

## About the Panelists

### ALEXANDRA BIRCH

CANDIDATE FOR MASTERS IN MUSIC IN VIOLIN PERFORMANCE, ARIZONA STATE UNIVERSITY

Alexandra Birch is a violinist and violist currently studying violin performance at Arizona State University with Dr. Katherine McLin. Birch's research interests include the Holocaust in the former Soviet Union, undiscovered composers from the Holocaust, and music of post-war Soviet Union.

### JANIE COLE

VISITING PROFESSOR, UNIVERSITY OF CAPE TOWN, SOUTH AFRICA

Janie Cole is a musicologist who was awarded her PhD from the University of London. She teaches historical musicology at the University of Cape Town's South African College of Music. Her research specialties are in Italian and French music, literature, opera of the late 16th and early 17th centuries—the subject of her two scholarly books—and in contemporary South African music, cultural and oral history related to music and human rights during apartheid. Her current area of focus resulted in the founding of Music Beyond Borders (MBB). She is writing a book about music as resistance in the apartheid prisons and is building a digital archive of oral testimonies.

### TINA FRÜHAUF

ADJUNCT PROFESSOR, THE GRADUATE CENTER, CITY UNIVERSITY OF NEW YORK

Tina Frühauf is a musicologist who was awarded her PhD from the Folkwang University of the Arts in Essen, Germany. In addition to serving on the doctoral faculty at The Graduate Center, CUNY, she currently teaches at Columbia University. Her research is centered around the developing field of music and Jewish studies, especially in religious contexts but also art music, historiography, and Jewish community (through participatory action research).

### MATT LAWSON

PHD CANDIDATE IN MUSICOLOGY, EDGE HILL UNIVERSITY, ENGLAND

Matt Lawson completed a PhD in musicology at Edge Hill University, UK. His doctoral research, which examined the use of film music in German Holocaust cinema, has been presented at conferences across the UK and internationally. During the course of his study, Lawson also spent ten weeks in Germany on funded fellowship programs supported by the European Holocaust Research Infrastructure and the Deutsche Akademischer Austauschdienst (DAAD).

### SANDYA MAULANA

PROFESSOR OF ENGLISH, UNIVERSITAS PADJADJARAN, INDONESIA

Sandya Maulana received his education from the Universitas Padjadjaran, where he now teaches history of English and American literature at the Department of English. His research includes topics on fantasy and science fiction in literature, both in English and Indonesian. He has organized many events for the interdisciplinary institution Department of Literature and Cultural Studies at the Faculty of Arts, some of which include academic discussions, seminars, and theatrical and musical performances.

### BARBARA MILEWSKI

ASSOCIATE PROFESSOR OF MUSIC, DEPARTMENT OF MUSIC AND DANCE, SWARTHMORE COLLEGE, PENNSYLVANIA

Barbara Milewski is a musicologist who was awarded her PhD from Princeton University. A Polish music specialist, she has lectured extensively on Chopin and folk music, and music of the concentration camps. Recently she has explored narratives of Polish/Jewish identity in the music of Polish films created during the first half of the twentieth century. Her scholarship has appeared in *19th-century Music*, *Polin: Studies in Polish Jewry*, *19th-century Music Review*, and *Holocaust and Genocide Studies*.

### BRET WERB

MUSIC COLLECTION CURATOR, U.S. HOLOCAUST MEMORIAL MUSEUM

Bret Werb has served as the music researcher and sound collection archivist at the U.S. Holocaust Memorial Museum in Washington, D.C., since 1993. Werb earned his PhD in ethnomusicology at UCLA for research into the life and legacy of the Shoah song collector Shmerke Kaczerginski. He has programmed the museum's long-running chamber music series, curated its online exhibition Music of the Holocaust, and researched and produced a series of CDs of ghetto, camp, and partisan songs.

# SINGING IN THE LION'S MOUTH

## Music as Resistance to Genocide

Saturday, October 10 and Sunday, October 11, 2015  
University of Southern California



USC Visions & Voices  
The Arts and Humanities Initiative

# Singing in the Lion's Mouth: Music as Resistance to Genocide

SATURDAY, OCTOBER 10, 2015 AND  
SUNDAY, OCTOBER 11, 2015

## Screenings: *Screamers* and *Following the Ninth: In the Footsteps of Beethoven's Final Symphony*

Saturday, October 10, 4 to 10 p.m.  
The Ray Stark Family Theatre, School of Cinematic Arts 108

## International Symposium on Music and Genocide

Sunday, October 11, 9 a.m. to 6 p.m.  
Forum Room, Ronald Tutor Campus Center

## Music and Genocide: A Concert

Sunday, October 11, 7:30 p.m.  
Reception to follow.  
Alfred Newman Recital Hall

Presented by USC Visions and Voices: The Arts and Humanities Initiative. Organized by Wolf Gruner (Jewish Studies and History), Nick Strimple (Music), and USC Shoah Foundation Center for Advanced Genocide Research in collaboration with the USC Thornton School of Music.

USC Visions & Voices  
The Arts and Humanities Initiative

USC Shoah Foundation  
Center for Advanced Genocide Research

USC Thornton  
School of Music

[visionsandvoices.usc.edu](http://visionsandvoices.usc.edu) • [#MusicAsResistance](https://twitter.com/MusicAsResistance)  
University of Southern California

## International Symposium Schedule

- 8:30 to 8:50 a.m. Coffee and Pastries
- 8:50 to 9 a.m. Welcome by Wolf Gruner (CAGR) and Nick Strimple (Thornton)
- 9 to 10:40 a.m. **PANEL DISCUSSION**  
Chair: Lorry Black (USC Thornton School of Music)  
**Bret Werb (U.S. Holocaust Memorial Museum):** "Censorship, Sabotage, and Self-Subversion in the Yiddish *Shoah* Song"  
**Tina Frühauf (The Graduate Center, CUNY):** "Sounds Before Surrender: Theory and Actuality of Jewish Musical Resistance under Nazi Rule"
- 10:40 to 11 a.m. Break
- 11 a.m. to 12:40 p.m. **PANEL DISCUSSION**  
Chair: Scott Spencer (USC Shoah Foundation)  
**Barbara Milewski (Swarthmore College):** "Ludwik Starski's *Forbidden Songs* and an Overlooked Narrative of Polish Jewish Experience in Occupied Warsaw"  
**Alexandra Birch (Arizona State University):** "Jewish Themes in the Music of Shostakovich: Commemoration and Resistance"
- 12:40 to 2 p.m. Lunch break
- 2 to 3:40 p.m. **PANEL DISCUSSION**  
Chair: Aleksandra Visser (USC Shoah Foundation)  
**Janie Cole (University of Cape Town, South Africa):** "*We the Black Nation*: Music as Resistance in the Struggle Against Apartheid in South Africa"  
**Sandya Maulana (Universitas Padjadjaran, Indonesia):** "The Song, Not the Singer: 'Gendjer-gendjer' Today and the Changing Perspective on the Indonesian Communist Purge"
- 3:40 to 4 p.m. Break
- 4 to 5:20 p.m. **PANEL DISCUSSION**  
Chair: (TBA)  
**Matt Lawson (Edge Hill University, United Kingdom):** "The Resistant Soundtrack: The Role of Film Music in Promoting On-screen and Off-screen Resistance to Genocide"
- 5.40 to 5:50 p.m. Closing Remarks by Wolf Gruner and Nick Strimple



# Singing in the Lion's Mouth: Music as Resistance to Genocide

**A Concert**  
**Featuring Members of the**  
**USC Thornton Chamber Singers and**  
**Other Students from the USC Thornton School of Music**

**Sunday, October 11, 2015, 7:30 p.m.**  
**Alfred Newman Recital Hall**

## Program

**Hayr Mer (Armenian Lord's Prayer)** by M. Yekmalian (1892)  
**Derzor çöllerinde** by Ziruh (1915)

**The Internationale** by Pierre De Geyter and Eugène Pottier (1888)  
**Buchenwald-Lied** by Hermann Leopoldi and Fritz Löhner-Beda (1938)  
Performed simultaneously, as done in Buchenwald Concentration  
Camp, 1938

**In diesen heil'gen Hallen (from *Die Zauberflöte*)** by W.A. Mozart (1791)  
As performed in a Hungarian synagogue, 1943

**Fantasia on a Provençal Christmas Carol** by William Hilsley  
(Hildesheimer) (1942)  
As performed in Kreuzburg Civilian Internment Camp, 1942

**Recording of the African American Spiritual *Go Down, Moses***  
Recorded in Kreuzburg Internment Camp, 1943

**Zog Nit Keynmol** by Hirsh Glick and Dmitri and Daniel Pokrass  
Vilna Ghetto, 1943

**Recording of Adon Olam** by Jeszua Hutner  
France, 1944. Performance by the composer; recorded in 2000

**Two Hebrew Folksongs** by Viktor Ullmann  
Arranged for chorus in Theresienstadt, 1943

**Polonaise**, Anonymous Polish, Late 18th century  
Manuscript discovered by Szymon Laks in Auschwitz-Birkenau, 1944

**The Corpse Carrier's Tango** by Aleksander Kulisiewicz  
Sachsenhausen, 1944

**Bangladesh** by George Harrison (1971)

**Recording of Opening of Finale of *Elijah*** by Felix Mendelssohn-Bartholdy  
Inmates in Theresienstadt, 1944

**Finale of *Elijah*** by Felix Mendelssohn-Bartholdy (1846)



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