

HISTORY OF MUSIC

Opera, Globalisation and Identities

Academic Year: **2023-2024**

Degree: B.A. **Global Humanities**

Credits: **6 cfu**

Module convenor: **Giuliano Danieli**

Module description: "Opera, Globalisation and Identities" aims to offer an introduction to the history of opera and to the field of opera studies. Over the first two weeks, students will be provided with the basic analytical tools for listening to and understanding the functioning of opera. Examples from Mozart ("Don Giovanni") and Verdi ("La traviata") will help explore the interplay of text, music and stage in opera, and define the meaning of "musical dramaturgy". The remainder of the course will focus on several case studies that illustrate how opera can serve as a useful entry point for discussing issues of gender, orientalism and exoticism, exclusion, nationalism and internationalism, globalisation, physical and social mobility. Students will familiarise with a variety of different research methods, interpretative approaches and recent scholarly debates, as well as with a number of popular and lesser-known operas, from George Friedrich Händel's "Rinaldo" to Benjamin Britten's "Peter Grimes".

Part 1: What is Opera? What is Musical Dramaturgy? (Mozart, "Don Giovanni"; Verdi, "La Traviata")

Part 2: Opera and Gender (Strauss, "Salome")

Part 3: Opera, Exoticism and Gender (Puccini, "Madama Butterfly")

Part 4: Opera and Exclusion (Britten, "Peter Grimes")

Part 5: Opera, Nationalism and Power (Musorgsky, "Boris Godunov")

Part 6: Opera and Mobility (Händel, "Rinaldo")

Classes: The course will begin on Thursday 29 February 2024. Classes will be held on Thursday 8–10 am and Friday 8-12 am (Room: Aula ex CISADU, CU003).

Students should join the Classroom page of the module, where information, communications and study materials will be uploaded: <https://classroom.google.com/c/NjY0MDQxMTM0NTM4?cjc=jwsdvog>

Prerequisites: None

Module delivery: In person.

Attendance: Attendance at all lectures is strongly recommended.

Students who cannot attend the classes should contact me by email: giuliano.danieli@gmail.com

Classroom link: <https://classroom.google.com/c/NjY0MDQxMTM0NTM4?cjc=jwsdvog>

Exam: Written 2-hour exam (4 questions) – For detailed information about the exam, see the Classroom announcements.

Communication with the lecturer: I will use Google Classroom to inform students of last-minute changes to the weekly module arrangements, as well as to distribute important information and make other announcements. It is essential to have a working Sapienza (@uniroma1.it) email, to join my class on Google Classroom and check it frequently. You are welcome to email me (giuliano.danieli@uniroma1.it) with your questions. I will also be available immediately after class, or by appointment.

Bibliography and filmography

available on Drive, link on Classroom <https://classroom.google.com/c/NjY0MDQxMTM0NTM4?cjc=jwsdvog>

These are the readings (all of them are compulsory for non-attending students; attending students are expected to read the articles highlighted with the asterisks):

00 Howard Mayer Brown, Ellen Rosand et al., 'Opera', *Grove Music Online*.

Required reading:

- 01* Tim Carter, 'What is Opera?', in *The Oxford Handbook of Opera*, edited by Helen M. Greenwald (Oxford: Oxford University Press, 2014), pp. 15-32.
- 02* Tim Carter, *Understanding Italian Opera* (New York: Oxford University Press, 2015), pp. 1-25.
- 03* Laurel E. Zeiss, 'The dramaturgy of opera', in *The Cambridge Companion to Opera Studies* (Cambridge: Cambridge University Press, 2012), pp. 248-279.
- 04* Heather Hadlock, 'Opera and gender studies', in *The Cambridge Companion to Opera Studies*, edited by Nicholas Till (Cambridge: Cambridge University Press, 2012), pp. 352-378.
- 05 Joseph Kerman, 'Verdi and the Undoing of Women', *Cambridge Opera Journal*, 18/1, 2006, pp. 21-31.
- 06* Kate Bailey, 'Visions of Women: Salome and Dresden', in *Opera: Passion, Power and Politics*, edited by Kate Bailey (London: V&A Publishing, 2017), pp. 202-219.
- 07 Linda and Michael Hutcheon, 'Singing the Female Body. Richard Strauss's *Salome*', in *Siren Songs: Representations of Gender and Sexuality in Opera*, edited by Mary Ann Smart, pp. 204-221.
- 08* Alexandra Wilson, 'Puccini and Women', *Calibano*, 1, 2023.
- 09* Ping-hui Liao, "'Of Writing Words for Music Which Is Already Made": *Madama Butterfly*, *Turandot*, an Orientalism', *Cultural Critique*, 16 (1990), pp 31-59.
- 10* Nicholas Till, "'An exotic and irrational entertainment': opera and our others; opera as other", in *The Cambridge Companion to Opera Studies*, edited by Nicholas Till (Cambridge: Cambridge University Press, 2012), pp. 409-446.
- 11* W. Anthony Sheppard, 'Exoticism', in *Oxford Handbook of Opera*, edited by Helen M. Greenwald (Oxford: Oxford University Press, 2014), pp. 795-816.
- 12* Benjamin Britten, 'Introduction'; Peter Pears, 'Neither a Hero Nor a Villain', in *Benjamin Britten: Peter Grimes*, edited by Philip Brett (Cambridge: Cambridge University Press, 1983), pp. 148-152.
- 13* Philip Brett, "'Grimes Is at His Exercise": Sex, Politics, and Violence in the Librettos of Peter Grimes', in *Siren Songs. Representations of Gender and Sexuality in Opera*, edited by Mary Ann Smart (Princeton and Oxford: Princeton University Press, 2000), pp. 237-250.
- 14 Alex Ross, *The Rest is Noise* (New York: Picador, 2007), chapter on Peter Grimes, pp. 317-328 (ebook version).
- 15* Marina Frolova-Walker, 'The Language of National Style', in *The Oxford Handbook of Opera*, edited by Helen M. Greenwald (Oxford: Oxford University Press, 2014), pp. 156-176.
- 16* Richard Taruskin, 'Musorgsky versus Musorgsky: The Versions of Boris Godunov', in *Musorgsky. Eight Essays and an Epilogue* (Princeton: Princeton University Press, 1993), pp. 201-299.
- 17 Francesco Izzo, 'Censorship', in *The Oxford Handbook of Opera*, edited by Helen M. Greenwald (Oxford: Oxford University Press, 2014), pp. 818-835.
- 18* Louise K. Stein, 'How Opera Traveled', in *The Oxford Handbook of Opera*, edited by Helen M. Greenwald (Oxford: Oxford University Press, 2014), pp. 843-862.
- 19 Winton Dean, *Handel's Operas. 1704-1726* (Oxford: Clarendon Press, 1995), pp. 168-205.
- 20* Giovanni Andrea Sechi, 'The Neapolitan Version of *Rinaldo*: The Stages of its Rediscovery', from the CD booklet of *Rinaldo*, music by Handel and Leo, Dynamic CDS7831.03, pp. 18-25.

These are the opera videos (see Drive folder) that ALL students are expected to watch, with particular focus on the scenes we discussed in class (see the Syllabus for further details):

VERDI, *La traviata*, 1853 (dir. Carsen – Teatro la Fenice, 2004)

STRAUSS, *Salome*, 1905 (dir. Michieletto – Teatro alla Scala, 2021)

PUCCINI, *Madama Butterfly*, 1904 (dir. Leiser, Caurier – Royal Opera House 2017)

BRITTEN, *Peter Grimes*, 1945 (dir. Jones – Teatro alla Scala, 2012)

HANDEL, *Rinaldo*, 1711 (dir. Carsen – Glyndebourne Festival, 2011)

MUSORGSKY, *Boris Godunov*, 1869 (dir. Bieito – Bayerische Staatsoper 2016)

If the English subtitles are not embedded in the videos, please read the English translation in the librettos I've uploaded in the Drive Folder "Opera Librettos".

Syllabus

Part 1: Musical Dramaturgy

Topics: Introduction to the course: what is opera, and why does it matter? What is opera today, and what was opera in the past? A very short history and geography. How does opera work? Words, music, performance, reception and space. Introduction to musical dramaturgy, with a few, significant examples from:

- **Wolfgang Amadeus Mozart, *Don Giovanni* (1787)** [excerpts from Peter Brook's production, Festival d'Aix-en-Provence, 2002]
- **Giuseppe Verdi, *La Traviata* (1853)** [excerpts from Robert Carsen's production, Teatro la Fenice, Venice, 2004]
- **Richard Wagner, *Das Rheingold* (1851-4)** [excerpts from Harry Kupfer's production, Bayreuth Festival, 1991]

Readings:

Howard Mayer Brown, Ellen Rosand et al., 'Opera', *Grove Music Online*.

Tim Carter, 'What is Opera?', in *The Oxford Handbook of Opera*, edited by Helen M. Greenwald (Oxford: Oxford University Press, 2014), pp. 15-32.

Tim Carter, *Understanding Italian Opera* (New York: Oxford University Press, 2015), pp. 1-25.

Laurel E. Zeiss, 'The dramaturgy of opera', in *The Cambridge Companion to Opera Studies* (Cambridge: Cambridge University Press, 2012), pp. 248-279.

Further readings:

Librettos of *Don Giovanni* and *La traviata*

Excerpts from the operas:¹

Mozart, *Don Giovanni*. Act 1, Scene 5, Recitativo and Leporello's Aria: 'Madamina, il catalogo è questo' (22:00-30:35)

Mozart, *Don Giovanni*. Act 1, no. 7, Duet Don Giovanni-Zerlina: 'Là ci darem la mano' (38:14-40:57)

Verdi, *La traviata*. No. 1, orchestral prelude

Verdi, *La traviata*. Act 1, no. 2, 'Introduzione'

Verdi, *La traviata*. Act 1, no. 3, 'Aria di Violetta'

Verdi, *La traviata*. Act 2, no. 6, 'Scena' (Violetta: 'Amami Alfredo')

Wagner, *Das Rheingold*. Scene 1 (Bottom of the Rhine)

Part 2: Opera and Gender

- **Richard Strauss, *Salome* (1905)** [excerpts from Damiano Michieletto's production, Teatro alla Scala, 2021]

Readings:

¹ All videos are available on Google Drive, VIDEOS Folder. In some cases, I have uploaded *excerpts* from the operas examined during my lectures. In other cases, you can find the operas in their entirety (the time indications in brackets correspond to the excerpts I have discussed).

Heather Hadlock, 'Opera and gender studies', in *The Cambridge Companion to Opera Studies*, edited by Nicholas Till (Cambridge: Cambridge University Press, 2012), pp. 352-378.
Joseph Kerman, 'Verdi and the Undoing of Women', *Cambridge Opera Journal*, 18/1, 2006, pp. 21-31.
Kate Bailey, 'Visions of Women: Salome and Dresden', in *Opera: Passion, Power and Politics*, edited by Kate Bailey (London: V&A Publishing, 2017), pp. 202-219.
Linda and Michael Hutcheon, 'Singing the Female Body. Richard Strauss's *Salome*', in *Siren Songs: Representations of Gender and Sexuality in Opera*, edited by Mary Ann Smart, pp. 204-221.
Alexandra Wilson, 'Puccini and Women', *Calibano*, 1, 2023.

Further readings:

Libretto of *Salome*

Excerpts from the opera (for the excerpts with English subtitles, please watch "2. SALOME (excerpts with ENG Subtitles)"):

Strauss, *Salome*. Scene 1 (02.03-06.07)

Strauss, *Salome*. Scene 2. Salome enters (07.35-10.10)

Strauss, *Salome*. Scene 3. Salome and Jochanaan (26.30-42.50)

Strauss, *Salome*. Scene 4. Dance of the Seven Veils (1.03.08-1.12.49)

Strauss, *Salome*. Scene 4. Finale (1.40.50-1.45.05)

Part 3: Opera, Exoticism, and Gender

• **Giacomo Puccini, *Madama Butterfly* (1904)** [excerpts from Moshe Leiser and Patrice Caugier's production, Royal Opera House, 2017].

Readings:

Nicholas Till, "An exotic and irrational entertainment': opera and our others; opera as other', in *The Cambridge Companion to Opera Studies*, edited by Nicholas Till (Cambridge: Cambridge University Press, 2012), pp. 409-446.

W. Anthony Sheppard, 'Exoticism', in *Oxford Handbook of Opera*, edited by Helen M. Greenwald (Oxford: Oxford University Press, 2014), pp. 795–816.

Ping-hui Liao, "'Of Writing Words for Music Which Is Already Made": *Madama Butterfly*, *Turandot*, an Orientalism', *Cultural Critique*, 16 (1990), pp. 31-59.

Further readings:

Libretto of *Madama Butterfly*

Excerpts from the opera:

Puccini, *Madama Butterfly*. Act 1, Overture and Scene 1 (01.00-07.25)

Puccini, *Madama Butterfly*. Act 1, Pinkerton: 'Dovunque al mondo' (07.25-10.35)

Puccini, *Madama Butterfly*. Act 1, Scenes 2-3, Cio-Cio-San's entrance (14.32-22.16)

Puccini, *Madama Butterfly*. Act 2, Scene 1, Cio-Cio-San: 'Un bel dì vedremo' (57.54-1.02.04)

Puccini, *Madama Butterfly*. Act 3, Double Finale (2.04.20-2.11.50)

Part 4: Opera and Exclusion

• **Benjamin Britten, *Peter Grimes* (1945)** [excerpts from Richard Jones' production, Teatro alla Scala, 2012]

Readings:

Benjamin Britten, 'Introduction'; Peter Pears, 'Neither a Hero Nor a Villain', in *Benjamin Britten: Peter Grimes*, edited by Philip Brett (Cambridge: Cambridge University Press, 1983), pp. 148-152.

Philip Brett, "'Grimes Is at His Exercise": Sex, Politics, and Violence in the Librettos of Peter Grimes', in *Siren Songs. Representations of Gender and Sexuality in Opera*, edited by Mary Ann Smart (Princeton and Oxford: Princeton University Press, 2000), pp. 237-250.
Alex Ross, *The Rest is Noise* (New York: Picador, 2007), chapter on *Peter Grimes*, pp. 317-328.

Further readings:

Libretto of *Peter Grimes*

Excerpts from the opera:

Britten, *Peter Grimes*. Prelude: The Trial (3.00-10.00)

Britten, *Peter Grimes*. Prelude: Duet Peter-Ellen (10.20-12.33)

Britten, *Peter Grimes*. Interlude 1: 'Dawn' + Act 1, Scene 1: The Borough's choral hymn (12.33-22.00)

Britten, *Peter Grimes*. Act 1, Scene 1: Peter's monologue, 'They listen to money' (35.46-38.29)

Britten, *Peter Grimes*. Interlude 2: 'The Storm' (38.30-43.00)

Britten, *Peter Grimes*. Act 1, Scene 2, 'Old Joe has gone fishing' (55.01-57.23)

Britten, *Peter Grimes*. Act 2, Scene 1: Ellen and Peter's quarrel + choir: 'Grimes is at his exercise' (1.09.11-1.20.13)

Britten, *Peter Grimes*. Interlude 4: 'Passacaglia' (1.30.13-1.35.19)

Britten, *Peter Grimes*. Interlude 6 + Act 3, Scene 2 (02.10.00-02.25.58)

Part 5: Opera, Nationalism, and Power

- **Modest Musorgsky, *Boris Godunov* (1869-72)** [1869 version: excerpts from Calixto Bieito's production, Bayerische Staatsoper, 2016; 1872 version: excerpts from Herbert Wernicke's production, Salzburg Festival, 1998].
- **Modest Musorgsky, *The Marriage* (1868, unfinished)** [excerpts from the 1984 documentary].

Readings:

Marina Frolova-Walker, 'The Language of National Style', in *The Oxford Handbook of Opera*, edited by Helen M. Greenwald (Oxford: Oxford University Press, 2014), pp. 156-176.

Richard Taruskin, 'Musorgsky versus Musorgsky: The Versions of Boris Godunov', in *Musorgsky. Eight Essays and an Epilogue* (Princeton: Princeton University Press, 1993), pp. 201-299.

Francesco Izzo, 'Censorship', in *The Oxford Handbook of Opera*, edited by Helen M. Greenwald (Oxford: Oxford University Press, 2014), pp. 818-835.

Further readings:

Libretto of *Boris Godunov*

Excerpts from the opera:

Musorgsky, *The Marriage*. Scene 1, Podkolyosin and Stephan

Musorgsky, *Boris Godunov*, 1869 version. Scene 1: Introduction and Choir of the Pilgrims (02.09–18.35)

Musorgsky, *Boris Godunov*, 1869 version. Scene 2: Coronation scene, Boris' monologue and *Slava!* (18.35-27.00)

Musorgsky, *Boris Godunov*, 1869 version. Scene 4: The Inn at the Lithuanian border (47.42-1.03.12)

Musorgsky, *Boris Godunov*, 1869 version. Scene 5: Boris' vision (1.26.50-1.29.48)

Musorgsky, *Boris Godunov*, 1872 version. Act 2, Scene 5: Boris' vision

Musorgsky, *Boris Godunov*, 1872 version. Scene 6: The Fool and Boris (1.39.22-1.42.30)

Musorgsky, *Boris Godunov*, 1872 version. Act 4, Finale: The Fool predicts the grim destiny of Russia

Part 6: Opera and Mobility

- **George Frideric Handel, *Rinaldo* (London, 1711)** [excerpts from Robert Carsen's production, Glyndebourne Festival, 2011].

- **George Friedrich Händel, Leonardo Leo et al., *Rinaldo* (Naples, 1718)** [excerpts from Giorgio Sangati's production, Festival della Valle d'Itria, Martina Franca, 2018].

Readings:

Louise K. Stein, 'How Opera Traveled', in *The Oxford Handbook of Opera*, edited by Helen M. Greenwald (Oxford: Oxford University Press, 2014), pp. 843-862.

Winton Dean, *Handel's Operas. 1704-1726* (Oxford: Clarendon Press, 1995), pp. 168-205.

Giovanni Andrea Sechi, 'The Neapolitan Version of *Rinaldo*: The Stages of its Rediscovery', from the CD booklet of *Rinaldo*, music by Handel and Leo, Dynamic CDS7831.03, pp. 18-25.

Further readings:

Libretto of *Rinaldo* (London 1711)

Libretto of *Rinaldo* (Naples 1718)

Excerpts from the opera:

Händel, *Rinaldo* (London 1711). Act 1, Scene 9, Rinaldo: 'Venti, turbini, prestate' (1.06.00-1.09.55)

Händel, *Rinaldo* (London 1711). Act 2, Scene 3, Goffredo: 'Mio cor, che mi sai dir' (1.22.28-1.25.17)

Händel, *Rinaldo* (London 1711). Act 2, Scene 3, Sirens: 'Il vostro Maggio' (1.16.50-1.19.00)

Händel, *Rinaldo* (London 1711). Act 2, Scene 4: Almirena, 'Lascia ch'io pianga' (1.27.47-1.31.54)

Händel, *Rinaldo* (London 1711). Act 3, Scene 11: Battle (2.32.57-2.35.55)

Händel-Leo, *Rinaldo* (Naples 1718). Act 1, Scene 8, Rinaldo: 'Mio cor, che mi sai dir'

Händel-Leo, *Rinaldo* (Naples 1718). Act 2, Scene 6, Argante: 'Nave son, che fra due venti'

Händel-Leo, *Rinaldo* (Naples 1718). Act 3, Scene 7, Rinaldo: 'Lascia ch'io resti'