OUTLINE: 4. (9/19): HINDEMITH, WEILL: POLITICS

1. Leftovers: Maurice Ravel
   a. Biography
   b. *Ma mère l’oye* (1911–12) and the orchestra
   c. Other compositions
2. Music and Politics
   a. *Gebrauchsmusik* and *Zeitoper*
   b. Ernst Krenek, *Jonny spielt auf* (1926)
3. Paul Hindemith (1895–1963)
   a. Style
   b. *Mathis der Maler* (1938)
   c. Influence
   d. Military band and compositions
   e. *Symphony in B♭* — 1st movement
4. Kurt Weill (1900–50)
   a. Collaboration with playwright Bertolt Brecht (1898–1956)
   b. *Verfremdungseffekt* (Alienation effect)
   c. *Threepenny Opera* (1928)
   d. *Mahagonny*
5. The music of Exodus

Next two classes:

The Second Viennese School: Tonality and Atonality
Schoenberg, Berg, and Webern

Late Modern Schoenberg: *Verklärte Nacht* (–29’)
Score: Mu Sch65 ver
CD: Sch65 sel c (Boulez conducting)

Atonality without process:
Schoenberg, *Six little piano pieces*, op. 19, no. 2 and 6. (–1’)
Score: Mu pts Sch65 kklka
CD: Sch65 cop (Mitsuko Uchida)
Schoenberg, “Nacht” from *Pierrot Lunaire*
Score: Mu Sch65 pie a
CD: Sch65 vocmu (Lucy Shelton; in German and English)
Webern, *Fünf Sätze* (Five Movements) for String Quartet, op. 5, movements 1&4. (–4’)
Score: W388.5 satst
CD: W388.5 Wa

Score: Mu B452 wo pv
CD: B452 wo d
DVD: DVD B452 wo

Assignment
Worksheet: Intervals and Functions—*Fünf Sätze* (Due 9/26)

Reading

The Second Viennese School: Twelve-tone tonality

Listening:
Schoenberg, *String Quartet No. 4*, 1st movement
Score: Mu Sch65 quas4
CD: Sch65 quas a (Arditti)

Webern, *Symphonie*, op. 21 (for nine instruments)
Score: Mu W388.5 sv
CD: W388.5 Wa

Reading:
Arnold Schoenberg, *excerpts from “Composition with Twelve Tones,”* in Strunk, pp. 1355–1366

Assignment:
Twelve-tone row worksheet (Due 10/3, but best done before the next class, since parts of it may appear on the unit test)