

MUSIC SOUND & ANTISEMITISM



28–29 MAY 2025
4–5 JUNE 2025



The Barry S. Brook Center for Music Research and Documentation
The American Society for Jewish Music
The Jewish Music Forum
The YIVO Institute

Conference organized and program edited by
Tina Frühauf, Samantha Cooper & Gordon Dale

Conference Administration by
Julia Viegas

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The Brook Center is a scholarly facility associated with the doctoral program in music at the CUNY Graduate Center in New York. Founded in 1989 by the renowned musicologist Barry S. Brook and renamed in his memory after his death in 1997, the Center's objectives are to provide a setting for wide-ranging research and documentation activities in music studies in all its breadth and across disciplines, from music theory to music iconography, with focus on a global approach as well as the local phenomena of New York, one of the most ethnodiverse cities in the world. The Brook Center aims to disseminate the results of its activities to the

scholarly community and to the general public through conferences and events, publications, and exhibitions. The Brook Center thus serves as a connecting point for the CUNY Graduate Center, New York City, and all those who seek to visit it—local researchers and visiting scholars, writers and lecturers as well as interested audiences.

The Brook Center houses a number of valuable archives, including papers and sound recordings of Barry S. Brook, Gustave Reese, and Emanuel Winternitz.

Music as oral tradition, performing art, social practice, and ritual is an intangible cultural heritage whose knowledge and practice ought to be preserved and made accessible through research and documentation. The Brook Center will focus on preserving and transmitting this heritage in the years to come.

Tina FRÜHAUF

The American Society for Jewish Music, based at the Center for Jewish History in New York City, traces its roots back to the Society for New Jewish Music of St. Petersburg, Russia (1908–18). After the Bolshevik Revolution, members of the group published their compositions under the imprint of the JUWAL Publication Society for Jewish Music. Among these members were three composer-musicologists—Joseph Achron, Solomon Rosowsky and Lazar Saminsky—who emigrated to the United States, where, along with Abraham W. Binder and others, they founded MAILAMM (Makhon Eretz Yisraeli L'Mada'ey ha-Musika, 1932–39). From 1939 to 1962, this was refashioned by Abraham W. Binder as the Jewish Music Forum, which in turn became the Jewish Liturgical Society of America (1963–74). In 1974, the latter group was reorganized as the American Society for Jewish Music (ASJM) under the direction of Albert Weisser. The Society serves Jewish music professionals and interested lay people by producing concert, publishing a scholarly journal, *Musica Judaica*, and through its academic arm, The Jewish Music Forum, hosting lectures by experts in their fields, as well as sponsoring a composers competition, and establishing links with Jewish communities, universities and seminaries throughout the world. Its partner at the Center for Jewish History is the YIVO Institute for Jewish Research.



The Jewish Music Forum is a project of the American Society for Jewish Music, with the support of the YIVO Institute for Jewish Research and the Center for Jewish History. The Jewish Music Forum was founded in 2004 and is currently in its twenty-first season of programming. It seeks to provide a thriving environment for interdisciplinary dialogue and scholarly exchange in the growing academic field of Jewish musical studies, as well as a critical intellectual resource for specialists across a spectrum that includes cantors, composers, performers, students, educators, artistic directors, journalists, and others from the fields of musicology, anthropology, literature, Jewish studies, and American studies. By linking together members of these communities, the Forum serves as an academic professional network and intellectual resource for all who are interested in the important role of music in Jewish life. Dr. Gordon Dale and Dr. Samantha M. Cooper are the Co-Executive Directors of the Jewish Music Forum.

Samantha COOPER & Gordon DALE

8:30

REGISTRATION

9:15

WELCOME AND INTRODUCTION

Samantha COOPER & Gordon DALE

9:30

IN EARLY MODERN MUSIC

Rebecca CYPESS (Yeshiva University), *Popular Song and Jewish Musical Agency in England, ca. 1789–1830*

Paul G. FELLER-SIMMONS (Northwestern University), *Schoon het in de Wet uitdrukkelijk is verboden: Christian Representations of (Anti-)Jewish Auralty and Jewish Acoustic Communities in Early Modern Northwestern Europe*

Chair: **Jill ABRAMSON**

11:00

BREAK

11:30

ON THE RADIO

David CATCHPOLE (New York University), *Henry Ford's Apology is Bunk: Veiled Antisemitism and the Ford Sunday Evening Hour*

Elias BERNER (Austrian Academy of Sciences), *Music and Antisemitism in Austrian Broadcasting after 1945*

Chair: **Evan RAPPORT**

13:00

LUNCH BREAK

14:00

DURING THE HOLOCAUST

Jules RIEGEL (Harvard University), *Redemption for Whom? Musical Antisemitism and Jewish Musicians in Treblinka, 1942–44*

Mélina BURLAUD (Conversatoire à Rayonnement Régional de Toulouse)
& **Emily MARKER** (Rutgers University–Camden),
The Sound of Persecution and Internment in the Work of Leonhard K. Märker

Chair: **Tina FRÜHAUF**

15:30

BREAK

16:00

IN POLISH CONCERT MUSIC

Mackenzie PIERCE (University of Michigan Ann Arbor), *Dialectics of Acculturation and Antisemitism in Interwar Polish Concert Music*

Montagu JAMES (Brown University), *Krzysztof Penderecki, Representations of Auschwitz, and Antisemitism in Polish Classical Music Production*

Chair: **Samantha COOPER**

8:30

REGISTRATION

9:30

AESTHETICS AND REPRESENTATIONS

Miseo CHO (Hanyang University), *The Voice of Le Juif Errant: Musical Representations of Antisemitism in d'Indy's Opera L'Étranger*

Joseph STRAUS (CUNY Graduate Center), *The Antisemitic Aesthetics of Stravinsky's Poetics of Music and Webern's Path to the New Music*

Chair: **Gordon DALE**

11:00

BREAK

11:30

ON SOCIAL MEDIA

Kathryn HUETHER (University of California, Los Angeles), *Sonic Antisemitism: Auditory Mechanisms of Hate on Social Media*

Matthias PASDZIERNY (Universität der Künste Berlin), *15 Second Songs of Hate: The Sound of Antisemitism on TikTok (and with a little help of AI driven music)*

Chair: **Rachel SCHAFF**

13:00

LUNCH BREAK

14:00

IN POPULAR MUSIC

Jamie R. NOULTY (Queen's University), *From Lyrics to Violence: The Impact of White Power Music on Antisemitism*

Adam BEHR (Newcastle University), *Towards A Typology of Popular Musical Antisemitism*

Chair: **Kathryn HUETHER**

15:30

BREAK

16:00

IN EVERYDAY LIFE

Miriam BORDEN (University of Toronto), *Singing the Unspeakable: Antisemitism in Ukrainian Yiddish Lullabies and Children's Songs*

Amanda RUPPENTHAL STEIN (Carroll University), *Resilience in Song: Antisemitism and the Rebirth of Jewish Identity through Music among the Abayudaya of Uganda*

Chair: **Avinoam PATT**

17:30

CLOSING REMARKS

Tina FRÜHAUF

New York | Abstracts of Individual Papers

Adam BEHR (Newcastle University), *Towards A Typology of Popular Musical Antisemitism*

The ways in which music acts as an expression of, or vector for, antisemitism in modern, commercial popular music is complicated (and in some cases, obscured) by a range of factors: Firstly, the scope for interpretative latitude in lyrics. Use of slurs, and euphemism, may express authorial intent, but may in other cases be unthinking use of argot, or deployed ironically, even critically (e.g. singing “in character”). Secondly, the overlap between genres and subgenres, and their rapid evolution, means that linking ideological traits (like antisemitism) to specific musical tropes is difficult. The aesthetics are slippery and while historical elements of some genres (e.g. hardcore right-wing punk) have been traditionally associated with antisemitism, it is difficult to directly or universally align specific musical elements with that content. Thirdly, perhaps most significantly, much of what is viewed as antisemitic commentary in popular music is mixed into the artists’ celebrity personae and brands. From overt, clear antisemitism to ambiguous statements, and with a range of “anti-Zionist” sentiments cutting across these statements, many expressions of actual, or debatable, antisemitism occur as part of extra-musical activities and interventions, or as onstage commentary between songs. This paper begins the work of unpicking this nexus of activity within popular music by pointing towards a typology of incidents and expressions, mapping a range of exemplar case-studies across the wide range of controversies from intra-musical (e.g. Michael Jackson’s, subsequently amended, “They Don’t Care About Us”), to the extra-musical (e.g. Kanye West, and UK Grime rapper Wiley’s social media meltdowns), and their overlaps. Other points in this typology include degrees of integration into the celebrity persona and the music (e.g. from ambiguous, occasional or one-off comments, to the more programmatic and ideologically embedded). It also examines overlaps between different degrees of “anti-Zionist” sentiment (within songs and, more often, in musicians’ statements and campaigns), seeking parameters for assessing these, e.g. conspiratorial claims about Zionism that afford it an explanatory power beyond geography or realistic scope. Given the growth, and evolution, of modern antisemitism within popular culture, such typographical and definitional work is an important step in identifying and addressing it.

Adam Behr is a Reader in ‘Music, Politics and Society’, and Head of Music, at Newcastle University (UK). His research covers the connections between music, politics, the music industries, and cultural policy. This has included: music sector mapping, the relationships between music and political communications, the use of music in election campaigns, investigations of copyright, musical practice and regulation, the social dynamics of bands, and music and cultural value. As well as academic publications on popular music’s policy, social and historical contexts, he has written extensively for public facing and web outlets, including *The Conversation* and *The New European*.

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Elias BERNER (Austrian Academy of Sciences), *Music and Antisemitism in Austrian Broadcasting after 1945*

This paper discusses the tense relationship between the repression and after-effects of National Socialism, and in particular antisemitism, in connection with the use of music in public broadcasting in the Second Republic of Austria (Austria after 1945). In the immediate postwar period, radio was understood by the Allied liberation powers as an instrument of denazification and democratization. These plans materialized, for example, in the founding of a separate, American-administered radio station, called Rot-Weiß-Rot. But what impact did these plans have on how and what music was actually used on the radio? This question must be asked not only against the backdrop of the identity-forming function of the topos “Musikland Österreich” which has been examined in cultural studies, but also in connection with the well-documented secondary antisemitism in Austria after 1945, which continued to serve “as a common fundus” of Austrian society and was integrated into the victim narrative. The collectivizing, essentializing function of victimhood is to be worked out as an implicit, common denominator of the “Musikland” topos and antisemitism in Austria. Furthermore the question of whether and how the topos of “Musikland Österreich” in radio was influenced after the withdrawal of the Allied troops in 1955 on the one hand, and through the establishment of television as the new leading medium at the beginning of the 1960s on the other, are discussed. The focus is on the ambivalent interplay between a determined demarcation from the parents’ generation and the echo of antisemitic discourses in the newly developing popular cultural formats on Austrian radio and television, which have been produced for and by the first postwar generation, since the late 1960s and early 1970s. An analysis of radio and television sources offers the opportunity to focus on what is said “in passing,” but also on the non-linguistic/discursive level: the tone of voice, the sounds and the use (and selection) of music. Such a perspective on previously little-researched sources seems particularly relevant in the context of previous research on the characteristics of antisemitism in the Second Republic.

Elias Berner studied musicology at the University of Vienna and has been working as postdoctoral researcher at the Department for Musicology of the University of Vienna and at the Department for Musicology and Interpretation of the University of Music and Performing Arts in Vienna. Based on his dissertation he published his book *Music in Films About the Shoah: Commemoration, Comfort, Provocation* in the Palgrave Series for Audio-Visual Culture. In 2024, Elias Berner was awarded with the Fellowship for Anti-Semitism research at the Institute of Culture Studies of the Austrian Academy of Sciences.

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New York | Abstracts of Individual Papers

Miriam BORDEN (University of Toronto), *Singing the Unspeakable: Antisemitism in Ukrainian Yiddish Lullabies and Children's Songs*

Yiddish lullabies and children's songs operate as texts that are confessional, personal, revelatory, and cathartic. They are an intimate mode of discourse for admitting difficult or uncomfortable truths and for singing that which cannot be spoken aloud out of shame or even danger. I explore early-twentieth-century Ukrainian Yiddish lullabies and children's songs that address a painful reality for Eastern European Jews: the antisemitism lurking just beyond their doors. In "Drayfusl mayn kind," the maternal voice laments a people's vulnerability. The song recontextualizes the political scandal of Alfred Dreyfus and places it within the frame of a lullaby heard by an organ grinder between 1900 and 1907 in Bukovina, in a region of western Ukraine where Ivan Franko described antisemitism as "silent, latent in peasant huts." "Drayfusl" uses the maternal voice of intimate warning and transforms it into a public protest: "Fear not, little Dreyfus my child, don't forget that you are a Jew." The song employs a barrel organ, an urban technology coded as a racialized and unclean, and an unwelcome instrument. Among Jews, however, the "noise" of the street organ is a lullaby transmitting guidance for navigating a hostile landscape. Through the figures of two urban children, "Mikhalku" imagines Jews and Ukrainians as indispensable music-making partners, playfully (and startlingly) sublimating the ethnic hatred that characterizes much of the history of Jews in the region into creative synergy. On Ruth Rubin's 1957 recording, with Pete Seeger on banjo, the Ukrainian "Mikhalku" is displaced onto another non-Jewish other as Rubin and Seeger reproduce the scene in the song, not as children in an idyllic imagined past, but as adults in the shadow of the Holocaust. The song contends with nationhood and belonging both despite ethnic and nationalist hatred, and because of it. Lullabies and songs for children form a intimate mode of discourse that has long been mobilized to communicate intimate, inadmissible truths, fears, and hopes. This study conjures the urban soundscape of Ashkenaz through these songs for the very young, while interrogating how they narrate and negotiate a people's consciousness while enduring hatred that threatened their very existence.

Miriam Borden is a Lecturer in Yiddish at the University of California Berkeley specializing in Yiddish literature and culture. Research interests include nineteenth- and twentieth-century Yiddish literature and folksong, Yiddish in American popular culture, and affect theory. Borden is currently completing a dissertation at the University of Toronto on the phenomenon of relating to Yiddish as the familiar, folksy, and feminine *mame-loshn* (mother tongue), exploring the history of that relationship through the sexual politics of language, the idea of the nation, and the construction of the modern Jewish self.

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New York | Abstracts of Individual Papers

Mélinda BURLAUD (Conversatoire à Rayonnement Régional de Toulouse) & **Emily MARKER** (Rutgers University–Camden),
The Sound of Persecution and Internment in the Work of Leonhard K. Märker

Paris, 1939. Stefan Fingal, a Viennese culture writer who had been based in Paris for several years, writes a scathing indictment of Nazi hypocrisy on the proscription of so-called “Jewish” art in a German-language Parisian daily. At the time of writing, Fingal pointedly observes, an operetta by three Viennese Jews was being staged in Berlin. The rights to the show had been acquired from an Aryanized publishing house in Vienna; the librettists’ and composer’s names were changed. Stripped of the show’s “Jewish” provenance, was the music itself no longer Jewish? Fingal asks sardonically. Preposterous, he concludes. The composer of that show was Leonhard K. Märker. A student of Hans Gál and Alban Berg, Märker ultimately turned to popular music and had several hit operettas in the mid-1930s. He fled Vienna and arrived in Paris a few months before Fingal’s piece was published. Rounded up as an enemy alien at the outbreak of the war, Märker was interned along with tens of thousands of Jewish refugees after the French defeat. He spent the next two years in concentration camps in southern France. Throughout his ordeal, he continued to write music. However, the nature of his music had changed. Somber songs and funereal tangos—his camp music is distinct from the rest of his oeuvre for its wrenching lyrics and heartrending melodies. While his upbeat show tunes were delighting theatergoers in Hitler’s Berlin, Märker responded to the expropriation of his prewar music and his desperate physical and material circumstances with a totally new sound. This paper explores Märker’s experience of antisemitic persecution, war, and the Holocaust specifically as a composer. It is a collaboration between two historians, one a classically trained pianist who has performed Märker’s songs at commemorations and academic conferences across Europe and is currently pursuing a doctorate in history on the music of Gurs concentration camp, the other Märker’s granddaughter, a US-based Associate Professor of postwar global history who is working on a book about reparations that is partially a personal family history. The paper is, therefore, also an experiment in transnational scholarly production, interdisciplinarity, and mixed methods.

Mélina Burlaud studied music at the Conservatories of Pau and Toulouse in southwest France, the Hanns Eisler Conservatory in Berlin, and the University of Vienna, and she currently teaches piano at the Conversatoire à Rayonnement Régional de Toulouse and at the Pôle Supérieur de Toulouse. She has been conducting historical and musicological research on music in the Gurs concentration camp since 2017, when she organized a festival on the music that was written and performed in Gurs in partnership with an association of former internees, and she often performs for secondary-school students as part of Franco-German youth exchanges on the memory of the Shoah. She is currently working on a doctoral thesis, “Music in Gurs, 1939–45,” jointly at the Universities of Pau (France) and Oldenburg (Germany). Her work has been supported by the DAAD, the Studienstiftung des deutschen Volkes, the Yehudi Menuhin Foundation, the Institut Franco-Allemand de Sciences Historiques et sociales (Frankfurt), and the French Ministry of Foreign Affairs.

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Emily Marker is an Associate Professor of history at Rutgers University–Camden. Her first book, *Black France, White Europe: Youth, Race, and Belonging in the Postwar Era* (Cornell 2022), won the AHA’s George Louis Beer Prize, among other accolades. Marker is the president of the Western Society for French History and the Camden chapter of Rutgers AAUP-AFT. She is also a member of the graduate faculty at Rutgers–New Brunswick, the executive committee of Rutgers’ Center for African Studies, the faculty board for Rutgers’ Center for European History, and the editorial board of the *Journal for the History of Childhood and Youth*.

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New York | Abstracts of Individual Papers

David CATCHPOLE (New York University), *Henry Ford's Apology is Bunk: Veiled Antisemitism and the Ford Sunday Evening Hour*

Henry Ford's antisemitism is not news. Scholars, such as Peter La Chappelle, Leo Ribuffo, and others, have argued that Ford's antisemitic animus was simultaneously ambivalent and far reaching in its impact and scope. Most of this scholarship is, justifiably, focused on the period between 1919 to 1927, during which time Ford owned the *Dearborn Independent* and published the infamous series of antisemitic screeds with the umbrella title "The International Jew." This is where most scholarship on Ford's support of antisemitic ideas and writings stops. I seek to extend the temporal purview of the scholarship to highlight the continued propagation of these ideas well past 1927, albeit often in less overt or vitriolic forms, through his eponymous radio program, the *Ford Sunday Evening Hour*. A nationally syndicated broadcast of symphonic music, on the program musical performances by the Detroit Symphony Orchestra, chorus, and guest artist book-ended an intermission lecture by Ford's ghostwriter from the *Independent*, William J. Cameron. I argue that Cameron's intermission lectures on the *Ford Sunday Evening Hour*, often described as "sermonettes" by his contemporaries, continued to spread the underlying principles expressed in *The International Jew* well after Ford agreed to cease. I read the lectures against Cameron's other writings and sermons, made contemporaneously under the auspices of both the Anglo-Saxon Federation and Ford Motor Company as well as those from the *Independent*, and listen closely to the intonation, cadence, and sound of Cameron's delivery to connect these lectures to the sonic world of his work as a lay preacher. Drawing on the published and draft lecture texts, audio recordings of the program, the *Independent*, *Destiny Magazine*, contemporary critical responses, and archival documents, I show how Ford's antisemitic ideas about what constitutes the "un-American" were sanitized and encapsulated in the soothing sounds of the sermon on the Ford Sunday Evening Hour. Though never as explicit, in these broadcasts the same antisemitic tropes and theories, framed between the music of Wagner and hymnody, were heard in ten to thirteen million American homes each week years after Ford had purportedly repudiated them. Considered by some contemporary critics to be second only in impact to President Roosevelt's fireside chats, these lectures shaped ideas of what it meant to be an American for years to come to the detriment of the nation's Jewish citizens.

David Catchpole is a Lecturer in Musicology at Texas State University and a PhD candidate in Historical Musicology at New York University. His primary research focuses on the role of symphonic radio broadcasts in shaping ideas of citizenship and belonging in the United States during the first half of the twentieth century. He has presented his work at conferences across the United States and internationally, including the Society for American Music annual meeting. His research has been supported by travel subventions from the American Musicological Society and the Margery Lowens Dissertation Research Fellowship from the Society for American Music.

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Miseo CHO (Hanyang University), *The Voice of Le Juif Errant: Musical Representations of Antisemitism in d'Indy's Opera L'Étranger*

This study examines the construction and perpetuation of antisemitism in Vincent d'Indy's opera *L'Étranger* (1902), focusing on the figure of Le Juif Errant (the Wandering Jew). Historically, this powerful symbol in French culture shifted from evoking sympathy to reinforcing negative stereotypes, reflecting the rising antisemitism in French society following the Dreyfus Affair. D'Indy, a fervent nationalist and Wagner adherent, believed that advancing French music required the exclusion of Jewish composers and the promotion of nationalist ideologies. This research reveals how d'Indy "otherizes" Jewish people by negatively framing *Le Juif Errant*. While Jane Fulcher's study is the leading analysis of another of d'Indy's opera through an antisemitic lens, no studies have yet examined *L'Étranger*. Thus, this study builds on and challenges existing scholarship on music and antisemitism by introducing new perspectives on the role of nationalist composers in the cultural construction of racial discourse. The study specifically analyzes the opera's main leitmotif, the *L'Étranger* motive, in conjunction with the libretto, which portrays Le Juif Errant in a negative light. For instance, the *L'Étranger* motive consistently appears in double tonality, a musical device that underscores the contradictory nature of *L'Étranger*, reflecting one of the disparaging stereotypes historically attributed to Jewish people. This research, the first to examine *L'Étranger* in the context of antisemitism, demonstrates how music became a primary medium for othering Jews. It argues that d'Indy's promotion of antisemitism through his operas and writings significantly influenced French society, contributing to an atmosphere that culminated in the events of the Second World War. While focused on France, this research contributes to a broader understanding of how music has been used globally to inscribe and perform antisemitism by drawing connections between d'Indy's work and Wagner's operas. By examining the intersections between music, sound, and antisemitism, this study offers new perspectives on music's role in shaping racial discourse. It aims to challenge the German-centric narrative in existing scholarship by drawing attention to marginalized histories. This interdisciplinary approach not only expands the understanding of d'Indy's work but also contributes to the broader scholarship on the role of music in shaping and reflecting cultural and racial conflicts.

Miseo Cho is a PhD student in musicology at Hanyang University in Seoul, where she obtained her master's degree in musicology. Her research focuses on music and politics, including otherness in music, music as propaganda, and national identity in music. She is currently a research assistant at the Music Research Center, Hanyang University.

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New York | Abstracts of Individual Papers

Rebecca CYPESS (Yeshiva University), *Popular Song and Jewish Musical Agency in England, ca. 1789–1830*

The English broadside ballad, a genre popular from the sixteenth through the twentieth century, was a vehicle by which English society worked out issues of identity, morality, and nationalism in the context of the nation's growing colonial aspirations. Song texts depicting any number of "others," from Jews to prostitutes to enslaved Africans, allowed singers and listeners from the white, Christian mainstream—and from across the social ranks—to distinguish themselves from society's less desirable elements. The demeaning stereotypes often inscribed in broadside ballads were echoed in the theater, where playwrights, composers, and managers such as Charles Dibdin both reflected and contributed to the inscription and commodification of otherness. While the depiction of otherness in the broadside ballad and the theatrical song repertoire of the early modern and modern periods have been the subject of scholarly studies, relatively little attention has been paid to the depiction of Jews. Although Jews had been expelled from England in 1290 and were largely absent from the country until the time of Cromwell, ballads depicting them as immoral and threatening were already in circulation during this period of expulsion. The commercialization of such discriminatory songs in the eighteenth and early nineteenth centuries—both in print and in theatrical performance—only increased the circulation of their negative depictions. I offer a new account of the depiction of Jews in ballads and theatrical songs during this time of commercialization, with special focus on the period during and just after the French Revolution and the Napoleonic Wars, when English nationalism—together with suspicion of others—reached new heights. I examine a selection of these songs in the context of the growing participation of Jews in English musical life throughout the eighteenth and early nineteenth centuries, with special attention to the *Hebrew Melodies* of Isaac Nathan and the songs by the converted singer-composer Harriett Abrams. By contrasting these pieces with the demeaning depictions of Jews in popular song, I shed new light on the ways in which Jews reclaimed song as a site of self-expression and a vehicle for the promotion of empathy across difference.

Rebecca Cypess is the Mordecai D. Katz and Dr. Monique C. Katz Dean of the Undergraduate Faculty of Arts and Sciences at Yeshiva University. She is the author of *Women and Musical Salons in the Enlightenment* (2022) and *Curious and Modern Inventions: Instrumental Music as Discovery in Galileo's Italy* (2016) and co-editor of *Music and Jewish Culture in Early Modern Italy* (2022) and *Sara Levy's World: Gender, Judaism, and the Bach Tradition in Enlightenment Berlin* (2018). Her work has been recognized with the Ruth A. Solie Award and the Noah Greenberg Award from the American Musicological Society.

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Paul G. FELLER-SIMMONS (Northwestern University), *Schoon het in de Wet uitdrukkelijk is verboden: Christian Representations of (Anti-)Jewish Auralty and Jewish Acoustic Communities in Early Modern Northwestern Europe*

Beginning in the early seventeenth century, Christian scholars increasingly published encyclopedic works that examined contemporary Jewish religious practices. These works, rooted in anti-Jewish polemics, were justified by claims of promoting Christian conversion or asserting Christian supersession. This paper examines how such Christian scholars in the Netherlands and the Holy Roman Empire depicted Jewish auralty around the turn of the eighteenth century. By comparing the acoustic discourse in the publications of Johann Jakob Schudt (1714–18), Bernard Picart (1723, translated 1731–43), and Johannes Buxtorf (1603, translated 1694–1702), this research reveals how their accounts, while ostensibly "proto-ethnographic," were shaped by entrenched anti-Jewish stereotypes familiar to a bourgeois readership. Drawing on the critical frameworks of Barry Truax (1985) and Benedict Anderson (2006), I argue that Christian scholars constructed "imagined Jewish acoustic communities" that intersected with contemporary representations of Jewish music-making in Northwestern Europe, such as travel literature and natural philosophy, contributing to the social construction of Jewish acoustic spaces that led to exclusionary practices and aural control. Indeed, a distinctive feature of these writings is their portrayal of Ashkenazic sounds as noisy and disorderly, in contrast to the perceived orderly Christian soundscape—a dynamic Ruth HaCohen describes as the "musical libel" against Jews. However, Christian scholars also differentiated between Ashkenazic and Sephardic soundscapes, often aligning with Dutch Sephardic socio-political interests, favorably contrasting Sephardic musicking with the "chaotic otherness" attributed to Ashkenazic Jews. Sephardic and Ashkenazic Jews strategically employed the language of Christian scholars in polemic pamphlets, Purim parodies, and treatises to delineate their own acoustic community. In doing so, they distinguished themselves from other Jewish "nations," either to render themselves legible or illegible to their Christian neighbors. Thus, the construction of Jewish auralty played a significant role in the broader processes of identity formation, mediating exchanges between Jewish communities and between Jews and Christians.

Paul G. Feller-Simmons is a Presidential Fellow and PhD candidate in Musicology at Northwestern University's Bienen School of Music, and he also serves as a Lecturer at the University of Illinois-Chicago. He received the 2022 Noah Greenberg Award from the American Musicological Society, the Society for Seventeenth-Century Music Irene Alm Memorial Prize, and the Society for Eighteenth-Century Music Diversity, Equity, Inclusion, and Accessibility Award. The Herzog August Bibliothek Rolf und Ursula Schneider-Stiftung, the Fritz Halbers Fellowship Award, and the Roberta Buffett Institute for Global Affairs International Research Travel Award have supported his current work.

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New York | Abstracts of Individual Papers

Kathryn HUETHER (University of California, Los Angeles), *Sonic Antisemitism: Auditory Mechanisms of Hate on Social Media*

This paper investigates the phenomenon of what I term “sonic antisemitism”—the use of sound to propagate antisemitic narratives—within the contemporary landscape of social media. It examines how auditory elements such as speech, sound motifs, and music are transformed into tools for disseminating hate speech and antisemitic content across digital networks. By investigating the virality mechanisms of social media platforms, this study reveals how seemingly innocuous sound-based content can effectively embed and transmit complex and harmful ideologies. Central to this inquiry is the aim to establish a working method that treats social media platforms as living ethnographic fields, akin to the immersive environments traditionally studied by ethnographers. This innovative approach assesses how different demographics, particularly Millennials and Generation Z, craft and interact with digital personas, reflecting a crucial shift in the nature of personhood. By studying these interactions, the method captures the increasingly performative nature of identity as first shaped online and then manifested in real life. This shift suggests that social media is not merely a reflection of real-world interactions but a formative space where new forms of personhood are being defined and contested. Employing a multidisciplinary approach that intersects musicology, digital media studies, and sound studies, this paper builds on the foundational work of scholars such as Paula Harper, who explores concepts of virality in music, and Nina Sun Eidsheim, whose studies focus on the intersections of voice and race. In the realm of antisemitism, it draws upon the insights of Tina Frühauf, Sabine von Mering, and Jan Grabowski, yet acknowledges that the specific intersection of sound and antisemitism remains relatively uncharted. Through analyzing three social media platforms—Instagram, TikTok, and X (formerly Twitter)—this study identifies and scrutinizes the strategic use of sonic memes, audio clips, and background music in videos that convey antisemitic messages, either subtly or overtly. It also examines the responses from communities and individuals targeted by these messages, investigating how they utilize sound in counter-narratives to reclaim and assert their identities and histories.

Kathryn Huether is Postdoctoral Research Associate in Antisemitism Studies at UCLA's Initiative to Study Hate and the Leve Center for Jewish Studies. Her research examines sonic mediation in shaping collective memory, historical narratives, and identity politics, focusing on Holocaust memory, contemporary antisemitism, and racial violence, particularly in institutional and social media narratives. Huether's book project, *Sounding Trauma, Mediating Memory: Holocaust Economy and the Politics of Sound*, uses sound as a lens through which to track the memory politics of the Holocaust from the 1950s to the present. A second book, *Sounding the Holocaust in Film* (Indiana University Press, forthcoming), serves as a teaching tool for analyzing sound and music in Holocaust filmography. Dr. Huether has forthcoming articles in *Sound Studies* and *Holocaust and Genocide Studies*, and has spoken on Tablet's *Unorthodox* podcast and as an invited speaker at HEFNU's regional institutes.

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Montagu JAMES (Brown University), *Krzysztof Penderecki, Representations of Auschwitz, and Antisemitism in Polish Classical Music Production*

The Polish composer Krzysztof Penderecki (1933–2020) continues to be one of the most prominent figures in modern classical music and the nation's cultural scene. By combining a deep personal religiosity with an interest in Polish history and a commitment to forging connections to the West, Penderecki had a sizable impact on Polish culture and postwar memory. Yet his music, particularly his work reflecting on the Holocaust such as *Brygada śmierci* (1963/64), *Dies irae* (1967), and the *Polish Requiem* (1980–84), also engaged with Poland's complicated history of antisemitism within its cultural sphere. During Stalinism and Gomułka's rule in the 1950s, political antisemitism in the Polish communist regime censored composers from explicitly addressing the atrocities of the Second World War. Political restrictions on Jewish-related culture gradually eased, though antisemitism persisted, as evident in attitudes towards Penderecki's work. The Polish Radio commissioned his *Brygada śmierci*, but the piece was quickly met with backlash for its avant-garde aesthetics and textual approach, which recounted the horrors of the Janowska concentration camp in direct terms, an approach considered off-limits by the Polish musical establishment. Penderecki wrote *Dies irae* for the unveiling of the International Monument to the Victims of Fascism at Auschwitz-Birkenau, but here he used exclusively non-Jewish texts. His later more neo-Romantic output from the 1980s and 1990s—such as the *Polish Requiem*—offers further insight into the history of Polish antisemitism and Holocaust memory. In the *Requiem*, Penderecki dedicated the *Recordare* section to Maximilian Kolbe, a Catholic priest murdered in Auschwitz who had also produced controversial antisemitic statements before the war. As the primary reference to the Shoah within the larger piece, the *Recordare* was part of what Geneviève Zubrzycki has called in *The Crosses of Auschwitz* (2009) a “national-Catholic—reframing” of Auschwitz during the 1980s. Thus, as this paper aims to show by focusing especially on the Polish Requiem, Penderecki's music acts itself as a complicated site of encounter, offering insight into how antisemitism functioned in Polish classical music, both as an inhibitor of artistic expression and as an element of Polish history that its culture needed to reckon with.

Montagu James is a PhD student in History at Brown University. He works on twentieth-century political and cultural history, focusing on the relationship between politics, religion, and the arts in Central and Eastern Europe. He holds a B.A. in History from Princeton University and an MPhil in Modern European History from the University of Cambridge. His current research projects include the role of classical music in the cultural Cold War and East–West relations, as well as the effects of Polish and Italian nationalism and authoritarianism on Catholic human rights discourse.

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New York | Abstracts of Individual Papers

Jamie R. NOULTY (Queen's University), *From Lyrics to Violence: The Impact of White Power Music on Antisemitism*

The extreme far-right has crafted a musical genre specific to their stylistic and political cause called White Power music, which disseminate their ideologies, voice their movement's fantasies, and facilitate social bonds. Originating in England in the early 1980s, White Power music has been a significant force and influence among extreme right-wing groups and their followers. It has extended across Europe to Asia, Australia, New Zealand, and even South America, reaching over 100 Western countries. The music is one of the most visible yet understudied components of extremist propaganda, and very little discourse has been dedicated to its lyrical focus on antisemitism. This paper analyzes the lyrical components of this music as it serves as a medium through which the cultural ideal of antisemitism is fashioned, manipulated, reinforced, and performed. This rhetoric is also reflected in the visual imagery of some albums, including front covers and inserts. Antisemitism is a social and cultural construct in the sense that it involves societal and cultural attitudes, beliefs, and practices that discriminate against or prejudice Jews. It is shaped by historical, social, and cultural contexts and is perpetuated through various social institutions, media, and cultural narratives, including music. This construct can manifest in stereotypes, myths, and discriminatory practices that have evolved over time. Unfortunately, this has led to direct acts of violence against Jewish people and their communities. As White Power lyrics and their rhetoric entail displaying strength, competence, and dominance over those who are considered a threat, this lyrical discourse has emboldened some listeners to act on these beliefs. Specifically, violent crimes have been committed by both fans and producers of this music. This analysis of White Power lyrical discourse adds to the body of knowledge in the increasingly complex field of violent extremism. The focus on antisemitism as a social and cultural construct can also help identify both past and present challenges within these movements. This analysis contributes to understanding the interconnected fields of violent extremism and antisemitism.

Jamie R. Noulty holds an MA in Gender, Sexuality, and Women's Studies from Simon Fraser University, and is currently in the PhD Cultural Studies Program at Queens University. His research and work focus are on gendered violence, masculinity, post-conflict, extremism, and emerging men's studies.

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Matthias PASDZIERNY (Universität der Künste Berlin), *15 Second Songs of Hate: The Sound of Antisemitism on TikTok (and with a little help of AI driven music)*

Social media platforms have long played an important role in the spread of antisemitism, and have also produced their own manifestations of it, such as a pronounced antisemitic meme culture and forms of so-called algorithmic antisemitism (Hübscher/von Mering 2022). Previous studies on this topic have generally focused on linguistic and, more recently, visual aspects, with sound and music being considered only marginally at best. However, on the short-video platform TikTok for example, which has increasingly established itself as the key medium for a younger generation, sonic and explicitly musical aspects are among the main elements of the content offered, and thus account for a significant proportion of the growing number of forms of antisemitism found there. This is all the more true as AI-based music generators such as Suno can be used to create masses of antisemitic songs in a very short time. Various questions arise from these developments: Do sound and music in social media contexts serve primarily as vehicles for the dissemination of antisemitic content, or do they contain specific qualities, such as providing a certain grade of emotionalization necessary in such an environment? What genres, musical styles and forms are found in antisemitic posts, and are there examples of antisemitism in music without lyrics? How does algorithmic antisemitism correlate with musical or sonic content? What is the role of AI-based music generators in this context? The aim of this paper is to take stock of such questions and to highlight the fundamental mechanisms of platform-based antisemitism realized in and as sound and music. As a case study, it examines the sharp rise of overt antisemitism in the (Berlin) techno and EDM scene in the wake of October 2023, as it is particularly evident on social media platforms such as Instagram and TikTok. In addition to technological and aesthetical aspects, the question is raised as to what can be done to counter these forms of musical antisemitism, especially in a cyber-capitalist platform environment whose business model is to increase user engagement (and thus advertising revenues) by explicitly promoting emotionalization and scandalization up and including hate speech.

Matthias Pasdzierny studied music, musicology and German literature in Stuttgart, Berlin and Krakow. From 2007 he was a research assistant at the Universität der Künste Berlin, where he completed his doctorate in 2013 with the thesis "Wiederaufnahme? Rückkehr aus dem Exil und das westdeutsche Musikleben nach 1945." Since 2016, Pasdzierny has been head of the Bernd Alois Zimmermann Complete Edition at the Berlin-Brandenburg Academy of Sciences and Humanities (www.zimmermann-gesamtausgabe.de). Since 2024, he is a junior academy professor at the Universität der Künste Berlin (tenure track); BBAW and UdK hold the professorship jointly. Research topics: history of music after 1945, music and migration/exile, critical edition of twentieth century music, Techno/EDM aesthetics and history, TikTok as a music driven social media platform.

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New York | Abstracts of Individual Papers

Mackenzie PIERCE (University of Michigan), *Dialectics of Acculturation and Antisemitism in Interwar Polish Concert Music*

Although it is widely known that antisemitism had extensive, deleterious impacts on the lives of Jews in interwar Poland, musicologists have had relatively little to say about how it affected Polish Jewish musicians. This paper addresses this shortcoming by focusing on responses to antisemitism among acculturated, Polish-speaking Jewish musicians, who had deep investments in classical music. While acculturated Polish Jews were a numerically small group, they played a major role in the country's classical music scene. They continue to figure centrally in both the historiography of Polish Jewish music and its performance in the concert hall today. They were also the frequent targets of antisemitic attacks. I focus on a core methodological challenge: namely, how acculturated musicians' investments in belonging to Polish identities in musical and cultural terms could lead them to understate the discrimination they encountered. Centrally, I untangle the complicated life and legacy of Mateusz Gliński (1892–1976), one of the most important music critics, publishers, and organizers in interwar Poland, whose activities were caught up in a cloud of invective and machinations. Extant correspondence among Gliński's opponents makes clear that attacks on him were motivated by a belief that Jews should play no role in the creation of Polish (national) musical culture, as Gliński was successfully doing. The public fallout of these intrigues, including Gliński's many responses to the attacks on him, however, leaves their antisemitic roots opaque. More striking, his private letters and even memoirs written in Canada decades later evade the central role of antisemitism in these attacks. Rather than dismissing Gliński's responses as self-deception, I suggest that they shed light on the paradox of his identification with—and service to a—Polish musical culture, at a time when it was being reconfigured under ideologies of exclusionary ethnonationalism. Ultimately, making audible the impacts of antisemitism within the milieu of acculturated Polish Jewish musicians requires attending not only to explicit denunciations of anti-Jewish rhetoric or discrimination, but also considering how musicians underscored their belonging to the very collectives that antisemites sought to exclude them from.

Mackenzie Pierce is Assistant Professor of Musicology at the University of Michigan, Ann Arbor, and the author of *Sounds of Survival: Polish Music and the Holocaust* (2025). He is a scholar of twentieth-century musical culture in Eastern Europe, with a focus on Polish-Jewish relations and music during the Holocaust. Active in both the United States and Europe, his research has been supported through fellowships from the American Council of Learned Societies, the United States Holocaust Memorial Museum, the Polin Museum of the History of Polish Jews in Warsaw, and the Beinecke Foundation.

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Jules RIEGEL (Harvard University), *Redemption for Whom? Musical Antisemitism and Jewish Musicians in Treblinka, 1942–44*

This paper addresses musical performances as antisemitism in the death camp Treblinka. Building on Saul Friedländer's concept of Nazi "redemptive antisemitism," in which Germany had to "liberate" itself from Jews and Jewish influence or face degeneration, I examine Treblinka's musical world as an extension of Nazi racial ideologies. Given music's prominent place in Nazi thought, as well as the deep associations between music and German identity, it is worth examining music's contribution to the Nazi project in Treblinka, particularly since Friedländer identified alleged Jewish infiltration of German culture—including music—as a key theme of antisemitic German politics in the 1920s and 30s. Treblinka was designed to redeem Germany by annihilating European Jews, and yet the site of mass murder was also one of pleasant leisure for the SS; why, then, did they choose to spend leisure time listening to Polish-Jewish musicians' performances? Meanwhile, for the SS's victims, music occupied an ambiguous role: an instrument of torture, but also a practical means of temporary survival. Multiple survivors' accounts attest that prisoners identified well-known musicians among crowds of deportees and intervened with the SS to save those musicians from the gas chambers—if they provided entertainment. In Treblinka, the most efficient site of mass murder during the Holocaust, musically skilled prisoners could thereby claim some (extremely limited) form of agency, albeit at the cost of participating in the SS's antisemitic degradation of themselves and of other prisoners. Prisoners' musical ensembles in the vast Nazi camp system are well documented, particularly at Terezín, but music at Treblinka has received little scholarly attention, despite extensive attestation in escapees' and survivors' narratives. Musicologist Katarzyna Naliwajek-Mazurek has analyzed music in Treblinka as a form of torture, and Kathryn Huether has examined the Treblinka memorial's contemporary soundscape; historian Shirli Gilbert's pathbreaking *Music in the Holocaust* addressed Auschwitz and Sachsenhausen, but not Treblinka. Examining music and antisemitism in Treblinka, this paper expands on their efforts, as well as the work of scholars like Friedländer to write integrated histories of the Holocaust; while foregrounding survivors' narratives, I also incorporate perpetrators' accounts to reveal their complexly interrelated musical world.

Jules Riegel is a Lecturer on History and Literature at Harvard University. They hold a PhD in Modern European History from Indiana University Bloomington. Their research interests include modern Polish-Jewish cultural history, music's role in Jewish life, and gender and sexuality during the Holocaust. Their current book project, *In the Season of Hunger and Plague: Musical Life in the Warsaw Ghetto*, reconstructs how a community facing existential crisis used music to define and contest its social and cultural identity. They have published articles on beggars' music in the Warsaw Ghetto and on the ethnographer, journalist, and singer Menakhem Kipnis.

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New York | Abstracts of Individual Papers

Amanda RUPPENTHAL STEIN (Carroll University), *Resilience in Song: Antisemitism and the Rebirth of Jewish Identity through Music among the Abayudaya of Uganda*

The proposed project investigates the complex relationship between antisemitism and Jewish identity for the Abayudaya Jews of Uganda. Although most Abayudaya belong to Uganda's dominant Baganda ethnic group, their dual identity as a small religious minority offers a distinctive framework for examining anti-religious experience that diverges from ethnic considerations in scholarly discourse on antisemitism. For the first half-century of their history, the Abayudaya coexisted with missionized Catholics and Protestants, as well Uganda's growing Muslim population. However, the military coup led by Idi Amin in 1971 marked a significant turning point. Amidst widespread despotic practices, Amin forbade religious practices outside of Islam and mainstream Christianity, leading to a drastic reduction in the Abayudaya population—from approximately 3000 to about 300. During this period, they were forced to practice Judaism in secret, facing hostility and violence, as recalled by Rabbi Gershom Sizomu in a 2019 interview with this author: "It was extremely difficult to go to school. Children sung insults. They threw stones and dust and spit on us calling us Christ-killers." This suppression resulted in the loss of much of the community's original melodies. Amin was overthrown on 11 April, 1979. In the 1980s, the Abayudaya gradually reemerged, and newly composed Psalms, Shabbat prayers, and secular music played a major role in shaping communal identity under new religious freedom. This paper explores the influences of antisemitism and music in the (re)formation of communal identity by Abayudaya in the post-Amin period. Through first hand interviews and fieldwork conducted at the Abayudaya's 100th year anniversary celebration, I build on ethnomusicologist Jeffrey S. Summit's research on singing during the re-emergence period. I also investigate the music of today's young adults and address how experiences of the earlier generations continue to shape music-making in both sacred and secular Abayudaya life. I argue that the anti-Jewish ideologies held in Uganda before, during, and after Amin provide a unique perspective that broadens the discourse on antisemitism's influence on music making in lesser studied global Jewish communities.

Amanda Ruppenthal Stein is a Lecturer in Music at Carroll University in Waukesha, Wisconsin. She is a 2020 graduate of the Bienen School of Music at Northwestern University, where she was also the Crown Graduate Fellow for the Crown Center for Jewish and Israel Studies.

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Joseph STRAUS (CUNY Graduate Center), *The Antisemitic Aesthetics of Stravinsky's Poetics of Music and Webern's Path to the New Music*

In its most common usage, antisemitism has been understood as animosity toward Jews individually and as members of a group. In this paper, however, I take a broader view of antisemitism, as entailing a worldview, including an aesthetic orientation (Nirenberg 2013). An antisemitic aesthetic, involving the condemnation of perceived Jewishness in music, is directed at the figurative Jew, the imaginary Jew, the aesthetic Jew, taking the Jew as a devalued "sonic-aesthetic category" (HaCohen 2011). Stravinsky's antisemitism was deep and lifelong (Taruskin 1997). In 1939–40, as the Nazis began their conquest of Europe and their extermination of its Jews, Stravinsky came to America to deliver the Norton Lectures at Harvard, later published as *Poetics of Music*. This is basically an apologia for his neoclassical style of composition, and it prioritizes certain aesthetic values, including order, tradition, purity, and unity. Stravinsky upholds these values in contrast to what he imagines as the cultural Bolshevism of a dissonant (noisy), deracinated, cosmopolitan modernism. Without referring to Jews by name, Stravinsky thus erects a musical aesthetic grounded in traditional stereotypes of Jews and Jewishness. Webern's personal attitudes toward Jews involved less personal animosity than Stravinsky's (Bailey 1998). But while Webern maintained close associations with Jewish musicians (including Schoenberg, whom he revered), he was an ardent German nationalist who welcomed the Nazi rise to power, who admired Hitler, and who considered *Mein Kampf* "enlightening." At best, he was callously indifferent to the fate of Jews in Nazi Germany and Austria. In 1932–33, as the Nazis were rising to and seizing power, Webern gave a series of lectures to a small, paying audience in Vienna, later published as *The Path to the New Music*. This is basically a defense of his twelve-tone style of composition, and it prioritizes certain aesthetic values, including order, unity, comprehensibility, and obedience to natural law and to the dictates of tradition. As with Stravinsky, whose pro-fascist politics parallels Webern's Nazi sympathies, these aesthetic values represent a rejection of what, in the antisemitic imagination, comprises the sound of Jewishness in music.

Joseph Straus is Distinguished Professor of Music Theory at the CUNY Graduate Center. With a specialization in music since 1900, he has written technical music-theoretical articles, analytical studies of music by a variety of modernist composers, textbooks that have become standard references, and, most recently, a series of articles and books that engage disability as a cultural practice. His most recent book is *Cultural Narratives of Old Age in the Lives, Work, and Reception of Old Musicians* (2024). A new article, "Stravinsky and the Jews" was recently accepted for publication by the *Musical Quarterly*. He was President of the Society for Music Theory from 1997 to 1999.

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Music, Sound & Antisemitism

Zoom | Day 1

Wednesday, 4 June 2025

Music, Sound & Antisemitism

10:15

WELCOME AND INTRODUCTION

10:30

IN THE ACADEMY, CONCERT HALL, AND ONLINE

Assaf SHELLEG (Hebrew University of Jerusalem), *Where Philosemitism and Antisemitism Collapse*

Patrick DOMICO (Indiana University Bloomington), *The Jewish Conductor: Serge Koussevitzky in the Anti-semitic Imaginaries of Emil Medtner and Igor Stravinsky*

Milijana PAVLOVIĆ (Universität Innsbruck), *Passion Plays and Church Walls: The Conspiracy Youtube of Yore*

David J. BUCH (University of Northern Iowa) *Anti-Jewish Bias and Related Distortion in the Late Twentieth- and Twenty-First-Century Musicology*

12:15

BREAK

12:45

DURING NAZISM

Nastasia Heckendorff (Alban Berg Foundation Vienna)
& **Annkatrin Babbe** (Alban Berg Foundation Vienna), *Responding to Antisemitism: Alban Berg and Universal Edition Vienna in the Early Years of National Socialism*

Julianna HINTON (Royal Holloway, University of London),
Antisemitic Ideologies and Film Music: A Comparative Study of Nazi-Era and Contemporary Multimedia Propaganda

Henriette ENGELKE (Independent Scholar), *Silly Geese, Cunning Foxes, and Pre-existing Music*

Thursday, 5 June 2025

10:30

POST HOLOCAUST

Abby ANDERTON (Baruch College), *Antisemitism and the Voice: Singing as Survival after 1945*

Roxanne LINDLACHER (Paris Lodron University Salzburg), *Jewish Agency, Antisemitism and Coming to Terms with the Past? Developments of the Schlager in German-language Sheet Music Editions from 1945 to 1950*

Paulo TINÉ (Art Institute at UNICAMP), *“Judiação” and “Judiaria”: The Presence of Antisemitic Words in Brazilians Popular Songs*

11:45

CLOSING REMARKS

Zoom | Abstracts of Individual Papers

Abby ANDERTON (Baruch College), *Antisemitism and the Voice: Singing as Survival after 1945*

How did the act of singing permit female Holocaust survivors to voice their experiences for contemporary and future audiences? What did the process of coming to terms with the past (*Vergangenheitsbewältigung*) sound like for these earwitnesses of Nazi crimes, and how did East and West Germany mobilize these musical testimonies in the service of the Cold War? As a sonic element whose timbral, tone, and vibrational qualities reveal something about trauma that a written account cannot, the voice is, in the words of Nina Sun Eidsheim, “an object of knowledge,” no longer heard as merely a disembodied entity, but as a world unto itself. This paper explores the life and times of Lin Jaldati, an Auschwitz survivor and singer who spent much of her career in East Berlin. International tours sponsored by the East German state, including a 1965 visit to Indonesia, North Korea, and China allowed Jaldati to combat antisemitism globally through her unique selection of repertoire, including Socialist songs, concentration camp melodies, and Yiddish songs. From early postwar performances in which she dressed in a recreation of her concentration camp uniform to later programs about her friendship with Anne Frank, Jaldati’s battle cry of “art is my weapon” resounded from former sites of internment to East Berlin’s Gorki Theater. Incorporating work by Tina Frühauf, Martha Sprigge, and David Shneer as well as recent archival findings from the Akademie der Künste in Berlin, this research examines the ways in which Jaldati combated antisemitism with antifascism.

Abby Anderton is an Associate Professor of Music at Baruch College and the Graduate Center, City University of New York. Her work centers on performance and Holocaust testimony, female composers, and post-catastrophic music making. Anderton’s publications have appeared in the *German Studies Review*, *Journal of Musicological Research*, *Twentieth-Century Music*, and *Music and Politics*. Her research has received support from the Fulbright Commission, the Holocaust Educational Foundation, the Humboldt Foundation, the Eugene Lang Foundation, the Institute for the History of the German Jews, the American Musicological Society, and the German Academic Exchange Service (DAAD).

Zoom | Abstracts of Individual Papers

Annkatriin BABBE (Alban Berg Foundation Vienna) & **Nastasia HECKENDORFF** (Alban Berg Foundation Vienna), *Responding to Antisemitism: Alban Berg and Universal Edition Vienna in the Early Years of National Socialism*

The Viennese music publisher Universal Edition emerged in the 1910s as a leading center of the Austrian avant-garde. Most prominently publishing the works of Arnold Schönberg, Universal Edition also released compositions by his students, such as Anton Webern and Alban Berg, and involved a range of Jewish and non-Jewish composers of the broader Viennese musical network like Ernst Krenek, Erwin Stein, Kurt Weill and Theodor W. Adorno in its editorial activities. Even before the Nazi takeover in 1933, Universal Edition faced various antisemitic attacks directed against the company, its head publisher Emil Hertzka, and numerous Jewish employees. Performances of works from the publisher's catalog of avant-garde music, by Jewish and non-Jewish composers alike, encountered rejection and protest, leading to the rebuke of the composers and their supporters. With the Nazi regime's rise to power, many works were increasingly censored or outright banned in Germany, placing the company under significant economic pressure. How did Universal Edition respond to Nazi antisemitism and its cultural policies? What strategies did it develop to defend itself and its network? And how did the power dynamics between politics, the publisher, composers, and performers affected the creative process and the reception of the works? This paper will address these questions by taking Alban Berg's operas as a case study given that Universal Edition was compelled to respond to antisemitic attacks at multiple stages during the production and reception processes of *Wozzeck* and *Lulu*. By examining various types of sources, including the publisher's correspondence (e.g., with opera managers), advertising material, police records, and clippings, this paper argues that Universal Edition developed a range of approaches to navigate the economic and ideological challenges. These included seeking partners outside Europe, engaging in strategic communication, and – in the case of *Lulu* – intervening in the composition process. The paper draws on the findings of the research project "Composing | Publishing | Performing Opera," which, for the first time, comprehensively compiles and analyzes the correspondence of Universal Edition on Berg's operas *Wozzeck* and *Lulu* and their context.

Annkatriin Babbe is a postdoctoral researcher at the Alban Berg Foundation in Vienna, Austria. She studied music and German (MEd) and musicology (MA) at the Carl von Ossietzky University Oldenburg, Germany. Her dissertation "*Wiener Schule*": *Geigenausbildung bei Josef Hellmesberger* (Vienna: Hollitzer, 2024) explores violin education at the Conservatory in Vienna. Babbe has published on musical education in the nineteenth century, historical musicological gender studies, and the work of Clara Schumann.

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Nastasia Heckendorff is a postdoctoral researcher at the Alban Berg Foundation in Vienna. She completed her PhD in 2024 with a study on Marco Marazzoli and opera's political dimensions in the seventeenth century. Her research focuses on opera and music theater (seventeenth and early twentieth centuries), authorship, and creative processes. Her publications include a critical cantata edition (A-R Editions, 2021) and a volume on the beginnings of opera in Europe (Brepols, forthcoming). Heckendorff has been awarded fellowships from numerous institutions, such as the German Historical Institute in Rome and Yale University.

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Zoom | Abstracts of Individual Papers

David J. BUCH (University of Northern Iowa), *Anti-Jewish Bias and Related Distortion in the Late Twentieth- and Twenty-First-Century Musicology*

Despite a common belief in the impartial and right-minded nature of modern musicology, vestiges of anti-Jewish bias remain embedded in music scholarship of the last forty years. This paper discusses these influences in selected scholarly writings on three major European composers: Franz Joseph Haydn, Felix Mendelssohn and Richard Wagner. One can identify two distinct types of evidence-free claims invoking this legacy of bias: 1) putative deficiencies in the quality of the music by Mendelssohn; 2a) construing an intended deprecatory representation of vocal music from the synagogue in Wagner's operas, and 2b) inferring into Haydn's operas a coded representation of more modern Jewish stereotypes. While there is no evidence of antisemitic views being held by the scholars who transmit these tendentious judgements, such distortions nonetheless persist in musicological writing, either through a lack of knowledge, fallacious reasoning, or "blind spots." One example of such oversight is the failure to recognize certain lukewarm phrases and their original deprecatory intentions. The neglect in investigating the origins of "faint praise" locutions such as Mendelssohn's "clever manipulation" of form, or his remaining "comfortably faithful to the musical status quo" absent of "revolutionary novelty," are but examples in a network of subtly disparaging opinions inherited from an earlier and more censorious racial ideology. The tenacity of these deracinated views, transmitted from an obscured past and uncritically communicated by historians, suggests at least a residue of bias, if only unconscious. Where scholars have advanced unsupported hypotheses based on speculation or antisemitic defamation from a much later period, knowledge of the actual tradition of representing synagogue music in the eighteenth and early nineteenth centuries might have prevented some of these instances of the "historian's fallacy" and "presentism." step in identifying and addressing it.

David Buch is Professor Emeritus at the University of Northern Iowa. He has held visiting professorships at Wayne State University and the University of Chicago. His numerous scholarly articles, editions, and books include *Magic Flutes and Enchanted Forests: The Supernatural in the Eighteenth-Century Musical Theater* (2008) and *Representations of Jews in the Musical Theater of the Habsburg Empire 1788–1807* (2012), and the 1790 opera *Der Stein der Weisen* (A-R Editions, 2007), with newly-discovered music attributed to Mozart. In 1998, he was named UNI Distinguished Scholar and received the Donald McKay Research Award.

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Patrick DOMICO (Indiana University Bloomington), *The Jewish Conductor: Serge Koussevitzky in the Antisemitic Imaginaries of Emil Medtner and Igor Stravinsky*

Serge Koussevitzky played central, if largely unrecognized, roles in the musical culture of Russia's late-Imperial Silver Age and later in the émigré communities of Russia Abroad. His unrivalled influence over Russian musical culture derived from his activities as a conductor, impresario, and music publisher. The fact that a converted Jew held such power motivated many vituperative, antisemitic attacks. Here, I explore how the image of the Jewish conductor—as personified by Koussevitzky—played a central role in (the otherwise wildly divergent) antisemitic cultural theories of Emil Medtner and Igor Stravinsky. By 1907, Emil Medtner had emerged as the most significant Russian theorist of antisemitism in music and culture—taking on the mantle of the "Russian Chamberlain." His failure to become a music conductor transformed into a desire to conduct Russian culture—and place it on a firm Germanic footing rooted in Goethe, Kant, and Wagner. He was most concerned with the seemingly unstoppable triumph of musical modernism in Germany—the culture devastated by two "anti-Teutonic Super Germans": Strauss and Reger. The capital of Germanism, Berlin, had lost its soul to the Jewish "cultural conductors" (Ljunggren, *Russian Mephisto*, 48). Koussevitzky, as a Jewish conductor who consistently promoted modernist music, directly threatened Medtner's own attempts to conduct Russian culture on a classical German path. Furthermore, Emil mentally collapsed as Koussevitzky built close professional relationships with his brothers Nikolay (the famous composer) and Alexander (a protégé of Koussevitzky). Koussevitzky championed Stravinsky's *Rite of Spring* in Russia (much to Emil Medtner's hatred) and formed a close business and artistic relationship with the composer that was renewed after Koussevitzky's emigration in 1920. Indeed, he became the principal supporter of Stravinsky's neoclassical turn in the 1920s. Yet, this artistic and financial dependency on Koussevitzky greatly inflamed Stravinsky's already deeply antisemitic attitudes. In his view, Koussevitzky was the preeminent representative of the "Romantic" conducting style exsanguinating musical modernism, and which prompted Stravinsky to formulate his famous poetics of the performer as an "executant." Thus, the figure of the Jewish conductor emerged, paradoxically, as a usurper of true musical culture in both modernist and anti-modernist Russian discourse.

Patrick Domico is a PhD candidate in musicology at Indiana University Bloomington. His dissertation, under the supervision of Prof. Halina Goldberg, concerns twentieth-century musical antimodernism in Russia with a special focus on the works of Nikolay Medtner. A chapter of which appeared in *Nikolai Medtner: Music, Aesthetics, and Contexts* (2021). His research has been supported by the IU Russian Studies Workshop, the Wilson Center's Kennan Institute, and by the IU musicology department's Burkholder-McKinney dissertation fellowship.

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Henriette ENGELKE (Independent Scholar), *Silly Geese, Cunning Foxes and Pre-existing Music*

Examining musical meaning seems particularly suitable when lyrics or images are provided as references. Due to music's allegedly semiotic ambivalence (Lodes 2013; Gervink/Rabenalt 2017), however, hermeneutic analyses are often limited to a song's lyrics or a film's visuals. Denying an inherent meaning in music, we tend to ignore that music does not necessarily correspond to the words or the images but can contradict or subvert them (Sijaric/Schmidl 2021). The question arises if and how we can identify certain inherently musical means by which, for example, antisemitism is expressed. Using the 1944 German animation short *Das dumme Gänslein* (The Silly Goose; dir. Hans Fischerkoesen) as a case study, I want to demonstrate how music itself can be both a product and spreader of antisemitism through adaptation, exaggeration, and combination of pre-existing musical pieces and their also pre-existing connotations. A fable about the "German values" of family and women's role in society, *Das dumme Gänslein* tells the story of a little goose, who renounces the "solid" family life on the farm; constantly dreaming of metropolitan luxury and pleasure, the goose is seduced by a charming fox, for which it almost has to pay with its life. The antisemitic aspect of the film's score is evident in the cinematic appropriation of pre-existing music. The adapted musical pieces each carry their individual, non-filmic meaning. However, it is not primarily that their meaning would change through recontextualizing them with non-musical elements of the film (Rudolph 2022); in fact, their connotations practically stay the same. Rather by combining different pre-existing musical pieces and caricaturing them, the soundtrack develops an antisemitic message, in that it becomes a musical melting pot of everything that was rejected by NS ideology—jazz, metropolitanism, Bolshevism—and associated with as well as merged in the stereotype of "the Jew" (Dahm 2007). Considering what effects such a film can have on the non-filmic perception of the adapted music in everyday life, *Das dumme Gänslein* serves not only as an example of music's role in NS film propaganda but also illustrates how the adaptation and appropriation of "harmless" pre-existing music can (re-)produce racist stereotypes and spread antisemitic hatred.

Henriette Engelke is writing her doctoral thesis on film adaptations of operas in the silent era. She studied musicology at the University of Vienna, where she got her master's degree with distinction on Jewish composer Joseph Beer (1908–87). She has worked in FWF-funded research projects on music and film-music criticism (2015–19), at Exilarte – Center for banned music (2020–21), and at the University of Oldenburg (2021–24), where she taught film music, French opera, musical narratology, and orchestration. She was organizer of various musical and scientific events, such as Vienna's festival de la musique baroque française in 2017 or the 2023 conference of the Kieler Gesellschaft für Filmmusikforschung. Besides writing her doctoral thesis on film adaptations of operas, she is currently co-editing the upcoming issue of the *Kieler Beiträge zur Filmmusikforschung*.

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Julianna HINTON (Royal Holloway, University of London), *Antisemitic Ideologies and Film Music: A Comparative Study of Nazi-Era and Contemporary Multimedia Propaganda*

Political ideologies—especially those with racist or ethnocentric values embedded into their dogmas—frequently capitalize upon film and multimedia works for propaganda. Art forms that absorb and reflect the environment are susceptible to becoming entangled with ideologies. Examples across radical ideologies demonstrate that propaganda manifests in similar ways across different time periods, political factions, and geographic areas. Antisemitism is a recurring ideological element across extremist doctrines, identifiable in political structures from ancient to modern times. Film and multimedia propaganda harness antisemitic beliefs that already persist in society; pervasive tropes are adapted to propagandize the target population, and music reaffirms and bolsters the antisemitic messages. Antisemitic audiovisual propaganda facilitated the radicalization of European societies, continued and exacerbated Judeophobia that began to flourish during the violent pogroms of the nineteenth century, and empowered Nazis to normalize xenophobic, racist ideologies against Jews. Current worldwide trends have made discussions about antisemitic propaganda increasingly pertinent. Thus, it is worth examining how antisemitic propaganda—particularly, its presence in audiovisual creations—has morphed over time to fit different ideological goals. This analysis begins with the film music of selected Nazi propaganda films and inspects the correlation between narrative, visual aesthetics, and scoring to conclude how musical elements enforce antisemitic stereotypes. This examination strategy is then applied to modern television shows containing antisemitic visual and narrative elements to draw conclusions about the intersections of music and ideologies through a comparative study of Nazi-era and contemporary media. I argue that musical scoring has the power to shift perceptions, capable of perpetuating horrific ideologies or enlightening audiences about historical and cultural truths. Dedicated research into the efficacy of propaganda methods is a critical step towards the development of policies and task forces that combat antisemitism.

Julianna Hinton is a composer, performer, and scholar with a multifaceted musical identity. She is finalizing her postgraduate degree at Royal Holloway, University of London, where she was recipient of the 2023–24 Corky McGuinness Award in Musicology and Picture Gallery Composer-in-Residence. Concurrently with her program, Hinton conducted an ethnomusicological research study, entitled *Intersections of Music and Antisemitism: A Social Action Survey*, as a fellow supported by the Elie Wiesel Foundation for Humanity and Valley Beit Midrash. Hinton's musical output largely focuses on antisemitism, Holocaust remembrance, and Jewish-Arab cultural diplomacy, as well as representations of ethnic minorities, gender groups, and disability.

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Roxane LINDLACHER (Paris Lodron University Salzburg), *Jewish Agency, Antisemitism and Coming to Terms with the Past? Developments of the Schlager in German-language Sheet Music Editions from 1945 to 1950*

Sheet music editions of popular music can be an important source of information not only about the processes of antisemitism in popular music production during the National Socialist era. They reflect the dynamics of music politics in Germany and Austria in the 1930s and 1940s, for example by making it clear who was active or excluded in music production, which processes of Aryanization, hatred, exclusion, persecution and ultimately murder took place for antisemitic, racist, and political reasons, and what significance fascist ideology had. Sheet music also shows the structures and processes within the music industry, which is geared towards the market economy. However, the period after the collapse of the fascist German Reich also raises various questions that have not yet been discussed: What developments are revealed by sheet music editions of German-language Schlager from 1945 to 1950? Are tendencies that were visible in the previous twelve years continued or is there a break? Which people are now active in the medium of sheet music? What significance and place do Jewish actors and content have, is a new form of Jewish agency evident here? Is antisemitism still evident in the sheet music of this period, whether in an open or implied form or hidden, for example through the continued absence or even exclusion of Jewish people, or through the silence concerning National Socialist atrocities? Or can a more or less timid, subjective-reflective approach to one's past be recognized, for example through nostalgia for the time "before"? This paper aims to use sheet music editions to show what developments took place in the popular music industry concerning antisemitism, other forms of racial discrimination and othering, and dealing with the crimes of the Nazi era in the years following the end of the Second World War—in a historically unique phase of collective shock, characterized by political, ideological and economic collapse, reconstruction and diverse cultural influences under the occupying powers, in which the surviving Jewish population first had to find its place.

Roxane Lindlacher completed her Bachelor's degree in musicology and dance studies in Salzburg, followed by a Master's degree in Musicology, specializing in Historical Musicology/Popular Music, at the University of Vienna. Since April 2024, she has been a co-researcher in the DFG and FWF-funded bi-national WEAVE project PopPrints. The Production of Popular Music in Austria and Germany 1930-50 (Universities of Salzburg, Linz, and Greifswald). As part of this project, she will write her dissertation on the representation of bodies and the performance of gender, age, ethnicity, and ability in Austrofascism and National Socialism on the basis of sheet music editions.

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Milijana PAVLOVIĆ (Universität Innsbruck), *Passion Plays and Church Walls: The Conspiracy Youtube of Yore*

The phenomenon of religious plays was born directly out of liturgical elements, but due to popularity quickly outgrew the limitations of the church walls, thus gaining in liberty of expression and creative output. Religious plays were thus one of the main channels of dissemination of ideological messages, first inside the religious context and later in other contexts of contemporary society as well. A special place, particularly in the light of their lasting influence stretching over centuries to this day, belongs to Passion plays.

The mostly illiterate population of medieval Europe relied on the church and its representatives for information related to religious and non-religious matters alike. The frescoes people looked at while listening to priests murmuring in Latin before being chastised in their own language were all they knew about Jesus Christ, which gave those images (and any other medium used by the church to communicate with its flock) an enormous power the importance of which cannot be overstated. Much has been said about Passion plays as a theater and literary genre, their music in the context of celebrating Christianity, but very little about the anti-Jewish dimension of these pieces, and especially the sound-related elements that are not only common to the genre, but reflect a long tradition of the othering of the Jewish people in the Christian Europe, tackled by Ruth HaCohen in her *Music Libel Against the Jews*. With the popularity of the Passion plays and a myriad of literary works describing visions about the suffering of Christ, these themes spread from the German-speaking areas to other parts of Europe and took firm root in the visual arts. With the establishment of the middle class, the anti-Jewish focus in the content turned from garden variety anti-Judaism to other elements of society, adding the rest of the stereotypes used to describe the Jews and creating a foundation for much worse attitudes. This paper discusses the use of anti-Jewish sound elements in both religious plays and visual arts, as well as their influence and dangerously persistent legacy.

Milijana Pavlović is a researcher and the Deputy Head of the Department of Music at the Universität Innsbruck and the Deputy Director of the Gustav Mahler Research Centre Innsbruck/Toblach. Her main research interests are antisemitism, Shoah, music and violence, music and literature. Her current book project deals with music as a means of genocide in the Shoah.

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Assaf SHELLEG (Hebrew University of Jerusalem), *Where Philosemitism and Antisemitism Collapse*

This talk divides into two parts: the first discusses the (seeming) transition from essentialism to anti-essentialism in musicological scholarly literature on modern Jewish art music; the second addresses contemporary works that grapple with post-Holocaust memorialization or Jewish diasporism, but eschew both the mimesis evident in post-World War II avant-garde and the postmodern “warehousing” of traditions. With these two parts in mind, the paper points to the discursive gaps between the kind of works drawn on as part of the musicological discourse on antisemitism, and contemporary compositional practices that cease to abide by the representational paradigms that have constituted this discourse. But then another gap is disclosed, as the stakeholders of the current political discourse have absolutely no interest in music (or cultural history for that matter) —not even those who in the advent of the October 7, carnage advocate for the State of Israel while (paradoxically) using Nazi terms and metaphors.

Assaf Shelleg is the author of *Jewish Contiguities and the Soundtrack of Israeli History* (2014), *Theological Stains: Art Music and the Zionist Project* (2020) and *The State of Afterness; Contemporary Music in and about Israel* (forthcoming). Shelleg is a music contributor for *Haaretz* and has previously served as the director of the Cherrick Center for the Study of Zionism, the Yishuv, and the State of Israel at The Hebrew University, and as a curator for the Israel Philharmonic Orchestra.

Paulo TINÉ (Art Institute at UNICAMP), *“Judiação” and “Judaria”: The Presence of Antisemitic Words in Brazilian Popular Songs*

The Jewish presence in Brazil dates back to the seventeenth century during the so-called Dutch invasion (1630–54). This event allowed the formation of a small Sephardic community in the port area of the city of Recife, now the capital of the state of Pernambuco, and the construction of the first synagogue on the American continent. It is known that the Catholic Church’s Inquisition considered among the prohibited practices in Brazil the worship of Afro-Brazilian entities, of aboriginal origin, and the practice of Judaism during the colonial period. Still in Portugal, forced conversions and torture sessions for practitioners of other religions brought meanings derived from this historical fact to the terms. In Portuguese, *judiação*, *judiar* or even *judaria* mean suffering endured or caused, whether by romantic misfortune or natural disasters. It is known that the northwest of Brazil maintained cultural practices originating from the medieval period on the Iberian Peninsula, such as “cordel” literature and a series of popular manifestations. From “cordel” literature derives Cantoria, a manifestation that serves as the basis for the case presented. This paper aims to illustrate this use with two iconic songs of Brazilian popular music: “Asa Branca” by Luiz Gonzaga and “u” by Lupicínio Rodrigues. The first is practically a classic of northeastern popular music, whose author was born in the state of Pernambuco. The term is used in the context of illustrating the suffering of rural people caused by historical droughts. The Portuguese Inquisition recorded 5,163 cases of Judaism in Portuguese territories between 1536 and 1821, according to the National Archive Torre do Tombo. It is an iconic song of the baião genre, a rural-origin genre that spread throughout Brazil from the late 1940s through records and radio programs, especially from the then federal capital, the city of Rio de Janeiro. The second is by a Black composer from Rio Grande do Sul (southern Brazil), where the very title of the song uses the term originally used to designate medieval Jewish neighborhoods on the Iberian Peninsula but here refers to the romantic disdain suffered by the song’s lyrical self.

Paulo Tiné is Professor at the Institute of Arts at UNICAMP (State University of Campinas) since 2012. In 2022, he was a fellow at the Institute of Advanced Studies at the National University of the Litoral in Santa Fe, Argentina, where he collaborated on an interdisciplinary research project (music, architecture, legal sciences, economics, and hydraulic engineering) at the institution related to Wetlands, especially in the Mesopotamia region of Argentina. Graduated and postgraduated at USP (University of São Paulo), he is the author of the books *Harmony: Fundamentals of Arrangement and Improvisation* and *10 Pieces for Guitar: Brazilian solo, 90s*. He has recorded seven albums as an instrumentalist, performer, composer, and arranger, the latest being the EP *Transcrições* with the group Ensemble Brasileiro, released in 2024.

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