

HIS 295-03 ST

Tyrants and Tunesmiths: Music and the State in Modern Europe

Fall Semester 2009
Tuesday and Thursday 12:45-2:05
Alumni Recitation Hall #131

COURSE INFORMATION

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

Office: Mears #211

Office Phone: (641) 269-4465

Office Hours: M/W 10:00-12:00, T 2:15-6:15, and by appointment

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COURSE DESCRIPTION

This course examines the complex relationship between music production and political power in the nineteenth and twentieth centuries in four national contexts: France, Germany, Italy, and the Soviet Union. 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 a field trip to the Chicago Lyric Opera's production of Puccini's *Tosca*.

Course requirements are comprised of regular participation and weekly prepared discussion points, four brief response papers, and a final, peer-reviewed presentation 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

Alexandra Wilson, *The Puccini Problem: Opera, Nationalism, and Modernity* (Cambridge University Press, 2007) ISBN: 0521106370 - paperback

Solomon Volkov, *Shostakovich and Stalin: The Extraordinary Relationship Between the Great Composer and the Brutal Dictator* (Alfred A. Knopf, 2004) ISBN: 0375410821 - hardcover

Additional readings (indicated by a bullet •) will be available on e-reserve, on Pioneer Web, or handed out in class. Please note that the scheduling of all reading assignments is subject to change based on the ebb and flow of class discussions.

COURSE REQUIREMENTS AND GRADING

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 will benefit the most from the class. Your preparation and engagement, then, are crucial to its success.

You must come to class with the reading materials in hand and a one-page, printed list of prepared points in response to what you have seen, heard, and read. These points need not be formally presented. They literally may be a list in any format of *thoughtful* topics – observations, questions, disagreements – you would like to address in the course of discussion. The list will serve as an aide for you to contribute to the conversation, but it will also be collected at the end of each class and counted toward your overall grade.

You are expected to attend class regularly, except in case of dire emergency. 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.

At the end of each of the four units which comprise the class, you will be asked to write a short but carefully-crafted response paper of roughly five pages, analyzing the material which we have

covered in readings, discussions, and viewing for that unit only. Papers are due at the beginning of class on the days indicated on the schedule. You may have a 48-hour, penalty-free extension on **one** of these deadlines according to the vicissitudes of your academic and personal commitments outside of this class. The only requirement for this extension is that you contact me at least 48 hours **before** the exam is due to notify me that you will be using the extension. Otherwise, late papers will not be accepted.

At the end of the semester, each student will be responsible for a peer-reviewed presentation of roughly 12 minutes in duration on a substantive, carefully-researched topic of your own devising, developed in consultation with the instructor. 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 of the research sources for your presentation is also required and is due on the last meeting of class, Wednesday Dec. 16th.

There is no final exam for this course.

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

course participation	25%
weekly prepared points	10%
response papers (10% each)	40%
annotated bibliography	10%
final presentation	15%

Students with any form of documented disability are encouraged to contact me early in the semester so that we can arrange for your learning needs to be met and for you to participate fully in the class. You will also need to provide documentation of your condition(s) to the Dean for Student Academic Support and Advising, Joyce Stern, on the third floor of the Rosenfield Center (x3702).

COURSE SCHEDULE

August 27 **Introduction**

PART I FRANCE

Sept 1 **LECTURE: French Revolutions, 1789-1871**
Reading for Discussion
Fulcher *The Nation's Image* Introduction, Chapters 1 and 2

Sept 3

Reading for Discussion

Fulcher *The Nation's Image* Chapters 3 and 4, Conclusion

VIEWING:

Meyerbeer *Les Huguenots* (1836)

- Synopsis of *Les Huguenots* (Fulcher pp. 247-251)

Sept 8

Discussion of *Les Huguenots*

Reading for Discussion

- Smart, "'Every Word Made Flesh': *Les Huguenots* and the Incarnation of the Invisible" in *Mimomania* (2004)

Documents from T.F. Kelly, *First Nights at the Opera*

- Description of the Opera House from Galignani *New Paris Guide* (1839)
- Meyerbeer/Veron Contract (1834) with amendments
- Meyerbeer letters to Minna (1834-6) in H + G Becker, *Giuseppe Meyerbeer: A Life in Letters*

Sept 10

Reading for Discussion

- Newark, "Metaphors for Meyerbeer" in *Journal of the Royal Music Association* 127/1 (2002) <http://www.jstor.org/stable/3840478>

Documents from T.F. Kelly, *First Nights at the Opera*

- Press reviews of *Les Huguenots* (1836)
Le Monde Dramatique, *Le Ménestrel*, *Allgemeine Musikalische Zeitung*
- Other responses (1836)
Hector Berlioz, George Sand, Charles De Boigne, Henry Chorley
- *Mise-en-scène* documents (1835-6)

Topic for response paper #1 handed out in class

Sept 15

RESPONSE PAPER #1 DUE

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LECTURE: German unification, 1815-1871

PART II

GERMANY

- Sept 17 **Reading for Discussion**
• Applegate + Potter, "Germans as the "People of Music": Genealogy of an Identity" in *Music and German National Identity*
McIntosh *The Swan King* Preface and Chapters 1-6
- Sept 22 General introduction to the annotated bibliography
Reading for Discussion
McIntosh *The Swan King* Chapters 7-19 and Epilogue
- Sept 24 **Reading for Discussion**
• Krohn "The Revolutionary of 1848-1849" in Müller and Wapnewski, *The Wagner Handbook*
• Wagner "Man and Established Society" and "The Revolution" (1849) in *Jesus of Nazareth and Other Writings*
• Wagner *Opera and Drama* (1851) [excerpts] in *Richard Wagner's Prose Works*
- VIEWING: Wagner, *Das Rheingold*
• Wapnewski, synopsis of *Rheingold*
- Sept 29 Discussion of *Rheingold*
Reading for Discussion
• Wagner "Preface to the Public Issue of the Bühnenfestspiel *Der Ring des Nibelungen*" (1863) in *Richard Wagner's Prose Works*
• Wagner "To the Kingly Friend" and "On State and Religion" (1864) in *Art and Politics*
• Wagner diary entries (1865) in Bergfeld, ed. *The Diary of Richard Wagner 1865-1882*
- Oct 1 **Reading for Discussion**
• Press releases from the Bayreuth Festival, 1876 in Grey, ed., *Wagner and His World*
Documents from T.F. Kelly, *First Nights at the Opera*
• Eyewitness accounts of rehearsals (1876)
• Press reviews of *Das Rheingold* (1876) in *Daily Telegraph*, *Manchester Guardian*, *Musikalisches Wochenblatt*, *Neue Freie Presse*, *Neue Zeitschrift für Musik*, *NY Tribune*
• Other responses (1876) – Tchaikovsky, Grieg, Saint-Saëns in Hartford, *Bayreuth: The Early Years*
Topic for response paper #2 handed out in class
- Oct 6 **RESPONSE PAPER #2 DUE**
LECTURE: *Risorgimento* and Italian Irredentism, 1815-1914

PART III ITALY



- Oct 8 **Reading for Discussion**
- Rosselli, "Music and Nationalism in Italy" from *Musical Constructions of Nationalism*
 - Wilson** *The Puccini Problem* Introduction and Chapters 1-3

SATURDAY

- Oct 10 CHICAGO LYRIC OPERA'S *TOSCA*
curtain at 2:00
- synopsis of *Tosca* in Weaver and Puccini, eds., *The Puccini Companion*

- Oct 13 Discussion of *Tosca*
- Reading for Discussion**
- Kerman, Prologue to *Opera as Drama* (1956/1988)
 - Clément, "Prima Donnas, or the Circus of Women" in *Opera, or the Undoing of Women* (1988)

- Oct 15 **Reading for Discussion**
- Wilson** *The Puccini Problem* Chapters 4-7 and Epilogue

FALL BREAK

- Oct 27 **Reading for Discussion**
- Phillips-Matz, "Tosca: 1887-1900" in *Puccini: A Biography* (2002)
 - Weber, "From one *Tosca* to Another" and
 - Davis, The Political and Cultural Worlds of Puccini's *Tosca*: Anticlericalism in Italy at the Turn of the Century" in *Tosca's Prism: Three Moments of Western Cultural History* (2004)
 - Puccini letters, 1896-1900 in Adami, ed., *Letters of Giacomo Puccini*
- Topic for response paper #3 handed out in class*

- Oct 29 **DEADLINE FOR PRESENTATION TOPIC AND INITIAL BIBLIOGRAPHY**

PART IV SOVIET UNION

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- Nov 3 **RESPONSE PAPER #3 DUE**
LECTURE: Russian Revolution and Soviet Union, 1917-1991
Professor Ed Cohn, guest lecturer
- Nov 5 **Reading for Discussion**
Volkov *Shostakovich and Stalin* Preface and Chapters 1-3
- VIEWING: Shostakovich, *Lady Macbeth of Mtsensk* (1934)
• Synopsis of *Lady Macbeth of Mtsensk*
<http://www.metoperafamily.org/metopera/history/stories/synopsis.aspx?id=54>
- Nov 10 Discussion of *Lady Macbeth of Mtsensk*
Reading for Discussion
• Taruskin "Entr'acte: The Lessons of Lady M."
- Nov 12 **Reading for Discussion**
Volkov *Shostakovich and Stalin* Chapters 4-7 and Epilogue
• Shostakovich letters (1923-1927)
• Mayakovsky + Mandelstam poems (1930s)
• Moskvina *The Soviet Theater* (1939)
- Nov 17 +
Nov 19 **Reading for Discussion**
• *New York Times* "New Soviet Opera is Presented Here" (1935)
• *Pravda* "Muddle Instead of Music" (1936)
• *Pravda* "The Opera *The Great Friendship* of V. Muradelli (1948)
• Shostakovich "Art Must Reflect Reality" (1962)
• Shostakovich (with Volkov) *Testimony: Memoirs* (1979)
• Fitzpatrick, "The Lady Macbeth Affair: Shostakovich and the Soviet Puritans" in *The Cultural Front: Power and Culture in Revolutionary Russia* (1992)
• Philip Ross Bullock, "Staging Stalinism: The Search for Soviet Opera in the 1930s" in *Cambridge Opera Journal*, Vol. 18, No. 1 (Mar., 2006), pp. 83-108
Topic for response paper #4, handed out in class

- Nov 24 **RESPONSE PAPER #4 DUE**
INDIVIDUAL CONFERENCES
PRESENTATION OUTLINE AND DRAFT ANNOTATED BIBLIOGRAPHY DUE
- Nov 26 THANKSGIVING
- Dec 1 **PEER-REVIEWED PRESENTATIONS – GROUP I**
- Dec 3 **PEER-REVIEWED PRESENTATIONS – GROUP II**
- Dec 8 **PEER-REVIEWED PRESENTATIONS – GROUP III**
- Dec 10 **PEER-REVIEWED PRESENTATIONS – GROUP IV**
- WEDNESDAY
- Dec 16 **PEER-REVIEWED PRESENTATIONS – GROUP V**
FINAL VERSION OF ANNOTATED BIBLIOGRAPHY DUE