



m o o r e s s c h o o l o f m u s i c

Operas of Puccini and Strauss (MUSI 6397), Fall 2004

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Daily schedule



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NOTES:

- All sources listed on this page are on reserve for this course in the music library, unless the source is already a non-circulating item (this would include reference material such as the *New Grove Dictionary of Opera* and journals such as the *Cambridge Opera Journal*).
- For call numbers for all sources listed on this page, see the reserve list.

WEEK	DATE	TOPICS	CLASS HANDOUTS, ASSIGNMENTS DUE (due at class time on the day indicated)
1	08/23	Course introduction. Introduction to the operas of Strauss and Puccini. Handouts: Puccini's works . Strauss's works .	
	08/25	Continue the introduction to the topic: More on Strauss and Puccini; Strauss and Puccini in historical/musical context. Handouts (on historical precedents): -- structure of Rossini, Barber of Seville, opening of Act I . -- structure of Verdi, La Traviata, Act I .	
2	08/30	Puccini, <i>La Boheme</i> .	Preparation: 1. Read the <i>Boheme</i> synopsis in the <i>New Grove Dictionary of Opera</i> . This is available on the reference shelf in the library, at call no. ML102.O6N5 1992). The complete text is also available online, the "Grove Music Online" resource. To access this, go to this page and click the "Grove Music Online" link, then follow the instructions.

	09/01		<p>2. Listen: Act I; Act II through the end of Musetta's waltz (first 15 tracks on CD 1 on the reserve CD); Act IV, "Sono andati" (track 14 on CD2, R20 in the score). CD 846.</p> <p>3. Read: William Drabkin, "The Musical Language of <i>La Boheme</i>," in <i>Giacomo Puccini: "La Boheme"</i>, ed. Arthur Groos and Roger Parker, 80–101. Cambridge Opera Handbooks Series. Cambridge: Cambridge University Press, 1986. ML410.P89 G76 1986.</p> <p>We'll probably discuss the Drabkin article on Wednesday.</p>
3	09/06	Labor day: no class.	
	09/08	Puccini, <i>Tosca</i> .	<p>Preparation:</p> <p>1. If you're unfamiliar with the story, read the <i>Tosca</i> synopsis in the <i>New Grove Dictionary of Opera</i>.</p> <p>2. Listen to all of Act III (CD 1748), then come to class prepared to respond to these readings:</p> <p>a) Joseph Kerman's famous and stinging critique of the last act of <i>Tosca</i>, in his book <i>Opera as Drama</i>, pp. 13–17 (start on p. 13 with "I think it may be worth while...").</p> <p>b) and, for another point of view on the issues raised by Kerman, Roger Parker's article "Analysis: Act I in Perspective," in <i>Giacomo Puccini: "Tosca"</i>, ed. Mosco Carner (Cambridge Opera Handbooks Series. Cambridge: Cambridge University Press, 1985, call no. ML410.P89C25 1985). Read pp. 117–118 (stop at the section on "Words and music") and pp. 137–142.</p> <p>Both of the books listed above are on reserve in the music library—ask for them by call number at the front desk.</p> <p>Think about these questions: How is Act III organized dramatically? How can we understand Puccini's use of motives in the act? What is your response to some of Kerman's critiques? Is motivic analysis really as straightforward an activity as it seems it should be? Is it a worthwhile activity in opera analysis? Is Act III a dramatic success, or not?</p>
4	09/13	<p>Puccini, <i>Madama Butterfly</i>.</p> <p>Handout: Italy and Italian music in the early-20th century.</p>	<p>Essay 1 due Monday 09/13.</p> <p>Bring your scores to class!</p> <p>Preparation:</p> <p>1. Read the <i>Madama Butterfly</i> synopsis in the <i>New Grove Dictionary of Opera</i>.</p> <p>2. Listen: Act I; Act II part 1. CD 1891.</p>

	09/15		3. Read: Michele Girardi, <i>Puccini: His International Art</i> (Chicago: University of Chicago Press, 2000), pp. 195-204 (context of the opera), 207-20 (sources of the story and Puccini's uses of exoticism), 225-34 (musical material), and 241-45 (on the love duet and "Un bel di"). ML410.P89 G5713 2000 .
5	09/20		4. Read: Julian Budden, <i>Puccini: His Life and Works</i> (Oxford: Oxford University Press, 2000), pp. 255 par. 2 – 258 par. 0 (on the love duet), and 270 par. 2 – 273 (on the exoticism). ML410.P89 B83 2002 . Listen to Act I for Monday 09/13, and read the Girardi pp. 195–204. For Wednesday 09/15, read the Girardi pp. 207–20, and for Monday 09/20 read the rest of the material.
	09/22	Puccini, the late style and <i>Turandot</i> . Notes on the assigned reading by Jurgen Maehder .	Final paper topics due Monday 09/27. Preparation: 1. In the <i>New Grove Dictionary of Opera</i> , read the synopses for all three operas of <i>Il Trittico</i> (<i>Il Tabarro</i> , <i>Suor Angelica</i> , and <i>Gianni Schicchi</i> —each of which has its own separate entry) and for <i>Turandot</i> . 2. Read: Girardi, <i>Puccini: His International Art</i> , 325–27. ML410.P89 G5713 2000 . 3. Listen: <i>Turandot</i> , Acts I and II. CD 4259 . 4. Jurgen Maehder, "Turandot and the Theatrical Aesthetics of the Twentieth Century," in <i>The Puccini Companion</i> , ed. William Weaver and Simonetta Puccini, 265–78 (New York, Norton, 1994). ML410.P89P8 1994 . Try to have all this prepared for Monday's class. At least read the Maehder article and read the synopses of the operas.
6	09/27		
	09/29		
7	10/04	Strauss, <i>Ariadne auf Naxos</i> .	Preparation: 1. Read the <i>Ariadne auf Naxos</i> synopsis in the <i>New Grove Dictionary of Opera</i> . 2. Listen to the complete "Opera" (i.e., not the "Prologue"). CD 48 . 3. Read: David B. Green, <i>Listening to Strauss Operas: The Audience's Multiple Standpoints</i> , pp. 149–59 (ML410.S93G72 1991). Read the synopsis by Wednesday 10/04. By Monday 10/06, listen to the "Opera" and read the pages in Green.
	10/06		
8	10/11		
	10/13	More Strauss and Hoffmansthal: <i>Der Rosenkavalier</i> and <i>Die Frau ohne Schatten</i> .	Essay 2 due Monday 10/18. Preparation: 1. In the <i>New Grove Dictionary of Opera</i> , read the

9	10/18		<p>synopses for <i>Der Rosenkavalier</i> and <i>Die Frau ohne Schatten</i>.</p> <p>2. Listen: <i>Rosenkavalier</i>, end of Act II (Ochs's "Da lieg ich" to the end of the act), and Act III (all of it, but especially the end—the "Ist ein Traum" to the end"). CD 4288.</p> <p>3. Listen: <i>Frau</i>, Act I (all). CD 526</p> <p>4. Read: Leon Botstein, "The Enigmas of Richard Strauss: A Revisionist View," in <i>Richard Strauss and His World</i>, ed. Bryan Gilliam, 3–32 (ML410.S93R44 1992).</p> <p>Specifically: we'll talk about <i>Frau ohne Schatten</i> on Monday week 9, and <i>Rosenkavalier</i> on Wednesday week 9.</p>
	10/20		
10	10/25	Strauss: <i>Salome</i> .	<p>Preparation:</p> <p>1. Read Oscar Wilde's play, <i>Salome</i>. There are 2 copies of the play on reserve in the music library (call nos. PR5812 .R33 1998 and PR5812 .R33 1995). The complete text is also available online: go to this page and click the "connect to this ebook" link, then follow the instructions.</p> <p>2. Listen to the complete opera (about 100 minutes or so).</p>
	10/27		
11	11/01		<p>Don't read this article—work on your presentations instead:</p> <p>3. Read: Lawrence Kramer, "Culture and Musical Hermeneutics: The Salome Complex," <i>Cambridge Opera Journal</i> 2.3 (1990): 269–94. You must access this article electronically (we don't have this volume of the COJ in our library.) Go to this page and click the "UH main campus users" link, then follow the instructions.</p> <p>Read Wilde's play by Monday 10/25. Listen to the opera by Wednesday 10/27.</p>
	11/03		
12	11/08	Presentations.	<p>Link to the class presentation schedule</p>
	11/10	Presentations.	
13	11/15	Presentations.	
	11/17	Presentations.	
14	11/22.	Presentations.	
	11/24	No class: Thanksgiving break.	
15	11/29	Conclusions.	
	12/01	Conclusions.	

NOTE:
Final paper due Friday 12/03.

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