Syllabus

MUSIC ART AND SCIENCE IN VENICE - 23931

Last update 14-05-2015

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

Responsible Department: Musicology

Academic year: 5

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. B. Brover-Lubovsky

Coordinator Email: Bella.Brover@mail.huji.ac.il

Coordinator Office Hours: Tuesday 13:30-14:30

Teaching Staff:
  Dr. Bella Brover-Lubovsky
Course/Module description:
The course main emphasis is on the hollistic approach to Venetian culture and music in particular during the period (1527-1797). Music will be viewed through the prism of the Venetian political system, religious identity, scientific cultural life.

Course/Module aims:
The course aims to create a broad interdisciplinary context for musical developments and for aesthetical and stylistic uniqueness of Venetian music. It aims to discuss the development of musical style in Venice and nearby region (Veneto) during 250 hundred years (c. 1527-1797). This period the "Venetian style" as a unique cultural phenomenon reaches its pinnacle. Mapping it within broad interdisciplinary context (geographical conditions, political structure of the republic, social stratification, confessional identity, intellectual life and cultural demands) enables the profound understanding of this phenomenon.

Learning outcomes - On successful completion of this module, students should be able to:
On successful completion of the course, student should be able to achieve a multifaceted comprehension of musical and artistic style in Venice and to contextualize them within broad cultural and intellectual environment.

Attendance requirements(%):
80

Teaching arrangement and method of instruction: lecture

Course/Module Content:
1. Rise and fall of Republica Serenissima in sounds and hues.
2. The Venetian style in visual arts, architecture, and letters.
3. Musical institutions and musical life domains in Venice:
   a) Basilica San Marco and other religious institutions;
   b) Public opera houses;
   c) Charity, merchant guilds and Ospedali;
   d) Aristocracy palaces and estates, municipal and private lay cites;
   e) Academies and other intellectual circles;
   f) Jewish ghetto.
4. Newtonian sciences in the Veneto, influence of local optical and acoustic theories on musical style and music theory in the region.
5. Key persons in Venetian intellectual and artistic life.
Required Reading:
Entries on Venice and on individual composers and librettists
Cyclopaedia Britannica Online, Entry on Venice

Algarotti, Francesco, Il newtonianismo per le dame ovvero dialoghi sopra la luce e i colori, 2nd ed., Naples, 1737, trans. into English as Sir Isaac Newton Theory of Light and Colours, 1739

Casanova, Giacomo, History of my life, transl. into English by William R. Trask, PQ 1959 C6 H53


Barcham, William L., Costume in the Frescoes of Tiepolo and Eighteenth-Century Italian Opera, in Opera & Vivaldi, 149-69


Bryant, David, The cori spezzati of St. Mark’s: Myth and Reality, EMH i (1981), 165-86


Feldman, Martha, City Culture and the Madrigal at Venice (Berkeley: University of California Press, 1995)


Rosand, David, Myth of Venice: The Figuration of a State (Chapel Hill: University of North Carolina, 2001)
Selfridge-Field, Eleanor, Venetian Instrumental Music from Gabrieli to Vivaldi, 3 ed. (New York: Dover, 1994), 3-58


Weiss, P., Venetian Commedia dell’Arte Operas in the Age of Vivaldi, MQ lxx (1984), 195-217

Additional Reading Material:
1. ADRIAN WILLAERT, Laudate pueri Dominum, PS. 112 (1550)
2. ANDREA GABRIELI, Ricercare x 12 toni
3. GIOVANNI GABRIELI Canzona primi toni C176; Sacred concerto In ecclesiis
4. CLAUDIO MONTEVERDI, Magnificat,
5. CLAUDIO MONTEVERDI FRANCESCO BUSENELLO, L’incoronazione di Poppea
   Act I Scene 3, Duet of Nero and Poppea,
   Act III, Ottavia’s lament,
6. FRANCESCO CAVALLI GIACINTO ANTONIO CICOGNINI, Giasone, Act I Scene 14,
   Medea’s invocation
   Act III, conclusion, Issipile’s lament
7. MARC’ANTONIO CESTI GIACINTO ANTONIO CICOGNINI, Orontea,
   Act II, Scene 17, Orontea’s aria
8. GIOVANNI LEGRENZI, Sonate a 2 e 3, Opus 2 La Raspona
9. TOMASO ALBINONI, Oboe concerto in D minor, Concerti a cinque Opus. 9 NO. 2
10. ANTONIO VIVALDI, Concertos (selection):
    OP. 8 NOS. 1-4, Quatro stagioni
11. ANTONIO VIVALDI, Juditha triumphans, RV 644,
    Part I, Agitata infido flatu, Judith/Holofernes aria
    Part II, Vivat in pace, Juditha’s aria
12. ANTONIO VIVALDI, Gloria, RV 589
13. BENEDETTO MARCELLO, Estro poetico-armonico, Psalm XVII
14. CARLO GOLDONI - BALDASSARE GALUPPI, Il filosofo di Campagna, ACT III, DUET

Course/Module evaluation:
End of year written/oral examination 60 %
Presentation 0 %
Participation in Tutorials 20 %
Project work 0 %
Assignments 20 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information: