

UNIT 4  
APPENDICES

סיפורי מוסיקה  
STORIES OF MUSIC





# APPENDIX A: DEBATE POINTS

## For Art Music

- Music of the synagogue should represent, reflect and elevate the beauty of Shabbat/Holiday worship.
- Music of the synagogue should be sophisticated and inspiring, elevating the heart and soul.
- Prayer is an art form, and art can also be prayer. As with any art form, such as poetry, literature, architecture, and even music, we should bring our greatest talents and training to create the most beautiful expression of prayer we can.
- Music of the synagogue should be reflective of and responsive to the “nusach” of the various holidays and Shabbat, carrying forward the theme of these celebrations and observances through music.
- The music of the synagogue should invite the listening worshipper to moments of reflection and meditation.
- Responsibility for curating, selecting and composing the music of the synagogue lies with the cantor.
- Importance of tradition - connection to our past, reverence for past of Jewish music

## For Communal Participation Music

- Music of the synagogue should represent, reflect and elevate the beauty of Shabbat/Holiday worship.
- Music of the synagogue should be sophisticated, elevating and inspiring the heart and soul.
- Music of the synagogue should invite congregational participation.
- Music of the synagogue must be in a key that all can sing.
- Music of the synagogue should connect worshippers to the broader Jewish and secular world. Therefore, it should:
  - » Incorporate music sung at Jewish summer camps.
  - » Incorporate powerful and meaningful secular music.
- Responsibility for curating the music of the synagogue resides with the cantor whose job it is to consult with / keep an ear open to various constituents and resources in the congregation in order to respond to the interests and desires of:
  - » Regular synagogue attendees
  - » Summer camp attendees
  - » Those with musical skills
    - Instrument players
    - Those who love to sing
  - » Tradition: going back at least two centuries there has been a discussion of how to

include the congregation in singing!

- » Innovation: need to renew, be up to date, contemporary.

The background features a solid yellow triangle at the top, pointing downwards, which meets a solid blue area below it. The text is centered in the blue area.

# APPENDIX B: BIOGRAPHICAL BACKGROUND

## Isadore Freed

b. March 26, 1900 Brest-Litovsk, Russia - d. Nov 10, 1960, N.Y.C.

Education:

- Philadelphia Conservatory
- University of Pennsylvania, B.A. (18)
- Studied composition with Ernest Bloch,
- Piano with George Bayle and Josef Hofmann
- Organ with Rallo Maitland.
- Musical composition, Nadia Boulanger (Paris)

Isadore Freed was one of the small coterie of influential composers whose gifts, beginning in the 1930s and 1940s, altered the course of music for American Reform worship. Along with the émigrés Hugo Chaim Adler, Herbert Fromm, Heinrich Schalit, and Julius Chajes, he was instrumental in raising modern American synagogue aesthetics to new levels of sophistication and in helping Reform worship gradually shed its near-reactionary physiognomy and its stale retention of long-outdated 19th-century musical practices and predilections.

Freed was born in Brest-Litovsk, Belarus—which was then part of the Czarist Empire—but when he was three years old, his parents moved to Philadelphia, where his father ran a music store and also became known in traditional Jewish circles as a wedding band musician. Isadore later studied at the Philadelphia Conservatory and earned his bachelor’s degree in music at the University of Pennsylvania. At that time he was still very much focused on the piano, which he continued studying with George Bayle. He had some tuition (the extent of which remains unclear) with the legendary virtuoso pianist Josef Hofmann, and he pursued organ studies with Rallo Maitland.

After his undergraduate years, Freed studied composition with Ernest Bloch, whom he later acknowledged as a profound influence. Describing their first meeting, he wrote:

*Given my extreme youth, I could perhaps be excused for thinking that I must have been pretty good as a musician. When I went to see Bloch for the first time with a cantata under my arm entitled “Lochinvar”... with a score running to about 50 pages, I received quite a jolt when Bloch’s remark to me was, “Tell me, do they give degrees in America before you learn anything about music?” This floored me but it made a musician out of me, for I was determined that no one would ever be able to say that about me again.*

Writing on another occasion about his experience with Bloch, Freed acknowledged that “his instruction formed the basis of my need to know the very essence of the musical arts, and he provided the tools that could help a student grow.”

Freed taught piano and theory at the Settlement Music School in Philadelphia for five years and at the Curtis Institute for one year, and he also served as music director for the YMHA for five years. The premiere of his dance cycle, *Vibrations*, at a Friends of Chamber Music concert in Philadelphia marked his public introduction as a composer. The work was staged and directed on that occasion by his wife, Riva Hoffman, who had achieved recognition as a dancer and had been a pupil of the celebrated Isadora Duncan.

In 1923 Freed went to Berlin to study piano with Josef Weiss, but by the mid-1920s he realized that his primary artistic ambitions concerned his development as a composer. His works from the 1920s include a suite for viola and piano (1923), his first string quartet (1925), *Rhapsody for clarinet, strings, and piano* (1925), *Ballad for Piano and Small Orchestra* (1925), a violin and piano sonata (1926), and *Pygmalion: A Symphonic Rhapsody* (1926).

Failing to attract the recognition he sought, however, he became disillusioned with the American scene and American audiences, and he determined to leave for Paris, where he believed he would find better reception, and where he could explore further his attraction to the French musical tradition. Indeed, after his arrival there in 1928 a number of his works received performances by internationally known ensembles. He studied composition for a while with Vincent d’Indy, and organ with Maurice Sergent and Louis Vierne. But the most significant benefit of those Paris years resided in his studies with the legendary teacher of so many of the 20th-century’s important composers, Nadia Boulanger. In addition to imparting much in the way of technique and musical understanding, she encouraged him—as she tried to do with all her pupils—to turn not only to inner spiritual dimensions but also to some form of established religion. She was convinced that this was indispensable as a source of inspiration for any creative artist. If he did not, or could not, feel drawn to his own Judaic religious heritage, she told him, then at least he should espouse the Roman Catholic Church—or find another religion with which to affiliate. Eventually, although not until a decade later, this was to translate into his devotion to the music of the synagogue. Although some of Boulanger’s pupils ignored that admonition (and some were even put off), it was to resonate with Freed in a positive way.

Freed’s published works from those Paris years include two orchestral suites, *Jeux de timbres* and *Triptyque*, and several piano pieces. Also while in Paris he made important and artistically

fruitful acquaintances: Alexandre Tansman, Arthur Honegger, and Albert Roussel, with whom he collaborated in joint concerts; and, most fortuitously, one of the great conductors of the entire century, Pierre Monteux, who later conducted Freed's *Jeux de timbres* with the San Francisco Symphony, which gave many performances of his works.

In 1933 Freed returned to the United States and founded the first American Composers Laboratory in Philadelphia as a forum for budding composers to have their works read. That same year, he accepted a position as organist and music director at Keneseth Israel Temple, a Reform congregation in Philadelphia, which seems to have been the catalyst for his attention to the Hebrew liturgy. He completed his first memorable work of synagogue music in 1938, his *Sacred Service for Sabbath Morning*, which was published a year later, and after this his dedication to composing for the synagogue remained constant. By the mid-1940s he had come to perceive a spirit of Jewish identity in his earlier secular works.

In 1946 Freed relocated to the New York area, where he assumed the music directorship of Temple Israel in suburban Lawrence. When the first bona fide formal school for cantorial training opened in New York, the School of Sacred Music—hosted and under the auspices of the Hebrew Union College–Jewish Institute of Religion (at that time not denominational and not yet an arm of the Reform movement)—Freed was among the initial appointees to its faculty. He became an active member of such Jewish music societies and organizations as the National Jewish Music Council of the Jewish Welfare Board, the Jewish Music Forum, and the Society for the Advancement of Jewish Liturgical Music, and he lectured and wrote extensively. But his landmark academic contribution to synagogue music was his book, *Harmonizing the Jewish Modes*, which addressed the challenge of developing a harmonic language for synagogue prayer modes that was not reliant on conventional tonality or Western Church modes, even though he acknowledged modal harmony's derivation from Western practices and traditions. His theoretical deliberations found their practical voice in his own synagogue compositions and were influential in the work of several contemporaries.

In 1953 Freed's *Sabbath Evening Service* was the annual commission by the Park Avenue Synagogue and Cantor David Putterman, and it was premiered at the prestigious annual service of new music. In addition to his several complete services, Freed continued to compose individual liturgical settings—many of which came, along with those of fellow composers Adler, Fromm, Schalit, Chajes, and a few others, to constitute the backbone of Reform repertoire for many years.

Throughout the 1940s and 1950s Freed continued to compose secular works as well, some of which received major performances and respectable attention. But it is probably his large opera



of synagogue music and related Jewish works for which he will be best remembered. Apart from functional liturgical settings, his last major work was his oratorio *The Prophecy of Micah*. He was one of those composers who eventually and successfully found his niche without regrets. "It takes a strong will and intense dedication," he wrote retrospectively, "after having established a place in the general world of music, to risk being labeled 'parochial.'" It was a risk that, once taken, resulted in a treasured gift to Jewish liturgical culture.

By: Neil W. Levin

### **Resources**

<https://www.milkenarchive.org/artists/view/isadore-freed/>

*A Jewish Composer by Choice* Isadore Freed- His Life and Work, 1961

## Craig Taubman

b.1958, Millington, TN

Craig Taubman (b.1958) began his illustrious career at the tender age of 15, when he picked up a guitar and began to lead music at Camp Ramah in Ojai, California. Someone suggested that he actually go to school, so he did at UCLA, Northridge University and the University of Judaism in Los Angeles. He also spent two years at The Hebrew University in Jerusalem, performing for Prime Minister Menachem Begin the U.S. Ambassador to Israel and a bunch of other college students who are now in their mid 50's.

His eclectic musical styles, have made his recordings an integral part of the Jewish community. Craig's top-selling releases include Friday Night Live, composed for a special Shabbat service held once a month at Sinai Temple with Rabbi David Wolpe in Los Angeles. His extensive musical catalog consists of over 50 recordings, featuring everything from the new Celebrate Jewish Lullabies, to Rock n Toontown, featuring backup vocals with Minnie and Mickey!

Craig's songs bridge traditional Jewish themes and ancient teachings with passages and experiences of contemporary Jewish life. He speaks a language that is both comfortable and acceptable to children and adults. His Jewish recordings are an integral part of the community, weaving song and spirit into the fabric of Jewish life.

Craig has also enjoyed a successful career in television and film. He composed and directed music for the Fox children's series Rimba's Island, the critically acclaimed HBO animated series Happily Ever After, and Shari Lewis's PBS series, Charley Horse Pizza. His music has been featured at the Coca Cola Olympic Pavilion in Atlanta as well as in the Paramount Pictures feature film Andre, New Line Cinema's Pinocchio, and Disney's animated short film Recycle Rex. His songs have been recorded by such respected artists as Chita Rivera and Jennifer Holliday. Craig's sell-out concerts draw thousands of fans at such respected venues as Ravinia in Chicago, Valley Forge in Pennsylvania, Westbury Music Fair in New York, the Greek Theater in Los Angeles and three special performances at the White House.

Craig is the producer of Jewels of Elul ([www.jewelsfelul.com](http://www.jewelsfelul.com)) an annual collection of short stories, anecdotes and introspections for the High Holy Days. Over the past 10 years "Jewel" have been collected from an eclectic group of people, including President Barack Obama, Desmond Tutu, the Dali Lama, Sarah Lefton, Eli Wiesel, Deepak Chopra, Pastor Rick Warren, Kirk Douglas, Rabbi

David Wolpe, Ruth Messinger, Jeffrey Katzenberg and over 250 other inspired voices . . . well known and not so well known.

Most Recently, Craig has been focusing his energies on building the Pico Union Project. ([www.picounionproject.org](http://www.picounionproject.org)). This multi-faith cultural arts center located downtown Los Angeles – in the oldest synagogue in Southern California, is dedicated to the Jewish principle to “love your neighbor as yourself”.

For more on Craig Taubman: <http://craignco.com/v3/wordpress/about-craig/>

## Max Helfman

b. 1901, Radzin (Radzyn), Poland - d. 1963, Los Angeles

Composer, choral conductor, and educator Max Helfman was born in Radzin (Radzyn), Poland, where his father was a local teacher and cantor in whose choir he sang as a child. He arrived in America at the age of eight and soon became a sought-after boy alto in New York orthodox synagogue choirs. At the Rabbi Jacob Joseph Yeshiva school on New York's Lower East Side, he acquired a traditional religious education, but little else is known about his childhood or teen years other than that his musical gifts became ever more apparent. He began experimenting with choral conducting and even composition on his own, and eventually he studied at the Mannes College of Music. Although he never had a formal university education, Helfman became a self-taught intellectual, familiar with the canon of both secular Jewish and Western literature and philosophy.

By 1928, he was offered a position as organist and choirmaster at Temple Israel in uptown Manhattan, succeeding the learned conductor and composer Zavel Zilberts. Helfman had no organ training, but he quickly acquired that skill through private lessons. At that time he began his long association with the temple's cantor, David Putterman, for whom he began composing and arranging special settings. When Putterman left soon afterwards to become the cantor of the Park Avenue Synagogue, Helfman accepted a position as choir director at Temple Emanuel in Paterson, New Jersey, where he organized an amateur choir that eventually grew into a respected and well-known concert chorus in addition to a liturgical choir for services. He held that post until 1940.

When he was twenty eight, he was awarded a three-year fellowship at the Curtis Institute in Philadelphia, where he studied piano with Ralph Leopold, composition with Rosario Scalero, and conducting with Fritz Reiner. He also became music director of the Paterson branch choir of the Arbeter Ring (Workmen's Circle). Its repertoire then consisted almost entirely of nonreligious Yiddish songs, often related to that organization's social action agenda and working people's orientation (yet still fundamentally American). This musical niche constituted one important part of Helfman's work for the remainder of his East Coast career. But the variety of his choral activities from that point on suggests either a true diversity in his choral interests and a catholicity of tastes or, conversely, an evolution in his own orientation.

Until his permanent relocation on the West Coast, in 1952, he was also actively involved with religious music, conducting sophisticated Reform High Holy Day services at the Washington

Hebrew Congregation; at a traditional Conservative synagogue with the famous virtuoso cantor David Roitman; at many of the Park Avenue Synagogue's special annual services of new music; and, beginning in 1940, for the chorus and music program at Newark's prestigious B'nai Abraham, where he found it fulfilling to work with Abraham Shapiro, an important cantor of the time, and with that synagogue's esteemed scholar, author, and rabbi, Joachim Prinz, who had been one of Berlin's leading rabbinical personalities. From the late 1930s on, he turned much of his attention to new settings for Sabbath, High Holy Day, and Festival liturgies, as well as for other services. His choral pantomime *Benjamin the Third*, based on a story by the famous Yiddish author Mendele Moykher Sforim, was premiered at Carnegie Hall in 1938, as was his complete Sabbath service, *Shabbat Kodesh* (Holy Sabbath) in 1942. For a two-year period he also directed the Handel Choir of Westfield, New York, where he concentrated on classical—especially Baroque—repertoire.

Still, no consideration of Helfman can ignore his involvement as director of New York's largest unabashedly leftist Yiddish chorus, the *Freiheits Gezang Verein*, which he took over in 1937 and which combined with some smaller choral groups of similar ideological sympathies to form the Jewish People's Philharmonic Chorus. Founded as a worker's chorus in the 1920s by Jacob Schaefer following his initial establishment of a similar chorus in Chicago (accounts and dates vary), its internal orientation and its acknowledged public persona were "left-wing Yiddishist" at the minimum—far to the left of the more benignly socialist organizations such as the Workmen's Circle or the Labor-Zionist Farband and their choruses. The Jewish People's Philharmonic Chorus was loosely federated under the national umbrella of the Jewish Workers Musical Alliance, which included *Freiheits Gezang Verein* affiliates in nearly thirty cities, directed by such conductors as Paul Held, Eugene Malek, Vladimir Heifetz, and Mendy Schein.

By the end of the 20th century, many of the aging alumni of *Freiheits* choruses from that era (at least through the 1950s) often preferred to remember them as "humanistically" oriented groups of "the folk." But in fact they were commonly, if informally, known all during that period as the "communist Yiddish choruses," or at least communist-leaning—labels they made no particular effort to reject or protest. That phenomenon must be understood in the context of the times, which involved general working-class concerns, utopian sentiments, and, especially during the 1930s, simply antifascism—but not necessarily political or ideological anti-Americanism or even anticapitalism. For some, the interjection "people's" in the name was indeed a euphemism for actual communist sympathy, as it was in the world generally, whether naïvely or consciously deliberated. For others it simply signified a "folk chorus" whose repertoire was folk theme, folk literature, and folksong based.

What that “communist/leftist” identification actually meant—the degree to which those choruses actually represented political or party commitment—poses a complicated question that has yet to be studied on a scholarly plane. On one level, naïve embrace even of the Soviet Union as a “new order” and especially as the bulwark against the Fascists was certainly evident in some of the programmed concert selections. But no one has ever ascertained the actual voting patterns of the choristers. It is entirely possible that for many chorus members it was more a kind of cultural communism on an emotional plane than a political commitment that attracted them.

Nor is there any way to know Helfman’s motivation behind his directorship of the *Freiheits* chorus—to what extent it reveals any particular sympathies, or to what extent it represented anything more than a job and another good choral opportunity. At the time, it was considered a fairly prestigious position in New York circles, one held previously by no less an artist than Lazar Weiner. Jacob Schaefer too had been well respected musically, despite whatever political leanings he may have had. Nonetheless, the association did unfairly color some people’s views of Helfman and his music for a number of years, at least until he more or less shelved not only the chorus but most of his Yiddishist interests in favor of Zionist and Hebrew cultural perspectives.

In 1938, a year after he assumed directorship of the *Freiheits* chorus, Helfman also became the head of the Jewish Workers Musical Alliance. In that capacity he supervised the work of other affiliated choruses, as well as the Alliance’s music publication department, which issued choral arrangements of Yiddish folk and workers’ songs and other settings in folio form as well as various compilations. Between 1937 and 1940, he published serially his own compilation, *Gezang un kamf* (Song and Struggle), which included choral arrangements of labor movement songs, songs of international proletarian class struggle, popular folk songs, and even some militant curiosities, all of which reflected the concert repertoire of the *Freiheits* chorus.

In 1945 the Histadrut Ivrit of America and the American Zionist Youth Commission established a Jewish Arts Committee to promote Zionist/Palestinian-oriented Hebrew culture and arts in the New York area. Its underlying goals were to mobilize, stimulate, and effect an ongoing dialogue with artistic life in Jewish Palestine, to attract American Jewish youth to Zionist ideals through the medium of artistic expression, and to establish ties between the two communities. Helfman was appointed the Arts Committee’s artistic director, working closely with its chairman, Rabbi Moshe Davis, and conducting yet a new choral ensemble, the Hebrew Arts Singers.

This new youth-targeted chorus and the Arts Committee’s focus on a Hebrew national cultural expression and the nationalist perspectives associated with Zionism were fundamentally

different from the worldview articulated in much of the *Freiheits* choral music, and from its Yiddish idiom. For Helfman, this new endeavor marked the beginning of a different artistic as well as pedagogic direction, one that was to culminate in his most significant overall contribution.

That Jewish Arts Committee experience brought Helfman into contact with the profound idealist and educator Shlomo Bardin, the executive director of the American Zionist Youth Commission. The relationship was to have far-reaching consequences for Helfman. Bardin had emigrated to Palestine from the Ukraine in 1919 and had come to the United States to study at Columbia University. There, he made the acquaintance of Supreme Court Justice Louis Brandeis, who was known for his deep concern about Jewish youth and university-age students and their alienation from Judaism, partly as an unavoidable consequence of the appropriate freedom of the university experience. The challenge as Brandeis saw it was to find a way to make Judaism meaningful to this new American generation while in no way detracting from its full participation in American society and culture. A similar challenge had faced an earlier German Jewry as it sought to reconcile Jewish life and identity with modernity, not always with satisfactory results.

The Zionist example and its accompanying optimistic and youthful spirit offered a potential creative antidote to that feared disaffection. This struck a chord in Bardin, though he returned to Palestine and founded the Technical High School in Haifa (part of the Technion). But when he was unable to return home to Palestine from a second visit to the United States, in 1939, Brandeis inspired him to establish a cooperative-type institute based on the cultural aura and idealistic spirit of the kibbutz, also incorporating some elements of a Danish Folk High School that Bardin had witnessed. His first step was to seek a highly competent faculty that was committed to Jewish consciousness and was also gifted with the ability to inspire a genuine desire for Jewish identification. Reinforced in his instinct by Cantor Putterman's recommendation, Bardin engaged Helfman to be the music director.

The Yiddish musical idiom was relevant neither to the goals nor the student makeup of the Brandeis Camp. Instead, the musical program there was to relate to the new and exciting endeavor in Palestine (and soon Israel)—music evoking the return to an ancient homeland, and songs about building the new society. This reoriented Helfman's entire attitude and focus. For him, the music of Jewish identity shifted from songs of Jewish proletarian class struggle to the music of Israel, of Zionism, and of the new land. Much of his creative effort from then on was devoted to composing and arranging according to a Near Eastern and Hebrew Palestinian melos.

Helfman began his work at the Brandeis Camp's Winterdale, Pennsylvania, location. When the camp at Santa Susana, California, near Los Angeles (now American Jewish University), was established in 1947, he went there, and composer Robert Strassburg took over the Pennsylvania post. By then there were three camps, the third in Hendersonville, North Carolina. In 1951 the two eastern locations were closed, and the California camp became the focus of all energies. Although it offered and encouraged all the performing arts, the musical activities directed by Helfman constituted for many students the most enduring and memorable part—as recalled half a century later by many.

In Bardin, Helfman found an ideal partner and fellow advocate. “Music unites people,” Bardin proclaimed. “It is stronger than words.” What Helfman tried to create there was what he called a Jewish Renaissance through music, which he perceived as the ideal mediator between tradition and identity on one hand and rational modernity on the other. He underscored that view in many of his lectures:

*Some think there is a wall between Jew and gentile; but the real wall is between the Jew and himself: the young Jew who has been running away from his heritage and in doing so has turned his back on a rich creative past.... They will argue with you—but you cannot argue with a song or a dance.*

Helfman conducted choirs and ensembles, inspiring enthusiastic participation with his infectious personality. He wrote and arranged secular music for the students; and he composed modern, youth-oriented prayer services, later issued as the Brandeis Sabbath Services. Through all these activities, the students became conversant with the rich musical atmosphere, dance expressions, and song repertoire of the *yishuv*—the Jewish settlement in British-mandate Palestine—and of modern Israel.

Almost immediately Helfman envisioned yet another project: a sort of “Jewish Interlochen,” or Jewish version of Tanglewood within the Brandeis framework, where artistically gifted Jewish college-age youth could be trained for leadership within the cultural life of American Jewry. Such an institute would create, provide, and disseminate programs and materials expressive of a Jewish ethos and would fulfill the cultural needs of the contemporary Jewish community. It would also provide a forum for established Israeli and other Jewish composers to share their knowledge and experience with young American artists. This project was aimed not at amateurs or general students, but at those between the ages of eighteen and twenty-five who were already technically accomplished young composers, writers, performers, conductors, and dancers.



Helfman's and Bardin's dreams thus came to pass with the establishment of the Brandeis Arts Institute, which opened in the summer of 1948 and was held for five consecutive summers concurrently with the regular Brandeis Camp. The distinguished resident-artist faculty for music included such major figures as Bracha Zefira, Mario Castelnuovo-Tedesco, Julius Chajes, Eric Zeisl, Heinrich Schalit, Alfred Sendrey, Izler Solomon, Ernst Toch, and many others. (Important figures from the worlds of dance, drama, and fine arts were also in residence.) Among the young composers who eventually became prominent contributors to American music, and for whom that experience was in many cases a turning point in their outlooks, were Yehudi Wyner, Jack Gottlieb, Charles Davidson, Gershon Kingsley, Raymond Smolover, and Charles Feldman.

The Brandeis Arts Institute lasted only through the summer of 1952, but Helfman directed the music program at Brandeis Camp for seventeen years. During that time he influenced and inspired an entire generation of young people and sparked its awareness of the breadth of Jewish music. He continued to compose as well, for media apart from camp performances. His theatrical scores from that period include music for Itzik Manger's new version of Abraham Goldfaden's early Yiddish operetta *Di kishefmakhern*, and for *The Rabbi and the Devil*—an adaptation of a story by Isaac Leyb [Yitskhoh Leyb/Leybush] Peretz. He also collaborated with Ted Thomas on the Hanukkah operetta *It's a Miracle*, and on *Purim Carnival*, for which he wrote all the songs. He wrote a number of art songs, including *Two Hannah Szenesh Poems*, *Spanish Serenade* (poetry by Yuri Suhl), and *Five Little Songs About God and Things*—as well as songs for wedding ceremonies.

Helfman was not one of the most prolific composers, partly because he could never quite determine his own artistic priorities and partly because in many ways he was first and foremost a pedagogue who devoted his time and energy to his work with youth and to lecturing. He continually allowed his passion for choral organizing and conducting to take precedence over composing. Many of his pieces remain in manuscript; he even once remarked that his reason for leaving so many works unsubmitted to his publisher was simply that he could not take the time to write out clear copies. However, his estimable body of work—especially his synagogue music—reveals a carefully calculated use of classical techniques in a completely fresh-sounding guise, with a sense of polish and refinement. All his liturgical music has an absolute aura of originality, yet wherever appropriate, it contains references to traditional modes, motifs, and patterns. As an artist, he relied on these traditional elements as seeds, not as confinements. His own words on the subject are revealing: "Originality is the most important quality of a composer. It is not achieved by breaking with the past, but by building on it and using it as a

foundation.” Nearly every one of Helfman’s liturgical works is a miniature masterpiece, and together they form one of the most significant contributions to the American Synagogue.

In 1954, the West Coast branch of Hebrew Union College—the College of Jewish Studies in Los Angeles—opened a department of sacred music, ostensibly for cantorial and cantor-educator training. Helfman was appointed to direct it, remaining until 1957, when Cantor William Sharlin replaced him. (The enrollment of matriculating students was always relatively small, and the program did not include ordination or investiture.) Helfman was also the music director during the 1950s at Sinai Temple in Los Angeles, one of the nation’s largest Conservative synagogues, where he frequently presented concerts of sacred music prior to services.

In 1958, he was invited to establish a department of fine arts at the University of Judaism in Los Angeles and to serve as its dean. He invited Robert Strassburg to serve as assistant dean, and together they devised an ambitious program with a faculty that included such distinguished artists as Castelnuovo-Tedesco, Benjamin Zemach, Sendrey, and Roy Harris, and such prominent guest lecturers as Lukas Foss and Roger Wagner. It was to have some connection to its parent institution, the Seminary College of Jewish Music at the Jewish Theological Seminary in New York, especially with regard to graduate degrees. Hugo Weisgall, chairman of the music faculty at the Seminary in New York, did have some correspondence with the University of Judaism concerning prospective graduate students and their projects, and in fact some serious work was accomplished. Cantor Philip Moddel’s valuable monograph on Joseph Achron, for example, began as his dissertation there. But the department never materialized on the level Helfman and Strassburg had envisioned.

Helfman kept no central repository of his own works and no reliable catalogue; nor did he even date most of his manuscripts. After his premature, sudden death at sixty-two, many of his unpublished compositions and sketches had to be collected from a number of sources—a process that remains incomplete. To this day Helfman manuscripts are occasionally discovered in archives, although some were published posthumously in the late 1960s. Some of his works may be lost permanently. At first glance, Helfman represents a cluster of contradictions:

- Helfman the master liturgical composer whose pieces reveal the deepest nuances of prayers, yet who was not terribly religious in the traditional sense;
- Helfman the conductor of one of the most left-wing, antinational Yiddishist choruses and the arranger of songs extolling the passions of an international workers’ order, yet the champion of Zionist and Jewish nationalist and modern Hebrew culture;

- Helfman the advocate of Jewish identity for youth, yet Helfman the universalist. Viewed in perspective, these were not contradictions, but the tensions that strengthened his art.

Composer Jack Gottlieb remembered him as “a Pied Piper; a Svengali—a shaper of men.” Rabbi William Kramer summed up the Helfman phenomenon: “Max was a happening, and he caused other people to happen.” Helfman’s biographer and student, Philip Moddel, carried it one step further: “Max Helfman was an American happening.”

By: Neil W. Levin

<https://www.milkenarchive.org/artists/view/max-helfman/>

## Debbie Friedman

b.Utica, New York, in 1951 - d. Mission Viejo, January 9, 2011

Deborah [Debbie] Lynn Friedman is usually perceived as having introduced into American synagogues—primarily those within the Reform movement—a 1960s/1970s quasi-folk song popular mode, style, and manner of vocal delivery together with informal, non-cantorial communal songleading and guitar accompaniment. Earlier, albeit within the same approximate time frame, that trend had begun in church services outside the mainstream Christian denominations; and it caught on gradually even in some more established churches that had previously been attached mostly to conventional expressions of sacred music.

Within the Reform movement—followed on some levels within the fold of the Conservative movement—the trend began in Jewish summer youth camps, spreading to year-round synagogue services in those congregations that early on were attracted by its informality, immediacy, and so-called contemporary sound. By the end of the twentieth century Friedman’s name had come to refer not only to her own voluminous output of songs to liturgical texts (Hebrew as well as English translations), but to the songleading format for Jewish worship in general, and to the pop-infused expressions of others who followed in her footsteps. It is still not uncommon to refer to the ongoing phenomenon as “Debbie Friedman et al.,” without specifying other names or adding any stylistic tag.

Friedman was born in Utica, New York, in 1951 and moved with her family to Minnesota when she was five years old. Although she had no formal musical training, she began singing to her own guitar accompaniment and then creating her own songs as a teenager. Her composing began in earnest when she was a songleader in the early 1970s at the Reform movement’s summer camp in Oconomowoc, Wisconsin, known as the Olin-Sang-Ruby Union Institute. She later recalled that she was influenced by such singers as Joan Baez; the ensemble Peter, Paul and Mary; and numerous other folk-pop singers and groups. Between 1971 and 2011 she recorded twenty-two albums of her own songs.

Having struggled with an undiagnosed neurological condition for 20 years, Friedman died on January 9, 2011 of complications from pneumonia. (Source: <https://www.milkenarchive.org/artists/view/debbie-friedman>)

For more on Debbie Friedman: <http://www.debbiefriedman.com/>

Here's a link to an NPR interview with Debbie Friedman from Dec. 1997. <https://www.npr.org/1997/09/24/1037972/debbie-friedman>

## Rick Recht

b. August 28, 1970, St. Louis, MO

Rick Recht is one of the top touring musicians in Jewish music playing over 150 dates each year in the US and abroad. Rick has revolutionized and elevated the genre of Jewish rock music as a powerful and effective tool for developing Jewish pride and identity in youth and adults across the US. Rick is the national celebrity spokesman for the PJ Library and is the Executive Director of Songleader Boot Camp – a national songleader training immersion program held in various cities around the U.S. Rick is also the founder and Executive Director of Jewish Rock Radio, the very first high-caliber, 24/7 international Jewish rock online radio station! Rick is also the Executive Producer of PJ Library Radio. Recht is the Artist in Residence at United Hebrew Congregation in St. Louis, MO.

The last 18 summers, Rick and his band played at literally hundreds of URJ, Ramah, JCC and private camps around the country. Rick has been featured in concert and as a scholar in residence at the NFTY, BBYO, and USY International conventions, the URJ Biennial, the American Conference of Cantors, the Central Conference of American Rabbis, and Jewish communities across the US. Rick has 13 top selling Jewish albums including his most recent release, Halleluyah.

“The stage is definitely my home,” says Recht. “The energy and voices of the audiences, whether they’re little kids, teens or adults, are indescribable. That’s the magic of Jewish music – the interaction, the singing, the dancing, and the powerful community connection. For me, it’s a dream come true to create and share in these powerful experiences.”

Born and raised in St. Louis, Missouri, Recht developed a strong Jewish identity attending Traditional Congregation, a conservative synagogue. In high school, Recht joined NFTY, where he was deeply influenced by Jewish music. After graduating from USC (Los Angeles, CA) and the Music Institute (Hollywood, CA), Recht hit the road touring nationwide from LA to New York playing at clubs, colleges, and amphitheaters. Recht has shared the stage with national acts such as the Guess Who, Chris Rock, America, Supertramp, Three Dog Night, the Samples, Vertical Horizon, Government Mule (Allman Brothers), and many more. Recht returned to his Jewish roots with his debut Jewish album, *Tov*, in the summer of 1999. His shift to Jewish music marked the birth of a unique blend of pop, radio-friendly music with Hebrew, Jewish text, and social responsibility.

## Six13

b. August 28, 1970, St. Louis, MO

Six13 is a groundbreaking, six-man *a cappella* vocal band that is bringing an unprecedented style and energy to Jewish music, with nothing but the power of the human voice.

Juxtaposing the traditional and the contemporary, Six13 is anchored by a strong Jewish identity, fueled by soulful harmonies, intricate arrangements and their signature dynamic, full-band-like sound, and driven by a mission to connect Jews around the world with their heritage through music. The band is uniquely comprised of members from varied Jewish denominations and upbringings, creating an entertainment experience that has been universally acclaimed across the globe by Jewish organizations and individuals from equally varied backgrounds and generations.

The New York City-based group is an international phenomenon both online, where their videos have been viewed over 15 million times, and in traditional media, having been featured on national television and in press like The Today Show, The View, CBS, CNN, Huffington Post, Time Magazine and more. They performed at the White House for a private audience of President Barack Obama and First Lady Michelle Obama, and Bruno Mars liked their Passover version of his song so much, he posted it on his own Facebook page.

Seven award-winning albums have landed Six13 among the top Jewish music artists on iTunes and Spotify. Music from those albums has been adapted by choirs worldwide, played on mainstream radio across the globe, and selected for ten “best-of” compilations to date.

Six13 has received distinctions and accolades from Jewish organizations like the National Council of Young Israel and Moment Magazine, and awards from musical organizations like the Harmony Sweepstakes and the Contemporary A Cappella Society of America. They are three-time finalists in casting for NBC’s prime-time hit “The Sing-Off”.

Six13 has made appearances around the world for millions, to rave reviews and standing ovations. They’ve played the White House, the Chabad Telethon, Washington D.C.’s Kennedy Center, and multiple times traversed New York’s Fifth Avenue in the Salute to Israel Parade, headlined the North American Jewish Choral Festival, and sang for major league sporting events at Shea Stadium, Citi Field, Madison Square Garden and Dolphin Stadium. Each year, the group visits dozens of Jewish communities, providing entertainment appropriate for Shabbat or any other day of the week at

congregations, religious schools, JCCs, Federations, fundraising events, B'nai Mitzvah and private affairs alike.

## Naomi Shemer

(July 13, 1930 – June 26, 2004)

Naomi Shemer was a leading Israeli musician and songwriter, hailed as the “first lady of Israeli song and poetry.” Her song “Yerushalayim Shel Zahav” (“Jerusalem of Gold”) written in 1967, became an unofficial second anthem after Israel won the Six-Day War that year and reunited Jerusalem. Naomi Sapir was born to Rivka and Meir Sapir (Sapirov) in Kvutzat Kinneret, an Israeli kibbutz her parents had helped found, on the shores of the Sea of Galilee. In the 1950s she served in the Israeli Defense Force’s Nahal entertainment troupe, and studied music at the Rubin Academy in Jerusalem, and in Tel Aviv with Paul Ben-Haim, Abel Ehrlich, Ilona Vincze-Kraus and Josef Tal. In 1983, Shemer received the Israel Prize for Hebrew song (words and melody).

## Nurit Hirsh

(Hebrew:ב. Tel Aviv, August 13, 1942)

Nurit Hirsh is an Israeli composer, arranger and conductor who has written over a thousand Hebrew songs.[1] Two of her most famous and widely known songs are *Ba-Shanah ha-Ba'ah* (Next Year, lyrics by Ehud Manor), and *Oseh Shalom bi-Meromav* (text from the Kaddish prayer) Nurit Hirsh (Rosenfeld) studied at the Academy of Music in Tel Aviv, majoring in piano. She also studied composition with Mordecai Seter, orchestration with Noam Sheriff and conducting with Laslo Rott. She studied clarinet with Yaacov Barnea of the Israel Philharmonic Orchestra. Hirsh did her IDF military service with the entertainment troupe of the armored corps. She began composing upon completion of her service, debuting with *Perach Halilach*, composed in 1965 to lyrics by Uri Asaf and which was made famous by singer Chava Alberstein.

## Achinoam Nini

(born June 23, 1969; known outside Israel as Noa)

Achinoam Nini is an Israeli singer. She is accompanied by guitarist Gil Dor and often plays the conga drums as she sings. Nini represented Israel at the Eurovision Song Contest in 2009 together with singer Mira Awad, with the song “There Must Be Another Way”. Achinoam Nini was born in Bat Yam, Israel, to a Yemenite Jewish family, and moved to New York City at the age of two. She attended SAR She completed her mandatory service in the Israel Defense Forces performing with a military



entertainment troupe. After her release she studied music at the Rimon School of Jazz and Contemporary Music in Ramat Hasharon, where she met her long-time partner and collaborator Gil Dor, then a faculty member of the school.

Nini has performed in Carnegie Hall and Avery Fisher Hall in New York City, Olympia in Paris, Rome's Colosseum, The Barbican in London, Zellerbach Auditorium in Berkeley, California, the Ravinia Festival in Chicago, the Montreux Jazz Festival in Switzerland, the North Sea Jazz Festival in the Netherlands, and the Stockholm Water Festival in Sweden.

Nini has recorded songs in Arabic, English, French, Hebrew, Italian, Spanish, and Yemenite Hebrew. Nini and Gil Dor have had various ensembles since their early days as an acoustic duet but their longest musical relationship has been with the percussionist Zohar Fresco. Nini and Dor's ensembles vary from album to album, ranging from collaborations with bands such as Solis String Quartet to tours with symphonic orchestras. Nini's music is influenced by the singer-songwriters of the 60s such as Paul Simon, Joni Mitchell, Leonard Cohen, and James Taylor. These musical and lyrical sensibilities, combined with Nini's Yemenite roots and Dor's background in jazz, classical, country and rock, have created Nini and Dor's unique sound audible through hundreds of songs written and performed by the duo. Nini plays percussion, guitar and piano.

In 1994, Nini performed the English version of Ave Maria for a live audience of 100,000 and a TV audience of millions at the closing event of the International Year of the Family at the Vatican, Rome, Italy, witnessed by Pope John Paul II. Nini and Dor have performed on numerous occasions with the Israel Philharmonic Orchestra. They recorded an album during a live performance at Tel Aviv's Mann Auditorium in 1997. Over the years they have collaborated with symphonic orchestras from Lille, Messina, Parma, Murcia, and Florence. In September 2003, Nini performed a song entitled *L'isola della Luce* (after the Greek island on which it was performed) which was written by Nicola Piovani especially for her. The work was commissioned by the Cultural Olympics Committee in Athens. In May 2004, the duo performed with the Israeli rhythm and dance troupe Mayumana between the two final games of the Euroleague basketball championship.

Together with Arab-Israeli singer Mira Awad, Nini represented Israel at the Eurovision Song Contest 2009. Their song "There Must Be Another Way" qualified for the first semi final but eventually finished in 16th place.

## Nava Tehila

Nava Tehila is a Jerusalem based NGO for Jewish renewal. Their main focus is creating musical and engaging prayer spaces where people feel comfortable to come as they are.

Nava Tehila's musical spiritual leaders generate new prayer modalities, compose new music for prayer, and train Jewish leaders, including rabbis, cantors and students, in the art of musical and innovative prayer leading.

The Nava Tehila leaders travel to Reform, Conservative and other communities in Israel, the US and Europe to share ideas that have proven so successful in drawing in not only nonaffiliated Jews, but also speaking to long term members of these communities.

They have produced two albums of music for Shabbat and High Holidays prayers, and run a resource website that offers prayer leaders free access to sheet music and recordings of our new material. Nava Tehila's prayers are egalitarian and inclusive. They welcome people of other religions and "spiritual, but not religious" people who want to pray and sing. Their prayer is experiential because Nava Tehila is constantly seeking ways of connection to the Living God in each and every moment.

Under the umbrella of our organization they offer Beit Midrash programs: classes and workshops in Jewish spirituality, meditation, Kabbalah and Hasidut.

## Shlomo Carlebach

(b. January 14, 1925, Berlin - d. October 20, 1994 en route by air to Canada)

Shlomo Carlebach, known as Reb Shlomo to his followers, was a rabbi, religious teacher, composer, and singer who was known as “The Singing Rabbi” during his lifetime. Although his roots lay in traditional Orthodox yeshivot, he branched out to create his own style, combining Hasidic Judaism, warmth and personal interactions, public concerts, and song-filled services. At various times in his life, he lived in Manhattan, San Francisco, Toronto and Moshav Mevo Modi'im, Israel.

Shlomo Carlebach is considered by many to be the foremost Jewish religious songwriter of the 20th century. In a career that spanned 40 years, he composed thousands of melodies and recorded more than 25 albums, all of which continue to have widespread popularity and appeal. His influence also continues to this day in the form of “Carlebach minyanim” and religious gatherings in many cities and remote areas around the globe. Reb Shlomo was also considered a pioneer of the ba'al teshuva movement (“returnees to Judaism”), as he used his special style of enlightened teaching, his melodies, songs and inspiring stories, in order to encourage disenfranchised Jewish youth to re-embrace their heritage.

Reb Shlomo became known for his stories and Hasidic teachings in addition to his already well-known songs and music. As part of his performances he told soulful stories about the lives of great Hasidic personalities and masters of Kabbalah. Some of his teachings have been published by his students and appear alongside his recorded songs. Reb Shlomo spread the teachings of Hasidism in general, and in particular he helped popularize the teachings of Breslov and the Ishbitzer Rebbe, Mordechai Yosef Leiner, who without Reb Shlomo, would have practically been forgotten. He also brought to life Rabbi Kalonymus Kalman Shapira of Piaseczno, as well as the lives of many pure Jews who lived in Europe with faith and simplicity.

Reb Shlomo eventually became the Rabbi of the Carlebach Shul on West 79th Street. He continued to perform regularly at concerts and to record various albums of his original melodies.

### Music Career

Shlomo Carlebach began writing songs in the end of the 1950s, primarily based on verses from the Tanach, set to his own tunes. Although he composed thousands of songs, he actually never learned how to read musical notes. Many of his soulful tunes of Torah verses became standards in the wider Jewish community, including Am Yisrael Chai (“[The] Nation [of] Israel Lives”—composed on behalf of the plight of Soviet Jewry in the mid-1960s), Pitchu Li (“Open [for] Me

[the Gates of Righteousness]”) and Borchy Nafshi (“[May] My Soul Bless [God]”).

Upon Reb Shlomo’s death, The New York Times wrote in its obituary of Reb Shlomo that his singing career began in Greenwich Village, where he met Bob Dylan, Pete Seeger and other folk singers who encouraged his career and helped him get a place in the Berkeley Folk Festival in 1966. However, Reb Shlomo was actually recording well before then and was invited to the festival by one of its organizers after she heard a recording composed by Reb Shlomo.

After his appearance at the Berkeley Folk Festival, Reb Shlomo decided to remain in the San Francisco Bay Area to reach out to what he called “lost Jewish souls”—runaways and drug-addicted youth. His local followers opened a center in the Haight Ashbury neighborhood of San Francisco. They called the institution ‘The House of Love and Prayer’, and by using song, dance, and communal gatherings, they attempted to reach disaffected youth. He became known as “The Singing Rabbi.” Through his infectious music and innate caring, many Jews feel Reb Shlomo inspired and reconnected thousands of Jewish youngsters and adults who would have otherwise been lost to Judaism.

Some Carlebach melodies were entered in Israel’s annual Hasidic Song Festival. In 1969, his song Ve’haer Eneinu, sung by the Ha’shlosharim, won first prize. The Hasidic Festival was a yearly event that helped to popularize his music. He also produced albums with a more liturgical sound. Some of the musicians Reb Shlomo worked with during this period added a psychedelic tinge and a range of backup instrumentation. Reb Shlomo now spent much of his time in Israel, living in Moshav Me’or Modi’im. His songs were characterized by relatively short melodies and traditional lyrics. The catchy new tunes were easy to learn and have been adopted as part of the prayer services in many synagogues around the world.

In 2008, a documentary film about Shlomo Carlebach, called ‘You Never Know’, directed by Boaz Shahak, was released at the Jerusalem Film Festival.

### **Legacy and Influence**

According to Rabbi Jonathan Rosenblatt, Reb Shlomo “changed the expectations of the prayer experience from decorous and somber to uplifting and ecstatic as he captivated generations with elemental melodies and stories of miraculous human saintliness, modesty and unselfishness.” During his lifetime, Shlomo Carlebach was often relegated to pariah status, marginalized by many of his peers. Since Reb Shlomo had excelled in Talmud studies during his yeshiva years, many had hoped he would later become a Rosh Yeshiva or similar figure, and

thus harbored ill will toward his chosen path in music and outreach. In addition, his demeanor in public was often not considered proper according to traditional Orthodox teachings, as he encouraged and listened to women singing and showed affection to women by kissing them, albeit in a fatherly manner.

In the years since his death, Reb Shlomo's music has been embraced by many faiths as spiritual music. His music can be heard today in synagogues, Carlebach minyanim, churches, gospel choirs and temples worldwide. Many current musical groups including, Matisyahu, Chaim-Dovid Saracik, Sam Glaser, Moshav Band, Soulfarm, Benyamin Steinberg, Reva l'Sheva, Yehuda Green, Naftali Abramson, Shlomo Katz, Eitan Katz, Gili Houpt, Aharon Razel and others, state that they draw inspiration from Reb Shlomo and his music. Various community leaders and rabbis were influenced by him; these include Rabbis Naftali Citron, Sammy Intrator, Sholom Brodt, Meir Fund, Avraham Arie Trugman, Avi Weiss and others.

In 2003 Yeshivat Simchat Shlomo was established in the Nachlaot neighbourhood of Jerusalem by Rabbi Shalom and Rebbetzin Judy Brodt as a learning center devoted to studying traditional Jewish texts and Hasidut in the spirit of Reb Shlomo's teachings.

A musical, Soul Doctor, produced by Daniel Wise and Dr. Jeremy Chess, was composed about Reb Shlomo's life and was presented as a limited engagement off-Broadway in 2008 as well as in New Orleans in 2010; it was received with critical acclaim. The musical had a brief off-Broadway run in the summer 2012 as a guest attraction at the New York Theatre Workshop, and it earned Eric Anderson, a Drama Desk Award for Outstanding Actor in a Musical nomination, for his portrayal of Shlomo Carlebach. Soul Doctor opened on Broadway August 15, 2013.

Information from: <https://www.thecarlebachshul.org/shlomo-carlebach-6/>



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Yiddish

## Banning Carlebach Melodies Would Be Self-Defeating

By Rukhl Schaechter

January 3, 2018

This article originally appeared in the Yiddish *Forverts*.

As the list of accusations of sexual harassment against well-known figures continues to grow, it isn't surprising that charges against spiritual leader and composer-singer Rabbi Shlomo Carlebach have resurfaced, leading some of his accusers to call for a ban of his melodies, many of which have become an integral part of the Jewish prayer service.

Throughout his 40-year career, Carlebach was like a rebbe to young American Jews seeking a more spiritual path in Judaism. The movement had grown out of the general mood in the 1960s and 70s, in which the younger generation rejected the conventional institutions of their parents, including their synagogues which they viewed as too formal, inflexible and focused on material needs.

As a result, a new kind of "synagogue" appeared: the Havurah. Here, young men and women would gather in a modest room on shabbos and yom-tov to pray, sometimes even while sitting on rugs. Reb Shlomo, as his followers called him – the charismatic scion of an esteemed rabbinic family – would often lead these informal services where he inspired worshippers with his heartfelt sermons, spreading a message of love and kindness towards fellow Jews or to anyone in need. He also set the prayers to lovely niggunim that he had composed himself, and that were so easy to learn that over the years they became a familiar element in communal Jewish prayer, particularly on Friday nights when welcoming the Sabbath. Although Carlebach passed away in 1994 his niggunim can now be heard in tefillah services ranging from ultra-Orthodox to Reform, throughout the US and Israel.

For those who say they were victimized by Carlebach, it can be jarring sitting in shul listening to people singing his melodies and it's understandable why they and their supporters feel it's inappropriate to honor a man accused of sexual misconduct.

As one who has written about accusations of sexual harassment against another well-known Orthodox rabbi, I certainly don't mean to whitewash the issue. If Carlebach were alive today, I would absolutely support the accusers' right to report their claims.

But when people demand that we stop singing his tunes in solidarity with the accusers, I have to disagree. First of all, Carlebach is no longer here to defend himself. I'd also like to believe that if he were alive, and did indeed wrong these women, he would take full responsibility and begin a serious process of healing and atonement.

Secondly, boycotting his melodies simply doesn't make sense. As a child of Holocaust survivors I've often heard relatives and friends vowing never to buy a German car or any product produced by a German firm. Considering that most German goods are of high quality, this kind of pledge has always puzzled me. For years, I enjoyed a dishwasher produced by the German company, Bosch. I figure, if Bosch makes good dishwashers, why shouldn't I benefit from them? If I did refuse to buy high-quality products simply because they were produced by the Germans, I'm only punishing myself.

Thirdly, and this is a point well-made by my colleague, Laura Adkins, the hundreds of melodies that Carlebach brought into the davening has inspired thousands if not tens of thousands (including myself) to experience the prayers on a visceral level instead of just reciting text. For many Jews, it's one of the main reasons they began attending shul more often.

Finally, Carlebach made it cool to use the traditional Ashkenazi pronunciation during the service. In the 1960s and 70s – a time when Hebrew school teachers were constantly changing the Yiddish names of their students to Hebrew (Berl and Faige became Dov and Tzipora); in a time when the Ashkenazi pronunciation would elicit laughter outside the Haredi world, Carlebach unself-consciously continued to wish people a Gut Shabes and Gut Yontef like his forefathers did, instead of the more mainstream Shabbat Shalom and Shavua Tov. And when Carlebach spoke or sang Ashkenazi, no one laughed.

Although there may have been serious flaws in Carlebach's character, he managed to single-handedly deepen the intensity of the Jewish religious experience for countless Jews throughout the world. Just as we Jews need to separate the strengths and the deep ethical flaws of our forefathers (King David, for example, had a soldier killed at the front just so that he could take his wife), so too we need to acknowledge the strengths and flaws of Shlomo Carlebach. Otherwise, by banning those melodies that have given so many Jews a deeper connection to their heritage, we're only punishing ourselves.

**Tagged as:** #metoo, shlomo carlebach, chabad, haredi, neshama carlebach, orthodox, sexual assault



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**Opinion** >>

## How To Enjoy Shlomo Carlebach While Acknowledging His Transgressions

By **Joel Chaiken**

January 5, 2018

Dear Editor,

Thankfully, we have begun a conversation as to how communities can deal with sexual abuse allegations against Shlomo Carlebach. The sound of his gorgeous music may be an integral part of Jewish life, but the pain of those abused by him is too loud to ignore any longer. Here are two suggestions that would allow us both to enjoy his melodies and acknowledge his transgressions:

First, communities should not use his melodies in April, which has been designated as Sexual Assault Awareness Month, and should couple this temporary ban with a yearly explanation of why these songs are not being sung. This will also give us a chance to experience the music of up-and-coming musical legends like Shir Yaakov, the Hadar Ensemble, and Nava Tehilah. Second, whenever a Carlebach melody is sung, each community should donate a few cents to one of the many organizations that help victims of sexual abuse.

It is ironic that some of Shlomo Carlebach's most beautiful melodies are set to psalms attributed to King David, who committed his own sexual improprieties. Just as the Tanach doesn't shy away from explicitly stating the foibles of our ancestors, I think that explicitly discussing Shlomo Carlebach's alleged imperfections finally gives voice to the accusers and sends a clear message that the community categorically rejects such behavior. Just as we can be transformed by studying the imperfections and subsequent *t'shuvah* of our ancestors, we can hope that by discussing Carlebach's misdeeds, others who might commit sexual abuse will understand that there are consequences to their actions.

Sincerely,

Joel Chaiken

Tagged as: **shlomo carlebach, sexism**





APPENDIX C:  
CASE STUDIES

## Debbie Friedman, the folk-rock revolution

Debbie Friedman stands at the forefront of a significant transition in synagogue music. This case study explores the many social/historical elements that created the musical revolution in which Friedman was a central figure.

(This case study is excerpted from: “Sing Unto God: Debbie Friedman and the Changing Sound of Jewish Liturgical Music”, by Judah M. Cohen, Lou and Sybil Mervis Professor of Jewish Arts and Culture, Borns Jewish Studies Program, Musicology Department, Jacobs School of Music, Indiana University, Bloomington, IN. Cohen, J.M. *Cont Jewry* (2015) 35: 13. )

Mount Zion Temple, St. Paul, Minnesota; the Friday night of Memorial Day Weekend, May 26, 1972. Shortly after 8:15 PM, 21-year-old songleader/songwriter Debbie Friedman began to strum her guitar from the pulpit. Bassist Mark Leonard and drummer Bob Cohen joined her, supporting her chords with a contemporary sound that likely had never before echoed through the sanctuary—even after the Temple Youth Group service held the previous week. Behind her, dressed in black pants/skirts and white tops, the Highland Park Senior High School Camerata began to sing in unison the music that they had been rehearsing in class for weeks: “Sing unto God, sing a new song/O sing praises to God, give thanks to Him with a song/O sing praises unto the Lord thy God.”

Born in 1951, the third of four children, Debbie Friedman spent her first years in Utica, New York.

Around 1958 the family moved to St. Paul, Minnesota , where they encountered a Jewish [community] well in the throes of a postwar aesthetic revival ... Music and the arts had become a significant component of the synagogues’ educational programs ... Well-known folk singer Gene Bluestein, then pursuing his doctorate at the University of Minnesota, joined Mount Zion Educational Director Alan Bennett in the mid-1950s to create a music curriculum for that temple’s Hebrew School, resulting in a demonstration album issued by Folkways Records. Bennett’s assertion in the liner notes that “the voices of the elders must be strengthened by new voices singing new songs as well as old” presented a meaningful reflection of the era’s aesthetic push, ...

These programs complemented national (Reform) movement-based directives to enliven religious worship in adult settings as well. ... [In 1964, UAHC President Maurice Eisendrath] announced the purchase in Warwick, New York, of a “national training center for rabbis,

teachers, and lay leaders” focusing on “experimental programs...in the ‘areas of worship, Jewish thought and religious action’” (Jewish group buys camp 1964, May 10). That center, which came to be known as the Kutz Camp Institute, included a “Summer Institute for the Creative and Performing Arts in Judaism” for gifted young artists. The institute was staffed by top-flight figures such as composers Lazar Weiner and Paul Ben-Haim, poet Muriel Rukeyser, author Isaac Bashevis Singer, and dancer Sophie Maslow (Rich 1967). Taken together, these programs looked to the creative arts as a medium for mass religious involvement, while treating artists as interpreters of text with an authority that could parallel that of rabbinic leaders. Locally, these initiatives opened the door for new experiments in prayer. ... Teenagers, meanwhile, interpreted these initiatives as calls for young people to become creatively active in synagogue life ...

In 1968 and 1969 Debbie attended the Kutz Camp Institute’s programs as a participant in the National Song and Dance Leadership Institute.

In 1969 Friedman went on a six month Israel program living on a kibbutz and learning Hebrew.

Upon her return from Israel in spring 1970 Friedman returned to Kutz, this time as head songleader ... Her students included future prominent movement songleaders Jeff Klepper and Doug Mishkin; she interacted occasionally with counselor and composer Michael Isaacson; and she spent hours at the feet of seasoned composer and resident artist Lazar Weiner, during a time of broad communal energy to create new music to existing liturgy ...

The year 1971 also corresponded with a significant change at [her home congregation] that reflected broader changes within liberal Judaism: the shift in worship from “Ashkenazic” Hebrew pronunciation, which had come to symbolize practices of prewar Judaism, to the “Sephardic” form that connected more strongly with youth and Israeli culture ... Prayer music required adaptation to “Sephardic” Hebrew’s changed linguistic rhythm as well—thus providing an opportunity for a new repertoire that could reflect the character and spirit of the times.

This shift corresponded with Debbie’s own shift from songleader to songwriter.

In a 1997 NPR interview ... she described the moment in this manner:

*“A melody came to my head as I was sitting on a bus and I didn’t know what to do with the melody because I didn’t feel comfortable in terms of being able to write lyrics. So I set it to the ‘V’Ahavta,’ the ‘Thou Shalt Love’ prayer. And I taught it to a group of teenagers. And it worked for them; they were really able to get into it and as I looked at them while they were singing*

*it, they were standing with tears in their eyes and they were holding on to each other. And I realized that there was something happening: that there was a need that needed to be filled. And that was how I started.”*

In May, 1972 at Mt. Zion Temple, Friedman premiered Sing Unto God.

The positive response led, almost immediately, to recording: an acceptable and expected form of publication in the folk-rock world that circumvented the need for musical literacy ...

That summer Debbie served as songleader at the UAHC’s Olin-Sang-Ruby Union Institute in Oconomowoc, Wisconsin. There she worked with each unit of the camp preparing a full presentation of the service that premiered in the camp’s Rotunda/dining hall. Copies of the newly minted album arrived at camp that summer and sold quickly. Enthusiasm for Friedman, her service, and the album circulated quickly around the broad networks of communications that emerged from OSRUI. Youth groups began to include selections from Sing Unto God into their youth and camp services, sometimes as a way to present youth culture to the congregation’s adults. At Kutz Camp that same summer, songleaders included her setting of “Lecha Dodi” on the first volume of Songs NFTY Sings, a recording series publicizing the Reform movement’s latest youth group-based compositions.

Friedman’s “free spiritedness” changed to a trope of youthful musical genius, and starting in the late 1970s her story shifted in relevance to address intensifying disputes between songleaders and formally trained cantors. ...

In November 1973, [her] synagogue sent Friedman and its Youth Choir to New York City to exhibit Sing Unto God at the UAHC Biennial conference. Described on the program only as “A New Worship Service” officiated by prominent Boston Rabbi Roland B. Gittelsohn, it appeared as one of a slate of new ideas in Reform worship...

Debbie Friedman actively pursued music as a form of oral transmission in a progressively literate world: resisting the expectations attendant to converting her art into written documents and instead favoring modes she considered more immediate and human ... this same position hindered her acceptance within a liberal Jewish religious culture institutionalized around a Western model of scholarship and publication.

In her songleading and in the creation of Sing Unto God, Friedman sought to empower communities to bring their own voices to Jewish worship in a changing, but sometimes ambivalent, new era.

# Technology

## How the Internet Has Changed Music

<https://www.recordingconnection.com/reference-library/recording-entrepreneurs/how-the-internet-changed-music/>

No one would dispute the fact that the Internet has changed the music industry drastically over the past couple of decades. In fact, things continue to change at a rapid rate, and the music business is still struggling to keep up. From early issues like illegal downloading and music sharing sites (like the now-defunct Napster) to current disputes over music streaming services and how much the artists/labels should be paid in royalties, the Internet still seems to be raising more questions than it answers.

That being said, not all the news is bad. While the Internet has made music more accessible to the public (and made it more difficult for artists to make money), it also happens to be an incredible tool that enables independent musicians to find a global audience without the help and backing of a major label. In short, the Internet has changed the music industry in both positive and negative ways. Let's take a look at both sides.

### The Bad

While huge segments of the public are hailing the Internet era for making music easier and cheaper to obtain (or steal), the downside is that the business side of music is struggling to generate enough revenue because of the new technology. Most of the people who are part of making a record are paid in royalties, and anytime music changes hands without money being involved, those royalties can't be paid—which is why so much has been done in recent years to try and reduce music piracy. Some progress has been made to curb this trend by offering easy, cheap downloads through outlets like iTunes and Amazon; this has helped because consumers can now purchase and download specific songs they like, rather than buy the whole album for just one song. A more recent development has been the emergence of Internet radio and streaming services like Spotify and Pandora, who offer either ad-based or paid subscription streaming of their music libraries. However, this new solution is currently still disputed by artists and labels because the current pay structures are still far less than if a consumer buys the music outright. These issues are far from being resolved.

The upshot is that in many ways the Internet has made it more difficult for artists (and their labels, when applicable) to make a decent amount of money from music sales. Many artists have

resorted to playing live to subsidize their loss of income. While one day these problems may be resolved, a lot of questions still remain.

### **The Good**

Almost paradoxically, the same Internet that has caused all the problems mentioned above can also be an artist's best friend, particularly in the case of independent artists who aren't part of the current "industry machine." How is this possible? Simply put, the Internet allows people to connect with others all around the world. This enables certain smart musicians who are otherwise unknown to find their own audience without the aid or backing of a major label, virtually eliminating the need to be "discovered" by talent scouts or A&R reps. In some cases, this can result in attention from the labels themselves (many current worldwide recording artists today got their start putting their own stuff up on YouTube). In other cases, it simply means they can market and sell their own music to their audience without the need for label or radio promotion. The audience might not be as large as it would be otherwise—but neither does the artist have to share profits with the labels. The result is that music fans now have access to a lot of music they'd never hear otherwise, and many forward-thinking musicians have leveraged the Internet to carve out nice incomes for themselves without ever courting a record label.

So while the Internet has changed the music industry greatly in recent years, there are both positive and negative side effects. One thing is for certain: the Internet isn't going away anytime soon, so the music industry will have to find a way to adapt to it, rather than to fight it. If history is any indicator, eventually the current issues will work themselves out. Time may soon reveal that the Internet has been more friend than foe to the music business.

## Israel

The fateful period before, during, and immediately following the Six Day War in June 1967 jolted the American Jewish community from this universalistic agenda. “The great hour has come,” Cairo radio announced on May 16, 1967. “The battle has come in which we shall destroy Israel.” Expelling UN, peacekeeping forces, Egypt blockaded the Strait of Tiran, and hundreds of thousands of Arab troops massed on Israel’s borders, promising to drive the Jews into the sea. The specter of the Holocaust, the abandonment of the Jews in their time of need, loomed afresh. “Will God permit our people to perish?” Abraham Joshua Heschel wondered. “Will there be another Auschwitz, another Dachau, another Treblinka?” He felt particularly betrayed by some of his allies in the civil rights, interfaith, and antiVietnam movements who remained silent as Israel’s fate seemed to hang in the balance.”

Following three weeks of fear and trembling, war erupted early on June 5, and in six days the Arab armies were routed, leaving Israel in control of the Sinai Peninsula, the west bank of the Jordan River, the Golan Heights, and, most important of all for Jews, the Old City of Jerusalem. Throughout the United States, Jews flocked to synagogues to express relief and give thanks; some talked of having witnessed a “miracle,” a signal from God. More tangibly, Jews donated unprecedented sums of money to help Israel and to express solidarity with its goals: “Jews lined up at Federation offices throughout the country to donate; at times it was difficult to handle the stream of money. Five Boston families together donated \$2,500,000; in Cleveland, three million dollars were raised in one day, and in St. Louis one million in one evening .... One Holocaust survivor, the tattooed number visible on her arm, donated \$5,000, her entire savings. Another person, who had gone bankrupt just a few days earlier, borrowed \$10,000 from a friend to give to the campaign.”

All told, American Jews raised \$240 million for Israel in 1967 and bought \$190 million in Israel bonds; the total, \$430 million, being more than double what they had raised the previous year. American public opinion likewise favored the Jewish state, the lone democracy in the Middle East. As the U.S. military stumbled in Vietnam and Communism exerted itself in Eastern Europe, Israel’s smashing triumph offered a sense of reassurance: its victory was widely perceived as a victory for America itself. “If the national press offers any guide to American attitudes, then Jews emerged as popular heroes in the Six-Day War,” a study of journalistic representations of Jews confirms, “Americans elided Israelis and American Jews, rooted for David to triumph over the contemporary Philistines, and cheered when David became the new Goliath of the Middle East because they knew that he stood like Superman for truth, justice, and the American way.”



For many Jews, Israel's victory meant more than Superman-like heroism. Temple University professor of political science Daniel Elazar defined the Six Day War in 1967 as a "watershed in contemporary Jewish public affairs," to him, Israel's victory marked "the climax of a generation, the sealing of an era, and the culmination of a 1900-year cycle." It made Jews both old and young "deeply aware of the shared fate of all Jews, and of the way that fate is now bound up with the political entity that is the State of Israel. Elazar himself would soon settle in Israel, as would thousands of other American Jews. Aliyah, the Hebrew word for immigration ("ascent") to the Land of Israel, rose more than 500 percent among American Jews in the immediate postwar years, while Jewish tourism from North America doubled in just one year. The Six Day War also marked for some "a turning point in American Jewish consciousness," changing the way American Jews thought "not only about Israel but about themselves." A volume of contemporary Jewish fiction, published in 1992, actually used 1967 to demarcate when the contemporary era for American Jews began. With the war's end, it explained, "Israel ... became the religion of American Jews, the transcendent object of their politics and philanthropy and pilgrimages and as such a new source of loyalty and solidarity, and in time of dogma and controversy. "

**From American Judaism, a history. Jonathan D. Sarna, 2004, Yale University Press.**

In the weeks and years after June 1967, the impact of this surprising but dramatic response and the sense of attachment to Israel was diverse and continuing. It involved a higher rate of aliyah (emigration) to Israel, a dramatic increase in travel, flourishing exchange between Israeli and American scholars, greater commitment by the Conservative and Reform movements—for example, the CCAR convened in Jerusalem for the first time in March 1970, and that year the Hebrew Union College–Jewish Institute of Religion began its First Year Israel program, an influx of Israeli music into Jewish summer camps and eventually into synagogue worship, and much more. Furthermore, "concern for Israel became one of the principal means by which American Jews express their identity." As Lou Silberman commented, trips to Israel became virtually sacramental acts, acts of "religious and communal identification." To many, following Israel's political fortunes and expressing a fidelity to her became a central feature of their Jewish identity, to some in fact the central feature.

**From: The Six Day War and American Jewish Life, in Beyond Auschwitz: Post Holocaust Jewish Thought in America, Michael L. Morgan, 2001**

## Yerushalayim Shel Zahav

Naomi Shemer wrote the original song for the Israeli Song Festival (it was not in competition but had been commissioned by the Mayor, Teddy Kollek), held on 15 May 1967, the night after Israel's nineteenth Independence Day. She chose the then-unknown Shuli Nathan to sing the song. (The next day Egypt blockaded the Strait of Tiran, and hundreds of thousands of Arab troops massed on Israel's borders, promising to drive the Jews into the sea.)

At that time, the Old City was still controlled by the Hashemite Kingdom of Jordan and under its sovereignty rule. Jews had been banned from the Old City and the rest of Jerusalem east of it, losing their homes and possessions and becoming refugees. All Jews were barred from either returning or entering the areas under Jordanian control, and many holy sites were desecrated and damaged during that period. Only three weeks after the song was published, the Six-Day War broke out, and the song became a morale-boosting battle cry of the Israel Defense Forces. Shemer herself sang it for the troops before the war and the festival, making them among the first in the world to hear it.

On 7 June, the IDF wrested eastern Jerusalem and the Old City from the Jordanians. When Shemer heard the paratroopers singing "Jerusalem of Gold" at the Western Wall, she wrote the final verse, countering the phrases of lamentation in the second verse. The line about shofars sounding from the Temple Mount is a reference to an event that actually took place on that day.

## 1967 Version of Song

Avir harim tsalul kayayin v'rei'ah oranim  
Nissa b'ru'ah ha'arbayim im kol pa'amonim  
Uv'tardemat ilan va'even sh'vuyah  
bahalomah  
Ha'ir asher badad yoshevet uv'libbah  
chomah

Yerushalayim shel zahav v'shel n'choshet  
v'shel or  
Halo l'khol shirayikh ani kinnor.

Chazarnu el borot hamayim lashuk  
v'lakeikah  
Shofar kora b'char habayit ba'ir ha'attikah  
Uvam'arot asher baselah alfei sh'mashot  
zorchot  
v'shuv nadad el yam hamelah bederekh  
y'richo  
Yerushalayim shel zahav ....

Akh b'vo'i hayom lashir lakh v'lakh likshor  
ketarim  
Katonti mize'ir banayikh ume'acharon  
hameshor'rim  
Ki sh'meikh tsorev et hasefatayim kin'shikat  
saraf  
Im eshkachekh Yerushalayim asher kulah  
zahav  
Yerushalayim shel zahav .....

The mountain air is clear as wine and the  
scent of pines  
Is carried on the breeze of twilight with the  
sound of bells.  
And in the slumber of tree and stone  
captured in her dream  
The city that sits solitary and in its midst is  
a wall.

Chorus: Jerusalem of gold, and of bronze,  
and of light. Behold I am a violin for all your  
songs.

We have returned to the cisterns, to the  
market and to the market-place  
A shofar calls out on the Temple Mount in  
the Old City.  
And in the caves in the mountain thousands  
of suns shine -  
We will once again descend to the Dead Sea  
by way of Jericho!

But as I come to sing to you today, and to  
adorn crowns to you (i.e. to tell your praise)  
I am the smallest of the youngest of your  
children (i.e. the least worthy of doing so)  
and of the last poet (i.e. of all the poets  
born).  
For your name scorches the lips like the kiss  
of a seraph  
If I forget thee, Jerusalem, Which is all  
gold...

## Shir LaShalom

Shir LaShalom was written by Yaakov Rotblit and set to music by Yair Rosenblum.[1] It was first performed in 1969 by the Infantry Ensemble (לחנה תקהל) of the Israel Defense Forces (IDF) as part of its Sinai Infantry Outpost program, during the War of Attrition between Israel and Egypt. It featured the soloist Miri Aloni, who later became a celebrated folk singer and actor. Many of the other members of the ensemble who took part in the recording of the song went on to become well-known figures in the Israeli entertainment scene. Among them was Danny Sanderson, whose electric guitar solo opened the recording.

Both in its lyrics and its music, Shir LaShalom was influenced by the Anglo-American anti-war folk-rock songs of the 1960s.

The song expresses a yearning for peace. It mourns comrades who have fallen in battle, and claims to speak for the fallen. The lyrics take issue with the ‘culture of bereavement’, and with the glorification of war that allegedly exists in Israel. It calls on those who live on to strive for peace. In the line ‘The purest of prayers will not bring us back’ (אל ונתוא תוליפתבש הכזה) *azkol vnetava tulyiftavsh hakhza*, the lyrics seem to question the value of reciting the Kaddish prayer at the graveside. In a similar vein, they seem to confront an ethos that memorializes fallen soldiers: ‘Let the sun penetrate through the flowers [on the graves]’ (ונת שמשל) *vanet shemesh* *tnu lashemesh lakhador miba’ad la prakhim*). In the lines ‘Lift your eyes in hope, not through (gun) sights’ (אל, הווקתב מייניע ואש) *s’u ‘enayim betikvah, lo derekh kavanot*), the song uses martial concepts in order to subvert those same concepts. The lyrics are critical of songs that appear to glorify the culture of war; for example, Natan Alterman’s War of Independence era *Magash HaKesef* (‘Silver Platter’) and the songs *Giv’at haTahmoshet* (‘Ammunition Hill’, for which Yair Rosenblum also wrote the music) and *Balada laHovesh* (‘Ballad for a Corpsman’) from 1968. Instead, the lyrics ask us to sing of love: ‘Sing a song to love, and not to wars’ (הבהאל ריש וריש) *shiru shir la’ahavah velo lamilkhamot*).

That line originally read *shiru shir la’ahavah velo l’nitsakhonot* ‘Sing a song to love and not to victories’. The original wording extolled peace and love over any tally of victories and conquests. Since the song was intended for a military ensemble, the head of the IDF education department at that time demanded that the line be removed. He argued that the performance of such a song by soldiers before an audience of other soldiers would be damaging to morale. In the end the IDF agreed to the replacement of the last word of the line, *nitsakhonot* ‘victories’ by

תומחלמ *milkhamot* 'wars', and the song was recorded and published in that revised form.

Tnu lashemesh la'alot  
laboker le'ha'ir  
Hazaka shebatfilot  
otanu lo tachzir  
Mi asher kava nero  
u've'Afar nitman  
Bechi mar lo ya'iro  
lo yachziro le'chan  
Ish otanu lo yashiv  
mibor tachtit a'fel -  
kan lo yo'ilu -  
lo simchat hanitzachon  
Velo shirei hallel  
Lachen rak shiru shir lashalom  
al tilhashu tfila  
lachen rak shiru shir lashalom  
bitze'aka gdola  
Tnu lashemesh lachador  
miba'ad laprachim  
al tabitu le'achor  
hanichu la'holchim  
S'u eina'yim betikva  
lo derech kavanot  
shiru shir la'ahava  
velo lamilchamot  
Al tagidu yom yavo  
havi'u et hayom -  
ki lo chalom hu -  
uve'chol hakikarot  
hari'u rak shalom

Let the sun rise  
light up the morning  
The purest of prayers  
will not bring us back  
He whose candle was snuffed out  
and was buried in the dust  
bitter crying won't wake him up  
and won't bring him back  
Nobody will bring us back  
from a dead and darkened pit  
here,  
neither the victory cheer  
nor songs of praise will help  
So just sing a song for peace  
don't whisper a prayer  
Just sing a song for peace  
in a loud shout  
Allow the sun to penetrate  
through the flowers  
don't look back  
let go of those departed  
Lift your eyes with hope  
not through the rifles' sights  
sing a song for love  
and not for wars  
Don't say the day will come  
bring on that day -  
because it is not a dream -  
and in all the city squares  
cheer only for peace!