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 identity of Jews’ host societies while 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.

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<td>Introduction</td>
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<td>Jan 22</td>
<td>What is Jewish music? Seroussi et al., I: 1-3; V: 2, i-iii (see bibl.); Adler (1982), 15-26</td>
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<td>Feb 19</td>
<td>The Jewish presence in nineteenth-century European art music Mendelssohn, 3-16; Wagner (1995), 79-100; Katz 5-19</td>
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<td>Fromental Halévy: The Jewess (1835) Halevy (see bibl.); Hacohen, 179-238</td>
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<td>Mar 19</td>
<td>Russia: St. Petersburg Society for Jewish Folk Music Loeffler, 94-172</td>
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<td>Apr 2</td>
<td>Bloch, Schoenberg, and the confines of musical signification Móricz, 95-152; Cahn, 191-206</td>
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<td>America: Leonard Bernstein’s Jeremia (1939-42) Sarna 35-46; Block, 52-68; Bernstein, 36-52, 97-99; Whitfield, 88-114</td>
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<td>Apr 30</td>
<td>Summary; Students’ presentation Submit your second writing assignment by May 5 at noon</td>
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Bibliography (unless indicated, all items are on Collab; for e-journals go to: http://guides.lib.virginia.edu/journalfinder)


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. 2008. “‘Barucaba’ as an Emblem for Jewishness in Early Italian Art Music.” The Jewish Quarterly Review, 98.3: 328–54 [e-Journals]


Kien, Peter. 1944. Der Kaiser Von Atlantis [read the entire libretto]


Jewish Identities in Western Art Music | Spring 2013


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