Humanities 444H: Mozart and the Enlightenment:
Social Norms and Sexual Behavior in the 18th Century.

Spring 2013 Tuesday and Thursday, 3:40 – 5:00 PM 104 Murkland Hall

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Meetings of the Seminar with Reading, Listening, and Writing Assignments

01/22, Tuesday: Introductions; Mozart, the Enlightenment, and How We Behave.

For 01/24: Read in “The Portable Enlightenment Reader” the Introduction, pp. ix-xxiv and PART ONE, pp. 1-38. - Be prepared to write in class a brief definition of “Enlightenment” as you understand it so far.

NOTE: The following five sessions will be split between discussion of the reading for the day (35 minutes) and a presentation of Mozart's music and how to listen to it for “enlightenment” (35 minutes).

01/24, Thursday: What is Enlightenment? How does Mozart enlighten us?

After the writing of a brief essay in class, we will pool our understanding (35 min).

Mozart and rational form in music: Song and Trio; Rondo: the ABA forms.

Minuet (Song) and Trio from Symphony #35, K. 385, “Haffner”;
Rondo from Serenade, K. 239, “Serenata notturna”;


01/29, Tuesday: [January 27, 1756 is Mozart's Birthday! A Brief Celebration is in order.]

Reason and Nature, Reason and God.

Mozart: Enlightenment by Theme and Variation: AA’A’’A’’’A’’’’A


01/31, Thursday: Reason and Humanity; Education and Childhood; Morals; Art.

Mozart: Reasoned argument in music: Exposition, Development and Recapitulation, The Sonata or First Movement Form:

Exp.AxAxByByAx:: Develop themes. Recap. AxAxByByAxCoda.

Sonata allegro Form (“1st Mvt. Form”) from Symphony No. 40 in G minor, K. 550;
First Movement of Piano Concerto No. 24 in C minor, K.491.

02/05, Tuesday: Progress; Politics; Economics; Crime and Punishment; War and Peace.

Mozart and the fugue: In pursuit of an idea!
Fugue in C minor, K.546, for string orchestra
Fugue from the “Great” Mass in C minor, K.427, “Cum Sancto Spiritu.”


AND for 02/07 and/or 02/12: Read online from Wikipedia the article titled “Opera,” read the introductory definition and Section 1, “Terminology” and from Section 2, “Baroque Opera” and “Gluck … Mozart.” Then scroll down and read “Vocal classifications” and “Historical use of voice parts.”

02/07 Thursday: Gender and Race.

Opera! Opera! “You can do anything in public, as long as you sing it!”

A lively introduction to opera: What makes an opera an opera?
How about different kinds of opera?

For 02/12: Read “Mozart, A Life” by Peter Gay, pp 1-86. [Fear not: it's a small book!]
Review the Wikipedia article assigned above.

NOTE: The following two sessions will consist mainly of viewing the important film “In Search of Mozart.” If there is any time left free, we can discuss your reading of Gay’s biography or your questions about the film.

02/12, Tuesday: “In Search of Mozart,” part one of the film.

For 02/14: Finish reading “Mozart, A Life,” by Peter Gay (pp.87-163).

02/14, Thursday: “In Search of Mozart,” conclusion of the film.

For 02/19: Read McClatchy, The Introduction, pp.3-25; Intro and Act One of The Marriage of Figaro, pp.272-327. [Note: assignments are much shorter than the number of pages suggest, since the original text is on the left and the translation on the right.]

NOTE: For the remainder of the course, each opera receives four sessions for viewing and comments and a fifth session for final discussion followed by submission later that day of the required paper on the opera you have just viewed and studied.

02/19, Tuesday: The Marriage of Figaro, viewing and discussion of Act I.

How does Mozart’s music illuminate the text and stage action? How does the music relate to the text? These questions continue throughout the seminar.

For 02/21: Listen to or watch Act 1, CD or DVD or online. Read Act Two of Figaro in McClatchy, pp.328-399.
02/21, Thursday: The Marriage of Figaro, viewing and discussion of Act II.

What role do sentiment and emotion play in the Enlightenment and in this opera (and those to follow)?

For 02/28: Listen to or watch Act Two, CD or DVD or online. Read Act Three of Figaro in McClatchy, pp. 400-447, CD or DVD or online.

02/26, Tuesday: The Marriage of Figaro, Act III.

How are social norms tested or violated by erotic desire?

For 02/28: Listen to or watch Act III, CD or DVD or online. Read Act IV of Figaro in McClatchy, pp. 448-493.

02/28, Thursday: The Marriage of Figaro, Act IV: Recognition and Enlightenment.

[Note: How many different understandings of the concept of Enlightenment emerge in the course of this drama? How can balance be established to preserve community? Is an ideal society built on tolerance and forgiveness possible? We will reconsider these matters throughout the remainder of the semester.]

For 03/05: Listen to or watch Act IV of Figaro.

NOTE: 5-6 page essay on Figaro due. [The essay requires 3-4 pages of objective analysis and 1-2 pages of personal response. Submit by e-mail as an MSWord.doc attachment to Robert.Stiefel@unh.edu. If necessary, your essay will be returned for revision before it is graded.]

03/05, Tuesday: 5-6 Page essay on Figaro due by e-mail no later than 10 PM today.

Final discussion of Figaro

For 03/07: Read Introduction and Act One of Don Giovanni.

03/07, Thursday: Don Giovanni, Viewing of Part One: Overture and Act 1 through No. 9 Quartet.

The destructive force of unbridled erotic desire – lived out and rationalized by Don Giovanni.

[Note: Tutorial sessions this week and next: how are you doing? Sign up for appointment.]

For 03/19: Listen to or watch Overture and Act 1 through No. 9 Quartet. Read again Act I of Don Giovanni (review).

03/12 and 14: SPRING BREAK. Upload MOZART onto your personal music players!

03/19, Tuesday: Part Two of Don Giovanni: “la liberta” and libertinism.

Viewing of Act One, Recitative after No. 9 through end of Act 1.

For 03/21: Listen to or watch Recitative after No. 9 through end of Act 1. Read: Act Two of Don Giovanni.
03/21, Thursday: Part Three of Don Giovanni: Mask and masquerade.
Viewing of the Opening of Act 2 through No 21b Aria (Donna Elvira)
Discussion of the vulnerabilities and dangers inherent in the Enlightenment ideals.
For 03/26: Listen to or watch Opening of Act 2 through No 21b Aria.
Read again Act 2 of Don Giovanni (review).

03/26, Tuesday: Part Four of Don Giovanni: Fate and Future.
Viewing of Act Two, No. 22 Duet through the End of the Opera.
For 03/28: Listen to or watch No. 22 Duet to End of Don Giovanni.
NOTE: 5-6 Page essay on Don Giovanni due. Submit by e-mail as an
MSWord.doc attachment. [The essay requires 3-4 pages of objective analysis and 1-2
pages of personal response.]

03/28, Thursday: 5-6 Page essay on Don Giovanni due by e-mail no later than 10 PM today.
Final discussion of Don Giovanni.
For 04/02: Read Introduction and Act One of Cosi fan tutte.

04/02, Tuesday: Part One of Cosi fan tutte: Love is – what? Blinding? Enlightening?
The theme of sentiment (emotion and feeling) in the 18th Century.
Viewing of Overture and Act One through No. 11 Aria
For 04/04: Listen to or watch the Overture through No. 11 Aria, CD, DVD or online.
Read again Act One of Cosi fan tutte (review).

04/04 Thursday: Part Two of Cosi fan tutte: What does it mean to be faithful to another?
Viewing of Act One, No 12 through the end of Act 1
For 04/09: Listen to or watch No 12 through the end of Act 1.
Read Act Two of Cosi fan tutte.

04/09, Tuesday: Part Three of Cosi fan tutte: Who are you? Who am I?
Opening of Act 2 through No. 26 aria.
For 04/09: Listen to or watch Opening of Act 2 through No. 26 aria.
Read again Act Two of Cosi fan tutte.

04/11, Thursday: Part Four of Cosi fan tutte: Recognition! And enlightenment results in ... ?
Viewing of Act Two, Recitative after No. 26 through the End.
For 04/16: Listen to or watch the recitative after No. 26 through the End.
NOTE: 5-6 Page essay on Cosi fan tutte due. Submit by e-mail as an
MSWord.doc attachment [The essay requires 3-4 pages of objective analysis and 1-2 pages of personal response.]
NOTE: Tutorials the week of April 15-19 to discuss ideas and plans for your Final Paper.
Please sign up for an appointment.
04/16, Tuesday: 5-6 Page essay on *Cosi fan tutte* due by e-mail no later than 10 PM today.

Final discussion of *Cosi fan tutte*.

For **04/18**: Read Introduction and Act I of *The Magic Flute*.

04/18, Thursday: Part One of the Magic Flute: The untrained mind and unrestrained feeling.

Viewing of the Overture through the Quintet, #5.

Yet “[love’s] high purpose clearly proclaims that there is nothing nobler than woman and man. Man and woman, woman and man come close to divinity.”

For **04/23**: Listen to or watch the Overture through the Quintet, #5. [don’t skip spoken bits] Read again Act One of *The Magic Flute*.

04/23, Tuesday: Part Two of *The Magic Flute*: Enlightenment pedagogy: two pupils begin their education.

“Things are seldom what they seem; skim milk masquerades as cream.”

Viewing of Act One, The Trio #6 through the end of Act 1.

For **04/25**: Listen to or watch the Trio #6 through the end of Act 1, CD, DVD or online. Read Act Two of *The Magic Flute*.

04/25, Thursday: Part Three of *The Magic Flute*: Introversion and Extroversion;

Intuition and Sensing; Thinking and Feeling.

– *cosi fan tutte/tutti*: everybody does it … differently.

Viewing of the opening of Act 2 through Pamina’s Aria, #17.

For **04/25**: Listen to or watch the Opening of Act 2 through Pamina’s Aria, 17. Read Act Two of *The Magic Flute* (review).

04/30, Tuesday: Part Four of *The Magic Flute*:

“Through the power of [music], we walk through death’s dark night.” ...

“Soon the sun will glitter on its golden path to announce the morning; soon, dark delusion will disappear.”

Viewing of Act Two, The Chorus of Priests, #18, to the end of the opera.

For **05/02**: Listen to or watch the Chorus of Priests, #18, through the end.

NOTE: 5-6 page essay on *The Magic Flute* due. [The essay requires 3-4 pages of objective analysis and 1-2 pages of personal response.]

05/02, Thursday: 5-6 page essay on *The Magic Flute* due no later than 10 PM Friday, May 3rd.

Final discussion of *The Magic Flute* and departmental class evaluations.

“Oh, gentle calm, descend, return to the heart of humankind; then earth will be a heavenly kingdom, and mortals like the gods.”
05/10 – 13, Friday through Monday: FINAL PAPER due during this period:

Assignment: Apply what you have learned this semester. Search out and present and analyze Enlightenment themes in one (1) of these three Mozart operas NOT studied in class:

- **Idomeneo** (King of Crete) 1781.
- **Die Entfuhrung aus dem Serail** (The Abduction from the Seraglio [Harem]). 1782.
- **La Clemenza di Tito**. (The Clemency of Emperor Titus) 1791.

The texts are found in McClatchy. You may use CDs, DVDs, or online sources, but you must listen to/view the entire opera of your choice and research the cultural/historical background. CDs and DVDs will be available for loan also from Professor Stiefel.

**IF you have a compelling argument**, you may ask to write your paper on one of the four operas studied during the semester.

Required: 8 pages analysis; 2 pages response.

Submit by e-mail as an MSWord.doc attachment any time up until 10 PM Tuesday, May 14; earlier if possible. Address: Robert.Stiefel@unh.edu

05/16, Thursday: One to two page personal reflections on the seminar submitted by e-mail by 10 PM. This is required but not graded and not read until all other materials are in and graded.

**Note:** Final papers and course grades will be returned in the order received.