

Crossing the boundaries: Music as the Expression of Social and Political Ideas in Modern East-Europe (with extension to the Middle East)

Syllabus

UNIT I:

Michael Beckerman

July 7:

10.00 – 11.15:

Lecture: Idyllic Space

(The conception of “idyllic space” as a central preoccupation of human imagination in connection with the definition of group identity and of nationalism. Origins of the idyllic musical speech at the end of the Renaissance and growth of the topos throughout the 17th and 18th centuries. Interface between an idyllic vocabulary and romanticism. Beethoven’s Pastoral Symphony.)

11.30 – 12.45:

General discussion of various approaches to the problem of nationalism. Main theories and views. Commentary and discussion of material in *Nationalism. Oxford Reader*, ed. Hutchinson and Smith (Oxford: Oxford University Press, 1995): 3-46.

July 8:

10.00 – 11.15:

New approaches to nationalism and music. Discussion of the issues and problems raised in the article Taruskin, “Nationalism,” in *The New Grove Dictionary*. References to latest approaches to the subject.

11.30 – 12.45:

Lecture: Folk music as idyllic space

(Changing attitudes toward the nature of folk music and its equation through Rousseau with the notion of the unspoiled and idyllic. The further role of “folk music” as the representation of the idealized space in national musical “dialects,” especially in the expression of nationalism vs. the imperial ideal of the Habsburgs 1850-1920)

July 9:

10.00 – 11.15:

Lecture: Modernism versus Nationalism

(Overview of the debates over modernism and nationalism by focusing on examples from contemporary Poland and Czechoslovakia). Example of battle for “Czechness” as seen in the Dvorak contra Smetana battles of the early 20th century.

11.30 – 12.45: An attempt to understand the relationship between music, nationalism, idyllic space and the structure of consciousness. Conclusion and discussion of the article “Neuro-Nationalism: or Why Can’t We All Just Get Along?” *East-European Meetings in Ethnomusicology*, vol. 7. (2000): 91-100.

Unit II.
Ruth Ha-Cohen

July 7:

14.00-15.15

Lecture: The dialectics of group identity versus the expression of the unique and the personal – the ideals of Romanticism and their developments.

15.40-16.30

Discussion of the Dahlhaus article.

July 8:

14.00-15.15

Lecture: Group identity and nationalist ideals in Germany in the Romantic era: Mendelssohn and Wagner

15.40-16.30

Discussion of Felix Mendelssohn, *The First Walpurgsnight* and Richard Wagner, *Lohengrin overture*.

July 9:

14.00-15.15

Lecture: Group identity and nationalist ideals in Israel -- the case of art compositions versus Israeli “folk songs” and their cultural roots (David Zehavi, Sasha Argov, etc.).

15.40-16.30

Discussion and listening of Israeli compositions and songs.

UNIT III.

Jaroslav Mihule

July 10

10.00 – 11.15:

Lecture:

Introduction: Our World of Symbols and Magic (Discussion of the meaning of symbol, symbolic behaviour, and its representation in music, and the birth of Romantic symbolism in the context of program music and national symbolism.)

11.30 – 12.45:

Lecture:

Two Pioneers of Czech Modern Music: Smetana and Dvorak and the issue of Czech program in music.

14.00 – 15.40:

Discussion of Smetana, *Vltava/Moldau* (My Country) and Dvorak, *Cello Concerto* op. 104.

July 11

10.00 – 11.15:

Lecture:

The Romantical Heritage in XXth Century Czech Music:
Dvorak's School and Josef Suk's Symbolism.

11.30 – 12.45:

Lecture and discussion:

The original use of symbolical techniques in Suk's compositions
(Asrael, About My Mothers's Heart, Ripening etc.).

14.00 – 15.40:

Lecture and discussion:

Bohuslav Martinu's Return to Magic and the New Symbolism in Czech Music.
Discussion of the compositions: Transcendental Visions and Parabel No. 1.

UNIT IV.
Walter Feldman

July 14

10.00 – 11.15:

Lecture:

The historical development of Ottoman court music from the 17th until the mid-19th century.

11.30 – 12.45:

Lecture:

The sufi music of the Mevlevi, Halveti and Bektashi dervishes in relation to Anatolian folk music.

14.00 – 15.40:

Analysis and discussion of selected compositions from the Ottoman secular and sufi repertoire.

July 15.

10.00 – 11.15:

Lecture:

The debate over cultural heritage and musical style in late Ottoman and early Republican Turkey.

11.30 – 12.45:

Lecture:

The continuity and transformation of popular music of the Turkish cities from the late nineteenth century until our era.

14.00 – 15.40:

Discussion of the articles of Tekelioglu and Aksoy in connection with selected compositions.

**UNIT V,
Judit Frigyesi**

July 16.

10.00 – 11.15:

Lecture:

Nationalism in the modernist art of Hungary.

(The birth of modernism in Hungary at the beginning of the century that brought about the crisis of group identity in politics, literature, and music; the debate of “true” folk music and “true” Hungarianness, the case of Gypsy music).

11.30 – 12.45:

Lecture:

Nationalism and alienation.

(The contradiction between the nationalist ideal and the modernist experience: nationalism versus the feeling of loneliness and alienation –the case of Bartók.)

14.00 – 15.40:

Discussion of the problems raised in the lectures in connection with the first two articles and selected movements from Bartók’s oeuvre (Night Music, Divertimento, Fifth String Quartet).

July 17.

10.00 – 11.15:

Lecture:

The new meaning of folk music after WWII.

(The period of Communism, the reappraisal of popular styles, the revival movement, religious folk music, etc.)

11.30 – 12.45:

Lecture:

The meeting points and the widening gap between “art music” and “popular music” in a post-modern era of nationalism: the case of Kurtág.

14.00 – 15.40:

Discussion of the problems raised in the lectures in connection with musical examples of living folk music and selected movements from the works of György Kurtág.