Music as Resistance to Genocide
Saturday, October 10 and Sunday, October 11, 2015
University of Southern California

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, Folin: 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, 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

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”
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

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.

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University of Southern California
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)