



Michael Beckerman

Rachel Bergman

Caleb Boyd

Gwyneth Bravo

Alessandro Carrieri

Jory Debenham

Sivan Etedgee

Yoel Greenberg

Martin Hoffmann

Hillel Kieval

Eli Lara

Francesco Lotoro

Klára Móricz

Thomas Svatos

Neal Stulberg

Paul Sidlo

Steven Vanhauwaert

Bret Werb

March 4-5, 2012

Reimagining Erwin Schulhoff, Viktor Ullmann & the German-Jewish-Czech World

an international conference Arizona State University



ARIZONA STATE UNIVERSITY

Sunday, March 4

University Club | 425 East University Drive, Tempe

noon-1 p.m.

lunch | presenters and invited guests

1-1:15 p.m.

welcome

1:15-3:15 p.m.

session 1: Contextualizing Schulhoff and Ullmann

moderator: Anna Cichopek-Gajraj *Arizona State University*

Imperial Embraces: The Politics of Jewish Identity in the Bohemian Lands, 1867-1914

Hillel Kieval *Washington University*

The Presentness of the Past, or Looking at Pre-Holocaust European Jewish History with its Side Shows

Klára Móricz *Amherst College*

3:15-3:30 p.m.

Musical Interlude

Sonata for Violin

Michelle Vallier *Arizona State University, Doctor of Musical Arts student*

3:30-3:45 p.m.

break

3:45-5:45 p.m.

Session 2: Erwin Schulhoff

moderator: Theodore Solis *Arizona State University*

Fashioning the Socialist Realist Sound: Erwin Schulhoff's Symphony No. 3

Thomas Svatos *Anglo-American University, Prague, The Czech Republic*

Looking Back in Anger: Schulhoff's Post-War Works for String Quartet as a Rejection of Tradition

Yoel Greenberg *Princeton University*

Dance to This! Parallels in Harmonic and Metric Organization in *Alla Valse Viennese* of Erwin Schulhoff's

Fünf Stücke for String Quartet

Eli Lara *Austin Peay State University*

5:45-6:15 p.m.

reception | presenters & invited guests

6:15-7 p.m.

dinner | presenters & invited guests

7-7:15 p.m.

welcome

Hava Tirosh-Samuelson *Arizona State University*

introduction

Robert Elias *OREL Foundation*

7:15-8:30 p.m.

keynote address

Ullmann and Schulhoff: Physical, Artistic and Spiritual Trajectories

Michael Beckerman *New York University*

March 4 | speaker bios

Hillel Kieval is the Gloria M. Goldstein Professor of Jewish History and Thought at Washington University in St. Louis. He is a historian of Jewish culture and society in East Central Europe since the Enlightenment. Within this larger orbit, he is particularly interested in Jewish-Gentile interaction and conflict and in the shifting political relationships and cultural engagements of Jews as they attempted to negotiate their standing in imperial, national, and multi-ethnic settings. He is the author of *The Making of Czech Jewry: National Conflict and Jewish Society in Bohemia, 1870-1918*; *Languages of Community: The Jewish Experience in the Czech Lands*; and, currently, *Blood Inscriptions: The "Ritual Murder" Trial in Modern Europe*—a social and cultural history of the reemergence of ritual murder trials against Jews in Hungary, Austria, Germany, and Russia from 1882 to 1914.

Klára Móricz is professor of music at Amherst College. With Christopher Hailey she is editor of *Journal of Musicology*. Her articles appeared in *JAMS*; *twentieth-century music*; *Notes*; *Cambridge Opera Journal*; *Pushkin Review*; and *American Music*. Her book *Jewish Identities: Nationalism, Racism and Utopianism in Twentieth-Century Art Music* has been published by University of California Press in 2008. With Ronit Setzer she has edited a colloquy on Jewish Studies and Music, which will appear in *JAMS*. She is presently editing a volume of essays titled *The End of Russia: Essays on Arthur Vincent Lourié* with Simon Morrison.

Thomas Svatos earned his doctorate in musicology from the University of California, Santa Barbara. He currently teaches at the Anglo-American University in Prague. A specialist in the history of Czech musical culture, his academic work has dealt with the aesthetics of Bohuslav Martinů and musical life during the communist dictatorship. His representative articles include "Reasserting the Centrality of Musical Craft: Martinů and his American Diaries" (*Musical Times*, June, 2009) and "Sovietizing Czechoslovak Music: The 'Hatchet-Man' Miroslav Barvik and his Speech The Composers Go with the People" (*Music and Politics*, Winter, 2010).

Yoel Greenberg holds a doctorate in musicology and a bachelor of arts in mathematics and computer science from the Hebrew University. He is currently conducting post-doctoral research in the department of music and the department of Ecology and Evolutionary Biology at Princeton. His research interests concern musical form, the music of Paul Ben Haim and Schoenberg's engagement with anti-Semitic imagery in the opera *Moses und Aron*. He is a member of the Carmel String Quartet, and has been awarded fellowships by the Fulbright, Tikvah, Rotenstreich and Hoffmann foundations.

Eli Lara is an assistant professor of music at Austin Peay State University where she teaches applied cello and bass, music theory, music appreciation and string methods. As an acclaimed cellist and advocate of contemporary and chamber music. Lara has performed in North and South America, Asia and Europe. She graduated from Yale University with a bachelor of arts in molecular biophysics and biochemistry and a Master of Music in cello performance as a student of Aldo Parisot and Ole Akahoshi. A recipient of the C.V. Starr Doctoral Fellowship, Lara completed her doctor of musical arts in cello performance at The Juilliard School where she studied with Joel Krosnick. Awarded the Richard F. French Prize in support of research and travel, she traveled to Prague and Vienna to study the string quartet manuscripts and archival collections of Czech composer Erwin Schulhoff.

Michael Beckerman is a scholar, lecturer and educator. He has published several books, including *New Worlds of Dvořák*; *Janáček and His World*; and *Martinů's Mysterious Accident* and has written articles on such topics as Beethoven, Schubert, Vaughan Williams, "Gypsy" music, Mozart, Salamone Rossi, film scores and Slavic music. Most recently he has worked on subjects ranging from musical form to exile. He is presently working on a book and documentary about the last composition written in the Terezin concentration camp by Gideon Klein. A frequent contributor to The New York Times, he has appeared numerous times on PBS' *Live from Lincoln Center*, and is regularly featured on radio programs and lectures throughout North America, Europe and Asia. He was awarded the Janáček Medal from the Czech Ministry of Culture, is a laureate of the Czech Music Council and has twice received the ASCAP Deems Taylor Award for his work on Dvořák. He is Vice-President of the American Musicological Society and a co-founder of the OREL Foundation. He is currently Carroll and Milton Professor of Music, Collegiate Professor, and Chair of the Department of Music at New York University. He was recently named Distinguished Professor of History at Lancaster University.

Monday, March 5

University Club | 425 East University Drive, Tempe

8:15-8:45 a.m.

breakfast | presenters & invited guests

9-11 a.m.

session 3: Viktor Ullmann

moderator: Sabine Feisst *Arizona State University*

Composition as Control and Transcendence in Viktor Ullmann's Six Sonnets de Louise Labé

Caleb Boyd *Arizona State University*

Music Facing the Extreme: Political Expression in Der Kaiser von Atlantis

Alessandro Carrieri *University of Trieste, Italy*

Memory and Foreboding in Viktor Ullmann's Der Kaiser von Atlantis

Martin Hoffmann *Bonn, Germany*

11-11:15 a.m.

break

11:15 a.m.-12:15 p.m.

session 4: Preserving the Legacy of Schulhoff and Ullmann

moderator: Ben Levy *Arizona State University*

In Search of Lost Music: Prolegomena to a Concentration Camp Music Literature

Francesco Lotoro *Barletta, Italy*

to be presented by:

Bret Werb *Musicologist, The United States Holocaust Memorial Museum*

12:15-1 p.m.

lunch | presenters & invited guests

1-2:30 p.m.

session 5: Panel Discussion of Viktor Ullmann's Piano Sonata No. 7

moderator: Michael Beckerman *New York University*

Rachel Bergman *George Mason University*

Jory Debenham *University of Lancaster, England*

Sivan Etedgee *Boston*

Gwyneth Bravo *Los Angeles*

2:30-3:30 p.m.

Music, Memory, and Metamorphosis: a pre-concert discussion

Gwyneth Bravo *Los Angeles*

3:30-5 p.m.

break

Monday, March 5

Arizona Jewish Historical Society | 122 East Culver Street, Phoenix

5-5:30 p.m.

travel to Cutler Plotkin Jewish Heritage Center

5:45-6:45 p.m.

dinner | presenters & invited guests

7-7:15 p.m.

welcome

Hava Tirosh-Samuelson *Arizona State University*

7:15-7:30 p.m.

introduction

Michael Beckerman *New York University* and **Gwyneth Bravo** *Los Angeles*

7:30-8:30 p.m.

Concert: Music, Memory and Metamorphosis

Piano Sonata No. 7 (Viktor Ullmann, 1944)

Steven Vanhauwaert piano

Melodrama (Viktor Ullmann, 1944)

Neal Stulberg recitation

Steven Vanhauwaert piano

Gwyneth Bravo artistic direction

Paul Sidlo computer graphics

discussion with performers will follow performances

organizing committee

Hava Tirosh-Samuelson

Director, Center for Jewish Studies at Arizona State University

Michael Beckerman

Chair, Department of Music, New York University

Distinguished Professor, Lancaster University

Robert Elias

President, The OREL Foundation

March 5 | speaker bios

Caleb Boyd received a Bachelor of Arts in Music in 2008 from the University of Alabama. He was a member of the inaugural class of the Blount Undergraduate Initiative, a four-year liberal arts program. He is currently a graduate assistant at Arizona State University, where he is pursuing the MA in Music History and Literature. His areas of interest include the Second Viennese School, Jewish composers, and American studies.

Alessandro Carrieri earned a masters degree in political science at the University of Trieste, Italy, in 2004. From 2007 to 2008 he has been a Visiting Scholar at the Center for Research on anti-Semitism at the University of Berlin, Germany. In 2010 he earns a Ph.D. in Social Science Philosophy at the University of Insubria, Varese, Italy.

Martin Hoffman was born in Munich in 1963. He studied music education and choral conducting at the University of Music and Performing Arts in Munich. He also holds a doctoral degree in musicology from the University of Salzburg where he studied under the supervision of Professor Gernot Gruber. Dr. Hoffman published numerous articles on musicology and music pedagogy with particular emphasis on national anthems as well as sports and music. He currently teaches at the Frankfurt University of Music and Performing Arts, works as a music journalist for *Cencerto- Das Magazin für Alte Musik* and serves as judge for the German Record Critics' Award.

Bret Werb has served as the staff musicologist at the United States Holocaust Memorial Museum in Washington DC since 1992. He has researched and produced three albums of Yiddish songs from the Holocaust period: *Krakow Ghetto Notebook*; *Rise Up And Fight!: Songs of Jewish Partisans*; and *Hidden History: Songs of the Kovno Ghetto*. He is also co-author of the articles "Yiddish Theater and Art Song" and "Holocaust" in the recent edition of the *New Grove Dictionary of Music and Musicians*. Mr. Werb earned his master of arts in ethnomusicology at University of California, Los Angeles and is working on his doctorate at the same institution.

Rachel Bergman is associate professor of music theory and Director of Graduate Studies at George Mason University, where she teaches theory and aural skills courses and co-directs the Mason Modern Music Ensemble (m3e). Her research focuses on the works of Austro-Hungarian composer Viktor Ullmann (1898-1944) and she is currently working on a book on this topic for Toccata Press. Dr. Bergman's article "Creativity in Captivity: Viktor Ullmann's Der Kaiser von Atlantis" (*The Opera Journal*, June 2005), won the National Opera Association's 19th annual scholarly paper competition. Dr. Bergman has presented papers on Ullmann's music at numerous regional, national, and international conferences, including the Society for Music Theory; Music Theory Society of the Mid-Atlantic; National Opera Association; Harvard-Lyrica Dialogues; Hawaii International Conference on Arts and Humanities; and conferences of the College Music Society. Also active as a flutist, Dr. Bergman is a member of the Assisi Music Festival (Italy) and has been on the faculty of the Skidmore Summer Flute Institute since its inception in 1994.

Jory Debenham is a doctoral candidate at the University of Lancaster, United Kingdom. She holds a master of music from the University of Alberta, where she concentrated on the Seventh Piano Sonata of Viktor Ullmann, presenting her thesis as a lecture-recital in May 2011. Currently she is researching the music of Terezin, exploring considerations of musical composition in a context of violence, and examining the issues surrounding contemporary performance and presentation of these works.

Sivan Etedgee is a pianist and educator based in the Boston area. In recent seasons he has given concerts and lecture recitals featuring music of the Terezin composers, and presented the paper "Viktor Ullmann's Variations on a Hebrew Folk-Song as a Means of Resistance" at the American Musicological Society meeting in November 2011.

Gwyneth Bravo is active in the fields of musicology, music education, and cello pedagogy and is a doctoral candidate at the University of California, Los Angeles where she was a recipient of a President's Fellowship. Her dissertation, *Staging Death: Allegory in the Operas of Erwin Schulhoff and Viktor Ullmann* (2011), examines changing cultural conceptions of death during the first half of the 20th century with reference to operatic works by these two composers. Gwyneth was the winner of the 2007 Ingolf Dahl Competition for her paper presented at the Joint Meeting of the Pacific Southwest and Northern Chapters of the American Musicological Society.



“The Garden of Atlantis”

artwork by
Gerlinde Fischerbauer
Munich, Germany

inspired by the music of
Viktor Ullmann

**Der Kaiser von Atlantis,
oder Die Tod-Verweigerung**

*The Emperor of Atlantis,
or Death's Refusal*

conference synopsis

Among the Jewish composers who died in the Holocaust, or whose music was suppressed by the Third Reich, these two stand out for their productivity, the quality of their musical imaginations, and the unusual and fraught contexts in which they worked. Both were simultaneously exceptional and representative, and their teachers and associates include Debussy, Schoenberg, George Grosz and Alexander Zemlinsky. While both Schulhoff and Ullmann spent time in concentration camps and were killed by the Nazis, they were very different kinds of Jewish intellectuals: Ullmann was a committed follower of Anthroposophy who became an important music critic during his time in Terezin, while Schulhoff became a committed Communist, ending up in Würzburg, where he died of tuberculosis. Their compositions, incorporating everything from jazz to Dada, and from duodecaphony to national songs, are remarkable in their power and scope. The lives and activities of both composers raise questions about Jewish identity and Jewish music. Schulhoff wrote a Symphonia Germanica, a Sonata Erotica and a Sonata Eroica, and movements in Czech, Slovak and Gypsy style, but nothing “alla Hebraica,” while Ullmann was brought up as a Christian and only began to consider Jewish musical models while in Terezin, particularly in his final piano sonata.

This conference seeks to reevaluate the musical legacy of Ullmann and Schulhoff and their contemporaries, connecting it with other strands, themes and contexts in European culture. This will be a two-day event featuring both scholarly presentations and performances.

sponsors

Center for Jewish Studies

Irving and Miriam Lowe Professor of Modern Judaism

The OREL Foundation

co-sponsor

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jewishstudies.asu.edu/legacies