

UNIT 7

A MUSICAL LIGHT UNTO THE
NATIONS: ERNEST BLOCH
& LEONARD BERNSTEIN

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סיפורי מוסיקה
STORIES OF MUSIC



Since the emergence of Jewish art music in the first decades of the twentieth century, composers, critics, musicians, and listeners of many stripes have struggled with—and argued about—how to define it and what it means. For composers, the question of Jewish identity can be a vexing issue that intersects with larger questions about Jews and society more generally.

What does it mean to be a Jew in the world? How do one’s experiences as part of a religious and ethnic group influence one’s identity? How does that identity influence one’s approach to making music?

This lesson explores the music of two prominent Jewish composers who had very different American and Jewish experiences: Ernest Bloch and Leonard Bernstein.

Enduring Understandings (What are the big ideas learners will take away from this lesson?):

- American Jewish composers worked out their Jewish identities through music, based on both internal and external forces, making nuanced choices on representations of Jewishness.
- At the turn of the 20th century, many people believed in strong ties between racial/ethnic identity and artistic expression. Jewish composers, to varying degrees, labored under both self-imposed expectations as well as externally imposed expectations that, as Jews, they were to compose Jewish music.
- Jewishly self-identified classical composers like Bloch & Bernstein explored and used their particular Jewish cultural background (music, religion, text, sensibilities) to explore universal human questions in their musical works.
- European & American experiences of (20th century) Jewishness are distinct. Bloch and Bernstein represent how composers are influenced by the times and places in which they work. Bloch’s turn-of-the-century European experience was very different from Bernstein’s mid-twentieth century American experience.
- Jewish artistic expression and Jewish religious practice do not correlate directly.

Essential Questions (What are the essential questions that frame this unit? What questions point towards the key issues and ideas that will be taught?):

- How did the time and place in which Bloch and Bernstein lived influence the way in which they approached music from a Jewish perspective?
- What are the boundaries/differences between liturgical, religious, and ‘secular’ Jewish music? How would you apply these terms to Bloch & Bernstein’s works?
- How does music with Jewish content / themes still speak in “a universal language?” How might Bernstein & Bloch have thought differently about this?

- To what extent do a composer’s ideas about Jewish music represent their own view versus the view of the society in which they live?
- What does it mean for Jews to be a light unto the nations? Does this relate, in any way, to Jews as creators of American music and culture?

Preparations

1. Materials

- Computer with either internet connection or on which the presentation file for the lesson can be downloaded.
- Presentation slides.
- Speakers (Bluetooth or wired for amplification of audio and video selections).
- Projector and screen for viewing of slides.
- Whiteboard / blackboard / large newsprint pad.
- Microphone (as desired)
- Writing utensils / Paper

2. Resources

Hand out of texts for introductory discussion.

3. Instructional notes

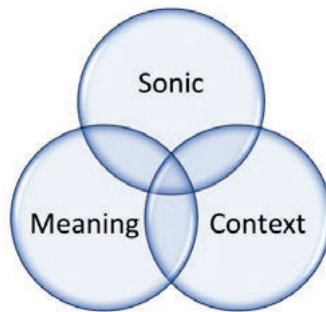
Throughout these lessons, you will find suggested texts in discussion outlines. “Texts for the instructor are not meant to be ‘prescriptive’ ie. spoken word for word, they are provided simply as a discussion guideline. Please use your own words.”

- A. Some Principles of Adult Learning to consider (based on “What We Know About Adult Jewish Learning”, Diane Tickton Schuster and Lisa D. Grant):
 - the motivation for participation often has more to do with connecting with / having an experience with friends that the subject matter.
 - intrinsic motivation
 - want to use their learning to deepen their understanding and seek connection of their life experiences to the content
 - thrive in a ‘democratic atmosphere’ (discussion, experiential learning, collaborative inquiry)

- educated / sophisticated in many aspects of life, not so much in their Judaism.
 - “life to Torah and then back to life again” (Rosenzweig)
- B. This lesson, as well as those that follow, rely heavily on the following conceptual framework as a way to discuss and “define” Jewish music.
- **Sonic:** utilizes elements like scales, rhythms, and ornamentation that are generally considered to “sound Jewish” but not necessarily specific tunes, etc.
 - Leonard Bernstein used cantillation motifs in symphonic works; jazz musicians might vamp on a Sephardic folk song; klezmer musicians record traditional freylakhs or Hasidic melodies.
 - **Meaning:** a musical piece has some kind of Jewish frame of reference but doesn’t necessarily use traditional tunes or scales, etc.
 - Anything that uses a Jewish text, is sung in Hebrew, Yiddish, Ladino could fit here.
 - For example: Max Helfman’s oratorio “The New Haggadah” is based on a poem about the Warsaw Ghetto Uprising. Or, it could be something totally abstract, like an instrumental piece the composer feels reflects a Jewish concept or a personal identity.
 - **Context:** “Jewish music is music created by Jews.”
 - This category is broad and not as easily defined. Essentially, we refer here to music by Jews or music in Jewish social/religious contexts.
 - For instance, songs by (Jewish composers) Debbie Friedman, Craig Taubman, Rick Recht, Beth Schaefer, are derived from long standing Jewish values, but do not always directly use a Jewish text. Nevertheless, both their origin and their use, over time, in Jewish camp and synagogue settings has cemented their place as Jewish songs.
 - Questions rising out of this frame of reference include:
 - Does any music a Jew writes inevitably reflect some aspect of his or her Jewish identity even if there is no specific Jewish content? i.e. Berlin’s “God Bless America”, Bob Dylan, or most of the Tin Pan Alley and Broadway composers.
 - Can “non-Jewish” music played in Jewish contexts be Jewish music? ie. Max Bruch
 - Finally, it is important to emphasize that a lot of music can fit into multiple categories. This can serve as a reminder to students that music is not the “universal language” it’s often framed as, but rather, that musical “meaning” is

contextual and subjective.

- (See the following Venn diagram, based on work by Milken Archive Curator, Jeff Janeczko)



4. Preparation

A. Advance Prep

- Please read through the lesson.
- Please read through, listen to, and familiarize yourself with all of the musical pieces referenced in this lesson.
- Please read through the appendices reference material. Use this material as a background resource on the musicians and music referenced in the lesson.
- Please be sure to familiarize yourself with the technology used in this lesson. Please go through the slideshow at least once prior to instruction so you are comfortable with the “choreography” of the lesson.

B. Classroom Setup

- Room setup is at the discretion of the facilitator and may be contingent upon enrollment.
- Projector and Screen should be set up.
- Speakers should be connected to computer.
- Technology should be tested in advance of class start time.

Color Codes Used in the Lesson

This color is used to indicate suggested talking points for the instructor. Feel free to use the text as it is written in the lesson, or to paraphrase as you desire.

 These are questions to be asked of the students.

 Texts highlighted like this are points of information and/or suggestions for the instructor in teaching this lesson.

THE LESSON

A MUSICAL LIGHT UNTO
THE NATIONS: ERNEST BLOCH &
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The Lesson

Introduce this lesson by creating a context:

Slide 1

☰ For centuries, Jewish life in Europe was primarily lived separately from the majority population. As emancipation and the Haskalah (enlightenment) led Jews toward increased participation in general society, the need to demonstrate that Jewish culture was—or could be—on par with European culture became more pronounced.

The turn of the twentieth century, with the Zionist movement in full swing and nationalistic fervor all over Europe, was a particularly influential time for this. Composers, folklorists, and ethnomusicologists were trekking into remote regions to document folk music traditions thought to be on the verge of extinction. And a group of accomplished Jewish musicians at the St. Petersburg Conservatory were encouraged by their teacher, the composer Nikolai Rimsky-Korsakov, to utilize Jewish folk music in their compositions. “How strange that my Jewish students occupy themselves so little with their own native music,” the composer remarked upon hearing one of his students’ arrangements of a Jewish folk tune. “Jewish music exists; it is wonderful music, and it awaits its Glinka” (Loeffler, James. 2010. *The Most Musical Nation: Jews and Culture in the Late Russian Empire*. Yale University Press: New Haven, Connecticut).


All of which compelled many (non-Jews as well as Jews) to wonder: could Jews, like Germans, Russians, or Italians, have an identifiable “national” music based on Jewish folk music traditions? One answer to that question came in the form of the Society for Jewish Folk Music, an organization formed by an ambitious and inspired group of composers, musicians, and scholars that dedicated itself to preserving Europe’s Jewish folk culture, and to making it the basis of a common, national Jewish culture. Much of the music composed by Jews during this period—and since—can be viewed as a kind of response to this question.

Members of the Society drew on folk songs that had been collected by the ethnologists Sha'ul Ginsburg and Peysekh Marek—who were conducting fieldwork in Jewish communities throughout the Pale of Settlement, and used them to create arrangements and new compositions suited to the formal context of a concert hall. Through meetings and publications, they exchanged ideas and ignited vibrant debates about the history and content of Jewish music, as well as its future development. The Society became the site of bitter conflicts over how Jewish music should be defined. Debates aside, it was successful in spurring a streak of creativity, research, and conversation that forever changed the course of Jewish music. Though Ernest Bloch was a contemporary of the founders of the Society for Jewish Folk Music, he was not affiliated with the group and his ideas about Jewish music differed slightly.

Continue: Today's lesson explores the issue of Jewish identity and the interface of our Jewish identity with the world around us by looking at two of the 20th century's giants in the world of art music. We will explore the role their Jewish identities played in the creation of their music - as a window through which to look at our own Jewish identity. Let's begin by looking at some texts that have something to say about Jewish identity.

Set Induction: Jewish Identity, Particular and Universal

Ask class participants to discuss or simply think about these questions as you read the content of the handouts in class:

 **'Choose Your Own Path':** We have provided 3 different readings that explore Jewish identity in different ways, and suggest that you use at least 2 of them with your class. However, we are aware that if you read all 3 of the texts and ask your students to discuss the initial five questions below, in addition to the questions specific to each text, it will likely take up a large amount of class time. Depending on the length of your class, you might consider having the participants simply reflect

Slide 2

personally about the initial 5 questions as they engage with the 2 or 3 texts, but please make sure to read the Isaiah text.

- ① What is it within you that you identify as Jewish?
- ② How do you express your Judaism or Jewishness?
- ③ What things about you identify you as Jewish to others?
- ④ What things, in the “secular” world around you, do you notice and say, “Oh, that’s so Jewish!”?
- ⑤ How have/do you understand your Jewishness in relation to being American?

Read together the following texts (found in Appendix ‘A’):

Isaiah

Slide 3

- ① What does it mean for Jews to be a light unto the nations?
- ② How does this relate to music? What is our revelation?

Samson Raphael Hirsch

Slide 4

- ① What is ‘universalism’ in Judaism?
- ② How do we become more universalist the more particularly Jewish we are?
- ③ Do you agree with Hirsch? Why? Why not?

The Jews, Yehudah Amichai

Slide 5

- ① What does Amichai say about Jewish identity?
- ② How do we identify ourselves / how are we identified as Jews?

Explain We are going to explore the music of two major figures in the composition of art music in the 20th century: Ernest Bloch and Leonard Bernstein. For both, their Judaism had a major influence on their creative endeavors.

Ernest Bloch (July 24, 1880 – July 15, 1959, who we first met in Lesson 2: “The Art of Prayer”), was a product of the late 19th and early 20th centuries. Like many of his time, he expected that his racial/ethnic identity should naturally influence his composition. As we will see,

his identity as both a Jew and composer were in constant dialogue and evolved as he explored the Jewish particular within the larger universal.


Leonard Bernstein, (August 25, 1918 – October 14, 1990) the pre-eminent champion of American music in the middle of the 20th century, drew from his strong Jewish identity and background in his frequent use of particular Jewish allusions, images and texts as he explored larger universal questions.

Let's meet Ernest Bloch:

Ernest Bloch

Slide 6

Introduce Ernest Bloch

 (See Appendix 'B' for biographical material and background information about musical selections.)

Ask: Who here has heard of Ernest Bloch or heard his music? Discuss, solicit opinions, etc.

Explain: Ernest Bloch was a complex man who had a complicated relationship to Judaism and Jewish identity. Moreover, his views on both of those things in relation to music was equally complex. His grandfather had been a cantor and community leader. His father was an outspoken agnostic who took his family to synagogue on the High Holy Days. Bloch learned Hebrew and became bar mitzvah but then became more or less estranged from religious observance.

 **Introduce Bloch based on the biography available in Appendix C.**

Explain: In 1850, Richard Wagner published his infamous essay "Das Judentum in Musik." Like many nationalists, Wagner believed in direct connections between land, race, and culture. He felt Jews were incapable of producing original music and could only produce inferior imitations

of “real” European music, because they were aliens and outsiders to the “host” cultures in which they lived. While many Jews eschewed Wagner’s virulent and outspoken antisemitism, some believed prevalent ideas about the connections between racial/ethnic identity and creativity. Bloch was a great admirer of Wagner’s music. And while he had a complicated relationship to Judaism and Jewish identity, he ultimately believed them to be the source of his creativity. He once wrote: “I am a Jew, and I aspire to write Jewish music, not for the sake of self-advertisement, but because I am sure that this is the only way in which I can produce music of vitality and significance.”

- ? What do these statements reveal about Bloch?
- ? What do you think of his ideas?

Baal Shem: Three Pictures of Chassidic Life

Slide 7

- ☰ Though Bloch’s interest in Jewish music came early in his career, one experience had a particularly profound effect on the composer. In April 1918, he was invited to attend a Sabbath morning service at a Hasidic community in New York. The music he heard there proved a revelation. He later wrote of the experience: “I assure you that my music seems to me a very poor little thing beside that which I heard.” Bloch scholar Alexander Knapp assesses the event’s personal impact as cataclysmic.
- ☰ “The Hasidic encounter of 1918 precipitated a traumatic collision between the Bloch who yearned for the intensely observant Jewish life that he had never truly experienced, and the Bloch who lived and participated in the secular world – perhaps with some sense of guilt.” (Knapp 2017a:19)
- ☰ Some five years after Bloch attended the Hasidic Sabbath morning service in New York, he composed Baal Shem: Three Pictures of Chassidic Life. Originally a chamber suite for violin and piano, Bloch orchestrated the work in 1939. Baal Shem is named after the founder of the Hasidic movement, Rabbi Israel ben Eliezer (1700–

60), better known by the moniker, the Baal Shem Tov (master or holder of a good name) and commonly referred to acronymically as the BESHT. Bloch applied many approaches to “Jewish” music in this piece, including the use of motifs and melodic structures derived from liturgical modes/nusakh, and direct quotations from preexisting songs.

Play Theodore Bikel’s recording of *Di Mezinke Oysgegebn*. This is a traditional Yiddish wedding song meant to be sung at the wedding of a couple’s youngest daughter. Bloch used the melody of *Di Mezinke Oysgegebn* as a secondary theme in Baal Shem. **Slide 8**

Optional link: see <https://forward.com/articles/6456/mezinke-madness/> for more on this song and the origins of the term “mezinke.”

<https://www.youtube.com/watch?v=GcqX8ocvbmK>

Play the third movement of Baal Shem, subtitled “*Simchat Torah*.”

☰ The theme from *Di Mezinke Oysgegebn* can be heard just past the transition that occurs around 2:00. You may want to ask the class to listen and indicate when they hear the theme, or you may want to point it out to them.

<https://youtu.be/tfX04BtNQsg>

From Jewish Life performance by Julian Schwarz

Slide 9

☰ Ernest Bloch’s *From Jewish Life* is a set of three short pieces, or movements, written in 1924 for the cellist Hans Kindler. The movements are titled Prayer, Supplication, and Jewish Song. Bloch does not use any specific Jewish musical materials in *From Jewish Life*. It is one example of how he reflects a “Jewish feeling” or “Jewish soul.”

Play first movement of *From Jewish Life*

https://youtu.be/H2Yr_AZ-fTY

- ❓ What do you think about these Bloch pieces?
- ❓ What were some of the key moments in Bloch’s life that may have influenced his work as a composer?

? How did Bloch’s ideas about Jewish music change over time, and how were they influenced by the cultural contexts in which he worked?

☰ Bloch’s music represents a composer’s approach in Europe in the first half of the 20th Century. Bloch struggled with his Jewish identity which is reflected in his music. We will now look at Leonard Bernstein in the mid to second half of the 20th century. He embraced his Jewish identity.

Leonard Bernstein

Slide 10

Introduce Leonard Bernstein

☰ (See Appendix ‘C’ for biographical material and background information about musical selections.)

Biography

☰ Born August 25, 1918 in Lawrence, MA, Leonard Bernstein became a leading composer, conductor, pianist and public musical figure in America. Composer of symphonies, operas, musical theatre and chamber works, Bernstein is recognized as a major contributor to American culture because he wrote in a range of musical styles. His musical output includes many works with Jewish content. He wrote several books on music and was a public educator bringing classical music to children in the 1950s with the Young People’s Concerts in New York, as well as educating adults through “The Unanswered Question: Six Talks” at Harvard.

Bernstein wrote twenty works on Jewish themes—about one quarter of his orchestral works and half of his choral compositions, as well as songs and other pieces that have had broad appeal for Jews and non-Jews alike. Early in his career, Bernstein wrote a *Hashkiveinu* for Park Avenue Synagogue (1945). During his lifetime, he set many Hebrew texts in large choral works, such as *Chichester Psalms* (1965). Many have also noted Jewish content in secular works, including two songs from his musical *On the Town*, “Ya Got Me” and “Some Other Time”.

Bernstein constantly faced the challenges of anxiety, loss, and disorientation that were very much part and parcel of his 20th century world. He lived through WWII, conducted a concentration camp orchestra in a DP camp shortly after their liberation, and conducted the nascent Palestine Orchestra (Israel Philharmonic before the state). His three symphonies attempt to work out responses to these issues while expressing himself through his Jewishness in order to do so. All of his symphonies attest to this. For instance, Symphony No. 1, “Jeremiah” (1942) quotes from *Eicha* [Lamentations] trope and also *haftarah* trope (see Unit 1: Jewish Music 101); Symphony No. 2 (1949, revised in 1965) takes from Auden’s “Age of Anxiety” (a six-part poem by W. H. Auden, written mostly in a modern version of Anglo-Saxon alliterative verse. The poem deals with humanity’s quest to find substance and identity in a shifting and increasingly industrialized world)—both symphonies relate to loss after WWII, the Holocaust, and mid-20th century life.

We now turn to Bernstein’s Symphony No. 3 Kaddish (1963), which explores theological conflicts.

KADDISH SYMPHONY

☰ Levi Yitzhak of Berditchev (ca. 1740–1810, also known as the Berditchever), is one of the most illustrious as well as popular Hassidic personalities, who acquired the broadest reputation as the adversarial advocate and “defender” of the Jewish people before that “heavenly tribunal”—and before God as the supreme Judge. His putative confrontations with God—his admonitions, his interventions, his negotiations and bargains, his rebukes, his testimony, and his mock dramatic, quasi-judicial challenges, in which he would pretend to summon God to account and to demand fulfillment of the Divine obligations of justice—became legendary.

Folk tradition (based in at least some instances on kernels of historical occurrence, as well as on second- or third-hand eyewitness accounts) ascribes to Levi Yitzhak a number of “songs” whose

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Yiddish lyrics, combined with references to Hebrew liturgy, embody his conversations with God on the people Israel's behalf. By far the most famous of these songs today is generally called *A din torah mit got* (a "court session" with God), but it is also known variously as "The Kaddish of Levi Yitzhak of Berditchev" and "The Berditchever's Kaddish." In real life, a *din torah* is a judicial proceeding analogous to a civil hearing or trial, which is convened to adjudicate a dispute between two Jewish parties. This is pursued according to Jewish law, but also according both to *sekhel hayashar* (common reasoning) and to Judaically accepted norms of fairness and righteous behavior. It was to just such an imaginary, poetically convened proceeding that Levi Yitzhak is said to have summoned God, as both defendant and Judge, to argue the case of the Jewish people's plight and to demand Divine reconsideration and intervention. That incident, which is the subject of this song, is known consciously to have informed Bernstein's overall dramatic conception of the Kaddish Symphony as well as specific aspects of it; and, indeed, the second movement is titled Part II: *Din Torah*.

(For more information about Reb Levi Yitzhak of Berditchev, *A din torah mit got* and its connection to Bernstein's Kaddish Symphony, please see Appendix C.)

Introduce the Kaddish Symphony using the notes in Appendix C:

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Play the Kaddish symphony

<https://youtu.be/Io3oBBWigqY>

- ❓ Why does the narrator want to say Kaddish?
- ❓ What might be his/Bernstein's challenges in this regard?
- ❓ How are these challenges represented musically?
- ❓ What does it say about Bernstein, his relationship to both America and to his Jewish identity that he wrote "Kaddish" not as a liturgical piece but as a performance piece?

CHICHESTER PALMS


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Introduce the Chichester Psalms using the notes found in Appendix C, or here:


<https://www.milkenarchive.org/music/volumes/view/psalms-and-canticles/work/chichester-psalms/>

Play first movement of Chichester Psalms

 The music clip is embedded in the class presentation.

 This is the one Hebrew work of Bernstein's that made it into the standard Western choral repertoire. English translations of the Psalms may be found in Appendix C.

 What's "Jewish" about these psalms? (Music? Language? Treatment of text? Other sensibilities?)

 What does it mean (if anything) that Bernstein chose Hebrew psalms for this project? (Commissioned by a Christian community.)


I AM EASILY ASSIMILATED from "Candide"

Slide 14

 Introduce using the notes found in Appendix C, or here:
<https://leonardbernstein.com/works/view/10/candide>

Play I am Easily Assimilated

<https://youtu.be/OQ5sdO6pODk>

 Bernstein's 1939 Harvard thesis, "The Absorption of Race Elements into American Music," posited an interplay between "New England" music, "Negro" music, and the ethnic musical background of the composer as the essential elements of American music.

"I am Easily Assimilated" shows how Bernstein teases the lines between these. The origin of West Side Story as "East Side Story," between Jews and Italians, also illuminates these tensions.

Note the original marking of this piece: “Moderato hassidicamente.” “This Jewish tango exhibits a musical pastiche of Hispanic and Klezmer traditions in its instrumentation and displays a manic shift from Russian to English to Spanish that mirrors the composer’s playful notation that it be played “Moderato Hassidicamente.” (comment by Adam Rovner, in the Abstract to his article, “So Easily Assimilated: The New Immigrant Chic.” (<https://www.cambridge.org/core/journals/ajs-review/article/so-easily-assimilated-the-new-immigrant-chic/4354AF10B1A36908E84132C5B8DBAA61>)

“...like many American Jews, he practiced Judaism lite, but inhabited it as though it were body armor. At the same time he was always tweaking the norms of Jewish conduct as if those boundaries could not contain him. Inside that enclosure he often pushed against the pillars, and at times, like the Biblical Samson, part of the structure would come crashing down.” -Jack Gottlieb (2010)

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? Was Bernstein “easily” assimilated? What approach to Jewishness does his music take?

FINALE:

Play “I believe” recording from Flavio Chamis -- Bernstein in older age, speaking about his beliefs. https://youtu.be/rb8LxykQ9_Q

Slide 16

? What is the Jewishness of Bernstein’s beliefs?
? How does this universalism relate to his Judaism?

Conclusion Comparison of Bernstein’s 1960 performance of Bloch’s Sacred Service with Bloch Original (1949)

Slide 17

Play Video Introduction to Avodat HaKodesh

 **See Appendix ‘D’ for background material.**

<https://www.milkenarchive.org/videos/category/documentaries/ernest->

blochs-sacred-service-avodat-hakodesh/

Explain: We are going to listen to one of Bloch's greatest works, "Avodat HaKodesh" (Sacred Service). We will hear two versions, first Bloch's version, performed in 1949 by the London Philharmonic and conducted by Bloch. Second, we will hear the New York Philharmonic conducted by Leonard Bernstein in 1960. As you listen to these two versions, ask yourself:

- ❓ What are the differences?
- ❓ What do these two versions say about the Jewish identities of the two artists?

Play: Bloch's original Avodat HaKodesh: <https://youtu.be/t0EWCXrRMZM>

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Play: Bernstein's performance of Bloch's Avodat HaKodesh: <https://youtu.be/thyEDiq1oAE?t=2342>

Slide 19

Ask:

- ❓ What are the differences in Bloch's and Bernstein's performance of Bloch's Avodat HaKodesh?

- Bernstein changes from sung prayer to spoken
- Bernstein ADDS the real mourner's kaddish
- He makes it...MORE JEWISH

- ❓ What do these two versions say about the two artists Jewish identities?

Discuss this quote by Suzanne Bloch.

Quote from Suzanne Bloch (Bloch's daughter, speaking of Bernstein's presentation of Bloch's work):

"Though the composer clearly wrote the notes to be sung, he did not want the soloists to make an aria out of these. To put a brake on the

Slide 20

possible overt passion of the singer, he added the notation “Spoken Voice” on the score. It’s too bad this happened. Some of the most horrendous treatment is made of this particular segment by musicians who follow Bernstein’s disc as a model. Instead of using Bloch’s words, chosen from the Union Prayer Book, as an integral part of the score, a

Ask these Essential Questions as a conclusion to the lesson:

- ① How did the time and place in which Bloch and Bernstein lived influence the way in which they approached music from a Jewish perspective?
- ② What are the boundaries/differences between liturgical, religious, and ‘secular’ Jewish music? How would you apply these terms to Bloch & Bernstein’s works?
- ③ How does music with Jewish content / themes still speak in “a universal language?” How might Bernstein & Bloch have thought differently about this?
- ④ To what extent does a composers’ ideas about Jewish music represent their own view vs the view of the society in which they live?
- ⑤ What constitutes sacred music and how do we define its boundaries (individually and communally)?
- ⑥ To what extent do “Jewish” works reflect prejudicial ideas about Jews, ethnicity, and music?
- ⑦ Can Bloch be considered an innovator? Did he influence others, serve as a model for, or open the door for Bernstein (Kaddish Symphony and Mass)?