INSTRUCTOR: Sarah Kraaz

CREDITS: 4

COURSE DESCRIPTION
Art and music have always been used in the service of religion and politics. In Renaissance and Baroque Florence, musicians, artists, and poets lived and worked under the patronage of wealthy and/or aristocratic individuals, merchant guilds, and the Church. The works these artists created glorified individuals, families, the city, and saints. They celebrated past military triumphs, used mythological allegory to legitimize governments, and furthered the political and social goals of powerful families and institutions. Art and music also inspired and guided spiritual devotions. It entertained guests at private weddings and public festivals. The many functions of music and art still exist today, although the language and styles have changed.

COURSE OBJECTIVE
The goals of student learning in this course include:
- Developing the analytical skills needed to uncover deeper meaning/s in the art and music being studied;
- Seeing art works and instruments in situ, reading libretti, and listening to music in live concerts and on recordings;
- Exploring the ways by which composers convey meaning in their works: in libretti and song texts, it is through metaphor and allegories drawn from mythology; in music, meaning derives from formal design, musical line, harmony, and rhythm.

REQUIRED TEXTS
To be announced.

COURSE CONTENT
This course will focus on:
- Examining the historical relationship between music patronage and music, including laudesi companies, the Church, and the Medicis;
- How works of art and music reflect the concerns and the qualities valued by the commissioners, and the importance of considering the commissioning body when analyzing a work;
- Music and music patronage in contemporary Florence;
- The broader role of music as both a reflection and shaper of culture.

The course will begin by focusing on music created by and for the Medicis. Examples of self-fashioning began with Cosimo I, the first Medici duke, whose marriage to Eleanor of Toledo in 1539 was celebrated with a play and music interludes. The marriage of Christine of Lorraine to
Ferdinand I of Tuscany in 1589 was commemorated by the first opera, *L'Euridice*, written by Jacopo Peri. Yet another opera, the first by a woman, was written and performed in 1626 at the behest of Maria Magdalena and her daughter-in-law, Christine de Medici. Francesca Caccini, herself the daughter of two successful musicians, composed *La liberazione di Ruggiero* to exalt virtuous women and emphasize their right to exercise political power. We will listen to excerpts from these works and discuss the themes of the librettis with their rich allegorical meanings.

A later Medici, Grand Duke Ferdinand, commissioned many musical instruments and maintained musicians in his household to play them. The original string instruments and replicas of harpsichords and the first pianoforte are on display in the Accademia dell’Galleria, and with the gracious permission of the administration, we will view these (and the paintings of musicians and instruments by Gabbiani that Ferdinand also commissioned) and hear them.

But who were these Medicis, as well as the other patrons and the audiences for music created in Renaissance and Baroque Florence? Who were the artists? Throughout the course we will look at the identity of both artists and patrons and ask questions such as: what role did gender play in the commissioning of art and music, in the subject matter, and in the portrayal of women? Kelley Harness states: “Like their male counterparts, women commissioned or otherwise sponsored works that both reflected and helped construct their status within contemporary hierarchical social structures.”

We will inquire how the ways in which both men and women used the arts in the process of self-fashioning, defined by Harness as “the process in which visual images create symbolic responses to historical events and assert the legitimacy of an individual ruler.”

The second part of the course will focus on contemporary musical life in Florence. Students will collect information about concerts and other musical events on offer in the city, including classical, folk, ethnic, and popular music. They will attend three programs and write 250-word reviews with information about the sponsors, performers, and audience, keeping in mind the questions posed at the beginning of this document. Class sessions near the end of the semester will center on discussions of music patronage in all its aspects in the past and in the present. What is the same, what is different? We will read articles about contemporary funding issues and practices and the advantages and disadvantages to artists of each.

**ASSESSMENT**

Written work will consist of 250-word reviews of three concerts and a research paper on a work of music or art and its patron from the Renaissance or Baroque eras.

**ACM POLICY ON ACADEMICS**

A complete listing of ACM policies can be found in your student handbook.

Class attendance and participation: You are expected to attend and participate fully in all classroom sessions, site visits, and field trips.

Academic honesty: Actions of dishonesty are destructive to the well-being of the academic community, and ACM staff respond to them vigorously. Cheating, plagiarism, and other forms of academic theft will result in a failing grade for that assignment and may result in failure for the course.

ACM POLICY ON NON-DISCRIMINATION
The Associated Colleges of the Midwest does not discriminate in the operation of its educational programs, activities, or employment on the basis of sex, sexual orientation, gender identity, race, color, religion, national origin, age, veteran status, marital status, or disability.

CLASSROOM CONDUCT
Expectations will be discussed at the first class session.