <em>The Holy Sonnets of John Donne</em>, Op. 35 (1946)</td>
<td>CGC 700 Bri Song-3 CD700 Bri Song-2</td>
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<td>“O waly, waly”, “Sweet Polly Oliver” and “The Salley Gardens”</td>
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<td>Score: M1620.B74H6 1946</td>
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<td>Score: M1627.B75F64 1943 v. 3 &amp; v. 1</td>
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<td>12)</td>
<td>Mar. 21</td>
<td>American Song &amp; Presentations:</td>
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<td>Charles Ives</td>
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<td>“At the river” (1916)</td>
<td>700 Ive Song-2</td>
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<td>Score: M1620.I92M38 1933</td>
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<td>Aaron Copland</td>
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<td>“Heart we will forget him” (1950)</td>
<td>CD700 Cop Song-1</td>
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<td>Score: M1621.C67P6 1951</td>
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<td>Mar. 23</td>
<td>Samuel Barber</td>
<td>Scores for all songs: M1620.B2263 1980</td>
<td>CD700 Bab Song-2, cd1 CD700 Bab Song-2, cd2</td>
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<td>“A nun takes the veil” and “Sure on this shining night”</td>
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<td>“At Saint Patrick’s purgatory”, ”Church bell at night”, “St. Ita’s vision” and “The desire for hermitage”, from <em>Hermit Songs</em> (1953)</td>
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<td>13)</td>
<td>Mar. 28</td>
<td>Loose Ends &amp; Presentations</td>
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<td>Mar. 30</td>
<td>Presentations &amp; Review</td>
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