

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 Judentum 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 (לֵעֲאָפֶּאָלֶד קאָזלִױוֹסְקִי) –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

#

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

#

Ida (dir. Paweł Pawlikowski, 2013)

#

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

#

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.

#

Jud Suess (dir. Veit Harlan, 1940)

Orchestra of Exiles (dir. Josh Aronson, 2012)

