Throughout the Middle-Ages and the early modern period, Jews in central and western Europe were excluded from the soundscape of Christian culture as an a-musical category. This ethos began to change in the mid-eighteenth century with the rise of new German aesthetic theories that linked music's emotional affect with ethical qualities inherent in Enlightenment notions of *Bildung*. Marking the threshold to modernity, this inclusive turn opened up music as an arena of cultural participation to Jews, even though this inclusivity remained vulnerable to socio-political developments throughout the nineteenth and twentieth centuries.

The project focuses on memory as an emotional and cognitive category pivotal to both music and Jewish civilization. The point of departure upon which we wish to expand is the place of music in the encounters of central European Judaism with modernity. The project will explore the mutual embeddedness of music and memory and the memory work that music has facilitated – and continues to facilitate today – in modern European Jewish experience. What is, for instance, the memory work of a 2012 reconstruction of a commemoration cantata for Moses Mendelssohn from 1786, as witnessed on June 24 in Berlin’s Rykestrasse Synagogue? And what are the various emotional imports of such a performance at a Berlin synagogue, itself a site of Jewish memory, for a twenty-first-century audience?

Memory looms large in the formation of identities, which in turn determine what is remembered and what is forgotten, while memory work enables us to revisit history in the construction of past, present, and future realities. Musical traditions, both written and oral, are all predicated on memory. In Judaism, to quote Yosef Hayim Yerushalmi (1982), memory is a “dual movement of reception and transmission, propelling itself toward the future.” Yet memory also encapsulates emotional imports, and as such it is highly contextualized, negotiated, and contingent. The meaning and interpretation of memory in German-Jewish experience grows ever more in the emotional debate of the present, in which many voices realize vastly different – and conflicting – ways of experiencing Jewish history in twenty-first-century Europe.

In this project we seek to examine memory as an emotional category in German-Jewish experience of modernity through music by critically addressing questions pertaining to emotional spaces in which Judaism’s multiple encounters with its non-Jewish environment have taken place and the mechanisms through which emotions and memory operate in music as an intersubjective mode of Jewish cultural participation, self-consciousness, and distinction. While we assume that emotions and memory bestow music its community-creating power, we wish to explore in a more differentiating manner how German Jewish experience underscores the limits of this assumption – rather how music’s emotional imports serve to delineate, negotiate, or undermine **boundaries** of identities (national, religious, political, or gender), being itself a permeable border region.

In March 2013, we will hold at the MPIB in Berlin a 2-day international symposium on these topics. Speakers will discuss the ways by which emotions and memory operate in musical intersections of German and Jewish modernity, and the varied ways musical voices have shaped the emotion and memory of German-Jewish life and consciousness since the early modern period and up to the present day. The symposium is expected to contribute to current scholarship by exploring what can be gained through a critical inquiry that incorporates theoretical aspects of memory as an emotional category, the relationship between and among emotions, music, and the body, aesthetics, and German Jewish cultural history.