

## **History 291/Music 291–ILC: Courts, Choruses, and Courtesans: Gender and Music in Early Modern Europe**

Instructors: Professor Alison Smith (History), Professor David Schulenberg (Music)

Class meetings: Mondays and Wednesdays, 3:00–4:30 p.m., Spiro Center 4

Office hours:

Prof. Smith: Mondays and Wednesdays, 10:30–12:30. Parker Hall, Rm. 207 (phone: 3485; email: [asmith@wagner.edu](mailto:asmith@wagner.edu))

Prof. Schulenberg: Tuesdays, 2:40–4:10; Wednesdays, 2:00–2:50. Campus Hall, Rm. 110 (phone: 4288; email: [dschulen@wagner.edu](mailto:dschulen@wagner.edu))

Course website: <http://www.wagner.edu/faculty/dschulenberg/291.html>

This interdisciplinary course will explore the relationships between gender and music in Early Modern Europe—more specifically, in Venice and Germany in the sixteenth, seventeenth, and early eighteenth centuries. Among the issues confronted will be the manner in which constructions of gender and the varying roles of men and women in society interacted with the composition, performance, and patronage of music. Historical topics to be considered include Renaissance court culture; the myth of Venice and the city's social and political organization; and court culture in eighteenth-century Germany, especially at Berlin under King Frederick the Great. Music to be studied includes madrigals, motets, cantatas, operas, and sonatas by Giovanni Gabrieli, Barbara Strozzi, George Frideric Handel, and other composers.

The course fulfills the Wagner College core requirement of an Intermediate Learning Community. It also fulfills one unit of the departmental major requirement in either History or Music, and it may be counted as a core course in humanities (history) or the arts.

### **Course objectives:**

- to increase skill in analytical reading and writing
- to develop sophistication in web-based research
- to understand and recognize features of European music of the sixteenth, seventeenth, and eighteenth centuries
- to understand how early modern European elites manipulated gender categories for political, social, and cultural purposes
- to understand the roles and functions of music in Italian and German court culture

### **Work for the course includes:**

- weekly reading and listening assignments
- a listening quiz and midterm and final exams (40%)
- a research paper, including outline and annotated bibliography (30%)
- two film critiques (20%)
- regular class attendance and discussion of readings and listening (10%)

The percentages above indicate the relative value of each item in computing the final grade. The paper will be a minimum of five pages in length (double-spaced, not counting notes and bibliography) and is due near the end of the semester; the outline and bibliography for the paper will be handed in earlier and graded separately. More detailed information about all assignments will be given in class.

**Course policies.** Please observe the following carefully.

- Class attendance is mandatory. You are expected to come to class having already done the reading and listening assignments listed below, and you should be prepared to discuss these assignments in class. You are also expected to attend the concert on Sunday, Feb. 12.
- You will be penalized for missing more than three classes, or for coming to class unprepared. No extensions will be granted on papers, and missed quizzes and exams cannot be made up, except under exceptional circumstances.
- Plagiarism is totally unacceptable. Any evidence of plagiarism or cheating will result in an F grade for the course and disciplinary proceedings. Plagiarism occurs when you use someone else's ideas or words without giving them credit and citing their work correctly. If you are unsure what plagiarism is, ask before you turn in your paper or exam essay. This policy is explained more fully in the college's Academic Honesty Guidelines.
- Online material, including webpages and audio clips, cannot be used or cited as sources for papers without prior written approval from one of the professors.
- If you have a disability for which you may be requesting an accommodation, you are encouraged to contact both your instructor and Dina Assante in the Academic Advisement Center, 390-3278, as early as possible in the term.
- ***Bring the assigned reading to each class.***

**The course calendar** below lists assignments and topics. Readings are from the following:

- Castiglione, Baldesar. *The Book of the Courtier: The Singleton Translation*. Edited by Daniel Javitch (New York: Norton, 2002) (required purchase)
- Bowers, Jane, and Judith Tick, editors. *Women Making Music: The Western Art Tradition, 1150–1950*. Urbana and Chicago: University of Illinois Press, 1986 (on reserve)
- Schulenberg, David. “Essentials of Western Music: A Handbook” (coursepack).
- Smith, Alison, editor. “Early Modern Italy” (coursepack).
- “18th-Century Germany” (coursepack)

In addition, we recommend that you purchase the following book for looking up unfamiliar musical terms and names:

*Harvard Concise Dictionary of Music and Musicians*. Edited by Don M. Randel. Cambridge, Mass.: Harvard University Press, 1999.

### **Course Calendar**

<u>Class</u>	<u>Date</u>	<u>Topic (written assignments in <b>bold</b>)</u>
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1	1/18	Course introduction
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*Classes 2–3: The Historical Context*

2	1/23	Gender in Early Modern Europe Read: Judith Brown, “Gender” (to be distributed in class) Read: Martines, chap. 12 (pp. 218–40) (may be distributed in class, or in coursepack) Read: “Essentials of Western Music” (coursepack), pp. 1–4 (also available online)
3	1/25	Read: Martines, chap. 15 (pp. 297–331), in “Early Modern Italy” Read: Castiglione, preface and book 1

*Classes 4–6: Introduction to the Study of Music*

- 4 1/30 Melody and pitch; time in music; texture and scoring  
Read: “Essentials of Western Music” (coursepack), pp. 5–12  
Listen: music examples 1–8
- 5 2/1 Musical ideas; other aspects of music; instruments and ensembles  
Read: “Essentials of Western Music” (coursepack), pp. 12–23  
Listen: music examples 9–30

6 2/6 **Listening quiz**

*Classes 7–10: Music in Northern Italian Cities and Courts*

- 7 2/8 Court culture  
Read: Castiglione, books 2–4  
Quint, “Courtier, Prince, Lady” (in Castiglione, pp. 352–66)

**Sunday, Feb. 12, 3 p.m., Campus Hall Performance Center: Concert of Music for Soprano, Flute, and Harpsichord (required)**

- 8 2/13 Music and musical performance in the late Renaissance  
Read: “Essentials of Western Music” (coursepack), pp. 24–5  
Read: Pendle, pp. 60–72, 77–80, 83–5, in “Early Modern Italy” (coursepack)  
Read: Bowers and Tick, pp. 90–115
- 9 2/15 The madrigal  
Read: “Essentials of Western Music” (coursepack), pp. 25–8  
Read: Bowers and Tick, pp. 116–46  
Read: Pendle, pp. 86–90, in “Early Modern Italy” (coursepack)  
Read: Neuls-Bates, pp. 43–9 (Bottrigari), in “Early Modern Italy” (coursepack)  
Listen: madrigals by Gesualdo, Casulana, Aleotti, Monteverdi

[2/20: Presidents' Day holiday, no classes]

- 10 2/22 New music *circa* 1600  
Read: “Essentials of Western Music” (coursepack), pp. 28–30  
Read: Pendle, pp. 80–3, 101–5, in “Early Modern Italy” (coursepack)  
Read: Neuls-Bates, pp. 50–2, in “Early Modern Italy” (coursepack)  
Listen: madrigals by Luzzaschi and Giulio Caccini

*Classes 11–18: Venice*

- 11 2/27 Courts vs. republic  
Video: *Merchant of Venice* (in class)  
Paper topics and bibliography (discussion)  
Read: Javitch, “*Il cortegiano* and the Constraints of Despotism (in Castiglione, pp. 319–28)  
Read: Brown, “Art and Life in Renaissance Venice” (all), in “Early Modern Italy”  
Read: Davis, “The Geography of Gender in the Renaissance,” in “Early Modern Italy”
- 12 3/1 Read: Rosenthal, “The Honest Courtesan,” in “Early Modern Italy” (coursepack)  
Watch: *Dangerous Beauty* (DVD on reserve in library)
- 13 3/6 Library session: bibliography  
**written statement of paper topic due** (no reading due)
- 14 3/8 **film critique (*Dangerous Beauty*) due (details to be given in class)**

[3/13–17: spring break, no classes]

15 3/20 Giovanni Gabrieli  
Read: “Essentials of Western Music” (coursepack), pp. 30–1  
Listen: motet and canzona by Gabrieli

16 3/22 **Midterm reading and listening quiz**

17 3/27 Monteverdi  
Read: “Essentials of Western Music” (coursepack), pp. 31–3  
Listen: Monteverdi, *Poppea* (excerpt)  
**paper bibliography due**

18 3/29 Barbara Strozzi  
Read: “Essentials of Western Music” (coursepack), pp. 33–4  
Read: Pendle, pp. 105–16, in “Early Modern Italy” (coursepack)  
Read: Bowers and Tick, pp. 168–87  
Listen: Strozzi, aria (*Con male nuove*) and cantata (*Lamento*)

*Classes 19–25: Germany (especially Berlin)*

19 4/3 Historical background  
Read: “18th-Century Germany” (coursepack), pages to be given in class

20 4/5 Opera seria from Venice to Dresden and Berlin; the castrato  
Read: “Essentials of Western Music” (coursepack), pp. 35–37  
Listen: Handel: *Giulio Cesare*, act 1 through act 2, “Se in fiorito”

21 4/10 Watch (on your own, *before* this class): *Farinelli* (DVD on reserve in library)  
**film critique (Farinelli) due (details to be given in class)**

[4/12: First Night of Passover, no classes]

22 4/17 German courts; social and urban structures  
Read: “18th-Century Germany” (coursepack), pages to be given in class  
**paper outline due**

23 4/19 German court opera  
Listen: Hasse, *Cleofide*, act 2, scenes 8–9; Graun, *Cesare e Cleopatra*, act 1, first arias of Tolomeo, Cleopatra, and Cesare  
Read: “Essentials of Western Music” (coursepack), pp. 38–39

24 4/24 German chamber music: Quantz, Bach, and the Hohenzollerns  
Read: “Essentials of Western Music” (coursepack), pp. 39–41  
Listen: Quantz, Sonata in C for flute and basso continuo, QV 1:9; Bach, *Coffee Cantata*

25 4/26 **paper due**

26 5/1 Course conclusion and review

5/8 **Take-home final essay due, final listening quiz**