

SONJA MARINKOVIĆ	
RUSSIAN OPERA IN THE 20 <sup>th</sup> CENTURY EUROPEAN MUSIC: TRADITION AS INSPIRATION	
Typology	Lecture Seminar
Description	<p><b>This course addresses to</b> MA and PhD students with preferably previous knowledge of the history of opera.</p> <p><b>The aim of the course</b> is to learn and discuss the history of Russian opera in 20<sup>th</sup> century and its relation to European opera tradition. The course interconnects elements of cultural history of Europe and music studies. Students would achieve the skills in interpreting and analyzing the various ideas of national opera as specific cultural phenomenon within the European cultural history.</p> <p><b>The different issues concerning the subject shall be discussed in scope of following topics:</b></p> <ol style="list-style-type: none"> <li>1. Nation, History, Identity In Eastern Europe: Opera as Invented Tradition</li> <li>2. (Russian) Opera as a historically conditioned cultural and musical interpretation of national history</li> <li>3. Russian music drama in the context of East European culture</li> <li>4. Russian comic opera</li> <li>5. European opera in XXth Century and the Twenty century Slavic opera</li> <li>6. Late operas of Rimsky-Korsakov</li> <li>7. Operas of Prokofiev, Stravinsky and Shostakovich between East and West.</li> </ol> <p><b>Bibliography</b> (selected):</p> <ul style="list-style-type: none"> <li>• Born, Georgina, <i>Western Music and Its Others</i>, Berkeley, University of California Press, 2000.</li> <li>• Gandhi, Leela, <i>Postcolonial theory: a critical introduction</i>, Sydney, Allen &amp; Unwin, 1998.</li> <li>• Kotnik, Vlado, <i>Opera, Power and ideology: Anthropological Study of a National Art in Slovenia</i>, Frankfurt am Main, Peter Lang, 2010.</li> <li>• Krims, Adam, <i>Music and Urban Geography</i>, New York, Routledge, 2007.</li> <li>• Morrison, Simon, <i>The People's Artist (Prokofiev's Soviet Years)</i>, Oxford, University Press, 2009.</li> <li>• Нестьев, И., <i>Жизнь Сергея Прокофьева</i>, Москва, Советский композитор, 1973.</li> <li>• Said, Edward W., <i>Orientalism</i>, London, Penguin books, 2003.</li> <li>• Samson, Jim (Ed.), <i>The Cambridge History of Nineteenth-century Music</i>, Cambridge University Press, 2004.</li> <li>• Taruskin, Richard, <i>On Russian Music</i>, Berkeley, University of California Press, 2009.</li> <li>• Žižek, Slavoj and Mladen Dolar, <i>Opera's Second Death</i>, New York, Routledge, 2002.</li> <li>• Ярустовский, Б., <i>Игорь Стравинский</i>, Ленинград, Музыка, 1982.</li> </ul>

<b>Impact</b>	On successful completion of this module, students should be able to: 1) Understand the key dimension of the emerging power of cultural and artistic European integration; 2) identify and describe the major issues on musical identities in Russian opera.			
<b>N° of hours</b>	<b>1<sup>st</sup> acad. year:</b>	<b>2<sup>nd</sup> acad. year:</b>	<b>3<sup>rd</sup> acad. year:</b>	<b>Total over 3 years:</b>
	12	12	12	36
<b>N° of students</b>	50	50	50	150
<b>Discipline of audience</b>	Music, Art, humanities			
<b>Year/type of study</b>	2 <sup>nd</sup> cycle (Masters)		Doctoral studies	
<b>Nature</b>	Optional		Existing	