

# **Jeremiah Lockwood**

**Jewish Studies Scholar/Ethnomusicologist/Musician**

1641 Ocean Avenue #B6, Brooklyn, NY 11230

(917) 374-0290 • drjeremiahlockwood@gmail.com

## **EDUCATION**

### **PhD in Jewish Studies**

**Individualized Masters in Ethnomusicology August 2021**  
**Stanford University, Graduate School of Education Concentration in Education and Jewish Studies**

*Dissertation title:* "Golden Ages: Chassidic singers and cantorial revival in the digital era"

*Committee:* Brigid Barron, Anna Schultz, Ari Y. Kelman (chair)

### **Participant**

**2015, 2016**

Uriel Weinreich Summer Program in Yiddish Language, Literature and Culture at YIVO

### **BA in Music**

Hunter College, New York City

**January 2014**

## **CURRENT EMPLOYMENT**

### **Visiting Professor**

Indiana University, Borns Jewish Studies Program

### **Co-founder**

Khazones Underground

New record label and cultural organization, founded in collaboration with Judith Berkson, focusing on promoting contemporary voices of cantorial revival.

### **Lead Researcher**

Cantorial and Synagogue Music Archive (CSMA), a project of the Cantors Assembly Foundation  
Responsible for collection and digitization of the private music scores of elder cantors, research about the music, and the creation of a web site to disseminate archival material.

### **Music Director**

Because Jewish

Composer, singer and band leader of annual Jewish new year services produced in major New York music venues, including Brooklyn Bowl and Roulette.

## **PUBLICATIONS**

### **BOOKS**

Lockwood, Jeremiah. *Melody Like a Confession: A Cultural History of the Cantorial Gramophone Era.* In development.

Lockwood, Jeremiah. *Golden Ages: Hasidic Singers and Cantorial Revival in the Digital Era.* UC Press in the Jewish Cultures and History Series. 2024.

### **PEER REVIEWED ARTICLES**

Lockwood, J. "Khazntes: Women Cantors, Media, and Early 20th Century Cantorial Music." *The Jewish Quarterly Review.* Spring 2026.

Horowitz, I., Hassenfeld, Z., Kelman, A. and Lockwood, J. "Bridging Sacred Tradition and Secular Aspiration Cultural Capital in Bar/Bat Mitzvah Rituals," *Qualitative Sociology*. Forthcoming.

Lockwood, J. "Live davenings: technologies of ritual learning and the convening of a Jewish sacred music underground." *Jewish Social Studies*. 2024.

Lockwood, J. "Jewlia Eisenberg and Queer Piyut." *Contemporary Jewry*. 2024.

Lockwood, J. "Prayer and crime: Cantor Elias Zaludkovsky's concert performance season in 1924 Poland." *In Geveb: A Journal of Yiddish Studies*. 2022.

Lockwood, J. and Ari Kelman. "From Aesthetics to Experience: How Changing Conceptions of Prayer Changed the Sound of Jewish Worship." *Religion and American Culture: A Journal of Interpretation*. 2020.

## PEER REVIEWED BOOK CHAPTERS

Lockwood, J. "Daughter of a Lost Tribe: Madame Goldye Steiner, Shahanna McKinney Baldon and Echoes of Black Khazones." *Singing the Jewish Experience*. Kay Kaufman Shelemay and Samantha Cooper, eds. Forthcoming.

Lockwood, J. "Hassidic Cantors 'Out of Context': Venues of Contemporary Cantorial Performance." *Oxford Handbook of Jewish Music*. Tina Fruhauf, ed. 2024.

## INVITED CHAPTERS AND ESSAYS

Lockwood, J. "What is the cantorial 'Golden Age'? *hefker khazones* (wanton cantorial music) or 'the key to the Jewish soul'?" *Cantors Assembly 75th Anniversary Journal*. 2022.

Lockwood, J. "Orthodox Jewish Liturgical Music." *Journal of Synagogue Music*. 2021.

Lockwood, J. "Prière et crime dans la Pologne de l'entre-deux guerre: L'agenda musical 1924 du chantre Elias Zaludkovsky." Translated by Marie Schumacher-Brunhes. *Germanica*, no. 67. December 2020.

Lockwood, J. "A Cantorial Lesson: the lineage of a learning encounter." *Studies in American Jewish Literature*, Special Issue, American Jews and Music, 2019.

Kirzane, J., et al. "Teaching Guide to Erotic Yiddish Poetry." *In Geveb: A Journal of Yiddish Studies*, 2019.

Kelman, Ari Y., et al. "Safe and on the Sidelines: Jewish Students and the Israel-Palestine Conflict on Campus." A study by the Research Group of the Stanford Concentration in Education and Jewish Studies, 2017.

## BLOG

*Conversations: Words and Music from the American Jewish Experience*. Series for the UCLA Milken Center for American Jewish Experience. 2021-2, 2024-5.

## BOOK REVIEWS

Lockwood, J. review of *The Lost World of Russia's Jews: Ethnography and Folklore in the Pale of Settlement*. by Abraham Rechtman, Nathaniel Deutsch and Noh Barrera. *Ab Imperio*, 2022.

Lockwood, J. review of *Jewish Religious Music in Nineteenth-Century America: Restoring the Synagogue Soundtrack*. by Judah Cohen. *Musica Judaica Online Reviews*, 2020.

## FILM REVIEWS

Lockwood, J. "Review of Burning Off the Page: The Life and Art of Celia Dropkin, an Erotic Yiddish Poet, directed by Eli Gorn." *In geveb*, January 2025.

## SELECTED DISCOGRAPHY

*The Dream Past*, The Sway Machinery (performer, producer), Khazones Underground 2025

*The Return of the Immortal Khazntes* (producer), Khazones Underground 2025

*Once Upon a Time the Fire Burned Brighter: Ballads from the Yiddish Gothic* (composer, producer, author), multi-media folio, Ayin Press 2023. **Winner of the 2024 American Musicological Society-Jewish Studies and Music Study Group Award**

*Golden Ages: Brooklyn Chassidic Cantorial Revival Today* (producer), Jewish Culture Festival 2022

*A Great Miracle: Jeremiah Lockwood's Guitar Soli Chanukah Record* (producer), Reboot Records 2021

*Book of J*, Book of J (producer), 3<sup>rd</sup> Generation Recordings 2018

*Kol Nidre*, Jeremiah Lockwood (composer, producer), Because Jewish 2016

*You Will Love No One But Me*, The Sway Machinery (composer, producer), 3<sup>rd</sup> Generation Recordings 2015

*Purity and Danger*, The Sway Machinery (composer, producer), 3<sup>rd</sup> Generation Recordings 2015

*Songs of Zebulon*, Jeremiah Lockwood and Frank London (composer, producer), Blue Thread Music 2014

*LOCKWOOD*, Jeremiah Lockwood (composer), System Dialing Records 2014

*'Twas the Night Before Chanukah* (compilation), Reboot Stereophonic 2012

*The Nigun Project*, Jeremiah Lockwood and guests (composer, producer), The Forward 2011

*The House of Friendly Ghosts Vol. 1*, The Sway Machinery (composer, producer), JDub Records 2011

*Hidden Melodies Revealed*, The Sway Machinery (composer, producer), JDub Records 2009

*The Sway Machinery EP*, The Sway Machinery (composer, producer), JDub Records 2008

*Nu Med*, Balkan Beat Box (featured guitarist), JDub Records 2007

*American Primitive*, Jeremiah Lockwood (composer), VeeRon Records 2006

*Music From the Winery*, The Sway Machinery (compilation), Tzadik Records 2004

## **SELECTED JOURNALISM**

- Lockwood, J. "Performing the High Holidays," *Tablet*, 2021
- Lockwood, J. "Golden Ages: Cantors and their Ghosts" *Jewish Culture Festival: News*, 2020
- Lockwood, J. "Blues Man of the Dirt" *Satellite Magazine*, 2015
- Lockwood, J. "Legendary Voices: The Education of the Great Cantors" *Jewish Currents*, 2014
- Lockwood, J. "Saving Bulgaria's Jews: Church, State and Citizens United" *Jewish Currents*, 2013
- Lockwood, J. "Songs of Desert Wanderers," *Tablet*, 2012
- Lockwood, J. "Searching the Torah's Seams: A Roundtable" *Shm'a*, 2012
- Lockwood, J. "A Year of Revolutionary Nigunim" *The Jewish Daily Forward*, 2011
- Lockwood, J. "The Shofar and the Power of Memory" *Shm'a*, 2010
- Lockwood, J. "Out of Africa: Hazanut and the Blues" *The Jewish Daily Forward*, 2009
- Lockwood, J. "What is Jewish Music?," "What is a Cantor?," "What is a Shofar?" *My Jewish Learning*, web video series, 2009

## **FELLOWSHIPS AND AWARDS**

- Short Term Fellow** 2025  
The Frankel Institute for Advanced Judaic Studies at the University of Michigan
- AJS Women's Caucus Innovative Scholarship Award** 2025  
Awarded for "Daughter of a Lost Tribe: Madame Goldye Steiner, Shahanna McKinney Baldon and Echoes of Black Khazones," a presentation at the 2024 AJS conference.
- Feinstein Summer Fellowship** 2025  
Feinstein Center for American Jewish History, Temple University, Philadelphia
- Research Fellow** 2024-5  
Lowell Milken Center for Music of American Jewish Experience at the UCLA Herb Alpert School of Music. Writer of a blog series for the Milken Center.
- Fellow** 2023-24  
University of Pennsylvania, Katz Center for Advanced Judaic Studies: The Sound and Music of Jewish Life
- Fellow** 2022-23  
Yale Institute of Sacred Music
- Research Fellow** 2021-22  
Lowell Milken Center for Music of American Jewish Experience at the UCLA Herb Alpert School of Music. Lead author of "Conversations: Words and Music from the American Jewish Experience," the blog of the Milken Center.
- Salo Baron New Voices in Jewish Studies Award** 2021
- AJS Women's Caucus Innovative Scholarship Award** 2020  
Awarded for "Revivalism and longing traces: Judith Berkson reimagines the female cantorial voice," a presentation at the AJS conference in 2019

<b>The Joseph Kremen Memorial Fellowship in Eastern European Jewish Music, Theater, and Arts</b>	<b>2019-20</b>
YIVO Institute for Jewish Research, New York City	
<b>The Frankel Family Fellowship</b>	<b>2019-20</b>
The Jacob Rader Marcus Center of the American Jewish Archives (declined due to epidemic restrictions)	
<b>Jim Joseph Fellow</b>	<b>2014-2021</b>
Stanford Graduate School of Education Concentration in Education and Jewish Studies	
<b>Feinstein Summer Fellowship</b>	<b>2019</b>
Feinstein Center for American Jewish History, Temple University, Philadelphia	
<b>Artist in Residence</b>	<b>2018</b>
YIVO, New York City	
<b>Archive Transformed Fellow</b>	<b>2018</b>
Colorado University. Part of an inaugural cohort of scholars and artists, working in collaboration with Jewlia Eisenberg.	
<b>Composer Fellow</b>	<b>2011</b>
Brooklyn Philharmonic Orchestra.	
<b>Artist Fellow</b>	<b>2011</b>
LABA: A laboratory for Jewish culture	
<b>Artist in Residence</b>	<b>2010</b>
Jewish Daily Forward	
<b>Artist Fellow</b>	<b>2007-9</b>
Six Points Fellowship for Emerging Jewish Artists	
<b>SELECTED TEACHING EXPERIENCE</b>	
<b>Instructor</b>	<b>2023</b>
<i>Yale University</i>	
Designed and taught two courses: <i>Diasporic Jewish Music</i> , and <i>Contemporary American Judaisms</i> .	
<b>Guest Lecturer</b>	<b>2022</b>
<i>Yale University</i>	
Guest teacher in undergraduate Yiddish class, offering a talk on cantorial music in the Hasidic community.	
<b>Lecturer</b>	<b>2022</b>
<i>KlezKanada</i>	
“What is the Cantorial ‘Golden Age’?” Four-part lecture series.	
<b>Online Course Development</b>	<b>2020</b>
<i>Pluralistic Rabbinical Seminary</i>	
Designed and produced a web based graduate level course, <i>Jewish Music: history, ritual and memory</i> for rabbinical students.	
<b>Teaching Artist</b>	<b>2018</b>
<i>Williams College</i>	

<b>Guest Lecturer</b>	<b>2018</b>
<i>Thinking Matters, Stanford University</i>	
<b>Instructor</b>	<b>2017</b>
<i>Music Department, Stanford University</i>	
Designed and taught an undergraduate course <i>Sound Tracks: Music, Memory and Migration</i> , with two graduate student colleagues; the course offered a thematic exploration of the experiences of diaspora communities in the Americas and Europe throughout the 20th century. Performance and student led group work were key elements of pedagogy.	
<b>Teaching Artist</b>	<b>2017-18</b>
<i>14<sup>th</sup> Street Y, Manhattan; Palo Alto Jewish Community Center; Coastal Roots Farm, San Diego, CA</i>	
Designed and taught a workshop series on Jewish music, <i>Sound Song and Symbol</i> , with Jewlia Eisenberg in venues around the United States.	
<b>Teaching Assistant</b>	<b>2016</b>
<i>Music Department, Stanford University</i>	
Assisted in <i>Musical Cultures of the World</i> , led by Dr. Anna Schultz. Gave lectures on cantorial music and blues.	

## APPRENTICESHIPS AND PRIVATE INSTRUCTION

<b>Accompanist</b>	
Worked as an accompanist to Blues musician Elijah Staley, aka Carolina Slim (1926-2014), beginning in 1993 until his death.	
<b>Private Instruction</b>	
Studied voice and cantorial music with Cantor Jacob Konigsberg (1921-2007), beginning in childhood.	
<b>Participant</b>	<b>2001, 2003</b>
<b>Noh Training Project, Bloomsburg University, PA</b>	
Studied Noh chant and dance with scholar Richard Emmert and Noh actor Akira Matsui.	

## SELECTED PUBLIC LECTURES

### PEER REVIEWED CONFERENCE PRESENTATIONS

<b>Annual Conference of the Association for Jewish Studies</b>	<b>December 2025</b>
" <i>Hefker khazones</i> : abandonment and the abandoned in cantorial culture"	
<b>Meeting of the Society for Ethnomusicology</b>	<b>November 2025</b>
"Transylvanian Fantasy: Jews, Revival and Heritage in the Musical Landscape of Northern Romania"	
<b>Annual Conference of the Association for Jewish Studies</b>	<b>December 2024</b>
"Daughter of a Lost Tribe: Madame Goldye Steiner, Shahanna McKinney Baldon and Echoes of Black Khazones"	

<b>Annual Meeting of the American Academy of Religion</b>	<b>November 2024</b>
“Roundtable: The Opportunities and Affordances of Centering the Arts in the Study of Contemporary Judaism”	
<b>Annual Conference of the Association for Jewish Studies</b>	<b>December 2023</b>
“Paradoxical Aesthetics of Hasidic Cantorial Revival”	
<b>Annual Conference of the Association for Jewish Studies</b>	<b>December 2022</b>
“Cantorial pedagogy in the wild: technologies of music learning and the convening of a Jewish sacred music underground”	
<b>Annual Conference of the Association for Jewish Studies</b>	<b>December 2021</b>
“Jewlia Eisenberg and ‘Queer Piyut’”	
<b>Annual Conference of the Association for Jewish Studies</b>	<b>December 2020</b>
“What is the Cantorial ‘Golden Age’? <i>Hefker khazones</i> (Wanton Cantorial Music), Or the ‘Key to the Jewish Soul’?”	
<b>Meeting of the Society for Ethnomusicology</b>	<b>October 2020</b>
“ <i>Hefker khazones</i> (wanton cantorial music): the erotic construction of the masculine voice in ‘Golden Age’ cantorial records”	
<b>Annual Conference of the Association for Jewish Studies</b>	<b>December 2019</b>
“Revivalism against the limits of historical memory: Judith Berkson reimagines the female cantorial voice”	
<b>Meeting of the Society for Ethnomusicology</b>	<b>November 2019</b>
“Animating the Archive: old records and the revivalist construction of cantorial performance”	
<b>Annual Conference of the Association for Jewish Studies</b>	<b>December 2017</b>
“The Cantorial Lesson: An Ethnography of a Learning Encounter”	
<b>Annual Conference of the Association for Jewish Studies</b>	<b>December 2016</b>
“Opportunity and Conflict: Chassidic Cantors and ‘Modern’ Synagogues”	
<b>INVITED LECTURES</b>	
<b>Yiddish New York Festival, Symposium</b>	<b>December 2025</b>
Co-organizing a symposium on cantorial revival with Mark Slobin and Judith Berkson	
<b>Annual Clara Sumpf Lecture, Stanford University</b>	<b>February 2024</b>
“The paradoxical aesthetics of Hasidic cantorial revival”	
<b>Songs Without Words: Nigunim Over Time, Katz Center public lecture series</b>	<b>January 2024</b>
“Kapelya: The Gender of Music in Contemporary Jewish Brooklyn”	
<b>Yiddish New York Festival</b>	<b>December 2023</b>
“Live davenings: Jewish Sacred Music Underground”	
<b>Yiddish New York Festival</b>	<b>December 2022</b>
“The <i>Khazntes</i> : Women Cantors in America”	
<b>Yiddish New York Festival,</b>	<b>December 2022</b>
“ <i>Khazones</i> today! Cantorial Music in the Contemporary Hasidic Community and Beyond,” with Cantor Yoel Kohn	

<b>European Cantors Convention, Budapest</b>	<b>November 2022</b>
“Beautiful Outsiders: recordings and those who use them,”	
<b>Boston University</b>	<b>October 2022</b>
“Fierce as Death’: Agadelkha and Jewlia Eisenberg in Memoriam”	
<b>Yiddish New York Festival</b>	<b>December 2021</b>
“The Cantorial and Synagogue Music Archive: From Treasure to Ephemera and Back,”	
<b>Baron New Voices Public Lecture, Columbia University</b>	<b>November 2021</b>
“Golden Ages: Chassidic singers and cantorial revival in the digital era”	
<b>International Forum for Jewish Music Studies, Conversations on Zoom series</b>	<b>July 2020</b>
“Ashkenazi Jewish music: myths, fantasies and embodied research agendas,” in dialogue with Hankus Netsky.	
<b>University of Chicago, Center for East European and Russian/Eurasian Studies</b>	<b>May 2020</b>
“Celia Dropkin: Bent Like a Question Mark,” In collaboration with Jewlia Eisenberg. A concert, introduction to Dropkin’s work, and discussion of archival-based creative projects.	
<b>Center for Jewish History</b>	<b>February 2020</b>
<b>Max Weinreich Fellowship Lecture in East European Arts, Music, and Theater</b>	
“What is the Cantorial ‘Golden Age’? <i>Hefker khazones</i> (Wanton Cantorial Music), Or the ‘Key to the Jewish Soul?’” With musical performance by Cantor Yoel Kohn.	
<b>Cornell University</b>	<b>November 2019</b>
“Sonic Treasures from Ottoman Jewish Los Angeles,” Lecture/concert in collaboration with Jewlia Eisenberg.	
<b>Hannover University of Music, Drama and Media</b>	<b>September 2019</b>
<b>The 2nd International Conference on Jewish Liturgical Music</b>	
“Animating the Archive: old records and the revivalist construction of cantorial performance,”	
<b>UCLA</b>	<b>February 2019</b>
<b>ucLadino 8th Annual Judeo-Spanish Symposium</b>	
“LA Archivera: Entering the Emily Sene Archive,” Lecture/concert in collaboration with Jewlia Eisenberg.	

## **SELECTED PROFESSIONAL EXPERIENCE (MUSICIAN)**

### **Band founder/Composer/Producer: The Sway Machinery**

- Festival performances include: Krakow Jewish Culture (2024, 2011, 2009), Montreal Jazz (2012), Piyut Festival, Jerusalem (2012) Roskilde (2012), East Bay Jewish Music Festival (2015), Warsaw Jewish Music (2012), Adelaide International Arts (2012), Festival au Desert Timbuktu, Mali (2010)
- September 2023 debuted *The Dream Past: A Sonic Conjuring*, a new composition project focused on reinterpretations of mid-20<sup>th</sup> century bootleg cantorial recordings of live prayer services. European premiere was featured at the 2024 Krakow Jewish Culture Festival.

- Songs used in hit television series *Transparent* (2017) and *Weeds* (2010, 2012), featured in Boaz Yakin's film *Death in Love* (2009) and award-winning collaborations with puppeteer/filmmaker Paul Andrejco.
- Led The Sway Machinery on a performance, collaboration and recording experience in Mali in 2010; performances included Festival au Desert and Les Voix de Bamako; collaborated with artists including Khaira Arby, Djelimady Tounkara and Vieux Farka Toure, resulting in the release of an album and subsequent tours in North America and Europe with Ms. Arby.

### **Selected Music Projects**

- *The Brooklyn Cantors*: Produced cantorial concerts featuring stars of the Hasidic cantorial revival Yanky Lemmer, Shimmy Miller and Yoel Kohn at major international venues including Elbphilharmonie (Hamburg) and the Krakow Jewish Culture Festival (Poland). Composed string quartet arrangements and performed as accompanist on organ and electric guitar.
- *The Ebony Hillbillies*: Beginning in 2023, began performing regularly as banjo player and guitarist with pioneers of African American string band music, including appearances at major national festivals.
- *Gordon Lockwood*: duo with Ricky Gordon (of the Wynton Marsalis Ensemble), currently performing regularly in New York venues and nationally.
- *Book of J*: Collaborative project with Jewlia Eisenberg, of blessed memory, that explored the intersection of old-time Americana, Yiddish folk music, international Jewish liturgical sounds and protest song. Lockwood and Eisenberg worked extensively as teaching artists and received numerous artist-in-residence opportunities.
- *Fraternal Order of the Society Blues*: A memorial project celebrating the life and music of blues legend Carolina Slim, in collaboration with two other students of Carolina Slim, Ricky Gordon and Ernesto Gomez (of Brotherhood of the Jug). The project debuted at Jazz at Lincoln Center in October 2014.
- *Kol Nidre in Mihalyfalva – a memory cantata*: Theatre piece collaboration with actor Debra Winger and artist Andrea Deszö; work-in-progress performance January 2014.
- *Songs of Zebulon*: Collaboration with musician Frank London researching and reviving the music of Cantor Zawel Kwartin; debuted December 2012.

### **LANGUAGES**

**Yiddish**: strong skills in translation and archival research

**Hebrew**: reading proficiency

### **REFERENCES**

Anna Schultz, Associate Professor of Music  
 University of Chicago  
 schultz@uchicago.edu

Steven Zipperstein, Professor of History

Stanford University  
(650) 725-5660 • szipper@stanford.edu

Ari Y. Kelman, Associate Professor of Education and Jewish Studies  
Stanford University  
(650) 723-0792 • aykelman@stanford.edu

Mark Kligman, Mickey Katz Endowed Chair in Jewish Music; Director, The Lowell Milken Center for Music of American Jewish Experience  
UCLA  
(310) 825-4761 • mkligman@schoolofmusic.ucla.edu