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
Email: maynardk@grinnell.edu

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


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
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, *Giacomo Meyerbeer: A Life in Letters*

Sept 10  Reading for Discussion
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
DEADLINE FOR INITIAL PRESENTATION TOPIC CONSULT
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**
- 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
• 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

Nov 3   RESPONSE PAPER #3 DUE
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*

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)
• Moskvin *The Soviet Theater* (1939)

Nov 17 +  Reading for Discussion
Nov 19  • *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)

*Topic for response paper #4 handed out in class*
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