

**Boston University**  
**College of Fine Arts, Department of Music**

**Opera - MU 328/338**  
**Spring 2011**

**- Syllabus -**

**Instructor:** Prof. Deborah Burton  
**Office Hours:** CFA 223, by appointment  
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**Meeting Times and Location:**  
Tuesdays and Thursdays, 11:00 - 12:30, CFA 216

**Course Description and Objectives**

What is opera? How is it different than a play or a film? Is there anything that Monteverdi's *Orfeo* (1600) has in common with Berg's *Wozzeck* (1921)? (The answer is "yes.") The course will begin with some discussion of the basic issues that define the genre that we will see played out over the entire history of the artform.

This course presents a history of opera, centering attention on three figures in the mainstream of operatic history — Mozart, Wagner and Puccini. The works by these composers, chosen for in-depth study this semester, are:

Mozart, *Don Giovanni*  
Wagner, *Die Walküre* (*The Valkyrie*)  
Puccini, *Madama Butterfly*

We will then examine the operatic trends that preceded and followed these composers and the contexts in which they worked.

**Prerequisite**

CFA MU 221/223 and 222/224.

**Required Texts**

- Mozart, W.A. *Don Giovanni*, piano-vocal score
- Wagner, *Die Walküre*, piano-vocal score
- Puccini, *Madama Butterfly*, piano-vocal score
- Piero Weiss, ed. *Opera: A History in Documents* (New York: Oxford University Press, 2002)

### Course Grade Components

• Attendance and participation	15%
• Paper 1	15%
• Paper 2	15%
• Paper 3	15%
• Quizzes/ short assignments	10%
• Student project	10%
• Final exam	20%

### Quizzes and short assignments:

- There may be one or more quizzes during the semester that will cover materials from class and homework.
- Weekly listening and study assignments will also be made in the course of the semester. Recordings containing all the assigned material for listening will be on reserve at the library and/or available through the Blackboard page. Reading assignments from other sources may also be made; any extra materials will be placed on reserve at the library, on the Blackboard site, or given out in class.
- All written assignments are due at the beginning of class. Late assignments will go down one grade for every twenty-four hours the work is late. For example, an A assignment, one day late, will receive an A-. However, **the lowest grade you can receive for handing in a completed assignment is a D.** Therefore, even if your work is very late, you should still hand it in. Exceptions will be made only with appropriate valid documentation.
- If you want to hand in non-required written assignments for extra credit, they will be counted as one-half a normal assignment.
- You are responsible for keeping all graded work in the event there is a disagreement regarding grading.

**Exams and Papers:** There will be no midterm exam. The final examination will deal with the three main operas and with other aspects of the semester's work. There will be three papers, as described below; more detailed assignments for these papers will be distributed in class.

1. due on March 3: a short paper (5-6 pages) on aspects of Mozart's *Don Giovanni*.
2. due on April 7: a short paper (5-6 pages) on aspects of Wagner's opera *Die Walküre*.
3. due on May 5: a short paper (5-6 pages) on aspects of Puccini's *Madama Butterfly*.
4. final exam: the final exam will cover the work of the entire semester.

### Student Project

Further details about the length and nature of the project will be given in class. For all questions regarding bibliographic form, footnote citations, and other matters of writing and style, you should follow Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, (Chicago: University of Chicago Press, 1987). This book is available in the reference section of any library.

## Attendance Policy

Your attendance is required at all class meetings and it is 15% of your grade. Excused absences include: (1) illness with a note/receipt from a doctor or health service, the day you return to class, (2) official school business, (3) observance of religious holidays, or (4) extenuating family circumstances. If a class is missed, it is your responsibility to find out what was covered and what homework was assigned. Tardiness of more than five minutes will be counted as a half-absence.

## Digital Resources

- Mozart's *Don Giovanni* scores:

[http://imslp.org/wiki/Don\\_Giovanni,\\_K.527\\_%28Mozart,\\_Wolfgang\\_Amadeus%29#Complete\\_Opera\\_2](http://imslp.org/wiki/Don_Giovanni,_K.527_%28Mozart,_Wolfgang_Amadeus%29#Complete_Opera_2) and

[http://books.google.com/books?id=aT8PhfZg\\_LgC&printsec=frontcover&dq=%22don+giovanni%22&hl=en&ei=G18nTc7oHIT78Abx5ujFAQ&sa=X&oi=book\\_result&ct=result&resnum=1&ved=0CCYQ6AEwAA#v=onepage&q&f=false](http://books.google.com/books?id=aT8PhfZg_LgC&printsec=frontcover&dq=%22don+giovanni%22&hl=en&ei=G18nTc7oHIT78Abx5ujFAQ&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCYQ6AEwAA#v=onepage&q&f=false)

- Mozart's *Don Giovanni* libretto: <http://www.librettidopera.it/dongiov/dongiov.html>

- in English: <http://www.opera-guide.ch/libretto.php?id=251&uilang=de&lang=en>

- Italian and English:

[http://books.google.com/books?id=knY6AAAAIAAJ&printsec=frontcover&dq=%22don+giovanni%22&hl=en&ei=SF8nTYaAFYK78gaszfnPAQ&sa=X&oi=book\\_result&ct=result&resnum=2&ved=0CCgQ6AEwAA#v=onepage&q&f=false](http://books.google.com/books?id=knY6AAAAIAAJ&printsec=frontcover&dq=%22don+giovanni%22&hl=en&ei=SF8nTYaAFYK78gaszfnPAQ&sa=X&oi=book_result&ct=result&resnum=2&ved=0CCgQ6AEwAA#v=onepage&q&f=false)

- Byron's *Don Juan*:

[http://books.google.com/books?id=SnUCAAAAQAAJ&printsec=frontcover&dq=%22don+juan%22&hl=en&ei=MmAnTajpDoiq8Abfx7WLAq&sa=X&oi=book\\_result&ct=result&resnum=1&ved=0CCMQ6AEwAA#v=onepage&q&f=false](http://books.google.com/books?id=SnUCAAAAQAAJ&printsec=frontcover&dq=%22don+juan%22&hl=en&ei=MmAnTajpDoiq8Abfx7WLAq&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCMQ6AEwAA#v=onepage&q&f=false)

- Lorenzo Da Ponte biography:

[http://books.google.com/books?id=N2VdAAAAMAAJ&pg=PA83&dq=%22da+ponte%22+casanova&hl=en&ei=sGAnTfz3FcWt8AaN0tHxAQ&sa=X&oi=book\\_result&ct=result&resnum=1&ved=0CCMQ6AEwAA#v=onepage&q=%22da%20ponte%22%20casanova&f=false](http://books.google.com/books?id=N2VdAAAAMAAJ&pg=PA83&dq=%22da+ponte%22+casanova&hl=en&ei=sGAnTfz3FcWt8AaN0tHxAQ&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCMQ6AEwAA#v=onepage&q=%22da%20ponte%22%20casanova&f=false)

- Wagner's *Die Walküre* piano-vocal score online:

<http://www.dlib.indiana.edu/variations/scores/bhr9607/large/index.html>

- Wagner's *Die Walküre* libretto, German-English:

<http://home.earthlink.net/~markdlew/shw/Ring.htm> [password Hunding]

- Wagner's *Die Walküre* leitmotives: <http://www.rwagner.net/midi/e-walkure.html>

- Puccini's *Madama Butterfly* score:

[http://imslp.org/wiki/Madama\\_Butterfly\\_%28Puccini,\\_Giacomo%29#English\\_.2F\\_Italian](http://imslp.org/wiki/Madama_Butterfly_%28Puccini,_Giacomo%29#English_.2F_Italian)

- Puccini's *Madama Butterfly* libretto(s):

<http://opera.stanford.edu/Puccini/Butterfly/libretto.html>

- *Madame Butterfly* by John Luther Long:

<http://xroads.virginia.edu/~hyper/long/cover.html> and

[http://books.google.com/books?id=3ko7AAAAAYAAJ&pg=PP1&lpg=PP1&dq=john+luther+long+madame+butterfly&source=bl&ots=Nv9YEDgPAz&sig=ILCtPAhbsHPjIBGURr3iFmJY2D4&hl=en&ei=e10nTaWDMoT48AbmptyXAQ&sa=X&oi=book\\_result&ct=result&resnum=7&ved=0CEoQ6AEwBg#v=onepage&q&f=false](http://books.google.com/books?id=3ko7AAAAAYAAJ&pg=PP1&lpg=PP1&dq=john+luther+long+madame+butterfly&source=bl&ots=Nv9YEDgPAz&sig=ILCtPAhbsHPjIBGURr3iFmJY2D4&hl=en&ei=e10nTaWDMoT48AbmptyXAQ&sa=X&oi=book_result&ct=result&resnum=7&ved=0CEoQ6AEwBg#v=onepage&q&f=false)

- Opera and Society: [www.operaandsociety.org](http://www.operaandsociety.org) [podcasts of lectures on many operas]

- The Boston Public Library: With a Boston Public Library “ecard” you have access to streaming “Opera In Video.” A description on the BU library page is at: <http://www.bu.edu/phpbin/news-cms/news/?dept=847&id=51386>. The BPL “ecard” link is: <http://www.bpl.org/general/circulation/ecards.htm>

**Recordings:**

You are not required to purchase recordings of the operas for this course, and all required listening assignments will be on reserve at the library, and linked on the Blackboard page.

**Performances/ Class activities:**

- you will be required to attend BU Opera Institute performances of Paulus’s *The Postman Always Rings Twice* and Gounod’s *Romeo and Juliet*, free for BU students.
- other local performances of operas will be announced to the class, for which attendance is recommended but not required.

**Conduct**

You are expected to abide by the CFA Academic Conduct Code. Cases of suspected academic misconduct will be referred to the Dean's Office.

**Electronic Devices**

All electronic devices are to be turned off in class. If your phone rings, you must silence it immediately and may not answer it during class time, or send text messages. If you are expecting an urgent phone call, please let me know before class and an exception can be made.

**Disabilities**

A student with disabilities must register with the Office of Disability Services prior to the beginning of the first term for which the assistance is being requested. Students will be requested to provide current appropriate documentation of their disability.

**Blackboard**

More information about the class can be found at [blackboard.bu.edu](http://blackboard.bu.edu).

**Course Schedule\***

<b>Week</b>	<b>Dates</b>	<b>Material</b>	<b>Selected readings</b>
1	January 18-20	Introduction	
2	25-27 [1/31 last day to add a course]	17th C.: Monteverdi and Purcell	Weiss: 1-26
3	February 1-3	18th C. overview (seria/buffa)/ Handel, Querelle des Bouffons	Weiss: 60-72, 90-97, 106-111.
4	8-10	Gluck; Paisello <i>Barber</i> ; Mozart 1	Weiss: 115-120, 130-136, 141-147.
5	15-17	Mozart 2, paper topic	Daniel Hertz
6	24 [Monday schedule on 2/22; 2/22 last day to drop without "W" grade]	Mozart 3 / Beethoven	Nicholas Till
7	March 1-3	19th C. overview German Romantic, Wagner 1	Weiss: 196-211, paper 1 due
8	8-10 [Spring recess 3/12-20]	Wagner 2	Shaw, Wagnerism
9	22-24	Wagner 3/ Strauss, paper topic	Weiss: 230-245, Wagner podcast on <a href="http://www.operaandsociety.org">www.operaandsociety.org</a>
10	29-31 [4/1 last day to drop with a "W" grade]	French Opera/ Carmen	Weiss: 39-44, 51-59, 179-181
11	April 5-7	Italian Schools/ Verdi	Weiss: 172-175, paper 2 due
12	12-14	Verismo/ Puccini 1	Weiss: 185-196
13	19 [Monday schedule on 4/21]	Puccini 2	Weiss: 230-245
14	26-28	Puccini 3	Weiss: 245-258, guest performer
15	May 3-5	Berg/ Gershwin/Nez	Weiss: 283-288, paper 3 due

\* course material is subject to change; all alterations will be announced in class.