

HIS 239-01 Tyrants and Tunesmiths: Opera, Politics, and Society in Modern Europe

Fall Semester 2015

Tuesday/Thursday, 9:30---10:50

JRC 203

COURSE INFORMATION

Dr. Kelly J. Maynard, Grinnell College Department of History

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Office Hours: Thurs 11:00---12:00 @ the Grill, Tues/Thurs 4:00---5:00 @ Mears 305, others by appt

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COURSE DESCRIPTION

This course examines the complex relationship between music production and political power in the eighteenth and nineteenth centuries in three national contexts: the Austrian Empire, France, and Germany. We consider specific relationships among composers, politicians, and institutions and seek to understand how such relationships helped to shape both the works themselves and the political and social realities around them in the processes of inception, performance, and reception. In class we analyze a range of sources from personal letters to staging sketches, newspaper articles, aesthetic treatises, political rants, musical scores, costumes, libretti, and poetry. The course also includes DVD viewings of several works and course---embedded travel to San Francisco over fall break.

Course requirements include regular, active, REactive, and thoughtful participation during discussions; one case study analysis paper; a San Francisco journal; and a final, peer---reviewed presentation with accompanying annotated bibliography on a musico---political topic of students' own devising. Please note that no particular training or expertise in music is required for this class. Curiosity is a great place to start.

REQUIRED TEXTS

Jane Fulcher, *The Nation's Image: French Grand Opera as Politics and Politicized Art* (Cambridge University Press, 1987/2002) ISBN: 0521529433 --- paperback

Christopher McIntosh, *The Swan King: Ludwig II of Bavaria* (Tauris Parke, 1982/2003) ISBN: 1860648924 --- paperback

Additional readings will be available on P---Web or handed out in class.

COURSE REQUIREMENTS

Although introductory lectures provide the broad historical context for each of the units which we explore, this class otherwise is conducted like a seminar. Our meetings center around discussion of assigned readings and viewings, and it is through the free and open exchange of ideas that we all benefit the most from the class.

You are expected to attend class regularly – except in case of dire emergency – with the reading materials in hand. Please note that by definition every absence from class has a negative impact upon the overall quality of our conversations. Your grade will be impacted accordingly. After two uncommunicated absences you will receive an F for the participation portion of the course grade. After three uncommunicated absences you will fail the course entirely.

This is a writing intensive course, and there are a number of assignments of differing length and requiring different skills. In order to make your workload manageable, considerable choice and flexibility have been built into the syllabus. Please refer to the descriptions below:

Case Study Analysis Paper

At the end of the **Habsburg, France, and Germany units**, I will circulate essay topics. You may **choose one of the three units** and write a carefully---crafted case study analysis paper of roughly seven pages incorporating the material which we have covered in readings, discussions, and viewing for that unit. Deadlines for each paper are indicated on the course schedule. You may choose to rewrite the case study analysis paper in response to the comments you receive. The revised paper is due two weeks after you received the first paper back from me, and the average of the two grades you earn will stand as your final grade for the paper.

San Francisco Journal

During our fall break San Francisco visit, we will encounter a number of professionals and institutions that are contemporary analogs to the historical agents whom we study over the course of the semester. You will be required to reflect upon these visits, sometimes analytically and sometimes personally, and to draw comparisons between past and present at several junctures during the week. I will provide explicit questions and parameters for your reflections and collect your journals after the trip. We will meet individually to discuss them, and you will have the opportunity to revise some of the pieces for final submission as a **portfolio of roughly seven to eight pages**.

Presentation and Annotated Bibliography

At the end of the semester, each student will be responsible for a **peer-reviewed research presentation** of roughly 15 minutes on a substantive, carefully-researched topic of your own devising, developed in consultation with me. Each presentation is expected to take into account political and social context as well as musical style and to incorporate a discussion of one or more of the broader issues raised during the semester. An **annotated bibliography** recording the research sources for your presentation is also required.

PLEASE NOTE: There is no final exam in this class.

COURSE GRADING

Your overall grade will be calculated according to the following formula:

course participation	35%
case study analysis paper	15%
San Francisco journal	20%
final presentation	20%
annotated bibliography	10%

COURSE SCHEDULE

R Aug 27 **Introduction**

PART I MOZART AND THE HABSBURG ENLIGHTENMENT

T Sept 1 **LECTURE: The Habsburg Enlightenment**

Beales, "Mozart and the Habsburgs" in *Enlightenment and Reform in Eighteenth-Century Europe* (2005), pp. 90-116

R Sept 3 **Firsthand Commentary**

Johann Pezzl, *Sketch of Vienna (1786-1790)* (excerpts)
Mozart, letters to his family (July 1789-October 1791)

[Research project venn diagram due in class](#)

Sept XX TBA **Mozart *The Magic Flute* (1791)**

VIEWING Hunter, "The Musical Anatomy of Mozart's Operas", "Mozart and *Singspiel*", and synopsis in *Mozart's Operas: A Companion* (2008)

T Sept 8 **Discussion of *The Magic Flute* Mozart and Freemasonry**

Nettl, *Mozart and Masonry* (1957), excerpts
Introduction, "Mozart and the Craft", pp. 3-23; "The Magic Flute: "Background," "Words and Music", pp. 60-93; "Mozart's Life," "Mozart the Man", pp. 102-125

R Sept 10 **Countering the Masonic Storyline**

Rice, "Leopold II, Mozart, and the Return to a Golden Age" in *Opera and the Enlightenment* (1995), pp. 271-293

- R Sept 10 (con't) Buch, "Die Zauberflöte, Masonic Opera, and Other Fairy Tales" *Acta Musicologica* 76 (2004): 193---219
 Gill, "Romance as Performance: The Case of "The Magic Flute" *International Review of the Aesthetics / Sociology of Music* 42, no. 2 (Dec 2011): 257---266
<http://www.jstor.org/stable/41337860>

CASE STUDY #1 PAPER PROMPT HANDED OUT IN CLASS

- T Sept 15 **Beyond the Masonic Storyline**
 Clément, "Through Voices, History" in *Siren Songs: Representations of Gender and Sexuality in Opera* (2000), pp. 17---28
 Clément, "The flute, the little bells, and coloratura" from "Family Affairs, or the Parents terribles" in *Opera, or the Undoing of Women* (1988), pp. 70---77
 Cole "Monostatos and His "Sister": Racial Stereotype in *Die Zauberflöte* and Its Sequel" *Opera Quarterly* 21, no. 1 (Winter 2005): 2---26

PART II MEYERBEER AND REVOLUTION IN FRANCE

- R Sept 17 **LECTURE: The French Revolution and Its Echoes**
 One paragraph progress report on research project due in class (including revised venn diagram as needed)
- T Sept 22 **The Rise of French Grand Opera**
 Fulcher *The Nation's Image* Introduction and Chapter 1 + 2 (pp. 1---121)
- R Sept 24 **The Fall of French Grand Opera**
 • Fulcher *The Nation's Image* Chapters 3 + 4 and Conclusion (pp. 122---204)
 In---class discussion of research projects **CASE STUDY #1**
PAPER DUE 9:00 p.m. by electronic submission

Sept XX TBA Meyerbeer *Les Huguenots* (1836)
 • VIEWING Synopsis of *Les Huguenots* (Fulcher pp. 247---251)

- T Sept 29 **Discussion of *Les Huguenots***
 Draft research question and bibliography---in---progress due in class Discussion of annotations

- R Oct 1 **Staging *Les Huguenots*: Behind the Scenes**
 Description of the Opera House in Galignani *New Paris Guide* (1839)
 Meyerbeer/Veron Contract (1834) with amendments
Mise---en---scène documents (1835---6)
 all in *First Nights at the Opera*, pp. 201---206 + 222---226
 Meyerbeer letters to Minna (1834---6)

CASE STUDY #2 PAPER PROMPT HANDED OUT IN CLASS

SAT 3 Oct
NY Met Live in HD Broadcast – Verdi's *Il Trovatore*

- T Oct 6 **Responding to *Les Huguenots***
 Press reviews of *Les Huguenots* (1836)
Le Monde Dramatique, Le Ménestrel, Allgemeine Musikalische Zeitung

Hector Berlioz, George Sand, Charles De Boigne, Henry Chorley all in

First Nights at the Opera, pp. 212---222

Newark "Metaphors for Meyerbeer" in *Journal of the Royal Music Association* 127/1 (2002)

<http://www.jstor.org/stable/3840478>

PART III WAGNER, LUDWIG II, AND GERMAN UNIFICATION

R Oct 8 **LECTURE: German unification, 1815---1871**

Applegate + Potter "Germans as the "People of Music": Genealogy of an Identity" in *Music and German National Identity*

T Oct 13 **Ludwig II + Wagner**

McIntosh *The Swan King* Preface and Chaps 1---10 "Wagnerian Strains"

R Oct 15 **Ludwig II + Wagner to the Bitter End**

- McIntosh *The Swan King* Chaps 11---19 and epilogue

CASE STUDY #2 PAPER DUE

9:00 p.m. by electronic submission

F Oct 16 –

S Oct 24 **FALL BREAK COURSE---EMBEDDED TRAVEL TO SAN FRANCISCO JOURNAL DUE AT END OF TRIP**

T Oct 27 **Wagner the Revolutionary**

Wagner "Man and Established Society" and "The Revolution" (1849)

Wagner *Opera and Drama* (1851), excerpts (pp. 91---102)

Krohn "The Revolutionary of 1848---1849"

R Oct 29 **Wagner the Conservative**

Wagner Preface to the *Ring* libretto (1863)

Wagner "To the Kingly Friend" and "On State and Religion" (1864)

Wagner diary entries (1865)

SAT

31 Oct NY Met Live in HD Broadcast – Wagner's *Tannhäuser*

T Nov 3 **Preparing for the *Rheingold* Premiere**

Eyewitness rehearsal accounts (1876) all in *First Nights at the Opera*, pp. 284---292

Press releases from the Bayreuth Festival (1876)

R Nov 5 **NO CLASS – I WILL BE AWAY AT A CONFERENCE**
Sample annotations for research project bibliography due – 1 primary 1 secondary
5:00 p.m. by electronic submission

Nov XX TBA Wagner, *Das Rheingold* (1876)
•VIEWING Wapnewski synopsis of *Rheingold*

T Nov 10 Discussion of *Rheingold*

CASE STUDY #3 PAPER PROMPT HANDED OUT IN CLASS

Research project complete thesis statement due 5:00 p.m. by electronic submission

R Nov 12 **Responding to the *Rheingold* Premiere**
Memoires and press reviews of *Das Rheingold* (1876)
Daily Telegraph, *Manchester Guardian*, *Musikalisches Wochenblatt*,
Neue Freie Presse, *Neue Zeitschrift für Musik*, *New York Tribune*
all in *First Nights at the Opera*, pp. 293---296 + 300---313
Other responses (1876) – Tchaikovsky, Grieg, Saint---Saëns

T/R Nov 17/19

SAT 21 Nov Individual Conferences re: Research Projects + SF Journals Draft Annotated Bibliography
due at meeting

NY Met Live in HD Broadcast – Berg's *Lulu*

T Nov 24 Discussion of Research Presentations
Presentation Outline due in class CASE STUDY #3

PAPER DUE

9:00 p.m. by electronic submission

THANKSGIVING BREAK

T Dec 1 Peer---Reviewed Presentations --- Group I

R Dec 3 Peer---Reviewed Presentations --- Group II

T Dec 8 Peer---Reviewed Presentations --- Group III

R Dec 10 Peer---Reviewed Presentations --- Group IV

FINAL EXAM WEEK

T Dec 15 **FINAL ANNOTATED BIBLIOGRAPHY DUE FINAL**
SF JOURNAL DUE
Mears #305 at 5:00 p.m.