History 101-47
Music and Politics in Europe from Wagner to the 1960s
MWF 10-10:50, Kauke 102

Professor David Tompkins
Email: dtompkins@wooster.edu
Tel. 330-287-1902
119 Kauke
Office Hours: M 3-4, Th 2-4, and by appt.

This course examines the often fraught, complicated relationship between music and politics from the mid-nineteenth century through the mid-twentieth. Our field of inquiry will include all of Europe, but will particularly focus on Germany, Poland, and the Soviet Union. We will look at several composers and their legacies in considerable detail, including Beethoven, Wagner, and Shostakovich. While much of our attention will be devoted to “high” or “serious” music, we will explore developments in popular music as well.

The four main areas of inquiry include:
• music that supports political systems and ideologies, and is commissioned by governments, especially nationalism, fascism, Nazism, and stalinism
• music linked to political movements more broadly
• oppositional or dissident music that attempts to oppose political leaders and effect political change
• the attempts by composers and musicians to create a sphere for themselves separate from politics (a political act in itself)

REQUIRED READINGS

Most of our readings will be articles or chapters from books, which will either be directly accessible from the internet (URLs provided here and on the interactive syllabus on Blackboard), or will be put on e-reserve at the library (password is nationalism). I expect you to print these out and bring them to class with you with your comments and reactions.

Please also purchase the following two books:


If you feel you need some basic background on European history during this period, I’d encourage you to consult Felix Gilbert and David Clay Large, The End of the European Era, 1890 to the Present, 5th Edition, 2002.
COURSE REQUIREMENTS

1. Class participation and attendance 15%
2. Five major postings to online discussion board 25% (5% each)
3. Critiques of colleagues’ postings and website text 10%
4. First paper (4-5 pages) 20%
5. Final project (website) 30%

Attendance is **MANDATORY**. I will take attendance, and I expect you to be here by 10 AM sharp; we have only 50 minutes and must start promptly. Please feel free to bring coffee; I would appreciate it if you would not bring food to class, however. If you have more than two unexcused absences, you will not receive more than a “C” for your attendance/participation grade. For an excused absence, you must discuss the reason with me beforehand, or bring in a doctor’s note after the fact.

You are also required to do the assigned readings and listenings before each class; this is **essential**. Please print out the day’s reading and bring it with you to class with your highlighting marks and marginal notes. I would strongly suggest you buy a binder and keep the readings in it.

This is a discussion class, and I expect you to participate in the discussions—every class we will discuss the reading of the day, and will usually talk about a musical work as well. *No comment or question is unworthy or stupid!* I expect an atmosphere of respect and mutual consideration in the classroom.

I am attempting to organize a trip to hear the Cleveland Orchestra play Shostakovich’s Fourth Symphony on Thursday, March 10. We will also view two operas on the Thursday evenings of February 3 and March 3. I expect you to be there.

**“W”: Writing Intensive Course**

This course is designated **writing-intensive**, and designed for second-year students. You will be doing a great deal of writing in this class, as well as critiquing of your peers’ writing. Much of this work will be posted to the Blackboard course website. Additionally, you must write one 4-5 page paper, which you will have the opportunity to revise. For your final project, I am asking you to construct a website that includes the equivalent of 4 to 6 pages of text, as well as images and music.

Late postings, papers, and final projects will be penalized 1/3 grade per day late (ie., from an A- to a B+).

[From http://academics.wooster.edu/curriculum/DegReq3.html] Students are required to take the Writing-Intensive course during one of the semesters between their completion of First-Year Seminar and the beginning of Junior Independent Study, but preferably during the sophomore year. These courses emphasize the relationship between thinking in a particular discipline or interdisciplinary context and the forms of written expression appropriate to that discipline or context, and will include both practice and instruction in writing... The Writing-Intensive Course is designed to fill the gap in writing instruction between First-Year Seminar and Junior Independent Study, in order to allow students at all levels of skill to continue to improve their writing. Because these will be departmental or interdisciplinary courses designed at approximately the sophomore level, students will receive writing instruction centered on introductory or intermediate material in a given field of study. The instruction will
not only build on the general writing skills students have acquired during their first year of study but will also introduce students to the ways in which disciplines construct themselves through the conventions of written discourse. Such knowledge, even if it comes from a discipline other than that in which the student majors, will better prepare the student to write across the curriculum and to navigate the disciplinary challenges faced by all students in the liberal arts.

Blackboard

We will make extensive use of a course website through the Blackboard system to facilitate thinking and discussion outside of the classroom, as well as coordinate communication between you and me. If you have used Blackboard before, you can log in by going directly to http://bcm.wooster.edu, and this course will appear on your main page.

If you have never used Blackboard and don’t have a password, go to http://bcm.wooster.edu/webapps/blackboard/password, and search for yourself with your first name, last name, and e-mail. Your first name may be a nickname or short form of their first name. If everything works the database will find you and you will get an e-mail on how to change their password.

You may also find that your old login doesn't work. The only way this should happen is if you had a username that was different from your e-mail username. Such people should follow the steps for someone who has never used Blackboard before. They could also try wooster for a password as some were set up with wooster as the password. After login you should use the Personal Information link on the left to change their password to something other than wooster.

If you have trouble, please contact Jon Breitenbucher at: jbreitenbuch@wooster.edu.

For each two-week section, I am asking you to do two postings. I would encourage you to write them in Word, and then copy the final version directly into the Blackboard website. These postings are to be treated as a short academic paper, not as an email or instant message.

The first posting will be due by the mid-section Sunday (1/30, 2/13, 2/27, 4/1, 4/17) at 8 PM. Its length should be between 500-750 words (two to three double-spaced, typewritten pages). Please read the postings of all of your colleagues on the following Monday and Tuesday.

The second posting is due the following Tuesday by 8 PM, and should be roughly 150 to 200 words. It should be a critique of and engagement with a posting from one of your colleagues; no posting may have more than two responses.

I would suggest using the Mozilla or Firefox browsers as they are cross platform and standards compliant. Many students are switching to these browsers to avoid all of the Internet Explorer vulnerabilities. Both are available at http://www.mozilla.org/ for free download. They are also easy to use for creating your website.

STATEMENT ON ACADEMIC INTEGRITY

Cheating in any of your academic work is a serious breach of the Code of Academic Integrity and is grounds for an F for the entire course. Such violations include turning
in another person’s work as your own, copying from any source without proper
citation, and lying in connection with your academic work. Particular attention should
be directed to the appropriate use of materials available on-line through the Internet.
You will be held responsible for your actions. You are expected to know and abide by
the rules of the College as described in The Scot’s Key and the Handbook of the
Selected College Policies [http://www.wooster.edu/policies]. If you are unsure as to
what is permissible, please do not hesitate to contact me.

LEARNING DISABILITIES

If you are a student with a documented disability, please register with Pam Rose,
Director of the Learning Center. The Learning Center is located in the Rubbermaid
Student Services Building (ext. 2595) and is the office that will assist you in
developing a plan to address your academic needs.

[The syllabus will be modified throughout the semester, with respect to readings and
especially the musical works I ask you to listen to; please follow along on the
interactive syllabus on the Blackboard website.]

PRELUDE: Music and Politics in the Nineteenth Century

Jan 17: Introduction to the course

Jan 19: Dennis, Ch. 1: “Beethoven in German Political Culture,” pp. 1-31
Listen: Chopin “Revolutionary Etude”; Finale from Beethoven’s 9th
Symphony

Jan 21: Richard Taruskin, “Nationalism” entry from the New Grove [e-reserve]
“Music and Nationalism” from Modern History Sourcebook
(www.fordham.edu/halsall/mod/NATMUSIC.html)

FIRST MOVEMENT: Music and Nationalism. The Case of Wagner.

Jan 24: Celia Applegate and Pamela Potter, “Germans as the ‘People of Music’:
Genealogy of an Identity” in Applegate/Potter, Music and German National
Identity, 2002, pp. 1-35. [e-res]
Listen: Beethoven’s 3rd Symphony

Listen: Wagner excerpts of The Flying Dutchman and Lohengrin

Jan 28: Richard Wagner, “What is German?”; Wagner entry from New Grove [e-res]
Listen: Wagner excerpts from Naxos: Opening of Das Rheingold;
“Liebestod” from Tristan und Isolde

(First Blackboard posting due Sunday.)
Jan 31: Friedrich Nietzsche on Wagner: “Richard Wagner in Bayreuth” (1876) and “The Case of Wagner” (1888) (e-res)

(Read colleagues’ Blackboard postings; 150-200 word critique of one due Weds.)

Feb 2: Wagner, "Judaism in Music" [e-res]

Marc Weiner, Richard Wagner and the Anti-Semitic Imagination, pp. 50-72. [e-res]

Read synopsis of Die Meistersinger:
(http://www.music-with-ease.com/mastersingers-plot.html)

Listen to Act III: Finale of Die Meistersinger (excerpts) on Naxos

Feb 3: Thursday evening viewing of Die Meistersinger (selections)

Feb 4: Thomas S. Grey, “Wagner’s Die Meistersinger as National Opera (1868-1945)” in Applegate/Potter, pp. 78-104. (e-res)

SECOND MOVEMENT: The Fin-de-Siècle and Early Interwar Periods

Feb 7: Dennis, Ch.3 “The Weimar Era.”

“Modernism” and “Alban Berg” from the New Grove [e-res]

Listen: Alban Berg, Lulu


Listen: Mahler, Symphony no. 8


Listen: German workers’ songs

(Second Blackboard posting due Sunday.)

***Sunday, February 13: Joan Kwuon (violin) at Gault Recital Hall


Listen: Schoenberg selections

(Read colleagues’ Blackboard postings; 150-200 word critique of one due Weds.)

Listen: Schoenberg selections

Feb 18: Michael Steinberg, The Meaning of the Salzburg Festival. (selections) [e-res]

Listen: Richard Strauss, selections from Salome and Elektra.

*** Sunday, February 20, 4 PM: The Wooster Symphony Orchestra plays a “Mainly Mendelssohn” concert, McGaw Chapel.

THIRD MOVEMENT: Music in the Soviet Union; The Case of Shostakovich


Listen: Popov, Shostakovich early symphonies


Listen: Prokofiev, Zdravitsa (Toast to Stalin) and Semyon Kotko

Feb 25: “Shostakovich” entry from the New Grove [e-res]


Listen: Shostakovich, Symphony no. 4

(Third Blackboard posting due Sunday.)


Listen: Shostakovich, Symphony no. 5

(Read colleagues’ Blackboard postings; 150-200 word critique of one due Weds.)

Mar 2: “Lady Macbeth” entry from the New Grove [e-res]

Listen: excerpts from Lady Macbeth of Mtsensk

Mar 3: Thursday evening viewing of Lady Macbeth of Mtsensk

Mar 4: Soviet music reading TBA; discussion of opera viewing

Listen: contemporaries of Shostakovich
INTERLUDE: The political nature of jazz and popular music

Mar 7: Subversive music. Frederick Starr, Red and Hot: Jazz in the Soviet Union. (selection) [e-res]

Paper Due: Turn in 4- to 5-page paper dealing with one of our first three topics. It should be an expanded version of one of your main Blackboard postings, and should take into account the comments and suggestions of your peers.

Mar 9: Michael Kater, Different Drummers: Jazz in the Culture of Nazi Germany (selections)

*** Thursday, March 10: Cleveland Orchestra plays Symphony no. 4 by Dmitri Shostakovich.

Mar 11: Uta Poiger, "Jazz and German Respectability" from Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany. [e-res]

Start reading Doctor Faustus

INTERMISSION: SPRING BREAK [read Doctor Faustus (!)]

FOURTH MOVEMENT: Music and Nazi Germany

(continue reading Doctor Faustus)

Mar 28: Dennis, Ch. 4: “The Third Reich.”

Mar 30: Michael Kater, The Twisted Muse: Musicians and Their Music in the Third Reich. (selections) [e-res]

Revised Paper Due: if you choose to revise your first paper, it is due this Wednesday.

Apr 1: Kater and Riethmüller, Music and Nazism: Art under Tyranny, 1933-1945 [e-res]

Listen: Music under Nazism

(Fourth Blackboard posting due Sunday.)

Apr 4: Finish Doktor Faustus for discussion

(Read colleagues’ Blackboard postings; 150-200 word critique of one due Weds.)

Apr 6: The Case of Wilhelm Furtwängler. Readings from Kater and Prieberg, Trial of Strength: Wilhelm Furtwängler in the Third Reich. [e-res]

Listen: Bruckner, Symphony no. 7
**Apr 8:** Alan Steinweis, "German Cultural Imperialism in Czechoslovakia and Poland.” [e-res]

**Paper Due:** Turn in draft text of website: 1000-1500 words (equivalent of a 4- to 6-page double-spaced paper). Bring in two copies: one for me, one for commentator.

**FIFTH MOVEMENT:** Music in Stalinist East Germany and Poland

**Apr 11:** Elizabeth Janik, “‘The Golden Hunger Years’: Music and Superpower Rivalry in Occupied Berlin.” *German History* 22, no. 1: 76-100. (http://journals.ohiolink.edu/cgi-bin/sciserv.pl?collection=journals&journal=02663554&issue=v22i0001)

**Apr 13:** Uta Poiger, "Rock 'n' Roll, Female Sexuality, and the Cold War Battle over German Identities." *The Journal of Modern History* 68, No. 3. (Sep., 1996): 577-616. (http://links.jstor.org/sici?sici=0022-2801%28199609%292968%3A3C577%3AR%27RFSA%3E2.0.CO%3B2-4)

Listen: East German Mass Songs

**Apr 15:** Dennis, Ch. 5: “Germany Divided, and Reunified.”

Listen: Hanns Eisler works

**Critique Due:** Commentators give 1-2 page critique of website draft to the original authors.

(Final major Blackboard posting due Sunday.)

*** Sunday, April 17, 2005: Emerson String Quartet in Gault Recital Hall

**Apr 18:** Joy Haslam Calico, “Für eine neue deutsche Nationaloper’: Opera in the Discourses of Unification and Legitimation in the German Democratic Republic” in Applegate/Potter, pp. 190-204. [e-res]

Listen: Brecht/Dessau, *Die Verurteilung des Lukullus*

(Read colleagues’ Blackboard postings; 150-200 word critique of one due Weds.)

**Apr 20:** David Tompkins, “Andrzej Panufnik and the Totalitarian Myth: The Intersection of Music and Politics in Stalinist Poland.” [e-res]

Listen: early Andrzej Panufnik

**Apr 22:** Adrian Thomas on Witold Lutoslawski [e-res]

Listen: Lutoslawski, Symphony no. 1; mass songs
CODA: Student Presentations of their webpages

Apr 25-29; May 2-6

*** April 28-30: Cleveland Orchestra concerts that include Webern: Five Movements for Strings, Op. 5 and Stravinsky: *The Firebird*.

*** Sunday, May 8: David Finckel (Cello) and WuHan (Piano) at Gault Recital Hall

*** Sunday, May 15, 8:15 PM: The Wooster Symphony Orchestra’s concert includes Symphony #5 by Dmitri Shostakovich, McGaw Chapel.