

Jeremiah Lockwood

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EDUCATION

PhD in Education and Jewish Studies
Individualized Masters in Ethnomusicology
Stanford University

October 2020

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

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

Participant

2015, 16

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

BA in Music

Hunter College, New York City

January 2014

PUBLICATIONS

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

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*. April 2022.

Lockwood, J. "Prayer and crime: Cantor Elias Zaludkovsky's concert performance season in 1924 Poland." *Germanica* n° 67. Special issue, Yiddish presence and requalification of urban spaces. 2021.

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.

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.

BOOKS

Lockwood, Jeremiah. *Golden Ages: Chassidic singers and cantorial revival in the digital era*. Under review at UC Press in the Jewish Cultures and History Series, Eric Schmidt, editor.

Kelman, Ari Y., Ilana Horowitz, Ziva Hassenfeld and Jeremiah Lockwood. *Almost Adults: What Bar and Bat Mitzvahs teach parents and children about being Jewish in America*. Under review at University of North Carolina Press.

BOOK REVIEW

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

LANGUAGES

Yiddish: strong skills in translation and archival research

Hebrew: reading proficiency

AWARDS AND FELLOWSHIPS

Salo Baron New Voices in Jewish Studies Award	2021
AJS Women's Caucus Innovative Scholarship Award	2020
Awarded for <i>Revivalism and longing traces: Judith Berkson reimagines the female cantorial voice</i> , a presentation at the AJS conference in 2019	
The Joseph Kremen Memorial Fellowship in Eastern European Jewish Music, Theater, and Arts	2019-20
YIVO Institute for Jewish Research, New York City	
Fellowship extended in support of archival research on the history of “Golden Age” recorded cantorial music in Europe and the Americas.	
The Frankel Family Fellowship	2019-20
The Jacob Rader Marcus Center of the American Jewish Archives (AJA), Cincinnati, OH	
Fellowship extended in support of archival research on the history and social contexts of American cantorial music	
Jim Joseph Fellow	2014-2021
Stanford Graduate School of Education Concentration in Education and Jewish Studies	
Feinstein Summer Fellowship	Summer 2019
Feinstein Center for American Jewish History, Temple University, Philadelphia	
Fellowship extended in support of <i>LA Archivera</i> , a hybrid archival research and creative project that illuminates the work of Los Angeles-based Sephardic folklorist Emily Senne through archival research, community outreach and music performance.	
Artist in Residence	July 2018
YIVO, New York City	
<i>Bent Like a Question Mark</i> : a hybrid archival research and creative project working with the holdings of Yiddish poet Celia Dropkin, in collaboration with musician Jewlia Eisenberg. The project consisted of research into unpublished and untranslated writings, open process sessions sharing archival findings and reading poetry with students and members of the public, and performance of newly composed settings of Dropkin’s poetry.	
Archive Transformed Fellow	May 2018
Colorado University	
Part of an inaugural cohort of scholars and artists, working in collaboration with Jewlia Eisenberg. The fellowship incubated the development of <i>LA Archivera</i> .	
Composer Fellow	2011

Brooklyn Philharmonic Orchestra.

Composed works for string quartet and orchestra.

Artist Fellow

2011

LABA: A laboratory for Jewish culture

Artist in Residence

2010

Jewish Daily Forward

Created *The Nigun Project*, a ten part web-based album of interpretations of Chassidic nigunim, working with a diverse set of collaborators including Khaira Arby, Sahr Ngaujah and Cynthia Hopkins.

Artist Fellow

2007-9

Six Points Fellowship for Emerging Jewish Artists

Created *Hidden Melodies Revealed*, a multi-media concert/event celebrating Rosh Hashanah, the Jewish New Year. Collaborated with visual artist/filmmakers Shawn Atkins and Andrea Dezsö in the creation of animated films.

TEACHING

Online Course Development

Autumn 2020

Pluralistic Rabbinical Seminary

Design and produce an entirely web based graduate level course *Jewish Music: history, ritual and memory* for graduate level rabbinical students.

Teaching Artist

May 2019

International Development Bank, Washington D.C.

Taught workshop on Jewish liturgical music.

Teaching Artist

October 2018

Williams College

Taught workshop on Jewish liturgical music.

Guest Lecturer

January 2018

Thinking Matters, Stanford University

Gave a lecture on Blues music in an interdisciplinary Sound Studies course.

Instructor

Fall 2017

Music Department, Stanford University

Designed and taught an undergraduate course *Sound Tracks: Music, Memory and Migration*, with two graduate student colleagues; a thematic exploration of the experiences of diaspora communities in the Americas and Europe throughout the 20th century. Integrated performance and student led group work were key elements of pedagogy.

Teaching Artist

September 2017

Department of Comparative Literature, University of Chicago

Taught a workshop in Jewish liturgical music.

Teaching Artist

2017-18

14th Street Y, Manhattan; Palo Alto Jewish Community Center; Coastal Roots Farm, San Diego, CA

Designed and taught a participatory workshop series on Jewish music, *Sound Song and Symbol*, with Jewlia Eisenberg.

Teaching Assistant Fall 2016
Music Department, Stanford University
Assisted in *Musical Cultures of the World*, led by Dr. Anna Schultz. Gave lectures on cantorial music and Blues.

RECENT EMPLOYMENT

Lead Researcher, Cantorial and Synagogue Music Archive	Current
Responsible for the creation of a guide to the holdings of elder cantors whose archives have come into the possession of the Cantors Assembly. The length of this project will be one year, with an option to expand the project for a second year. Lockwood will process the materials, producing a comprehensive document that will include all the metadata for the proposed CSMA website.	
Associate Researcher, UCLA Department of Ethnomusicology	Current
Curator and High Holidays Music Director, Congregation Beth Sholom (San Francisco)	2018-21
Curates <i>Listen</i> , a monthly concert/event series at one of the largest synagogues in San Francisco that has hosted prominent artists including Ziek McCarter (Con Brio), Ravid Kahalani (Yemen Blues), Veretski Pass, among others. In 2019 and 2020, Lockwood led a unique High Holidays service rooted both in classic cantorial sound and in exploratory musical collaborations with guest artists, including blues singer Terrie Odabi.	

APPRENTICESHIPS AND PRIVATE INSTRUCTION

Accompanist	
Worked as an accompanist to Blues musician Elijah Staley, aka Carolina Slim (1926-2014), beginning in 1995 until his death.	
Private Instruction	
Studied voice and cantorial music with Cantor Jacob Konigsberg (1921-2007), beginning in childhood.	
Participant	2001, 2003
<i>Noh Training Project, Bloomsburg University, PA</i>	
Studied Noh chant and dance with scholar Richard Emmert and Noh actor Akira Matsui.	

RESEARCH EXPERIENCE

Doctoral Researcher	2014-2020
<i>Stanford Graduate School of Education Concentration in Education and Jewish Studies</i>	
Conducted ethnographic research on the musical careers and education of cantors. Research methods included: participant observation in synagogue and concert performances, including performance participation; ethnographic interviews in research participants' homes, neighborhoods and places of work; taking lessons with elder cantorial pedagogues.	

Archival research on cantorial music in its historical context. Materials I have accessed include Yiddish language print media from the early 20th century; musical scores by cantors from the 19th-20th centuries; research into online archives of bootleg recordings of cantorial prayer leading services from the mid-20th century.

Research Assistant

2014-2020

Stanford Graduate School of Education Concentration in Education and Jewish Studies

Assistant to Dr. Ari Y. Kelman, helping design research projects, conducting ethnographic interviews and participant observation, assembling literature reviews, and contributing to the writing of final research reportage.

PUBLIC LECTURES/CONFERENCE PAPERS

"What is the Cantorial 'Golden Age'? *Hefker khazones* (Wanton Cantorial Music), Or the 'Key to the Jewish Soul'?" Annual American Jewish Studies Conference, December 2020

"*Hefker khazones* (wanton cantorial music): the erotic construction of the masculine voice in 'Golden Age' cantorial records." Meeting of the Society for Ethnomusicology, October 25, 2020

"Ashkenazi Jewish music: myths, fantasies and embodied research agendas."
In dialogue with Hankus Netsky. International Forum for Jewish Music Studies. Conversations on Zoom series. July 14, 2020

"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. The Center for East European and Russian/Eurasian Studies at the University of Chicago. Zoom Webinar. May 20, 2020

"What is the Cantorial 'Golden Age'? *Hefker khazones* (Wanton Cantorial Music), Or the 'Key to the Jewish Soul'?"

Max Weinreich Fellowship Lecture in East European Arts, Music, and Theater & Concert, Center for Jewish History. With musical performance from Cantor Yoel Kohn. February 4, 2020.

"Revivalism against the limits of historical memory: Judith Berkson reimagines the female cantorial voice." Annual American Jewish Studies Conference, December 2019

"Sonic Treasures from Ottoman Jewish Los Angeles." Lecture/concert in collaboration with Jewlia Eisenberg. Cornell University. November 11, 2019

"Animating the Archive: old records and the revivalist construction of cantorial performance," Meeting of the Society for Ethnomusicology, Bloomington, IN, November 10, 2019

"Animating the Archive: old records and the revivalist construction of cantorial performance," The 2nd International Conference on Jewish Liturgical Music, Hannover University of Music, Drama and Media, Germany, September 10, 2019

"Animating the Archive: nostalgia, anti-nostalgia and cantorial revivalists," Musical Frames Symposium, Stanford University, April 27, 2019

"LA Archivera: Entering the Emily Sene Archive," ucLadino 8th Annual Judeo-Spanish Symposium, UCLA, February 26, 2019

“Animating the Archive: nostalgia, anti-nostalgia and cantorial revivalists,” Annual American Jewish Studies Conference, December 17, 2018

“Opportunity and Conflict: The Gentrification of Khazones,” Meeting of the Society for Ethnomusicology, Albuquerque, NM, November 16, 2018

“The Cantorial Lesson: An Ethnography of a Learning Encounter,” North California Chapter of the Society for Ethnomusicology, Davis University, CA, February 24, 2018

“The Cantorial Lesson: An Ethnography of a Learning Encounter,” Annual American Jewish Studies Conference, December 17, 2017

“Opportunity and Conflict: Chassidic Cantors and ‘Modern’ Synagogues,” Annual American Jewish Studies Conference, December 2016

JOURNALISM

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. “Kol Nidre in Memories and Dreams” *The Jewish Daily Forward*, 2010,

Lockwood, J. “Mostly Marvelous Music in Boro Park” *The Jewish Daily Forward*, 2010

Lockwood, J. “Playing in Mali” *The Jewish Daily Forward*, 2010

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

Lockwood, J. “Hidden Melodies Revealed” *Jewish Review Quarterly* (UK), 2007

PROFESSIONAL EXPERIENCE (MUSICIAN)

Curator and High Holidays Music Director, Congregation Beth Sholom, San Francisco

- Curates the *Listen* series, a monthly concert event, that explores the boundaries and overlap between aesthetics and sacred experience. Guest artists on the series have included Ziek McCarter (Con Brio), klezmer revivalists Veretski Pass, blues musician Terrie Odabi, Ravid Kalahani (Yemen Blues) among others.
- Led experimental High Holiday services at Congregation Beth Sholom for the High Holidays in 2019 and 2020, working as cantor, band leader and music director. Featured guest artists at the services included vocalists Fay Victor, Jewlia Eisenberg and Terrie Odabi.

Band leader: The Sway Machinery

- Performed at major international music festivals including: Montreal Jazz (2012), Piyut Festival, Jerusalem (2012) Roskilde (2012), East Bay Jewish Music Festival (2015), Warsaw Jewish Music (2012), Adelaide International Arts (2012), Krakow Jewish Culture (2011, 2009), Festival au Desert Timbuktu, Mali (2010)
- Composed and produced numerous works for film and television, including 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

- *Book of J*: Collaborative project with Jewlia Eisenberg that explores the intersection of old-time Americana, Yiddish folk music, international Jewish liturgical sounds and protest song. Working as Book of J, Lockwood and Eisenberg were teaching artists at Williams University (Fall 2018) and at University of Chicago (Fall 2017), and artist in residence at YIVO (Summer 2018). Performance venues have included SFJAZZ (2018, 2019), Washington DC Jewish Music Festival (2019), Yerba Buena Gardens Festival (2018).
- *High Holidays in Brooklyn*: Served 2011-2018 as music director of the Because Jewish community, co-leading High Holiday services and other experiences with Rabbi Dan Ain at major music venues in Brooklyn including Roulette and Brooklyn Bowl.
- *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 (of the Wynton Marsalis Ensemble) and Ernesto Gomez (of Brotherhood of the Jug). The project debuted at Jazz at Lincoln Center in October 2014, performs extensively in the New York City area and debuted in the Bay Area at the Church of John Coltrane in April 2019.
- *Kol Nidre in Mihalyfalva – a memory cantata*: Theatre piece collaboration with actor Debra Winger and artist Andrea Deszö; work-in-progress performance in January 2014.
- *Songs of Zebulon*: Collaboration with musician Frank London researching and reviving the music of Cantor Zawel Kwartin; debuted in December 2012.

SELECTED DISCOGRAPHY

- *Book of J*, Book of J, 3rd Generation Recordings 2018
- *Kol Nidre*, Jeremiah Lockwood, Because Jewish 2016
- *You Will Love No One But Me*, 3rd Generation Recordings 2015
- *Purity and Danger*, The Sway Machinery, 3rd Generation Recordings 2015

- *Songs of Zebulon*, Jeremiah Lockwood and Frank London, Blue Thread Music 2014
- *LOCKWOOD*, Jeremiah Lockwood, System Dialing Records 2014
- *'Twas the Night Before Chanukah* (compilation), Reboot Stereophonic 2012
- *The Nigun Project*, Jeremiah Lockwood and guests, The Forward 2011
- *The House of Friendly Ghosts Vol. 1*, The Sway Machinery, JDub Records 2011
- *Hidden Melodies Revealed*, The Sway Machinery, JDub Records 2009
- *The Sway Machinery EP*, The Sway Machinery, JDub Records 2008
- *Nu Med*, Balkan Beat Box (featured guitarist), JDub Records 2007
- *American Primitive*, Jeremiah Lockwood, VeeRon Records 2006
- *Music From the Winery*, The Sway Machinery (compilation), Tzadik Records 2004

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