

Jeremiah Lockwood

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EDUCATION

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

August 2021

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

Fellow (2022-23 cohort)

Yale Institute of Sacred Music

Lead author of "Conversations: Words and Music from the American Jewish Experience," the new blog of the Milken Center.

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 music venues, including Brooklyn Bowl and Roulette.

PUBLICATIONS

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

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. Lockwood, Jeremiah. "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. 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.

BLOG

Conversations: Words and Music from the American Jewish Experience. Over the course of the 2021-22 academic year, created a thirty-part series of short essays for the UCLA Milken Center reporting on a variety of ethnographic and archival research projects.

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*. In development.

BOOK REVIEW

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.

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 *Revivalism and longing traces: Judith Berkson reimagines the female cantorial voice*, 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 Stanford Graduate School of Education Concentration in Education and Jewish Studies	2014-2021
Feinstein Summer Fellowship Feinstein Center for American Jewish History, Temple University, Philadelphia	Summer 2019
Artist in Residence <i>YIVO, New York City</i>	July 2018
Archive Transformed Fellow <i>Colorado University</i> Part of an inaugural cohort of scholars and artists, working in collaboration with Jewlia Eisenberg.	May 2018
Composer Fellow <i>Brooklyn Philharmonic Orchestra.</i>	2011
Artist Fellow <i>LABA: A laboratory for Jewish culture</i>	2011
Artist in Residence <i>Jewish Daily Forward</i>	2010
Artist Fellow <i>Six Points Fellowship for Emerging Jewish Artists</i>	2007-9

SELECTED TEACHING EXPERIENCE

Instructor Yale University Will offer two courses in the Spring semester: <i>Diasporic Jewish Music</i> , and <i>Contemporary American Judaisms</i> .	Spring 2023
Guest Lecturer <i>KlezKanada</i> "What is the Cantorial 'Golden Age'?" Four-part lecture series.	August 2022
Online Course Development <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.	Autumn 2020
Teaching Artist <i>Williams College</i>	October 2018
Guest Lecturer <i>Thinking Matters, Stanford University</i>	January 2018
Instructor <i>Music Department, Stanford University</i>	Fall 2017

Designed and taught an undergraduate course *Sound Tracks: Music, Memory and Migration*, 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.

Teaching Artist

2017-18

14th Street Y, Manhattan; Palo Alto Jewish Community Center; Coastal Roots Farm, San Diego, CA
Designed and taught a workshop series on Jewish music, *Sound Song and Symbol*, with Jewlia Eisenberg in venues around the United States.

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

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 new blog of the Milken Center.

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

2018-21

Curated *Listen*, a monthly concert/event series, and led unique High Holidays services at one of the largest synagogues in San Francisco, hosting artists including Ziek McCarter (Con Brio), Ravid Kahalani (Yemen Blues), Veretski Pass, among others.

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

Noh Training Project, Bloomsburg University, PA

Studied Noh chant and dance with scholar Richard Emmert and Noh actor Akira Matsui.

RESEARCH EXPERIENCE

Doctoral Researcher

2014-2021

Stanford Graduate School of Education Concentration in Education and Jewish Studies

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

2014-2021

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.

SELECTED PUBLIC LECTURES/CONFERENCE PAPERS

"The Cantorial and Synagogue Music Archive: From Treasure to Ephemera and Back," Yiddish New York Festival, December 29, 2021

"Jewlia Eisenberg and 'Queer Piyut,'" Annual American Jewish Studies Conference, December 2021

"Golden Ages: Chassidic singers and cantorial revival in the digital era," Baron New Voices Public Lecture, Columbia University, November 10, 2021.

"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

“LA Archivera: Entering the Emily Sene Archive,” Lecture/concert in collaboration with Jewlia Eisenberg. ucLadino 8th Annual Judeo-Spanish Symposium, UCLA, February 26, 2019

“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

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. “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

PROFESSIONAL EXPERIENCE (MUSICIAN)

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

- *Gordon Lockwood*: duo with Ricky Gordon (of the Wynton Marsalis Ensemble), currently performing regularly in New York venues.
- *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. Working as Book of J, 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 (of the Wynton Marsalis Ensemble) 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 in January 2014.
- *Songs of Zebulon*: Collaboration with musician Frank London researching and reviving the music of Cantor Zewel Kwartin; debuted in December 2012.

SELECTED DISCOGRAPHY

- *Golden Ages: Brooklyn Chassidic Cantorial Revival Today*, (producer) Jewish Culture Festival 2022
- *A Great Miracle: Jeremiah Lockwood's Guitar Soli Chanukah Record*, Reboot Records 2021
- *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
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Stanford University
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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
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