

Name:	Dr. Ivan Raykoff
Email address:	raykoffi@newschool.edu
Course title:	Music in Berlin: Three Centuries of Tradition and Innovation
Track:	A-Track
Language of instruction:	English
Contact hours:	72 (6 per day)
ECTS-Credits:	6

Course description

Berlin has been a city of great music for nearly three centuries, and over the past few decades it's become a major destination for anyone who is passionate about music. With its three opera houses and seven symphony orchestras, Berlin is one of the world's leading centers for classical music, boasting a long tradition of important composers and performers. The city also has a significant history of popular music and musical theater, most notably its early 20th-century cabaret culture and more recently its trends in electronic dance music.

This course presents milestones in Berlin's musical history since the mid-18th century, when the court of Frederick the Great put the city on Europe's musical map. We'll consider Berlin's time-honored musical traditions as well as its rich diversity, focusing on the complementary dynamics of tradition and innovation. This perspective sheds light on the nineteenth-century revival of Johann Sebastian Bach's music, for example, when the Berlin Sing-Akademie under Felix Mendelssohn presented the first performance of the *St. Matthew Passion* and other important works 80 years after the composer's death. At the same time, performers such as violinist Nicolo Paganini and pianist Franz Liszt were astounding Berlin audiences with their unprecedented virtuosity and pioneering the modern cult of the celebrity superstar.

The early 20th century marks the city's most tumultuous struggle between tradition and innovation, as it became a world center for avant-garde music and theater (hosting the premieres of Alban Berg's *Wozzeck* in 1925 and Kurt Weill's *Three Penny Opera* in 1928), then suffered under the reactionary politics of the Nazi regime. Subsequently divided between East and West for nearly three decades, both sides of Berlin established their respective ensembles, performance institutions, and music conservatories. In another historical juxtaposition, the first techno-based Love Parade was held in West Berlin in the summer of 1989, proclaiming "Music knows no boundaries or nationalities," and by the end of that year Leonard Bernstein was conducting Ludwig van Beethoven's Ninth Symphony at the Brandenburg Gate to celebrate the fall of the Berlin Wall.

In addition to history-related readings and listening assignments, the course will incorporate Christopher Small's notion of "musicking" as an overall theoretical approach to the rituals of music performance in contemporary culture. Small's case study of the symphony orchestra concert will inform our visits to some of Berlin's important music venues for performances. Other outings may include the music instrument museum, historic cathedral organs, famous cabaret venues such as the Bar jeder Vernunft, the Hansa studio near the Sony Center, and a sampling of Berlin's vibrant musical nightlife.

The class meets twice a week for three 90-minute segments each day.

The first two segments of each class typically involve short lectures on historical and musical topics as well as seminar-style discussions of the assigned readings. Some class sessions devote time to in-depth music listening and analysis, and we will frequently use the afternoon segment for video screenings and/or excursions to sites in the city. Concerts and other music events are also included in the course schedule, some with partially subsidized ticket costs.

Student profile

This course is open to students from all disciplines and levels of study.

Prerequisites

An ability to read music notation is helpful but not necessary or required.

Grading

- | | |
|---------------------------------------|-----|
| • Participation, including attendance | 50% |
| • Written assignments and quizzes | 25% |
| • Fieldwork project and presentation | 25% |

For the fieldwork project, students research a particular music scene, venue, or institution in Berlin and complete an 8-page descriptive and ethnographic research paper with supporting musical/visual materials.

Participation Grading Standards:

Excellent = shows excellent effort and engagement with the reading/listening assignments and discussions, asks questions and addresses other students' questions/comments, draws creative connections among topics of study and discussion;

Good = shows good effort and engagement with the reading/listening assignments and discussions, asks questions and addresses other students' questions/comments;

Basic = no effort to ask questions or provide comments, but shows an acquaintance with the reading/listening assignments and signs of preparation if called upon;

Poor = no effort to ask questions or provide comments, shows obvious lack of preparation; active or passive disengagement with the class (sleeping, private chatting, etc.)

Literature

One book (Gaines, *Evening in the Palace of Reason*) and a course reader will be provided to each student to cover all the required readings for this course.

Course schedule

Date	Program
Monday, June 6, 2016	<p>1) Berlin's musical history, cultures, and communities 2) Christopher Small's "musicking" concepts: overview 3) J.S. Bach & Frederick the Great: musical life, tastes, politics, and patronage</p> <p>Bruce M. Z. Cohen. "Ethnic and Social Differences in Music Behavior in a Fragmented Berlin." In <i>Sonic Synergies: Music, Technology, Community, Identity</i>, ed. Gerry Bloustein, Margaret Peters, Susan Luckman. Aldershot: Ashgate, 2008. 91-103.</p> <p>Christopher Small. <i>Musicking: The Meanings of Performing and Listening</i>. Hanover NH: Wesleyan University Press, 1998. 1-18.</p> <p>James R. Gaines. <i>Evening in the Palace of Reason: Bach meets Frederick the Great in the Age of Enlightenment</i>. New York: Fourth Estate, 2005. 1-111 (chapters 1-7).</p>
Thursday, June 9, 2016	<p>1) Christopher Small's "musicking" concepts: venues 2) Analysis of works by JS Bach, CPE Bach, others 3) Excursion to Potsdam: Sanssouci</p> <p>Christopher Small. <i>Musicking: The Meanings of Performing and Listening</i>. 19-38.</p> <p>James R. Gaines. <i>Evening in the Palace of Reason: Bach meets Frederick the Great in the Age of Enlightenment</i>. 112-212 (chapters 8-11).</p> <p>Assignment: Write a 1-page paper that applies a quote from Gaines to one of the online listening selections.</p> <p>Optional performance: Sunday, June 12, at 8:00pm Radio Symphony Orchestra Berlin at the Philharmonie (Tchaikovsky Violin Concerto in D major, op. 35; Sergei Rachmaninoff Symphony no. 2 in E minor, op. 27)</p>
Monday, June 13, 2016	<p>1) Wrap-up Gaines on J.S. Bach & Frederick the Great 2) Wrap-up Small on "musicking" for research projects 3) History of the Behrenstrasse theater since 1764</p> <p>James R. Gaines. <i>Evening in the Palace of Reason: Bach meets Frederick the Great in the Age of Enlightenment</i>. 213-273 (chapters 12-13).</p> <p>Optional performance: Monday, June 13, at 7:30pm Staatsballett Berlin at the Komische Oper (<i>Multiplicity. Forms of Silence and Emptiness</i> [1999], music by J. S. Bach, choreography by Nacho Duato)</p>

<p>Thursday, June 16, 2016</p>	<p>1-2) Group presentations on Berlin 19th-c music history: - Carl Maria von Weber's <i>Der Freischütz</i> (1821) - Mendelssohn and the Bach Revival (1829) - Franz Liszt and the era of virtuosity (1840s) - Amy Fay, American music student in Berlin (1870s) 3) Possible excursion to Musical Instrument Museum</p> <p>Assignment: Students choose one reading from the list below to present with one online listening selection:</p> <p>E. Douglas Bomberger. "The Neue Schauspielhaus in Berlin and the Premiere of Carl Maria von Weber's <i>Der Freischütz</i>." In <i>Opera in Context: Essays on Historical Staging from the Late Renaissance to the Time of Puccini</i>. Ed. Mark A. Radice. Portland: Amadeus Press, 1998. 147-169.</p> <p>Celia Applegate. <i>Bach in Berlin: Nation and Culture in Mendelssohn's Revival of the St. Matthew Passion</i>. Ithaca NY: Cornell Univ Press, 2005. 10-44.</p> <p>Alan Walker. <i>Franz Liszt. Vol. 1: The Virtuoso Years, 1811-1847</i>. Ithaca, NY: Cornell Univ P, 1996. 371-374.</p> <p>"Liszt, the All-Conquering Pianist." In <i>Music in the Western World: A History in Documents</i>. Ed. Piero Weiss, Richard Taruskin. New York: Schirmer Books, 1984. 363-365.</p> <p>Keith T. Johns. "The Music of the Future and the Berlin Critics: Franz Liszt Returns to the Singakademie, December 1855." <i>JALS: The Journal of the American Liszt Society, USA</i> 23 (January-June 1988): 19-29.</p> <p>Amy Fay. <i>Music-Study in Germany</i>. New York: Macmillan, 1913. 25-28, 33-43, 70-78, 95-97, 111-122.</p>
<p>Monday, June 20, 2016</p>	<p>1) Weimar Republic: entertainment w/ social conscience 2) Cabaret, jazz, and Kurt Weill's <i>Three Penny Opera</i> 3) Screening: <i>Berlin—Symphony of a Great City</i> (1927)</p> <p>Peter Jelavich. "Cabaret as Metropolitan Montage," "Cosmopolitan Diversions, Metropolitan Identities," "The Weimar Revue." In <i>Berlin Cabaret</i>. Cambridge: Harvard University Press, 1993. 10-35, 95-104, 165-175.</p> <p>Tuesday, June 21: Fête de la Musique (all day/evening, attend on your own or with other students from class)</p> <p>Assignment: Write a 2-page paper about your Fête de la Musique experience using Small's three categories: location/venue, participants/activities, & music/sounds. Due on Thursday, June 23.</p>

<p>Thursday, June 23, 2016</p>	<p>1) Avant-garde innovation, conservative opposition 2) Music under Nazism 3) "Lili Marleen" case study of popular music & WW II</p> <p>Alex Ross. "City of Nets: Berlin in the Twenties." <i>The Rest is Noise: Listening to the Twentieth Century</i>. New York: Farrar, Straus and Giroux, 2007. 194-232.</p> <p>Pamela Potter. "Musical Life in Berlin from Weimar to Hitler." <i>Music and Nazism: Art under Tyranny, 1933-1945</i>. Ed. Michael H. Kater, Albrecht Riethmüller. Laaber: Laaber-Verlag, 2003. 90-101.</p> <p>Liel Leibovitz and Matthew Miller. <i>Lili Marleen: The Soldiers' Song of World War II</i>. New York: W. W. Norton, 2009. (excerpts)</p> <p>Optional concert: Saturday, June 25 at 8:00pm, or Sunday, June 26 at 4:00pm, Konzerthaus Orchester Berlin (Carl Maria von Weber Konzertstück for piano, op. 79; Mendelssohn "Hebrides" Overture and Symphony no. 5 in D minor, op. 107)</p>
<p>Monday, June 27, 2016</p>	<p>1) Music in the Postwar Reconstruction 2) Musical Politics during the Cold War 3) Screening: <i>East Side Story</i> (1997)</p> <p>Virgil Thompson. "Music in Berlin." In <i>The Art of Judging Music</i>. New York: Knopf, 1948. 254-257.</p> <p>Amy C. Beal. "The American Occupation and Agents of Reeducation, 1945-1950." In <i>New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification</i>. Berkeley: University of California Press, 2006. 8-36.</p>
<p>Thursday, June 30, 2016</p>	<p>1) West Berlin icons: Nina, Nick, Bowie, Iggy, U2, etc. 2) Student research presentations on Berlin punk, Krautrock, Neue Deutsche Welle, other genres/topics 3) Possible excursion: Hansa recording studio</p> <p>James E. Perone. "Berlin." In <i>The Words and Music of David Bowie</i>. Westport: Praeger, 2007. 57-78.</p> <p>Assignment: Students choose one example from the Lessour book to present with one listening selection:</p> <p>Théo Lessour. <i>Berlin Sampler: From Cabaret to Techno: 1904-2012</i>, trans. Sean Kearney. Berlin: Ollendorf Verlag, 2012. (excerpts)</p> <p>Optional concert: Saturday July 2 at 3:30pm Konzerthaus Berlin, David Franke (organ works by JS Bach, CPE Bach, Max Reger, and others)</p>

<p>Monday, July 4, 2016</p>	<p>1) Music before/after the fall of the Berlin Wall 2) Student research presentations on Berlin techno, hip hop, recent music trends 3) Possible excursion: Clärchens Ballhaus</p> <p>Alexander Rehding. "Ode to Freedom': Bernstein's Ninth at the Berlin Wall." <i>Beethoven Forum</i> 12/1 (Spring 2005): 36-49.</p> <p>Assignment: Students choose one example from the Lessour book or chapters below to present with one listening selection:</p> <p>Théo Lessour. <i>Berlin Sampler: From Cabaret to Techno: 1904-2012</i>, trans. Sean Kearney. Berlin: Ollendork Verlag, 2012. (excerpts)</p> <p>Dietmar Elflein. "From Krauts with Attitudes to Turks with Attitudes: Some Aspects of Hip-Hop History in Germany." <i>Popular Music</i> 17/3 (October 1998): 255-265.</p> <p>Birgit Richard and Heinz Hermann Kruger. "Ravers' Paradise? German Youth Cultures in the 1990s." In <i>Cool Places: Geographies of Youth Cultures</i>. Ed. Tracey Skelton, Gill Valentine. New York: Routledge, 1998. 161-174.</p>
<p>Thursday, July 7, 2016</p>	<p>1) Partner work on final project/fieldwork presentations 2) Screening: <i>Run Lola Run</i> (1998)</p> <p>Caryl Flinn. "The Music That Lola Ran To." In <i>Sound Matters: Essays on the Acoustics of Modern German Culture</i>, ed. Nora M. Alter, Lutz Koepnick. New York: Berghahn Books, 2004. 197-213.</p>
<p>Monday, July 11, 2016</p>	<p>Student final project/fieldwork presentations</p> <p>For the fieldwork project, students research a particular music scene, venue, or institution in Berlin and complete an 8-page descriptive and ethnographic research paper with supporting musical/visual materials.</p>
<p>Thursday, July 14, 2016</p>	<p>Student final project/fieldwork presentations</p>