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**Course title:** Music in Berlin: Three Centuries of Tradition and Innovation

**Track:** A-Track

**Language of instruction:** English

**Contact hours:** 72 (6 per day)

**ECTS-Credits:** 6

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### **Course description**

With its three opera houses and seven symphony orchestras, Berlin is one of the world's leading centers for classical music, boasting a long tradition of important composers and performers, famous concert halls, and impressive instrument and manuscript collections. The city also has a significant history of popular music and musical theater, most notably its early twentieth-century cabaret culture and more recently its trends in electronic dance music.

This course presents important milestones in Berlin's musical history since the mid-eighteenth century, when the court of Frederick the Great put the city on Europe's musical map. We will consider Berlin's time-honored musical traditions as well as its rich diversity, focusing our study on the complementary dynamics of tradition and innovation.

This perspective sheds light on the nineteenth-century revival of J. S. Bach's music, for example, when the Berlin Sing-Akademie under Felix Mendelssohn presented the first performance of the St. Matthew Passion and other important works 80 years after the composer's death. At the same time, performers such as violinist Nicolo Paganini and pianist Franz Liszt were astounding Berlin audiences with their unprecedented virtuosity and pioneering the modern cult of the celebrity superstar.

The early twentieth century marks the city's most tumultuous struggle between tradition and innovation, as it became a world center for avant-garde music and theater (hosting the premieres of Alban Berg's *Wozzeck* in 1925 and Kurt Weill's *Dreigroschenoper* in 1928), then suffered under the reactionary politics of the Nazi regime. Subsequently divided between East and West for nearly three decades, both sides of Berlin established their respective ensembles, performance institutions, and music conservatories. In another historical juxtaposition, the first techno-based Love Parade was held in West Berlin in the summer of 1989, proclaiming "Music knows no boundaries or nationalities," and by the end of that year Leonard Bernstein was conducting Beethoven's Ninth Symphony at the Brandenburg Gate to celebrate the fall of the Berlin Wall.

In addition to history-related readings and listening assignments, the course will also incorporate Christopher Small's notion of "musicking" as an overall theoretical approach to the rituals of music performance in contemporary culture. Small's innovative case study of the symphony orchestra concert will complement our visits to Berlin's concert halls and opera houses for live performances. Other outings include tours of the music instrument museum, historic cathedral organs, important cabaret venues, the legendary Hansa studio near today's Sony Center, and a sampling of Berlin's vibrant musical nightlife.

The class meets twice a week for three 90-minute segments each day.

The first two segments of each class typically involve short lectures on historical and musical topics as well as seminar-style discussions of the assigned readings. Some class days devote time to in-depth music listening and analysis, and we will frequently use the afternoon segment for film screenings or excursions to sites in the city.

In addition to the regular class meetings and excursions, the Course Schedule includes a list of optional recommended concerts, operas, and dance performances. FUBiS will provide students with the ClassicCard discount for reduced ticket prices to these events.

### **Student profile**

This course is open to students from all disciplines and levels of study.

### **Prerequisites**

An ability to read music notation is helpful but not required.

### **Course Requirements**

Two books and a course reader will be provided to each student to cover all the required readings for this course.

### **Grading**

Participation, including attendance	50%
Quizzes on reading and listening assignments	25%
Fieldwork project and presentation	25%

For the fieldwork project, students research a particular music scene, venue, or institution in Berlin and complete an 8-page descriptive/ ethnographic research paper with supporting musical/visual materials.

### **Participation Grading Standards:**

Excellent = shows excellent effort and engagement with the reading/listening assignments and discussions, asks questions and addresses other students' questions/comments, draws creative connections among topics of study and discussion;

Good = shows good effort and engagement with the reading/listening assignments and discussions, asks questions and addresses other students' questions/comments;

Basic = no effort to ask questions or provide comments, but shows an acquaintance with the reading/listening assignments and signs of preparation if called upon;

Poor = no effort to ask questions or provide comments, shows obvious lack of preparation; active or passive disengagement with the class (sleeping, private chatting, etc.)

### **Literature**

This Course Schedule below indicates discussion topics for each class meeting (morning, mid-day, and afternoon sessions), required readings (marked \*\*) to be completed before that class meeting day, optional readings (marked +) which can be used for class presentations, excursions (usually during the afternoon session), and optional recommended concerts/events.

**Course schedule**

Date	Program
<p>Monday, May 31, 2010</p>	<p>1) Exploring Berlin's history, culture, and communities through music                  2) Songs about Berlin from its various eras                  3) Excursion to Mitte: Konzerthaus, Staatsoper</p> <p>** = Required reading                  + = Optional reading</p> <p>** Philip V. Bohlman, Sebastian Klotz, Lars-Christian Koch. "Tales of Three Cities—Berlin, Chicago, and Kolkata at the Metropolitan Musical Crossroads." <i>Cultural Diversity in the Urban Area: Explorations in Urban Ethnomusicology</i>, ed. Ursula Hemetek, Adelaida Reyes. Vienna: Institut für Volksmusik-forschung u. Ethnomuskologie, 2007. 27-34, 41-42.</p> <p>** Bruce M. Z. Cohen. "Ethnic and Social Differences in Music Behavior in a Fragmented Berlin." <i>Sonic Synergies: Music, Technology, Community, Identity</i>, ed. Gerry Bloustein, Margaret Peters, Susan Luckman. Aldershot: Ashgate, 2008. 91-103.</p> <p>Recommended Events:</p> <p>► Concert: Tuesday June 1                  Liederabend Thomas Hampson, Staatsoper, 20h</p> <p>► Concert: Wednesday June 2                  Thomas Leander, piano (works by Schumann, Liszt), Konzerthaus Kleiner Saal, 20h</p>
<p>Thursday, June 3, 2010</p>	<p>1) Frederick II: musical life, tastes, politics and patronage                  2) Analysis of works by JS Bach, CPE Bach, and contemporaries                  3) Excursion to Potsdam: Sanssouci</p> <p>** James R. Gaines. <i>Evening in the Palace of Reason: Bach meets Frederick the Great in the Age of Enlightenment</i>. New York: Fourth Estate, 2005. Pages TBA.</p> <p>** "The Cult of the Natural," "The Advice and Opinions of an Italian Singing Master," "From</p>

	<p>Quantz's Treatise on Flute Playing," "CPE Bach on Playing Keyboard Instruments," "Frederick the Great Gives a Concert." Music in the Western World: A History in Documents, ed. Piero Weiss, Richard Taruskin. New York: Schirmer Books, 1984. 255-259, 263-272, 304-306.</p> <p>+ E. Eugene Helm. Music at the Court of Frederick the Great. Norman, OK: University of Oklahoma Press, 1960. xvii-xx, 28-37, 71-80, 140-141.</p> <p>Recommended Events:</p> <ul style="list-style-type: none"> <li>▶ Concert: Thursday June 3 Konzerthausorchester (works by Schumann, Shostakovich), Konzerthaus Grosser Saal, 20h</li> <li>▶ Opera: Friday June 4 Mozart's Die Entführung aus dem Serail, Komische Oper, 19.30h</li> <li>▶ Concert: Friday June 4 Konzerthausorchester (works by Schumann, Shostakovich), Konzerthaus Grosser Saal, 20h</li> <li>▶ Concert: Saturday June 5 Konzerthausorchester (works by Schumann, Shostakovich), Konzerthaus Grosser Saal, 20h</li> <li>▶ Tag der offenen Tür: Sunday June 6 Open house and presentations about the Konzerthaus and its orchestra, 10h— (free)</li> <li>▶ Concert: Sunday June 6 Staatskapelle Berlin (works by Tchaikovsky), Bebelplatz, 16h (free)</li> </ul>
<p>Monday, June 7, 2010</p>	<p>1-2) "Musicking" and the rituals of musical performance 3) Mendelssohn and the Bach revival</p> <p>** Christopher Small. Musicking: The Meanings of Performing and Listening. Hanover NH: Wesleyan University Press, 1998. 1-49, 64-109.</p> <p>+ Peter Wollny. "Sara Levy and the Making of Musical Taste in Berlin." The Musical Quarterly 77/4 (Winter 1993): 651-57, 680-82.</p> <p>+ Celia Applegate. Bach in Berlin: Nation and</p>

	<p>Culture in Mendelssohn's Revival of the St. Matthew Passion. Ithaca NY: Cornell University Press, 2005. 10-44.</p> <p>Recommended Events:</p> <p>► Dance: Monday June 7 "Shut Up and Dance! Reloaded," Staatsballett Berlin, Komische Oper, 20h</p> <p>► Dance: Tuesday June 8 "Shut Up and Dance! Reloaded," Staatsballett Berlin, Komische Oper, 20h</p>
<p>Thursday, June 10, 2010</p>	<p>1) Opera: staging music, poetics, and politics 2) Weber's "Der Freischütz" 3) Excursion to Tiergarten: Musical Instrument Museum</p> <p>** Christopher Small. Musicking: The Meanings of Performing and Listening. 120-157.</p> <p>** E. Douglas Bomberger. "The Neue Schauspielhaus in Berlin and the Premiere of Carl Maria von Weber's Der Freischütz." Opera in Context: Essays on Historical Staging from the Late Renaissance to the Time of Puccini. Ed. Mark A. Radice. Portland: Amadeus Press, 1998. 147-169.</p> <p>Recommended Events:</p> <p>► Concert: Friday June 11 Sinfoniekonzert (works by Bach and Tchaikovsky), Komische Oper, 20h</p> <p>► Concert: Friday June 11 Church music and/or cathedral organ concert, TBA</p> <p>► Opera: Saturday June 12 Mozart's Die Entführung aus dem Serail, Komische Oper, 19.30h</p> <p>► Concert: Saturday June 12 Church music and/or cathedral organ concert, TBA</p> <p>► Concert: Sunday June 13 Church music and/or cathedral organ concert, TBA</p>

<p>Monday, June 14, 2010</p>	<p>1-2) Symphony: a drama of relationships, a vision of order 3) Music and German national identity</p> <p>** Christopher Small. Musicking: The Meanings of Performing and Listening. 158-200.</p> <p>** Sanna Pederson. "A. B. Marx, Berlin Concert Life, and German National Identity." 19th-Century Music 18/2 (Fall 1994): 87-107.</p> <p>+ Alexander Rehding. "Ode to Freedom': Bernstein's Ninth at the Berlin Wall." Beethoven Forum 12/1 (Spring 2005): 36-49.</p>
<p>Thursday, June 17, 2010</p>	<p>1) Romanticism: Virtuosity and "The Music of the Future" 2) Amy Fay: American student in Berlin 3) Screening: "Strassenmusik" (Street Music in Berlin, 2005)</p> <p>** Alan Walker. Franz Liszt. Vol. 1: The Virtuoso Years, 1811-1847. Ithaca, NY: Cornell University Press, 1996. 371-374.</p> <p>** "Liszt, the All-Conquering Pianist." Music in the Western World: A History in Documents. Ed. Piero Weiss, Richard Taruskin. New York: Schirmer Books, 1984. 363-365.</p> <p>** Keith T. Johns. "The Music of the Future and the Berlin Critics: Franz Liszt Returns to the Singakademie, December 1855." JALS: The Journal of the American Liszt Society, USA 23 (January-June 1988): 19-29.</p> <p>** Amy Fay. Music-Study in Germany. New York: Macmillan, 1913. 25-28, 33-43, 70-78, 95-97, 111-122.</p> <p>+ David Ferris. "Public Performance and Private Understanding: Clara Wieck's Concerts in Berlin." Journal of the American Musicological Society 56/2 (Summer 2003): 351-381.</p> <p>Recommended Events:</p> <p>► Opera: Thursday June 17 Offenbach's Hoffmanns Erzählungen, Komische Oper, 19.30h</p>

	<p>▶ Opera: Friday June 18 Rossini's Der Barbier von Sevilla, Deutsche Oper Berlin, 19.30h</p> <p>▶ Concert: Friday June 18 Konzerthausorchester Berlin (works by Bartok, Sibelius, and Brahms), Konzerthaus, 20h</p> <p>▶ Christopher Street Day: Saturday June 19 Parade, concerts, clubs, and related activities TBA</p> <p>▶ Tour: Saturday June 19 Tour through the Deutsche Oper Berlin, 15.30h</p> <p>▶ Concert: Saturday June 19 Konzerthausorchester Berlin (works by Bartok, Sibelius, and Brahms), Konzerthaus, 20h</p> <p>▶ Concert: Sunday June 20 Staatskapelle Berlin (works by Beethoven and Bruckner), Philharmonie, 20h</p>
<p>Monday, June 21, 2010</p>	<p>1) Weimar Republic: entertainment with a social conscience 2) Cabaret, jazz, and "The Three Penny Opera" 3) Screening: "Berlin—Symphony of a Great City" (1927)</p> <p>** Peter Jelavich. "Cabaret as Metropolitan Montage," "Cosmopolitan Diversions, Metropolitan Identities," "The Weimar Revue." Berlin Cabaret. Cambridge, MA: Harvard University Press, 1993. 10-35, 95-104, 165-175.</p> <p>+ Anno Mungen. "'Anders als die Anderen,' or Queering the Song: Construction and Representation of Homosexuality in German Cabaret Song Recordings Before 1933." Queering the Popular Pitch. Ed. Sheila Whiteley, Jennifer Rycenga. New York: Routledge, 2006. 67-82.</p> <p>+ Foster Hirsch. Kurt Weill on Stage: From Berlin to Broadway. New York: Alfred A. Knopf, 2002. 9-54.</p> <p>** Martin Gaughan. "Ruttman's Berlin: Filming in a 'Hollow Space.'" Screening the City, ed. Mark Shiel and Tony Fitzmaurice. New York: Verso, 2003. 41-57.</p>

	<p>Recommended Events:</p> <ul style="list-style-type: none"> <li>▶ Concert: Monday June 21 Staatskapelle Berlin (works by Beethoven and Bruckner), Philharmonie, 20h</li> <li>▶ Concert: Tuesday June 22 Staatskapelle Berlin (works by Beethoven and Bruckner), Philharmonie, 20h</li> <li>▶ Cabaret performance: Venues, dates and times TBA</li> </ul>
<p>Thursday, June 24, 2010</p>	<p>1-2) Old vs. New: avant-garde innovation, conservative opposition 3) Music under Nazism</p> <p>** “Questioning Basic Assumptions,” “The Death of Tonality?” “Arnold Schoenberg on Composition with Twelve Tones.” Music in the Western World: A History in Documents. Ed. Piero Weiss, Richard Taruskin. New York: Schirmer Books, 1984. 421-423, 433-437, 487-492.</p> <p>** Alex Ross. “City of Nets: Berlin in the Twenties.” The Rest is Noise: Listening to the Twentieth Century. New York: Farrar, Straus and Giroux, 2007. 194-232.</p> <p>+ Austin Clarkson. “Stefan Wolpe’s Berlin Years.” Music and Civilization: Essays in Honor of Paul Henry Lang. New York: Norton, 1984. 371-393.</p> <p>+ Erik Levi. “Conservative Musical Reaction in the Weimar Republic, 1919-33,” “Continuity or Change: The Symphony Orchestra and its Repertoire.” Music in the Third Reich. New York: St. Martin’s Press, 1994. 1-9, 42-45, 195-203, 215-218.</p> <p>** Pamela Potter. “Musical Life in Berlin from Weimar to Hitler.” Music and Nazism: Art under Tyranny, 1933-1945. Ed. Michael H. Kater, Albrecht Riethmüller. Laaber: Laaber-Verlag, 2003. 90-101.</p> <p>** Liel Leibovitz and Matthew Miller. Lili Marleen: The Soldiers’ Song of World War II. New York: W. W. Norton, 2009.</p>

	<p>Recommended Events:</p> <ul style="list-style-type: none"> <li>▶ Concert: Friday June 25 Staatskapelle Berlin (works by Beethoven and Bruckner), Philharmonie, 20h</li> <li>▶ Concert: Saturday June 26 Joachim Dalitz, organist (works by Bach, Mendelssohn, Vierne), Konzerthaus, 15.30h</li> <li>▶ Opera: Saturday June 26 Bizet's Carmen, Deutsche Oper Berlin, 19.30h</li> </ul>
<p>Monday, June 28, 2010</p>	<ul style="list-style-type: none"> <li>1) Stunde Null and Postwar Reconstruction</li> <li>2) Musical Politics during The Cold War</li> <li>3) Screening: "East Side Story" (1997)</li> </ul> <p>** Virgil Thompson. "Music in Berlin." The Art of Judging Music. New York: Knopf, 1948. 254-257.</p> <p>** Amy C. Beal. "The American Occupation and Agents of Reeducation, 1945-1950." New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification. Berkeley: University of California Press, 2006. 8-36.</p> <p>+ Uta G. Poiger. "American Jazz in the German Cold War." Music and German Identity. Ed. Celia Applegate, Pamela Potter. Chicago: University of Chicago Press, 2002. 218-233.</p> <p>+ Elizabeth Janik. "Reinventing Tradition (1965-1990)." Recomposing German Music: Politics and Musical Tradition in Cold War Berlin. Leiden: Brill, 2005. 275-304.</p> <p>Recommended Event:</p> <ul style="list-style-type: none"> <li>▶ Dance: Monday June 28 "Shut Up and Dance! Reloaded," Staatsballett Berlin, Komische Oper, 20h</li> </ul>
<p>Thursday, July 1, 2010</p>	<ul style="list-style-type: none"> <li>1-2) Berlin icons: Nina and Nick, Bowie and Iggy, U2 and today</li> <li>3) Excursion: Fritz Music Tour, Hansa recording studio</li> </ul> <p>+ James E. Perone. "Berlin." The Words and Music of David Bowie. Westport: Praeger, 2007. 57-78.</p>

	Student research and presentations on Berlin punk, Krautrock, Neue Deutsche Welle, etc.
Monday, July 5, 2010	<p>1-2) Recent and current musical trends in Berlin: hip hop, techno, ...</p> <p>3) Screening: "Run Lola Run" (1998)</p> <p>+ Dietmar Elflein. "From Krauts with Attitudes to Turks with Attitudes: Some Aspects of Hip-Hop History in Germany." <i>Popular Music</i> 17/3 (October 1998): 255-265.</p> <p>+ Birgit Richard and Heinz Hermann Kruger. "Ravers' Paradise? German Youth Cultures in the 1990s." <i>Cool Places: Geographies of Youth Cultures</i>. Ed. Tracey Skelton, Gill Valentine. New York: Routledge, 1998. 161-174.</p> <p>+ Caryl Flinn. "The Music That Lola Ran To." <i>Sound Matters: Essays on the Acoustics of Modern German Culture</i>, ed. Nora M. Alter, Lutz Koepnick. New York: Berghahn Books, 2004. 197-213.</p>
Thursday, July 8, 2010	Fieldwork presentations