



Department of Religious Studies

Jewish Studies Program

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Nau Hall 183 | office hours: Thu, by appointment

## ***Jewish Identities in Western Art Music, 1600-2000***

Spring 2012 (RELG 3559) | TuTh 12:30—1:45, Gibson 142

### **Course description**

Designed for both music and non-music majors, *Jewish Identities in Western Art Music* explores the historical contexts of compositions written by Jews, for Jews, and *about* Jews—from the seventeenth century until the turn of the twenty-first century. The class offers a study of Jewish history *through* music, unfolding the ever-evolving definitions of Jewish music as well the non-Jewish perceptions of it. Surveying the cultural itineraries of Jewish composers or composers who portrayed musical Judaism, we will explore Jews' share in the history of music in renaissance Italy, nineteenth-century operas, European and American modern music, music from the Nazi era, Israeli art music, and more. Assignments include: midterm, final, and a presentation.

	<b>Topic</b>	<b>Reading materials (see full bibl. below)</b>
Jan 19	Introduction	
Jan 24	What is Jewish Music? I	Seroussi et al., I: 1-3; V: 2, i-iii (see bibl.)
Jan 26	What Is Jewish Music? II	Adler (1982), 15-26; Bohlman, 852-870
Jan 31	Italian renaissance, Jewish acculturation, and music <i>about</i> Jews	Harrán (1987a), 46-64 Harrán (2008), 328-354
Feb 2	Art music in the Italian ghetto	Adler (1967), 321-364
Feb 7	Philosophical writings about Jewish music in renaissance Italy	Harrán (1987b), 141-154; Sandler, 56-109
Feb 9	Rossi: <i>Songs for Solomon</i> (1622-3) I	Rossi, 161-219
Feb 14	Rossi: <i>Songs for Solomon</i> (1622-3) II	Harrán (1999), 201-241
Feb 16	Benedetto Marcello: <i>Estro Poetico-Armonico</i> (1724-7)	Seroussi (2002), 149-199
Feb 21	On the Jewish presence in nineteenth-century European art music	Mendelsohn, 3-16; Wagner (1995), 79-100
Feb 23	Halevy: <i>The Jewess</i> (1835) I	Halevy (see bibl.); Hacohen, 179-197
Feb 28	Halevy: <i>The Jewess</i> (1835) II	Hacohen, 197-238
Mar 1	<b>Midterm</b>	

<b>Mar 6-8 Spring Recess</b>		
<b>Mar 13</b>	Wagner: <i>The Mastersingers of Nuremberg</i> (1868) I	<b>Wagner (1950; see bibl.)</b>
<b>Mar 15</b>	Wagner: <i>The Mastersingers of Nuremberg</i> (1868) II	<b>Wagner (1966), 151-169; Vaget, 35-45 Brothers Grimm, 398-402</b>
<b>Mar 20</b>	Modernity and Jewish noise in the turn of the century	<b>Painter, 201-230; Steinberg, 3-33</b>
<b>Mar 22</b>	The St. Petersburg Society for Jewish Folk Music I (Prof Loeffler, Corcoran Department of History)	<b>Loeffler, 94-133</b>
<b>Mar 27</b>	The St. Petersburg Society for Jewish Folk Music II	<b>Loeffler, 134-172</b>
<b>Mar 29</b>	Ernest Bloch's "Jewish cycle"	<b>Móricz, 95-152</b>
<b>Apr 3</b>	America I: <i>The Jazz Singer</i> (1927)	<b>Whitfield, 88-114</b>
<b>Apr 5</b>	America II: American modern (Jewish?) music	<b>Sarna 35-46; Bernstein, 36-52, 97-99</b>
<b>Apr 10</b>	Music in the Holocaust I	<b>Seroussi et al., V: 2, iv (see bibl.); Potter, 428-455</b>
<b>Apr 12</b>	Music in the Holocaust II Ullmann: <i>The Emperor of Atlantis</i> (1943)	<b>Kien (See bibl.); Hutcheon &amp; Hutcheon, 224-39</b>
<b>Apr 17</b>	Israel: pre-statehood years	<b>Hirshberg, 157-183, 256-272</b>
<b>Apr 19</b>	Israel: early post-statehood years	<b>Ringer, 282-297; Arom and Sharvit, 38-67</b>
<b>Apr 24</b>	Late twentieth-century articulations of Jewishness	<b>Seroussi et al., V: 2, v (see bibl.); Puca, 537-55; Uscher, 19-21</b>
<b>Apr 26</b>	Presentations I	
<b>May 1</b>	Presentations II	

### **Bibliography (unless indicated, all items are on UVaCollab)**

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, Ma: 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

Arom, Simha and Sharvit, Uri. 1994. "Plurivocality in the Liturgical Music of the Jews of San'a (Yemen)." *Yuval*, 6: 38-67

Bernstein, Leonard. 1982. *Findings*. New York: Simon and Schuster, 36-52, 97-99

Bohlmann, Philip V. 2002. "Music," in *The Oxford Handbook of Jewish Studies*. eds. Martin Goodman, Jeremy Cohen, and David Sorkin. New York: Oxford University Press, 852-870

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

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. 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]**
- 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
- Painter, Karen. 2001. "Contested counterpoint: 'Jewish' appropriation and Polyphonic Liberation," *Archiv für Musikwissenschaft*, 58: 201-30 **[e-journals]**
- Potter, Pamela, M. 2005. "What is Nazi Music?" *Musical Quarterly*, 88.3:428-455 **[e-Journals]**
- Puca, Antonella. 1997. "Steve Reich and Hebrew Cantillation." *Musical Quarterly*, 81.4: 537-55 **[e-journals]**
- Ringer, Alexander. 1965. "Musical Composition in Modern Israel." *Musical Quarterly*, 51.1:282-297 **[e-Journals]**
- Rossi, Salomone. 2003. *Complete Works*, ed. Don Harran. Neuhausen: American Institute of Musicology, Haenssler-Verlag. vol. 13a, 161-219
- Sandler, Daniel. 1980. "The Music Chapters of *Shiltey ha-Giborim*". PhD dissertation, Tel-Aviv University, 59-106
- 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 *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41322>, I: 1-3; V: 2, i-v **[access Oxford Music Online via the library website]**
- Seroussi, Edwin. 2002. "In Search of Jewish Antiquity in the 18<sup>th</sup>-Century Venetian Ghetto: Reconsidering the Hebrew Melodies in Benedetto Marcello's *Estro Poetico-Armonico*." *The Jewish Quarterly*, 93.1-2: 149-99 **[e-journals]**
- Steinberg, Michael. 1988. "Jewish Identity and Intellectuality in Fin-de-Siècle Vienna: Suggestions for a Historical Discourse," *New German Critique*, 43:3-33 **[e-journals]**
- Uscher, Nancy. 1986. "A 20th century Approach to Heterophony: Mark Kopytman's Cantus II," *Tempo*, 156: 19-22 **[e-Journals]**

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

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

**Assignments: midterm (Mar 1), final exam (TBA), and a 20-25 min presentation** on a topic of your own choice. Midterm and Final will include ID questions and short essay questions. Exams and Presentations will be evaluated on the basis of successful integration of the reading materials and class discussions.

**NO EARLY OR LATE EXAMS WILL BE PERMITTED.**

**Presentations** sign up in advance for a presentation by **Mar 1** and submit a two-paragraph research proposal plus annotated bibliography by **Mar 20**. Research proposals should be based on three to five sources (book chapters, peer-reviewed journal articles, and/or primary sources). Once approved, students will be required to meet with me at least once for progress report and brainstorming. Speakers will be required to prepare a flyer/blurb for their talk and email it to the class **48 hours before** their talk. Presentations will be **20-25 min** long after which a short discussion will follow.

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 (see for example: [www.jpress.org](http://www.jpress.org)). Please use Chicago Style references for your bibliography. To avoid plagiarism see UVA academic integrity policy at [www.virginia.edu/honor/fac/faq.html](http://www.virginia.edu/honor/fac/faq.html) **Presentations proposals are to be submitted by Mar 20.**

**Sample presentation topics (only music majors are expected to include music analysis and consult musicological journals)** discuss the historical and cultural background of a specific composition; study the Jewish participation in a given cultural habitat (Venice in the 17<sup>th</sup> century, Los-Angeles in the 1950s, Berlin in the 1920s, Music in Ghetto Lodz, etc.); write about the problem of scope and definition in Jewish music (this also means you will be dealing with historiographical aspects, shifting intellectual trends and paradigmatic orientations); You may choose your own statements with instructor approval, which will be based primarily on proper academic grounding (unless you have access to previously unstudied manuscripts).

**Methodology** contextualize the composition/topic of your choice; compare the works of scholars (at least two) that studied this topic and characterize the major paradigmatic differences between them; discuss the relative merits of each as well as the intellectual contexts in which each study was produced (earlier works by these authors, her/his mentors, interlocutors, and/or adversaries). Contrast the major questions addressed by each work and explicate each work's intellectual contexts.

**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 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 only **two** 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 and/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.

**No laptops, ipads, or cell phones.** Students are required to print out the relevant readings and bring them to class.

**Grade calculation: midterm 25%, presentation, 25%, final 35%, 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

<b>Class Schedule</b>	
Midterm	Mar 1
Sign-up for presentations by	Mar 1
Submit presentation proposals by	Mar 20
Presentations	Apr 26—May 1
Final	TBA