

MUS 3240 - Opera Literature (3.0 credits)
Fall 2010, 9:30-10:45 AM
Evans Chorale Room, Minor Fine Arts

Instructor: Dr. Matthew Hoch
Office: 115 Cooper Fine Arts
Office Phone: 706-676-6384 (cell—please try to avoid my office phone)
E-mail: mhoch@shorter.edu (e-mail is always the best way to contact me)
Office Hours: By appointment; early mornings work best

Course description: A study of standard masterworks of operatic literature.

Required Materials:

Burkholder, J. Peter, Claude V. Palisca, Donald J. Grout. *A History of Western Music*, eighth edition. New York: W. W. Norton & Company, 2009.
[Already owned from music history sequence; earlier editions are fine]

Burkholder, J. Peter and Claude V. Palisca. *Norton Anthology of Western Music*, sixth edition (3 volumes). New York: W. W. Norton & Company, 2009.
[Already owned from music history sequence; earlier editions are fine]

Sadie, Stanley and Laura Macy, eds. *The Grove Book of Operas*, second edition. New York: Oxford University Press, 2006.

Grout, Donald J. and Hermine Weigel Williams. *A Short History of Opera*, fourth edition. New York: Columbia University Press, 2003.

Also recommended:

Macy, Laura, ed. *The Grove Book of Opera Singers*. New York: Oxford University Press, 2008.

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

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. Makeups 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, assume that I did not receive your e-mail and contact me again.

Grading:

There will be three tests given and a cumulative final. Each will be worth 25% of the grade. Each test will consist of three components: a short answer (objective) section and a listening session (to be taken in-class), and a take home essay/repertoire assignment (with the exception of the final). Detailed study guides and essay/repertoire parameters will be given at least one week before each examination.

Please make note of all due dates for essays. 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:

A	93-100 percent
A-	90-92 percent
B+	87-89 percent
B	83-86 percent
B-	80-82 percent
C+	77-79 percent
C	73-76 percent
C-	70-72 percent
D+	67-69 percent
D	63-66 percent
D-	60-62 percent
F	0-59 percent

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 opera 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

COURSE SCHEDULE (revised 08/01/10):

The course will be primarily be organized sequentially by the most prominent composers of opera. Auxiliary 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 assignments (from Grout's *Short History* are to be done before the class with which they are associated.

Tuesday, August 24 th :	Overview Introduction to opera as a genre Placing opera into the context of music history The birth of opera Reading: Chapters 1–3
Thursday, August 26 th :	Claudio Monteverdi Reading: Chapters 4–6
Tuesday, August 31 st :	Jean-Baptiste Lully (1632–1687) Jean-Philippe Rameau (1683–1764) Reading: Chapters 7–8
Thursday, September 2 nd :	Henry Purcell (1659–1695) George Frideric Handel (1685–1759) Reading: Chapters 10–11
Tuesday, September 7 th :	George Frideric Handel (continued) Reading: Chapters 12–13
Thursday, September 9 th :	NO CLASS: Dr. Hoch out-of-town
Tuesday, September 14 th :	Christoph Willibald Gluck Wolfgang Amadeus Mozart Reading: Chapters 14–15
Thursday, September 16 th :	Wolfgang Amadeus Mozart (continued) Reading: Chapter 16
Tuesday, September 21 st :	Carl Maria von Weber (1786–1826) Ludwig van Beethoven (1770–1827) Reading: Chapter 17
Thursday, September 23 rd :	TEST #1 (listening and short answer)

Tuesday, September 28 th :	ESSAY/REPERTOIRE ASSIGNMENT #1 DUE Introduction to Romantic Opera French Opera I (Meyerbeer-Berlioz) Reading: Chapter 18
Thursday, September 30 th :	French Opera II (Gounod-Bizet-Massenet) Reading: Chapter 19
Tuesday, October 5 th :	Italian Opera I (Rossini-Donizetti-Bellini) Reading: Chapter 20
Thursday, October 7 th :	Italian Opera II (Giuseppe Verdi) Reading: Chapter 20 (continued)
Tuesday, October 12 th :	FALL BREAK – NO CLASS
Thursday, October 14 th :	Richard Wagner (continued) Nationalism in Opera (begin) Reading: Chapter 23
Tuesday, October 19 th :	Nationalism in Opera (continued) Russia: Modest Musorgsky (1839–1881) Czechoslovakia: Leoš Janáček (1854–1928) Reading: Chapters 24, 27
Thursday, October 21 st :	TEST #2 (listening and short answer)
Tuesday, October 26 th :	ESSAY/REPERTOIRE ASSIGNMENT #2 DUE Operetta (Offenbach-J. Strauss-Sullivan)
Thursday, October 28 th :	Verismo (Puccini-Leoncavallo-Mascagni) Reading: Chapter 25
Tuesday, November 2 th :	Richard Strauss (1864–1949) Reading: Chapter 26
Thursday, November 4 th :	Impressionism (Debussy) Expressionism (Schoenberg-Berg-Pfitzner) Reading: Chapter 26 (continued)
Tuesday, November 9 th :	Benjamin Britten (1913–1976) Reading: Chapter 28
Thursday, November 11 th :	American Opera (Menotti-Barber-Copland-Floyd) Reading: Chapter 29

Tuesday, November 16 th :	Contemporary Trends (Glass-Stockhausen-etc.) Concluding remarks
Thursday, November 18 th :	TEST #3 (listening and short answer)
Tuesday, November 23 rd :	ESSAY/REPertoire ASSIGNMENT #3 DUE Test #3 returned Summarize/review for final exam
Thursday, November 25 th :	THANKSGIVING – NO CLASS
TBA, Finals Week:	FINAL EXAM & ESSAY DUE

OPERA LITERATURE – BASIC REPERTOIRE LIST

The following is a basic list of opera's greatest masterworks, or, at the very least, excellent and representative teaching pieces for each composer. Most listening and viewing examples are likely to be drawn from these works. (Sometimes, as with Lully's *Persée*, the selection does not represent a major work, but rather takes advantage of our personal collection in Livingston Library.) As with any survey course, there is some basic memory work that needs to be done. You should make a connection between titles of works and composers, approximate dates of composition, and—perhaps less important—librettists. Over the course of the semester, you should also familiarize yourself with the basic plots and stylistic features of each work.

Classes are organized according to composers. Before each class, familiarize yourself with the works discussed by reading the short essay and plot summary in the *New Grove Book of Operas*, required for this course.

The *New Grove Book of Operas* also has an excellent glossary that you should refer to throughout the course.

Claudio Monteverdi (1567–1643):

Orfeo (1607) [Striggio]

L'incoronazione di Poppea (1643) [Busenello]

Jean-Baptiste Lully (1632–1687):

Atys (1676) [Quinault]

Persée (1682) [Quinault]

Henry Purcell (1659–1695):

Dido and Aeneas (1689) [Tate]

Jean-Philippe Rameau (1683–1764):

Les Indes galantes (1735) [Fuzelier]

George Frideric Handel (1685–1759)

Acis and Galatea, HWV 49 (1718) [Gay, with others]* (*technically not an opera)

Radamisto, HWV 12 (1720) [anonymous]

Giulio Cesare in Egitto, HWV 17 (1724) [Haym]

Ariodante HWV 33 (1735) [anonymous, after Ariosto]

Serse, HWV 40 (1738) [anonymous, after Minato]

Christoph Willibald Gluck (1714–1787)
Orfeo ed Euridice (1762) [Calzibigi]

Wolfgang Amadeus Mozart (1756–1791)
Le nozze di Figaro, K492 (1786) [da Ponte]
Don Giovanni, K527 (1787) [da Ponte]
Così fan tutte, K588 (1790) [da Ponte]
Die Zauberflöte, K620 (1791) [Schikaneder]

Ludwig van Beethoven (1770–1827)
Fidelio, Op. 72 (1805) [Sonnleithner/Treitschke]

Carl Maria von Weber (1786–1826)
Der Freischütz (1821) [Kind]

Giacomo Meyerbeer (1791–1864)
Les Huguenots (1836) [Scribe/Deschamps]

Gioachino Rossini (1792–1868)
L'italiana in Algeri (1813) [Anelli]
Il barbiere di Siviglia (1816) [Sterbini, after Beaumarchais]
La Cenerentola (1817) [Ferretti, after Perrault]

Gaetano Donizetti (1797–1848)
L'elisir d'amore (1832) [Romani]
Lucia di Lammermoor (1835) [Cammarano, after Scott]
Don Pasquale (1843) [Ruffini]

Vincenzo Bellini (1801–1835)
La sonnambula (1831) [Romani]
Norma (1831) [Romani]

Hector Berlioz (1803–1869)
Les Troyens (1863) [Berlioz, after Virgil]

Richard Wagner (1813–1883)

Der fliegende Holländer (1843) [Wagner]

Tannhäuser (1845) [Wagner]

Lohengrin (1850) [Wagner]

Der Ring des Nibelungen (cycle of four operas, 1862–1876) [Wagner]

I. *Das Rheingold* (1862) [Wagner]

II. *Die Walküre* (1862) [Wagner]

III. *Siegfried* (1876) [Wagner]

IV. *Götterdämmerung* (1876) [Wagner]

Tristan und Isolde (1859) [Wagner]

Die Meistersinger von Nürnberg (1862) [Wagner]

Parsifal (1878) [Wagner]

Giuseppe Verdi (1813–1901)

Nabucco (1842) [Solera]

Rigoletto (1851) [Piave, after Hugo]

Il trovatore (1853) [Cammarano/Bardare]

La traviata (1853) [Piave, after Dumas]

Un ballo in maschera (1859) [Somma]

Don Carlos (1867) [Méry/du Locle]

Aida (1871) [Ghislanzoni]

Otello (1887) [Boito, after Shakespeare]

Falstaff (1893) [Boito, after Shakespeare]

Charles Gounod (1818–1893)

Faust (1859) [Barbier/Carré, after Goethe]

Jacques Offenbach (1819–1880)

Orphée aux enfers (1858) [Crémieux/Halévy]

Les contes d'Hoffman (1881) [Barbier]

Johann Strauss (1825–1899)

Die Fledermaus (1874) [Haffner/Genée, after Meilhac/Halévy]

Georges Bizet (1838–1875)

Carmen (1875) [Meilhac/Halévy]

Russia: Modest Musorgsky (1839–1881)

Boris Godunov (1874) [Musorgsky, after Pushkin]

Pyotr Il'yich Tchaikovsky (1840–1893)

Yevgeny Onegin, Op. 24 (1879) [Tchaikovsky, after Pushkin]

Arthur Sullivan (1842–1900)

HMS Pinafore, or The Lass that Loved a Sailor (1878) [Gilbert]

The Pirates of Penzance, or The Slave of Duty (1879) [Gilbert]

The Mikado, or The Town of Titipu (1885) [Gilbert]

Jules Massenet (1842–1912)

Manon (1884) [Meilhac/Gille, after Prévost]

Werther (1892) [Blay/Milliet/Hartmann, after Goethe]

Cendrillon (1899) [after Perrault]

Leoš Janáček (1854–1928)

Jenůfa (1904) [Janáček]

Kát'a Kabanová (1921) [Janáček]

Ruggero Leoncavallo (1857–1919)

Pagliacci (1892) [Leoncavallo]

Giacomo Puccini (1858–1924)

La bohème (1896) [Giacosa/Illica]

Tosca (1900) [Giacosa/Illica]

Madama Butterfly (1904) [Giacosa/Illica]

Il trittico (1918) [Adami/Forzano]

Turandot (1926) [Adami/Simoni]

Claude Debussy (1862–1918)

Pelléas et Mélisande (1902) [Debussy, after Maeterlinck]

Pietro Mascagni (1863–1945)

Cavalleria rusticana (1890) [Targioni-Tozzetti/Menasci]

Richard Strauss (1864–1949)

Salome, Op. 54 (1905) [Strauss, after Wilde]

Elektra, Op. 58 (1909) [Hofmannsthal, after Sophocles]

Der Rosenkavalier, Op. 59 (1911) [Hofmannsthal]

Capriccio, Op. 85 (1942) [Krauss/Strauss]

Hans Pfitzner (1869–1949)

Palestrina (1917) [Pfitzner]

Arnold Schoenberg (1874–1951)

Moses und Aron (1954) [Schoenberg]

Alban Berg (1885–1935)

Wozzeck (1925) [Berg, after Büchner]

Lulu (1937) [Berg, after Wiedekind]

George Gershwin (1898–1937)

Porgy and Bess (1935) [Heyward]

Aaron Copland (1900–1990)

The Tender Land (1954) [Everett]

Samuel Barber (1910–1981)

Vanessa, Op. 32 (1958) [Menotti]

Gian Carlo Menotti (1911–2007)

The Consul (1950) [Menotti]

The Saint of Bleecker Street (1954) [Menotti]

Benjamin Britten (1913–1976)

Peter Grimes (1945) [Slater, after Crabbe]

Albert Herring (1947) [Crozier, after Maupassant]

Billy Budd (1951) [Forster/Crozier, after Melville]

A Midsummer Night's Dream (1960) [Britten/Pears, after Shakespeare]

Carlisle Floyd (1926–)

Susannah [Floyd] (1955)

Karlheinz Stockhausen (1928–2007)

Licht (cycle of seven operas, 1977–2003) [Stockhausen]

Philip Glass (1937–)

Einstein on the Beach (1976) [Wilson]