



Department of Religious Studies | Jewish Studies Program

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Office hours: Thu, by appointment

Jewish Identities in Western Art Music, 1600-2000

Spring 2013 (RELJ 3559-002) Tue 2-4:30pm, 215 Fayerweather Hall

Jewish Identities in Western Art Music explores the historical and cultural contexts of compositions written by Jews, for Jews, and *about* Jews—from the seventeenth century through the late twentieth. The seminar offers a study of Jewish history *through* music, and discusses the physiological and cultural tensions involved in laying claim to the culture and identify of Jews' host societies while time maintaining one's Jewish identity. Surveying the cultural itineraries of Jewish composers or non-Jewish composers who employed Jewish topoi in their works, we will explore art music in renaissance Italy, nineteenth-century operas, European and American modern music, music from the Nazi era, Israeli art music, and more.

	Topic	Reading materials (<i>see full bibl. below</i>)
Jan 15	Introduction	
Jan 22	What is Jewish music?	Seroussi et al., I: 1-3; V: 2, i-iii (see bibl.); Adler (1982), 15-26
Jan 29	Art music in the Italian ghetto	Adler (1967), 321-364; Harrán (1987a), 46-64; Harrán (2008), 328–354;
Feb 5	Salamone Rossi: <i>Songs for Solomon</i> (1622-3)	Rossi, 161-219; Harrán (1987b), 141-154; Harrán (1999), 201-241;
Feb 12	Benedetto Marcello: <i>Estro Poetico-Armonico</i> (1724-7)	Seroussi, 149-199; Harrán (2002), 143-94
Feb 19	The Jewish presence in nineteenth-century European art music	Mendelsohn, 3-16; Wagner (1995), 79-100; Katz 5-19
Feb 26	Fromental Halévy: <i>The Jewess</i> (1835)	Halevy (see bibl.); Hacoheh, 179-238
Mar 5	Richard Wagner: <i>The Mastersingers of Nuremberg</i> (1868)	Wagner (1950; see bibl.); Wagner (1966), 151-69; Vaget (1995), 35-45; Vaget (2000), 269-82; Zipes, 398-402
	Spring recess, Mar 9-17	<i>Submit your first writing assignment by Mar 9 at noon</i>
Mar 19	Russia: St. Petersburg Society for Jewish Folk Music	Loeffler, 94-172
Mar 26	Passover (<i>Pesach</i>)—no class	
Apr 2	Bloch, Schoenberg, and the confines of musical signification	Móricz, 95-152; Cahn, 191-206
Apr 9	America: Leonard Bernstein's <i>Jeremiah</i> (1939-42)	Sarna 35-46; Block, 52-68 Bernstein, 36-52, 97-99; Whitfield, 88-114
Apr 16	Music in the Holocaust	Seroussi et al., V: 2, iv (see bibl.); Potter, 428-455; Kien (See bibl.); Hutcheon & Hutcheon, 224-39
Apr 23	Israel	Hirshberg, 157-183, 256-272; Shelleg, 119-49
Apr 30	Summary; Students' presentation	<i>Submit your second writing assignment by May 5 at noon</i>

Bibliography (*unless indicated, all items are on Collab; for e-journals go to: <http://guides.lib.virginia.edu/journalfinder>*)

- Adler, Israel. 1967. "The Rise of Art Music in the Italian Ghetto: the Influence of Segregation on Jewish Musical Praxis," in *Jewish Medieval and Renaissance Studies*, ed. Alexander Altman. Cambridge: Harvard University Press, 321-364
- Adler, Israel. 1982. "Problems in the Study of Jewish Music," in *World Congress on Jewish Music, Jerusalem 1978*, ed. Judith Cohen. Tel-Aviv: Tel Aviv University Press, 15–26
- Bernstein, Leonard. 1982. *Findings*. New York: Simon and Schuster, 36-52, 97-99
- Block, Geoffrey. 2008. "Bernstein's Senior Thesis At Harvard: The Roots of a Lifelong Search to Discover an American Identity," *College Music Symposium*, 48: 52-68 **[e-journals]**
- Cahn, Steven J. 2010. "Schoenberg, the Viennese-Jewish Experience and its Aftermath," in *The Cambridge Companion to Schoenberg*, eds. Jennifer Shaw and Joseph Auner. Cambridge: Cambridge University Press, 191-206.
- Hacohen, Ruth. 2011. *The Music Libel against the Jews*. New Haven: Yale University Press, 179-238
- Halevy, Jacques F. 2005. *La Juive (The Jewess)*. New York: BiblioLife. **[read the entire libretto]**
- Harrán, Don. 1987a. "Salamone Rossi, Jewish Musician in Renaissance Italy." *Acta Musicologica*, 59: 46–64. **[e-journals]**
- Harrán, Don. 1987b. "Cultural Fusions in Jewish Musical Thought of the later Renaissance," in *In Cantu Et In Sermone*, eds. Fabrizio Della Seta and Franco Piperno. Florence: Olschki, 141-54
- Harrán, Don. 1999. *Salamone Rossi: Jewish Musician in Late Renaissance Mantua*. Oxford: Oxford University Press, 201-41
- Harrán, Don. 2002. "The Hebrew Exemplum as a Force of Renewal in 18-Century Musical Thought: the Case of Benedetto Marcello and his Collection of Psalms," in *Music in the Mirror: Reflections on Music Theory and Literature for the 21st Century*, eds. Andreas Giger and Thomas J. Mathiesen. Lincoln: University of Nebraska Press, 143-94
- Harrán, Don. 2008. "'Barucaba' as an Emblem for Jewishness in Early Italian Art Music." *The Jewish Quarterly Review*, 98.3: 328–54 **[e-Journals]**
- Hirshberg, Jehoash. 1995. *Music in the Jewish Community of Palestine 1880-1948: A Social History*. Oxford: Clarendon Press, 157-183, 256-272
- Hutcheon, Linda and Hutcheon, Michael. 2000. "Death, Where Is Thy Sting?." *Opera Quarterly*, 16: 224-39 **[e-Journals]**
- Katz, Jacob. 1986. *The Darker Side of Genius: Richard Wagner's Antisemitism*. Hanover: University Press of New England, 5-19
- Kien, Peter. 1944. *Der Kaiser Von Atlantis* **[read the entire libretto]**
- Loeffler, James. 2010. *The Most Musical Nation: Jews and Culture in the Late Russian Empire*. New Haven: Yale University Press, 94-172
- Mendelsohn, Ezra. 1993. "On the Jewish Presence in Nineteenth-Century European Musical Life," *Studies in Contemporary Jewry*, 9: 3-16
- Móricz, Klara. 2008. *Jewish Identities: Nationalism, Racism, and Utopianism in Twentieth-Century Music*. Berkeley: University of California Press, 95-152
- Potter, Pamela, M. 2005. "What is Nazi Music?" *Musical Quarterly*, 88.3: 428-455 **[e-Journals]**
- Rossi, Salomone. 2003. *Complete Works*, ed. Don Harran. Neuhausen: American Institute of Musicology, Haenssler-Verlag. vol. 13a: 161-219
- Sarna, Jonathan D. 2009. "Leonard Bernstein and the Boston Jewish Community of His Youth: The Influence of Solomon Braslavsky, Herman Rubenovitz, and Congregation Mishkan Tefila." *Journal of the Society for American Music*, 3.1: 35-46 **[e-Journals]**

Seroussi, Edwin, et al. "Jewish music," in *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41322>, [access Oxford Music Online via the library website] read sections: I: 1-3 and V: 2, i-v

Seroussi, Edwin. 2002. "In Search of Jewish Antiquity in the 18th-Century Venetian Ghetto: Reconsidering the Hebrew Melodies in Benedetto Marcello's *Estro Poetico-Armonico*." *The Jewish Quarterly*, 93.1-2: 149-99 [e-journals]

Shelleg, Assaf. 2012. "Israeli Art Music: A Reintroduction," *Israel Studies*, 17.3: 119-49 [e-journals]

Vaget, Hans Rudolf. 1995. "Sixtus Beckmesser: A 'Jew in the Brambles'?" *Opera Quarterly*, 12.1: 35-45 [e-Journals]

Vaget, Hans Rudolf. 2000 "The 'Metapolitics' of Die Meistersinger: Wagner's Nuremberg as Imagined Community," in Nicholas Vazsonyi ed., *Searching for Common Ground: Diskurse zur Deutschen Identität 1750-1871*. Köln: Böhlau, 269-82

Wagner, Richard. 1950. *Die Meistersinger von Nürnberg*, trans. H. and F. Corder. New York: London Gramophone Corp. [read the entire libretto]

Wagner, Richard. 1966. *Richard Wagner's Prose Works*, trans. William Ashton Ellis. New York: Broude Brothers, iv: 151-69

Wagner, Richard. 1995. *Judaism in Music and other Essays*, trans. William Ashton Ellis. Nebraska: University of Nebraska Press, 79-100

Whitfield, Stephen J. 2001. *In Search of American Jewish Culture*. Waltham, Ma: Brandeis University Press, 88-114

Zipes, Jack, trans. 1987. *The Complete Fairy Tales of the Brothers Grimm*. New York: Bantam, 398-402

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Coursework: two writings assignments (see syllabus for submission dates) and a research paper on a topic of your own choice (to be delivered as a talk on **Apr 30**, and submitted by **May 10 at noon**). Writing assignments will include short essay questions. All assignments will be evaluated on the basis of successful integration of the reading materials and class discussions.

Presentations: submit a two-paragraph research proposal plus annotated bibliography by **Mar 21**. Research proposals should be based on three to five **new** sources (book chapters, peer-reviewed journal articles, and/or primary sources). Once approved, students will be required to meet with me at least once during the semester for progress report and brainstorming. Speakers will be required to prepare a flyer/blurb for their talk and email it to the class **a week before the presentation**, as we will be inviting students and faculty (flyer samples will be posted on Collab). Presentations' length will be determined according to the final number of enrollees.

Research Proposals for your presentations are to include: two paragraphs describing your thesis plus annotated bibliography (please let me know if you're not familiar with research via online databases and e-journals). Sources for the presentation may include book chapters, peer-reviewed journal articles, primary sources (complete chapter/s, not excerpts) and/or archival materials (some of which may be available at The Albert and Shirley Small Special Collections Library on campus). Please use Chicago Style references for your bibliography (http://www.chicagomanualofstyle.org/tools_citationguide.html). To avoid plagiarism please consult the university's academic integrity policy: <http://www.virginia.edu/honor/what-is-academic-fraud-2/> Research papers should be 2000-2200 words long (footnotes excluded) and use Chicago Style footnotes. **Research Papers are to be submitted by May 10 at noon.**

Sample presentation topics (only music majors are expected to include music analysis and/or consult musicological journals): discuss the historical and cultural background of a specific composition; study the Jewish participation in a given cultural habitat (Jewish art music in Venice of the early 17th century, Los-Angeles

in the 50s, Berlin in the 20s, Israel in the 70s, Music in the Lodz Ghetto, etc.); write about problems of scope and definition in Jewish art music; discuss the tension between history and historiography concerning Jewish art music; Jewish visual art and Jewish art music in a given period; Literature and Jewish music (or the Jewish sounds one might find in novellas or poems); reception history of Jewish art music in a given time and place; etc. Approval of research proposals will be based on proper academic grounding.

Methodology (not all of the following will apply to your work, but it is important to consider these factors when formulating a research proposal and presentation): contextualize the composition/topic of your choice; compare the works of at least two scholars who studied this composition/topic and characterize the major paradigmatic differences between them; discuss the relative merits of each scholar as well as the intellectual contexts in which each study was produced (earlier works by these authors, her/his mentors, interlocutors, and/or adversaries); consider the reception of a given work; follow the musical critique or correspondences referring to the composition/s under study.

A high level of student participation is expected. We may or may not discuss all assigned readings in class, but students are in any case responsible for all required readings. You are expected to bring to every class at least one brief paragraph with written questions or critique of at least one of the assigned readings. I may choose to collect these questions/critiques at any time. If you do not have a prepared paragraph on more than one such occasion, your grade will be affected. Occasionally, you will be asked to send in short email comments, 1-2 paragraphs, on the readings.

All students are allowed **one grace day** for the semester in turning in **one** of their writing assignments. If you use your grace day, please note so on the top of the paper you are handing in. Otherwise, students who need an **extension** must consult with me prior to the deadline. Failure to secure an extension will lead to papers being graded down 1/3 grade for each day late.

Attendance You will be allowed **one** unexcused absences. Your grade will be lowered by two points for each additional, unexcused absence. In the case of a doctor's visit please notify me in advance or furnish a medical explanation signed by a physician.

Students with documented disabilities the Learning Needs and Evaluation Center, located in the Elson Student Health Center, can arrange diagnostic testing. The LNEC makes recommendations to faculty in terms of proposed classroom accommodations for specific learning disabilities and other medical conditions which are covered under federal legislation. Please see me about making accommodations in course scheduling or assignments.

Grade calculation: each writing assignment 20%, research paper 30%, presentation, 15%, participation 15%. Letter grades will be assigned on the basis of the following scheme: **A+** 99-100; **A** 95-98; **A-** 90-94 | **B+** 87-89; **B** 84-86; **B-** 80-83 | **C+** 77-79; **C** 74-76; **C-** 70-73 | **D+** 67-69; **D** 65-66; **F** below 65