

AMS San Francisco – 10 Nov 2011

INTERPRETING TEREZÍN: WORKS, CONTEXTS, SOURCES

Sponsored by the Jewish Studies and Music Study Group
Michael Beckerman, New York University, Moderator and Organizer
Wayne Alpern, Mannes College, Introductory Slide Show
Klára M.óricz, Amherst College, Co-chair
Ronit Seter, Jewish Music Research Centre, Co-chair
Candice Aipperspach, Texas Tech University
Sivan Etedgee, Boston, Mass.
David Fligg, Leeds College of Music
Peter Laki, Bard College
Judah Matras, Hebrew University of Jerusalem
Emile Wennekes, Utrecht, Netherlands
Amy Lynn Wlodarski, Dickinson College

At their San Francisco session the Jewish Studies and Music Group will feature presentations devoted to looking broadly at the music and activities in Terezin/Theresienstadt. After an introduction by Michael Beckerman and an introductory slideshow by Wayne Alpern, Klára M.óricz will chair a session titled “Works.” Three ten-minute papers by Candace Aippersbach (“Brundibar: An Afterlife”); Peter Laki (“Le petit macabre: The Personification of Death in Ullmann’s Kaiser von Atlantis and Ligeti’s Le grand macabre”) and Sivan Etedgee (“Viktor Ullmann’s Variations and Fugue on a Hebrew Folksong as a Means of Resistance”) will focus on specific compositions. A second session, chaired by Ronit Seter, will be devoted to “Contexts and Sources”: Amy Lynn Wlodarski (Musical Memories of Terezin: A Trans-traumatic Approach); David Fligg (“Searching for Gideon”); Emile Wennekes (“Musicians in Exchange for Medicines: the Terezin Red Cross List”); and Judah Matras (“Note on Israeli Sources and Data Concerning Music in Terezin/Theresienstadt”).

The purpose of these short presentations is to provide insight into many different perspectives and lead to a fruitful discussion about themes such as the ethical implications of composing music that will be used as propaganda; the impact of censorship and secrecy on musical form; the “Terezin idiolect,” or a kind of approach to composition distinguished by collage and the cultivation of secrets; and music in Terezin and its broad relations to the uses (and abuses) of music during the Second World War.