



Music and Text in Romantic Italian Opera



Fall 2008 | Professor: Andrew
Davis ([email](mailto:adavis@uh.edu) adavis at
uh.edu)

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[Shortcut to the current week](#) (assuming I remember to keep the link updated).

Notes:

For all sources and readings, see the [annotated bibliography and reserve list](#).

IMPORTANT NOTE ON LIBRETTI: See the [bibliography](#) for libretti information. When using libretti for analysis, the Garzanti (copy on e reserve) is your first choice; the Calder edition is your second choice; any other edition is a third choice or lower. Do not rely on the libretti printed in CD booklets (except as a source of English translation, if needed).

WEEK	MATERIAL
1	<p>introduction to the problems of text setting and formal organization in Italian opera; introduction to sources, readings, and authors</p> <p>introduction to Italian pronunciation and basic of Italian prosody and poetic organization: counting syllables, line endings and accent positions, internal accent patterns, meters and line lengths, even vs. odd numbers of syllables (versi parasillabi vs versi imparasillabi), rhyme, strophic organization, versi lirici vs versi sciolti</p> <p>if you find you're having some trouble with Italian pronunciation and need some more detailed rules and guidelines, READ: Roberto Severino, <i>The Signs and Sounds of Italian</i>. This is an interesting source on Italian pronunciation and related topics, and note that you don't need to know the International Phonetic Alphabet to read this—just read his plain-English descriptions of the sounds represented by the Italian letters. See especially:</p> <p>7–8: the Italian alphabet</p> <p>22–23: on when to pronounce consecutive vowels as one sound (as a diphthong or triphthong) or two ("hiatus")</p> <p>27–32: pronunciation of consonants (esp. two possibilities for sound of "c" and "g"; sound of "gli" and "gn"; two possibilities for "s"; sound of "sc" or "sci"; the silent "h"; and the sound of "q" and</p>

"qu")

41–44: syllabic division

45–48: syllabic stress

try these exercises at the end to see how well you pronounce the words; we may discuss some of them in class:

74 no. 6 (pronunciation of consecutive vowels)

78 no. 10 (division of words into syllables)

introduction to basic elements of form and design in Italian opera: textures, movements in the numbers ("la solita forma"), structural vs. textural terminology

READ: Robert Antony Moreen, "Integration of Text Forms and Musical Forms in Verdi's Early Operas," 1–37. Note some of this is the kind of detail obligatory at the front of a dissertation, but it does give you an idea as to what some of the problems and issues are in studying this topic.

NOTE: We'll get through a discussion of Italian poetry and versification in week 1. We'll get to the musico-dramatic terminology (p. 27) in week 3.

Italian pronunciation guides and related interesting readings:

http://www.askoxford.com/languages/it/toi_italian/pronunciation/?view=uk (basic online Oxford Dictionary guide to Italian pronunciation, with sound samples)

<http://italian.about.com/cs/pronunciation/ht/pronounceconson.htm> (on Italian consonants)

<http://italian.about.com/cs/pronunciation/ht/pronouncevowels.htm> (on Italian vowels)

<http://italian.about.com/library/weekly/aa082703a.htm> (on Italian double consonants—very entertaining!)

<http://www.locuta.com/edoubling.html> (interesting information from the online Centro Studi Italiano on the pronunciation phenomenon known as "syntactic doubling")

Notes from Thursday week 1: I handed out some supplemental material today. Here's a list, with summary:

text from Abigail's aria, Nabucco II: this was an example of the use of versi sciolti, or "scena verse," for the opening recitative (called the "scena") preceding the lyric movement of an aria; this

was from Morren 170ff. (you have to skip a few pages because he inserts the score... which is helpful!). The recitative begins at the opening ("Be io t'invenni"; Moreen's "section 1"); the aria is at Anch'io dischiuso un giorno"; Moreen's "section 2"). The recitative is in versi sciolti (an unrhymed, ungrouped mix of endecasillabo and settenario lines), while the aria is in versi lirici (rhymed and in stanzas), in this case lyric settenario.

[excerpt from the critical edition of Dante's Inferno](#) (vol. 1 of the Divine Comedy): I've copied for you the first page of Canto 1, as an example of Dante's endecasillabo verse; this is preceded by notes from the introduction to the critical edition (the structure of the poem in terzine and using a rhyme scheme—Dante's own invention—called "terza rima"). The very last page is simply another excerpt from the Inferno, this time from Canto 30. I wanted you to see this because lines 31–45 (see my bracket) are the source of Puccini's Gianni Schicchi (he's a character in Hell Dante meets on his journey). It's still endecasillabo verse (as is all of the Divine Comedy)—try reading it and see how you do with the meter, counting syllables, etc.

excerpt from Rigoletto III: "[Bella figlia dell'amore](#)," as a well-known example of ottonario verse

[excerpt from Handel, Giulio Cesare I](#): recitative and aria. An example to show that the principle of alternating sections of versi sciolti and versi lirici has a very long history, and is also present in 18th-century Italian opera; in Verdi this principle becomes somewhat more complicated, but we'll get into much more detail on this as the semester goes on. For now, take this as a simple example of the principle from a typical Italian opera of the early 18th century: see the recitative beginning (at "Curio, Cesare venne") just after Cesare's first aria, and then see the aria that follows this long recitative (I haven't copied every page), at "Empio dirò tu sei." The recitative is the standard mix of settenario and endecasillabo; the aria uses settenario meter (i.e., every line is a settenario), and every line is a tronco line (i.e., there are apparently only six syllables in every line, but the last is accented and thus every line is counted as being "truncated," or one syllable short—so, 7 syllables per line; this is very unusual for every line to have a tronco ending).

Additional follow-up notes on Italian verse meters:

When you read a libretto (or any poetry, for that matter) and see an indented line, this indicates a continuation of the previous line. This is common in opera, especially when a single line of verse is split between two (or sometimes more) characters. Example from near the opening of La Traviata II:

Alf. 11 Annina, donde vieni?
Ann. Da Parigi.

This is **one** line of endecasillabo (i.e., 11 syllables), divided into seven syllables for Alfredo ("Annina donde vieni?") followed by four more syllables for Annina ("Da Parigi").

We didn't discuss in class the "double" lines. You'll need to read Moreen 17–19 on this, because some of you might find it in your assignments for next week.

Essentially: some of the Italian meters can be doubled in length—i.e., they have double the number of syllables in every line, such that every line looks like two smaller lines joined together. An ottonario, for example, can be combined with another ottonario to make a single line of "ottonario doppio," 16 syllables long; likewise two lines of settenario can be joined to make a settenario doppio; two lines of senario can be joined to make a senario doppio, and two lines of quinario can be joined to make a quinario doppio.

The quinario doppio meter is especially common, and it's sometimes hard to distinguish from decasillabo—both meters have 10 syllables per line. The difference is in the position of the internal accents—the decasillabo meter has a very distinct pattern of stresses. Moreen has examples of all this, and further discussion. Feel free to email me with questions if you're confused.

Here's an example of this from La Traviata Act III, p. 72 in [this copy of the libretto](#):

Alf.	5x2	Colpevol sono . . . so tutto, o cara
Vio.	5x2	Io so che alfine reso mi sei! . . .

These are lines of quinario doppio (thus marked "5x2"), not decasillabo. There are two ways of deducing this. One of the use of the ellipsis in the middle of the line: this is very common in the double lines (even more common is the use of a dash to separate the two halves: something like "Colpevol sono—so tutto, o cara"). The other is the internal accents in the line: decasillabo lines have accents on syllables 3, 6, and 9, which is not the case here; quinario lines have accents on syllables 1 and 4, which matches the stresses in each half of these lines ("COL-pe-vol so-no"; "SO tut-to ca-ra"; etc.).

When you find double lines, you treat each half of every line as if it were a line of its own: thus every half can have either a piano, tronco, or sdrucchiolo ending, and sometimes the two halves won't end in the same way. Here's an example from La Traviata II, p. 65 in [this copy of the libretto](#):

Baron	7x2	Più tardi la rivincita.
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Alf.

Al gioco che vorrete.

This is one line of settenario doppio split between two characters, which you can tell from the indentation. The first half ("Più tardi la rivincita") has a sdrucchiolo ending and this appears to have 8 syllables; the second half ("Al gioco che vorrete") has a normal piano ending.

Mark double lines in your librettos as I'm showing here: "5x2" for quinario doppio, "6x2" for senario doppio, etc.

2



No class this week: I'll be in Taipei for a conference in honor of Puccini's 150th birthday (<http://www.music.ntnu.edu.tw/Puccini2008/>). [Copy of my paper and handout](#), if you're interested (it's related to the subject of this course).

YOUR ASSIGNMENT: using the libretto on reserve, analyze the verse meter (and stanzaic structure, if you can) in one of these three acts listed below; see below for your assigned act.

These will be important acts we'll study in detail at some point in the semester (not necessarily right away), and it'll be nice to have an analysis of the verse meter ready to go when we get there. It's useful to split up the class so we get more material, but it's also useful for more than one person to be assigned to the same act so you can work on it in groups if you want (it's kind of fun, and you really get to know the libretto when you do this).

Portions of all four acts are discussed in at least one major source on our reading list. If you find you need some help or confirmation of what you're doing, you could always skim to the right place in the source. Look in Powers ("La solita forma"), Gossett ("Verdi, Ghislanzoni, and Aida") and Moreen (he discusses several excerpts from Aida in various locations in the dissertation).

General tips to help you out:

As I said in class, some aspects of the verse meter can often be clarified by looking at the musical setting—this is especially useful if you don't know whether the line has a tronco, piano, or sdrucchiolo ending, and it's even useful sometimes if you don't know how many syllables to divide a word into (although the score can be misleading here, so be careful--it's better to try to get this from the context of the surrounding lines).

If you find endecasillabo lines (11 syllables) in La Traviata, this is the versi sciolti ("scena verse"), and you might find settenario lines (7 syllables) mixed in irregularly.

If you find settenario lines, this may either be versi sciolti or versi lirici. If they're mixed in randomly with endecasillabo lines, this is versi sciolti. If you find a string of settenario lines that have rhymed endings (and they occur in groups of four, six, or eight at a time), this is versi lirici—and in these cases you would say the librettist has written "settenario lirici," or "lyric settenario" verse.

if you find any meter other than settenario or endecasillabo, the verse will be versi lirici: the meter will be uniform (same number of syllables in every line), there will be stanzas (usually quatrains—groups of four lines—but sometimes other groupings as well), and there will be an obvious rhyme scheme. Note that this means if you find, say, a string of ottonario lines with one settenario mixed in the middle, you've probably counted the 7-syllable line incorrectly: a group of ottonario lines will be versi lirici and thus won't have any other meter mixed into it.

I've transcribed and posted some of my notes on each act that should help you out. Be sure to have a look at these and maybe keep them handy while you work.

Acts: Traviata II, Traviata III, Aida III, Aida IV

Use the libretti that are on reserve in the library: for both assigned operas this is the Calder edition. The Garzanti edition just arrived as I was leaving, and I didn't have time to make a copy.

Assignments:

Traviata II:	pdf copy notes	Borik, Demkovich, Galloway-Edgar
Traviata III:	pdf copy notes	Goodkin, Grasser, Hudlow
Aida III:	pdf copy notes	Langman, Papas, Royem
Aida IV:	pdf copy notes	Svistoonoff, Thomas, Waguespack

I posted the pdf files to save you the hassle of photocopying; in any case, make a copy of your act, somehow, and write the number of syllables next to every line: [something like what I've done here](#), but you can do it right on your photocopy instead of retyping the whole libretto (just write small, so we can read what you've done).

Feel free to email me with questions as you work: I should be available on email most of the week (in fact I wouldn't mind an online discussion...). I have copies of these four acts with me, so I could have a look at them with you if needed.

Be sure to listen to your act before and after you do the assignment; reading the libretto like this should make you hear it much differently than you would

	<p>have before!</p> <p>When you're finished, email me what you've done, if you can do this (make a pdf from a scanned copy). Otherwise bring a copy to class Tuesday when we meet again (Tuesday 09/09).</p>
3	<p>text and text setting in Italian opera: local details</p> <p>READ: Moreen 38–127. Be familiar especially with the meaning of these words (it's not always obvious or what you expect): <i>cadenza</i>, <i>cadenza regolare</i> (vs <i>cadenza irregolare</i>), <i>melodie</i>.</p> <p>We'll study in class some of Moreen's detailed examples from the repertoire:</p> <p>Attila (Moreen 47: setting of text in <i>cadenza regolare</i>)</p> <p>Macbeth (76: use of cadences to direct the movement toward a climax)</p> <p>La traviata (91: Moreen's critique of a Dallapiccola analysis of text in <i>cadenza regolare</i>, location of the climax, etc.)</p>
4	NO CLASS THIS WEEK: HURRICANE
5	<p>more text and text-setting details</p> <p>Tuesday's class: follow-up from last week (week 3): examples from Moreen:</p> <p>Macbeth (76: use of cadences to direct the movement toward a climax)</p> <p>La traviata (91: Moreen's critique of a Dallapiccola analysis of text in <i>cadenza regolare</i>, location of the climax, etc.)</p> <p>for Thursday's class:</p> <p>be sure you've looked at Moreen, pp. 91ff.--the part in which he critiques an old article by Italian composer Luigi Dallapiccola. I haven't formally assigned the Dallapiccola reading (Moreen quotes the relevant passages), but if you're interested, it's also available on e reserve. It's a good read, and it's not very long.</p> <p>READ: Paolo Fabbri, "Metrical and Formal Organization," 154–59 (on historical origins of the endecasillabo and settenario verse and motivations for its use). Note that Fabbri is more theoretical and abstract (he certainly uses fewer musical examples) than Moreen, but it's a very interesting read, especially on the finer historical details of what Moreen discussed in his dissertation. Note also that in Fabbri "blank verse" refers to verse unrhymed and ungrouped in stanzas (i.e., "versi sciolti"; the opposite would be lyric verse or "versi lirici," sometimes referred to here as "metric verse"—i.e., "metered verse"; keep in mind this is an English translation of an Italian text). On <i>versi sciolti</i> very</p>

	<p>simply defined, review Moreen 22 and see also Moreen 161–62.</p> <p>READ: Fabbri 195–99 (on the historical origins of multisectional "scenes" articulated using verse in different meters)</p>
6	<p>more text and text-setting details</p> <p>my handout on origins and use of Italian verse meters and other topics from the Paolo Fabbri reading</p> <p>handout: libretto, Rigoletto I (endecasillabo sciolti at the opening; listen and observe the musical setting)</p> <p>READ: Moreen 127–56 (skim 140–42): Verdi's requirements for a "melodie," use of lyric endecasillabo verse and related challenges, use or avoidance of decasillabo, consideration of novenario, use of a polymetric stanza, etc..</p> <p>we'll look at some more of Moreen's examples:</p> <p>Aida, "O cieli azzuri" and "O terra addio" (Moreen 135ff: both examples of lyric endecasillabo)</p> <p>Macbeth "La patria tradita" and Ballo second-act finale (137ff: both examples of Verdi requesting that the librettist avoid the endecasillabo meter)</p> <p>Aida IV, opening (144: preference for decasillabo)</p> <p>Nabucco "Va pensiero" and Macbeth last-act chorus (use and avoidance of decasillabo)</p> <p>Aida IV, "Morir! Si pura bella" (147: use of a polymetric stanza; see also Fabbri 208)</p> <p>READ: Fabbri 200–09 (this is closely related to the Moreen reading, but be sure to read Moreen first: characteristics of particular verse meters, choice of various meters in nineteenth-century opera, use of lyric endecasillabo, use of other unusual metric devices to introduce novelty into the verse, etc.)</p>
7	<p>term paper assignment: due Thursday December 11 (this is the Thursday following the last day of class and one week before the close of the semester).</p> <p>Write an analysis (probably c. 15 pages double spaced with standard font and margins) of any aspect(s) of Verdi's setting of either a single scene or a single act. I have in mind an extended discussion along the lines of what we'll read in Moreen, Powers, Balthazar, or Gossett. Limit your choice of material to any of the Verdi operas except those written with librettist Boito (<i>Otello</i> and <i>Falstaff</i>), or, with my approval and with good reason (i.e., you want/need to learn the music), a selection from Rossini, Bellini, or Donizetti.</p> <p>Include all music and text with your paper—assume the reader</p>

has no score and no libretto.

Submit to me by Tuesday week 9 (Tuesday October 21) a short summary of what you plan to write about, along with a short list of relevant readings. If you need help with this, please contact me. I can help you decide on whether your selection is appropriate, and I can give you some guidance in researching whether or not anything has been published on it (i.e., I might know—just ask—or we can do some searching).

**essay assignment: due in two weeks, on Tuesday week 9
(Tuesday October 21)**

Write an essay (probably 4-6 pages double spaced with standard font and margins) in which you discuss as many aspects as possible of the text setting in one of Verdi's lyric movements. You're welcome to use one of the movements we've discussed in class (see the list below—we've discussed some of these in more depth than others, of course), or you can pick a new one (Moreen discusses many we haven't had time to look at in the pages I've assigned for you to read). But limit your selection to a movement from one of the operas we've been discussing (again, see the list below). You can also compare and contrast two different movements, if you want (say, one we've discussed in class and one we haven't). Just don't let the essay get too long—I don't want something the length of the final term paper here.

In your essay:

show the text and music—assume the reader doesn't have a libretto or score.

if you're writing about a movement we've discussed in class, feel free to use the class discussion and any readings as references; don't, however, simply repeat what Moreen or someone else has to say about the music (although of course some points may overlap). Organize the essay in terms of what you think is important about the music, and think critically about what you're reading: Moreen (and the others) aren't necessarily right on everything, as we've seen.

Think about how you hear the music and how you might experience it in the theater, or how you might treat it as a performer. What is it about the music that makes it theatrical? What makes it interesting? What makes it "work" so well (or not—are there problems with it?) as a lyric movement?

Try to think about all aspects of the text and how

Verdi treated it: it's meaning and how it may or may not relate to the musical setting; the verse meter and its features (is it unusual or not?); the influence of the verse meter on the musical setting (is it obvious, for example, that the verse meter dictates Verdi's treatment of the surface rhythms? are there other relevant questions?); formal organization of the setting; interesting harmonic features of the setting (is there chromaticism?); interesting melodic features of the setting (how is the melody designed, and is there anything significant about this?); (hyper)metric features of the setting (this relates to its formal organization—how many phrases are there? are they of normal length? are they expanded? why? how? is the hypermeter unusual or not, and what effect does this have?).

Movements we've discussed in class include (in no particular order):

Attila II, Ezio's "Dagli immortali vertici"
 Macbeth I, Lady Macbeth's "Or tutti sorgete"
 La Traviata II, Alfredo's "Ogni suo aver tal femmina"
 Rigoletto III, Duke's "Bella figlia dell'amore"
 Aida IV, Radames's "Morir! Sì pura bella"
 Aida IV, Aida-Radames duet, "O terra addio"
 Nabucco III, chorus, "Va pensiero, sull'ali dorate"
 Macbeth, chorus of Scottish exiles, "Patria oppressa! il dolce nome"
 Attila prologue, Attila-Ezio duet, "Tardo per gli anni, e tremulo"
 Attila prologue, Attila-Ezio duet, "Vanitosi! che abbietti dormenti"

If possible, you can email a copy of your essay when finished. Otherwise give me a hard copy, either in class on the due date or in my mailbox.

large-scale form and design in Italian opera

[my handout on details of the *solita forma*](#)

READ: Moreen 157–252. Repertoire and analyses:

157–197: examples of numbers in the normative pattern: Attila (duet) and Nabucco (aria)

197ff.: example from Verdi's correspondence supporting a contemporary awareness of the four-movement schemes (Re Lear and the correspondence with the inexperienced Somma)

	<p>205ff.: "crescit eundo": examples from Ernani (we'll look at this in class) and I Due Foscari</p> <p>210: multisectional tempi d'attacco: Giovanna d'Arco I (210); Battaglia di Legnano (235); also an example (225–35) from Luisa Miller</p> <p>handout: Giovanna d'Arco I, Giovanna-Carlo duet: libretto ("blank") vocal score</p> <p>251: multi-sectional tempo di mezzo (with a chorus): Rigoletto II, Duke's aria</p> <p>[252–73: on problems of distinguishing scena and tempo d'attacco; we won't spend much time on this in class; skim for the main points—it's very interesting. Repertoire: Luisa Miller III duet (233–35); Giovanna d'Arco III duet (254ff.); Alzira prologue (258); Nabucco II finale (260); Rigoletto II, Rigoletto-Gilda duet (263); Traviata II, Violetta-Germont duet (265); Aida III, Radames-Aida duet (266ff.); and Aida II (267ff.), on a request from Verdi for Ghislanzoni to use some versi sciolti]</p>
8	<p>READ: on Macbeth I, Macbeth–Lady Macbeth duet:</p> <p>[the following source is not yet available—I'll keep you posted] David Lawton, <i>Tonality and Drama in Verdi's Early Operas</i>. 48–49ff.?</p> <p>Moreen, 273–91: critique of Lawton. Note in Moreen: the argument here is the same as what shows up in Powers and Gossett, among others: that Verdi is actually less progressive and more conventional than many would allow.</p> <p>NOTE: we haven't discussed this in class because the Lawton reading is not easily available. We may discuss it later in the semester.</p> <p>READ: Scott Balthazar, "Evolving Conventions in Italian Serious Opera," 1–41 (arias of Rossini: general characteristics), 42–71 (arias of Rossini: analytical details), and conclusion (on the conventions as "Rossinian").</p> <p>Important as a source on the historical context and origins of the solita forma conventions; solita forma as "Rossinian" conventions (the "code Rossini").</p> <p>repertoire, 1–41:</p> <p>Otello (3) and Elisabetta d'Inghilterra (6): short examples from each; Tancredi (8); Semiramide (8ff.); Tancredi (16ff., 20ff.), Semiramide (26ff.)</p> <p>repertoire, 42–71:</p>

Semiramide (44, on the "lyric prototype")

other examples from Semiramide, on tonal/phrase/melodic/metric structure in the lyric movements

more Semiramide (58, on verse meter and structure)

Otello (64) and Tancredi (66), both on dramatic motion in the aria

NOTE: class did not meet on Thursday 10/16.

9

Tuesday week 9: we'll discuss Verdi's *introduzione*, another kind of scene in which *solita forma* organizational conventions don't apply.

Handouts:

[my notes on David Rosen, "How Verdi's Operas Begin: An Introduction to the 'Introduzione'." *Verdi Newsletter* 16 \(1988\): 3–18.](#)

[copy of Rosen's Table III, "a typology of the openings of Verdi's operas"](#)

[score: Giovanna d'arco Prologue, *introduzione*.](#)

Thursday week 9: we'll begin a discussion of Aida and Gossett's important article.

READ: Philip Gossett, "Verdi, Ghislanzoni, and Aida: The Uses of Convention."

We'll discuss this article in sections and look in some detail at his analyses:

291-301: problems of Verdi scholarship generally; Verdi's correspondence with his librettists and its importance; problems specific to the scholarship on Aida; history of Aida; Verdi's correspondence with Ghislanzoni on Aida (35 letters from V to G from late 1870) and the problems associated with it; and on what we can learn from the 35 V-G letters (including explanation of the conventions from which Verdi was working; note especially Gossett's explanation of the formal conventions as satisfying an "urge for lyric expression and the needs of the drama").

Note here that you don't need to completely grasp the significance of Gossett's reordering of the Verdi-Ghislanzoni letters, which is an important part of this article; read this as an example of the problems in Verdi scholarship, both at the time Gossett was writing and even, to some extent, now (we still have no critical edition of Aida, for example).

	<p>Repertoire and analyses:</p> <p>301-306: Semiramide-Arsace duet from Rossini, Semiramide II (note Gossett is the preeminent Rossini expert)</p> <p>306-310: Violetta-Alfredo duet, Traviata III</p> <p>310-321: Amneris-Radames duet, Aida IV; his analysis of the Verdi-Ghislanzoni correspondence on this duet is fascinating, and very entertaining</p> <p>321-324: Aida-Amneris duet, Aida II</p> <p>324-328: Aida-Radames duet, Aida III</p> <p>328-333: Aida-Radames duet, Aida IV (finale)</p> <p>Handouts:</p> <p>score: Aida IV, Amneris-Radames duet</p> <p>libretto: Aida IV, Amneris-Radames duet</p> <p>my notes on Aida IV, Amneris-Radames duet</p>
10	<p>More Aida and Gossett. Aida III–IV.</p> <p>Handouts:</p> <p>my notes on Aida III</p> <p>score: the two duets from Aida III (Aida-Amonasro, Aida-Radames)</p> <p>libretto: Aida III (all)</p> <p>copy of the first page of teh Ricordi orchestral score for Aida III (note the title of the opening scene)</p>
11	<p>Tuesday: we'll finish discussing Gossett, "Verdi, Ghislanzoni, and the Uses of Convention." Discussion of Aida III and the expressive uses of a non-normative form.</p> <p>Thursday: class will not meet. I'll be at the national joint meeting of the Society for Music Theory and the American Musicological Society, where I'll moderate a panel discussion (and I'll be a panelist) on the subject of "Puccini the Modernist?", a special session organized in honor of Puccini's 150th birthday. Here's my contribution to the panel (text and handout), if you're interested.</p> <p>See below (week 12) for reading assignments for next week (we'll begin discussing the important Powers article).</p>
12	<p>READ: Harold Powers, " 'La solita forma' and 'The Uses of Convention.' " This</p>

is a very important, widely cited essay on the solita forma as given in Basevi, a critique of Kimbell and Gossett (and a few others—Budden and Petrobelli among them), and Powers's own analysis of scenes from *La Traviata* and *Aida*—analyses that exhibit very clearly his approach to form in tonal music, wherein form is something measured against the expectations of an historical era and *used* by a composer for expressive ends (this is the same point of view that shows up in, for example, Hepokoski and Darcy, *Elements of Sonata Theory*, and all of Hepokoski's solo publications).

For Tuesday, read:

(1) from the opening through the middle of p. 72. This is all essentially a detailed summary of la solita forma, much of which you already will know. But it's good to get another view of it all, and Powers has lots of detail here that will clarify some of the important analytical issues for you. We'll discuss some of this in class.

(2) from p. 81 ("Gossett then went on to show"), where Powers summarizes the Gossett article we just read, through the bottom of p. 86. This is all an analysis of the Aida-Radames duet from *Aida* III, which we just discussed in class last week, so much of this will be very familiar. What's crucial is the analysis Powers cites by the very influential Italian musicologist Perluigi Petrobelli, and Powers's critique of it. Be prepared to discuss this in class: what does Powers think is wrong with Petrobelli's analysis, and why is it significant for our understanding of Verdi?

For Thursday, begin reading the rest of the article (everything not yet assigned). Obviously we won't get to all this today, but we'll continue next week.

Short summary of Powers LSFUC:

65–69: this is a good essay on problems in opera analysis generally, Verdi analysis specifically, and the fundamental arguments in this article (note 68–69: a good, concise explanation of the solita forma)

Repertoire and analyses:

70: Rigoletto-Sparafucile (Rigoletto) and Doge-Fiesco (Simon Boccanegra) duets; short description of each (these are "dialogue duets" of "insolita forma")

70–71: Luisa-Miller duet, Luisa Miller II (a duet that's really an aria)

71–72: Donizetti, *Lucrezia Borgia*: read this for his point, but we may not discuss it in class (this is an aria that's really a duet—contrast the Luisa Miller example)

	<p>72: Ballo in Maschera: another example of an aria that's really a duet (compare the Donizetti example)</p> <p>73–75: Giovanna d'Arco II, finale</p> <p>75–77: critique of Budden (<i>Operas of Verdi</i>) and Gossett ("Verdi, Ghislanzoni, and Aida"); repertoire: Rossini, Semiramide II, Semiramide-Asur duet (Budden critique); Semiramide II, Semiramide-Arsace duet (Gossett critique)</p> <p>77–81: detailed analysis of Traviata II, Violetta-Germont duet, and a critique of Kimbell's analysis of the same</p> <p>81–87: detailed analysis of the two duets from Aida III (Aida-Amonasro, Aida-Radames); critique of Budden and Petrobelli ("Music in the Theatre")</p> <p>87–end: more on finales (see also 73–75); concluding points</p>
13	<p>For Tuesday: be sure to have read the analyses of the Luisa Miller and the Traviata scenes (basically everything we didn't look at last week). We'll look at the Traviata duet in some detail in class.</p> <p>For Thursday also read David R. B. Kimbell, <i>Verdi in the Age of Italian Romanticism</i>, 418–420.</p> <p>question: What's his main point on middle-period Verdi? Is Powers (LSFUC 78ff.) critique of Kimbell fair and accurate?</p> <p>You can also read Kimbell 425–26, but Powers quotes everything you need in LSFUC 78.</p>
14	<p>No class this week: I'm out of town Tuesday for the annual NASM meeting; Thursday is the Thanksgiving holiday.</p>
15	<p>READ: Roger Parker, " 'Insolite Forme,' or Basevi's Garden Path." In Roger Parker, <i>Leonora's Last Act: Essays in Verdian Discourse</i>, 42–60. Princeton: Princeton University Press, 1997.</p> <p>One of the most important critiques of the Verdian analysis we've been studying, this contrary point of view will be a fitting close for the semester.</p> <p>Verdi, <i>La Traviata</i> III.</p>

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