



*Italian Language and Culture
Course through*

 *Opera* 

Italian Language and Culture Course through Opera

The course will be “una panoramica”, an overview, of Italian opera from its beginning to the XX century. It will include biographical and stylistic observations about the various composers, their importance in music history, and comments on the historical, economic and social background of the period analyzed. Some explanations and grammatical and syntactical analysis of parts of the librettos will also be provided, adequate to the proficiency level of the participants.

This course will be held at the Italian Cultural Institute on Thursdays and will have the following schedule:

January - 26

February - 2 - 9 - 16 - 23

March - 1 - 8 - 15 - 22 - 29

Every class will take place from 6 p.m. to 8 p.m. and materials will be provided. To register, please print and fill out the application form (be aware that personal data and contact details must be complete and correct), sign it and send it together with a \$390.00 check payable to “Friends of Italian Cultural Institute of New York Foundation” to:

Italian Language and Culture Course Through Opera,
Friends of Italian Cultural Institute of New York Foundation,
686 Park Avenue, New York, NY 10065

Please, also send a confirmation email to the following address:
lang.iicnewyork@esteri.it
Subject: “Opera Course”

The language of instruction is English. The class will have a maximum of 20 students and a minimum of 10: the check will only be cashed if the course reaches the minimum enrollment required, otherwise it will be sent back.

The registration is on a first-come, first-served basis and is due by January, 20th 2012.

COURSE DESCRIPTION

1 - The birth of opera (La Camerata dei Bardi in Florence, Caccini, Peri, Marco da Gagliano; classicism and mythology as the foundation for the first operas).

2 - Monteverdi (his revolutionary genius and musical innovations; “La Teoria degli Affetti” and the concept of the expression of feelings in music; Orfeo, Il Combattimento di Tancredi e Clorinda).

3 - The Italian Baroque cantata and opera in the 17th and early 18th century (the concept of chamber opera, Lully, Cavalli, Rossi, Scarlatti, Porpora, Caldara, and others; the role of the courts).

4 - Antonio Vivaldi, Salieri, Pergolesi and the genius of Mozart's Italian style. The highly adventurous life of Lorenzo da Ponte (Don Giovanni, Così Fan Tutte, Nozze di Figaro).

5 - Cherubini (Medea), Mercadante (his innovations), Rossini (Il Barbiere di Siviglia, La Gazza Ladra).

6 - Bellini (Norma, I puritani, La Sonnambula); Donizetti (Lucia di Lammermoor, L'Elisir d'Amore, Don Pasquale, La Fille du Regiment).

7 - Verdi (from his early operas with numero chiuso to Rigoletto and La Traviata, to the late operas such as Othello and Falstaff; his collaboration with Arrigo Boito).

8 - Puccini (La Bohème, Gianni Schicchi, Tosca, La Fanciulla del West) and the Verismo movement (Zola in France, Verga in literature, Mascagni and Leoncavallo).

9 - The so-called “minor composers” (Ponchielli, Giordano, Zandonai, Alfano, Catalani, Perosi).

10 - The evolution of post-Wagnerian opera; the XX century (Wolf Ferrari, Pizzetti, Malipiero, Menotti, Rota, Berio).

Daide Zannoni, Ph.D., is a composer of vocal, chamber and orchestral music. His works are performed regularly world-wide and he has been commissioned by several soloists, ensembles and institutions both in Italy and the U.S.



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