COURSE SYLLABUS

Introductory course for graduate students

**Title**: Antisemitism in music: ideas, theories and controversies

**Instructor**: Anna Piotrowska

**Semester**: summer semester of 2015/2016

**No. of weeks** of instruction: 15 (one meeting lasts 90 minutes)

**Prerequisites**: none

**No. of students** in the class: up to 25

**Expected results/objectives**:

By the end of the course the students will have understood how anti-Semitic sentiments are presented in various musical works (predominantly in stage works) as well as how anti-Semitic opinions are voiced in musicological writings. The students will also be able to recognize various forms of anti-Semitism expressed in different musical genres and styles throughout the centuries in European artistic music. They will be able to identify manifestations of anti-Semitism in particular times. Furthermore, the students will fathom historical, social, and philosophical as well theological circumstances conditioning expressions of anti-Semitism and will gain an in-depth knowledge of roots and historical meanders of anti-Semitism in musical culture.

**Description of the course**:

The course is divided to two parts: the first is concentrated on issues connected with anti-Semitism in European history and culture while the second part will concentrate on anti-Semitism in music.

Part 1: Topics to be covered

What is anti-Semitism (Judenhass, anti-Judaism, anti-Jewishness, anti-Zionism)? Roots of anti-Semitic myths. Jewish emancipation and acculturation. Anti-Semitism and nationalism and racial theories. Anti-Semitism in 19th century novels (on the example of *Oliver Twist* by Charles Dickens). Nazi times and anti-Semitism. Holocaust (and Holocaust deniers). Forms of contemporary global anti-Semitism. Contemporary Polish anti-Semitism.

Part 2. Topics to be covered

Medieval roots of musical anti-Semitism. Enlightenment legacies and anti-Semitism in musical life. The Romantics: portraying Jews in operas (key motifs). Jewish? composers of the 19th century (Mendelssohn, Meyerbeer). Wagner’s *Das Judenthum in Musik* (1869). Jewish stereotypes in Wagner’s operas (Mime in the *Ring*, Klingsor in *Parsifal*, Sixtus Beckmesser in *Die Meistersinger*). Viennese tradition: operetta stereotypes and anti-Semitic discourse. Early 20th century Vienna: traditionalists vs. progressive composers or Austrian versus Jewish composers. The Third Reich and the situation of musicians of Jewish origin. White power music and the issues of racism.

**Methods**

#Lecture

#Film screening followed by a discussion

#Seminar format (discussing Wagner’s text *Das Judenthum in Musik*)

#PP presentations (of students’ group projects)

#Attending an opera /operetta performance in Krakow opera house (e.g. *Der Kaiser von Atlantis* by Viktor Ullmann) plus preparing a leaflet about the performance /or writing a review

# Visit to Auschwitz (with focus on musical life led there) – optional

#Meeting with Leopold Kozłowski (לעאָפּאָלד קאָזלאָװסקי) –the Holocaust survivor, so called “the last real Klezmer musician” (each student needs to prepare one question)

# Guest lecture by an invited scholar

# Seminar with an invited scholar

**Evaluation criteria**: participation in the course (15%), preparing and presenting a group project (25%), oral exam (60%)

*# Participation in the course*: a student may miss 3 classes without consequences, missing the 4th lowers the grade one level down, missing the 5th lowers the grade two levels down. Submitting a leaflet about the opera/operetta (circa 500 words) as well as preparing one question to Leopold Kozłowski are essential parts of this component. Failure to submit those works will result with deducting 10 % in case of the leaflet, and 5% in case of the question.

# *Group project*: contemporary anti-Semitism in Poland. Finding and documenting iconographic/sonic/oral/musical examples, preparing PP presentation (with 10 slides) explaining the roots and the context, with special focus on the language used. Students will be paired in groups of three.

# *Final oral exam*: the student will be asked two questions. The list of questions will be provided during the semester.

**Resources:**

Literature/ Compositions/Films

Mandatory

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Ruth HaCohen, *The Music Libel Against Jews*, Yale University Press, 2011

Richard Wagner, “Wagner on Music and Drama”, (transl. A. Ashton Ellis), New York, 1964

Hans Pfitzner, *Die neue Aesthetik der musikalischen Impotenz : Ein Verwesungssymptom*? , no place, circa 1920

Karl Bleesinger, *Judentum und Musik*, F. Hahnfeld Verlag, 1944

Leon Botstein, *Judentum und Modrnität*, Wien - Köln: Böhlau, 1991

Ryszard Daniel Golianek. "Polski Żyd" : toposy romantyczne i stereotypy narodowe w operach "Le Juif polonais" Camille'a Erlangera i "Der polonische Jude" Karela Weisa, *Res Facta Nova : teksty o muzyce współczesnej*, No 14 (2013), pp. 233-251

Steven Beller, *Antisemitism : a very short introduction*, Oxford ; New York : Oxford University Press, 2007

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*Ida* (dir. Paweł Pawlikowski, 2013)

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Fromental Halévy: *La juive*

Modest Mussorgsky: “Two Jews: Rich and Poor” from *Pictures at an Exhibition*

Camille Erlanger: *Le Juif polonaise*

Karel Weis: *Der polonische Jude*

Johann Strauss II: *The Bat*

Richard Wagner: one opera (to be chosen)

Popular music examples: e.g. White Power/White Noise and National Socialist Black Metal /NSBM/

Optional

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Daniel Jütte, “Juden als Virtuosen: Eine Studie zur Sozialgeschichte der Musik sowie zur Wirkmächtigkeit einer Denkfigur des 19. Jahrhunderts:, Archiv für Musikwissenschaft, 66. Jahrg., H. 2. (2009), pp. 127-154*.*

Caryl Clark, *Haydn's Jews: Representation and Reception on the Operatic Stage*, Cambridge: Cambridge University Press, 2009.

K. M. Knittel, *Seeing Mahler: music and the language of antisemitism in fin-de-siècle Vienna*, Farnham, Surrey, England; Burlington, VT : Ashgate, 2010.

Diana R Hallman, *Opera, liberalism, and antisemitism in nineteenth-century France : the politics of Halévy's La juive*, Cambridge, U.K. ; New York : Cambridge University Press, 2002.

Michael Haas, *Forbidden music: the Jewish composers banned by the Nazis*, New Haven : Yale University Press, 2014.

G. F. Töben, *Forbidden!: questioning Jewish influence in music & society by Fredrick Töben and Judaism in music by Richard Wagner Norwood*, S. Aust. Peace Books, 2014.

David Conway, *Jewry in Music: Entry to the Profession from the Enlightenment to Richard Wagner*, Cambridge : Cambridge University Press, 2011.

Klára Móricz, *Jewish identities: nationalism, racism, and utopianism in twentieth-century music*, Berkeley : University of California Press, 2008.

Jeffrey S. Sposato, *The price of assimilation: Felix Mendelssohn and the nineteenth-century anti-Semitic tradition*, Oxford; New York: Oxford University Press, 2006.

Corte, Ugo and Bob Edwards, ‘White Power Music and the Mobilization of Racist Social Movements’, in: *Music and Arts in Action* 1, no. 1, 2008, pp. 4–20.

Gavin I. Langmuir, *Toward a definition of antisemitism*, Berkeley ; Los Angeles : University of California Press, 1996.

Bernard Lewis, *Semites and anti-semites : an inquiry into conflict and prejudice*, New York London : W. W. Norton, 1986.

Helen Fein (ed.) *Persisting question: sociological perspectives and social contexts of modern antisemitism* , Berlin; New York: Walter de Gruyter, 1987.

Robert S. Wistrich, *A lethal obsession: anti-Semitism from antiquity to the global Jihad*, New York : Random House, 2010

Robert S. Wistrich, *Antisemitism, the longest hatred*, New York : Pantheon Books, 1991.

Benz, Wolfgang. *Was ist Astisemitismus?*, München: C. H. Beck Verlag, 2004.

Richard S. Levy, *Antisemitism in the modern world : an anthology of texts*, Lexington, Mass. Toronto : D.C. Heath and Company, 1991.

Marvin Perry and Frederick M. Schweitzer, *Antisemitism : myth and hate from antiquity to the present*, New York : Palgrave Macmillan, 2002.

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*Jud Suess* (dir. Veit Harlan, 1940)

*Orchestra of Exiles* (dir. Josh Aronson, 2012)