

SELECTED DESCRIPTIONS FOR SPRING 2018 CONSERVATORY COURSES

This document contains descriptions for some new classes and some courses that have a new focus for the spring semester. Please check [here](#) for other course descriptions.

ES613: Advanced Chamber Music Encyclopedia: A Comprehensive Guide to Literature and Performance Skills

An overview of the essential skills required for the experienced chamber musician. A review of the chamber music literature and its historical context. The class will also cover some ensemble-playing techniques, rehearsal techniques, performance practices for new music, as well as general sight-reading skills and pedagogical methods for chamber music coaching. The class will meet on seven selected Mondays during the spring semester, taught by members of the Horszowski Trio, Jesse Mills and Rieko Aizawa.

ID543: How We Read Poetry: Taking a Poem and Exploring the Variety of Ways Different Composers Choose to Set It

How one reads a poem has an essential relationship to how a song is presented by a singer and pianist. Thus, we will start by privately recording readings of a given poem by each class member and then, as a class, examining the differing personal interpretations.

The class will delve into the world of poetry and how various composers set the same poem to music. With the instructors' guidance, class participants will explore their own personal interests in poetry and choose more than one version of a given poem by various composers, e.g. settings of Ganymed (Goethe) and Claire de Lune (Verlaine). Class members may also choose a poem and either set it themselves or have it set by a student composer. As a group, we will discuss the various musical options (meters, keys, tonal centers, colors, dynamics, and tempi) that each of their chosen composers utilized to express their personal interpretations of the poems. While preparing for a final performance of these comparative settings, the students will be guided in methods of preparing a collaborative experience. A person is likely to view any poem differently from day to day and week to week and this is at the heart of the relationship we will explore between composer and poet -- and pianist and singer.

Familiarity with French or German would be helpful, but sufficient fluency in English to be able to discuss poetry is strongly recommended. In no way is this course limited to pianists and singers. Composers and/or anyone with a keen interest in poetry are welcome to be part of the process.

TH506: Ensemble Uncaged - Music for the People (or not)

Who's Listening? The audience for contemporary music has been and continues to be one of the most important questions facing anyone interested in creating something new. Ensemble Uncaged will explore differing viewpoints by performing the music of Dutch Minimalist Louis Andriessen and the American Modernist Milton Babbitt. Andriessen's 'Workers Union', which has inclusion solidarity at the very core of its existence, will be the focal piece of the semester. Pairing it with music by Babbitt, who looked at his music as being written for specialists, will offer insight into two of the major movements in contemporary music.

TH507: The Design of New Music – Music for the People (or not)

The Design of New Music is a companion course to Ensemble Uncaged. This course will analyze music by Minimalist Louis Andriessen and Serialist Milton Babbitt along with additional selections to explore how composers approached the social and political ramifications of their music. You do not need to be enrolled in the Ensemble Uncaged to take the Design of New Music.