

empfehlenswerten Lektüre für alle, die sich für die historische, kulturelle und politische Verflechtung Polens in Europa interessieren.

Berlin

Vincent Regente

Jews and Music-Making in the Polish Lands. Hrsg. von Francois Guesnet, Benjamin Matis und Antony Polansky. (Polin: Studies in Polish Jewry, Bd. 32.) Liverpool University Press—Littman Library of Jewish Civilization. Liverpool – London 2020. XIII, 552 S., Ill., Notenbsp. ISBN 978-1-906764-73-9. (€ 51,–.)

This volume brings together 26 essays on musical topics that reflect the many and varied ways in which Jews made music in the Polish lands—and what they went through while they attempted to do so. As this is the first English-language collection of contributions on this subject, I believe it to be essential reading for anyone hoping to understand the complexity of the Jewish people's cultural relationship to this geographical region that they inhabited for well over 700 years without consulting original sources. It also offers valuable insights into the relationship between Jews and their own ethnic musical culture, and the musical cultures of their neighbors in this space. The book is divided into sections focusing on cantorial and religious music (but not Hassidic music), Jews in secular Jewish and Polish folk and popular musical culture, Jews in the Polish classical and Jewish art music scene, the ways in which Jews reflected on the Holocaust in their music, and Poland's current klezmer revival.

Unsurprisingly, readers will find many overlapping narratives, especially regarding the impact of Polish antisemitism and the Holocaust, which loom large in this collection and permeate virtually every section. While Jews lived fairly comfortably amongst Polish gentiles during certain periods, they were, needless to say, always at least somewhat conscious of their status as outsiders. How this played out in musical realms is a major theme of this book.

The authors range from prominent European musicologists to American and Israeli scholars from the discipline of Jewish Studies. The volume also includes articles by musical activists who have played a major role in the revitalization of Eastern European traditions of Jewish ethnic music, whose interests have generally been overlooked by Jewish Studies academics.

Daniel Katz's opening essay on a nineteenth-century *shabes* (Sabbath) in Płock paints a picture of synagogue life that beautifully differentiates the traditional role of the cantor from that of any other musical figure in history. We follow his protagonist, Joseph Weintraub, as he performs what are ostensibly his vocational duties only to learn that his congregants share transcendent feelings in the course of his *davening* (prayer leading) that verge on out-of-body experiences. Not surprisingly, as a result of the congregation's ecstatic response, Weintraub finds himself challenged by a second-rate cantor who has no idea of how he might match Weintraub's seemingly effortless virtuosity. In the chapters that follow, Akiva Zimmerman traces the career of the prominent twentieth-century cantor Moshe Koussevitsky through his formative years in Vilnius, Warsaw, Soviet Georgia, and Russia, including several narrow escapes during the Holocaust, and Bożena Muszkańska presents a more general history of the cantorate in Poland.

Michael Lukin's wonderful scholarly essay on eighteenth-century Yiddish lyrical and narrative folk songs leads beautifully into Miryem-Khaye Seigal's colorful look at the world of the Polish *badkhn* (folk poet) and *broder zinger* (freelance entertainer), both direct precursors of the Yiddish theater entertainer. These individuals navigated the space between polite secular society and the ironic contrasts of the ethnic and religious world lying just below its surface, and the first-hand accounts of their performances documented here are priceless. Michael Aylward's follow-up essay documents the recording careers of some of these same figures, particularly those who became stars in "Gimpel's Musical Theatre" in Lviv. In Ron Robboy's essay, we learn about American Jewish composer

Abe Ellstein's immersion into the remnants of earlier Polish Yiddish musical theater and folk culture as he re-locates to Warsaw to work on several iconic 1930s Yiddish film scores.

Robert Rothstein and Tamara Sztyrna both take us to the Polish "Tin Pan Alley," where we meet the Polish equivalents of the Gershwins and Irving Berlin, composers including Henryk Gold and Jerzy Petersburgski, whose interwar songs remain indelible reminders of the prominence of Jews in the world of Polish popular entertainment. Rothstein and Sztyrna both see these figures as intermediaries between two worlds who infuse Polish popular music with Jewish signifiers in a way that is perhaps comparable to the influence of the blues in American popular music.

Several of the essays focus on how Jewish music was seen to express a kind of lurid exoticism. Bret Werb looks at the development of the "*mayufes*" *tants*, a dance form that epitomized or parodied aspects of Hassidic/klezmer musical expression and thus became a catalyst for antisemitic ridicule. James Loeffler documents the marketing and use of cantorial music as a seductive and sensuous backdrop in Polish brothels and other lowbrow entertainment venues. A contrasting essay by Paula Eisenstein-Baker shows how composer Leo Zeitlin used traditional Jewish themes in constructing works intended for elite concert hall audiences. Julia Riegel contributes an excellent essay on the work of Menachem Kipnis, a proudly Jewish musician whose life's work, aside from collecting and publishing Yiddish folksongs (tragically, most of his collection was destroyed in the Holocaust), seemed to be to refute Richard Wagner's derisive assessment of the nature of Jewish musicality.

Wandering, and specifically leaving Poland in search of greener pastures, is another prominent theme in the collection. Joel Rubin's excellent essay on multiple generations of the Shpilman and Barsht families explores emigration as the road to musical survival as he follows their members to New York, Toronto, Buenos Aires, and beyond. Adam Sacks's essay on Jewish musicians who left Poland, especially in the 1920s, to study at the Berlin Conservatory shows how emigration proved to be the most expeditious path to success for composers and performers looking for wider recognition, higher quality music education, and more erudite audiences. Slawomir Dobrzański follows the neglected late-Romantic composer Tadeusz Zygfryd Kassern from Poland to America, where he completely re-invents himself as a composer and arranger of Music Hall pieces and Americana. Sylwia Jakubczyk-Ślęczka and Maja Trochimczyk paint a contrasting picture in their essays on an interwar Galicia brimming with opportunities for composers to have their music heard and for musicians to affiliate with local and regional organizations that fostered musical expression of the highest quality—only for the work of most of these musicians and organizations to be almost entirely forgotten after the war.

The Holocaust experience is front and center in essays about survivors, including Filip Mazurczak's portrait of Vladislav Shpilman, the virtuoso pianist and composer who was the last voice of Polish radio before the war and the first to be heard after it, Beth Holgren's chronicle of the musicians who traveled with Anders' Army, the Polish armed forces in the East, loyal to the Western allies, and Antony Polonsky's obituary for Leopold Kozłowski, a noted scion of the Brandwein Klezmer dynasty who went on to teach various strains of Jewish music to a younger generation of mostly non-Jews after the war in Poland until he reached the age of 100 only a few years ago.

In their contributions, both Joseph Toltz and Eliyana R. Adler question the usual analysis of Holocaust song texts as "redemptive" in nature, seeing them instead as expressing the stark realities of a particular time and place as folksong almost always does. Bella Szwarcman-Czarnota's very personal essay about her mother's musical education extols the power of Yiddish poetry and music to tie together the experience of the generations before and after the Holocaust. Rather than focusing on a human experience of the Holocaust, Carla Shapreau tells the compelling story of the Nazis' plundering—during

and even after the war—of the collection of music and instruments assembled by the preeminent twentieth-century Baroque harpsichordist Wanda Landowska.

The final two essays look at the frequently awkward efforts of present-day Poles to re-integrate Jewish music into contemporary Polish life as a part of the national heritage. Magdalena Waligórska presents a condensed version of her extraordinary full-length ethnography of the Polish klezmer scene, *Klezmer's Afterlife* (2013), with accounts of Polish musicians navigating various paths toward seeing themselves in their country's Jewish musical narrative. Eleanor Shapiro brings an American Jewish perspective to her analysis of Poland's "Encounters with Jewish Culture," Jewish music festivals, and Holocaust remembrance ceremonies. Her essay reminds us of the enormous amount of work that remains to be done, not only to unearth the considerable treasures of Jewish music still buried under the ruins of Jewish Poland but also to identify how Poland and, by extension, the rest of post-Holocaust Europe might learn to honor this substantial and unique cultural heritage appropriately.

Boston

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Bekenntnis und Diaspora. Beziehungen und Netzwerke zwischen Deutschland, Mittel- und Südosteuropa im Protestantismus vom 16. bis 20. Jahrhundert. Hrsg. Von Angela Ilić. (Veröffentlichungen des Instituts für deutsche Kultur und Geschichte Südosteuropas an der Ludwig-Maximilians-Universität München, Bd. 142.) Verlag Friedrich Pustet. Regensburg 2021. 244 S., Ill. ISBN 978-3-7917-3227-5. (€ 29,95.)

Der deutschsprachige Protestantismus in der Diaspora stellt ein Thema dar, das aus transnationaler Perspektive bis dato kaum untersucht worden ist. Es gibt beispielsweise eine Vielzahl von Arbeiten über den deutschsprachigen Protestantismus der Siebenbürger Sachsen in Rumänien. Epochen- und länderübergreifende Studien, allen voran über die Verbindungen von Deutschland zu den vielfältigen Diasporagemeinden in Mittel- und Südosteuropa, sind jedoch Mangelware. In Anlehnung an das Reformationsjahr 2017 fand ein Jahr später ein Workshop in München statt, der sich jenem Desiderat anzunähern versuchte und dessen Beiträge im vorliegenden Band veröffentlicht wurden.

Zu Recht merkt die Hrsg. Angela Ilić an, dass in den umfangreichen Forschungen im Rahmen des Reformationsjubiläums jenes Gebiet, welches heutzutage als Südosteuropa bezeichnet wird, so gut wie gar keine Beachtung fand. Um die vielfältigen Verbindungen und Netzwerke des Protestantismus – oder genauer gesagt: der Protestantismen – in jener Region aufzeigen zu können, wählt I. einen transnationalen Zugang. Die zeitlichen Schwerpunkte liegen auf dem 16. sowie dem 19. und 20. Jh. (S. 10). Leider fehlt an dieser Stelle eine Begründung, warum sich die Verantwortlichen bei der Konzeption des Workshops bzw. des Bandes ausgerechnet auf diese drei Jahrhunderte festgelegt haben. Zudem hat lediglich der Beitrag von Luka Ilić über die deutsch-südslawischen Interferenzen einen zeitlichen Fokus auf das 16. Jh.; die restlichen acht Artikel bewegen sich zeitlich allesamt im 19. und 20. Jh. Positiv hervorzuheben ist wiederum, dass mehrere Beiträge nicht nur prägende Persönlichkeiten und Institutionen bzw. kirchliche Entwicklungen der jeweiligen Diasporagemeinden untersuchen, sondern auch transregional agierende konfessionelle Organisationen wie den Gustav-Adolf-Verein. Diese haben bekanntlich durch ihre Arbeit maßgeblich die Entwicklungen des deutschsprachigen Protestantismus in der Diaspora beeinflusst und geprägt.

Norbert Friedrich stellt die verschiedenen diakonischen Mutterhäuser vor, welche seit dem 19. Jh. zur Unterstützung des (deutschsprachigen) Protestantismus in Südosteuropa gegründet worden sind. Neben ihrem karitativen Zweck sollten diese Häuser aber auch „die Überlegenheit des deutschen Protestantismus dokumentieren, sie sind also auch als Teil der konfessionellen Konflikte zu interpretieren.“ (S. 47)

Die nachfolgenden Beiträge von Béla Makkaï („Cultivating Denominational and National Identity in the Evangelical Reformed Mission Churches of Slavonia and Fiume“),