

THE JEWISH MUSIC FORUM

The Jewish Music Forum is devoted to the study of music in Jewish life in all of its historical and contemporary diversity.

The Jewish Music Forum is a project of the American Society for Jewish Music, with the support of the American Jewish Historical Society and the Center for Jewish History. The Jewish Music Forum was founded in 2004 and is currently in its fourteenth season of programming. It seeks to provide a thriving habitat 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.

Please visit our website at www.jewishmusicforum.org.

The Jewish Music Forum

Dr. Mark L. Kligman, Academic Chair

Dr. Judah M. Cohen, Co-Vice Academic Chair

Dr. James B. Loeffler, Co-Vice Academic Chair

Dr. Gordon Dale, Executive Director

Samantha M. Cooper, Associate Executive Director

Michael Leavitt, President, American Society of Jewish Music

THE JEWISH MUSIC FORUM
PRESENTS

Jewish Music and Humor



With Keynote by Dr. Daniel Goldmark
“Scoring Jewish Comedy: The (Very) Early Years”

April 29, 2018
9:00 AM- 4:00 PM
The Center for Jewish History
15 W. 16th St.
New York, NY 10011

Conference Schedule

9:30am Welcoming Remarks: How do Jews Sound Funny?

❖ Gordon Dale

9:45am Humoring the Stereotype into a Liminal Space: Lipa Schmelzer's "Gelt"

❖ Tina Frühauf, Lipa Schmelzer

10:30am Sephardic Songs: The Lighter Side

❖ Judith Cohen

11:15am Break

11:30am Music and Humor Where None Should Be: The Holocaust

❖ Aviva Atlani, Michael Beckerman, Samantha Cooper, Mark Slobin, Bret Werb

12:45pm Lunch (Free Kosher Lunch in Great Hall)

1:45pm Keynote: Scoring Jewish Comedy: The (Very) Early Years

❖ Daniel Goldmark

2:30pm Jewish Comedians and Music in America

"Did Someone Call Me Schnorrer?": On the Marx Brothers' Jewish Musical Humor

❖ Olivia Cacchione

Mickey Katz: A New Jewish Comedic Musical Frontier

❖ Mark Kligman

The Jewish Humor of Allan Sherman: The Broadway Parodies

❖ Ira Epstein



Lipa Schmelzer is an entertainer and singer. His work has come out of the Hasidic community in the New York area and, having undergone numerous style evolutions, he has achieved international renown through his performances, recordings, and music videos. Lipa has founded the Airmont Shul, an orthodox synagogue in Upstate New York which maintains an open door policy. Lipa also spearheads MusiCare, an innovative music therapy program for the Jewish community. In 2008 he was named to the *Forward50*, which lists the most notable American Jews who have exerted influence in the past year in politics, religion, media and more. He is currently finishing his degree at Columbia University with a double major in creative writing and art. He will continue his studies in the master's program at The Institute for Israel and Jewish Studies.



Dr. Mark Slobin is the Winslow-Kaplan Professor of Music Emeritus at Wesleyan University and the author or editor of books on Afghanistan and Central Asia, eastern European Jewish music, film music, and ethnomusicology theory, two of which have received the ASCAP-Deems Taylor Award: *Fiddler on the Move: Exploring the Klezmer World* and *Tenement Songs: Popular Music of the Jewish Immigrants*. His forthcoming book is *Motor City Music: A Detroit Looks Back*. He has been President of the Society for Ethnomusicology and the Society for Asian Music and is a member of the American Academy of Arts and Sciences.



Dr. Bret Werb has served as the music and sound collection curator at the United States Holocaust Memorial Museum in Washington, DC since 1993. He has programmed the museum's long-running chamber music series, curated its online exhibition *Music of the Holocaust*, and researched and produced several CDs of ghetto, camp and resistance songs. A contributor to *The New Grove Dictionary of Music & Musicians*, *The Oxford Handbook of Holocaust Studies*, *Polin*, *Musica Judaica*, and other reference works and periodicals, Werb has lectured widely on the Holocaust theme in music and collaborated on film, theater, recording, and concert projects.



Dr. Daniel Goldmark works on American popular music, film and cartoon music, the history of the music industry, and popular music in Cleveland. He is the author or editor of *The Cartoon Music Book* (A Cappella, 2001), *Tunes for 'Toons: Music and the Hollywood Cartoon* (California, 2005), *Beyond the Soundtrack: Representing Music in Cinema* (California, 2007), *Funny Pictures: Animation and Comedy in Studio-Era Hollywood* (California, 2011), *Jazz/Not Jazz: The Music and Its Boundaries* (California, 2012), and *Sounds for the Silents: Photoplay Music from the Days of Early Cinema* (Dover, 2013). He recently published the article, "Adapting *The Jazz Singer* from Short Story to Screen: A Musical Profile" in the Fall 2017 edition of the *Journal of the American Musicological Society*. He is the series editor of the Oxford Music/Media Series from Oxford University Press, and is the recipient of a fellowship from the American Council of Learned Societies (ACLS). Goldmark also spent several years working in the animation and music industries. He was an archivist at Spümcø Animation in Hollywood, where he also worked as the music coordinator on the short cartoons "Boo-Boo Runs Wild" and "A Day in the Life of Ranger Smith." For five years Goldmark was research editor at Rhino Entertainment in Los Angeles, where he also produced or co-produced several collections and anthologies, including a two-CD set of the music of *Tom & Jerry* composer Scott Bradley, and a two-disc anthology entitled *Courage: The Complete Atlantic Recordings of Rufus Harley*, featuring the world's most famous jazz bagpiper.



Dr. Mark Kligman is the inaugural holder of the Mickey Katz Endowed Chair in Jewish Music at UCLA. He is in the departments of ethnomusicology and musicology. He specializes in the liturgical traditions of Middle Eastern Jewish communities and various areas of popular Jewish music. He has published on the liturgical music of Syrian Jews in Brooklyn in journals as well as his book, *Maqām and Liturgy: Ritual, Music and Aesthetics of Syrian Jews in Brooklyn* (Wayne State University, 2009), which shows the interconnection between the music of Syrian Jews and their cultural way of life. His other publications focus on the intersection of contemporary Jewish life and various liturgical and paraliturgical musical contexts. He is the academic Chair of the Jewish Music Forum and co-editor of the journal *Musica Judaica*.



Dr. Aviva Atlani received her PhD in Comparative Literature from Western University (London, Ontario). Throughout her academic career, she studied the Holocaust from a multi-disciplinary perspective. Her doctoral thesis explores the relationship between memory and humor, both during and after the Holocaust, and is entitled "The Ha-Ha Holocaust: Exploring Levity Amidst the Ruins and Beyond in Testimony, Literature and Film."



Dr. Michael Beckerman is Carroll and Milton Petrie Professor of Music and Collegiate Professor of Music at New York University. He earned his PhD at Columbia University in 1982 with a dissertation titled: *Janáček's Theoretical Works: An Exploration*. He was elected Vice-President of American Musicological Society for the years 2010–2012, and was chair of the NYU Music Department from 2004–2013. He is a recipient of Dvořák and Janáček Medals from the Czech Ministry of Culture, and is also a Laureate of the Czech Music Council; he has twice received the ASCAP Deems Taylor Award and was awarded an honorary doctorate from Palacký University in the Czech Republic in 2015. He is the author of numerous books and articles, including *Martinů's Mysterious Accident* ed., 2007; and *New Worlds of Dvořák* 2003. Beckerman is also an accomplished composer and has been a regular guest on *Live From Lincoln Center*. He lectures throughout the United States and Europe and writes for *The New York Times*. This year he is the Leonard Bernstein Scholar in Residence at the New York Philharmonic.



Olivia Cacchione is a PhD student in musicology at Northwestern University. Her research focuses on American popular culture in the late nineteenth and early twentieth centuries, with an emphasis on musical intersections with the occult and supernatural in practice and representation. Additionally, she pursues interests in film music, gender and sexuality studies, and critical theory. She has presented research at meetings of the Society for American Music and the American Musicological Society regional conference. Her research on music in the films of the Marx Brothers stems from her Master's degree thesis in music history, and reflects her own training as a harpist and pianist.



Dr. Judith Cohen is a Canadian ethnomusicologist and singer based in Toronto, where she teaches part-time at York University. She is also the consultant for the Spain Recordings of the Alan Lomax Collection. While preparing her doctorate at the Université de Montréal in the 1980s, Judith became a founding member of the Canadian Moroccan Sephardic ensemble "Gerineldo"; complementing her work directing the women's medieval music ensemble "Sanz Cuer." Her work in Sephardic music in Morocco, the former Ottoman lands, and current contexts, is ongoing, along with her research and fieldwork on music among the Crypto-Jews of Portugal. Well-known as a researcher and a performer in Spain and Portugal, she has also conducted fieldwork in the Balkans, Israel and Western Europe, and combines research with performance in all these traditions, as well as pan-European balladry. She is affiliated with music and Jewish Studies programmes at the universities of Carlton, Concordia and Haifa.



Samantha M. Cooper is a second year PhD student in Historical Musicology at New York University. Her research interests include the study of Jewish music, reception history, and opera. Samantha has given papers at the Society for American Music conference, as well as at Brandeis, Columbia, Rutgers, and Temple University graduate student conferences. She is currently the Associate Executive Director of the Jewish Music Forum in New York City.



Dr. Gordon Dale is the Visiting Professor of Ethnomusicology at The Debbie Friedman School of Sacred Music. Dr. Dale has most recently conducted extensive research in the Hasidic communities of New York and Israel, and lectures across the United States on topics related to Israeli popular music, and Jewish music and mysticism. Dale is currently the Executive Director of The Jewish Music Forum, a project of the American Society for Jewish Music, and is a past-president of the Society for Ethnomusicology's Special Interest Group for Jewish Music. He holds a Ph.D. from The Graduate Center, CUNY, an MA from Tufts University, and a BS from Northeastern University.



Dr. Ira Epstein, co-author of the Proficient Reader, served as professor and chairperson of the Communication Skills Department at LaGuardia Community College, CUNY and directed the college's Technology Learning Center. In addition to his academic life, he worked as a musician performing in the Catskills, recorded with Tayku, a hebrew jazz/rock ensemble, taught music to children in summer camps and toured with Theodore Bikel and Herschel Bernardi in the 70's as part of a UJA program. Most recently he has been lecturing to adults on comedy and music and the music of Israel and he continues to speak at synagogues, gated communities in Florida, senior centers, JCC's, libraries, Road Scholar programs and at meetings of national organizations such as Brandeis Women, The National Council of Jewish Women, Hadassah and B'nai Brith. He earned his BA and MA from Brooklyn College and his Ph.D. from Fordham University.



Dr. Tina Frühauf teaches at Columbia University and serves on the doctoral faculty of The Graduate Center, CUNY. She is Associate Executive Editor at Répertoire International de Littérature Musicale in New York. An active scholar and writer, her research is centered on music and Jewish studies, especially in religious contexts but also art music, historiography, and Jewish community, often crossing the methodological boundaries between ethnomusicology and historical musicology. She is the author of *The Organ and Its Music in German-Jewish Culture* (Oxford University Press, 2009/2012) and editor of *An Anthology of German-Jewish Organ Music* (A-R Editions, 2013), *Hans Samuel: Selected Piano Works* (A-R Editions, 2013), and *Dislocated Memories: Jews, Music, and Postwar German Culture* (Oxford University Press, 2014), which won the Ruth A. Solie Award and the Jewish Studies and Music Award of the American Musicological Society. She has written several books for a general readership. The most recent one, *Experiencing Jewish Music in America*, with Rowman & Littlefield, has just gone to print. Dr. Frühauf is currently completing a monograph on music in the Jewish communities of Germany after 1945. An edited volume titled *Postmodernity's Musical Pasts: Historicity and Temporality after 1945* is under review.