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THE SOUND AND MUSICAL LANDSCAPE
OF A NON-EXISTENT CITY:
CONTRIBUTIONS TO RESEARCH
ON SOUND ARCHAEOLOGY BASED ON THE EXAMPLE
OF THE PRE-WAR JEWISH QUARTER IN LUBLIN*

Prior to the Second World War, the multicultural city of Lublin was an important centre of Jewish life and culture; there were numerous synagogues and a Yeshiva famous throughout Europe. Only *Brama Grodzka* [City Gate], which used to be a passage between the Christian and the Jewish parts of Lublin, survived from that period¹, whereas the Jewish quarter was completely destroyed in 1942. Nowadays *Brama Grodzka* is used both as a venue and a memorial: In 1992 the cultural centre *Brama Grodzka – Teatr NN* [Grodzka Gate – NN Theatre]² was installed here, which provides a display site for exhibitions (partly permanent, partly temporarily), and organizes different cultural as well as educational projects.

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¹ The gate was constructed in 1342 as part of the city wall. Rebuilt in 1785, it gained its present function, integrating apartments and dealers’ workshops.

² For further information on *Brama Grodzka – Teatr NN* (“NN” stands for *nomen nescio*) see www.tnn.pl.

In 1998 the cultural centre launched a permanent project which aims to record, archive and exhibit oral history as an attempt to commemorate the pre-war everyday life in the “Jewish city”, as well as the Jews’ situation during the time of the German occupation. The beginnings of the project were difficult though: The relatively small number of living contemporary witnesses and their reluctance to speak presented a serious obstacle; and the actual transcribing, editing and archiving of the recorded interviews also caused methodological problems. However, during the last two decades a huge virtual multimedia database has been assembled³: to this day, the recollections of more than 1,600 residents of Lublin and its surrounding area have been collected and preserved, which to approximately 3,500 hours of recordings (audio and video). The contemporary witnesses interviewed talked about their everyday life in the district, their homes, the neighbourhood they lived in (streets, small shops, street vendors etc.); and in doing so, they recalled the tastes, smells and colours of their childhood – of the old Lublin. The idea behind the project is to preserve the “lost world” in the memories collected. Within this context *Brama Grodzka* appears as a memorial in literal terms –until the extermination of the ghetto it was a “witness” to the Jewish Lublin, and in this way it is supposed to still “remember” all the residents who went through it.

In the following section I will focus on some (multimedia) exhibitions and events which were both designed and presented at *Brama Grodzka – Teatr NN*, all concerned with aspects of the everyday pre-war life in the Jewish district, which could be reconstructed on the basis of visual and auditory source material (including literary texts from the inter-war period). The exhibition *Wielka Księga Miasta. Lublin w fotografii do 1939 roku* [The Great Book of the City: Lublin in Photographs From Before 1939] first opened in 1998, and since that year has been further maintained as a permanent exhibition. The aim of the organizers was to allow a reading of the present urban structure and cultural landscape of Lublin through the prism of its past visual appearance, reconstructed from numerous historical documents, all presented in an artistically motivated exhibition set (Figure 1). The exhibition space was designed effectively with cloth, cardboard, newspapers and brown paper, with old wooden windows, doors, furniture and metal structures as central elements of the design. The viewer got the impression of a somehow “unfinished” set design and scenario, of scarcity and imperfection – a notion which can be interpreted as a manifestation of the aesthetic and ethical ideas behind the

³ See biblioteka.teatrnn.pl/dlibra/dlibra/collectiondescription?dirids=198. – Oral history interviews were recorded in Polish, English, French, Italian, German, Ukrainian, Yiddish, Hebrew and in *chachlacka*, a local dialect. – For a selective audio documentation of the project see also the CD *Ścieżkami pamięci* [Paths of Remembrance].

exhibition itself, which challenged the socio-political reality and “referred to things that were unwanted, rejected, forced out of consciousness, covered in dust and kept in the attic”, as Marta Kubiszyn interpreted it (*Edukacja wielokulturowa* 216).⁴



Figure 1: *Portrait of a Place. Model of the Former Old City Centre of Lublin* (1998)
– set design of the exhibition

Another exhibition staged by and in *Brama Grodzka* was *Portret Miejsca. Makieta dawnego lubelskiego zespołu staromiejskiego* [Portrait of a Place: Model of the Former Old City Center of Lublin]. I would like to describe it in more detail here; it also used visual and auditory source material⁵ (including literary texts from the inter-war period). It was on display in 1999, with Tomasz Pietrasiewicz as the author of the concept (cf. Skrzypek 177-201). The set design of the exhibition was also installation-based (the form of display referred to a Kaiserpanorama, a device

⁴ In the analysis of Kubiszyn “all those objects, with their existence conjuring up recollections of the past and of their curious functions, and bearing the weight of matter and time, created the atmosphere of destruction and impoverishment. The structures made of the objects were maintained in subdued tones, dominated by colours such as white, grey and brown. The used windows and doors installed on the walls of the Centre aimed to symbolically reconstruct the space of the former Jewish district, channelling the viewers’ attention into everyday lives of human beings and individual experience of the city. Their form imitated the constructions of crumbling, dilapidated houses whose owners’ existence was captured in the pre-war photos or in the form of enlarged prints put on the cardboard” (217 [quote in English translation by J.P.]).

⁵ Sound appears to be a very important element of the everyday cultural landscape; its perception is a key element for emotional impressions and aesthetic experiences, both of them being connected to a specific place and time, as well as to the specific sounds characteristic of those. The process of sound perception is a key element of the emotional and aesthetic experience of place and time. Cf. Yi-Fu.

popular around 1900, used in the theatrical performances of *Teatr NN* in the 1990s), whereas the exhibition aimed to resemble a walk⁶ through the pre-war Lublin and the former Jewish quarter in particular.

Upon entering the exhibition we find ourselves in an empty room. The outline of the disappeared Jewish district is marked on the floor, resembling body chalk marks in crime scenes. It is here that the first narration of contemporary witnesses can be heard, which relate the everyday image of the district, its tastes, smells, the sound of the specific accent of its inhabitants. We continue and enter another room with an architectural (three-dimensional urban) model of the pre-war city. In comparison with the current situation, the visitor can comprehend the extent to which Lublin was destroyed during the Second World War. As a result of the destruction of the Jewish quarter located near the castle, empty spaces appeared in the city centre – the logical urban development of Lublin was virtually broken.

Moving on, the visitor walks along a corridor, passes photographs, can look at letters, documents, maps etc. (Figure 2).⁷ Additionally, slide viewers and loudspeakers have been fitted into a wooden structure fixed on one of the walls alongside the narrow corridor. The visitor can listen to narrations by contemporary witnesses, both Jews and Poles, interwoven with a reconstruction of the soundscape of the former Jewish district (the “music of the city”, as one might say). On the opposite wall historical street photographs by Stefan Kielsznia⁸

⁶ The motif of a walk or journey as well as the exhibition situation as such have been described and interpreted by Marta Kubiszyn as follows: “The motif of a journey [...] was evoked here in the context of the construction of the display site. The motionless ‘eye’, the mirror which reflects images and which appears in the play ‘Wędrowniki Niebieskie’ [Heavenly Wanderings, directed by Tomasz Pietrasiewicz, using texts by authors such as Nahum Bomse, Mikhail Bulgakov, Marina Tsvetaeva, Hugo von Hofmannsthal, Vladimir Nabokov, William Shakespeare, Mieczysław Karłowicz], is present in the design fixed opposite a window of one of the buildings in the Grodzka Gate which shows the empty space of the former Jewish district. Distorting the reflected image, the mirror is a symbol of the responsibility for the place. A turning bicycle wheel with a pair of shoes fixed to its spokes is also present in the exhibition and is a metaphor of life as a journey. The motif of a wheel appears once again in the set design as an element of the cylinder with the pictures of the late citizens of the city, a structure which is set in motion by the viewers.” Kubiszyn. *Edukacja wielokulturowa* (see note 4), p. 217 [quote in English translation by J.P.]

⁷ All source material was collected by the Cultural Centre team in a two-year field research on site in Lublin.

⁸ The photo material by Stefan Kielsznia constitutes a remarkable pool of source material indeed, which can be viewed in the virtual database (teatrnn.pl/ikonografia/galeria_ikon/galeria/23) of *Brama Grodzka – Teatr NN*, as well as in more recent print publications such as *Stefan Kielsznia. Ulica Nowa 3: zdjęcia lubelskiej dzielnicy żydowskiej z lat 30./Straßenfotografien aus dem jüdischen Viertel von Lublin in den 1930er Jahren/Street Photographs of the Jewish Quarter of Lublin in the 1930s*, edited by Ulrike Grossarth in 2011. On the history and documentary value of Kielsznia’s photographs, see Kubiszyn, “Memory and photography”.

taken in the period before 1939 are displayed, depicting passers-by, shop windows, a fair and other scenes (Figure 3).⁹



Figure 2: *Portrait of a Place. Model of the Former Old City Centre of Lublin (1998)*
– set design of the exhibition

Overall, the elements of the exhibition can be described as four layers: image, sound (which includes spoken word, music and soundscape elements), text, and film. But the most important element of the exhibition seems to be sound¹⁰: an audio arrangement (collage) composed of voices, soundscape elements (which constitute a moving background), music and silence – all of them working on a content-based level (as information) as well as in an illustrative manner (as comment/interpretation). These elements not only serve as an accompaniment to the photographs exhibited, but themselves can be seen as a repository of memory, the utilization of which creates a vivid description of the old city and the living environment.

⁹ Kielsznia's photographs are mounted in wooden frames though, resembling the frames of photographic negatives; as Kubiszyn described it, they "form a continuum of events. This creates an impression of watching a static picture, which requires viewers to move along a line of corridors joining the Grodzka Gate and the adjacent tenement houses." (Kubiszyn. *Edukacja wielokulturowa* 218 [quote in English translation by J.P.]).

¹⁰ The audio part was recorded by Marta Kubiszyn, Milena Migut, Barbara Odnous; excerpts selected by Marta Grudzińska, Marta Kubiszyn, Mariusz Kamiński; set and composition arranged by Mariusz Kamiński.

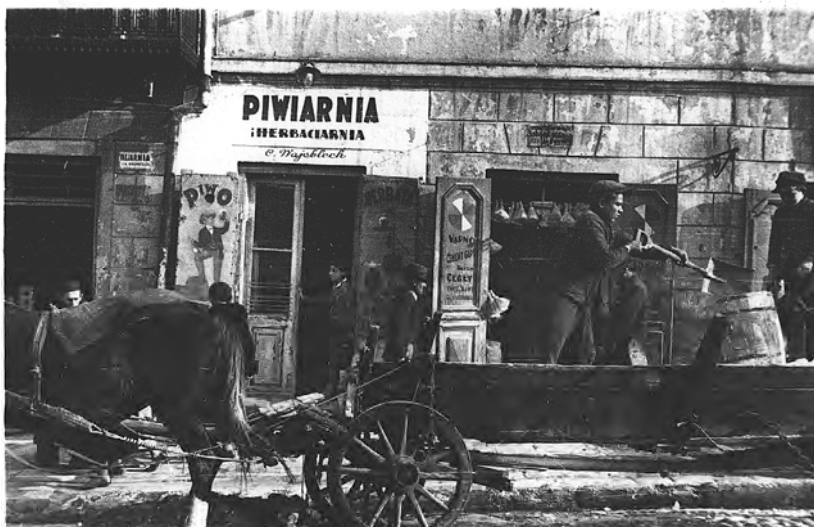


Figure 3: Stefan Kielsznia, *Ulica Nowa 21*, Lublin (late 1930s)

It is worth recalling the common terminology and the definition of the term “soundscape”, well-established in ethnomusicology. The concept of soundscape was originally defined by R. Murray Schafer (1977/1994, p. 7) as “any acoustic field of study. We may speak of a musical composition as a soundscape, or a radio program as a soundscape or an acoustic environment as a soundscape.” The definition of “soundscape” differs depending on the field of science in which the research is conducted. Emily Thompson (p. 1) understands auditory or aural landscape as “simultaneously a physical environment and a way of perceiving that environment; it is both a world and a culture constructed to make sense of that world”. Pijanowski et al. (p. 1214) defines it as “the collection of biological, geophysical and anthropogenic sounds that emanate from a landscape and which vary over space and time reflecting important ecosystem processes and human activities”, while based on a large inter-disciplinary soundscapes study, William J. Davies et al. (224) define “soundscape” as a “complete sound environment in a location and the human response to it”.

TRANSCRIPT
OF SELECTED ORAL HISTORY DOCUMENTS

Przed każdym sklepem Żydzi wystawiali różne swoje towary, owoce i inne rzeczy. Jubilerzy byli, także zegarmistrz Żydzi. Blacharz Żyd, kowal, szklarz – chodził z taką skrzynią, bo szkło ciężkie jest, dźwigał, to się nachylał, taki z brodą i wołał: Szklę okna, tak, Żydzi imali się wszelkich zawodów [...] ¹¹

Dzieci żydowskie bardzo słabo mówiły po polsku [...] Żydzi byli tłumaczami niemieckiego, ten żydowski język był podobny, znaczy „podobny”, no jakoś tak się szybciej dogadywali. [...] Oni mówili po polsku, tylko tak kaleczyli ten język polski, ale mówili. ¹²

Moi koledzy z dzieciństwa? Był ten Bejchło jeden, był Aaron taki, Josek. To byli Żydzi. Jakoś miałem taką inklinację do Żydów, to byli Żydzi przedwojenni. No sporo ich tam było. W co się najczęściej bawiliśmy? „Ene, due, rike, fake, torbe, burbe, ósme, smake, deus, meus, kosmateus, baks.” ¹³

Rzeczą, którą pamiętam na ulicy Ruskiej, bo to była najbliższa mojego domu, to były ogromne ilości dzieci. Tam było mnóstwo dzieci. Dzieci ubranych bardzo różnie, mówiących naturalnie w języku jidisz, o czym wiem w tej chwili, że był to jidisz. Mówiło się wtedy, że oni mówią po prostu po żydowsku. ¹⁴

[...] Bardzo krzyczeli: „handel, handel”, no i tych kupujących to prawie siłą wciągali do sklepu. Tak było: „Nie musisz pan kupić, choć pan” i chap go do sklepu wciągali

ENGLISH VERSION
OF THE TRANSCRIPT
(by the author of this essay)

In front of each shop, Jews displayed their various goods, fruits and other things. There were jewelers, also Jewish watchmakers. A Jewish tinsmith, blacksmith, glazier – he walked around with such a box, because glass is heavy, he carried it, he leaned over, one with a beard and shouted: I’m glass windows, yes, Jews had all kinds of jobs.

Jewish children spoke Polish very poorly [...] Jews were translators of German, this Jewish language was similar, meaning “similar”, so they got along faster somehow. [...] They spoke Polish, they only mutilated the Polish language that way, but they did.

My childhood friends? There was this one Bejchło, there was this Aaron, Josek. They were Jews. Somehow I had such an inclination towards Jews, they were pre-war Jews. Well, there were a lot of them there. What did we play most often? “Ene, due, rike, fake, bag, burbe, eighth, flavors, deus, meus, kosmateus, baks.”

The thing I remember on Ruska Street, because it was the closest to my house, were huge numbers of children. There were lots of children there. Children dressed very differently, naturally speaking Yiddish, which I now know was Yiddish. It was said then that they simply spoke in Jewish

[...] They shouted a lot: “trade, trade”, and they almost dragged those buyers into the shop by force. It was like this: “You don’t have to buy it, although you do” and they

¹¹ Z. Dudek, <https://biblioteka.teatrnn.pl/dlibra/publication/34072>, accessed 3.01.2023.

¹² B. S. Pazur, <https://biblioteka.teatrnn.pl/dlibra/publication/123695>, accessed 3.01.2023.

¹³ B. S. Pazur, <https://biblioteka.teatrnn.pl/dlibra/publication/123693>, accessed 3.01.2023.

¹⁴ W. Majczakowa, <https://biblioteka.teatrnn.pl/dlibra/publication/33949>, accessed 3.01.2023.

– tak było nagminnie. Handel to u nich kwitł i byli aż natrętni, no bo ktoś już wszedł, to znaczy, że wszedł po kupno, to każdy wciągał go tam. Gwar był, czasem wybuchały bójki [...] ¹⁵

[Ulica Krawiecka w Lublinie],

Zaczynała się właśnie od Krawieckiej 2. To była kamienica. Na rogu Krawieckiej 2 i Zamkowej była taka piwiarnia, ja to wspominałem już kiedyś, tam zawsze wieczorem grał skrzypek. I pamiętam melodię: „Graj, skrzypku, graj... przez całą noc”, na tych skrzypkach. Tam wielu słuchało, nie wchodziło do tej kawiarni żydowskiej [...] ¹⁶

Prawie codziennie chodziłem rano [na Stare Miasto]. Bo na całej ulicy u nas był tylko zegar. Zegarek, taki budzik [...] mama szczególnie w zimie to brała pod tą chustkę taką ten zegarek i szliśmy pod Bramę Krakowską ustawiać zegarek. Tam żeśmy ustawiali, wracaliśmy do domu... Wtedy już dokładny był czas. Nic w radio nie tykało, o 12 hejnał grał na Bramie Krakowskiej. To żeśmy chodzili z tym zegarkiem, żeby go tam ustawiać. ¹⁷

Atmosfera tego miasta była bardzo spokojna, życie toczyło się powoli, gdzieś niedzie przetoczy się wóz z krzyczącym Żydem – szmaty, gałgany, kupię, zamienię na talerze, łyżki. Tak troszeczkę sennie, troszeczkę spokojnie, tak upływały dzień za dniem bez jakiś szczególnych wydarzeń. Na ulicach słychać było głównie jidisz. ¹⁸

dragged him into the store – it was commonplace. Trade was flourishing with them, and they were very importunate, because someone had already come in, that means they had come in to buy something, so everyone dragged them in. There was a bustle, sometimes fights broke out [...]

[Krawiecka Street in Lublin],

It started at Krawiecka 2. It was a tenement house. There was a pub on the corner of 2 Krawiecka and Zamkowa Streets, I have mentioned it before, a violinist always played there in the evening. And I remember the melody, “Play, violinist, play... all night long” on those violins. There, many listened, did not enter this Jewish cafe [...]

I used to go [to the Old Town] in the morning almost every day. Because there was only a clock on the whole street. A watch, an alarm clock [...] Mom, especially in winter, would put this watch under her scarf and we would go to Brama Krakowska to set the watch. We set up there, we went back home ... Then the time was accurate. Nothing on the radio was ticking, at 12 noon the bugle call played on the Krakowska Gate. That we walked around with this watch to set it there.

The atmosphere of this city was very calm, life went on slowly, here and there a cart with a screaming Jew would roll by – rags, rags, I will buy, I will exchange for plates, spoons. So a little sleepy, a little calm, that’s how day after day passed without any special events. Mostly Yiddish was heard in the streets.

¹⁵ F. Czerniak, <https://biblioteka.teatrnn.pl/dlibra/publication/34061>, accessed 3.01.2023.

¹⁶ B. S. Pazur, <https://biblioteka.teatrnn.pl/dlibra/publication/123680>, accessed 3.01.2023.

¹⁷ B. S. Pazur, <https://biblioteka.teatrnn.pl/dlibra/publication/123696>, accessed 3.01.2023.

¹⁸ B. S. Pazur, <https://biblioteka.teatrnn.pl/dlibra/publication/33762>, accessed 3.01.2023.

Surviving witnesses' words, as those and the fragmented soundscape background develop into what can be understood as the "music" (or the "sound-track") of the exhibition. "Musicality" is also achieved by other sound fragments added, such as whispers, muffled voices, which block each other out, and from time to time tend to give the impression of cacophonous suspense. In musical terms we could also say that the different voices and tongues form "variations" on the Polish-Jewish city. Here each fragment of the "story" – formed by the spoken word and various other sound elements – has its own tune, texture, dynamics, pace and timbre.

Following the analysis of Marta Kubiszyn ("Historia (nie)mówiona" 97), all voices and sounds within the described exhibition set are treated as stimulants for the senses, with characteristic aesthetic features; they complement the visual side of the cultural panorama of the former Lublin adding further information to it. In this sense changes in the soundscape of Lublin are an important indicator of the transformation of the cultural image of the city itself. Matching the visual, auditory and textual stimuli presented in the exhibition with those of the present-day Lublin, the visitor could envisage the changes that have taken place during the last 60-70 years. Kubiszyn further emphasizes that the sounds of the town which were heard were not just culturally non-specific (e.g. shouts or rattles), but also specifically "Jewish" (e.g. laments of the mourners, calls of street vendors, music of violinists and songs), as described in the witnesses' records. All of them create the uniquely Jewish "rhythm" and "sound" of the city.

Within the sound layer of the exhibition, silence was also of great importance: both as part of the witnesses' narrations, and in the form of breaks in the audio arrangement. It appears unexpectedly – as if to point to the "non-continuous" moment, to the idea of a thread of life which is suddenly cut. In a broader sense it also included the "material" side of the former Jewish city quarter, which – as mentioned before – vanished completely. Despite the circumstances – the society's strong support – after the Second World War Polish authorities tried to visually reconstruct the historical basic structure of the buildings. However, the original city was destroyed and the formerly multicultural part of Lublin, although partially rebuilt, has nevertheless lost its unique character.

The auditory silence inscribed in the witnesses' narrations evokes some kind of painful bewilderment in the listeners – listening attentively to monotonous narrators, the listeners are aroused by the "lack of words", the "lost words" as well as the "lost living world". Within such context silence can be perceived as a "dissonance": the broken narration symbolizes the fall of the whole world, the pain connected to this experience evokes a fit of melancholy, the nowadays

inaudible mourning for the pre-war residents of the city, the irretrievable loss of the shared Jewish and Polish heritage.

In addition to the element of auditory silence, the photographs displayed may also evoke a “dead city” in the visitor’s reflection (emphasizing the historical character and notion of the place). By contrast, the recorded witnesses’ voices (reconstructing the past atmosphere) suggest some kind of “physical being” of the quarter – in “updating” the past they reinforce the present. Albeit this form of “reality” does not let us enter the city physically, the sounds allow the visitor to “sense” it somehow, as if in the distance.

In this respect, *Brama Grodzka* – as a building – could be described as some kind of “ghost house”: it is a place where (invisible) voices “live”, where sounds can be heard, it is the repository for memories of a “dead city”. Nonetheless, at the same time, the exhibited sounds and images have the power to “revive” memories, to arouse associations, and in these way a “human” dimension is added to the place again, which engages the visitor more actively.

The development of audio-visual presentation forms at *Brama Grodzka – Teatr NN* is closely connected to performance-like events (cf. Pośluszny, *Przestrzenne formy upamiętniania Zagłady* and “Sposoby przywracające pamięć społeczną” 161-176.). Sound and lights play an important role in defining space in theatrical performances; therefore there is a need to separate the stage and its symbolic reality from the everyday surrounding. Since 2000, *Brama Grodzka – Teatr NN* organized several so called *Misteria* [commemorative mystery plays]: performance-like events in the tradition of mystery plays. In the following I would like to briefly outline some examples of these.

Misterium Dzwonu św. Michała [The Mystery of St. Michael’s bell] (2001) (cf. Kubiszyn, “Miejsce, pamięć, obecność” 173) referred to St. Michael’s Church, Lublin’s *fara* [parish church], which had already been destroyed by 1856. The mystery play opened with the relocation of the original St. Michael’s church bell from the Trinitarian Tower, which is located near the Lublin Cathedral. In the course of the performance, the bell was moved to *Plac po Farze* [Former Parish Church Square], where it was placed on a special wooden construction right at the very spot the chancel of the church used to stand. Lublin residents could come here for two days to visit the bell in its historical place; they could ring it themselves and listen to its sound.

Another example is *Misterium Ulicy Szerokiej* [Szeroka Street Mystery] (2001) (Kubiszyn, “Miejsce, pamięć, obecność” 173) that can be described as a mental trip down the pre-war *Ulica Szeroka*, which nowadays can only be

evoked from historical photographs.¹⁹ The artistic performance started with a reading of the poem “Ulica Szeroka” by Józef Czechowicz (1903-1939), and the contours of the former Szeroka Street were painted with chalk at today’s *Plac Zamkowy* [Castle Square], which was further supplemented by slide projections of historical photographs of the street on a screen, prepared by Stefan Kielsznia. At around 11 p.m. the participants of the event lined up along the reconstructions of the former street lines, each one holding a candle, forming an empty corridor of people. The lights and voices coming from the drains revealed, in a symbolic form, the hidden and invisible senses and meanings captured in the area surrounding the Lublin Castle.

The third mystery was entitled *Poemat o miejscu* [Poem on a Place] (2002) (Skrzypek. “Przypadek zamierzony” 195), which took place on an October evening in an empty square between *Brama Grodzka* and Lublin Castle. It was an artistic attempt to deal with the “memory of a site” marked by crimes, cruelty and destruction. The event started in a bright, vibrant part of the Old Town, from where the participants had to walk through *Brama Grodzka* – there, all of a sudden, they found themselves surrounded by darkness, because all lights in the former Jewish quarter had been turned off. The participants were guided solely by spotlights installed in the manholes along the way (see Figure 4). Various oral history material was transmitted from the manholes, some concerning the recollections of former prisoners who had been kept in the castle during the time of the occupation, as well as during the period of Stalin; some others concerning the memories of Lublin residents, regarding the pre-war Jewish district and its liquidation. The visitors could walk freely from one illuminated spot to another, listening to different narrations, until the mystery ended at the site of the former synagogue. This performance-like event made use of the technical infrastructure incorporated in the present-day Old Town area; the only outside elements used were the devices for lighting (lamps) and sound (loudspeakers) placed in the drains.

The above mentioned *Misteria*-projects and the described exhibition *Portrait of a Place* demonstrate that the past can be reconstructed not only visually but also in terms of auditory traces. Although the latter are more difficult to re-enact on site, they seem to be more suggestive from the psychological point of view. They touch our feelings, stimulate our emotions and then penetrate our consciousness, memory and intellect. Therefore, the widely understood “musicality” which accompanies exhibition projects and performance-like events such as the ones outlined by *Brama Grodzka – Teatr NN* offer invaluable areas of remembrance.

¹⁹ Cf. *Stefan Kielsznia* (see note 9) [without foliation, SK 132-145].



Figure 4: *Poem on a Place*. Lublin (2002)

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THE SOUND AND MUSICAL LANDSCAPE OF A NON-EXISTENT CITY:
 CONTRIBUTIONS TO RESEARCH ON SOUND ARCHAEOLOGY BASED
 ON THE EXAMPLE OF THE PRE-WAR JEWISH QUARTER IN LUBLIN

S u m m a r y

Prior to the Second World War, the multicultural city of Lublin was an important centre of Jewish culture. Of that period, only *Brama Grodzka* [City Gate], which used to be the passageway between the Christian and the Jewish parts of Lublin, has “survived”. Nowadays, it houses *Brama Grodzka – Teatr NN* [City Gate – Theatre NN], a cultural centre which provides display areas for commemorative exhibitions and organises various cultural and educational events. In the 1990s, a permanent project on the everyday pre-war life in the “Jewish city” (as well as the Jews’ situation during the time of the German occupation) was launched here. The collected source material was integrated into commemorative exhibitions. These projects show that the past of non-existent Jewish quarters can be reconstructed not only visually, but also acoustically, making it possible to recreate the ethnomusical landscape of the city that has ceased to exist. This article presents the sound and musical landscape of the city of Lublin and its vicinity, using the example of the Jewish quarter of Lublin, taking into account traditional music and its various transformations.

Keywords: soundscape; sound environment; musical landscape; memory; Holocaust.

DŹWIĘKOWY I MUZYCZNY PEJZAŻ NIEISTNIEJĄCEGO MIASTA.
PRZYCZYNEK DO BADAŃ NAD ARCHEOLOGIĄ DŹWIĘKU
NA PRZYKŁADZIE PRZEDWOJENNEJ DZIELNICY ŻYDOWSKIEJ W LUBLINIE

Streszczenie

Przed II wojną światową Lublin był miastem wielokulturowym oraz znaczącym centrum kultury żydowskiej. Z tego okresu „pozostała przy życiu” tylko Brama Grodzka, stanowiącą wcześniej połączenie między chrześcijańską i żydowską częścią Lublina. Dzisiaj mieści się tutaj kulturowe centrum Brama Grodzka – Teatr NN z salami wystawowymi dla prezentacji dziedzictwa kulturowego miasta, przy czym ośrodek ten organizuje także różnorodne projekty kulturalne i pedagogiczne. W latach dziewięćdziesiątych centrum zainicjowało projekt o przedwojennym życiu codziennym „żydowskiej dzielnicy“, który objął także czas okupacji hitlerowskiej. Zgromadzony podczas tej pracy materiał źródłowy, muzyczny i dźwiękowy został włączony w liczne wystawy. Projekty te wskazują, że przeszłość nieistniejących żydowskich dzielnic może być zrekonstruowana nie tylko wizualnie, lecz również akustycznie, pozwalając odtworzyć etnomuzyczny pejzaż miasta, który przestał istnieć. W artykule został zaprezentowany pejzaż dźwiękowy i muzyczny miasta Lublina i okolic na przykładzie dzielnicy żydowskiej Lublina, uwzględniając również muzykę tradycyjną i jej przekształcenia.

Słowa kluczowe: pejzaż dźwiękowy; środowisko akustyczne; pejzaż muzyczny; pamięć; Zagłada.