

Opera con Brio

The Complete Operas of Donizetti

Part II: *The Age of Donizetti*

Syllabus, Winter 2011

The first date listed is always the Wednesday evening class; the second date, the Thursday morning class; the third date, the Monday afternoon class. (Note that because of Martin Luther King Jr. Day, the first class meets on Tuesday, January 18.) Both evening and morning classes meet at 119 Bellevue Street, West Roxbury; the Monday afternoon class meets in The Founder's Room at Pine Manor College.

Week/Date	Class
1 Jan. 12, 13, <u>Tues., 18</u>	Under the Influence of Alexandre Dumas <i>pere</i> <i>Gemma di Vergy</i> (La Scala, 1834) Bellini and Donizetti: a Rivalry in Paris <i>Marino Faliero</i> (Theatre-Italien; March, 1835)
2 Jan. 19, 20, 24	At the peak of Romanticism: Triumph in Naples <i>Lucia di Lammermoor</i> (San Carlo, 26 Sept, 1835)
3 Jan. 26, 27, 31	Clamorous Success in Venice <i>Belisario</i> (La Fenice, 4 Feb. 1836)
4 Feb. 2, 3, 7	Donizetti as librettist: Two one-act <i>Farsi</i> for Naples <i>Il Campanello dei Notta</i> (Nuovo, 1 June 1836) <i>Bety</i> (Nuovo, 24 August, 1836)
5 Feb. 9, 10, 14	A carefully crafted opera <i>alla francese</i> <i>L'assedio di Calais</i> (San Carlo, 19 Nov., 1836)
6 Feb. 16, 17, <u>Tues., 22</u>	Composer / <i>Prima-donna</i> collaborations: Contrived tailoring for Fanny Persiani <i>Pia de'Tolomei</i> (Venice, 18 Feb., 1837) A final, masterful effusion for Ronzi de Begnis <i>Roberto Devereux</i> (San Caro, 29 Oct, 1837)
7 Feb. 23, 24, 28	The Wagnerian ideal of music drama, Italian style <i>Roberto Devereux</i> : Act I A deep penetration into Romantic melodrama <i>Maria de Rudenz</i> (La Fenice, 30 Jan., 1838)
8 March 2, 3, 7	Paris: Metamorphosis for the Opera <i>Poliuto</i> (composed fall of 1838 for San Carlo; banned) <i>Les martyrs</i> (2nd version; grand opera: Paris, 10 April, 1840)

- 9 March 9, 10, 21 **Paris: Donizetti at the Theatre de l'Opera-Comique**
La fille du Regiment (11 Feb., 1840)
Rita (composed 1841; first perf., 1860)
Ne m'oubliez pas (fragment)

SPRING BREAK, March 12 – 19: No Classes This Week

- 10 March 23, 24, 28 **Paris: A second metamorphosis for the Opera**
L'ange de Nisida (composed 1839; not performed)
La Favorite (grand opera; 2 Dec., 1840)
- 11 March 30, 31,
April 4 **Return to La Scala: the famous Carnival season of 1841-2**
Maria Padilla (26 Dec., 1841)
(N. B. Opera Boston, May 6, 8, 12)
- 12 April 6, 7, 11 **A final *semiseria* for the demanding Viennese**
Linda di Chamouniz (Vienna, 19 May, 1842)
- 13 April 13, 14, 18 **San Carlo farewell: a dark and tumultuous score**
Caterina Cornaro (composed 1842; prem., 1844)
A crowning comic masterpiece
Don Pasquale (Paris, Theatre Italien; 3 Jan, 1843)
- 14 April 20, 21, 25 **Return to Vienna: A crowning Romantic melodrama**
Maria di Rohan (5 June, 1843)
Return to Paris: A crowning French Grand Opera
Dom Sebastien, roi de Portugal (Paris, Opera, 13 Nov. 1843)

Recommended texts: (prices from amazon.com)

The New Grove Masters of Italian Opera, Norton, (pb – from \$0.95!)
David Kimbell, Italian Opera, Cambridge Univ. Press, 1991 (hb and pb, from \$22.95)
William Ashbrook, Donizetti, Cassell & Co. LTD (London, 1965) (pb, from \$30.95)
William Ashbrook, Donizetti and His Operas, Cambridge Univ. Press, 1983 (pb, \$80)
John Stewart Allit, Donizetti in the Light of Romanticism and the teaching of Johann Simon Mayr, Element Inc., 1991 (hb, about \$70 – or download Ashbrook notes, \$5.95)
Herbert Weinstock, Donizetti (And the World of Opera in Italy, Paris, and Vienna in the First Half of the 19th Century), Pantheon Books, 1963 (about \$35)