

HIS239-01 Tyrants and Tunesmiths: Opera, Politics, and Society in Modern Europe
Fall Semester 2016 Tuesday/Thursday, 1:00--2:20p.m.
Mears 115

COURSE INFORMATION

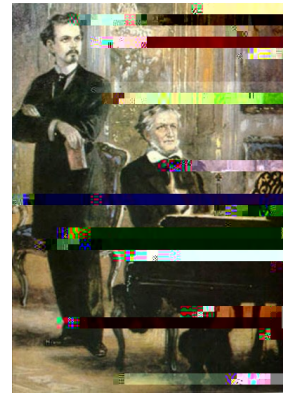
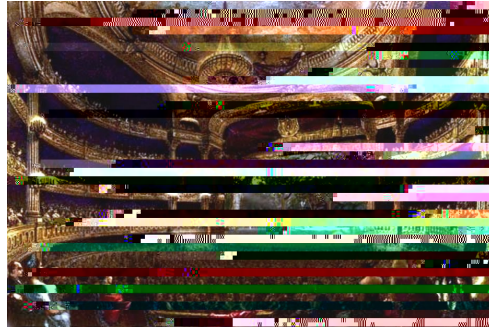
Dr. Kelly J. Maynard, Grinnell College Department of History

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Office Phone: (641) 694-4465

Office Hours: T 10--11a.m. + W 11a.m.--1 p.m. Mears 305, Th 10--11a.m. at the Grill, and by appt

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COURSE DESCRIPTION

This course examines the complex relationship between music production and political power in the nineteenth centuries in three national contexts: France, Italy, 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, reflective, and thoughtful participation during discussions; two case study analysis papers; and short writing journal entries based on our experiences in San Francisco. 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*

End of Semester Roundtables

In lieu of a final exam, our class will close with panel discussion-style sessions based upon the central themes that have emerged over the course of the semester. Drawing up students' backgrounds and interests and San Francisco Journal responses, each discussion will be led by three five members of the class with deep audience participation.

COURSE GRADING

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

course participation	30%
case study analysis paper	10%
analysis revision	

- T Sept 13 Discussion of Les Huguenots
 Responding to Les Huguenots Reception
- 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
- R Sept 15 Responding to Les Huguenots Analysis
- Newark "Metaphors for Meyerbeer" in Journal of the Royal Music Association 107/1
 (2002) <http://www.jstor.org/stable/3840478>
CASE STUDY #1 PAPER PROMPT HANDLED OUT IN CLASS

PART II: DONIZETTI, GENRE, and NATIONALISM v. COSMOPOLITANISM

- T Sept 20 LECTURE THE Italian Risorgimento, Donizetti, and opere buffa e seria
- Izzo, "Introduction" in Laughter between Two Revolutions: Opera Buffa in Italy, 1831-1848 (2013), pp. 1-20
 ebook: <http://www.jstor.org/stable/10.7722/j.ctt4cg6rk>
- R Sept 22 Contextualizing

PART III: GETTING AT AUDIENCE – SOCIOLOGICAL ANGLE

T Oct 4

- Claudio

