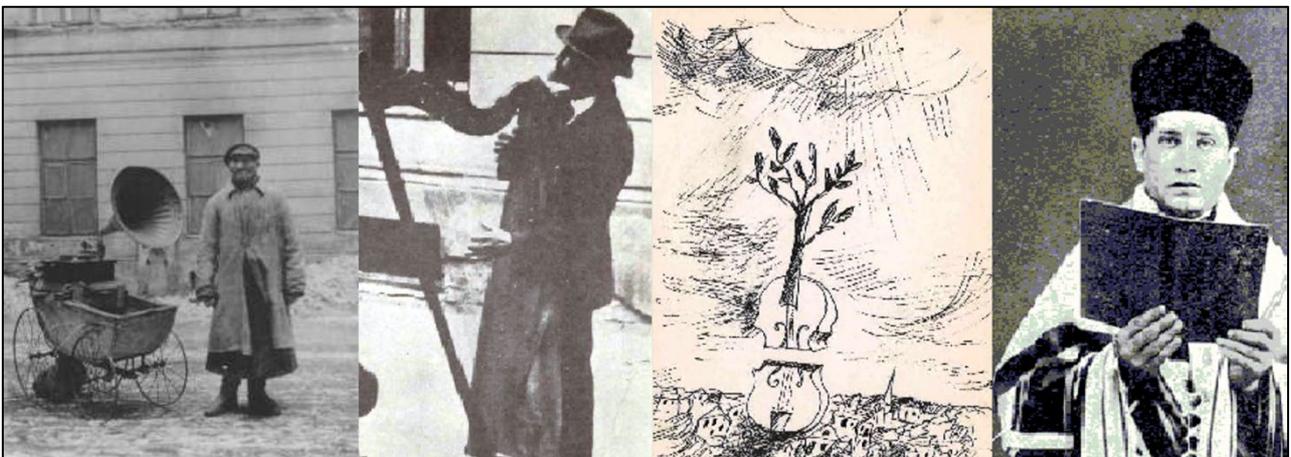


# **Continuities and Ruptures: Artistic Responses to Jewish Migration, Internment and Exile in the Long Twentieth Century**



**International Conference  
6–8 July 2014**

**School of Music, University of Leeds**



# Sunday 6 July

11:00 Equipment testing

13:00 Registration & welcome

FOYER/CONCERT HALL

13:30-15:00	SESSION 1: LITERATURE AND PERFORMANCE Chair: Lisa Peschel	CONCERT HALL
	<ul style="list-style-type: none"> <li>• <b>Making light of the darkness: Expressions of gallows humour and parody in the Concentration Camps</b> Edward Hafer (University of Southern Mississippi)</li> <li>• <b>I. B. Singer: Between the Old and the New World</b> Eva van Loenen (University of Southampton)</li> <li>• <b>'Buchenwald. We are Here.' Performance in crisis</b> Laine Zisman Newman (University of Toronto)</li> </ul>	

15:00-15:30 Refreshments

FOYER

15:30-16:30	SESSION 2: MIGRATIONS AND REMIGRATIONS Chair: Helen Finch	CONCERT HALL
	<ul style="list-style-type: none"> <li>• <b>The 'Horst Wessel Lied' as Nazi imagery and displacement in two later works by Lukas Foss</b> Lars Helgert (Georgetown University)</li> <li>• <b>On Jewish Atlantic and Black Atlantic migrations and musics: Some commonalities and disparities</b> Judah Matras (Hebrew University, Jerusalem)</li> </ul>	

16:30-17:30 Refreshments

FOYER

17:30-18:30	KEYNOTE LECTURE Chair: Mike Beckerman	CONCERT HALL
	<p><b>How to paint a people out of the picture: From the passage of the Red Sea to <i>La Bohème</i></b> Lydia Goehr (Columbia University)</p>	

20:00	CHORAL CONCERT	CONCERT HALL
	<p>Music by Laurence Sherr, Dowid Ajzensztadt, Salomone Rossi, Gideon Klein, Viktor Ullmann, Louis Lewandowski. The Clothworkers Consort of Leeds and guests; soloist Stuart Orme. Directed by Steve Muir.</p>	

# Monday 7 July

9:00-10:30	SESSION 3: YIDDISH MUSIC AND THEATRE Chair: Bret Werb	LECTURE THEATRE
	<ul style="list-style-type: none"> <li>• <b>'Sag nie, du gehst den letzten Weg.'</b> Lin Jaldati and the revival of Yiddish music in the German Democratic Republic Golan Gur (University of Cambridge)</li> <li>• <b>Sacred Content, Secular Space: Religion, Ritual, and the American Yiddish Stage</b> Stefanie Halpern (Jewish Theological Seminary, New York)</li> <li>• <b>Personal repertoires of Polish and Yiddish songs from youth survivors of the Łódź Ghetto</b> Joseph Toltz (Sydney Conservatorium, University of Sydney)</li> </ul>	

10:30-11:00 Refreshments FOYER

11:00-12:30	SESSION 4: MUSIC AFTER THE HOLOCAUST Chair: David Fligg	LECTURE THEATRE
	<ul style="list-style-type: none"> <li>• <b>Schoenberg's <i>A Survivor from Warsaw</i> as remembrance in post-war Norway</b> Joy Calico (Vanderbilt University)</li> <li>• <b>Performing the Nuremberg Trials: The ex-Concentration Camp orchestra in post-war Germany</b> Abby Anderton (Baruch College, City University New York)</li> <li>• <b>The Wanderer: Robert Saxton's <i>The Wandering Jew</i></b> Nirmali Fenn (New York University)</li> </ul>	

12:30- 13:30 Lunch break

13:30-15:30	SESSION 5: PERFORMING THE ARCHIVE Chair: Steve Muir	CONCERT HALL
	<ul style="list-style-type: none"> <li>• <b>Performing the Yorkshire Holocaust Survivors Friendship Association archive</b> Helen Finch (University of Leeds)</li> <li>• <b><i>The Death of Orpheus: Performing the archive of Terezín</i></b> Lisa Peschel (University of York), Andrea Moon (University of Northern Colorado)</li> </ul>	

15:30-16:00 Refreshments FOYER

16:00-17:30	SESSION 6: TIME AND MEMORY Chair: Joseph Toltz	LECTURE THEATRE
	<ul style="list-style-type: none"> <li>• <b>Melancholy as a response to destruction and displacement in the films of Ruth Beckermann</b> Katya Krylova (University of Nottingham)</li> <li>• <b>A musical reflection of sorrow, redemption, and the universal in Nelly Sachs' poetry: Laurence Sherr's Holocaust memorial <i>Flame Language</i></b> Laurence Sherr (Kennesaw State University)</li> <li>• <b>Supporting the weight of dignity: Aesthetics and ethics of Murry Sidlin's <i>The Defiant Requiem</i></b> Karen Uslin (The Catholic University of America)</li> </ul>	

18:00-19:00	<b>KEYNOTE LECTURE</b> Chair: Helen Finch	CONCERT HALL
	<b>Transforming Exilic Time (Day by Day)</b> Alan Rosen (International School for Holocaust Studies)	

20:00	<b>CHAMBER MUSIC CONCERT</b> Introduced by Linda Merrick, Royal Northern College of Music, and Bret Werb, US Holocaust Memorial Museum	CONCERT HALL
	<ul style="list-style-type: none"> <li>• Wanda Landowska: Five Polish Folk Songs for Harpsichord, Winds and Strings;</li> <li>• Wanda Landowska: Berceuse</li> <li>• Wanda Landowska: Liberation Fanfare</li> </ul> <p>Plus new compositions stimulated by archival materials, by composers at Leeds University, Leeds College of Music, and the Royal Northern College of Music.</p> <p>Performed by musicians from the University of Leeds School of Music, and the Royal Northern College of Music.</p> <p>Directed by Steve Muir and Leo Geyer.</p>	

# Tuesday 8 July

09:30-11:00	SESSION 7: RUSSIAN AND SOVIET PERSPECTIVES Chair: Bret Werb	LECTURE THEATRE
	<ul style="list-style-type: none"> <li>• <b>Mission or pragmatism? Jewish identity as a ticket to the future</b> Elena Dubinets (Seattle Symphony)</li> <li>• <b>Commemorating the Past: Weinberg's experience as a Jewish migrant in the USSR</b> Daniel Elphick (University of Manchester)</li> <li>• <b>Rupturing the Soviet ballet archive: Leonid Yakobson and cultural production as resistance</b> Janice Ross (Stanford University)</li> </ul>	

11:00–11:30 Refreshments FOYER

11:30-13:00	SESSION 8: TEREZÍN AND ITS LEGACY Chair: Joseph Toltz	LECTURE THEATRE
	<ul style="list-style-type: none"> <li>• <b>The emergence of Terezín as a site of Holocaust memory in America</b> Dennis Darling (University of Texas at Austin)</li> <li>• <b>Terezín in Summer 1944: From modernism to lyricism</b> Jory Debenham (Lancaster University)</li> <li>• <b>Brundibár's silenced voices: the singing of rupture and continuity</b> Teryl Dobbs (University of Wisconsin-Madison)</li> </ul>	

13:00-14:00 Lunch break

14:00-15:30	WORKSHOP 1	CONCERT HALL
	<p><b>A 'Parable of Youthful Movement': Exploring the nature of art in Viktor Ullmann's Terezín setting of Rainer Maria Rilke's <i>Die Weise von Liebe und Tod des Cornets Christoph Rilke</i> (1944)</b> Matthias Wurz (Bangor University), Daniel Gordon (piano)</p>	

15:30-16:00 Refreshments FOYER

16:00-17:00	WORKSHOP 2	CONCERT HALL
	<p><b>Migration of a melody</b> Mike Beckerman (New York University) and Naomi Tadmor (Lancaster University)</p>	

17:00-18:00	CLOSING PLENARY DISCUSSION	CONCERT HALL
	<b>Next Steps:</b> Conference Committee and all delegates	

19:00 Conference dinner

Table booked at Hansa's, an award-winning Indian vegetarian restaurant (72–74 North Street, Leeds, LS2 7PN).

Please sign up during the conference if you wish to attend. Payment can be made at the restaurant (typically c.£14.50 per person for the 'banquet', plus drinks)

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Edward Hafer (University of Southern Mississippi)

## Making light of the darkness: Expressions of gallows humor and parody in the transit camp Westerbork

In June 1944, a troupe of comic actors and musicians in the Dutch transit camp Westerbork wrote and rehearsed *Total verrückt (Totally insane)*, the last of six full-scale cabarets intended for their German captors and fellow prisoners. Included on the program were an eight-minute skit about a Guillotine salesman and a 45-minute opera by Willy Rosen and Erich Ziegler entitled, *Ludmilla, or Corpses on a Conveyor Belt*. These works broached topics of death, torture, and attempted murder in a mocking, irreverent manner. To distract themselves from the horrors and uncertainty of daily life, the performers engaged seemingly taboo topics not with trepidation, but with a turn to the macabre. Gallows humour became increasingly prominent in their acts as conditions in the camp became more bleak.

Studies on gallows humour suggest that mocking death is a form of psychological resistance. Laughing at life's greatest fears offers a way to control or minimize them and also a way to keep one from admitting spiritual defeat in the eyes of one's oppressors. This paper will examine psychological or sociological studies on humour and consider how the very fears that haunted the prisoners also provided fodder for some of their most stinging expressions of comedy or parody and, paradoxically, how confronting death in this way offered comfort to those for whom the threat was most immediate. Examples will be drawn from the final revue at Westerbork.

Edward Hafer, Associate Professor of Music History at the University of Southern Mississippi, holds a BA in Music History and Literature from Indiana University of Pennsylvania, and the M.M. and PhD in Historical Musicology from the University of Illinois at Urbana-Champaign. He has had additional training at Millersville University (PA); Goethe Institutes in Düsseldorf, Rothenburg ob der Tauber, and Hamburg, Germany; and he has participated in a seminar on the works of Richard Wagner at the University of Bayreuth. His research interests lie in the music of the nineteenth century, music & painting, and music of the Holocaust. He has presented and/or published research on Wagner, Schubert, Music & Painting, Music Pedagogy, and Cabaret Performances at the Concentration Camp Westerbork. During the summers, he leads a study-abroad course in Vienna, Austria entitled, *Vienna, City of Music: 1781-1827*.

Eva van Loenen (University of Southampton)

## I.B. Singer: Between the Old and the New World

In an interview in *Encounter*, Isaac Bashevis Singer declared that although the Jews of Poland had died, 'something—call it spirit or whatever—is still somewhere in the universe. This is a mystical kind of feeling, but I feel there is truth in it.' In his writing, Singer wished to preserve this spirit, which is why he became known as 'the chronicler of a lost European culture, of the lost Jewish villages, towns, and urban enclaves in Poland.' These are places he himself had fled in 1933, not long before the Nazis threatened to invade the country and obliterate its Jewish inhabitants. The 'Old World' of Eastern European shtetls and Ultra-Orthodox Jews continues to form an important theme in Singer's work, yet Singer decided not to remain oblivious to his new environment in the United States and wrote many stories set in America. In this paper I would like to compare motifs from 'Old World' stories such as *Joy* to 'New World' stories such as *The Cafeteria*. My aim is to examine what has been preserved: how does Singer portray the world of his past? How does he depict the present? Is there a sense of continuity between these tales? Which themes are to be found in both? These are questions I will explore in my presentation.

Eva van Loenen is a third year PhD candidate at the University of Southampton researching Hasidic identity and thought in Jewish American literature. She previously undertook a degree in English Literature and Linguistics at the University of Amsterdam, after which she continued to do a MA in Poetry Studies at Durham University and a MA in Hermetic Philosophy at the University of Amsterdam. Her other research interests include the impact of western esotericism on English literature, relations between Jewish and Christian esoteric currents and concepts of the divine in Romantic and Victorian poetry.

Laine Zisman Newman (University of Toronto)

## 'Buchenwald. We are Here.' Performance in crisis

When he was 23 years old, Dovid Zisman, a songwriter, poet and performer, was taken from his home in Poland to the concentration camp Buchenwald in Weimar, Germany. While there is no visual documentation of the performances he produced in the camps, fragments of his theatre, songs and poetry remain, some found after Zisman's liberation in the form of written text, hidden in the barracks; others preserved through audio recordings, produced by Zisman following his immigration to Canada; and still others recalled from surviving relatives, who learnt his works by rote. Considering archived poems and songs located in the Jewish Institute in Warsaw, self-recorded audio tracks of his creative works, and personal recollections from his family, this paper seeks to investigate the role of oral history in cultural production, memory and archive. The practice of oral teachings and narratives for the purpose of education has strong and well-developed roots in Jewish culture and religion. In this paper, an auto-ethnographic account of remembrance is used as a tool for producing oral histories and a means of accessing the private and the personal narratives of one Holocaust survivor. Written by his granddaughter, Laine Zisman Newman, the stories, text and creative works discussed in this paper not only demonstrate performance's diverse functions in crisis but also its pervasive message of hope which, through its preservation in oral and written archives, continues to resonate with the struggles of oppressed peoples of future generations.

Laine Zisman Newman is a theatre creator, scholar and emerging documentary filmmaker. After receiving an MA in Drama from the University of Toronto in 2010, Zisman Newman completed her MFA in Documentary Media at Ryerson University in June 2013. She is currently working on her PhD in Theatre and Sexual Diversity at the University of Toronto. Zisman Newman also works as a dramaturge with Pat the Dog Theatre Creations. Her work in theatre and her research focus on creating and promoting equitable practices in theatre and performing arts. Her creative and scholarly work has been published in *Canadian Theatre Review*; *Studies in Documentary Film*; *Able Muse*; *The Rusty Toque*; and *Journal of Dance, Movement and Spiritualities* (forthcoming).



Lars Helgert (Georgetown University)

### The ‘Horst Wessel Lied’ as Nazi imagery and displacement in two later works by Lukas Foss

German–Jewish composer Lukas Foss (1922–2009) and his family fled their native Berlin in the fall of 1933 after the Nazis’ rise to power. Foss was later successful as a composer in the United States, but this success did not erase the effects of his forced emigration. Foss’s use of the ‘Horst Wessel Lied,’ the official anthem of the Nazi party, in two of his later works (*Curriculum Vitae*, 1977, for accordion; and *Elegy for Anne Frank*, for piano and orchestra, 1989) shows that the experience of displacement had a major effect on his life and work. In this paper I will demonstrate how Foss uses the ‘Horst Wessel’ melody in autobiographical and programmatic contexts, which are means of expressing the childhood trauma and identity issues of his forced displacement. The autobiographical references in *Curriculum Vitae* range from the title and instrumentation to the choice of pre-existent music, where ‘Horst Wessel’ appears alongside excerpts from works by Brahms and Mozart that Foss learned in childhood. Foss’s special treatment of ‘Horst Wessel’ in this piece (the melody is marked in the manuscript and texturally emphasized) is a profound statement on the importance of displacement to his artistic origin. In *Elegy for Anne Frank*, Foss uses ‘Horst Wessel’ as part of a dramatic rendition in music of its protagonist’s life and death. The prominence and orchestration that Foss gives to the Nazi anthem overwhelms a childlike melody that represents Frank, a conception that can also be related to the less extreme effects of the Nazis on Foss’s own childhood. Foss’s appropriation of ‘Horst Wessel’ as an explicit Nazi symbol in his music is a significant artistic response to the notion of displacement in the specific context of Jewish identity.

Lars Helgert is a graduate of George Washington University (BM in Classical Guitar Performance and BA in History) and Catholic University (MM in Classical Guitar Performance and PhD in Musicology). He has contributed thirty-three entries to the second edition of the *Grove Dictionary of American Music*, such as the entry on music criticism and revisions to the entries on composers Lukas Foss, William Bolcom, and George Rochberg. His articles and reviews have appeared in *American Music*, the *American Music Research Center Journal*, and *MLA Notes*, and he has presented at national and international conferences, including the American Musicological Society, the Society for American Music, and the New Zealand Musicological Society. Now in his thirteenth year as a university-level music educator, he teaches music history and/or music theory courses at Georgetown University, Catholic University, and George Washington University. He has performed widely in the Washington, DC area as a classical guitar soloist and accompanist.

Judah Matras (Hebrew University, Jerusalem)

### On Jewish Atlantic and Black Atlantic Migrations and Musics: Some Commonalities and Disparities

Musical activity in the European Jewish communities at the close of the eighteenth century was largely confined to synagogues and liturgical functions and private celebrations. Gradenwitz ((1996) makes the point that, until the end of the 18th Century, Western Art Music was largely confined in feudal Europe to the Church and, in the 17th and 18th centuries, to the aristocratic courts, both generally inaccessible to Jews. Moreover, in Christian Europe, Jewish musicking was constricted by what HaCohen (2011) has connoted ‘The Music Libel Against the Jews,’ the variation on the Passion story in which an innocent Christian boy is killed by a Jew in order to silence his ‘harmonious’ musicality, even as Jewish musicking itself is viewed and heard as ‘noise.’ I examine here the bearing of Atlantic (Westbound) migration on:

- i) safe haven and reception of endangered Jewish musicians, primarily in the late 19th and 20th centuries;
- ii).opportunities for Jewish musicians; and
- iii) formation of their musical- and social-identities.

An influential academic book on race published in the 1990s, Gilroy’s *The Black Atlantic: Modernity and Double Consciousness* (1993), is a study of political and cultural routes of the African diaspora which popularized the theory of ‘hybridity,’ a description of migration, ethnic mixing and border crossing as markers of identity. Gilroy argues that music of the Black Atlantic challenges the privileged positions held by language and mathematics as the preeminent expressions of human consciousness. Because enslaved Africans were from diverse language and cultural groups, no common spoken language was available in the Americas. Understanding how Black music exemplifies a counter-culture to that of European modernity requires examining the place of music and the self-understanding of the musicians who have made it and the social relations embodied in the making of music. In this paper I interrogate some commonalities and disparities. While musical achievements and outcomes of Black Atlantic are famously hypothesized by Gilroy (p.74) as derivative of the absence or paucity of verbal literacy, in the Jewish Atlantic they are immanent in the very selection of the literate subject population; and ‘multiple-consciousness’ has been prominent in both the native-born and migrant Jewish Atlantic.



Lydia Goehr (Columbia University)

**How to paint a people out of the picture: From the passage of the Red Sea to *La Bohème***

Lydia Goehr is Professor of Philosophy at Columbia University. In 2009–10 she received a Lenfest Distinguished Columbia Faculty Award, in 2007–08 The Graduate Student Advisory Council (GSAC)'s Faculty Mentoring Award (FMA), and in 2005, a Columbia University Presidential Award for Outstanding Teaching. She is a recipient of Mellon, Getty, and Guggenheim Fellowships, and in 1997 was the Visiting Ernest Bloch Professor in the Music Department at the University of California, Berkeley, where she gave a series of lectures on Richard Wagner. She has been a Trustee of the American Society for Aesthetics and is a member of the New York Institute of the Humanities. In 2012, she was awarded the H. Colin Slim Award by the American Musicological Society for an article on Wagner's *Die Meistersinger*.

In 2002-3, she was the visiting Aby Warburg Professor in Hamburg and a fellow at the Wissenschaftskollegzu Berlin. In 2005–06, she delivered the Royal Holloway-British Library Lectures in Musicology in London and the Wort Lectures at Cambridge University. In 2008, she was a Visiting Professor at the Freie Universität, Berlin (Cluster: 'The Language of Emotions') and in 2009, a visiting professor in the FU-Berlin SFB Theater und Fest.

Lydia Goehr is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (1992; second edition with a new essay, 2007, with translations in Greek and Chinese); *The Quest for Voice: Music, Politics, and the Limits of Philosophy* [essays on Richard Wagner] (1998); *Elective Affinities: Musical Essays on the History of Aesthetic Theory* [essays on Adorno and Danto] (2008), and co-editor with Daniel Herwitz of *The Don Giovanni Moment. Essays on the legacy of an Opera* (2006). She has written many articles on the work of Theodor W. Adorno, Maurice Merleau-Ponty, and Arthur Danto. She offers courses in the history of aesthetic theory, the contemporary philosophy of the arts, critical theory, and the philosophy of history. Her research interests are in German aesthetic theory and in particular in the relationship between philosophy, politics, history, and music. With Gregg Horowitz, she is series editor of *Columbia Themes in Philosophy, Social Criticism, and the Arts*, Columbia University Press. She is presently writing a book on the place of music in the age-old contest of the arts.



Golan Gur (University of Cambridge)

### ‘Sag nie, du gehst den letzten Weg’. Lin Jaldati and the revival of Yiddish music in the German Democratic Republic

Nothing about Judaism and Jewish identity was self-evident in the German Democratic Republic (GDR). In the communist country that was established in the Soviet occupation zone after WWII, disparate religious identities and practices were at best tolerated as relics of by-gone eras. Even the historical uniqueness of the Jewish Holocaust was marginalized in favour of the narrative of anti-Fascist resistance. My paper deals with the activities of the singer, actor, and dancer Lin Jaldati and her husband Eberhard Rebling, a German anti-fascist activist, music scholar and pianist. The two met in Amsterdam. While still in exile, the couple gave underground concerts of Jewish music, especially of Yiddish songs for which Rebling wrote arrangements. Surviving Auschwitz and Bergen-Belsen, Jaldati was reunited with her husband after the war. The couple resumed their musical activities in the GDR and enjoyed increased international fame and success. The first part of the paper discusses Jaldati's concerts in the Netherlands and her revival of Yiddish music in East Germany, where she also performed ghetto songs; the second part concentrates on critical reactions to her concerts and to specific songs in relation to the concept of Jewish memory. The paper explores Jaldati's performances and their reception as the point of intersection between the memory of the Holocaust, the experience of displacement and communist cultural politics. In this context, my discussion addresses the complicated position of Yiddish music in the GDR as part of a general folk tradition and culture, on the one hand, and as signifier of Jewish history and identity, on the other.

Golan Gur is a musicologist specializing in aesthetics and cultural history of music. Born in Israel, he attended Tel-Aviv University where he earned his bachelor and master degrees. He pursued further graduate studies at the Ludwig Maximilian University of Munich and completed his doctoral studies at the Humboldt University of Berlin in 2013. He has taught at Tel-Aviv University, at Humboldt University and at Berlin University of Arts. He was a visiting scholar at the Simon Dubnow Institute of the University of Leipzig and the Paul Sacher Stiftung, Basel. His research has been supported by the City Council of Munich, the Minerva Foundation (Max-Planck-Gesellschaft), the German National Academic Foundation (Leo Baeck Fellowship Programme), the Arnold Schoenberg Center in Vienna, and more. He is currently a British Academy Newton International Fellow at the University of Cambridge working on a project dealing with GDR's musical and cultural aesthetic.

Stefanie Halpern (Jewish Theological Seminary, New York)

### Sacred content, secular space: Religion, ritual and the American Yiddish stage

In 1901, the curtain of New York's Yiddish-language People's Theater displayed an impressive painting of Moses on Mount Sinai presenting the Ten Commandments to the Israelite multitudes. This grand image connected the viewer to the totality of a Jewish historical and religious tradition, immediately marking the theater as a Jewish space. It offered a meeting place for Jews, created by Jews, whose walls separated the Yiddish-speaking immigrant theatergoers from the English-speaking outside world. As traditional religious ritual in everyday life began to diminish for Jewish immigrants and was sometimes altogether consciously abandoned, the Yiddish theater functioned as the site for Jewish communal identity in America, even as the plays performed often times openly opposed normative religious ideology and practice. Through an examination of several of the Yiddish stage's most popular plays, this paper will explore the ways in which Yiddish theater practitioners tried to reconcile the disjuncture between competing boundaries of traditional, old world Jewish religious practice and secular American life. Jacob Gordin's *Der yidisher kenig lir* (The Jewish King Lear, 1901), which ultimately privileges reason and morality over hypocritical religious practice, offered to an increasingly secular audience a new form of Jewish life, one free from what had become the empty ritual of the old world. Boris Thomashefsky's production of *Dos pintele yid* (The Essential Spark of Jewishness, 1909), confirmed for audiences of the time the possibility of maintaining Jewish pride even in the face of anti-Semitism. This paper will examine the ways in which traditional religious imagery, customs, and rituals were appropriated, re-constituted and mediated through performance on the American Yiddish stage, highlighting the implications of this practice for a new and hybrid Jewish immigrant culture.

Stefanie Halpern is a PhD candidate in the department of Jewish Literature at the Jewish Theological Seminary in New York. Her work explores 'performance' as a keyword in the field of Jewish studies, and her research deals with the relationship between the Yiddish and English language stages in America. Stefanie is currently a curatorial assistant for New York's *Yiddish Theater: An American Tale*, an upcoming exhibition at the Museum of the City of New York. Her article, 'Kate Bateman: Sanitizing the Beautiful Jewess,' appeared in the *The Drama Review* (T211), and 'A Meeting of Life and Death: Ritual and Performance at the Ohel,' is forthcoming. (*Journal of Ritual Studies* 29:1).

Joseph Toltz (Sydney Conservatorium, University of Sydney)

### Personal repertoires of Polish and Yiddish songs from youth survivors of the Łódź Ghetto

The city of Melbourne has one of the highest concentrations of Jewish Holocaust survivors outside of Israel; survivors have made an indelible imprint on its cultural life. The Kadimah Jewish Cultural Association ensured a continuity and vitality of theatrical performances in Yiddish, for Yiddish speaking audiences, while the Australian Society for Polish Jews and Their Descendants Inc. continued the vital work of dialogue between Jewish and Christian Poles, attempting to reconcile the communities and understand the joint tragedy that befell them during the war years and immediately after the Communist repression. Łódź Ghetto survivors make up one of the largest group of survivors, both Polish and Yiddish speakers. They were not only involved in the blossoming of normative cultural life, but also boosted Yiddish and Polish-Jewish organisations. Yet many of the survivors kept their musical experiences of the ghetto secret. My paper explores the extraordinary private musical memories of Łódź Ghetto survivors: work songs, the fragment of a children's opera commissioned by Dowid Bajgelman, songs taught in the Marysin children's home, and other fragmentary ditties recollected and carried in memory. How do these songs contribute to our understanding of the nature of post-trauma recall? Why do they remain important and clear in the memories of survivors, 70 years later? Does the very medium of listening, performing and perpetuating these songs allow both testifier and testified a different perspective in the immediacy and intimacy of each and every encounter? Is there something in musical performance that allows us to receive and reinterpret subjectively the notion of memory and recall from a time of trauma, remembering departures and anticipating arrivals, explicitly resisting ontological assertions of actuality and fact?

Joseph Toltz is an ethnomusicologist working with the music and memory in Jewish Holocaust survivors, and is based at the Sydney Conservatorium of Music. A former United States Holocaust Memorial Museum Fellow, he presented his research at eleven international conferences and institutions in 2012, and six in 2013. Currently completing his research on the field recordings of music performances from the 1946 interviews conducted by Dr David Boder in post-war European Displaced Persons' homes and camps, he is documenting Professor David Bloch's oral history archive of Terezín survivors, and working on a project around the very first Holocaust songbook, published in Bucharest in June 1945. Joseph continues his work as a professional singer, composer, arranger and conductor; in August 2014 he is planning the first Sydney performances of *Brundibár*.



Joy Calico (Vanderbilt University)

### Schoenberg's *A Survivor from Warsaw* as remembrance in post-war Norway (1954)

This paper has two sections. The first treats Arnold Schoenberg's *A Survivor from Warsaw* (1947) as representative of the first generation of American Jewish memorial culture after the Holocaust. The deeds and words of millions of Jews in the United States during this period constitute 'a vast unorganized spontaneous project that sought to keep alive the image of Europe's murdered Jews' (Hasia R. Diner, 2009:11) at a time when there were no agreed-upon modes of expression or behaviour to govern appropriate response. Like other Jews struggling to articulate commemoration, Schoenberg adapted rituals he knew (concert-going and performance, recitation of the Sh'ma) with familiar modes of expression (expressionism, whose gestures had become part of the vocabulary of Hollywood film scores for horror movies and thrillers, plus dodecaphony) in an effort to commemorate events that defied description. The second part of the paper takes the Scandinavian premiere of *A Survivor* in Oslo in 1954 as a case study demonstrating that Europeans received the piece as an American work. This part uses Stephen Greenblatt's notion of cultural mobility, the study of 'what happens to cultural products that travel through time or space to emerge and be enshrined in new contexts and configurations' (Greenblatt, 2010:19). Norwegians perceived this work as representative of Schoenberg's American oeuvre, and then employed it to do the work of commemorating the Norwegian Holocaust in 1954. The Holocaust cost that country nearly half of its tiny Jewish population, but this story was little told in the post-war period as Norwegians dealt with the shame of Quisling's treason and the German wartime occupation by showcasing the story of the resistance at the expense of all else. Only in the last few years has the truth about the role Norwegians played in the sacrifice of their own Jews become common knowledge, thanks to the revisionist research of Bjarte Bruland. A rare exception to this whitewashing in the post-war period was a concert organized by Pauline Hall and the Norwegian chapter of the ISCM, Ny Musikk, in 1954, when *A Survivor* was paired with Milhaud's *Sacred Service* in a rare concertized act of quasi-liturgical atonement. This paper investigates a little-known episode in *A Survivor*'s reception history as a lens through which to view Holocaust reception in Norway.

Joy H. Calico is Associate Professor of Musicology and Director of the Max Kade Center for European and German Studies at Vanderbilt University. She is the author of *Brecht at the Opera* (2008) and *Arnold Schoenberg's A Survivor from Warsaw in Postwar Europe* (2014), both from University of California Press.

Abby Anderton (Baruch College, City University of New York)

### Performing the Nuremberg Trials: The Ex-Concentration Camp Orchestra in post-war Germany

In May of 1946, the Ex-Concentration Camp Orchestra received an invitation from the American Military to perform for the prosecutors of the Nuremberg Trials. The concert took place in the city's famed opera house; a symbolic choice given the venue's history under the Third Reich. The 17 musicians, all Holocaust survivors, donned their striped concentration camp uniforms for the occasion, opening the performance with Meyerbeer, Rossini, and Offenbach. The second half of the program included songs from the Vilna Ghetto sung by Henny Durmashkin, a Dachau survivor, accompanied on the piano by her sister, Fanny. Photographs of the evening reveal the musicians smiling while playing between larger than life Jude-emblazoned stars. Music, displaced in this context, represented not only the promise of a new homeland, but also a way to engage with the recent past. The concert was only one of hundreds the orchestra gave while touring the American Zone of Germany between 1945 and 1949. Ultimately, did these survivors perceive their music-making to be a performative rejection of their victimhood? And how did they portray their experiences under the Third Reich through their choice of repertoire, staging, and dress? This paper will explore these questions within the larger context of displacement as Americans, Jews, and Germans navigated the gray post-war landscape.

Abby Anderton's research explores the cultural denazification and re-education programs of the American Military Government in post-war Berlin, focusing on the experience of musicians under tyranny and occupation. Her work has appeared in *Music Research Forum* and *Music and Politics Online*, and her research has been supported by the DAAD, the Fulbright Commission, and the Germanistic Society of America. Currently an Assistant Professor of Music at Baruch College, Anderton is working on a book entitled *Denazifying Beethoven: Music and Politics in Postwar*

Nirmali Fenn (New York University)

### The Wanderer: Robert Saxton's *The Wandering Jew*

Wanderers feature in virtually all cultures, whether as Odysseus, or as Wotan in *The Ring*, as *The Flying Dutchman*; but it is the Wandering Jew who is perhaps the archetypically pursued/pursuing protagonist. Ultimately he/she is an exile, a condition brought about by alienation and independence. The concept of exile has been widely discussed by scholars such as Eric Zakim, Richard Begam and Julie Brown especially in relation to Schoenberg's *Moses und Aron*. However, these studies have not adequately addressed how the long-range structural unity of a composition balances with musical ideas representing wandering and return. This paper focuses on Robert Saxton's radio-opera *The Wandering Jew* (2010) in order to examine how the condition of exile and, or, homelessness is articulated via a long-range tonal relationship between the cyclical and the goal-directed. The paradoxical coincidences of the repetitive elements (cyclical) and the long-range progression (goal-directed) in *The Wandering Jew* will be analyzed, revealing how Saxton controls the displacement of his wandering protagonist.

Nirmali Fenn is an Sri Lankan-born Australian composer. She completed her doctorate at Oxford University under Robert Saxton in 2010. Since then, she has collaborated with some of Asia's most respected dance companies such as the City Contemporary Dance Company, Hong Kong and the Guangdong Modern Dance Company China. She has been a composer in residence at a number of major European festivals including the Lakes District Summer Music Festival, U.K. and the Saxophone Habanera Festival in France. Her music has been performed by renowned ensembles all over the world and is published by Edition HH, U.K.



Helen Finch (University of Leeds)

### Performing the Yorkshire Holocaust Survivors Friendship Association Archive

How can community Jewish archives be performed in a way that engages young people, does justice to the dead, and remains faithful to scholarly inquiry? In this short presentation, I discuss the development and performance of *Millions of Kisses*, a youth theatre production undertaken in conjunction with the Yorkshire Holocaust Survivors Friendship Association, Theatre Company Blah Blah Blah and Escape Youth Theatre Company. The paper discusses the ethical difficulties inherent in creating a performance that uses material written by murdered victims of the Shoah; the emotional difficulty felt by the young people engaging with distressing subject matter; and the scholarly difficulty felt by myself, as academic researcher, in calibrating my input to ensure that the play project remained historically and ethically rigorous. Drawing on Cvetkovich's work, I treat the Holocaust archive as an 'archive of feelings' that releases unruly affects when performed, creating a situation of high risk but great potential gain.

Dr. Finch is currently working on a project entitled 'Holocaust Literature in German: Canon, Witness, Remediation', where she seeks to discover traces of inappropriate emotion in the Holocaust archive. Dr. Finch's monograph on queer masculine identities in the works of W. G. Sebald, *Sebald's Bachelors: Queer Resistance and the Unconforming Life*, appeared with Legenda in 2013. She has published widely on contemporary German literature and the difficult German past. She is also a co-investigator on a British Academy-funded International Networking projects, linking researchers in the UK and South Africa working on trauma, reconciliation and reparation in the aftermath of German Nazism and Afrikaner nationalism.

Lisa Peschel (University of York), Andrea Moon (University of Northern Colorado)

### *The Death of Orpheus: Performing the archive of Terezín*

The play 'The Death of Orpheus' was written in the Terezín/Theresienstadt Ghetto by 22-year-old prisoner Georg Kafka, a distant relative of Franz Kafka. Metaphorically, through the Orpheus myth, the play engages with some of the most urgent questions the prisoners faced: how much is one prepared to sacrifice for a loved one? can one master death by embracing it? Translator Lisa Peschel and director Andrea Moon have been working with the script for the past several months to refine the English translation for live performance. In this presentation we describe our recent workshop at Allerton High School in Leeds, with students from A-level drama and theatre studies led by teachers Bev Myers and Tracey Smith. The students will join us to perform excerpts from the script and to engage the audience in our investigation: how can we best convey the emotional impact of this play to English-speaking audiences?

Dr. Andrea Moon is Head of Theatre Studies and an Assistant Professor at the University of Northern Colorado where she teaches dramatic literature and movement for the actor. A playwright, performer and scholar, her theatrical work has been produced at small theatres and universities across the United States as well as in Italy and China. She has presented papers at ATHE, the International Theatre for Young Audiences Research Network conference, the CrisisArt festival and psi#18. Andrea's written work has been published by Dramatic Publishing, eclectic online literary journal, Applause Books and New York Theatrical Experience. She holds a PhD in Theatre History/Criticism from the University of Colorado Boulder and an MFA in Playwriting from the University of Texas at Austin. She is a member of Pacific performance Project Studio Collective and teaches Aerial Silks at Limelight Studio in Fort Collins, Colorado.

Lisa Peschel gained degrees in English Literature (BSc, University of Wisconsin) Playwriting, (Master of Fine Arts, University of Texas), and Theatre Historiography (PhD, University of Minnesota). At the University of Texas she researched theatrical performance in the WWII Jewish ghetto at Terezín (in German, Theresienstadt), completing and staging a play about the cultural life of the ghetto for an MFA degree in playwriting. During her doctoral studies at the University of Minnesota she spent several semesters in the Czech Republic, interviewing Terezín survivors and searching for previously unpublished scripts. In 2008 her annotated volume of plays and cabarets from the ghetto was published in Czech and German; and in 2009 she completed a PhD thesis on survivor testimony about theatrical performance in the ghetto. After postdoctoral fellowships at the US Holocaust Memorial Museum in Washington, DC, and the Center for Jewish Studies at Harvard University, she was appointed Lecturer in Theatre at the Department of Theatre, Film and Television at the University of York in September 2011. Her volume of edited scripts *Performing Captivity, Performing Escape: Cabarets and Plays from the Terezín/Theresienstadt Ghetto* has just been published (Seagull Books, 2014).



Katya Krylova (University of Nottingham)

### Melancholy as a response to destruction and displacement in the films of Ruth Beckermann

The Austrian-Jewish documentary filmmaker Ruth Beckermann (1952–) has been described as ‘obsessed with the past, with finding out the truth about the Shoah, victims and perpetrators’. Her documentaries, particularly her trilogy on Jewish identity (*Return to Vienna*, *Paper Bridge* and *Towards Jerusalem*), thematise the destruction to central European Jewish culture wrought by the Holocaust. Consequently, the journeys that Beckermann undertakes to places previously home to Jewish culture are inflected with varying degrees of melancholy and nostalgia. My paper examines the function of melancholy and nostalgia in the first two films of the trilogy. *Return to Vienna* (1983) centres on the story of Franz West, a Viennese Jew involved in the Austrian socialist movement, who fled to London following the Anschluss, before returning to Austria in 1945. The film constitutes a return journey to the vanished past of the Viennese district where West grew up, and where prior to the Holocaust every second inhabitant was Jewish. In *Paper Bridge* (1987) Beckermann journeys to her father’s former home in the historical region of Bukovina, a personal journey that also traces the once vibrant Jewish communities of Central Europe. Interviews with her parents in the film highlight their strong sense of displacement in Austria, their adopted country. Drawing on psychoanalytic concepts of melancholy, Svetlana Boym’s thinking on nostalgia, and Marianne Hirsch’s concept of post-memory, I show how the melancholy mood that permeates Beckermann’s work constitutes an attempt to preserve the remnants of the past and forge a link to a pre-1938 Austrian and Central-European Jewish culture from which Beckermann’s generation has been irrevocably severed. I will illustrate how, through reactivating the voices of the past in the present, Beckermann’s films constitute an act of insightful remembrance and foreground the enduring devastation of the Holocaust.

Katya Krylova is a Leverhulme Early Career Fellow in the Department of German Studies, University of Nottingham. Her Leverhulme project examines the treatment of the past and Austrian identity in contemporary Austrian literature and film. She was a recipient of the 2010 Sylvia Naish Research Student Lecture prize. Her monograph, *Walking Through History: Topography and Identity in the Works of Ingeborg Bachmann and Thomas Bernhard* (Oxford: Peter Lang, 2013), was the winner of the 2011 Peter Lang Young Scholars Competition in German Studies.

Laurence Sherr (Kennesaw State University)

### A musical reflection of sorrow, redemption, and the universal in Nelly Sachs’ Poetry: Laurence Sherr’s Holocaust memorial *Flame Language*

My Holocaust memorial composition *Flame Language*, for voice with chamber orchestra or chamber ensemble, is a musical reflection of a poem by Nobel laureate and Holocaust survivor Nelly Sachs. Sachs penned poetry bearing witness to the Holocaust and the tragedy of the Jewish people with words that were also universal, symbolic of the suffering and redemption of all humanity. For context, *Fugitive Footsteps* (for baritone and mixed chorus, to be performed during the conference), my first setting of Sachs’ poetry, will be initially considered. For this work, I chose a poem that reflected the experiences of displaced survivors, both those of the Holocaust and those of any upheaval. The poem also had personal meaning: like Nelly Sachs, my mother left Germany and survived the Holocaust in a neutral European country. *Flame Language*, my second setting of Sachs’ poetry, is based on a poem that addresses the pain and suffering of losing a loved one. This poem’s autobiographical references stemmed from Sachs’ own losses during the Shoah. It shares themes of sorrow and redemption, and the use of spiritual imagery, with the poem I used for *Fugitive Footsteps*. The examination of *Flame Language* will consider aesthetic decisions along with musical content and influences. Sachs’ themes of sorrow and redemption are bound up with rupture and continuity, and provided inspiration for my composition *Flame Language*. A central goal was the creation of a Holocaust memorial composition that would strengthen Holocaust remembrance by bringing Sachs’ poetry to new audiences. My larger goal is to contribute to the broader post-Holocaust work of artists, producers, educators, policymakers, and others, all seek to engender greater understanding, tolerance, and hope.

Laurence Sherr is Composer-in-Residence and Professor of Music at Kennesaw State University. His Holocaust memorial composition *Flame Language*, based on poetry by survivor and Nobel laureate Nelly Sachs, was a top prizewinner in the 2010 Classical Lounge national competition. Dr. Sherr has lectured on Holocaust music in Israel, the Czech Republic, Germany, and the U.S., including leading a workshop on teaching music and the Holocaust at the 2012 International Conference on Holocaust Education at Yad Vashem. In 2011, his Prague Holocaust Remembrance Concert was staged under the auspices of the U.S. Embassy. He developed the global-citizenship course Music and the Holocaust at his university. He has received numerous compositional awards and honors, and performances of his work have been given in Austria, Holland, Switzerland, Finland, Turkey, Japan, Canada, Mexico, and across the US. The Florida State University doctoral treatise *Laurence Sherr: Chamber Music for Flute* details his contribution.

Karen Uslin (The Catholic University of America)

### Supporting the weight of dignity: aesthetics and ethics of Murry Sidlin’s *Defiant Requiem*

*Defiant Requiem* tells the story of Rafael Schächter and the performances of Verdi’s *Requiem* in Terezín. It combines archival footage, survivor testimony, acting and music, driving home the idea of Schächter and his choir conveying a message of retribution to the Nazis. But at its heart, what IS *Defiant Requiem*; what are its strengths and weaknesses? This paper will examine and use it to analyze the cultural and ethical issues arising with new works based on the musical life of concentration camps. One issue prevalent with *Defiant Requiem* is its definition: a commemoration, an illumination, a memorial, or some combination of all three? Whichever category it falls into affects its purpose. Does it respectfully tell the story of the Verdi in Terezín, or does it have its own agenda? Defining the piece and how it is framed for today’s audience is an important step in the academic study of new Holocaust works. While it is not the first work to be based on cultural activities in the concentration camps, it has garnered much publicity, including high praise and harsh criticism. My paper examines whether this criticism is justified; has *Defiant Requiem* gone too far, or have the critics missed the point? In reviewing an April 2013 performance of *Defiant Requiem* for the New York Times, James R. Oestreich said ‘A performance can support the weight of another cause only if it is strong on its own terms.’ While he praised *Defiant Requiem*, not everyone agrees with him. By examining this work on a scholarly level, this paper will weigh in on whether *Defiant Requiem* is strong on its own terms, or crushes itself under the weight of theatrical spectacle.

Karen Uslin is a PhD musicology student (ABD) at The Catholic University of America in Washington, DC. She received her Bachelor’s in Music and Theater from Muhlenberg College in Allentown, Pennsylvania and her Masters in Music History from Temple University in Philadelphia, Pennsylvania. She is currently working on a dissertation focusing on musical life of Terezín through the use of primary manuscripts. She has presented at various conferences for local chapters of the AMS, the College Music Society, and international conferences. She has also guest lectured at several universities in the USA. Karen works as volunteer Research and Communications Assistant for the Rafael Schachter Institute for Arts and Humanities, a branch of the Defiant Requiem Foundation. She has performed at various venues around the world, including the Vatican, the Academy of Music in Philadelphia, and the Kennedy Center, Washington, DC.



Alan Rosen

### Transforming Exilic Time (Day by Day)

‘Don’t you know,’ says the modern-hankering protagonist of Philip Roth’s story, *Eli, the Fanatic*, ‘that this is the twentieth century!’

‘For us,’ replies his undaunted counterpart, ‘it’s the fifty-eighth.’

The long twentieth century is also paralleled by the transition from the 57th to the 58th century in the Jewish calendar. My presentation explores what difference it makes to look at the last hundred years of Jewish migration and exile—including the depth of exile suffered in the Holocaust—through the lens of a Jewish reckoning of time. More specifically, I take note of how the last century has brought forth innovative examples of configuring Jewish time, both in book and calendrical form. I argue that, in the process, the calendar itself became a literary vehicle to transform exilic time.

Avraham (Alan) Rosen is the author or editor of ten books. He is most recently the author of *The Wonder of Their Voices: The 1946 Holocaust Interviews of David Boder* (Oxford University Press, 2010; updated paper edition 2012), and *Sounds of Defiance: The Holocaust, Multilingualism and the Problem of English* (University of Nebraska Press, paper 2008); the collaborator on a German edition of *I Did Not Interview the Dead*, by David Boder (Winter Verlag, 2011); and the editor of *Elie Wiesel: Jewish, Literary, and Moral Perspectives* (Indiana University Press, 2013, finalist, National Jewish Book Awards) and *Literature of the Holocaust* (Cambridge University Press, 2013).

He was a research fellow of the Fondation pour la Mémoire de la Shoah from 2006–09. He has also held fellowships at the Center for Advanced Holocaust Studies, the United States Holocaust Memorial Museum, the International Institute for Holocaust Research, Yad Vashem, the Katz Center for Advanced Jewish Studies, University of Pennsylvania, and the Archives for the History of American Psychology, University of Akron. He recently served as the Wilkenfeld Scholar in Holocaust Education in Sydney, Australia. He has taught at universities and colleges in Israel and the United States, and lectures regularly on Holocaust Literature at Yad Vashem’s International School for Holocaust Studies and other Holocaust study centres. Born and raised in Los Angeles, and educated in Boston under the direction of Elie Wiesel, he lives in Jerusalem with his wife and four children. His current book projects include a monograph entitled, *Killing Time, Saving Time: Calendars and the Holocaust*.



Elena Dubinets (Seattle Symphony)

### Mission or pragmatism? Packaging Jewish identity in a new home

When the composers of Jewish origin who had emigrated from Russia and the USSR in the 1970s later found themselves standing on the margins of both their home and host communities, their creative output became defined by a constant and self-referential reconciliation of both past and present, impregnated with an un-resolvable tension between an idiosyncratic history and an appeal to a worldwide audience. In an existential need for public significance, these composers often target their works to accommodate a specific market of potential listeners and funders. It is often possible to parse their behaviour as composers changing their loyalties upon emigrating, sourcing dormant elements of their multicultural identities in an effort to become more eligible for the social benefits offered by their adoptive communities. It is fully understandable why composers such as David Finko and Mark Kopytman, having left the country where celebrating their ethnicity had been unwelcome and even subject to prosecution, would want to compensate for their negative memories by dedicating their art in emigration to their ethnic priorities. But would they have striven to do the same if they had not ended up living in wealthy Jewish communities but rather in different ethnic settings? Would they perhaps do what another composer of Russian Jewish descent, Aaron Avshalomov, did when he moved to China, deciding to combine traditional Chinese musical elements with Western classical music? Or, would they, like Alexander Raskatov, produce works that belong to different cultural canons depending on the preferences of the commissioners and funders? My paper explores the issue of pragmatic market-driven commodification of composers' Jewish ethnicity and conversely its rejection, each for the purpose of welfare-maximizing expediency.

Elena Dubinets is Vice President of Artistic Planning for the Seattle Symphony. She serves on the Advisory Boards of University of Washington's School of Music and Slavic Department. Dubinets has published four books and numerous articles, primarily on contemporary Russian and American music. She was a NEH fellow at America's Russian-speaking Immigrants & Refugees Summer Institute at Columbia University in New York (2013) and a Stipendiat at the Paul Sacher Stiftung in Basel (2002). Dubinets has given presentations at the meetings of the AMS, Society for American Music, IMS, *Sowjetische Musik im Ausland* (Hanover), *Russian Music in Exile* (Saarbrücken) and other conferences. Dubinets' interest in cross-cultural exchange has led her to help present music festivals in Russia, Europe, South America and the United States. She received MA and PhD degrees from the Moscow State Tchaikovsky Conservatory in Russia and has lived in the United States since 1996.

Daniel Elphick (University of Manchester)

### Commemorating the past: Weinberg's experience as a Jewish migrant in the USSR

Weinberg's background is unique among Soviet composers; he fled eastwards from Poland in 1939 and was accepted into the USSR. He established a successful career, working with the most prominent Jewish musicians of his day and praised as 'the leading Soviet-Jewish composer'. Having narrowly escaped Nazi Germany, Weinberg fell victim to Stalinist anti-Semitism and was imprisoned for several months in 1953. Upon his release, he made it his life's mission to commemorate those who had fallen victim to atrocities.

Daniel Elphick is a doctoral researcher at the University of Manchester, having attained his BA and MRes from Keele University. His thesis is on approaches to analysis and aesthetics in the music of Mieczysław Weinberg. His research interests include Critical Theory, Russian and Soviet culture, and twentieth-century chamber music.

Jewish themes in Weinberg's music serve a dual purpose; to commemorate victims of the Holocaust, including his parents and sister, and to reassert his Jewish heritage, despite his displacement to a less-than-hospitable climate. An internal struggle can be traced across his music, to reconcile between the need to celebrate his heritage as well as to celebrate the USSR as his 'saviours' from the Nazis. In this paper, I explore the experience of Jewish composers in the Soviet Union through Weinberg's case study. I also outline Weinberg's commemorative works including, most controversial of all, his opera *The Passenger*. The opera is provocative, not least because the on-stage action is set in Auschwitz itself. This provides fresh challenges for modern-day audiences and critics alike. *The Passenger* also calls into question the appropriateness of commemoration through depiction, alongside Weinberg's struggle to represent his displacement through music.

Janice Ross (Stanford University)

### Rupturing the Soviet ballet archive: Leonid Yakobson and cultural production as resistance

This paper explores the regulation of Jewish identity in 20th-century Soviet Russia through the lens of ballet as an archive of cultural exile. It traces how the ballets of the leading experimental voice in mid-20th century Soviet ballet—Leonid Yakobson (1904–75)—created a rupture with Socialist Realism by embracing a modernist aesthetic and valorizing shunned images of the cultural outsider in Yakobson's signature work, *Jewish Wedding*. Yakobson was the target of highly successful strategies of erasure and silencing during his most productive years, years that coincided with the quarter century of Josef Stalin's regime of terror. (1922–53). My research is propelled by a range of questions about how Yakobson represented on stage the displacement caused by maintaining a Jewish identity in ballet. It is about the 'Why?' underlying the censorship to which Yakobson was subjected for attempting to inscribe a corporeal presence of Jewishness on one of the most regulated Western ideals of the pure, culturally unmarked body—Russian classical ballet at the Kirov and Bolshoi Ballets. I argue that in *Jewish Wedding* Yakobson was intuitively gesturing toward the choreographic sensibility of a carnivalesque strategy that his contemporary, the cultural theorist Mikhail Bakhtin, had identified in his study of late 15th- and early 16th-century Rabelaisian literature. Yakobson couched his critiques in the choreographic carnivalesque in an attempt to slip his Jewish-themed dances past the censors, while still making them legible to cross-viewing audiences. I unfold this examination through a close reading of rare archival footage of Yakobson's controversial ballet, *Jewish Wedding*, set to Shostakovich's Second Piano Trio, Op. 67, to the Memory of Ivan Sollertinsky. This ballet is a requiem in honour of the vanishing shtetl Jew in Soviet Russia where marriage becomes a ceremony of tragedy and loss rather than rejoicing and the ballet body is fractured and broken as it delivers this message of exile, displacement and disappearance.

Janice Ross, Professor in the Theatre and Performance Studies Department and Director of the Dance Division at Stanford University, is the author of *Anna Halprin: Experience as Dance*, (2007), winner of a de la Torre Bueno Award 2008 Special Citation, *San Francisco Ballet at 75* (2007) and *Moving Lessons: The Beginning of Dance in American Education*, (2001). Her essays on dance have been published in several anthologies including *Performance and Ritual* (2007), *Everything Was Possible (Re) Inventing Dance in the 1960s* (2003), and 'Improvisation as Child's Play,' in *Caught by Surprise: Essays on Art and Improvisation* (2003). Her awards include a Guggenheim Fellowship, a 2010 Fulbright Fellowship to Israel, two Stanford Humanities Center Fellowships and a Jacobs' Pillow Research Fellowship. Her most recent book, *Leonid Yakobson and Ballet as Resistance in Soviet Russia: The Great Rehearsal*, will be published in 2014.



Dennis Darling (University of Texas at Austin)

### The emergence of Terezín as a site of Holocaust memory in America

How does one enter the world of Terezín as an artist compelled by the faces of its survivors and their stories, and everyday learning of new complexities of their histories? I will present a selection of my photographs of Terezín survivors from a current documentary project, *Families Gone to Ash*, and speak to the process of discovery over the space of more than seven years of locating, meeting, and rendering portraits that attempt to grasp something of these unique individuals and their lives forever shaped by their wartime experience.

Dennis C. Darling is a Professor of Journalism in the College of Communication's School of Journalism at the University of Texas at Austin. He has taught at Texas since 1981, having received his BVA from Georgia State University in Atlanta and his MFA from the School of the Art Institute of Chicago. He taught at a number of art colleges before going to Texas and was awarded the Visiting Artist position at the School of the Art Institute of Chicago in 1989–90. Darling specializes in long form documentary photographic projects. His work has appeared in numerous national and international publications and he has exhibited in more than 150 group shows and more than 50 one-man exhibitions. He is the author of *Desperate Pleasures* (1986) and *Chameleon with Camera* (1989). Darling's Terezín portraits are currently being exhibited in the American Center in Prague's US Embassy.

Jory Debenham (Lancaster University)

### Terezín in Summer 1944: From modernism to lyricism

Between June and October of 1944 a series of musical works were written in the Terezín concentration camp that seem to suggest a rupture in the compositional style of the core group of composers interned in the camp. Before their internment in Terezín, Viktor Ullman, Hans Krása, Pavel Haas, and Gideon Klein were connected to modernist schools of composition known for their atonal, non-representational, dissonant, and inaccessible style, and in the early years of their internment, they generally composed using similar techniques to their pre-war works. In the summer of 1944, however, all four composers wrote pieces that incorporate lyrical melodic material, folk melodies, and a variety of extra-musical quotations and references that suggestive of a kind of musical coding. Additionally, they all return to traditional formal structures such as variations and fugue, manipulating the forms in ways that allow for commentary on their own situation and experiences. The writing of these pieces corresponds to the timing of the visit of the Red Cross inspectors, the filming of the propaganda film in the camp, and the 'Painters Affair', when five prominent artists were severely punished for their realistic portrayals of the harsh conditions in the camp. Is it possible that as Nazi efforts to present Terezín as a model camp increased, so did the needs of these composers to express and present the darker realities of their situation? This paper explores the connections between these highly charged events in the camp and the composers' shift to a more representational and accessible style. It also examines the ways in which we can determine if this music does actually denote a rupture in compositional approach or if it is more likely a stylistic continuity within a larger, ever-evolving creative process.

Jory Debenham is a Postgraduate Researcher at Lancaster University. She holds an MMus degree from the University of Alberta, where her research focused on the music of composer Viktor Ullmann, culminating in a lecture-recital on Ullmann's *Seventh Piano Sonata* (2011). Currently she is researching music composed in the summer of 1944 in the Terezín concentration camp, exploring the ways in which the core composers communicated through compositional techniques, including formal structure, quotation, allusion, and textual references, and examining how these communications can inform the broader historical picture of Terezín.

Teryl Dobbs (University of Wisconsin-Madison)

### *Brundibár's* Silenced Voices: The Singing of Rupture and Continuity

During the Shoah, Hans Krása's operetta *Brundibár* created opportunities for children to experience music within the confines of the Theresienstadt (Terezín) ghetto. *Brundibár* has undergone a renaissance since its mid 20th-century rediscovery and now enjoys broad popularity, particularly in Europe and North America. It has captured the hearts and imaginations of global audiences, achieving iconic status as a symbol of spiritual resistance. The operetta evokes significantly more than the sum of its musical-theatrical parts, swathed within trauma, mourning, memory/post-memory, and commemoration rooted in its historical narrative. Drawing upon the thinking of scholars such as Agamben (2002) and Felman (1992), together with my interviews with survivors and study of survivor testimonies at the Fortunoff Archive for Holocaust Testimonies, Shoah Foundation Video History Archive, Jewish Museum of Prague, and Terezín Memorial, I theorize that *Brundibár's* post-Shoah second life unfolds a constellation of purposes rooted in commemoration and pedagogy. Further, I suggest that it is the remembrance of *Brundibár's* silenced voices' singing (Dobbs, 2013), which draws music and arts educators to its particular space. Krása's operetta is frequently deployed to memorialize the Shoah's staggering life losses: the musical experiences as inherited within and enabled by the operetta serve both as testimony and pedagogy. I suggest that, as such, (a) *Brundibár* participates in the cultural production of memory/post-memory, preserving and representing a world irretrievably lost to the Shoah; and (b) it inhabits a space of simultaneous rupture and continuity. I pay particular attention to how *Brundibár's* educative and commemorative tensions must be negotiated as part of the Shoah's cultural production, as well as its representation of simultaneous rupture and continuity. I conclude that *Brundibár* poses multiple challenges to music and arts educators and suggest the crafting of critical pedagogies that invite the operetta's 21st-century performers and receptors to engage with it from perspectives of musical and empathic attunements.

Teryl Dobbs is Associate Professor, University of Wisconsin-Madison, holding appointments within the School of Music and the Department of Curriculum and Instruction. As Chair of Music Education, and Co-Chair of the Disabilities Studies Initiative and affiliate of the Mosse-Weinstein Center for Jewish Studies and the Arts Institute, she teaches courses in music education and pedagogy while investigating musical representations of trauma related to the Shoah, archived child survivor testimonies regarding music learning experiences in Theresienstadt, theories of disability and non-disability within music education, and pre-service music educators' constructions of teaching identity and praxis. Dobbs presents her scholarship internationally and publishes in the *Philosophy of Music Education Review*, *The Bulletin of the Council of Research in Music Education*, *Advances in Music Education Research*, *Update*, and the upcoming Oxford publication, *Rethinking Education and the Musical Experience*. She is an international co-investigator with the collaborative project, *Performing the Jewish Archive*, led by Dr Stephen Muir (University of Leeds).



Matthias Wurz (Bangor University)

Daniel Gordon (piano)

**A ‘Parable of Youthful Movement’<sup>1</sup>: Exploring the nature of art in Viktor Ullmann’s Terezín setting of Rainer Maria Rilke’s *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (1944)**

Viktor Ullmann’s melodrama *Die Weise von Liebe und Tod des Cornets Christoph Rilke* is the last work the Czech composer had completed in July 1944. Its first performances were given at the Terezín Concentration Camp by actor Fritz Lerner and the composer Rafael Schächter at the piano. On 16 October 1944, Ullmann and his wife Elisabeth were sent to Auschwitz where he died two days later.

The condensed setting of Rilke’s original text – 12 of the 28 verses were set to music by the composer – offers today a chilling reflection of composition and art production under extreme circumstances during National Socialism. The proposed lecture/workshop-recital offers insights to the poetic text and sets the dramatic content in relation to the historic background – the D-Day landing on 6 June 1944 – as well as Ullmann’s vivid musical writing. The 20-minute workshop, which incorporates live musical examples, is followed by a complete performance of the 30-minute work. The workshop would allow the audience to experience the German texts without the necessity to be fluent in the respective language by exploring its key elements together with the performer. Of particular interest is the parable outlined by Rilke, which also finds its equivalent in the musical work. Depicting of Rilke’s poetic images, therefore, allows the all participants – audience and performers alike – to gain further insights to the musical meaning of Ullmann’s composition. This lecture-recital also aims for a wider discussion of how artists approach such works, and what performance context they might be presented today.

Born in Vienna in 1975, Matthias is currently living in Bangor, Wales, where he pursues PhD studies into Arnold Schönberg’s *Pierrot lunaire* at Bangor University. For his research and performance project, he received the prestigious Parry Williams Scholarship of the University’s School of Music. He currently teaches conducting and performance-related workshops. Since January 2014, he is Music Director of *Côr y Traeth*, a long-established Welsh male choir based on the Isle of Anglesey. He is also working within communities of North Wales to encourage music-making in local choirs.

Michael Beckerman (New York University) and Naomi Tadmor (Lancaster University)

Nicki Sapiro (soprano)

**Migration of a melody**

This session explores Gideon Klein’s arrangement of a Hebrew lullaby composed in Terezín. Focusing on internal musical events and expanding outward to follow the tune in its migration from Ukraine to Palestine, England, Nazi Germany and Terezín, we argue both that Klein’s composition responds to a specific Terezín ethos, and also that the migration of the melody serves as a potent metaphor for the condition of the Jews in the 20th century.

Michael Beckerman is Carroll and Milton Petrie Professor of Music at New York University and Distinguished Professor of History at Lancaster University. He has written articles on such subjects as film scoring, music of the Roma (Gypsies), Mozart, Brahms, exiled composers, music in Terezín, as well as many studies and several books on Czech topics, including *Dvořák and His World* (Princeton University Press, 1993), *Janáček as Theorist* (Pendragon Press, 1994), *New Worlds of Dvořák* (W.W.Norton, 2003), *Janacek and His World* (Princeton, 2004)) and *Martinů’s Mysterious Accident* (Pendragon, 2007). For many years he was a regular contributor to the *New York Times*. He has appeared on *Live from Lincoln Center* and other radio and television programs in the United States, Europe and Japan, and lectures nationally and internationally. He was awarded the Janáček Medal by the Czech Ministry of Culture, is a recipient of the Dvořák Medal, and is a Laureate of the Czech Music Council.

Naomi Tadmor is Professor in the Department of History at the University of Lancaster. Her research covers early modern history, history and literature, and social relations and their cultural and textual representations (with particular reference to the history of the family), language and texts, and religious culture in England c.1500–1800. Her recent work has focused on the ways in which concepts of social description were coined in the English Bible and their broader intellectual and social resonance in the sixteenth and seventeenth centuries. Her book *The Social Universe of the English Bible: Scripture, Society and Culture in Early Modern England* was published by Cambridge University Press in 2010 and has been shortlisted for the Longman History Today Book of the Year award. Other authored and edited books include *Family and Friends in Eighteenth-Century England: Household, Kinship, and Patronage* (Cambridge 2001, paperback 2007), and *The Practice and Representation of Reading in England* (Cambridge 1996, paperback 2007). Other interests include comparative studies and investigations of long-term change, leading to a special issue of *Continuity and Change*, dedicated to ‘Kinship in Britain and beyond, 500-2000’ (2010). She is also developing a new comparative project on biblical translation in early modern England and Europe.

<sup>1</sup> Rainer Maria Rilke in a letter to Alois Schreiner (18 September 1924) with reference to *Die Weise von Liebe und Tod des Cornets Christoph Rilke*.



# Acknowledgements

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## Conference committee

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# Conference quick guide

## Sunday 6 July, 2014

13:00	Registration & welcome	FOYER/CONCERT HALL
13:30-15:00	Session 1: Literature and performance	CONCERT HALL
15:00-15:30	Refreshments	FOYER
15:30-16:30	Session 2: Migrations and remigrations	CONCERT HALL
16:30-17:30	Refreshments	FOYER
17:30-18:30	Keynote lecture: Lydia Goehr	CONCERT HALL
20:00	Choral concert	CONCERT HALL

## Monday 7 July, 2014

9:00-10:30	Session 3: Yiddish music and theatre	LECTURE THEATRE
10:30-11:00	Refreshments	FOYER
11:00-12:30	Session 4: Music after the Holocaust	LECTURE THEATRE
12:30-13:30	Lunch break	
13:30-15:30	Session 5: Performing the archive	CONCERT HALL
15:30-16:00	Refreshments	FOYER
16:00-17:30	Session 6: Time and memory	LECTURE THEATRE
18:00-19:00	Keynote lecture: Alan Rosen	CONCERT HALL
20:00	Chamber concert	CONCERT HALL

## Tuesday 8 July 2014

9:30-11:00	Session 7: Russian and Soviet perspectives	LECTURE THEATRE
11:00-11:30	Refreshments	FOYER
11:30-13:00	Session 8: Terezín and its legacy	LECTURE THEATRE
13:00-14:00	Lunch break	
14:00-15:30	Workshop 1: A 'Parable of Youthful Movement'	CONCERT HALL
15:30-16:00	Refreshments	FOYER
16:00-17:00	Workshop 2: Migration of a melody	CONCERT HALL
17:00-18:00	Closing plenary discussion: Next steps	CONCERT HALL
19:00	Conference dinner	HANSA'S VEGETARIAN INDIAN RESTAURANT