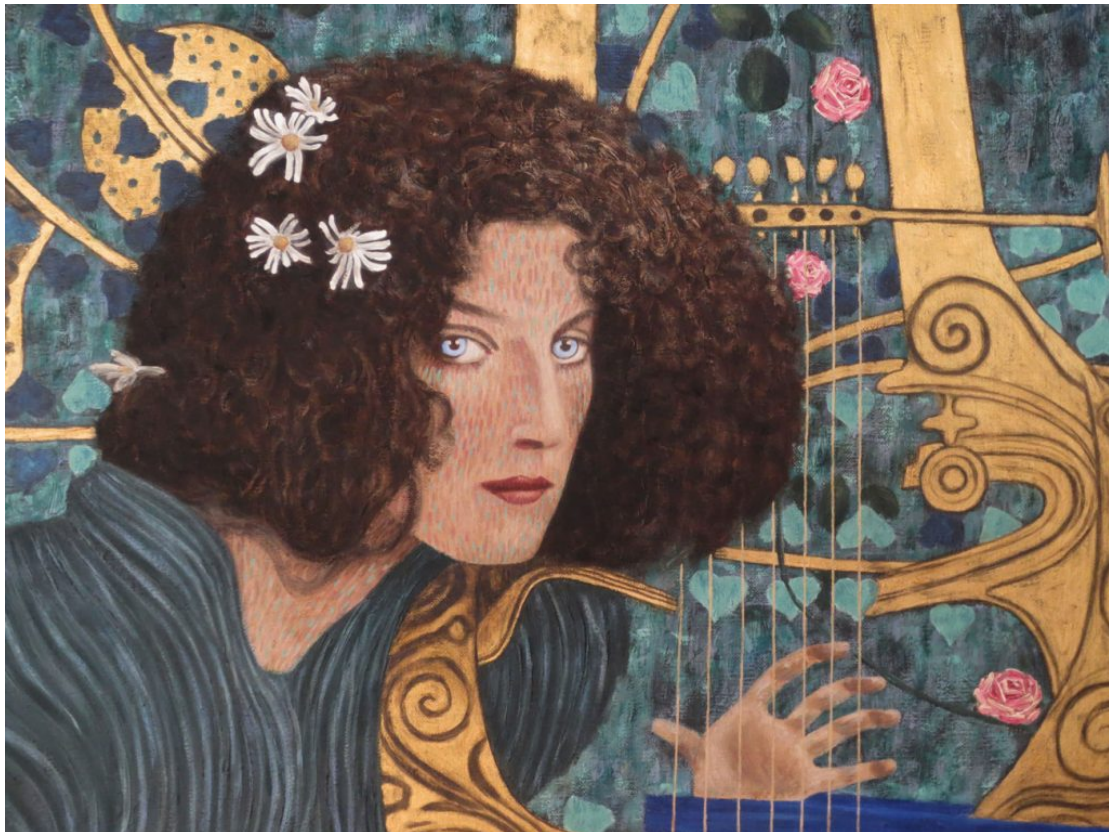


Fin-de-siècle Vienna

Prof. Nicholas Mathew

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202 Morrison Hall (upstairs, immediately on the right)
OHs: Fri, 3-4, or by appt



Tue-Thu 930-11
128 Morrison Hall

This course presents an opportunity to immerse ourselves in Viennese culture around 1900 – its music, philosophy, architecture, painting, science, and literature. Our main preoccupation will be music and musicians, of course: the construction of Vienna's often overbearing musical heritage, the various Wagnerian legacies of the late nineteenth century, the last years of Brahms and Bruckner, the extraordinary career of Mahler, the miniaturist Wagnerism of Wolf, the theatrical shockers of Richard Strauss, and the self-conscious experiments of Schoenberg and his pupils Berg and Webern. But we will be experiencing this music in large part by exploring its relationships – both hidden and explicit – with the work of contemporary Viennese artists, scientists, and thinkers: Freudian psychoanalysis, Schenker's organicism, Wittgenstein's early philosophy of logic and language, the *Jugendstil* of Klimt and the Vienna Secession, the sardonic and sexy prose of *Jung-Wien* and Hofmannsthal, Musil, Schnitzler, and Zweig, and the anti-ornamental architectural ideas of Otto Wagner and Adolf Loos. In fin-de-siècle Vienna and its music we will discover conceptions of the modern person, the modern world, the modern artist and the modern mind that are still with us.

Learning goals

This semester you have an excellent opportunity to become genuinely erudite – to have read, seen, heard, and engaged with art and ideas with a seriousness that you have perhaps not attempted before. I would be delighted if you made your learning goal for the semester simply to have had fun turning yourself into someone who has been gripped by Mahler, has read Schnitzler and Freud, and has wondered about Klimt. And remember that it can be equally good fun to turn yourself into someone who has been bored by Bruckner, annoyed by Schenker, and bamboozled by Wittgenstein. The point, in other words, is to have engaged – to have been prompted to think, think again, and re-think. The main learning goal is to gain more confidence writing about challenging ideas and artworks, and to acquire new ways of connecting the arts and ideas. If you're lucky, perhaps you'll fall in love with some music, a book, or a painting along the way.

Course requirements

Even though we will inevitably cover a lot of information in class, I am not especially interested in how well you absorb facts. You can always look up facts in a book or on a reliable internet source, and I encourage you to do so. Mainly, I want everyone to engage thoughtfully with art and ideas. This means that, I want to hear your opinions, doubts, speculations, and confusions – along with *concrete examples* of what you're talking about – rather than your reassembling of information that anyone could get out of Google in ten minutes. It also means that, in class, I appreciate it when you contribute to discussion or put up your hand to interrupt with an open-ended question, query, or to get clarification. *And it certainly means that I enjoy it when you come to OHs.* People who do best in this class study and enjoy the material on the syllabus assiduously, and try to come up with their own, informed ideas about them. Simple enough – but perhaps harder work than memorizing a load of facts.

Course website, accessible through bCourses. See website for syllabus, course materials, assignments, links, and all other materials. All assignments should be uploaded to bCourses.

Assessment

- **Attend and participate** in all scheduled classes (except for medical, religious, or approved UC sporting reasons) and **attend** free **Noon Concert** in Hertz Hall on Wed 10 Oct: **10%**
- **Ten Arty Ruminations** – short, relatively informal writings, **300-600 words**, based on some of the previous week's material, in response to your choice of several prompts: 5% per Arty Ruminations = **50%**
- **Late Midterm Exam** – short responses to prompts based on prose, visual art, architecture, and music encountered in the course: **20%**
- **Final Paper** – a short essay, **1000-2000 words**, on your own choice of subjects encountered during the course, possibly developed from one of your Arty Ruminations

Important dates

Arty Ruminations due the following Mondays:

Sept 3, 10, 17, 24

Oct 1, 6, 22, 29

Nov 26

Dec 3

Noon concert (Schoenberg songs):

Wed Oct 10

Review Session (and Election Day):

Tue Nov 6 (please register to vote, if you think that voting is important)

Late Midterm Exam:

Thu Nov 8

Final Paper, due:

Mon Dec 10

Books

None are required. Should you want to buy an interesting book that would help you in this class, I recommend the classic study by Carl Schorske, *Fin-de-Siècle Vienna: Politics and Culture* (1979). It's available in paperback, and it costs a few bucks online.

If you are taken with the idea of slouching around the East Bay with a classy slim paperback of something a bit Euro-modernist and seductive in your back pocket, and want to have something to keep you company in a café, or subtly to impress (and instigate conversation with) potential romantic partners, there are lots of nice editions of Arthur Schnitzler's stories and novellas (including his *Dream Story*, which we are reading in its entirety). There is also a lovely newish edition of Stefan Zweig's novella *Angst* (translated as *Fear*) published by Pushkin Press (and several other Zweig novellas too). There are lots of neat volumes of Hofmannsthal's and Zweig's weird writings issued by New York Review Press. None of these are expensive, and you can pick them up second hand or new in stores such as Pegasus or Moe's, or online. If you'd enjoy a novel to keep you company throughout a few weeks of the semester, I highly recommend Joseph Roth's atmospheric epic about the last days of the Austro-Hungarian Empire, *The Radetzky March*.

There is quite a bit of Freud on our reading agenda, and Freud is good fun to read. There are tons of cheap, small translations of his writings, and I would recommend going into a secondhand book store and picking any old thing out that looks interesting (usually, these are books going for just a couple of dollars). There are tons of cheap editions of *Civilization and Its Discontents*, *The Ego and the Id*, the writings on sexuality, and many more.

Playlist

We will be talking about the following pieces of music, either in passing or in some detail. Feel free to make yourself a playlist somewhere based on this one.

Bach, Ricercar from *The Musical Offering*, arr. Webern
 Haydn, "Representation of Chaos" from *The Creation*
 Beethoven, Symphony No. 5/i
 Beethoven, Symphony No. 9/i and iv
 Brahms, Four Piano Pieces Op. 119
 Brahms, Symphony No. 1/iv
 Brahms, Cello Sonata No. 2/i
 Wagner, Funeral Music from *Götterdämmerung*
 Wagner, Prelude and *Liebestod* from *Tristan und Isolde*
 Wagner, Good Friday music from *Parsifal*
 Bruckner, Symphony No. 3/i
 Bruckner, Symphony No. 7/ii
 J. Strauss II, "Emperor" Waltz, arr. Schoenberg
 Léhar, Waltz from *The Merry Widow*
 Wolf, *Drei Gedichte von Michelangelo*
 Mahler, "Ich ging mit Lust" from *Des Knaben Wunderhorn*
 Mahler, "Das irdische Leben" from *Des Knaben Wunderhorn*
 Mahler, "Des Antonius von Padua Fischpredigt" from *Des Knaben Wunderhorn*
 Mahler, Symphony No. 2/i and iii
 Mahler, Symphony No. 3
 Mahler, Symphony No. 4/ii
 Mahler, Symphony No. 7/ii and iii
 R. Strauss, *Reverie* Op. 9 No. 4
 R. Strauss, *Salome* (Dance of the Seven Veils and last scene)
 R. Strauss, *Der Rosenkavalier* (Waltz Sequence No. 1, Presentation of the Rose, and last scene)
 Schoenberg, "Erwartung" [song] Op. 2 No. 1
 Schoenberg, Piano Piece Op. 11/ii
 Schoenberg, *Das Buch der hängenden Gärten* Op. 15
 Schoenberg, String Quartet No. 2/iv
 Schoenberg, *Erwartung* [monodrama]
 Schoenberg, "Galgenlied" from *Pierrot Lunaire*
 Schoenberg, *Sechs kleine Klavierstücke* Op. 19
 Schoenberg, Five Piano Pieces Op. 23/v
 Schoenberg, *Suite* Op. 25
 Berg, Piano Sonata Op. 1
 Berg, "Über die Grenzen des All"
 Webern, Five Movement for String Quartet Op. 5
 Webern, String Trio Op. 20

Weekly Schedule

Week 1 (Aug 23) Prelude: Viennese interiors, Viennese exteriors

Music:

- Brahms, Intermezzo Op. 119/i (1893)
- Richard Strauss, *Reverie* Op. 9 No. 4 (1884)
- Schoenberg, "Erwartung" Op. 2 No. 1 (1899)
- Schoenberg, Piano Piece Op. 11/ii (1909)

Visual art:

- Klimt, *Auditorium of the Old Burgtheater* (1888)
- Klimt, *Music II* (1898)
- Klimt, *Schubert at the Piano* (1899)

Architecture:

- Western Ringstraße tour

Week 2 (Aug 28 and 30) Modern, modernity, modernism I (the past)

Readings: from Zweig, *The World of Yesterday* (1934–), from Roth, *The Radetzky March* (1932), from Adler, "Haydn and the Viennese Classical School" (1932)

Music:

- Beethoven, Symphony No. 9/i and iv (1824)
- Bach, Ricercar from *The Musical Offering*, arr. Webern (1935)
- Wagner, Siegfried's Funeral Music from *Götterdämmerung* (1876)
- Brahms, Symphony No. 1/iv (1876)
- Bruckner, Symphony No. 3/i (1877)
- Mahler, Symphony No. 2/i (1894)
- Mahler, Symphony No. 3/i and v (1896)
- Mahler, "Ich ging mit Lust" (pub. 1892)

Visual art:

- Klinger, *Beethoven* (1902)
- Klimt, *The Beethoven Frieze* (1902)

Architecture:

- Olbrich, *The Secession Building* (1897)

Arty Ruminations 1 due Mon 3 Sept

Week 3 (Sept 4) Modern, modernity, modernism II (the future)

Readings: from Schoenberg, "Brahms the Progressive" (1933), from Schoenberg, "Opinion or Insight" (1926), George, "Rapture" (1907)

Music:

- Wagner Prelude and *Liebestod* from *Tristan und Isolde* (1865)
- Brahms, Cello Sonata No. 2/i (1886)
- Wolf, "Wohl denk ich oft" from *Drei Gedichte von Michelangelo* (1897)
- Schoenberg, String Quartet No. 2/iv (1908)
- Berg, Piano Sonata Op. 1 (1910)

Architecture:

- Otto Wagner, Unter-Döbling Station (1896)
- Otto Wagner, Karlsplatz Stadtbahn Station (1899)
- Otto Wagner, *Gallery for Art Works of Our Age* (1900)
- Otto Wagner, Post Office Savings Bank Building (1902)
- Otto Wagner, *House of Art* (1913)

Arty Ruminations 2 due Mon 10 Sept

Week 4 (Sept 11 and 13) New interiors I (dreams and desires)

Readings: Schnitzler, "Dream Story" (1925), from Freud, "On Dreams" (1901), from Freud, "Three Essays on the Theory of Sexuality" (1905)

Music:

- Mahler, Symphony No. 7/ii (1905)
- Wagner Prelude and *Liebestod* from *Tristan und Isolde* (1865)
- Wolf, "Fühlt mein Seele die ersehnte Licht" from *Drei Gedichte von Michelangelo* (1897)
- Mahler, Symphony No. 3/vi (1896)

Visual art:

- Klimt, *Medicine* (1907)
- Kokoschka, *The Dreaming Boys* (1908)
- Kokoschka, *The Tempest* (1913)

Arty Ruminations 3 due Mon 17 Sept

Week 5 (Sept 18 and 20) New interiors II (drives and repression)

Readings: Breuer and Freud, "On the Psychological Mechanism of Hysterical Phenomena" (1892), Zweig, *Fear* (1913)

Music:

- Mozart, "Die hölle Rache" from *The Magic Flute* (1791)
- Donizetti, Mad Scene from *Lucia di Lammermoor* (1835)
- Donizetti, Mad Scene from *Anna Bolena* (1834)
- Schoenberg, *Erwartung* (1909)

Visual art:

- Klimt, *Goldfish* (1902)
- Klimt, *Danae* (1908)

Arty Ruminations 4 due Mon 24 Sept

Week 6 (Sept 25 and 27) Maximalism and fragmentation

Readings: from Musil, *The Man Without Qualities* (1921–), Hofmannsthal, "A Letter" (1902), Nietzsche, from *Thus Spake Zarathustra* (1885)

Music:

- Wagner, Siegfried's Funeral Music from *Götterdämmerung* (1876)
- Bruckner, Symphony No. 7/ii (1883)
- Mahler, Symphony No. 3/i and iv (1896)
- Wolf, "Wohl denk ich oft" from *Drei Gedichte von Michelangelo* (1897)

- Webern, Five Movements for String Quartet Op. 5 (1909)
- Berg, "Über die Grenzen des All" (1911)
- Schoenberg, *Sechs kleine Klavierstücke* Op. 19 (1913)

Visual art:

- Klimt, *Philosophy* (1902)

Arty Ruminations 5 due Mon 1 Oct

Week 7 (Oct 2) The return of the repressed

Readings: from Freud, "The Uncanny" (1919)

Music:

- Mahler, "Das irdische Leben" (1892) from *Des Knaben Wunderhorn*
- Mahler, Symphony No. 4/ii (1900)
- Schoenberg, "Galgenlied" from *Pierrot Lunaire* (1912)

Visual art:

- Böcklin, *Self-Portrait with Death Playing the Fiddle* (1872)

Week 8 (Oct 9 and 11) Decadence (sex and decay)

Please attend the Noon concert in Hertz Hall on Wed 10 Oct

Readings: from Nietzsche, *The Case of Wagner* (1888), from Von Sacher-Masoch, *Venus in Furs* (1870), from Wilde, *The Picture of Dorian Gray* (1890)

Music:

- Wolf, "Alles endet, was entstehet" from *Drei Gedichte von Michelangelo* (1897)
- Richard Strauss, *Salome* (1905), Dance of the Seven Veils, and conclusion
- Schoenberg, *Das Buch der hängenden Gärten* Op. 15 (1909)
- Wagner, *Parsifal* (1882), Good Friday music, and conclusion
- Richard Strauss, *Der Rosenkavalier* (1911), Presentation of the Rose and conclusion

Visual art:

- Klimt, *Goldfish* (1902)
- Klimt, *Water Serpents* (1907)
- Klimt, *Portrait of Margaret Stonborough-Wittgenstein* (1905)
- Klimt, *Portrait of Adele Bloch-Bauer* (1907)
- Klimt, *Judith II (Salome)* (1909)

Arty Ruminations 6 due Mon 15 Oct

Week 9 (Oct 16 and 18) Ornament and structure I (hidden depths)

Readings: from Freud, *The Ego and the Id* (1923), Schenker, "Representation of Chaos," "Miscellanea: Thoughts on Art," "Elucidations" (1926)

Music:

- Beethoven, Symphony No. 5/i (1808)
- Haydn, "Representation of Chaos" from *The Creation* (1797)
- Wagner, *Tristan und Isolde* (1865), Prelude
- Wolf, "Wohl denk ich oft" from *Drei Gedichte von Michelangelo* (1897)

- Richard Strauss, *Salome* (1905), Dance of the Seven Veils
- Richard Strauss, *Der Rosenkavalier* (1911), Presentation of the Rose

Arty Ruminations 7 due Mon 22 Oct

Week 10 (Oct 23 and 25) Ornament and structure II (reason and abstraction)

Readings: Loos, "Ornament and Crime" (1908), from Wittgenstein, *Tractatus Logico-Philosophicus* (1921)

Music:

- Schoenberg, Five Piano Pieces Op. 23/v (1923)
- Schoenberg, *Suite* Op. 25 (1923)
- Webern, String Trio Op. 20 (1927)

Architecture:

- Otto Wagner, Neustiftgasse No. 40 (1910)
- Loos, Building in Michaelerplatz (1911)
- Engelmann and Wittgenstein, The Wittgenstein House (1928)

Arty Ruminations 8 due Mon 29 Oct

Week 11 (Oct 30 and Nov 1) Study Week, TBA

Week 12 (Nov 6 and 8) Exam week

Tue 6 Nov – Review

Thu 8 Nov – Midterm Exam

Week 13 (Nov 13 and 15) Kitsch

Readings: from Scott, *Sounds of the Metropolis* (2008)

Music:

- Johann Strauss II, "Emperor" Waltz (1889), arr. Schoenberg
- Léhar, *The Merry Widow*, Waltz (1905)
- Mahler, Symphony No. 7/iii (1905)
- Richard Strauss, *Der Rosenkavalier* (1911), Waltz Sequence No. 1
- Schoenberg, Five Piano Pieces Op. 23/v (1923)
- Gershwin, "By Strauss" (1936)

Thu – Final essay discussion & planning

Arty Ruminations 9 due Mon 26 Nov

Week 14 (Nov 27 and 29) Irony, race, homelessness

Readings: from Wagner, "On Jewishness in Music" (1850), from Schorske, *Fin-de-siècle Vienna* (1979)

Music:

- Mahler, “Des Antonius von Padua Fischpredigt” from *Des Knaben Wunderhorn* (1892)
- Mahler, Symphony No. 2/iii (1894)

Thu – Final essay discussion & planning

Arty Ruminations 10 due Mon 3 Dec

Week 15 (RRR Week)

Final Paper due Mon 10 Dec

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- UC Police non-emergency number: **(510) 642-6760**

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