

MUS 4170 – Art Song Literature (3.0 credits)
Spring 2011, 9:30-10:45 AM
Evans Chorale Room, Minor Fine Arts Building

Instructor: Dr. Matthew Hoch
Office: 115 Cooper Fine Arts
Office Phone: 706-676-6384 (cell—please try to avoid my office phone)
E-mail: mhoch@shorter.edu (e-mail is always the best way to contact me)
Office Hours: By appointment; early mornings work best

Course description: A survey overview of the art song repertoire, with particular emphasis on German lieder and French *mélodies*. Selected British, American, Spanish, Russian, and Scandinavian song will also be discussed.

Required materials:

Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Revised edition. Milwaukee: Hal Leonard, 2005. The basic course textbook with comprehensive repertoire lists and selected essays on composers and repertoire.

Stokes, Richard. *The Book of Lieder*. London: Faber and Faber, 2005. Excellent essays, texts and translations to over 1000 lieder.

Johnson, Graham and Richard Stokes. *The French Song Companion*. New York: Oxford University Press, 2002. Excellent texts and translations to 750 *mélodies*. Also serves as a textbook for French art song with extensive essays for each composer.

Relevant books, vocal scores, and CDs are placed on reserve in Livingston Library. See John Rivest for assistance with these materials.

Recommended materials:

Fischer-Dieskau, Dietrich. *The Fischer-Dieskau Book of Lieder*. New York: Limelight Editions, 1995. Superb “introduction to Lieder” essay.

Gorell, Lorraine. *The Nineteenth-Century German Lied*. Portland: Amadeus Press, 2003.

Stein, Deborah and Robert Spillman. *Poetry into Song: Performance and Analysis of Lieder*. New York: Oxford University Press, 1996.

Hyperion Records has issued the complete lieder of Schubert and Schumann with exhaustive program notes by Graham Johnson that could/should be studied by all students of lieder. The Hyperion French Song Edition has also duplicated the achievement for most of the significant *mélodie* composers. These are absolutely essential resources.

Dietrich Fischer-Dieskau's extensive lieder catalog (DGG) and Dalton Baldwin's recordings of *mélodies* (EMI) are also historic achievements that are essential to any student of song.

Leyerle Publications issues IPA resources for opera and art song. Beaumont Glass has authored IPA transcriptions and commentaries for the complete songs of Schubert, Schumann, Brahms, Wolf, and Strauss. Robert Gartside has authored similar resources for Fauré and Ravel. Other composers in the series include Tchaikovsky, Musorgsky, Rakhmaninov, Shostakovich, Prokofiev, Dvorák, Smetana, Grieg, and Stenhammar. Our library owns most of these publications. (Please feel free to request any missing titles through me, Dr. Tarrant, or Mr. Rivest.)

The New Grove and New Harvard dictionaries are available in the library and should be consulted regularly.

Other materials are listed in the course bibliography.

Course requirements and expectations:

Regular attendance in class is expected. I will grant a limited number of excused absences from class if I am notified (via e-mail or phone) in advance of the absence. College policy allows for up to two unexcused absences without penalty to the grade. An excess of two unexcused absences may result in a lowered grade (one increment for each unexcused absence). "Tardies" are equivalent to one-third of an absence. If absent or tardy, the student is responsible for any missed work.

Please make note of all test dates and alert me to any potential conflicts as soon as possible. Make-ups for tests (including the final) will only be given in extreme circumstances and with the note of the Dean or a physician.

Please check your e-mail regularly for additional handouts, notes, or updates to the syllabus. I will always reply to your e-mails as quickly as possible. If I don't reply within a few days, please assume that I did not receive your e-mail and contact me again.

Grading:

There will be two examinations and two program/program note assignments.

The first test and program/note assignment will be on German lieder and will conclude at midterm. The second test and program/note assignment will be on the remainder of the course material and will conclude during finals week. There is no cumulative examination.

Each examination (divided into essay, listening, and short answer components) will be worth 30% of the final grade. Each program/note assignment will be worth 20% of the final grade. Detailed study guides will be given at least one week before each examination.

Please make careful note of all due dates for all essays and assignments. Late work will not be given full credit and may not be accepted (at the discretion of the instructor).

There will not be a term paper for this course, but you may write one for up to 40 points of extra credit if you wish.

Grading scale:

A	93-100 percent
A-	90-92 percent
B+	87-89 percent
B	83-86 percent
B-	80-82 percent
C+	77-79 percent
C	73-76 percent
C-	70-72 percent
D+	67-69 percent
D	63-66 percent
D-	60-62 percent
F	0-59 percent

Shorter College Honor Code:

“I will seek to maintain a high standard of honesty and truthfulness for myself and for the college. I will neither give nor receive any unauthorized aid in my academic work, nor will I permit such action by any member of this community. I will respect the persons and property of the community, and I will not condone discourteous or dishonest treatment of these by my peers.”

Mission Statement:

The Mission of Shorter College is to provide quality higher education, enabling and encouraging student commitment to active life-long learning, personal spiritual values, responsible citizenship, and community and societal leadership in a global context. The College seeks to accomplish this Mission through quality undergraduate liberal arts programs, specialized professional programs, and select graduate programs. Geographically distant locations provide educational opportunities to individuals who are unable to attend classes in a traditional setting. The College affirms a commitment to the Christian faith and strives to integrate Christian values within a nurturing community in its whole process of education.

Disability:

If you have a disability for which you may need accommodations, you are encouraged to contact the Director of Educational Support in FSU 219 (706-233-7323) as early as possible in the semester to discuss your needs.

Student outcomes:

By the end of the semester you should be able to listen to and examine both familiar and unfamiliar musical works from the art song literature and...

1. recognize fundamental elements of their structures.
2. describe their principal stylistic features.
3. suggest possible composers and approximate dates of composition.
4. place them in historical and cultural contexts.
5. describe the probable circumstances of their performance.
6. articulate your ideas verbally and in writing.
7. demonstrate critical thinking in your descriptions and analyses.
8. carry musical knowledge outside the classroom.

TENTATIVE COURSE SCHEDULE (revised 12/07/10):

The course will be primarily be organized categorically and sequentially by the most prominent composers of art song. Auxiliary and minor composers may also be mentioned and briefly discussed. We will adhere to this schedule as closely as possible. I will keep you informed of any adjustments that need to be made. In addition to reading assignments, listening assignments will also be given. Reading and/or listening assignments are to be done before the class with which they are associated. The vast majority of reading assignments will be from the five resources listed on the first page of the syllabus.

For each composer, relevant essays in the course textbooks should be read. The student may also consult the New Grove and New Harvard Biographical dictionaries to prepare for and review each lecture.

Tuesday, January 11 th :	Overview of Course Introduction to German Romanticism The invention of the piano Pioneers of the lied (Reichardt, Zelter, Zumsteeg)
Thursday, January 13 th :	Ludwig van Beethoven (1770–1827) Carl Loewe (1796–1869)
Tuesday, January 18 th :	Franz Schubert (1797–1828)
Thursday, January 20 th :	Franz Schubert (continued)
Tuesday, January 25 th :	Robert Schumann (1810–1856)
Thursday, January 27 th :	Johannes Brahms (1833–1897)
Tuesday, February 1 st :	Hugo Wolf (1860–1903)

Thursday, February 3 rd :	Richard Strauss (1864–1949)
Tuesday, February 8 th & Thursday, February 10 th :	NO CLASS (MRH in NYC) Please use this time to work on your project in Livingston Library. Mr. Rivest is available during this time to help you with resources.
Tuesday, February 15 th :	WINTER BREAK
Thursday, February 19 th :	Gustav Mahler (1860–1911)
Tuesday, February 22 nd :	Lied Modernists: Reger, Pfitzner, Schoenberg, Berg Lied Summary, Conclusion
Thursday, February 24 th :	LISTENING & SHORT ANSWER (EXAM I)
Tuesday, March 1 st :	Introduction to the French <i>mélodie</i> Pioneers of the <i>mélodie</i> (Berlioz, Gounod, Bizet) Duparc & Chausson ESSAY DUE (EXAM I)
Thursday, March 3 rd :	Gabriel Fauré
Tuesday, March 8 th :	Gabriel Fauré (continued) RECITAL PROJECT #1 DUE
Thursday, March 10 th :	Maurice Ravel (1875–1937)
Tuesday, March 15 th & Thursday, March 17 th :	NO CLASS (Spring Break)
Tuesday, March 22 nd :	Claude Debussy (1862–1918)
Thursday, March 26 th :	NO CLASS (Regional NATS at Georgia Southern)
Tuesday, March 29 th :	Francis Poulenc (1899–1963) Jacques Leguerney (1906–1997)
Thursday, March 31 st :	Overview and Discussion of British Art Song
Tuesday, April 5 th :	Overview and Discussion of American Art Song
Thursday, April 7 th :	Overview and Discussion of Spanish Art Song
Tuesday, April 12 th :	Overview and Discussion of Russian Art Song

Thursday April 14 th :	Overview and Discussion of Scandinavian Art Song
Tuesday, April 19 th :	LISTENING & SHORT ANSWER (EXAM II)
Thursday, April 21 st :	ESSAY DUE (EXAM II) Wrap-up.
Monday, April 25 th :	RECITAL PROJECT #2 DUE

EXAM WEEK (nothing—senior grades are due before the scheduled exam period time)

CLASS PREPARATION (IMPORTANT):

Before each lecture, please read the relevant sections in the Kimball book to prepare for class. Bring the Book of Lieder to class each day of the first half of the semester, and The French Song Companion during the French portion of the class. In the first two weeks of the semester, read Part I of Kimball (on style). This will be invaluable information as we proceed, and you will refer back to it over the course of the semester.

To orient you during the first half of the course, read opening essay in the Fischer-Dieskau Book of Lieder. For the second half, read Graham Johnson's opening essay in the French Song Companion.

In addition to the composers, it is also essential that you learn about respective poets, collections, song cycles, dates, and catalog numbers. The best way to memorize this information is not to do deliberately, but rather make your daily use of this information so habitual that you absorb it gradually and naturally. By the end of the course, you should never forget that Heine is the poet for Op. 48 (*Dichterliebe*), written during Schumann's "Great Year of Song" (1840).

Please ALWAYS use opus numbers (Op.) for the following major composers:

Beethoven
Schumann
Brahms
Strauss
Fauré

Please ALWAYS use Deutsch numbers (D) for Schubert. Do not use opus numbers with Schubert's songs, even if certain songs have both. "D" has become the industry standard. (I'll explain why not in class!)

SUPPLEMENTAL BIBLIOGRAPHY (other sources you should know and use)

DICTION

- Castel, Nico. *A Singer's Manual of Spanish Lyric Diction*. New York: Excalibur Publishing, 1994.
- Draayer, Suzanne. *Canciones de España: Songs of Nineteenth-Century Spain*. 6 vols. Lanham, MD: Scarecrow Press, 2005–2007. (Contains concise guide to Castilian diction.)
- Grubbe, Thomas. *Singing in French: A Manual of French Diction and French Vocal Repertoire*. New York: Schirmer, 1979.
- Odom, William and Benno Schollum. *German for Singers*. New York: Schirmer, 1997. Includes CD-ROM.
- Piatak, Jan and Regina Avrashov. *Russian Songs and Arias: Phonetic Readings and Word for Word Translations*. Fort Worth, TX: Pst... Inc., 1991. (Contains concise guide to Russian diction.)

GENERAL

- Bernac, Pierre. *The Interpretation of French Song*. London: Kahn & Averill, 2002.
- Cockburn, Jacqueline and Richard Stokes. *The Spanish Song Companion*. Lanham, MD: Scarecrow Press, 2006.
- Emmons, Shirlee and Stanley Sonntag. *The Art of the Song Recital*. Long Grove, IL: Waveland Press, 2001.
- Emmons, Shirlee and Wilbur Watkins Lewis. *Researching the Song: A Lexicon*. New York: Oxford University Press, 2006.
- Hunter, David. *Understanding French Verse: A Guide for Singers*. New York: Oxford University Press, 2005.

INDIVIDUAL COMPOSERS

- Bernac, Pierre. *Francis Poulenc: The Man and His Songs*. London: Kahn & Averill, 2002.
- Challis, Natalia. *The Singer's Rachmaninoff*. New York: Rosen Publishing, 1989.

- Dibbern, Mary, Carol Kimball, and Patrick Choukroun. *The Songs of Jacques Leguerney: A Guide for Study and Performance*. Hillsdale, NY: Pendragon Press, 2002.
- Draayer, Suzanne. *A Singer's Guide to the Songs of Joaquín Rodrigo*. Lanham, MD: Scarecrow Press, 2003.
- Fischer-Dieskau, Dietrich. *Schubert's Songs: A Biographical Study*. Portland: Limelight Editions, 1984.
- *Robert Schumann: Words and Music*. Portland: Amadeus Press, 2003.
- Mercier, Richard. *The Songs of Hans Pfitzner: A Guide and Study*. Westport, CT: Greenwood Press, 1998.
- *The Songs of Max Reger: A Guide and Study*. Lanham, MD: Scarecrow Press, 2008.
- Miller, Richard. *Singing Schumann: An Interpretive Guide for Performers*. New York: Oxford University Press, 2005.
- Poulenc, Francis. *Diary of My Songs*. Trans. Winifred Radford. London: Kahn & Averill, 2007.
- Reed, John. *The Schubert Song Companion*. London: Mandolin, 1997.
- Reinhard, Thilo. *The Singer's Schumann*. New York: Rosen Publishing, 1989.
- Rohinsky, Marie-Claire. *The Singer's Debussy*. New York: Rosen Publishing, 1987.
- Sams, Eric. *The Songs of Johannes Brahms*. Yale University Press, 2000.
- *The Songs of Robert Schumann*. London: Faber Finds, 2008.
- *The Songs of Hugo Wolf*. London: Faber Finds, 2008.
- Sylvester, Richard D. *Tchaikovsky's Complete Songs: A Companion with Texts and Translations*. Bloomington, IN: Indiana University Press, 2004.

SCORES

Most scores for this course are available in the library. If you have trouble locating them, please see Mr. Rivest for assistance. Please let me know if you have any other problems acquiring the materials that you need.

It is highly recommend that you purchase the volumes of CD sheet music devoted to German lieder and French mélodies. They are very inexpensive, portable, and will provide the vast majority of scores that you need not only for this course, but for your entire career in music.

LISTENING ANTHOLOGY: GERMAN LIEDER

Johann Friedrich Reichardt (1752–1814): Erlkönig (1794) [Goethe]	CD 1-1
Carl Friedrich Zelter (1758–1832): Erlkönig (1808) [Goethe]	CD 1-2
Ludwig Spohr (1784–1859): Erlkönig, Op. 154, No. 4 (1856) [Goethe]	CD 1-3
Ludwig van Beethoven (1770–1827): Adelaide, Op. 46 [Mathisson] (1796) An die ferne Geliebte, Op. 98 (1816) [Jeitteles]	CD 1-4
1. Auf dem Hügel sitz ich spähend	CD 1-5
2. Wo die Berge so blau	CD 1-6
3. Leichte Segler in den Höhen	CD 1-7
4. Diese Wolken in den Höhen	CD 1-8
5. Es kehret der Maien	CD 1-9
6. Nimm sie hin, den, diese Lieder	CD 1-10
Carl Loewe (1796–1869): Edward, Op. 1, No. 1 [Goethe] Erlkönig, Op. 1, No. 3 [Goethe]	CD 1-11 CD 1-12
Franz Schubert (1797–1828): Gretchen am Spinnrade, D118 (1814) [Goethe] An den Mond, D259 (1815) [Goethe] An den Mond, D296 (1815) [Goethe] Mignon, D321 (1815) [Goethe] Erlkönig, D328 (1815) [Goethe] An die Nachtigall, D497 (1816) [Claudius] Der Musensohn, D764 (1822) [Goethe] Der Zwerg, D771(1823) [Collin] Du bist die Ruh, D776 (1823) [Rückert] Winterreise, D911 (1828) [Müller]	CD 1-13 CD 1-14 CD 1-15 CD 1-16 CD 1-17 CD 1-18 CD 1-19 CD 1-20 CD 1-21
1. Gute Nacht	CD 2-1
5. Der Lindenbaum	CD 2-2
7. Auf dem Flusse	CD 2-3
11. Frühlingstraum	CD 2-4
20. Der Wegweiser	CD 2-5
24. Der Leiermann	CD 2-6
Robert Schumann (1810–1856):	

Myrten, Op. 25 (1840)	
1. Widmung [Rückert]	CD 2-7
Dichterliebe, Op. 48 (1840) [Heine]	
1. Im wunderschönen Monat Mai	CD 2-8
2. Aus mein Tränen spriessen	CD 2-9
3. Die Rose, die Lilie, die Taube, die Sonne	CD 2-10
7. Ich grolle nicht	CD 2-11
12. Am leuchtenden Sommermorgen	CD 2-12
16. Die alten, bösen Lieder	CD 2-13
Mignons Gesang, Op. 98a, No. 1 (1849) [Goethe]	CD 2-14
Johannes Brahms (1833–1897):	
An eine Äolsharfe, Op. 19, No. 5 (1858) [Mörike]	CD 2-15
Die schöne Magelone, Op. 33 (1869) [Tieck]	
2. Traun! Bogen und Pfeil sind gut für den Fiend	CD 2-16
Von ewiger Liebe, Op. 43, No. 1 (1864) [aus dem Wendischen]	CD 2-17
Die Mainacht, Op. 43, No. 2 (1866) [Hölty]	CD 2-18
Vier ernste Gesänge, Op. 121 (1896) [Biblical]	
3. O Tod, wie bitter bist du	CD 2-19
4. Wenn ich mit Menschen—und mit Engelzungen redete	CD 2-20
Hugo Wolf (1860–1903):	
Mörike-Lieder (1888) [Mörike]	
11. An eine Äolsharfe	CD 3-1
24. In der Frühe	CD 3-2
Goethe-Lieder (1891) [Goethe]	
9. Mignon	CD 3-3
Spanisches Liederbuch (1891) [trans. Heyse/Geibel]	
Geistliche Lieder	
1. Nun bin ich dein	CD 3-4
Weltliche Lieder	
2. In dem Schatten meiner Locken	CD 3-5
Italienisches Liederbuch (1892/6) [trans. Heyse/Geibel]	
1. Auch kleine Dinge	CD 3-6
46. Ich hab' in Penna einen liebsten Wohnen	CD 3-7
Gustav Mahler (1860–1911):	
Lieder eines fahrenden Gesellen (1885) [Mahler]	
1. Wenn mein Schatz Hochzeit macht	CD 3-8
Des Knaben Wunderhorn (1885/99) [Brentano]	
Ablösung im Sommer	CD 3-9
Kindertotenlieder (1904) [Rückert]	
In diesem Wetter, in diesem Braus	CD 3-10
Rückert-Lieder (1905) [Rückert]	
Ich bin der Welt abhanden gekommen	CD 3-11

Richard Strauss (1864–1949):	
Traum durch die Dämmerung, Op. 29, No. 1 (1895) [Bierbaum]	CD 3-12
Krämerspiegel, Op. 66 [Kerr]	
4. Drei Masken sah ich am Himmel stehn	CD 3-13
8. Von Händlern wird die Kunst bedroht	CD 3-14
12. O Schröpferschwarm, o Händlerkreis	CD 3-15
Vier letzte Lieder (1848)	
3. Beim Schlafengehen	CD 3-16
Hans Pfitzner (1869–1949)	
An den Mond, Op. 18 [Goethe] (1906)	CD 4-1
Max Reger (1873–1916)	
Traum durch die Dämmerung, Op. 35, No. 3 (1899) [Bierbaum]	CD 4-2
Arnold Schoenberg (1874–1951)	
Das Buch der hängenden Gärten, Op. 15 (1909) [George]	CD 4-3
2. Hein in diesen Paradiesen	
Alban Berg (1885–1935)	
Warm die Lüfte, Op. 2, No. 4 (1909) [Mombert]	CD 4-4
LISTENING ANTHOLOGY: FRENCH MÉLODIES	
Hector Berlioz (1803–1869):	
Les nuits d'été, Op. 7 (1841/56) [Gautier]	
1. Villanelle	CD 4-5
Charles Gounod (1818–1983):	
Solitude (1865) [Lamartine]	CD 4-6
Georges Bizet (1838–1875):	
Ouvre ton coeur (1860) [Delâtre]	CD 4-7
Henri Duparc (1848–1933):	
Chanson triste (1868) [Lahor]	CD 4-8
L'invitation au voyage (1870) [Baudelaire]	CD 4-9
Ernest Chausson (1855–1899):	
Le charme, Op. 2, Op. 2 (1879) [Silvestre]	CD 4-10
Reynaldo Hahn (1874–1947):	
A Chloris (1916) [de Viau]	CD 4-11

Gabriel Fauré (1845–1924):

Lydia, Op. 4, No. 2 [de Lisle]	CD 4-12
Les roses d'Ispahan, Op. 39, No. 4 (1884) [de Lisle]	CD 4-13
Claire de lune, Op. 46, No. 2 (1887) [Verlaine]	CD 4-14
Spleen, Op. 51, No. 3 (1888) [Verlaine]	CD 4-15
Cinq mélodies de Venise, Op. 58 (1891) [Verlaine]	
1. Mandoline	CD 4-16
2. En sourdine	CD 4-17
3. Green	CD 4-18
5. C'est l'extase	CD 4-19
La bonne chanson, Op. 61 (1894) [Verlaine]	
2. Puisque l'aube grandit	CD 4-20
3. La lune blanche luit dans les bois	CD 4-21
6. Avant que tu n't'en ailles	CD 4-22
9. L'hiver a cessé	CD 4-23
Dans la forêt de Septembre, Op. 85, No. 1 (1902) [Mendès]	CD 4-24
La chanson d'Eve, Op. 95 (1910) [Lerberghe]	
10. O mort, poussière d'étoiles	CD 5-1
Le jardin clos, Op. 106 (1914) [Lerberghe]	
1. Exaucement	CD 5-2
Mirages, Op. 113 (1919) [Brimont]	
2. Reflets dans l'eau	CD 5-3
L'horizon chimerique, Op. 118 (1921) [Mirmont]	
4. Vaisseaux, nous vous aurons aimés	CD 5-4

Claude Debussy (1862–1918):

Mandoline (1882) [Verlaine]	CD 5-5
Fêtes galantes I (1891) [Verlaine]	
1. En sourdine	CD 5-6
3. Clair de lune	CD 5-7
Ariettes oubliées (1887) [Verlaine]	
1. C'est l'extase	CD 5-8
2. Il pleure dans mon coeur	CD 5-9
5. Green	CD 5-10
Chansons de Bilitis (1898) [Louÿs]	
1. La flûte de Pan	CD 5-11
Ballades de François Villon (1910) [Villon]	
3. Ballade des femmes de Paris	CD 5-12

Maurice Ravel (1875–1937):

- Histoire naturelles (1906)
1. Le paon CD 5-13
- Cinq mélodies populaires grecques (1907)
1. Chanson de la mariée CD 5-14
- Don Quichotte à Dulcinée (1932)
1. Chanson romanesque CD 5-15
 2. Chanson épique CD 5-16
 3. Chanson à boire CD 5-17

Francis Poulenc (1899–1963):

- Le bestiaire (1919) [Apollinaire]
1. Le dromadaire CD 5-18
 2. La chèvre du Tibet CD 5-19
 3. La sauterelle CD 5-20
 4. Le dauphin CD 5-21
 5. L'écrevisse CD 5-22
 6. La carpe CD 5-23
- Tel jour, tel nuit (1937) [Éluard]
1. Bonne journée CD 5-24
 2. Une ruine coquille vide CD 5-25
 9. Nous avons fait la nuit CD 5-26
- Trois poemes de Louise de Vilmorin
3. Aux officiers de la Garde blanche CD 5-27
- Miroirs brûlants (1939) [Éluard]
1. Tu vois le feu du soir CD 5-28
- Banalités (1940) [Apollinaire]
1. Chanson CD 5-29
 2. Hôtel CD 5-30
 5. Chanson d'Orkenise CD 5-31

Jacques Leguerney (1906–1997):

- La nuit (1951) [Saint-Amant]
1. Paisible et solitaire nuit... CD 6-1
 2. Lugubre courier du destin... CD 6-2
 3. Tous ces vents, qui soufflaient si fort... CD 6-3
- Le carnaval (1952) [Saint-Amant]
1. Le grotesque CD 6-4
 2. La belle brune CD 6-5
 3. Le carnaval CD 6-6

LISTENING ANTHOLOGY: ENGLISH SONGS

- Ralph Vaughan Williams (1872–1958)
 Songs of Travel (1904) [Stevenson]
 2. Let Beauty Awake CD 6-7
 3. The Roadside Fire CD 6-8
 4. Youth and Love CD 6-9
- Ivor Gurney (1890–1937)
 Sleep (1912) [Fletcher] CD 6-10
- William Denis Browne (1888–1915)
 To Gratiana Dancing and Singing (1913) [Lovelace] CD 6-11
- Gerald Finzi (1901–1956)
 Let Us Garlands Bring, Op. 18 [Shakespeare] (1942)
 4. O Mistress Mine CD 6-12

LISTENING ANTHOLOGY: AMERICAN SONGS

- Charles Ives (1874–1954)
 Circus Band (1894) [Ives] CD 6-13
 General William Booth Enters Into Heaven (1914) [Lindsay] CD 6-14
- Aaron Copland (1900–1990)
 Twelve Poems of Emily Dickinson (1950) [Dickinson]
 2. There came a wind like a bugle CD 6-15
 Old American Songs (1950/52) [traditional]
 3. Long Time Ago CD 6-16
 10. Ching-a-Ring Chaw CD 6-17
- Samuel Barber (1910–1981)
 Dover Beach, Op. 3 (1931) [Arnold] CD 6-18
 I Hear an Army, Op. 10, No. 3 (1936) [Joyce] CD 6-19
 Knoxville: Summer of 1915, Op. 24 (1947) [Agee] CD 7-1
 Hermit Songs, Op. 29 (1953) [anonymous]
 8. A Monk and His Cat CD 6-20
 A Green Lowland of Pianos, Op. 45, No. 2 (1972) [Milosz] CD 6-21
- Ned Rorem (b. 1923)
 Poems of Love and the Rain (1963) [various]
 3. The Air Is the Only CD 7-2
 6. Do I Love You – Part I CD 7-3
 12. Do I Love You – Part II CD 7-4
 15. The Air Is the Only CD 7-5

- Domenick Argento (b. 1927)
 From the Diary of Virginia Woolf (1974) [Woolf]
 2. Anxiety (October, 1920) CD 7-6

LISTENING ANTHOLOGY: SPANISH SONGS

- Manuel de Falla (1876–1946)
 Siete canciones populares españolas (1914) [traditional]
 5. Nana CD 7-7
 7. Polo CD 7-8
- Joaquín Rodrigo (1901–1999)
 Cuatro madrigals amatorios (1947) [various]
 3. ¿De dónde venís amore? CD 7-9
- Xavier Montsalvatge (1912–2002)
 Cinco canciones negras (1945) [various]
 1. Cuba dentro de un piano CD 7-10

LISTENING ANTHOLOGY: RUSSIAN SONGS

- Modest Musorgsky (1839–1881)
 Where Art Thou, Little Star? (1857) [Musorgsky] CD 7-11
 Sunless (1874) [Golenishev-Kutuzov]
 3. The Useless Day Is Over CD 7-12
- Pyotr Il'yich Tchaikovsky (1840–1893)
 No, only one who knows, Op. 6, No. 6 (1869) [Goethe] CD 7-13

LISTENING ANTHOLOGY: SCANDINAVIAN SONGS

- Edvard Greig (1843–1907)
 Hjertets melodier, Op. 5 (1865) [Andersen]
 3. Jeg elsker Deg CD 7-14
 Haugtussa, Op. 67 (1895) [Garborg]
 8. Ved Gjaetle-Bekken CD 7-15
- Jean Sibelius (1865–1957)
 Var det en dröm? Op. 37, No. 4 (1902) [Wecksell] CD 7-16

COMPARATIVE SETTINGS OF THE SAME POEM (FROM ANTHOLOGY)

GERMAN LIEDER:

“Erlkönig” [Goethe]	Reichardt (1794) Zelter (1808) Schubert, D328 (1815) Loewe, Op. 1, No. 3 (1818) Spohr, Op. 154, No. 4 (1856)
“An den Mond” [Goethe]	Schubert, D259 (1815) Schubert, D296 (1815) Pfitzner, Op. 18 (1906)
“Kennst du das Land” [Goethe]	Schubert, D321 (1815) Schumann, Op. 98a, No. 1 (1849) Wolf (1888)
“An eine Äolsharfe [Mörrike]	Brahms, Op. 19, No. 5 (1858) Wolf (1888)
“Traum durch die Dämmerung” [Bierbaum]	Strauss, Op. 29, No. 1 (1895) Reger, Op. 35, No. 3 (1899)

FRENCH MÉLODIES:

FAURÉ	DEBUSSY
Clair de lune, Op. 46, No. 2 (1887)	Clair de lune (from <i>Fêtes galantes I</i> , 1891)
Spleen, Op. 51, No. 3 (1888)	Il pleure dans mon Coeur (from <i>Ariettes oubliées</i> , 1887)
Mandoline, Op. 58, No. 1 (from <i>Cinq mélodies de Venise</i> , 1891)	Mandoline (1882)
En sourdine, Op. 58, No. 2 (from <i>Cinq mélodies de Venise</i> , 1891)	En sourdine (from <i>Fêtes galantes I</i> , 1891)
Green, Op. 58, No. 3 (from <i>Cinq mélodies de Venise</i> , 1891)	Green (from <i>Ariettes oubliées</i> , 1886)
C’est l’extase, Op. 58 No. 5 (from <i>Cinq mélodies de Venise</i> , 1891)	C’est l’extase (from <i>Ariettes oubliées</i> , 1887)

The Six Common Verlaine Settings of Fauré and Debussy

MAJOR WORKS OF MAJOR COMPOSERS

In addition to the songs in the anthology, you should become familiar with the following song cycles, collections, and/or important larger works for solo voice.

GERMAN

Ludwig van Beethoven (1770–1827)

An die ferne Geliebte, Op. 98 (1816) [Jeitteles]

Franz Schubert (1797–1828)

Die schöne Müllerin, D795 (1823) [Müller]

Winterreise, D911 (1827) [Müller]

Schwanengesang, D957 (1828) [Rellstab, Heine, Seidl]

Robert Schumann (1810–1856)

Liederkreis, Op. 24 (1840) [Heine]

Liederkreis, Op. 39 (1840) [Eichendorff]

Frauenliebe und Leben, Op. 42 (1840) [Brentano]

Zwölf Gedichte von Justinus Kerner, Op. 45 (1840) [Kerner]

Dichterliebe, Op. 48 (1840) [Heine]

Johannes Brahms (1833–1897)

Die schöne Magelone, Op. 33 (1869) [Tieck]

Vier ernste Gesänge, Op. 121 (1896) [biblical]

Hugo Wolf (1860–1903)

Mörrike-Lieder (1888) [Mörrike]

Italienisches Liederbuch (1888) [trans. Heyse/Geibel]

Spanisches Liederbuch (1888) [trans. Heyse/Geibel]

Gustav Mahler (1860–1911)

Lieder eines fahrenden Gesellen (1885) [Mahler]

Des Knaben Wunderhorn (1885/99) [Brentano]

Kindertotenlieder (1904) [Rückert]

Rückert-Lieder (1905) [Rückert]

Richard Strauss (1864–1929):

Krämerspiegel, Op. 66 (1918) [Kerr]

Brentano-Lieder, Op. 68 (1918) [Brentano]

Vier letzte Lieder (1948) [Hesse, Eichendorff]

Arnold Schoenberg (1874–1951)

Das Buch der hängenden Gärten (1909) [George]

FRENCH

Gabriel Fauré (1845–1924)

- La Bonne chanson, Op. 61 (1894) [Verlaine]
- La Chanson d’Eve, Op. 95 (1910) [Lerberghe]
- Le Jardin clos, Op. 106 (1914) [Lerberghe]
- Mirages, Op. 113 (1919) [Brimont]
- L’Horizon chimerique, Op. 118 (1921) [Mirmont]

Claude Debussy (1862–1918):

- Ariettes oubliées (1887) [Verlaine]
- Cinq poèmes de Charles Baudelaire (1890) [Baudelaire]
- Proses lyriques (1895) [Debussy]
- Chansons de Bilitis (1898) [Louÿs]
- Ballades de François Villon (1910) [Villon]

Maurice Ravel (1875–1937):

- Shéhérazade (1903)
- Histoire naturelle (1906)
- Cinq mélodies populaires grecques (1907)
- Don Quichotte à Dulcinée (1932)

Francis Poulenc (1899–1963)

- Le bestiaire (1919) [Apollinaire]
- Chansons gaillardes (1926) [anonymous]
- Tel jour, tel nuit (1937) [Éluard]
- Fañailles pout rire (1939) [Vilmorin]
- Banalités (1940) [Apollinaire]
- Calligrammes (1948) [Apollinaire]
- La fraîcheur et le feu (1950) [Éluard]
- Le travail du peintre (1956) [Éluard]
- La courte paille (1960) [Carême]

Jacques Leguerney (1906–1997):

- Poèmes de la Pléiade, Vols. I–VIII (1947) [Ronsard]
- Sept poèmes de François Maynard (1949) [Maynard]
- La solitude (1951) [de Viau]
- La nuit (1951) [Saint-Amant]
- Le carnaval (1952) [Saint-Amant]

ENGLISH

- Ralph Vaughan Williams (1872–1958)
 Songs of Travel (1904) [Stevenson]
 House of Life (1904) [Rossetti]
- Roger Quilter (1877–1953)
 To Julia, Op. 8 (1906) [Herrick]
 Seven Elizabethan Lyrics, Op. 12 (1908) [various]
- Gerald Finzi (1901–1956)
 A Young Man's Exhortation, Op. 14 [Hardy] (1929)
 Earth and Air and Rain, Op. 15 [Hardy] (1932)
 Before and After Summer, Op. 16 [Hardy] (1949)
 Let Us Garlands Bring, Op. 18 [Shakespeare] (1942)
 Till Earth Outwears, Op. 19a [Hardy] (1955)
 I Said to Love, Op. 19b [Hardy] (1956)
- George Butterworth (1885–1916)
 Six Songs from A Shropshire Lad (1912) [Housman]
 Bredon Hill and Other Songs (1912) [Housman]
- Benjamin Britten (1913–1976)
 Seven Sonnets of Michelangelo, Op. 22 (1940) [Michelangelo]

AMERICAN

- Charles Ives (1874–1954)
 114 Songs (1922) [various]
- Aaron Copland (1900–1990)
 Twelve Poems of Emily Dickenson (1950) [Dickinson]
 Old American Songs (1950/52) [traditional]
- Samuel Barber (1910–1981)
 Dover Beach, Op. 3 (1931) [Arnold]
 Knoxville: Summer of 1915, Op. 24 (1947) [Agee]
 Hermit Songs, Op. 29 (1953) [anonymous]
- Ned Rorem (b. 1923)
 Flight for Heaven (1950) [Herrick]
 Poems of Love and the Rain (1963) [various]
 Evidence of Things Not Seen (1997) [various]
- Domenick Argento (b. 1927)
 From the Diary of Virginia Woolf (1974) [Woolf]

SPANISH

- Manuel de Falla (1876–1946)
Siete canciones populares españolas (1914) [traditional]
- Joaquín Rodrigo (1901–1999)
Cuatro madrigals amorios (1947) [various]
- Xavier Montsalvatge (1912–2002)
Cinco canciones negras (1945) [various]

RUSSIAN

- Modest Musorgsky (1839–1881)
The Nursery (1872) [Musorgsky]
Sunless (1874) [Golenishev-Kutuzov]
Songs and Dances of Death (1877) [Golenishev-Kutuzov]
- Dmitri Shostakovich (1906–1975)
Suite on Verses of Michelangelo, Op. 145 (1974) [trans. Efros]

SCANDINAVIAN

- Edvard Greig (1843–1907)
Haugtussa, Op. 67 (1895) [Garborg]