

Abstract template for the conference on “Grey Areas: Two Centuries of Wissenschaft des Judentums”

Heidelberg, 16-19 June 2019

Studying Jewish Music in the Postwar Germanies: Trajectories between Wissenschaft and Practice

Speaker: Prof. Dr. Tina Frühauf

Institute, Town, Country: Columbia University, New York / Hochschule für Musik und Theater München

With the rebuilding of Jewish communities and culture on German soil after 1945, music became a supporting subject. An article on the front cover of the second issue of *Der Weg* of 1946 by Georg Glückstein, an attorney and a representative of the Berlin Jewish community, refers specifically to the necessity of music as edification (“Erbauung”) and recreation or recovery (“Erholung”). But initially the study of *Jewish* music was not a central subject, neither in the established discipline of musicology nor in the emerging discipline of Jewish studies. In the early 1950s, Magnus Davidsohn, the former cantor of Fasanenstraße Synagoge in Berlin, voiced the need for educational possibilities for the study of Jewish music. With this an oblique trajectory of study programs began, which first emerged outside any institutions and focused on the much needed education of cantors. When the Hochschule für Jüdische Studien was founded in Heidelberg, the institutionalization of Jewish musical studies in its broadest sense began to be considered for the first time. However, resonance lagged and until the turn of the century, the academy—both Jewish studies and music programs—had been rather slow in embracing the study of Jewish music. This paper elaborates on the trajectory of Jewish music studies by particularly focusing on issues of Wissenschaft and practice, academy and performance, Jewish studies and musicology.