

The Hebrew University of Jerusalem

Syllabus

MUSIC JUDAISM AND MODERNITY - 23965

Last update 18-01-2014

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

Responsible Department: Musicology

Academic year: 2

Semester: 1st Semester

Teaching Languages: English

Campus: Mt. Scopus

Course/Module Coordinator: Prof. Edwin Seroussi

Coordinator Email: seroussi@mscc.huji.ac.il

Coordinator Office Hours: Monday 11:30-12:30

Teaching Staff:

Prof Ruth HaCohen
Prof Edwin Seroussi

Course/Module description:

Modernity posed unprecedented challenges to Jews, forcing them into redefining the boundaries of what it means “to be Jewish” both in the realm of religious and political ideas as well as in the practice of everyday life. Music making, performance and consumption are fields of expressive culture in which such challenges are articulated and negotiated in the most vivid form. This seminar will address a selection of musicians, works, and performance places that exemplify diverse musical reactions to modernity throughout the wide diasporic Jewish experience, in Europe as well as in the Mediterranean and the Middle East.

Course/Module aims:

To analyze the following questions: how does music mediate the confrontation between modern Jews and their non-Jewish fellow citizens and how it complicates established binaries such as sacred/secular; folk/popular/art music; Sephardic/Ashkenazi; Eretz Israeli/diaspora; Hebrew/Jewish languages; authentic/constructed traditions, etc; to examine diverse musical cohabitations of Jews and non-Jews; the creation of new performative spaces such as the Jewish cabaret in Berlin, Budapest, and Vienna; the effects of European colonialism on non-Western Jewish musical cultures with focus on Algeria; to appraise the crisis of modernity — the Holocaust and its aftermath.

Learning outcomes - On successful completion of this module, students should be able to:

Ability to analyze how music mediates the confrontation between modern Jews and their non-Jewish fellow citizens; to criticize binaries such as sacred/secular; folk/popular/art music; Sephardic/Ashkenazi; Eretz Israeli/diaspora; Hebrew/Jewish languages; authentic/constructed traditions; to examine the creation of new performative spaces such as the Jewish cabaret in Berlin, Budapest, and Vienna; the effects of European colonialism on non-Western Jewish musical cultures with focus on Algeria; to appraise how music illuminates the crisis of modernity — the Holocaust and its aftermath.

Attendance requirements(%):

85

Teaching arrangement and method of instruction: Interactive analyses and discussions of selected readings, musical works and films.

Course/Module Content:

Introduction

The Moment of Modernity

Nusach vs. new cantorial music vs. hassidic music

A Modern Musical Encounter in Colonial Algeria

Jewish Music between Modernity and Modernism

Kol nidre in and between worlds

Allegories of Modernity

After Modernity

Kabbalat Shabbat in Modern Israel

The Jewish in Contemporary Israeli Music

Open discussion: What can one learn from music about modern Jews and Judaism in modernity?

Required Reading:

1. *Introduction and General Literature on Jews and the Arts*

Benjamin, Walter. 1969. "The Work of Art in the Age of Mechanical Reproduction." Trans. by Harry Zohn. In Harry Zohn, ed., *Illuminations: Essays and Reflections*, pp. 217-51. New York: Schocken.

<http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>

בנימין, ולטר, 1996. "יצירת האמנות בעידן השיעתוק הטכני", בתוך: מבחר כתבים - כרך ב': הרהורים, תרגום: דוד זינגר, הקיבוץ המאוחד.

Bland, Kalman P. 2000. *The artless Jew: medieval and modern affirmations and denials of the visual*. Princeton, NJ: Princeton University Press.

Bohlman, Philip V. (ed.). 2008. *Jewish musical modernism, old and new*. Chicago: University of Chicago Press.

Bohlman, Philip V. 2008. *Jewish music and modernity*. New York, N.Y.: Oxford University Press.

Brenner, David A. 1998. *Marketing identities: the invention of Jewish ethnicity in Ost und West*. Detroit: Wayne State University Press.

Eisen, Arnold M. *Rethinking Jewish Modernity*, Jewish Social Studies, New Series, Vol. 1, No. 1 (1994), pp. 1-21

HaCohen, Ruth. 2011. *The music libel against the Jews*. New Haven: Yale University Press.

Hirshberg, Jehoshua. 1995. *Music in the Jewish community of Palestine 1880-1948: a social history*. Oxford: Clarendon press.

Kirchenblatt-Gimblett, Barbara and Karp, Jonathan (eds.) *The Art of Being Jewish in Modern Times*, Philadelphia: University of Pennsylvania Press, 2008

Meyer, Michael A. *Modernity as a Crisis for the Jews*, Modern Judaism, Vol. 9, No. 2 (1989), pp. 151-164.

Slezkine, Yuri. 2004. *The Jewish century*. Princeton: Princeton University Press.

Stillman, Norman A. 1995. *Sephardi religious responses to modernity*. Luxembourg: Harwood Academic Publishers.

Steinberg, Michael, *Judaism Musical and Unmusical*, Chicago: University of Chicago Press, 2007.

ברטל, ישראל, "מקורפורציה לאומה: יהודים כמיעוט אתני במזרח אירופה", בתוך: ש' וולקוב (עורכת), מיעוטים, זרים ושונים: קבוצות שוליים בהיסטוריה, ירושלים תשס"א, עמ' 37-49.

רז קרקוצקין, אמנון. "השיבה אל ההיסטוריה של הגאולה, או מהי ה"היסטוריה" שאליה מתבצעת ה"שיבה", בביטוי השיבה אל ההיסטוריה", בתוך: ש"א איינזשטט (עורך), הציונות והחזרה אל ההיסטוריה, ירושלים תשנ"ט, עמ' 249-276.
י"ל פרץ, גלגולו של ניגון. בתוך:
<http://benyehuda.org/perets/gilgulo.html>

2. The Moment of Modernity

Bohlman, Philip V. 2002. *Inventing Jewish Music*. Yuval 7:33-68. (Studies in Honor of Israel Adler, ed. Eliyahu Schleifer and Edwin Seroussi).

Listening:

New Budapest Orpheum Society, *Dancing on the Edge of the Volcano: Jewish Cabaret, Popular and Political Songs*, 2002.

3. Nusach / new cantorial music / hassidic music / secular music

Bohlman, Philip. 2005. *Composing the Cantorate: Westernizing Europe's Other Within*. In *Western Music and Its Others*, eds. Georgina Born and David Hesmondhalgh, 187-212.

Mazor, Yaakov, *Min ha-niggun ha-hassidi 'el ha-zemer ha-yisra'eli*, Katedra 115 (2005), 95-128.

מזור, יעקב, "השושלות החסידיות והטקסטים שבפיהן",
<http://www.piyut.org.il/articles/910.html>

Nemtsov, Jascha. 2008. 'National Dignity' and 'Spiritual Reintegration': the Discovery and Presentation of Jewish Folk Music in Germany. *Jewishness; Expression, Identity, and Representation*, ed. Simon J. Bronner, Oxford, pp. 105-129

Singer, Joseph. *Die Tonarten des traditionellen Synagogengesanges (Steiger): ihr Verhältnis zu den Kirchentonarten und den Tonarten der vorchristlichen Musikperiode; erläutert und durch Notenbeispiele erklärt*. Vienna: E. Wetzler, 1886. [The Modes of the Traditional Synagogue Chant: Their Relation to the Church Modes and to the Modes of the pre-Christian Music Period: Explained and Clarified with Musical Examples.] See discussion in Seroussi, Edwin, *Music: The "Jew" of Jewish Studies*, *Jewish Studies – Yearbook of the World Union of Jewish Studies* 46 (2009), pp. 17-21

Tarsi, Boaz, "Toward a Clearer Definition of the Magen Avot Mode," *Musica Judaica* 16 (2001-2002), pp. 53-79.

Urban, Martina. 2008. *Aesthetics of Renewal: Martin Buber's Early Representation of Hasidism as Kulturkritik*. Chicago and London: University of Chicago Press.

הכהן-פינצ'ובר, רות, "לשמע אל הרינה או אל התפילה?: לידה הדדית של מילים ולחנים בהקשרי השיר העברי", מיכל ארבל, אריאל הירשפלד ויהושע לוינסון (עורכים), מחקרי ירושלים בספרות העברית, כ, ירושלים: מאגנס, [תשס"ו] 2006, עמ' 13--37. http://www.il.co.zemereshet.files/File/articles/ruth_hacohen-lishmoa_el_harina.pdf

האזנה:

הניגון החסידי בפי החסידים.

4. Algeria

Algeria (Jewish Communities in the East in the Nineteenth and Twentieth Centuries Series), ed. Haim Saadoun. Jerusalem: Ben Zvi Institute, 2011, esp. "Music" by Edwin Seroussi and Essica Marks, pp. 213-234. [Hebrew]

Glasser, Jonathan. *Edmond Yafil and Andalusí Musical Revival in Early 20th Century Algeria*. *International Journal of Middle East Studies* 44 (2012), 671-692

Laskier, Michael M. *North African Jewry in the Twentieth Century: The Jews of Morocco, Tunisia, and Algeria*. New York University Press, 1997.

Schroeter, Daniel. "A Different Road to Modernity: Jewish Identity in the Arab World," in *Diasporas and Exiles: Varieties of Jewish Identity*, ed. Howard Wettstein. Berkeley: University of California Press, 2002, 150-163.

Schreier, Joshua. 2010. *Arabs of the Jewish faith: The civilizing mission in colonial Algeria*. New Brunswick, NJ: Rutgers University Press.

Listening:

Edmond Yafil – *Chant andalous* 1910

Tushya Sikka

Reinette l'Orainesse – *Nhabek Nhabek*

5. Algeria

Swedenburg, Ted. 2005. *Against Hybridity: The Case of Enrico Macias/Gaston Ghrenassia, Palestine, Israel, and the Politics of Popular Culture*, ed. Rebecca L. Stein & Ted Swedenburg, Duke University Press, pp. 231-258.

Listening :

Lili Boniche – *Alger, Alger*

Salim Halali – *Andaloussia*

Salim Halali – *Meyn Yiddishe Mamme*

Enrico Macias and Cheb Chaled – *L'orientale*

6. Jewish Music between Modernity and Modernism

Adorno, Theodor W., and Hanns Eisler. 2007. *Composing for the Films*. New York: Continuum. Orig. publ. 1947,, chaps. 3-4.

Rogin, Michael Paul. 1996. *Blackface, white noise Jewish immigrants in the Hollywood melting pot*. Berkeley: University of California Press.

Films:

The Jazz Singer

Der blaue Engel

7. Kol nidre in an between worlds

Deshen, Shlomo, *The Kol Nidre Enigma: An Anthropological View of the Day of*

Atonement. *Ethnology* 18, no. 2 (Apr., 1979), pp. 121-133. scan

HaCohen, Ruth. 2011. *The music libel against the Jews*. New Haven: Yale University Press, pp. 330-339 and bibliography.

Idelsohn, Abraham Zvi. *The Kol Nidre Tune*, *Hebrew Union College Annual* 8, pp. 493-509.

Levin, Neil. *Liner notes to Kol Nidre by Schoenberg in:*
<http://www.milkenarchive.org/works/view/377>

Reik, Theodor. 1946. *Ritual: four psychoanalytic studies*. New York: Grove Press.

Music:

Schoenberg, Arnold. *Kol Nidre* (1938)
Golden Age Hazzanim

Films:

Overture to Glory (1940)
Kol Nidrey (1939)

8. Kabbalat Shabbat in Modern Israel

Loeffler, James. 2010. *Do Zionists Read Music from Right to Left? Abraham Tsvi Idelsohn and the Invention of Israeli Music*, *Jewish Quarterly Review* 100, Number 3, pp. 385-416.

Eliot, George. *Daniel Deronda*, ed. Terence Cave. London: Penguin, 1995, ch. 32

ביאליק ומכתבו על שבת ושירו "שבת המלכה" (החמה מראש האילנות נסתלקה):
<http://www.piyut.org.il/articles/390.html>

אחד העם, "שבת וציונות" <http://html.Gnz051/ginzburg/org.benyehuda/>

כהן, הרמן, מתוך דת התבונה ממקורות היהדות, תרגום: צבי ויסליבסקי, ירושלים: מוסד ביאליק, 1971, עמ' 194-192. [Hermann, Cohen] *des Quellen den aus Vernunft der Religion*. *Judentums*, Viesbaden: Fourier Verlage, 1995, pp. 180-183.]

9. Allegories of Modernity

Adorno, Theodor W., and Hanns Eisler. 2007. *Composing for the Films*. New York: Continuum. Orig. publ. 1947, chap. 5-6.

Bohlman, Andrea F., and Philip V. Bohlman. 2007. "(Un)Covering Hanns Eisler's

Hollywood Songbook.” *Danish Yearbook of Musicology* 35: 13–29.

Listening:

New Budapest Orpheum Society, Jewish Cabaret in Exile, 2009.

Hanns Eisler, The Hollywood Songbook, London 289 460 582-2. (1998)

Films:

Der Purimshpiler (1937)

The Forgotten Village (1941)

10. After Modernity

Adorno, Theodor W., and Hanns Eisler. 2007. Composing for the Films. New York: Continuum. Orig. publ. 1947, chap. 7 + appendix

Bohlman, Philip V. Unpublished paper. “Some for Laughs, Some for Tears: Toward a History of Represence in the Post-Holocaust Germanys.”

Bohlman, Andrea F., and Philip V. Bohlman. 2012. Hanns Eisler – In der Musik ist es anders. Berlin: Hentrich & Hentrich.

HaCohen, Ruth. 2011. The music libel against the Jews. New Haven: Yale University Press, Chap. 7, pp. 340–60.

Films:

Jud Süß

A Foreign Affair (1947)

Nuit et brouillard (1955)

1. The Jewish in Contemporary Israeli Music

Shelleg, Assaf. 2012. Israeli Art Music: A Reintroduction, Israel Studies 17, no. 3, pp. 119–149

Seroussi, Edwin. Forthcoming. Nostalgic Soundscapes: The Future of Israel’s Sonic Past, Israel Studies.

2. Final Discussion

Focus on Contemporary Europe

Brenner, Michael. 1997. *After the Holocaust: rebuilding Jewish lives in postwar Germany*. Princeton, NJ: Princeton University Press.

Gitelman, Zvi Y., Barry A. Kosmin, and András Kovács. 2003. *New Jewish identities contemporary Europe and beyond*. Budapest: Central European University Press.

Cohen, Judah M. 2008. *Transplanting the Heart Back East: Returning Jewish Musical Culture from the United States to Europe*. In Jeremy Cohen and Moshe Rosman, eds. *Rethinking European Jewish History*. London: Littman Library, pp. 221-244.

Additional Reading Material:

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 10 %

Project work 70 %

Assignments 20 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: