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: mhoc@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:


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

Recommended materials:


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:**

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<th>Grade</th>
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<tr>
<td>A</td>
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**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 11th:
   Overview of Course
   Introduction to German Romanticism
   The invention of the piano
   Pioneers of the lied (Reichardt, Zelter, Zumsteeg)

Thursday, January 13th:
   Ludwig van Beethoven (1770–1827)
   Carl Loewe (1796–1869)

Tuesday, January 18th:
   Franz Schubert (1797–1828)

Thursday, January 20th:
   Franz Schubert (continued)

Tuesday, January 25th:
   Robert Schumann (1810–1856)

Thursday, January 27th:
   Johannes Brahms (1833–1897)

Tuesday, February 1st:
   Hugo Wolf (1860–1903)
Thursday, February 3rd: Richard Strauss (1864–1949)

Tuesday, February 8th &: NO CLASS (MRH in NYC)
Thursday, February 10th: 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 15th: WINTER BREAK

Thursday, February 19th: Gustav Mahler (1860–1911)

Tuesday, February 22nd: Lied Modernists: Reger, Pfitzner, Schoenberg, Berg
Lied Summary, Conclusion

Thursday, February 24th: LISTENING & SHORT ANSWER (EXAM I)

Tuesday, March 1st: Introduction to the French *mélodie*
Pioneers of the *mélodie* (Berlioz, Gounod, Bizet)
Duparc & Chausson
ESSAY DUE (EXAM I)

Thursday, March 3rd: Gabriel Fauré

Tuesday, March 8th: Gabriel Fauré (continued)
RECITAL PROJECT #1 DUE

Thursday, March 10th: Maurice Ravel (1875–1937)

Tuesday, March 15th &:
Thursday, March 17th: NO CLASS (Spring Break)

Tuesday, March 22nd: Claude Debussy (1862–1918)

Thursday, March 26th: NO CLASS (Regional NATS at Georgia Southern)

Tuesday, March 29th: Francis Poulenc (1899–1963)
Jacques Leguerney (1906–1997)

Thursday, March 31st: Overview and Discussion of British Art Song

Tuesday, April 5th: Overview and Discussion of American Art Song

Thursday, April 7th: Overview and Discussion of Spanish Art Song

Tuesday, April 12th: Overview and Discussion of Russian Art Song
Thursday April 14th: Overview and Discussion of Scandinavian Art Song

Tuesday, April 19th: LISTENING & SHORT ANSWER (EXAM II)

Thursday, April 21st: ESSAY DUE (EXAM II)
Wrap-up.

Monday, April 25th: 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 BIBIOGRAPHY (other sources you should know and use)

DICTION


GENERAL


INDIVIDUAL COMPOSERS


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)  
CD 1-4
An die ferne Geliebte, Op. 98 (1816) [Jeitteles]
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):
CD 1-11
Erkönig, Op. 1, No. 3 [Goethe]  
CD 1-12

Franz Schubert (1797–1828):
Gretchen am Spinnrade, D118 (1814) [Goethe]  
CD 1-13
An den Mond, D259 (1815) [Goethe]  
CD 1-14
An den Mond, D296 (1815) [Goethe]  
CD 1-15
Mignon, D321 (1815) [Goethe]  
CD 1-16
Erkönig, D328 (1815) [Goethe]  
CD 1-17
An die Nachtigall, D497 (1816) [Claudius]  
CD 1-18
Der Musensohn, D764 (1822) [Goethe]  
CD 1-19
Der Zwerg, D771(1823) [Collin]  
CD 1-20
Du bist die Ruh, D776 (1823) [Rückert]  
CD 1-21
Winterreise, D911 (1828) [Müller]
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. Traum! 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 Schröpfer Schwarm, 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):
  1. Villanelle

Charles Gounod (1818–1893):
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):

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, poussiére 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 poèmes 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
    3. The Roadside Fire
    4. Youth and Love

Ivor Gurney (1890–1937)
  Sleep (1912) [Fletcher]

William Denis Browne (1888–1915)
  To Gratiana Dancing and Singing (1913) [Lovelace]

Gerald Finzi (1901–1956)
  Let Us Garlands Bring, Op. 18 [Shakespeare] (1942)
    4. O Mistress Mine

LISTENING ANTHOLOGY: AMERICAN SONGS

Charles Ives (1874–1954)
  Circus Band (1894) [Ives]
  General William Booth Enters Into Heaven (1914) [Lindsay]

Aaron Copland (1900–1990)
  Twelve Poems of Emily Dickenson (1950) [Dickinson]
    2. There came a wind like a bugle
  Old American Songs (1950/52) [traditional]
    3. Long Time Ago
    10. Ching-a-Ring Chaw

Samuel Barber (1910–1981)
  Dover Beach, Op. 3 (1931) [Arnold]
  I Hear an Army, Op. 10, No. 3 (1936) [Joyce]
  Hermit Songs, Op. 29 (1953) [anonymous]
    8. A Monk and His Cat
  A Green Lowland of Pianos, Op. 45, No. 2 (1972) [Milosz]

Ned Rorem (b. 1923)
  Poems of Love and the Rain (1963) [various]
    3. The Air Is the Only
    6. Do I Love You – Part I
    12. Do I Love You – Part II
    15. The Air Is the Only
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)

                                 Wolf (1888)

                                        Reger, Op. 35, No. 3 (1899)

FRENCH MÉLODIES:

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

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)
  Mörike-Lieder (1888) [Mörike]
  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]
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 poems de Charles Baudelaire (1890) [Baudelaire]
   Proses lyriques (1895) [Debussy]
   Chansons de Bilitis (1898) [Louys]
   Ballades de François Villon (1910) [Villon]

Maurice Ravel (1875–1937):
   Shéhérazade (1903)
   Histoire naturelles (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]
   Fançailles 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)

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]
    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 amatorios (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)

SCANDINAVIAN

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