

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](mailto: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*  
 (CGUC Library) 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	Class participation & Assignment	15%
REQUIREMENTS:	Mid-term examination, February 9th	25%
	Final examination ( <i>TBA</i> )	30%
	Presentation ( <i>last 3 weeks of classes</i> )	10%
	Essay (8-10 pp.), due one week after presentation	<u>20%</u>
		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

German: F. Mendelssohn  
F. Mendelssohn Hensel

French: A. Honneger  
D. Milhaud

English: R. Vaughn Williams  
P. Warlock  
F. Delius  
M. Head  
G. Finzi

American: N. Rorem  
C. Porter  
I. Berlin  
J. Kern  
R. Hundley

Canadian: R. Fleming  
J. Beckwith  
O. Morawetz  
B. Pentland

Russian: M. Mussorgsky  
S. Rachmaninoff

Other: E. Grieg  
J. Sibelius  
A. Dvorak

**Academic Integrity, Grievance, Discipline, Appeals and Note for Students with Disabilities:**

see [www.uwaterloo.ca/accountability/documents/courseoutlinestmts.pdf](http://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/](http://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](http://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/](http://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](http://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](http://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](http://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](http://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).

## MUSIC 361 – WEEKLY SCHEDULE: Winter 2017

Week/Date	Topic/Composer	Scores & Translations (on reserve CGUC Library)	Recordings (available in CGUC Library)
1) Jan. 3	Introduction	<b>Short form table</b> Trans translation source F-D <i>The Fischer-Dieskau Book of Lieder</i> PB Pierre Bernac, <i>The Interpretation of French Song</i>	<b>PLEASE NOTE: All songs can also be found on the Naxos Playlist. Access this through “Course reserves” on the library Home Page.</b>
Jan. 5	<b>The Early Lied:</b> 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)	
	W. A. Mozart	“Das Veilchen” (1785) Score: M1620.M9F721 Trans: F-D 101 “Abendempfindung” (1787) Score: M1620.M9F721 Trans: F-D 32	CD500 Moz Song-1  CD500 Moz Song-1
	Ludwig von Beethoven	<i>An die ferne Geliebte</i> (1816) Score: M1620.B42P42 1936 Trans: F-D 47	CD500 Bee Song-1
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 Song-4

3) Jan. 17	<b>Franz Schubert 2</b>  <b>Robert Schumann 1</b>	Scores for all songs: <i>see Jan. 16 listing</i> <b>From <i>Schwanengesang</i> (1828)</b> “ <b>Am Meer</b> ” Trans: F-D 300 “ <b>Der Doppelgänger</b> ” Trans: F-D 300  Scores for all songs: M1620.S39K26 1954 M1620.S39A6 1981  “ <b>Widmung</b> ” Trans: F-D 399 “ <b>Mondnacht</b> ” Trans: F-D 285	<b>CD600 Sch Song-1</b>  <b>CD600 Scm Song-1,-2</b> <b>CD600 Scm Song-1,-2,-3</b>
Jan. 19	<b>Robert Schumann 2</b>  <b>Clara Schumann</b>	Scores for all songs: <i>see Jan. 21 listing</i> “ <b>Ich grolle nicht</b> ” Trans: F-D 144 <i>Frauenliebe und –leben</i> Trans: F-D 214  “ <b>Liebst du um Schönheit</b> ” Score: M1619.G2752 2000 Trans: F-D 281	<b>CD600 Scm Song-2</b> <b>CD600 Scm Song-1</b> <b>CD600 SchC Song-1</b>
4) Jan. 24	<b>Johannes Brahms</b>	Scores for all songs: M1620.B8M22 1979 ser. 1-4 “ <b>Da unten im Tale</b> ” Score: ser.4 “ <b>Von ewiger Liebe</b> ”, Op. 43/1 Score: ser.2 Trans: F-D 390 “ <b>Alte Liebe</b> ”, Op. 72/1 Score: ser.3 Trans: F-D 40 “ <b>Feldeinsamkeit</b> ”, Op. 86/2 Score: ser.3 Trans: F-D 212 “ <b>O Tod, wie bitter bist du</b> ”, Op. 121/3 Score: ser.4 Trans: F-D 384	<b>Naxos Library (on line)</b> <b>CD600 Bra Song,</b> <b>cd 1, tr. 29</b> <b>CD 500 Bee Song-1</b> <b>CD600 Bra Song,</b> <b>cd 5, tr. 19</b> <b>CD500 Bee Song-1</b> <b>CD600 Bra Song</b> <b>cd 6, tr. 22</b>

<p><b>Jan. 26</b></p>	<p><b>Hugo Wolf</b></p>	<p>Score for both songs: M1620.W85K33 1960  <b>“Das verlassene Mägdlein”</b>  Trans: F-D 102  <b>“Verborgenheit”</b>  Trans: F-D 384</p>	<p><b>Naxos Library</b> (<i>on line</i>)   <b>CD600 Wol Song-1</b></p>
<p>5)  <b>Jan. 31  &amp; Feb. 2</b></p>	<p><b>Richard Strauss</b></p>	<p>Score for both songs: M1620.S87K33 1961  <b>“Morgen!”</b>  Trans: F-D 301 and in score  <b>“Allerseelen”</b>  Trans: F-D 39 and in score</p>	<p><b>CD600 Str Song-2,</b>  <b>cd 1, tr.25</b>  <b>CD600 Str Song 2</b></p>
<p>6)  <b>Feb. 7</b>   <b>Feb. 9</b></p>	<p><b>Gustav Mahler</b></p>	<p>Score for both songs: M1620.M212152 1950 v.4  <b>“Ich bin der Welt abhanden gekommen”</b>  Trans: F-D 246  <b>“Um Mitternacht”</b>  Trans: F-D 383</p>	<p>CD for both songs:  <b>CD700 Mah Song-2</b></p>
	<p><b>Italian &amp; Spanish:  Giulio Caccini</b></p>	<p><b>“Amarilli, mia bella”</b>  Score &amp; Trans: M1619.A173 1991</p>	<p><b>CGC CD 400 SeT song-1</b></p>
	<p><b>Alessandro Scarlatti</b></p>	<p><b>“Se Florindo è fedele”</b>  Score &amp; Trans: M1619.A173 1991</p>	<p><b>CGC CD 400 SeT song-1</b></p>
	<p><b>Vincenzo Bellini</b></p>	<p><b>“Vaga luna che inargenti”</b>  Score: M1620.B445 1997  Trans: handout provided</p>	<p><b>CD800 Ber Song-1</b></p>
	<p><b>Paolo Tosti</b></p>	<p><b>“L’alba sepàra dalla luce l’ombra”</b>  Score &amp; Trans:</p>	<p><b>CD800 Ber Song-1</b></p>
	<p><b>Manuel de Falla</b></p>	<p><b>“Cancion” and “Sequidilla murciana”</b>  Score: M1621.F3C23 1923  Trans: handout provided</p>	<p><b>CD800 Bat Song-1</b></p>
	<p><b>Loose Ends &amp; Review</b></p>		
	<p><b>MID TERM EXAM</b></p>		

<p>7) Feb. 14 &amp; 16</p>	<p><b>French:</b> <b>Henri Duparc</b></p> <p><b>Gabriel Fauré</b></p>	<p><b>“Chanson triste” (1868)</b> Score: M1620.D92K343 1952 Trans: PB 61</p> <p>All scores (except “Eau vivante”): M1620.F27K24 1926 <b>“Après un rêve” (1878?)</b> Trans: PB 108 <b>“Les berceaux” (1879)</b> Trans: PB 117 <b>“Clair de lune” (1887)</b> Trans: PB 122 <b>“Eau vivante” from <i>La Chansons d’Eve</i> (1906-1910)</b> Score: M1621.4.F27C46 1980 Trans: handout provided</p>	<p><b>CD600 Dup Song-1</b></p> <p><b>CD800 Fle Song-1</b></p> <p><b>CD600 Fau Song</b></p> <p><b>CD800 Fle Song-1 and CD600 Fau Song-3</b></p> <p><b>CD600 Fau Song-1</b></p>
<p>8) Feb. 21 &amp; 23</p>		<p><b>STUDY WEEK - no lectures</b></p>	
<p>9) Feb.28 &amp; Mar. 2</p>	<p><b>Ernest Chausson</b></p> <p><b>Claude Debussy</b></p> <p><b>Reynaldo Hahn</b></p>	<p>Score both pieces: M1620.C52K32 1952 <b>“Les papillons”</b> Trans: PB 93 <b>“Le colibri”</b> Trans: PB 95</p> <p><b>“C’est l’extase” &amp; “Clair de lune”</b> Scores: M1620.D29B4 1981 Trans: PB 162 &amp; 181</p> <p><b><i>Chansons de Bilitis</i> (1897):</b> <b>“Le flute de Pan”</b> <b>“La chevelure”</b> <b>“Le tombeau des Naïades”</b> Score: M1620.D29B74 1993 Trans: PB 196, 197, 199</p> <p><b>“L’heure exquise”</b> Score: M1619.F848 1978 Trans: handout provided</p>	<p>CD both pieces: <b>CD700 Rac Song</b></p> <p><b>CD700 Deb Song-2</b></p> <p><b>CGC CD800 Fle Song-1</b></p>



<p><b>10)</b> <b>Mar. 7 &amp; 9</b></p>	<p><b>Erik Satie</b></p> <p><b>Maurice Ravel</b></p> <p><b>Francis Poulenc</b></p>	<p><b>“Je te veux”</b> Score: M1614.S23J4 1971 Trans: handout provided</p> <p>Score for all songs: M1620.R25O7 1990 <b>“Le paon”, from <i>Histoire naturelles</i> (1906)</b> Trans: PB 251 <b>“Le réveil de la mariée”, from <i>Cinq melodies populaires grecque</i> (1907)</b> Trans: PB 260 <b>“Chanson Romanesque”, from <i>Don Quixote à Dulcinée</i> (1923)</b> Trans: PB 264</p> <p><b>“Le dromadaire”, “La chèvre du Tibet”, and “La Sauterelle”, from <i>Le bestiaire</i> (1918-19)</b> Score: M1621.P7B4 1920 Trans: PB 277 <b>“Air champêtre” and “Air vif”, from <i>Airs chantés</i> (1927-28)</b> Score: M1621.P7A35 1930 Trans: PB 273 &amp; 274 <b>“Hôtel” and “Voyage à Paris”, from <i>Banalités</i> (1940)</b> Score: M1621.P7B28 1941 Trans: PB 280</p>	<p><b>Naxos Library (on line)</b></p> <p>CD for all songs: <b>CD700 Rav Song-1</b></p> <p><b>CD700 Pou Song-2</b></p> <p><b>CD700 Pou Song-3, cd 1</b></p> <p><b>CD700 Pou Song-3, cd 3</b></p>
<p><b>11)</b> <b>Mar. 14</b></p>	<p><b>English Song &amp; Presentations:</b></p> <p><b>John Dowland</b></p> <p><b>Henry Purcell</b></p> <p><b>Roger Quilter</b></p>	<p><b>“Come again, sweet love doth now invite”</b> Score: M1620.D795F34 1980 bk. 1</p> <p><b>“If music be the food of love”</b> Score: M1619.E63 1996</p> <p><b>“Now sleeps the crimson petal”</b> Score: M1621.Q84N68 1904 <b>“Come Away, Death”</b> Score: M1621.Q84S5x op.6 1906</p>	<p><b>CD800 Bon Song-1</b></p> <p><b>CD800 Bon Song-1</b></p> <p><b>CD700 Qui Song-1</b></p> <p><b>Naxos Library (on line)</b></p>

<p><b>Mar. 16</b></p>	<p><b>Benjamin Britten</b></p>	<p>“O my blacke soul” and “Batter my heart” from <i>The Holy Sonnets of John Donne, Op. 35 (1946)</i> Score: M1620.B74H6 1946 “O waly, waly”, “Sweet Polly Oliver” and “The Salley Gardens” Score: M1627.B75F64 1943 v. 3 &amp; v. 1</p>	<p><b>CGC 700 Bri Song-3</b> <b>CD700 Bri Song-2</b></p>
<p><b>12)</b> <b>Mar. 21</b></p>	<p><b>American Song &amp; Presentations:</b></p> <p><b>Charles Ives</b></p> <p><b>Aaron Copland</b></p>	<p>“At the river” (1916) Score: M1620.I92M38 1933</p> <p>“Heart we will forget him” (1950) Score: M1621.C67P6 1951</p>	<p><b>700 Ive Song-2</b></p> <p><b>CD700 Cop Song-1</b></p>
<p><b>Mar. 23</b></p>	<p><b>Samuel Barber</b></p>	<p>Scores for all songs: M1620.B2263 1980 “A nun takes the veil” and “Sure on this shining night”</p> <p>“At Saint Patrick’s purgatory”, ”Church bell at night”, “St. Ita’s vision” and “The desire for hermitage”, from <i>Hermit Songs (1953)</i></p>	<p><b>CD700 Bab Song-2, cd1</b></p> <p><b>CD700 Bab Song-2, cd2</b></p>
<p><b>13)</b> <b>Mar. 28</b></p>	<p><b>Loose Ends &amp; Presentations</b></p>		
<p><b>Mar. 30</b></p>	<p><b>Presentations &amp; Review</b></p>		