

BURCH SEMINAR PROPOSAL
MUSICAL PERSPECTIVES – LONDON AND FLORENCE

Fall 2015
September 8 – December 12, 2015 (14 weeks)

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Department of Music

"It's the artists of the world, the feelers and thinkers, who will ultimately save us, who can articulate, educate, defy, insist, sing and shout our big dreams. Only the artists can turn the 'Not-Yet' into reality"

Leonard Bernstein

I. Program Overview

The students in the Burch Seminar will spend the fall semester of 2015 in two major cultural centers, London, England and Florence, Italy. The 14-week course will begin in London; then with a travel break after approximately seven weeks of classes, the Burch semester will move to Florence. Significant to this program will be the opportunity to experience first-hand, and take full advantage of, the multi-cultural activities in these two important metropolitan centers, each with its own music history and traditions, bringing enrichment, meaning, and a sense of reality to the students' studies in music history, styles, and performance. Each course will take full advantage of all that the London and Florence scenes offer in music (and art) and will integrate the cities' personalities and appropriate artistic programming into the semester's offerings.

The academic courses will cover the complete range of musical experiences, both for performers and students of music history, and the consumer of serious art music. Small ensembles (chamber music) in intimate settings, solo performances and recitals, larger orchestra repertoire heard live, and dramatic opera settings, all at world-class level, will be available to augment and enhance the study and understanding of musical composition, history, and performance. Covent Garden, The English National Opera, London's South Bank (Queen Elisabeth Hall and Royal Festival Hall), Royal Albert Hall and the Barbican Centre offer a wide variety of large ensemble and opera repertoire. The intimate settings of the many smaller venues, Wigmore Hall, St. Martin in the Fields, St John's, Smith Square, and the Royal Academy of Music, Guildhall, Trinity and the Royal College, to name just a few, will offer the students opportunities to hear live chamber music and solo recitals from world-class artists of all ranges of experiences and levels as well as to identify with the inspired, young emerging professional. In addition to the "Amici della Musica" chamber series, the students will have at their disposal in Florence the Teatro Comunale's (Maggio Musicale Fiorentino) double series of operas and orchestral concerts, and the Teatro Verdi's orchestral programming. And with important concert and opera halls in cities very close to Florence, such as Bologna, Parma, Venice, and Rome, we will be able to enjoy spectacular nearby "field trips".

The students in the program will be able to take advantage of the close proximity of adjunct faculty in performance through private lessons, visiting lectures, and coaching sessions in chamber music.

Studying with instructors of diverse international training, expectations, and style will allow the student to reflect on their own training, preparation, and past musical experiences, an exercise in self-evaluation of which the value cannot be over-emphasized. Additionally, the program will offer limited but important opportunities to present public performances in both London and Florence, fusing their performance skills, knowledge of repertoire, and understanding of styles from their academic

The study and practice of musical performance, for any instrumentalist or vocalist at almost any level, is essentially an exercise in discovering and perfecting detail. It might be said that the most important rules of performance preparation are detail, detail, and yes, detail. But, it is the performer's interpretation, not the detail, which is ultimately the measure of success. To achieve this measure of understanding, the young performer must learn to see the whole, understand and deliver the style, reveal the composer's intent, and grasp how the work of art at hand lives in the vast body of repertory we hear on the concert stage. To this end, only an over-arching academic study of music history, analysis, and style, in equal collaboration with applied skills, will suffice in laying the groundwork for the future interpretive successes of young musicians.

II. Program Goals

The goals of this seminar are:

- To challenge students to integrate the academic study of music history and analysis with their practical instrumental and vocal training. The intensity of this seminar and the daily rigor will allow students to immerse themselves in the study of music and performance, learning the benefits of preparing their practical music making within the context of music history and analysis, all in the midst of the extraordinary cultural opportunities provided by London and Florence.
- To provide a unique opportunity for self-evaluation. Through exposure to international artists, both in private lessons and on the concert stage, the students will be able to better judge, evaluate, and compare their own training and education. Living in an international setting only heightens one's self-awareness, which in music is one of the best templates for improvement.
- To broaden their understanding and view of music making and repertoire preparation. Through weekly exposure to international artists and ensembles, coupled with their classroom studies, the students will gain a broader view of musical and artistic interpretation. In a city such as London, where virtually every national style and sound can be heard, the students will learn to discriminate, compare, and evaluate more effectively what they hear. Further, they will carry those experiences to Florence with a greater appreciation and understanding of style differences as they encounter new

adjunct faculty, engage with new language and cultural issues, and prepare for concert performances.

- To involve the students in critical thinking about how they go about the study and preparation of serious art music. In addition to the focus of applying historical context to their music making and listening, students will be drawn into the process with their respective private instructors and in personal exchanges (rehearsals) and discussion working together in chamber music repertoire.
- To expose them to live performances of repertoire studied in the classroom. In culturally active centers such as London and Florence students will have access to a broad variety of live musical performances on almost a daily basis. A live performance will breathe life into a work of art in a way no recorded effort can possibly duplicate. This aspect of the seminar will have as much value as anything the students will experience.
- To offer an opportunity to prepare and perform concert repertoire for performances in an international setting. An opportunity for an undergraduate to perform outside the campus setting is invaluable. The significance of such an experience is doubled on the international stage. A live performance at any juncture in the course, but especially at the end of the term, will allow each student to bring together his or her experiences and offer an opportunity to share their skills in a public setting.

The long-range goal is about what happens after the seminar. This seminar will offer a broad base of musical and cultural experiences from which the student can extrapolate what they have learned to build a foundation for a lifetime of music making and critical thinking about the arts.

III. Academics

Students in this semester-long Burch seminar will be enrolled for an equivalent of 5 academic courses, (four 3-credit courses, one 2-credit course, and one 1-credit course) for a total of 15 hours. Music 355 (Chamber Music) and Music 352 (What is a Work of Art?) reflect both academic and performance disciplines and will be team taught by Professors Nádas and Oehler. It should be noted that some of the specific repertoire designated in the following syllabi will necessarily be changed to reflect live performances offered in both locations. It is likely that those changes will not be known until summer of 2015 following the publication of concert schedules.

The introduction of practical music making through Music 214 (University Chamber Players) will offer the students the opportunity to work together while applying their instrumental skills in the most intimate and demanding musical setting – chamber music. (This will allow music majors to gain required ensemble credit during their semester abroad.)

The Contemporary London Theatre and Its Origins course will be offered as an intense 7-week course (3 credit hours). Music 252 (What is a Work of Art?) was initially developed as a FYS (Music 64) to be taught simultaneously with parallel courses in the Departments of Art and Drama, considering similar and contrasting approaches in the creation and consumption of

the three art forms. In this seminar Music 252 will reflect, in part, the theatre course and take advantage of the London dramatic arts scene. Additionally, the final section of 286 will center on the musical stage (opera, ballet, and the musical West Side Story) allowing the students the opportunity to integrate what they have learned from the theatre course.

Course requirements for the offerings we have planned are only really relevant for Music 355, intended as an upper-level music major course in which the students are expected to have completed the basic music history and theory courses. Music 287 and 252 - as we have it, do not have requirements in place. The Department of Music has always left the door open to other students for Music 355 by allowing enrollment by means of special permission granted by the instructor(s). Students from outside of the Department major, who have demonstrated adequate experience as performers and as past members of lower-levels music courses may be admitted.

Music 355 satisfies the CI description (Communication Intensive) and Music 287 and Music 286 satisfy VP (Visual and Performing Arts) and NA (North Atlantic World) descriptions.

1. Music 355H: Chamber Music

Instructors: Prof. John Nádas and Prof. Donald Oehler
3 credit hours

Course description:

Chamber music from the 18th to 20th centuries (Mozart to Stravinsky), including important composers and significant genres. We will study the traditional and diverse instrumentation of chamber ensembles, develop insights into compositional strategies, and discuss and illustrate aspects of performance practices. In addition to historically significant works, this course will make every effort to adapt course repertoire selection to coincide with public concerts (fee and ticketed) in London and Florence.

Course Webpage:

SAKAI. Recordings of most of the chamber music we will study are available online as streaming sound files from our Music Dept. Libray webpage ("[Classical Music Library](#)" and "[Naxos Music Library](#)"). Scores (and often recordings) of most works are easily accessible online, by searching for specific works at [IMSLP/Petrucci Music Library: Free Public Domain Sheet Music](#). Please bring your laptops to class with the relevant score(s) for the day ready to be accessed.

Class Meetings: Two weekly meetings of 1-and-a-half hours or one weekly meeting of 3 hours.

Course Requirements:

- 1) Three substantial class presentations -- individual or group (each 20% of the course grade) -- in which you will be asked to report on a work or group of works, or present the conclusions of studies by others
- 2) The final examination (30% of the course grade) will consist of a contribution in a lecture-performance, including a written essay to be handed in (topics TBA).

3) General class participation (10% of the course grade)

Required Texts:

- 1) *Nineteenth-Century Chamber Music*, ed. Stephen E. Hefling (New York, 1998/2004)
- 2) *Twentieth-Century Chamber Music*, ed. James McCalla (New York, 1996/2003)
- 3) Much of the assigned reading will be made available as pdf files placed on our SAKAI webpage

Course Topics:

- What is Chamber Music? Points of Departure.
- General Survey of the Repertory. The Crystallization of Genres.
- Performance Questions
- Ensemble Techniques
- Characterizing the Music
- Conventions of Notation in the 18th and 19th Centuries
- Performance of Chamber Music Today -- The Performers and the Composers
- Late 18th-Century Chamber Music: Music in Society
- The String Quartet in the Age of Haydn and Mozart
- Haydn Piano Trios
- Mozart's Chamber Music With Piano
- Mozart's Wind Music: the Divertimentos/ Serenades
- Late 18th - / Early 19th-Century Chamber Music in the Age of Beethoven:
- Composers, Repertory, and Patrons
- Schubert's Chamber Music
- Chamber Music in the Later 19th Century
- The Chamber Music of Brahms
- Chamber Music in the 20th Century
- Stravinsky's Contributions to Chamber Music
- Schoenberg and the Second Viennese School
- Bartok's String Quartets and Other Chamber Works
- Messiaen's *Quartet For the End of Time*

2. Music 287H: Music and Drama: Verdi's Operas and Italian Romanticism

Instructor: John Nádas

3 credit hours

Course Description:

Why does opera – this ancient and most artificial of arts – continue to attract growing audiences? Because opera entertains them in a special way. Of course, there are the skeptics who may sneer about the fat sopranos, the preening tenors, and silly plots. The truth is greater than that, however, for opera can touch the soul as few arts can – when the audience is receptive to its magic. Most importantly, unlike musical concerts and spoken plays, opera combines several arts in a unique way. First and foremost, language and music together can do what neither could do alone. This unique combination creates both dramatic insight and

musical beauty – an instant understanding of character or situation – that no other art form can achieve. Opera brings together the visual, dramatic and intellectual excitement of the theater with the best musical possibilities of the orchestra and magnificent voices. In fact, the scope of artistry goes beyond that and is practically unlimited: ballet, painting and sculpture, theater, poetry, sometimes history; and, of course, all with music. All these elements melt together into extraordinary entertainment, and audiences are often totally engaged.

Perhaps no better examples of this art form can be found than the stunning operas created during the nineteenth-century in Italy, especially those of Giuseppe Verdi. His early life and the greater part of his operatic career fall within the phase of Italian history known as the Risorgimento, a movement of renewal leading to the unification of Italy in 1870. Verdi was very much involved in this process, so much so that the way his art developed cannot be understood without some knowledge of these momentous events. Most important for his career, a distinctive Italian brand of Romanticism was formulated by which Verdi's artistic tastes were formed and on which his imagination was nourished, very much stimulated by the Romantic literature of northern Europe. Schiller, Hugo, and – especially – Shakespeare were the touchstones of his sensibility and encouraged his propensity for boldness and originality of operatic subjects. We will trace Verdi's artistry from early works such as Nabucco, Ernani and Macbeth, through the brilliance of Traviata, Rigoletto and Trovatore, and finally to one of the sublime masterpieces from the end of the century, Otello.

Class meetings: Two 1-and-a-half hour meetings per week or one 3-hour meeting per week.

Course Requirements:

- 1) weekly reading and listening assignments
- 2) class participation in discussion
- 3) two brief papers as follow-ups to viewings of live opera productions in London and/or Florence or nearby cities
- 4) mid-term exam (essay questions with listening examples)
- 5) final exam (essay questions with listening examples)
- 6) final project – interpretative and analytic presentation plus a written paper.

Schematic syllabus of course topics:

- Early 19th-Century Italian Opera
- Poetic and Musical Forms
- Regular and Irregular Numbers in Early Operas
- The *Risorgimento* and Verdi's Operas
- Nabucco (1842)
- Ernani (1844)
- Verdi and the Business of Writing Operas
- *Macbeth* (1847): the young Verdi and Shakespeare
- *Rigoletto* (1851): Verdi and the fusion of genres
- *Traviata* (1853): Verdi's "realism" and the formation of the mature style
- La Forza del Destino (1861)
- French Grand Opera
- *Don Carlos* (1867) and *Aida* (1871)
- *Otello* (1887): traditional opera and the image of Shakespeare

3. Music 252H: What is a Work of Art: Listening to Music of the Past

Instructors: John Nádas and Donald Oehler

3 Credit hours

Course description:

This course asks the question of how we deal with works of art of the past as heard (and seen) with 21st-century sensibilities. We will study a representative selection of pieces in the current repertory of the concert hall from the last 250 years of Western classical music. This course will have two guiding principles: the “past” begins yesterday, and the art of listening to music - live or in recorded form – is a skill of active participation in which the listener engages with the artistic process.

In dealing with the music of the past, the course will consider the following ideas. Is a work of art (a composition) a one-time aesthetic statement of expression representative of its own time, or does that work continue to live, breathe, change, and evolve – and, if so, how? After inspiration, composition, preparation, and initial performances, - necessary steps in its gestation – is a work heard (seen) differently with the passing of time? Should a given contemporary performance of a recording be at all ‘identical’ or ‘close’ to the original performance, and, if so, in what ways? In fact, in what ways may we speak of ‘authenticity?’ What were the expectations of listeners at the time of first performances and should that have any bearing on performances today? How does the 21st-century performer deal with varying levels of prescriptive musical notations of the past and what is the relationship of notation to the interpretive role of the performing musician? With the development of recorded technology and the extraordinary access to recorded music, how important are live performances today? Is there a difference, in fact, in hearing a work live or recorded, and if so, what is it and how does it affect us?

In addition to historically significant works, this course will make every effort to adapt course repertoire selection to coincide with public concerts (fee and ticketed) in London and Florence.

Class meetings: Two 1and-a-half-hour classes per week or one 3-hour class per week.

Requirements:

- 1) Class discussion and brief concert reviews - 25%
- 2) Individual presentations of readings, and leading the discussion of selected performances - 15%.
- 3) Two short papers, each worth 10%.
- 4) One long, substantially argued paper worth 20%

Readings:

Course materials are available on-line or will be handed out in class.

Listening:

Students can access selected listening assignments through links on the website www.unc.edu/depts/music/courses/music64-nadas : ID=music64; password = listen. Off campus access is at:

https://auth.lib.unc.edu/ezproxy_auth.php?url=http://www.unc.edu/music/courses/music64-nadas. Recordings for class and assignments are available through the “Classical Music Library” and “Naxos Music Library” on our UNC Music Library webpage.

- 4. Music 2XXH: Individual instrumental instruction**
(200 – Keyboard; 202 – voice; 203 – strings; 204 – woodwinds; 205 – brass; 206 – percussion)
Instructor: Donald Oehler
2 credit hours

Course description:

Private instruction will consist of a minimum of one one-hour meeting per week with a private tutor throughout the semester. Private instruction generally covers the study instrumental techniques and styles, pedagogical repertoire and concert repertoire with a predetermined performance goal in mind. For the purposes of the Burch study abroad program, each student will sign up for lessons with an appropriate mentor arranged prior to traveling with the assistance of the official course instructor. Additionally, all students taking private lessons will meet one hour each week in a master class setting, either led by the official course instructor or by a guest artist.

Requirements:

Each student will prepare and perform a jury style examination at the end of the semester.

3XX:

If a student chooses to prepare a full recital during the semester, in accordance with the instructor, he/she may sign up for Music 3XX (300, 302, etc.) for which he/she will receive 3 credit hours. The recital may be presented either at the end of the term or upon return to Chapel Hill.

- 5. Music 214H: University Chamber Players**

Instructor: Donald Oehler
1 credit hours

Course description:

University Chamber Players creates the opportunity for students to participate in mixed chamber music. Each term concludes with a public performance and additional performances may be given during the term. The ensemble offers music majors, minors and accomplished non-majors an opportunity to learn and perform standard chamber music repertoire as well as exposure to lesser known works. Each student will receive intensive coaching in appropriate repertoire on a weekly basis. For the purposes of the London/Florence program guest artists may meet with the ensembles for coaching when available.

It is intended to meet the following goals:

- To gain an appreciation for the genre of chamber music
- To understand and experience the nature of small ensemble playing
- To create another type of performing opportunity beyond large ensembles
- To expose the participants to a repertoire and musical activity to be pursued on either a professional or amateur level after the university years.

Class meetings:

Ensembles meet for two hours per week with the instructor for coaching sessions and rehearse without supervision at least 2 – 4 hours per week depending on schedules and need.

Requirements:

Assessment is based on progress in performance and understanding of the repertoire. Regular weekly rehearsal and coaching attendance is mandatory toward full performance preparation.

Repertoire:

Repertoire, assigned in advance, will be based upon instrumentation available, consideration of levels of experience of individual musicians, and the needs for balanced programming.

Repertoire selection is open to all styles of classical music but may focus on the most standard chamber music literature.

6. HNRS 356H: Musical Theatre in London: Where the Arts Collide

Instructor: Clive Perrott

3 credit hours

“You have two kinds of shows on Broadway – revivals and the same kind of musicals over and over again, all spectacles. You get your tickets for *The Lion King* a year in advance, and essentially a family... pass on to their children the idea that that's what the theater is – a spectacular musical you see once a year, a stage version of a movie. It has nothing to do with theater at all. It has to do with seeing what is familiar.... I don't think the theatre will die per se, but it's never going to be what it was.... It's a tourist attraction.”

Stephen Sondheim

“Is the Musical dead? ...Absolutely not! Changing? Always! The musical has been changing ever since Offenbach did his first rewrite in the 1850s. And change is the clearest sign that the musical is still a living, growing genre”.

John Kenrick, theatre historian.

Course Description and Goals:

This course will explore one of the most commercially successful and enduring forms of popular entertainment that there has ever been.

We will, briefly, trace its origins looking at the music hall, burlesque and vaudeville and on to the more sophisticated social and political themes and dramatic structure of the mid twentieth century and even further to its dominance of both Broadway and London's West End, for better or worse.

Along the way we will meet a whole host of major players who have all had a crucial role in the shaping of the musical theatre, composers, directors, choreographers, set designers, producers and performers who have all made their names indelible in this global, and extremely lucrative, form of entertainment.

We will look at the trials and tribulations of mounting a West End Musical: the choice of theme, style, the venue, the director, the stage design, lighting, sound, the cast and marketing etc. Let us explore all the choices and decision making that goes into a musical theatre production.

Your instructor had the good fortune to be a company member of Disney's 'The Lion King' at The West End's Lyceum Theatre for many years and will bring this practical experience and insight into the classroom.

We will answer the following questions:

- What is it like to audition for and be cast in a major musical? What form do the rehearsals take?
- How do actors, musicians and dancers collaborate? What is it like working for a global company?
- How does one pace oneself in a show performed nine times a week all year round on a three-year contract?

We will also examine an influential work in depth from its conception to its performance and legacy. We will take Leonard Bernstein's 'Candide' as our subject and dissect it as intricately as an anatomy student to find out what makes it work.

On our magical musical mystery tour we will drop in on defining eras and definitive musicals the 'Roaring' 20's, the rise and fall of the Minstrels, the extraordinary significance of WWI and WWII, the 'Golden Age' of the 40's, 50's and 60's, the rise of the 'Rock Opera' and the darker grittier work of Stephen Sondheim.

And let's not forget the all pervading power and influence of cinema. We will devote a good slice of our time exploring the titanic part the Hollywood has played in the shaping of Musical History.

Along the way we will see a number of West End Musicals and judge their quality for ourselves bringing a considerable foreknowledge and insight to bear on our analysis.

We will also look to the future and ask 'What next?'

By the end of this course students will:

- Have a thorough insight of at least one legendary musical.
- Have a working knowledge of the process of bringing a musical to performance.
- Have an understanding and appreciation of the job/craft of the musical performer.
- Be able to employ basic dramatic vocabulary.

- Be able to define some of the social, cultural and political influences on musical theatre.
- Have a good working knowledge of the history of both Broadway and London's West End theatre.
- Have a strong insight into the contemporary musical theatre scene in the UK and London in particular.
- Be able to articulate, clearly, precisely and with discernment your views as to the merits or otherwise of every aspect of a theatrical performance.
- Have a clearheaded view as to the effects, both positive and negative, of marketing the musical as a product as well as an art form.

Class meetings: Two 2.5 hour classes twice per week for 7 weeks in London.

Requirements and assessment:

- 1) Attendance and Participation: 10%
- 2) Mid Term Paper: Musical Theatre as social commentary: 25%
- 3) Production project: 25%
- 4) Final exam (essay form): 40%

Readings:

- Leonard Bernstein by Humphrey Burton
- Candide by Voltaire
- Anything Goes: A History of American Musical Theatre by Ethan Mordden
- Musical Theatre by John Kenrick
- Sondheim: a Life by Merle Secrest
- Hollywood Musicals Year by Year by Stanley Green and Barry Monush
- Les Miserable by Victor Hugo
- The Phantom of the Opera by Gaston Leroux

Musicals to be seen:

- Les Miserable
- The Phantom of the Opera
- The Lion King

(subject to change depending on performance schedule)

Weekly schedule:

WEEK ONE

Tuesday: 10:00 – 12:30pm

Getting to know each other. Please be prepared to tell the group what musical theatre means to you and share with us any experience that you may have of musical theatre. This might be a school play you were involved with, or a trip to the theatre, good or bad or, perhaps, your passion for, or perhaps, dislike of musical theatre.

Introduction: An overview of the course

We will begin with a brief look at the origin of musical theatre in the late Nineteenth century and some of the defining theatrical moments on its journey to fruition.

Thursday: 10:00am – 12:30pm

Gilbert and Sullivan's influence on musical theatre was profound, creating examples of how to "integrate" musicals so that the lyrics and dialogue were designed to advance a coherent story. We will learn about their life and career and compare it with opera.

In practice, it is often difficult to distinguish among the various kinds of musical theatre, including "musical play", "musical comedy", "operetta" and "light opera". Let's see if we can find some clarity. We will also explore the inherent snobbery and inverted snobbery attached to these various different art forms and ask the question 'Why do such opinions exist?'

WEEK TWO

Tuesday 10:00 – 12:30pm

The fascinating rise and fall of the minstrel show.

The Minstrel show, or minstrelsy, was an American entertainment consisting of comic skits, variety acts, dancing, and music, performed by white people in blackface or, especially after the Civil War, black people in blackface. This form of entertainment was extremely popular throughout America and the UK until well into the 60's and spawned many of Broadway's greatest triumphs including the legendary Al Jolson.

We now view this genre with great distaste as the very embodiment of political incorrectness. With the Civil Right movement it has all but ceased to exist as an entertainment.

We will explore its rise and fall and learn something of ourselves in the process.

The Roaring Twenties.

We will look at the froth and frivolity of the 1920's and Rogers and Hart, Cole Porter and the Ziegfeld Follies

WEEK THREE

Tuesday: 10:00am – 12:30pm

The Great Depression.

Now the darker years post the Economic Crash of the 1930's and the game changing 'Show Boat' with music by Jerome Kern and book and lyrics by Oscar Hammerstein.

Thursday: 10:00 – 12:30pm

The cultural significance of the War years 1914-1945

What was musical theatre like pre WWI?

What, if any, form did musical theatre take between the wars and what emerged in the early days of peace in the 1950's

WEEK FOUR

Tuesday/Thursday: 10:00 – 12:30pm

The Golden Era 1940 – 1960

We will indulge ourselves in the company of Irving Berlin, Rodgers and Hammerstein, Leonard Bernstein and Stephen Sondheim.

We will enjoy the triumphs of "Oklahoma!", "Carousel", "The King and I", "The Sound of Music", "Paint Your Wagon", "My Fair Lady" and "The Music Man" to name a few.

WEEK FIVE

Tuesday: 10:00 – 12:30 pm

Leonard Bernstein's "Candide".

We will examine a musical in intricate detail from its conception, through to its debut legacy.

Thursday: 10:00 – 12:30pm

Hollywood

How has cinema been influenced by and, subsequently, been influential on musical theatre?

We will look at some of the cinematic success stories and, one or two, failures in the musical tradition.

We will also consider where and when inspiration comes: novels, history, biography, a song (Singing in the rain) and ask the question: What inspires you? Is there a story that you burn to tell?

WEEK SIX

Tuesday: 10:00 – 12:30pm

During the course we will have begun our major project. Now is its culmination. As a team, you will create, or source, a concept for the next BIG Broadway hit. You will consider its marketing, casting, set design, lighting, directing, costume etc. It will exist on paper and in your minds as a hypothetical production in intricate detail. Perhaps you might even compose a song and some lyrics. Today I will see the fruits of your labour and see how it holds up under scrutiny.

Thursday: 10:00 – 12:30pm

“The Lion King”, a personal account.

I was part of ‘The Lion King’ London Production for three years. I will share my insight and experience of being involved with one of the major Musical triumphs of recent years.

Have probing questions at the ready.

WEEK SEVEN

Tuesday: 10:00 – 12:30 pm

Musical Theatre and its political and social commentary. From the, often, frivolous world of musical theatre we sometimes have rather surprising and challenging social insight.

Let us consider some of the more significant examples.

Thursday: 10:00 - 12:30pm

The rise and rise of the Rock Musical.

We will discuss Musical Theatre as tourism and as an enduring and liberating art form. Conclusions and farewell.

I. PROGRAM LOGISTICS

Program dates

- Arrival on September 5th.
- Orientation on September 6th and 7th.
- Classes begin September 8th.
- Midterm brake and travel to Florence, October 27th – 30th.
- Departure is December 12th.

Target Audience

The courses are geared for the music major and the program should have ample participants from within the Music Department. We anticipate a considerable interest by the end of spring, 2014. The program (courses) is definitely welcoming to non-music majors, as

has been the case with these music courses for many years in the department. The great amount of interest shown in the general college population for music courses -- both academic and performance -- can easily be demonstrated with the demographics of enrollments in the courses as well as in the ensembles (large and small) over the past several years. A large number of students already participating in chamber music and our Departmental ensembles are non-majors and would be welcome by both instructors.

London and Florence

The cultural worlds in London and Florence are the very best examples of what is going on in the arts in Europe in general, and specifically in music. London offers students first-hand experience with symphonic and choral concerts, as well as solo recitals at all levels and of course wonderfully varied aspects of theater and musical combinations (including opera and musical theater). The musical offerings in Florence and nearby cities are outstanding in terms of opera and chamber music, such as the Amici della Musica series at the Teatro della Pergola. The students will have the opportunity to live in one of the world's largest and most dense cultural centers in the world. Then, they will experience living in one of the most intimate and historically important cultural centers in Europe.

Class meetings

Music 355, 287 and 252 will each have a minimum of 39 classroom contact hours as well as weekly enrichment activities (concerts, visiting lectures, museums and collections) outside the classroom at a minimum of 15-20 hours for each class for the entire semester. Music 214 is a one credit course but meets 2 hours per week for a minimum of 26 contact hours not including master classes. Private lessons will parallel private lessons as taught on campus for a total of 13 lesson hours.

Program weekly schedule (**Friday will be for educational excursions and/or enrichment activities*)

London					
	Monday	Tuesday	Wednesday	Thursday	Friday*
		HNRS 356 9:00am -12:00pm	Music 287 9:00am-12:00pm	HNRS 356 9:00am-12:00pm	
	Music 2XX Master Class 2:00pm - 4:00pm	Music 252 1:00pm - 4:00pm	Music 214 1:00pm-4:00pm	Music 355 1:00pm-4:00pm	

Florence					
	Monday	Tuesday	Wednesday	Thursday	Friday*
		Music 252 9:00am-12:00pm	Music 287 9:00am-12:00pm	Music 355 9:00am-12:00pm	
	Music 214 1:00pm -4:00pm	Music 214 1:00pm-4:00pm	Music 2XX Master Class	Music 2XX TBA	

Facilities and affiliations

The Burch seminar classes will take place at the University's Winston House in London and at Lorenzo dei Medici in Florence. Additionally, the program will take advantage of the University's on-going affiliation with King's College and the use of Florida State's two practice room facilities near Bedford Square. A small chamber house concert will be performed at the Winston House and Lorenzo dei Medici has recently renovated a small concert space in its deconsecrated chapel and welcomes our performance opportunities. Please note that for practice purposes, most students will be able to use their flat through scheduling arrangements with roommates and neighbors. (This is standard procedure for music students.) For piano students the program will rent two small electric pianos for practice purposes for the flats and there is a fine baby grand piano already in the Winston House.

Housing

Students in this program will live in apartments (flats) managed by ACORN (London), a property management agency used by the most UNC London-based programs. Students will share flats. All apartments are located near the British Museum in the Bloomsbury area. Flats are furnished, fully equipped living quarters. In Florence, housing can be provided by the Florence-and-Abroad Agency, which regularly attends to housing needs at Lorenzo dei Medici.

Private lessons and chamber music coaching

UNC music students already pay an additional on-going semester-by-semester fee for required private instruction for credit. Likewise, The Burch program will arrange private lessons through professional and academic connections with adjunct faculty from the various major music institutions in both London and Florence. (Through professional connections of both Professors Oehler and Nádas, it can be anticipated that each student will be able to arrange lessons with an appropriate and qualified instructor.) A limited number of lessons (8) will be required to receive the 2 credit hours. Professor Oehler will be the instructor of record and will oversee regularity of lessons and grading.

Program travel and communication

Students in this program will receive a weekly travel card (Oyster card) for London's tube and buses. All program related travel will use public transportation. It is anticipated that most travel will be within zones 1 and for London. Travel to Florence will be by air. Additional travel in Italy will include attendance at performances in nearby cities and a trip to Tuscania, about three hours from Florence, for presenting the students' own program near the end of the term.

Safety and security

The U.S. State Department has no travel restrictions in place for the United Kingdom and Italy. Both countries are politically stable with modern infrastructure and generally safe places to visit. Students will receive a comprehensive safety orientation upon arrival in London and Florence and will be advised to stay vigilant as they would in any US city. Safety in international travel will also be emphasized in the initial orientation.

Medical care

Hospitals and doctor's practices in London have very modern facilities and medical equipment. Students will carry international health insurance through HTH Worldwide and will receive information on doctors and clinics in proximity to Winston House upon arrival in London. Students will be advised to bring all prescription medicines with them for the duration of the program. In Florence, we expect that Lorenzo dei Medici will continue to guide us, as it has done with UNC students attending their semester and summer programs, in terms of medical care.

Enrichment activities

London and Florence offer endless possibilities for enrichment and ancillary cultural activities. Orientation days in London will include a walking tour of Bloomsbury where they will learn about their new neighborhood and a tour of both the nearby British Museum and the British Library. In addition to taking advantage of the famous theater scene, students will attend the King's Head fringe theater, take in a game of the Queens Park Rangers football match and enjoy dance at Sadler's Wells. A trip to Cambridge will include a tour of the Fitzwilliam Museum. Florence itself demands visits to see the famous Michelangelo statue of David, the cathedral, and the Uffizzi Gallery all of which are representatives of the birth and early development of the Renaissance. Students will visit the incredible Laurentian Library, where many of Western Civilization's heritage (including Greek and Roman) manuscripts of philosophy, mathematics, architecture, music, and painting have been housed since the 15th century. Students will visit a cooking school over a weekend in order to learn the basics of Italian gastronomy and see the wine harvest (vendemia) if it's particularly late that fall. In November there is the olive harvest where they will be able to participate in the harvest. We will take advantage of Florence's proximity to beautiful nearby hill-top Tuscan towns like San Gimignano and Siena all of which mixes well with art historical interest.

II. FACULTY DIRECTORS

Statement of interest**

Professor John Nádas and I have been colleagues on the UNC campus for over 30 years. During our long tenure together we have collaborated on numerous occasions on a host of issues and subjects within the Department. Especially important to us is bringing together, in the most meaningful way, our respective disciplines, namely, the academic study of music and the applied (performance) study of music. Although this may seem a natural alliance from the outside looking in, it is surprising how often the undergraduate student experiences one without the other, leaving a gaping hole in one's preparation for a life of music. To that end, and as a first step, Professor Nádas and I developed and team-taught a FYS course, *What is a Work of Art, Listening to Music of the Past*. After our second offering it became evident that this approach (topic) was needed, and would be quite valuable, for those students further along in music and certainly for our serious music majors. Our next step was to teach together a capstone music major course, Music 355, *Chamber Music*. (Again, this was an alliance of Professor Nádas' years of experience with this class and my work as founder and director of the University Chamber Players.) Adding a significant performance component and requirement to an advanced undergraduate academic study of music history proved to be very successful and exhilarating for

both the students and us. The successes of both courses have energized us to develop and offer *What is a Work of Art* as a 200 level course within the music curriculum.

Professor Nádás and I also share a deep appreciation of the international experience and exposure which is so valuable to our young musicians, regardless if their focus is history or performance. In the global climate we now live in this is more important for our students than ever before. Given our respective resumes, which reflect long associations and experiences with international settings, we found it natural to seek a way in which we could combine our efforts in bringing together our respective disciplines and our inclination to seek an international component for our students.

In 2005 Professor Nadas introduced the idea of starting a summer chamber music program in Italy and as a result of our collaboration and his introductions I was able to establish the Corso Internazionale di Musica in Tuscania, Italy. This course of study was offered in conjunction with Lorenzo dei Medici, Florence and held at their satellite school in Tusania. As successful as the program was, it still did not expend enough time and international exposure to seed the direction we wanted our students to develop.

We feel the Burch Seminar program will offer us just such an opportunity. The intensity of study, the international settings, the close collaboration of rigorous academic study of history repertoire and performance, and access to one of the world's most important performance centers and one of the world's most important cultural centers will allow the students to more fully reflect on their own performance skills and benefits of a deep understanding of just how their music making all fits in to whole.

****NOTE:** We understand that Burch Seminars only fund the absence of one professor from a Department. We have selected the Fall 2015 semester because Professor Nádás will be retiring at the end of the 2014/15 academic year and would be an adjunct faculty member in this program.

Related experience in the field

Donald L. Oehler

In my tenure at UNC as a member of the performance faculty I have had the opportunity to develop a number of interests beyond my own performance and classroom responsibilities, especially in study abroad. In 1990, at the same time I founded the University Chamber Players, I began a 16-year tenure teaching at the Cors International de Musique in Morges, Switzerland. I was able to coordinate the program through the UNC Summer School Study Abroad giving our students, and any American students attending, academic credit. As the only American faculty of 9 artists, I developed from that experience a large circle of professional colleagues who are distinctly European. Additionally, from 2006 – 2008, I founded and led a study abroad program in chamber music in Tucania, Italy, again via the UNC Summer School Study Abroad program and with a new set of colleagues. In the late 90s I was director of winds at the International MusicFest in Aberystwyth, Wales and most recently was on the faculty of the Vianden International Music Festival in Luxembourg. I have had the privilege of leading the UNC London Honors program in 2001, 2007 and 2009. Additionally, I have taken two leaves in England and my performance career has taken me to England and Italy on many occasions.

John Nádás

During my 30 years on the faculty at UNC, I have developed courses that have tried to integrate both aspects of music as a discipline of study, academic and performance. In my first

few years I even directed the Collegium Musicum, concentrating on the performance of Early Music (Medieval, Renaissance, and Baroque periods). During the past decade that more inclusive view of a musical education has been shared with Professor Oehler in our team-taught courses (Music 64 and Music 355). Concurrently, I have continued and further developed my ties to Italian culture (native Italian speaker and I received my Masters Degree in Florence) through regular yearly research trips to Florence, Rome, and Venice; a number of semester and year-long residences are included as well as the regular summer trips. I have maintained my role as a teacher of summer courses in Certaldo, Italy, membership in a number of Italian editorial boards, and a faculty consultant for the doctoral degree at the University of Rome (Tor Vergata campus).