Operas of Mozart (MUSI 6397), Fall 2005
Professor: Andrew Davis (**email**)

Home page and syllabus | Daily schedule | Reserve list

**Daily schedule**

JUMP TO THE CURRENT WEEK

☐ Files in PDF format are marked with the PDF logo. To read these, you'll need the Adobe Acrobat Reader, which you can obtain for free here.

NOTES:

- Reading assignments listed for a particular day are to be completed in advance of that day's class meeting. Your presentation grade depends in part on your showing evidence of having read the material and coming to class prepared to discuss it.
- Make a photocopy of all reading assignments and bring them to class.
- All call numbers listed in the schedule are for items on reserve for the course; ask for these at the desk in the music library.
- Articles in periodical journals are not on reserve and no call number is given. Find the periodicla in the library and photocopy the article, or access the periodical online and print your own copy of the article (most periodicals are available online, through the link provided in the UH library's catalog).

| WEEK	DATE	TOPICS AND HANDOUTS	READING AND LISTENING ASSIGNMENTS
1	08/24	History, context, and present research in Mozart's operas. Handouts from class today: 📄 Mozart's operas: listing of and basic information on the 16 Mozart operas.	Edward Dent, *Mozart's Operas,* 1–12 (on "Mozart as a Classic"). ML410.M9D32 1991.
2	08/31	Genres: *opera seria.* Works: *Idomeneo.* (Background on *Mitridate, re di Ponto; Lucio Silla.*) 📄 Notes on the Dent reading 📄 Notes on the Rosen reading Handouts from class today: synopses handouts	Read: 1. (if you didn't read it for last time) Edward Dent, *Mozart's Operas,* 1–12 (on "Mozart as a Classic"). ML410.M9D32 1991. 2. Charles Rosen, *The Classical Style,* 164–84 (on problems with and 18th-century adaptations of *opera seria*). ML195 .R68 1997 Synopses assignments: *Mitridate, Lucio Silla, Idomeneo.*
3	09/07	Genres: more on *opera seria*	Listen: to the parts of *Idomeneo* (CD 534) for

		and Idomeneo (Mozart's innovations in *Idomeneo*). Works: *La Clemenza di Tito.* (Background on the festa teatrale: *Ascanio in Alba; Il sogno di scipione; Il re pastore.*) Handouts from class today: 📄*Idomeneo:* text for Ilia's aria (no. 1, "Padre, germani") 📄*Idomeneo:* text for Electra's scene Also: --score for portions of *Idomeneo* (see me if you need a copy) --synopses handouts	which I supplied score copies in class: the overture through Electra's scene (no. 4). No additional reading: be sure you've read the Rosen chapter on serious opera. Synopses assignments: *Ascanio, Sogno di scipione, Re pastore,* and *Clemenza di Tito.*
4	09/14	Follow-up today from last time: more on Mozart's opera seria, including specifics on *Clemenza di Tito.* New topics: *opera buffa.* 📄Notes on the Rosen reading Handouts from class today: 📄*La Clemenza di Tito:* text from the opening of the opera (sc. 1–2) 📄*La Clemenza di Tito:* text from the end of the opera Also: --score and text for portions of Pergolesi, *Adriano in Siria* (see me if you need a copy) --synopses handouts Works: *Le nozze di Figaro; Don Giovanni; Cosi fan tutte.* (Background on *La finta semplice; La finta giardiniera.*)	Listen: to the segments of *Clemenza di Tito* (CD 3560 or 4237) for which I supplied score copies in class. These include: --Act I scene 1 --Act I scene 2 (just the opening recitative where Annio enters) --Act II scenes 10–11 (the end of the opera) Read: Charles Rosen, *The Classical Style,* 288–325 (on *opera buffa* and the inherent appropriateness of the classical style). ML195 .R68 1997 Synopses assignments: *Finta semplice, Finta giardiniera, Figaro, Don Giovanni,* and *Cosi.*
5	09/21	Genres: more on *opera buffa.* Handouts: 📄*Figaro,* Act III sextet text (no. 18) 📄Analysis (thematic/formal) of *Figaro,* Act III sextet Works: *Die Entführung aus dem*	No additional reading. Be sure to have read the Rosen chapter on comic opera. We'll continue to discuss this in class. You may want to begin reading James Webster, "The Analysis of Mozart's Arias," in *Mozart Studies,* ed. Cliff Eisen, 101–99. ML410.M9 M73 1991 v. 1. We'll discuss this over the next few class meetings; some of it is rather complex.

		Serail; Die Zauberflöte. (Background on *Bastien und Bastienne; Der Schauspieldirektor.*)	Synopses assignments: *Bastien, Schauspieldirektor, Entführung,* and *Zauberflöte.*
6	09/28	No class: hurricane	
7	10/05	**Paper proposal due.** See the syllabus for details. Topics: --Mozart's arias --*Nozze di Figaro* Notes on the Webster reading Handouts from class todsay: *Marriage of Figaro* texts from today (all from Acts I–II) Analysis of *Figaro,* opening duet	**Read:** James Webster, "The Analysis of Mozart's Arias," in *Mozart Studies,* ed. Cliff Eisen, 101–14 (on context and aria types) and 114–22 (on formal types in Mozart's arias). ML410.M9 M73 1991 v. 1. **Important:** check out the reserve copy of this book from the desk in the music library, make a photocopy of the article, then return the book immediately so that others have access to it. Bring your copy of the article to class. **Listen:** *Marriage of Figaro,* Acts I–II. If you don't have time to listen to the entire acts, listen to this material: overture and nos. 1–3, 6–7, 9–12, and 15.
8	10/12	Topics: --Mozart's arias --*Nozze di Figaro* Notes on the Webster reading Handouts from class today: Basics of Italian versification Summary of Webster's aria types *Marriage of Figaro* texts from today (all from Acts III–IV) Analytical diagram of *Figaro,* "Dove Sono" (no. 19)	**Read:** James Webster, "The Analysis of Mozart's Arias," in *Mozart Studies,* ed. Cliff Eisen, 122–51 (on analytical parameters for Mozart's arias). ML410.M9 M73 1991 v. 1. **Listen:** *Marriage of Figaro,* Acts III–IV. If you don't have time to listen to the entire acts, listen to this material: nos. 17–19 (we discussed no. 18 in the last class) and 25–end.
9	10/19	Topics: --Mozart's ensembles --*Don Giovanni* Notes on the Webster reading Handouts from class today: *Don Giovanni,* text from the Act I finale Analytical diagram of *Don Giovanni,* Act I finale	**Read:** James Webster, "The Analysis of Mozart's Arias," in *Mozart Studies,* ed. Cliff Eisen, 151–69 (on "Porgi amor"). ML410.M9 M73 1991 v. 1. **Listen:** *Don Giovanni,* Act I. If you don't have time to listen to the entire act, listen to this material: overture and nos. 1–2, 5–8, 10, and 13 (the finale).
10	10/26	Topics: --analysis of Anna's act I scene	**Read:** Carl Schachter, "The Adventures of an F#: Tonal Narration and Exhortation in Donna

		(discussion of the Schachter article) --Mozart's ensembles --*Don Giovanni* 📄Notes on the Schachter reading Handouts from class today: 📄*Don Giovanni,* text for Anna's recitative and aria (no. 10) 📄*Don Giovanni,* text for the Act II finale 📄Analytical diagram of *Don Giovanni,* Act II finale	Anna's First-Act Recitative and Aria," in *Unfoldings: Essays in Schenkerian Theory and Analysis,* ed. Joseph N. Straus, 221–35. MT6.S2824 U6 1999 **Listen:** *Don Giovanni,* Act II. If you don't have time to listen to the entire act, listen to this material: nos. 15, 19–20, 21b–end.
11	11/02	Topics: --Mozart's ensembles: the act II sextet from *DG* --the act finales from *Le Nozze di Figaro* 📄Notes on the Platoff reading Handouts from class today: 📄*Don Giovanni,* text for the Act II sextet 📄Analytical diagram for *Nozze di Figaro,* movement C from the Act II finale	Read: John Platoff, "Operatic Ensembles and the Problem of the Don Giovanni Sextet," in *Opera Buffa in Mozart's Vienna,* ed. Mary Hunter and James Webster. ML1723.8.V6 O64 1997 Also: review Charles Rosen's discussion of the *Giovanni* Act II sextet in *The Classical Style,* 299–302.
12	11/09	Topics: --Mozart, Singspiel, and the *The Magic Flute* 📄Notes on the Webster reading Handouts from class today: 📄Dissonance and chromaticism in the Act II priests' march (no. 9) 📄hypermetric structure in Sarastro's "O Isis und Osiris" (Act II, no. 10) 📄harmonic features of Pamina's "Ach, ich fühl's" (Act II, no. 17)	Read: 1. Siegmund Levarie, *Mozart's "Le Nozze di Figaro": A Critical Analysis,* 233–45. Just skim this to get a sense of how he's approaching the analysis. MT100.M78 L4 2. James Webster, "To Understand Verdi and Wagner We Must Understand Mozart," *19th-Century Music* 11 no. 2 (1987): 175–193 (on other approaches to the analysis of Mozart's operas [including Levarie's], and on Figaro's "Non piu andrai, the Figaro-Susannah "Cinque, dieci, venti," and the Tamino-Priest dialogue "Die Weisheitslehre dieser Knaben"). We will discuss this reading assignment on the last day of class.
13	11/16	Topics: --*Cosi fan tutte* Handouts from class today:	No additional reading assignment: work on your papers, and be sure you're prepared to discuss the Webster "To Understand Verdi and Wagner" article on the last day of class.

		📄 Texts for the music we discussed in *Cosi* 📄 Metric and motivic irregularities in the *Cosi* overture (including transformations of the "motto" progression) 📄 Transformation of the motto progression in the Act I trio "È la fede" (no. 2)	
14	11/23	**No class: Thanksgiving Holiday.**	
15	11/30	**Final paper due.** See the syllabus for details. Summary and wrap-up: discussion of the James Webster article. 📄 Notes on the Webster reading	No additional reading: papers are due today, and we will discuss the Webster "To Understand Verdi and Wagner" article today.

Final exam: Monday 12 December, 10am–1pm.
📄 Study guide for the final exam, including a description of the exam format.
📄 Final exam essay questions.