

MUSIC, MUSIC APPRECIATION (MUSI1-CE)

MUSI1-CE 9001 The Classical Music of Great Britain (0 Credits)

The classical repertoire of music is filled with masterworks by English composers. Influenced by a rich native culture as well as by French, Italian, Indian, German, and American sources, these symphonies, songs, operatic works, concertos, and chamber music continue to delight. From medieval times to today, the "English countenance" expressed by master composers such as Morley, Sullivan, Holst, Elgar, Delius, Britten, and Tavener is a fascinating study of tone, texture, and human endeavor. Historical recordings, Internet resources, and relevant video will supplement lectures. No musical knowledge is necessary for the enjoyment of this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9002 The Musical World of Johann Sebastian Bach (0 Credits)

Composer, conductor, kapellmeister, organist, renowned improviser, and pedagogue, Johann Sebastian Bach is lauded as one of the supreme masters of Western classical music. His monumental achievements are considered the crowning glory of the baroque era and form the bedrock for musical developments to come. In this course, explore Bach's renowned music in its cultural context, as well as in the context of Bach's long and brilliant career, which took him from C  nthen to Weimar and Leipzig. Works to be explored include Toccata and Fugue in D minor; "The Well-Tempered Clavier;" solo violin and cello suites; "Jesu, Meine Freude;" the Brandenburg Concertos, the "St. Matthew Passion;" and the Mass in B minor. No musical knowledge is needed for the enjoyment of this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9003 The Viennese School: Hayden, Mozart, and Beethoven (0 Credits)

During the classical era (1750-1820), a trio of musical geniuses formed the Viennese Classical School and forever changed the face of music. Each of these artists took existing conventions and reworked them into his own inimitable style. This course traces the artistic contributions of these master composers in chamber, symphonic, and operatic repertoire. Through discussion and recorded musical examples, investigate the important characteristics of style, genre, and social dynamic in the classical era.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9004 Puccini's Women (0 Credits)

It is evident from Giacomo Puccini's operas that he loved women. He conveyed this love to his audience by creating memorable female roles in each of his operas. Each opera contains believable plots and memorable arias, along with local color. The female characters change from the vulnerable women in his early operas to the strong, more mature women in his later ones. This course will compare the soft, tragic character of Mimi from "La Boh  me" with the tough, capable Minnie from "The Girl of the Golden West." We will discuss how Puccini used plot and music to establish these unique heroines as his musical style evolved.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9005 Aaron Copland: The Soundtrack of America (0 Credits)

Native New Yorker Aaron Copland was a multi-faceted artist: composer, pianist, conductor, author and educator. He is best known for the music he penned in the 1930's-1940's, his "Populist" period. We will explore these works including "Ukelele Serenade;" "Appalachian Spring;" "Billy the Kid;" "Rodeo;" "Fanfare for the Common Man;" "Clarinet Concerto;" "El Saloacute;n Mexico;" "Lincoln Portrait;" and the "Third Symphony;" as well as Hollywood film scores to "The Heiress" and "Of Mice and Men." In an arc that spanned his native Brooklyn, Paris, and a return to New York, Copland tapped his Jewish roots, Jazz, Folk, Blues, and French Classical Music to create musical tapestries no one had heard before. Along the way, he collaborated with such luminaries as Martha Graham, Leonard Bernstein, Carlos Chavez, Nadia Boulanger, Serge Koussevitzky, Igor Stravinsky and Isamu Noguchi, blazing a path in American music as an influencer and a role model. No musical knowledge is necessary for the enjoyment of this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9006 Interpreting the Beethoven Symphonies (0 Credits)

Many elements of Beethoven's nine symphonies, such as the four notes that begin Symphony Number Five and the "Ode to Joy" that concludes Symphony Number Nine are instantly recognizable. Explore the rest of his incomparable body of music to understand how the composer's writing for orchestra evolved from the classicism of Symphonies Number One and Two, which are reminiscent of Mozart, to the full-blown romanticism of the Ninth. Delve into what makes a Beethoven symphony recognizable and what makes his work timeless. No prior knowledge of music theory is necessary.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9007 Master Composers of the Late Baroque Era: Vivaldi, Handel, and Bach (0 Credits)

The Baroque Era was a rich musical epoch that brought innovation in form and aesthetic to the Western musical canon. When we consider the musical glory of the Baroque Era, the names that come immediately to mind are Vivaldi, Handel, and Bach, three composers who wrote masterpieces that still resonate today. Survey the works of Vivaldi, Handel, and Bach in such genres as the sonata, cantata, opera, oratorio, suite, and concerto, with attention to musical influences, historical circumstances, and social dynamics. No prior musical knowledge is needed.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9008 Modern Dance Appreciation: From Merce Cunningham to Pina Bausch (0 Credits)

Unlike traditional forms of dance, like ballet, modern dance doesn't begin with characters or ideas—it begins with movement. By studying the work of Merce Cunningham and Alvin Ailey to Pina Bausch, gain an understanding of the choreographers who revolutionized dance by emphasizing movement above all else. Watch recordings of the works of seminal choreographers, including Paul Taylor, Martha Graham, and Lester Horton. Learn to identify similarities and differences in composition and performance. Through discussion, examine the impact of each artist's personal viewpoint and style in his or her expression of a common dance form.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9009 Hammerstein as Mentor to Sondheim (0 Credits)

The American composer and lyricist Stephen Sondheim was only 10 years old when he met Oscar Hammerstein, the father of his childhood friend. Hammerstein would come to serve not only as Sondheim's surrogate father, but also as a profound influence, fueling his love of musical theatre and shaping his knowledge of how to construct a musical—a debt that Sondheim always has acknowledged. While both composers were major innovators in musical theatre, this one-day seminar will explore the celebrated ideas about lyric writing and dramatic structure that Sondheim gleaned from Hammerstein. Focusing on *South Pacific* (Rodgers and Hammerstein) and *Company* (Sondheim), we will explore how each composer handled questions of character development and dramatic structure, and how Sondheim's work builds on what he learned from his close association with Hammerstein.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9010 Norse and Finnish Mythology in Classical Music (0 Credits)

This course will look at music and mythology side by side, exploring the incredible appeal of Norse and Finnish mythology to various composers. We will see how Richard Wagner's massive operatic cycle, *The Ring of the Nibelung*, draws upon Norse saga and the *Nibelungenlied*, a Middle High German epic. We will consider Jean Sibelius's tone poem, *Kullervo* and his *Lemminkäinen Suite*, perhaps the best known of his 12 myth-based works. And we will sample some of the many composers who have used material from the Finnish epic, *The Kalevala*, finishing the course by examining Norse and Finnish elements in recent popular music. In addition to experiencing great music in audio and video formats, we will view reconstructions of the original musical settings. No knowledge of the technical aspects of music is required.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9011 George Gershwin: An American Original (0 Credits)

Register for this Summer 2023 course on the new <https://nyusps.gatherlearning.com/events/george-gershwin-an-american-original> NYU SPS Academy of Lifelong Learning website! George Gershwin was one of a kind: composer, pianist, conductor, influencer, and crossover artist before that term was invented. By penning such masterpieces as *Rhapsody in Blue*, *American in Paris* and *Porgy and Bess*, Gershwin embedded himself in American culture. We will survey his exceptional career, from *Swanee* to *Shall We Dance*; from his roots on the Lower East Side to *Tin Pan Alley* to *Broadway* and *Hollywood*. We will also chronicle a circle of luminaries such as his brother *Ira*, *Al Jolson*, *Fred Astaire*, *Oscar Levant*, *Arnold Schoenberg*, *Paulette Goddard*, and *Paul Whiteman*. We will explore the elements of jazz, blues, folk, Yiddish theater, pop and classical music that melded into a brand that is beloved throughout the world today. Summer 2023 tuition is \$799.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9012 Introduction to Film Music and Sound (0 Credits)

One of the most intricately crafted and overlooked aspects of a film is its music and sound. This course will teach you the history of film music and sound, while you learn how to listen actively to a film's score and sound design. You will be able to engage more critically with a specific aspect of an art form that permeates our everyday lives but often goes unnoticed. We will examine the role that music and sound play in cinema by watching one feature-length film per week together, and then discussing its music and sound, beginning with movies from the silent era and ending within the past two decades. At the end of the course, you will be able to discuss film music and sound using proper vocabulary, and you will have gained a new understanding of one of the most important aspects of any film: the soundtrack.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9015 American Musicals of the "Golden Age": From Oklahoma to Fiorello (0 Credits)

The time period from the 1940s through the late 1950s/early 1960s was considered by many to be the "Golden Age" of the American musical, when musical theatre was at the center of popular culture. Many of these shows remain popular today, each with long running revivals. This course will look at five of these musicals, beginning with Rodgers and Hammerstein's *Oklahoma!* (1943), which created a new model for the musical that integrated music and plot through songs furthering the action and that incorporated ballet into the storyline. Then, we will then discuss *Carousel* (1945), *My Fair Lady* (1956), *West Side Story* (1957), and *Fiorello!* (1959). We will end with a discussion of each composer's indelible influence on American musicals and popular culture, as well as the emergence of Leonard Bernstein and Stephen Sondheim as icons of modern American musical theatre.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9016 More Chamber Music: The Music of Friends (0 Credits)

Chamber music is a vast treasure trove of musical delights. In this second course on chamber music, we explore more masterworks and more composers, including Mozart, Haydn, Beethoven, Boccherini, Schumann, Schubert, Mendelssohn, Brahms, Fauré, Debussy, and Bartók. Performing without a conductor, duos, trios, quartets, and quintets exist "in the musical moment." Each performance is a unique conversation between artists in tune with one another, with the composer, and with the listeners. Historically, chamber music was the domain of the rich and powerful. Today, it engages a wide audience who are seeking intimate expression, fine musical detail, and brilliant invention. In this course, we explore the interconnected stories of the pieces, composers, patrons, virtuosos, and performance histories of more great chamber music from the classical and romantic eras. Deepen your knowledge of classical music as you explore this repertoire with us. No musical knowledge is needed for the enjoyment of this class, and students do not need to have taken part one of this course to participate.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9036 Master Composers of the Romantic Era (0 Credits)

Romantic music of the 19th century, like other romantic movements in literature, art, and philosophy, is characterized by a belief that essential realities can be reached only through emotion, feeling, and intuition. In this course, we survey the major composers of the movement, artists who increased the emotional range and expression of music: Berlioz, Brahms, Chopin, Dvorák, Mahler, Mendelssohn, Mussorgsky, Schumann, Strauss, Verdi, and Wagner. Through discussion, recordings, and video excerpts, explore the principles of romanticism, the effect of nationalism on music, and the role of the artist in 19th-century society.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9060 All About Opera (0 Credits)

This course takes you on an exciting journey through the world of opera past, present, and future. Through lectures, discussions, and audio and video presentations, learn how to listen to opera and what to look for in performances. Among the questions considered are how to distinguish one composer's style from another, how opera reflects society's mores and political views, and why particular voices sing the roles they do. The course answers these questions through an exploration of popular works of Italian, French, German, Russian, and American composers. We conclude with a discussion of what we might expect as opera-goers in the 21st century.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9063 Beethoven and His Heroic Period: 1802-1812 (1.5 Credits)

Register for this Fall 2022 course on the new [NYU SPS Academy of Lifelong Learning website](https://nyusps.gatherlearning.com/events/beethoven-and-his-heroic-period-1802-1812). Precious few composers have shaken the world of classical music as Beethoven did in his Middle or Heroic period of the early 1800s. He absorbed the conventions of Haydn and Mozart and deconstructed them, creating his own brand of symphony, sonata, string quartet, and concert overture. His Viennese audience thought him mad. This shocking music was longer, louder, more emotional, and harmonically more complex than what had come before. But to sophisticated listeners, these masterpieces went up and beyond mere tones to portray human themes such as struggle or celebration. While his creative fires burned brightly, Beethoven the man was challenged by his impending deafness, his personal health, and loneliness. We will survey great works such as Symphonies Nos. 3 and 5, Piano Concertos Nos. 4 and 5 "Emperor," the Razumovsky String Quartets, the "Moonlight," "Waldstein," and "Appassionata" piano sonatas, Fidelio, and more. All music has a story and we will place each work in an engaging historical perspective. Lectures will be augmented by musical examples and video performances. No musical knowledge is necessary to enjoy this class. Questions? Contact us at The Center for Applied Liberal Arts (CALA). Email sps.cala@nyu.edu or call 212-998-7289. Fall 2022 tuition is \$769.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9065 They Sang to Survive: Music of the Holocaust (0 Credits)

Improbably, some of the most beautiful music ever composed comes from one of the darkest moments of humanity. During the Holocaust Jews raised their voices in song to defy a culture of death and destruction, instead offering hope and comfort. Music offered Jews a way to retain their humanity. Listen to a variety of music, including songs sung in ghettos and concentration camps, such as Theresienstadt, songs sung by partisan fighters, and music written in somber remembrance by master composers Arnold Schoenberg and Dmitri Shostakovich. Discuss the historical context and legacy of this music and how song helped some to survive.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9101 "The Music of Friends": A History of Chamber Music (0 Credits)

Chamber music is a vibrant form of classical music written for small groups: duos, trios, quartets, quintets, and beyond. Goethe famously described chamber music as a conversation. Indeed, this form known as "the music of friends" is incredibly social. There is no conductor to manage the flow of ideas, so each musician must listen intently and respond to the dialogue of fellow performers. Historically, chamber music was composed for the entertainment of the rich and powerful and performed in palaces across Europe. Today, it delights a wide audience thanks to its intimacy, subtle colors, and depth of expression. Masters such as Bach, Mozart, Beethoven, Schumann, Schubert, Mendelssohn, Brahms, Tchaikovsky, Ravel, Debussy, Shostakovich, and Copland all have added to the exquisite legacy of this genre. In this course, listen to selections of great chamber music from throughout history, and explore the interconnected stories of the pieces' composers, patrons, virtuosi, and performance histories. Deepen your knowledge of classical music as you explore this repertoire with us. No musical knowledge is needed for the enjoyment of this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9110 Great Concertos: From Vivaldi to Corigliano (0 Credits)

The concerto form is a potent mix of virtuosity and musical invention, fueled by the relationship between composer and performer. Derived from the Italian word, "concertare" "to strive together," this venerable genre creates musical drama by matching a soloist or group of soloists with a larger ensemble. Many composers, such as Vivaldi, Mozart, Beethoven, Bartok, and Stravinsky, wrote works as vehicles for themselves. Others, such as Brahms and Tchaikovsky, wrote for the charismatic performers of their day. We will explore this rich narrative as it evolves as a metaphor for personal freedom by including new sounds such as jazz, gypsy, pop, folk, and hip-hop music, and incorporating video, tap dancers, the toy piano, and turntables. Each work surveyed will be placed in historical perspective, noting its unique cultural and artistic components. No musical knowledge is necessary for the enjoyment of this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9111 The Art and Theory of Dance (0 Credits)

Examine Western European theatrical dance and ballet and modern dance through videos, writings, lectures, discussions, and visits by guests from companies such as the American Ballet Theatre, the Joffrey Ballet, and smaller postmodern troupes. Analyze artistic and technical issues, including principles of choreography. Discuss related critical, cultural, historical, and technological issues. One session covers Argentine tango and the difference between salon and theatrical styles.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9112 100 Years of Great Czech Music: Smetana, Dvorak, and Janacek (0 Credits)

In 19th-century European classical music, the spirit of nationalism was a powerful force, enriching the sound, form, and performance practices of the status quo. Bedrich Smetana, Antonin Dvorak, and Leo Janacek emphasized their Czech heritage through the use of native language, folk melodies, dances, and characteristic rhythms. Nationalistic topics provided the subject matter for larger works, such as operas, symphonies, and tone poems, as well as smaller genres, including character pieces and sonatas. By recasting Italian, French, and German musical models, they found profound inspiration in their roots. We will explore such works as Smetana's "Mlada" and "The Bartered Bride," Dvorak's "Slavonic Dances, Gypsy Songs" and "Rusalka" plus his "American" works including String Quartet in F and the "New World Symphony" and Janacek's "Sinfonietta, Jenufa" and "Glagolitic Mass" to name a few. In tracing the threads of their individual musical journeys, we will travel to Prague, Vienna, Budapest, and even New York. Artistic triumphs and challenges will be further informed by cultural context. **Note:** No musical knowledge is needed for the enjoyment of this course.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9113 Be Your Own Music Critic (0 Credits)

Learn to assess the quality of a musical performance. Develop a cultivated ear by becoming aware of style, the demands made by various forms and genres, and the key expressive devices used in musical performance. Works to be considered are drawn from the major periods in musical history, ranging from Bach and Handel to Stravinsky and Bartok. Listen to a variety of genres from solo, chamber, orchestral, and choral repertoires with different recorded performances offered for each work under consideration.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9114 A Brief History of Jazz: A Mirror of America (0 Credits)

Jazz is America's music. It is a river of sound to which many other kinds of music flow. In the beginning Ragtime, Blues, African music, European classical, Folk music, Hymns, Marching Band music, Street Cries, and Caribbean music melted together to create this American mix. Now Rock, Hip Hop, House, and whatever is being created today have joined the process. All these music genres are created by people with a sound; starting from the cradle of New Orleans to the rest of this nation; men and women of all colors, all creeds, from all walks of life creating a glorious fabric of humanity. Jazz is joyful, mournful, pensive, spontaneous, edgy, comforting, familiar, and out there. We will explore the two most important concepts of jazz: improvisation and swing. We will survey the main periods of Jazz: Early, Swing, Bebop, Cool, Postbop, and the artists and bands that created them. The stories of Louis Armstrong, Jelly Roll Morton, Duke Ellington, Mary Lou Williams, Charlie Parker, Billie Holiday, Thelonious Monk, Miles Davis, Bill Evans, and others will be put in a social and cultural perspective. Special attention will be given to New York City's place in Jazz history. No musical knowledge is necessary for the enjoyment of this class. Questions? Contact us at The Center for Applied Liberal Arts (CALA). Email sps.cala@nyu.edu or call 212-998-7289.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9115 The Miraculous Haydn (0 Credits)

Joseph Haydn is recognized throughout the world as an influential composer who invented the modern string quartet, brought settings of the Mass to an unprecedented symphonic unity, and was the single most important influence on Ludwig van Beethoven. By exploring his symphonies, quartets, and works in other genres, gain insights into Haydn as an artist of uncanny boldness and daring who usurped traditional forms, imposed brash dissonances, and played upon his audience's expectations with stark, untraditional methodologies.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9116 Classic Film Music: From King Kong to Spider-Man (0 Credits)

This course will explore how sound became an integral part of our cinematic experience by surveying classic Hollywood film soundtracks. For years after the advent of sound films in the 1920s, film scores were mainly influenced by classical orchestral music. Since the 1950s, however, film scores have come to include all music genres, from jazz, rock and roll, and hip hop to electronic and experimental music. The investigation will begin with notable scores from *King Kong*, *The Big Sleep*, and *The Sea Hawk*. You will listen to such compositions as David Raskin's *Laura*, Aaron Copland's *The Heiress*, and Bernard Herrmann's *The Day the Earth Stood Still*. The course will continue into the 1960s and 1970s with Maurice Jarre's expansive music for *Lawrence of Arabia*, Simon and Garfunkel's pop sounds for *The Graduate*, and the interesting case of Alex North's rejected score for *2001: A Space Odyssey*. It will wind up with musical selections from more recent films such as *The Cider House Rules* and *Up*. Lectures will be supplemented by DVDs and online sources. No musical knowledge is necessary for the enjoyment of this course.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9117 The Evolution of the Classical Style in Music (2 Credits)

The classical style in music usually refers to the period between 1750 and 1820, yet the style developed by incorporating the late-baroque influences of Bach, Handel, and others. Explore major works by Haydn, Mozart, Beethoven, Schubert, Mendelssohn, and Brahms, and examine how each put an individual stamp on his music while honoring such basic structures as rondo, sonata form, theme and variations, and the dance style typified in the minuet and scherzo. Compare a variety of performances of specific works, and discuss how to evaluate and interpret their relative worth.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9118 Jazz in American Culture: A History (0 Credits)

From the revolutionary virtuosity of bebop to the impressionistic polish of cool jazz, jazz music has been both an integral reflection of and critical driving force in the currents of America's cultural history. Fusing independence and cooperation, individualism and collectivism, jazz has consistently represented both the vitality and moral contradictions of the United States, while providing crucial opportunities for interaction with the rest of the world. Within the patterns of jazz, listeners can hear the fabric of the nation. From slavery and Jim Crow to the roaring '20s and the turbulent '60s, from the blues and Dixieland to big band and bebop, jazz communicates the energy, spirit, and creativity of America. Gain new insight into beloved artists and discover lesser-known greats. Some of the many artists we will cover include Ma Rainey, Bessie Smith, Louis Armstrong, Jelly Roll Morton, King Oliver, Coleman Hawkins, Duke Ellington, Count Basie, Benny Goodman, Billie Holiday, Lester Young, George Gershwin, Charlie Parker, Thelonious Monk, Mary Lou Williams, Ella Fitzgerald, Sarah Vaughan, Nina Simone, Miles Davis, John Coltrane, Frank Sinatra, and Wynton Marsalis.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9120 Franz Schubert: Master of Melody (0 Credits)

Register for this Spring 2023 course on the new [NYU SPS Academy of Lifelong Learning](https://nyusps.gatherlearning.com/events/franz-schubert-master-of-melody) website. Franz Schubert (1797-1828), an Austrian composer of the late Classical and early Romantic Eras, completes a quartet of beloved musicians that includes Haydn, Mozart, and Beethoven who lived and worked in Vienna. In his brief lifetime, Schubert wrote over 600 songs but also penned symphonic, chamber, piano, and religious masterpieces; all with rich melodies and expressive harmonies. He died at 31, impoverished and neglected except for a small circle of friends. Yet later masters such as Mendelssohn, Schuman, Liszt, and Brahms championed his work. We will explore the artistic world of his native Vienna as well as survey his many masterpieces including the "Unfinished" Symphony, Symphony in C, "Trout" Quintet, the "Erlking" Lied, Piano Sonata in Bb and the Mass in G. No musical knowledge is necessary for the enjoyment of this class. Spring 2023 tuition is \$769.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUS11-CE 9121 Clara and Robert Schumann: Tragedy and Triumph (2 Credits)

Robert Schumann was a German composer, pianist, and important music critic of the early Romantic Era. Clara Schumann, regarded as one of the most distinguished pianists of her time, published her husband's works and in some cases adapted his songs for piano. Robert Schumann's musical genius was critical to the expressive evolution of piano music, chamber works, lieder, and symphonies in the first half of the 19th century. As we explore the Schumanns' masterworks, we will examine their form, style, and place in history while paying particular attention to their remarkable ability of extramusical literary association. In today's terms, Schumann and his wife Clara were influencers and considered a power couple, even amongst their remarkable contemporaries: Brahms, Chopin, Paganini, Liszt, Berlioz, Weber, and Mendelssohn. With each new work and premiere, there is a human story of challenge, triumph, and sometimes tragedy. Noting social and political trends as well as musical history, we will trace these threads and weave a rich tapestry of inspiration and creativity. No prior musical knowledge is necessary for the enjoyment of this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUS11-CE 9125 Mozart in Vienna: City of Music (0 Credits)

Register for this Fall 2023 course on the new <https://nyusps.gatherlearning.com/events/mozart-in-vienna-city-of-music> NYU SPS Academy of Lifelong Learning website.

Against his father's wishes, Mozart moved to Vienna in 1781. There he would display his brilliant keyboard skills and compose some of Western Classical Music's most memorable works. He would marry and raise a family, become friends with Haydn, collaborate with librettist Lorenzo Da Ponte and co-exist with court composer Antonio Salieri. We will experience the Symphony in C "Jupiter", The Magic Flute, the Clarinet Concerto, the Prussian string quartets, the Piano Quartet in G minor, the Requiem and other major works while chronicling Mozart's challenging life as an independent musician in Vienna, the "City of Dreams" and cultural powerhouse of the 18th century. No musical knowledge is necessary for the enjoyment of this course. Fall 2023 tuition is \$849.

Registering at least three weeks prior to the course start date is highly recommended.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUS11-CE 9126 The Intimate Beethoven: Masterpieces of Chamber Music (0 Credits)

Register for this Spring 2024 course on the new <https://nyusps.gatherlearning.com/events/the-intimate-beethoven-masterpieces-of-chamber-music-spring-2024> NYU SPS Academy of Lifelong Learning website.

Some of Ludwig von Beethoven's most beloved pieces are his works for small ensembles. With just a few or perhaps even just one instrument, this supreme artist is able to create an intimate world of sound. We will focus on works from various chamber genres: piano sonata, violin sonata, piano trio, string trio, quartet and quintet. Let's explore this realm of enchanting music filled with refinement and introspection by listening to such works as the "Kreutzer" Violin Sonata, the G major Sonata, the Bagatelles for piano, Lieder such as "In questa tomba oscura," the "Ghost" Trio, as well as the "Razumovsky" and late string quartets. With every opus there is always a fascinating story. We will investigate these works and find out what they reveal of Beethoven the man as well as his challenges and his triumphs. No musical knowledge is necessary for the enjoyment of this class.

Spring 2024 tuition is \$849.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUS11-CE 9127 Introduction to Western Classical Music (0 Credits)

This course explores the developments of Western classical music from medieval times to the 21st century. Examine the major works and the lives of the great composers including Machaut, Palestrina, Bach, Handel, Vivaldi, Haydn, Mozart, Beethoven, Schubert, Berlioz, Chopin, Schumann, Liszt, Wagner, Brahms, Debussy, Mahler, Strauss, and others. Special attention is given to the major genres of music, such as the sonata, symphony, concerto, tone poem, and art song, as well as the impact of cultural forces on the creative lives of these artists. Lectures are accompanied by multimedia, including recorded music, video, and Internet resources.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9130 Sergei Rachmaninoff: Composer and Pianist in a Grand Tradition (0 Credits)

Sergei Rachmaninoff was a virtuoso pianist, composer, and conductor. He was considered one of the finest pianists of his day. His music springs from the great Russian masters, Tchaikovsky and Rimsky-Korsakov, and grows to become the voice of Russian late romanticism. At the Moscow Conservatory, he was mentored by Tchaikovsky and studied alongside Alexander Scriabin. To be sure, central to his musical output is the piano, but there are also symphonies, tone poems, operas, art songs, and religious works to explore. His musical journey spans czarist rule, the Russian Revolution, and two world wars, and takes us to Moscow, St. Petersburg, Dresden, Copenhagen, New York, and Beverly Hills. Experience his timeless melodies anew in the context of history and culture. No musical knowledge is necessary for the enjoyment of this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9131 The Later Romantics: Emotion and Grandeur in Music (0 Credits)

At the end of the 19th and well into the 20th century, composers from around the world retained the emotion, dramatic scope, and melodic grandeur of the Romantic era. They created symphonies, concertos, tone poems, and opera filled with exoticism, nationalism, mystery, and passion. These later Romantics include familiar names: Richard Strauss, Gustav Mahler, Sergei Rachmaninoff, Ottorino Respighi, Jean Sibelius, Ralph Vaughan Williams, and Samuel Barber. Our musical journey of essential listening will take us to Vienna, Berlin, Paris, Rome, London, St. Petersburg, Helsinki, and New York, where we will trace their cultural influences, personal triumphs and challenges, and rich legacies. Each lecture will be supplemented with historical recordings, videos, musical illustrations, and other gems from the Internet, as well as ample opportunities for discussion. *No musical knowledge is necessary for the enjoyment of this online course.*

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9135 Felix Mendelssohn: The Classical Romantic (0 Credits)

Felix Mendelssohn led a remarkable musical career. A child prodigy, teenage sensation, composer, pianist, conductor, arts administrator, and musical sleuth, Mendelssohn was a genius who did it all. His music remains unique, embodying both the sensibilities of nascent Romanticism and the previous Classical Era. We will study such beloved masterpieces as the incidental music to *A Midsummer Night's Dream*, the String Octet in Eb, the Violin Concerto in E Minor, the Hebrides, the String Quartet in F Minor, the oratorio *Elijah*, and the Symphony No. 4 *Italian*. We will delve into the stories behind them which include artistic contemporaries such as Liszt, Wagner, Robert and Clara Schumann, Berlioz, Jenny Lind, and the Royals, Queen Elizabeth and Prince Albert. Lectures will be supplemented by recordings and videos. No musical knowledge is necessary for the enjoyment of this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUS11-CE 9136 Peter Ilyich Tchaikovsky: A Life of Passion and Music (0 Credits)

From *Swan Lake* and *The Nutcracker* to *The 1812 Overture*, the music of Peter Ilyich Tchaikovsky has been revered by generations of classical music audiences. Although he was celebrated in his own time—he was hailed at Carnegie Hall’s 1893 inaugural concert as one of the greatest living composers—his work has never been fully embraced by modern critics. Explore Tchaikovsky’s legacy, and examine his music in the context of his tumultuous and passionate life. Study masterworks including Symphonies 4-6, the Violin Concerto, *Romeo and Juliet*, *The Nutcracker*, *Swan Lake*, and *Eugene Onegin*. No musical knowledge is necessary for the enjoyment of this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUS11-CE 9137 Great Choral Compositions in Classical Music (0 Credits)

Choral singing serves many purposes in classical music. Composers may use it to evoke a joyous gathering, an angry mob, fervent piety, or the conscience of a nation. A powerful means of expression, choral music is limited only by the imagination of the composer. Explore masterworks of choral music from the Renaissance to the present, including genres such as the madrigal, vesper, requiem, oratorio, passion, symphony, and opera. Survey works by Mozart and Brahms to contemporary composers Leonard Bernstein and John Adams, and place each choral piece in a historical context noting concept, style, and legacy. No musical knowledge is necessary for the enjoyment of this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUS11-CE 9138 Johann Sebastian Bach and His Musical Sons: A Family Portrait in Sound (0 Credits)

Johann Sebastian Bach, virtuoso performer and impactful composer of the late Baroque era is considered to be one of the greatest musicians of Western Classical music. His monumental works combine a perfect balance of technique and inspiration. We will survey his contributions to sonatas, concertos, suites, and cantatas, as well as keyboard, organ, and choral works; and place them in historical and cultural perspective. Then we will turn our attention to his four musical sons, especially C.P.E. Bach, the Berlin Bach, and Johann Christian Bach, the London Bach who bridged the musical landscape from the Baroque to the Classical era. By examining two generations of the Bach family, we will discover not only important characteristics of the Baroque sound but also the new concepts that would lead to the music of Haydn and Mozart. When eras change, the role of the musician in society also changes. We will compare and contrast the father and his sons, and the different challenges they faced. Through historical recordings and video, we will also enjoy both the established and very latest interpreters of this music. No musical knowledge is needed for the enjoyment of this class. Questions? Contact us at The Center for Applied Liberal Arts (CALA). Email sps.cala@nyu.edu or call 212-998-7289.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUS11-CE 9140 Maurice Ravel: An Exquisite Composer (0 Credits)

The life of Maurice Ravel resonates with a rich musical heritage and a fascinating personal story. Whether immersed in the magical world of Paris at the turn of the 20th century, performing dangerous service on the western front in World War I, or embarking on an American tour at the height of the Jazz Age—Ravel lived many lives within the course of his lifetime. His compositions show meticulous craftsmanship and a radiant orchestral palette. Explore Ravel’s musical legacy, including the piano work, *Sonatine*; romantic compositions such as *La valse*; and his famous and well-loved *Bolero*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUS11-CE 9152 The Life and Music of Igor Stravinsky (0 Credits)

On May 13, 1913, Igor Stravinsky’s score to *The Rite of Spring* caused a near riot and changed the course of music history. In the decades that followed, this Russian composer, pianist, and conductor would continue to influence the classical music canon with a series of masterworks spun from the threads of classicism, romanticism, folk music, jazz, and serialism. In this course, travel with Stravinsky on a journey from St. Petersburg to Lausanne and Paris to Beverly Hills. Explore his collaborations with luminaries such as Serge Diaghilev, George Balanchine, Jean Cocteau, Pablo Picasso, W. H. Auden, Dylan Thomas, and Woody Herman. Listen to essential works such as *The Firebird*, *Petrushka*, *The Rite of Spring*, *Histoire du soldat*, *Symphony in C*, *The Rake’s Progress*, *Symphony of Psalms*, and *Requiem Canticles* while discovering Stravinsky the man and his times.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUS11-CE 9153 The Musical World of Franz Joseph Haydn (0 Credits)

Mozart was his esteemed colleague, and Beethoven was his student. In Vienna, at the House of Esterházy, and in London, Franz Joseph “Papa” Haydn helped to define the sound of the classical music era with his masterworks. We will explore Haydn’s vibrant contributions to opera, chamber music, oratorio, and the concerto. Through Haydn’s works, we will trace the development of the string quartet and the symphony. We also will consider the challenging role of an artist in the Age of Enlightenment. Major works to be considered include the *Le Midi*; *Farewell*; and *London* symphonies; the opera *Orlando Paladino*; the oratorio *The Creation*; the Concerto for Trumpet; and the *Russian* string quartets. Historical recordings and video will accompany class lecture and discussion.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9154 Classic Mythology in Music (0 Credits)

Explore how generations of musical composers have adapted and reworked the myths—and history—of the ancient Greeks and Romans. After a brief introduction to the music of antiquity, the course will proceed to the Renaissance to examine Monteverdi's *Orfeo* as an attempt to revive ancient tragedy. From there, we will discuss how composers such as Handel, with his opera *Giulio Cesare*, found success in the 18th century. We also will listen to and discuss the grandeur of *Les Troyens* of Berlioz and the frivolity of Offenbach's *Orpheus in the Underworld*. Strauss's *Elektra* will take us into the 20th century and modernist interpretations of classical mythology. Lectures are supplemented by recorded music, video, Internet resources, and the occasional live musical demonstration. No knowledge of the technical aspects of music is required.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

MUSI1-CE 9716 The Story of Russian Classical Music: From Glinka to Gubaidulina (0 Credits)

To the uninformed, Russian classical music often is thought of as a monolith. However, simply scratching beneath the surface and beyond the stereotype of Russian classical music reveals a tapestry of vibrant differences and fascinating stories intertwined with passion and politics. In this course, explore the rich diversity of Russian classical music, beginning with Mikhail Glinka and progressing through the nativist "Russian Five," including Borodin, Mussorgsky, and Rimsky-Korsakov. We will consider internationally recognized and timeless composers—Tchaikovsky, Stravinsky, Scriabin, Rachmaninoff, Shostakovich, and Prokofiev—as well as the present-day artistry of Gubaidulina. Explore monumental works of these composers with an emphasis on their musical and cultural influences. Issues to be considered include the search for a Russian musical identity, the Westernization of Russia under Peter I, the debate between folk music and the "learned classical" style, the role of music after the fall of Communism, and the musical relationship between Russia and the United States. Historical recordings and Internet resources augment lectures and class discussions. No musical knowledge is necessary to enjoy this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes