

Music 3702A, Topics in Baroque Music:  
The Music of Bach's Last Decade and Its Legacy

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Office hours: M 12:30–1:30, W 11:30–12:20 and by appointment

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The springboard for this course is the music of Bach's last decade, among the most monumental body of compositions in the repertory. Our inquiry will extend from thinking about the properties of Bach's music to the inspiration that posterity found in it: in Mozart, some new paths to polyphony; in Mendelssohn's revival of the *St. Matthew Passion*, Bach as a locus of culture and nation; in Brahms, a voice at once of melancholy and consolation; in Reger, Webern, and Stravinsky, a herald of modernism.

The course will start with an overview of the beginnings of the Baroque and its terminus in Bach. Requirements will include one-page logs most classes, one twenty-minute presentation on a reading, an analytical/interpretive essay, and a term paper, which will take the place of the final exam. This class will be conducted as a seminar, which calls for active involvement based on careful preparation.

**Introduction; before Bach**

**F 8 Sept.** On history; the High Baroque style (**log due at the beginning this and every class, except where indicated**)

Reading: E. H. Carr, *What Is History?*, pref., chap. 1; Charles Rosen, *The Classical Style*, 57–58.

Listening: Josquin, Kyrie, *Missa Pange Lingua*; Bach, Crucifixus, Mass in B-Minor (BWV 232); Haydn, excerpt from Kyrie, *Missa in Tempore Belli*.

**F 15 Sept.** Once more on the ancients and moderns

Reading: Excerpts from Plato, Caccini, Artusi, and Monteverdi (Strunk, 4–6; Weiss/Taruskin, 143–44; Strunk, 393–95, 408–11); Tim Carter, “Artusi, Monteverdi, and the Poetics of Modern Music,” in *Musical Humanism and Its Legacy*, pp. 171–94.

Listening: Three versions of “Cruda Amarilli”: Marenzio, Pallavicino, and Monteverdi.

**Bach's Last Decade**

**F 22 Sept.** On Bach's style

Reading: Laurence Dreyfus, *Bach and the Patterns of Invention*, 189–95, 217–18, 257–58;

Wilfrid Mellers, *Bach and the Dance of God*, 242–50; Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, 417–31, 505–6; Bettina Varwig, “One More Time: J. S. Bach and Seventeenth-Century Traditions of Rhetoric,” *Eighteenth-Century Music* 5/2 (2008): 179–208.

Listening: Bach, Prelude and Fugue in B-minor from *The Well-Tempered Clavier* book 1 (BWV 869); Brandenburg Concerto 3:I (BWV 1048); Sinfonia in F-minor, BWV 795.

**F 29 Sept.** A theological Bach. **Guest, Omar Daniel.**

Reading: Wolff, *Bach*, “The End,” 442–54, 507–8; Michael Marissen, “The Theological Character of Bach's *Musical Offering*,” in *Bach Studies* 2, 85–106; Mellers, “The Fugal

Universe: Bach and Number,” 251–61; Paul Walker, “Rhetoric, the Ricercar, and J. S. Bach’s *Musical Offering*,” in *Bach Studies* 2, 175–91.

Listening: *The Musical Offering*: Six-voice ricercar; Sonata: Largo; canon 3, in contrary motion; canon 4, in augmentation and contrary motion; Omar Daniel, *A Musical Offering*.

### **F 6 Oct. *The St. Matthew Passion***

Reading: Daniel Melamed, *Hearing Bach’s Passions*, 3–15; 131–34; Michael Marissen, “Religious Aims in Mendelssohn’s 1829 Berlin-Singakademie Performances of Bach’s *St. Matthew Passion*,” *The Musical Quarterly* 77/4 (Winter 1993): 718–26; Wye Allanbrook, “The Christian Believer and the Sleep of Jesus: ‘Mache dich, mein Herze, rein,’ from J. S. Bach’s *Matthew Passion*,” in *Compositional Choices*, 153–64.

Listening: *St. Matthew Passion*: “O Mensch, beweine deine Sünde groß,” “Mache dich, mein Herze, rein,” “Aus Liebe will mein Heiland sterben,” closing chorus (“Wir setzen uns mit Tränen nieder”).

**F 13 Oct. No log.** Paper workshop. Please bring in an excerpt of about 250 words from your interpretive essay. Make enough copies for the entire class (you may remove your name if you wish), and we will discuss them. You will lose five points from your grade for an unexcused absence for this session. If you do not turn in an excerpt at all, the paper itself will receive a grade of zero.

### **Analytical/interpretative essay due Tuesday 17 Oct. at 5pm**

#### **F 20 Oct. An Enlightenment Bach?**

Reading: Dreyfus, *Bach and the Patterns of Invention*, 219–44, 258–60; George J. Buelow, “In Defence of J. A. Scheibe against J. S. Bach,” *Proceedings of the Royal Musical Association* 101 (1974–1975): 85–100.

Listening: French Overture (BWV 831): Sarabande, Bourrée 1, Echo (on p. 228 of Dreyfus); *Goldberg Variations*, aria, variation #10 (Fughetta); Bach, Mass in B-minor, Kyrie and Domine Deus

### **After Bach**

#### **F 27 Oct. A Baroque Mozart**

Reading: Charles Rosen, *The Classical Style*, 115–19 (on “Classical counterpoint”); James Currie, *Music and the Politics of Negation*, 42–47, 183–85; Wye Allanbrook, “A Millennial Mozart?”, *Mozart Society of America Newsletter* 3 (1999): 1, 2, 4; Rosen, *Classical Style* (excerpt from chapter on the string quintet), 264–69.

Listening: Mozart, “Prague” Symphony (K. 504):I; Requiem, “Recordare”; String Quintet in G-Minor, K. 516:I; *Eine kleine Gigue*, K. 574

### **F. 3 Nov. Reading week**

**F. 10 Nov.** No class (conference). In place of a class meeting, I will hold 25-minute individual conferences to discuss your term paper. At the session, please produce a document with the following: a topic, a provisional thesis, and an annotated bibliography of at least five sources.

Conferences will take place the following times: Monday 6 Nov., from 9am to 11am; Tuesday 7 Nov., from 9am to noon. I will add more times, if necessary

### **F 17 Nov.** Beethoven and fugue

Reading: Scott Burnham, “Beethoven, Schubert, and the Movement of Phenomena,” in *Schubert’s Late Music*, 35–51; Richard Kramer, “Lisch aus, mein Licht: Song, Fugue, and the Symptoms of a Late Style,” *Beethoven Forum* 7 (1999): 67–87.

Listening: Beethoven, *Grosse Fuge*, op. 133; Sonata Op. 101:IV; String Quartet Op. 131:I

### **F. 24 Nov.** Mendelssohn and Bach

Reading: Celia Applegate, *Bach in Berlin: Nation and Culture in Mendelssohn’s Revival of the “St. Matthew Passion,”* introduction (1–9), chap. 6: “Beyond 1829: Musical Culture, National Culture” (234–63); Larry Todd, “Echoes of the *St. Matthew Passion* in the Music of Mendelssohn,” in *Mendelssohn Essays*, 117–33.

Listening: Fanny Mendelssohn, *Das Jahr*, December and Postlude; Felix Mendelssohn, “Duetto” from *Songs without Words*, op. 38 no. 6; Felix Mendelssohn, Fugue op. 35 no. 1.

### **F 1 Dec.** Brahms

Reading: Daniel Beller-McKenna, “The Great ‘Warum’?: Job, Christ, and Bach in a Brahms Motet,” *19th-Century Music* 19, no. 3 (1996): 231–51; Robert Cuckson, “Reinterpreting the Past: Brahms’s Link to Bach,” in *Structure and Meaning in Tonal Music*, 179–89.

Listening: Brahms, Motet op. 74 no. 1; Motet op. 74 no. 2; “Wenn ich mit Menschen- und mit Engelszungen,” *Vier ernste Gesänge*, op. 121 no. 4.

### **F 8 Dec.** Bach and Modernism; conclusions

Reading: Walter Frisch, “Bach, Regeneration, and Historicist Modernism, in *German Modernism: Music and the Arts*, 138–54, 275–79; Milan Kundera, “Improvisation in Homage to Stravinsky,” in *Testaments Betrayed*, 31–41.

Listening: Webern, Orchestration of six-voice ricercar (1935); Stravinsky: Chorale Variations on “Vom Himmel Hoch da komm ich her”; Little and Great Chorales from *L’histoire du soldat*; Reger, Clarinet Sonata No. 1:II

**Term paper due Monday 11 December at 5pm.**

#### **Materials**

**Coursepack. Required.** Please purchase the coursepack for this course from the bookstore. It contains all of the readings and all of the scores, and you will need to bring it to every class.

**Recordings.** Please listen to the works to be discussed in advance of class. See the resources tab under OWL.

#### **Evaluation**

Participation (may include pop quizzes), 13%; logs, 27%; presentation, 10%; interpretive essay, 20%; term paper, 30%.

#### **Logs**

On most weeks (see syllabus), you will submit a log (electronically, on OWL) before the start of class. It should be approximately one page (ca. 250–300 words, typed, double spaced, standard font and margin).

The purpose of these logs is to facilitate careful reading and listening, and to guide class discussion. Unless otherwise directed, consider a passage or aspect of the reading or listening that struck you, and write a few paragraphs about it: use the log to formulate questions and hypotheses that you want to bring to class. The entries need not be formal, but they should be thoughtful, articulate, free of typos, and grounded in particulars from the reading or listening. Feel free to focus your entry as tightly as you like, provided that you find it important to the reading or listening. Try to resist the temptation to catalog your likes and dislikes. Instead, think about what questions the reading or listening seems to be asking, or trying to answer, and what questions it prompts in you.

None of this is to make you feel that you're supposed to come to class with a definitive reading in hand: the idea is for us to arrive at the kinds of questions that will let us hit the ground running and have a worthwhile discussion about the material.

I will read the entries, mark them, and return them by the beginning of next class. **Please note:** I will not accept logs after class. I will not accept logs for unexcused absences.

### **The interpretive essay**

Please choose a piece relevant to this course (but not discussed in class) and write an interpretive of approximately 750 to 1,000 words on some feature of it. It could concern form, text-setting, genre, style, or other issues we have considered in class, and anything that you think gets us closer to the music. You do not need to discuss the entire piece: one movement, or even one part of one movement will do. On 13 October you must bring in a one-page excerpt from your paper for discussion.

**Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

**Academic Consideration for Student Absence & Missing Work (≥10%):** Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that students' ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. Academic Consideration provides students with consistent, fair, and pedagogically appropriate consideration, without compromising the academic integrity of the course or program, when they have been unable to complete some component of a course due to short-term extenuating circumstances. Students who have long-term or chronic medical conditions (physical or mental) that may impede their ability to complete academic responsibilities are directed to seek Academic Accommodation through Accessible Education ([Academic Accommodation for Students with Disabilities](#)).

Documentation shall be submitted, as soon as possible and no later than 48 hours after the end of the period of absence covered, to the Academic Counselling unit or Office of the Associate Dean, Undergraduate (TC210), of the student's Home Faculty together with a request for relief specifying the nature of the academic consideration being requested. Students are directed to read the Senate Policy on Academic Consideration for Medical Illness at the following website for further details regarding various requirements and procedures for the supporting documentation:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_medical.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf)

Whenever possible, students who require academic consideration should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

**Academic Consideration for Missing Work (<10%):** In cases where students miss work that is worth less than 10% of the total course grade (ie. two or fewer assignments) due to medical illness or compassionate grounds, if documentation is voluntarily submitted to the Associate Dean's office and the Associate Dean grants an accommodation, then the missed assignment(s) or quiz(zes) will be discounted in the calculation of the final grade for the course. If documentation is not voluntarily submitted then the missed assignment(s) will receive a grade of zero. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean's office but will be required to present appropriate documentation.

**Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor) is an example of plagiarism, which is considered a major academic offence. This course considers the use of AI to generate papers as an academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:  
[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

**Mental Health & Wellness:** : Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in Thames Hall room 2170. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in Thames Hall 2170 or to click on the big green "I Need Help Now" button on the Health and Wellness page above.**

**Accommodation for Students with Disabilities:** Students work with Accessible Education which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:  
[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/Academic%20Accommodation\\_disabilities.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf)

**Religious Accommodation:** Students should consult the University's list of recognized religious holidays (other than statutory holidays), and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. The Diversity Calendar from the Canadian Centre for Diversity and Inclusion provides information on multifaith, multicultural and diversity related holidays and observances and links to resources for more information.  
<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

**Contingency Plan:** Although the intent is for this course to be delivered in-person, should any university-declared emergency require some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience), the course will adapt accordingly. The grading

scheme will **not** change. Any assessments affected will be conducted online as determined by the course instructor.

**Electronic Devices in Classrooms:** The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct.

**Plagiarism Detection Software Usage:** All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<https://www.turnitin.com/>).

**On writing:** This is a writing-intensive course focusing on issues specific to writing about music. For assistance with general writing skills, an excellent resource is the Writing Support Centre (UCC 210; 661-3031; <http://www.sdc.uwo.ca/writing/>).

### **Important Dates for Fall 2023:**

Tues. 17 Oct., 5pm	Analytical/interpretative essay due
Fri. 13 Oct.	Paper workshop
Tues. 17 Oct., 5pm	Analytical essay due
Mon. Nov 13	Last day to drop a first term half-course without academic penalty
Fri. 8 Dec.	Classes end
Mon. 11 Dec., 5pm	Term paper due