

UNIT 2
APPENDIX

סיפורי מוסיקה
STORIES OF MUSIC



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INSTRUCTIONAL RESOURCES

Listening Guide

Name of piece:	
Composer:	
Year composed:	Where composed:

- 1. What does this piece “sound like”?**
 - A. Language (in what language is it sung?)
 - B. Tempo (is it fast or slow?)
 - C. Dynamics/Rhythm (How loud or soft is this piece? Is the rhythm pronounced/staccato/martial, or more legato/smooth?)
 - D. Instrumentation (what instrument/s do you hear?)
2. Summarize the message of this piece, through its lyrics and music, in 1-2 sentences.
3. Do you think this piece sounds more “American” or more “Jewish”? Why?
4. In what way/s do/es this song reflect the composer’s Jewish background? If it doesn’t, in what way does it conflict with the composer’s Jewish background?
5. What is the composer’s relationship to America? How is that expressed in this piece?

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BACKGROUND RESOURCES

Salamone Rossi

The traditionalists reaction: "Not suitable!"

There are in our midst six or eight persons learned in the science of music, men of our community (may their Rock keep and save them), who raise their voices in songs of praise and glorification such as *Ein Keloheinu*, *'Aleinu Leshabeah*, *Yigdal*, *Adon 'Olam* and the like to the glory of the Lord in an orderly relationship of the voices in accordance with this science.

Now a man has arisen to drive them out with the utterance of his lips, saying that it is not proper to do this, for she holds joyous song and such praises as are set to artful music have been forbidden since the Temple was destroyed...

—*From the Responsa of Leon di Modena*

The “reformers” response: “Suitable!”

...Where there is no suggestion of secular merry-making, no carousing and no royal pomp, vocal music is permitted. ...”

“... I do not see how anyone with a brain in his skull could cast any doubt on the propriety of praising God in song in the synagogue on special Sabbaths and on festivals. Such music is as much a religious rite as that which is performed to bring joy to bridegroom and bride, for we hold every holy Sabbath to be a bride whom it is our duty to adorn and gladden with all manner of rejoicing. Of the festivals too ...”

The cantor is enjoined to intone his prayers in a pleasant voice. If he were to make his one voice sound like ten singers, would this not be desirable? Or if assistants who have been graced by the Lord with sweet voices stand beside him and improvise an accompaniment without formal structure but simply *all 'aria* (*ha 'aria*), as is the common practice among the Ashkenazim, and if it happens that they relate well to him, should this be considered a sin?

It is written, “Honor the Lord from thy wealth” (*Proverbs 3,9*), and our Sages of blessed memory interpret this as meaning “from that with which He has graced thee”—how is this? “If thy voice is sweet, go before the Ark [to pray]”: If this be so, are these individuals on whom the Lord has bestowed the ability to master the technique of music to be condemned if they use it for His glory? For if they are, then cantors should bray like asses and refrain from singing sweetly lest we invoke the prohibition of vocal music. Our conclusion is that no intelligent person, no scholar ever thought of forbidding the use of the greatest possible beauty of voice in praising the Lord, blessed be He, nor the use of musical art which awakens the soul to His glory. Many latter-day authorities have expounded at length in this connection.

Salmone Rossi

Salmone Rossi lived from approximately 1570–1630 (late Renaissance / Catholic church counter reformation).

1. Italy in the time of Rossi

A. Humanism

- i. Renaissance humanism had been a pervasive cultural mode ... a program to revive the cultural legacy, literary legacy, and moral philosophy of classical antiquity. There were important centers of humanism in Florence, Naples, Rome, Venice, Genoa, Mantua, Ferrara, and Urbino. (https://en.wikipedia.org/wiki/Renaissance_humanism)
- ii. Proponents of humanism believed that a body of learning ... consisting of the study and imitation of the classical culture of ancient Rome and Greece, would produce a cultural rebirth after what they saw as the decadent and “barbarous” learning of the Middle Ages. ... Some scholars also argue that humanism articulated new moral and civic perspectives and values offering guidance in life. (<http://www.oxfordbibliographies.com/page/italian-humanists/renaissance-and-reformation-italian-humanists>)

B. Counter reformation: in response to the Reformation, the Roman Catholic church moves to re-establish its authority.

- i. 1555, Pope Paul IV, establishes 1st “ghettos” requiring Jews to live in walled communities, Jewish economic opportunities in areas under papal authority are also severely restricted.
- ii. 1559 Church bans the Talmud.

C. The Jewish Community of Italy and the Renaissance

- i. As winds of humanism swept over Italy in the fifteenth and sixteenth centuries, many Jewish communities experienced a profound change of orientation as they abandoned their centuries-old state of isolation and began to intermingle with their Christian neighbors with a freedom hitherto unknown. Caught up in this fervor of a new age, Jews for the first time studied Western music, as well as painting, dancing, theater, philosophy, and literature. By the mid-sixteenth century many Jews were employed in the various Italian ducal courts as instrumentalists, composers, actors, and dancing masters. (Jacobson)
- ii. “Renaissance Italy provided the stage for a sustained and largely successful

act of assimilation; in fact, there was achieved for a time—particularly in Mantua—a kind of coherence of Hebrew and Italian culture.” (Commentary Magazine)

- D. The Court of Vincenzo Gonzaga (21 September 1562–9 February 1612)
 - i. 1587 to 1612, Vincenzo was ruler of the Duchy of Mantua and the Duchy of Montferrat. He was a major patron of the arts and sciences, and turned Mantua into a vibrant cultural center, employing the composer Claudio Monteverdi and the painter Peter Paul Rubens.
 - ii. During the winter of 1603–1604, Galileo visited the Mantuan court in an effort to obtain a position there, and was offered a salary, but could not agree on the terms with the Duke. (https://en.wikipedia.org/wiki/Vincenzo_Gonzaga,_Duke_of_Mantua)
 - iii. 1587 Rossi enters service of Vincenzo I, where he meets and is influenced by Monteverdi, Gastoldi and Viadana

2. Jewish music 17th c. Italian Synagogue

- A. Jews of the Diaspora preserved as best they could the chants of their Middle Eastern homeland. The use of musical instruments in the synagogue was prohibited as a sign of mourning for the lost musical traditions of the great Temple that once stood in Jerusalem. Furthermore, lest the ancient chanting modes become diluted, the rabbis zealously guarded against the introduction of any gentile elements into the sacred music of the synagogue. Thus, while polyphony was developing in the Western church, Jewish worship music remained basically monophonic, modal, improvised from a set of basic melodic formulas, and closely bound to the natural rhythms of the texts. (Example 9) Rossi as a musical innovator

EXAMPLE 9

freely 3

Va - yik - ra Mo - she le - chol zik - ney Yis - ra - el

va - yo - mer a - ley - hem mi - she - chu

u - kchu - la - chem tson le - mish - pe - cho - tey - chem

ve - sha - cha - tu ha - pa - sach

The musical score consists of four staves of music in a single system. The first staff begins with the tempo marking 'freely' and a fermata over a triplet of eighth notes. The lyrics are 'Va - yik - ra Mo - she le - chol zik - ney Yis - ra - el'. The second staff continues with 'va - yo - mer a - ley - hem mi - she - chu'. The third staff has 'u - kchu - la - chem tson le - mish - pe - cho - tey - chem'. The fourth staff concludes with 've - sha - cha - tu ha - pa - sach'. The music is written in a single treble clef with a key signature of one flat.

3. Rossi as a musical innovator

He was the first madrigal composer to favor the so-called marmerist poets. His first book of madrigals (1600) was published with an unprecedented optional chitarrone tablature appearing with the canto part book. His second book of madrigals (1602) featured a basso continuo part, placing it in the vanguard of experiments with accompanied monody, and antedating by three years Monteverdi's first attempt at concerted madrigals. In the field of instrumental music, Rossi likewise occupied a pioneering position. His book of *Sinfonie et Gagliarde*, published in 1607, contains the first trio sonatas in the literature.

Rossi's special niche in the history of liturgical music stems from his unique collection of synagogue motets, the composition of which drew on both his knowledge of the prevailing styles of church music and his command of the Hebrew language. Rossi succeeded in a difficult balancing act: he was able to remain active in two conflicting worlds without having to compromise his artistic goals or his religious conviction.

The uniqueness and success of this collection of motets lay in the ability of its composer to fuse Jewish and Christian elements without compromising either one. Indeed Rossi

had his feet in both worlds: he lived in Mantua's walled-in ghetto but worked in the royal court of the Gonzagas. As we know, his patrons generously exempted him from wearing the shameful yellow Jew-badge, but when signing his publications, he consistently and voluntarily appended the word "Hebreo" (or "Ebreo") to his name. He achieved fame through the music he composed in the most modern styles of the time but in his later years he also applied the old-fashioned polyphonic principles to the liturgy of his own people, a move that was as controversial as it may have been popular.

4. *HaShirim Asher Lish'lomo* (The Songs of Solomon)
 - A. A play on words referring to both the title of the biblical book of love songs and the first name of the composer. Further, he is the composer of the only extant collection of polyphonic music for the synagogue (*Hashirim Asher Lish'lomo*, 1622/23) to appear in print before the nineteenth century.
 - B. [Comprised of] thirty-three motets, set for from three to eight voice parts, include psalms, hymns and prayers for the Sabbath and holiday services (or for concerts of sacred music) and one wedding ode.
 - C. Rossi availed himself of the current styles of European art-music—sacred and secular from *stile antico* polyphony to the nascent trends in monody, *cori spezzati*, and *seconda prattica* chromaticism.
 - D. In deference to the Rabbinic prohibition against instrumental music in the synagogue, Rossi set the entire collection for unaccompanied chorus.
 - E. In the singing of the liturgy, clarity of text was paramount, words are hardly ever repeated reflecting the musical reforms of the Catholic church that were influencing the composition of church music in Mantua, as elsewhere.
 - i. The Council of Trent (1562) advised that: ". . . the whole plan of singing . . . should be constituted . . . in such a way that the words may be clearly understood by all, and thus the hearts of the listener be drawn to the desire of heavenly harmonies. . . ."

Resources

Joshua R. Jacobson, The Choral Music Of Salamone Rossi, Journal Of The American Choral Foundation, Inc. Volume XXX Number 4 Fall 1988

<https://www.jewishvirtuallibrary.org/timeline-of-jewish-history-in-italy>

https://en.wikipedia.org/wiki/Renaissance_humanism

<http://www.oxfordbibliographies.com/page/italian-humanists/renaissance-and-reformation-italian-humanists>

<https://www.telegraph.co.uk/travel/destinations/europe/italy/lombardy/articles/Mantua-Italy-powerhouse-of-the-Renaissance/>

https://en.wikipedia.org/wiki/Vincenzo_Gonzaga,_Duke_of_Mantua

Salomon Sulzer

from: "Salomon Sulzer Reformer, Cantor, Icon" by Tina Frühauf

1. 19th c. Vienna
 - A. World capital of music.
 - i. Ludwig van Beethoven and Franz Schubert, also lived in Vienna
 - ii. Liszt would accompany Sulzer in his singing of Schubert lieder.
 - B. Vienna was a center of the *Haskalah* or Jewish Enlightenment
 - i. Encouraged increased secularization of Jewish life through secular education, a concern for aesthetics, and linguistic assimilation with the aim of facilitating Jewish emancipation.
 - ii. Viennese Jews were among the first in Europe to demand modernization of their religious service.
 - a. 1828 construction of the Seitenstettengasse Temple
 - First new Jewish institution in Vienna since 1670
 - A spiritual and religious center combining a synagogue, school, and mikveh.
 - b. However! Viennese Jewish community rejected the changes which were gaining popularity in Germany. The most notable sign that Vienna's Jews had indeed compromised on the originally proposed reforms was the absence of an organ, which at the time was viewed as the most radical marker of modernization in the synagogue.
2. Biography
 - A. 1804, March 18 born, Hohenems (Austrian / Swiss border)
 - i. Family went by the name of Levi until the early nineteenth century when all the Jews in South Germany had to adopt German family names in accordance with the Bavarian Edict of 1813
 - ii. Josef changed the name Levi to Sulzer, in memory of their life in Sulz
 - B. 1817 after bar mitzvah in begins his apprenticeship to become a cantor
 - i. His travels throughout Austria influence his perception of the cantorate
 - ii. Sulzer: "I encountered organized Jewish communities which afforded me a deeper insight into the requirements of synagogue life. I searched everywhere for the ideal of my future profession, seeking that for which my soul was yearning. Everywhere I gathered impressions, which determined and shaped in the most influential way my conception of the cantorial office ..."

- C. 1820, 16 yrs. old becomes cantor of local synagogue
 - i. Fruhauf: “preeminent goal was to ennoble a worship service that he perceived as having been aesthetically neglected and distorted. He employed a singer and a bass from Karlsruhe as meshorerim, ... On special occasions, Sulzer also employed a small string orchestra consisting of members of the Jewish community.”
 - CI. Remarkable voice brings him renown.
 - CII. 1826, February, commences duties as Obercantor at the brand new Seitenstettengasse Temple.
 - ii. Served for 55 years until 2 April 1881
3. Composer of Art Music
- A. Composed secular songs and secular choral repertoire; a total of about two dozen pieces
 - B. Musical language is distinctly influenced by the style of early Romanticism of the generation of Schubert, Schumann, and Felix Mendelssohn-Bartholdy
 - C. He was a teacher of voice at the Vienna Conservatory and an interpreter of Lieder (German art song)
4. As Cantor and Reformer
- A. Fruhauf: “the first chazzan in modern Europe equipped musically, intellectually, and charismatically, a leader in his own community and a cynosure of the general musical life of his time, tempered by the culture of the society that surrounded him. Up to the current day he symbolizes the renewal of Jewishness and Judaism.”
 - B. Developed the so-called “Viennese rite”
 - i. Moderate revision of the liturgy and of traditional synagogue music characterized by greater decorum and aesthetically pleasing music
 - a. “Selected traditional melodies of the Ashkenazic minhag and submitted these predominantly orally-transmitted and improvised melodies to Western musical notation. He also reinterpreted them by renouncing the coloraturas in the cantorial solo that were once regarded as an asset in their own right, and he removed foreign elements (the imitation, absorption, or parody of late Renaissance instrumental and operatic music, or dance tunes by chazzanim who were serving the larger communities in Central Europe) that had pervaded chazzanut. He adapted these melodies for solo and chorus in accordance with the contemporaneous rules of harmony ...”

- b. Applied Western musical techniques to Jewish melodic pathos to create “Jewish” four-part singing.
 - Musically assimilated but also departed from church music styles.
 - C. Redefined the position of the chazzan, bringing concern and attention to vocal technique. The new type of chazzan was schooled in traditional Jewish learning, Western music, music theory, and composition. Sulzer introduced a declamatory style of singing, which emphasized the inner meaning of the liturgical word, in contrast to older chazzanut, which stressed the overall mood of the prayers or the particular liturgical occasion.
 - D. His reformatory activities became a model for the whole of Europe and some communities further east. They soon made their way across the ocean becoming a standard in many liberal and Reform synagogues in the U.S.
 - E. Sulzer was unable to resist the effects of the classical epoch on his music, yet his arrangements mirrored the aesthetics urban Jews were acquiring through mingling with the non-Jewish population. Overall, he complied with both the religious and aesthetic requirements of the community.
 - F. Sulzer: “instrumental accompaniment for the singing in the worship service should be introduced everywhere, in order to ease the active participation of members of the congregation in the same ... To provide the requisite accompaniment to this end, the organ deserves to be recommended, with no religious reservations or conflict concerning its use on the Sabbath and holy days.” (June and July 1869, First Jewish Synod in Leipzig.)
5. *Schir Zion* (1838, vol. 1)
- A. One of the first attempts to balance reform and tradition in an artistically motivated edition of synagogue song.
 - B. Introduction, “I consider it my duty ... to pay as much regard as possible to melodies handed down to us from antiquity, and to free and cleanse the ancient and venerable styles from subsequent arbitrary and distasteful embellishments, to restore them to the original purity, and to reconstruct them in accordance with the text and with the rules of harmony.”
 - ii. Little liturgical repertoire that fit the new aesthetic and liturgical ideals.
 - iii. Many settings commissioned from non-Jewish composers.
 - iv. Some new compositions—among them was Franz Schubert’s setting of Psalm 92
6. Postscript
- A. Rabbi Adolph Jellinek in his obituary for Sulzer of January 1890:

“That voice who can describe it? Its strength and its softness, its richness and its tenderness, its fervor, and its pathos. That voice charmed, overpowered and inspired, opened the gates of heaven and penetrated the depths of the soul ... That was the expression of an honest, tender heart. For he was, in the fullest sense of the word, a ‘messenger of the congregation’.

Ernest Bloch

(from <https://www.milkenarchive.org/artists/view/ernest-bloch/>)

1. Bloch is usually viewed—notwithstanding his important works that predate his American immigration—as an American composer.
2. He is also remembered for his profound influence as a teacher, especially with regard to composition.
3. 1899 and 1903 Bloch lived and worked in Germany
 - A. He began his lifelong confrontation with issues of spirituality and religion, in a general sense and, in particular, in terms of his Judaic heritage and his search for ethnic-national identity vis-à-vis artistic purpose.
4. After spending a year in Paris, Bloch returned to Geneva in 1904
5. 1910 his opera (or lyric drama) *Macbeth*, which he had composed between 1904 and 1909, received its premiere in Paris, and he soon established a reputation as a conductor as well.
6. In the years leading up to and roughly during the early years of the First World War, that Bloch wrote his first important Jewish-related works, which were part of what came to be known collectively as his “Jewish cycle.”
 - A. *Trois poèmes juifs* (1913); *Israel*, for five solo voices and orchestra (the *Israel Symphony*); and
 - B. *Schelomo*—Hebrew Rhapsody, for violoncello and orchestra (1915–16)
 - i. Considered standard cello concerto repertory and is, by most estimations, probably his best-known and most commonly recognized work.
7. Came to the United States in 1916
 - A. Conductor of Maud Allan’s dance troupe, although the tour was aborted after he arrived.
 - B. He remained to take a teaching position at the recently founded David Mannes School of Music (now the Mannes College of Music) in New York, where he taught theory and composition.
 - C. Throughout the 1920s, he continued to solidify a perception of himself as a “Jewish composer” whose art was inspired by and infused with a contemporaneous idea of a Hebrew spirit of Jewish antiquity.
 - D. From this period
 - i. *Baal Shem Suite* (1923), for violin and piano (later orchestrated);
 - ii. *From Jewish Life* (1924), for cello and piano;
 - iii. *Méditation hébraïque* (1924), for cello and piano;
8. *Avoda* [Abodah] (1929), for violin and piano; and Psalm settings.

9. 1919 his Suite for Viola and Piano was awarded the Elizabeth Sprague Coolidge Prize
10. 1920 became the first director of the Cleveland Institute of Music.
11. 1925 he became the director of the San Francisco Conservatory of Music, during which time his epic rhapsody in three parts, *America*, won first prize in a competition sponsored by *Musical America*.
12. Through his association with Cantor Reuben Rinder of Temple Emanu-El, San Francisco's prestigious Reform synagogue, Bloch received a commission from the congregation to compose a complete Sabbath morning service for baritone cantor, chorus, and full symphony orchestra.
13. *Avodath Hakodesh: Sacred Service*, completed in Europe (1930–1933) during his temporary return there—what turned out to be most of the decade—was to become one of his most celebrated and enduring works, not only from Jewish and liturgical perspectives, but also as a universal and transcendent artistic statement. In its use of a Jewish worship service and the liturgy as the basis for a sophisticated, full-length, almost oratorio-like work that could speak to non-Jewish and Jewish audiences alike—and would find equally appropriate expression in concert performance and in the context of classical Reform worship—*Avodath Hakodesh* was a watershed undertaking, a major contribution both to Jewish liturgical expression and to the genre of sacred music per se.
14. 1940 Bloch assumed a professorship at the University of California at Berkeley, where he taught summer courses until his retirement, in 1952. But for the most part he lived and worked in Agate Beach, Oregon. He cannot be said to have established any particular compositional school; nor did he aspire to any avant-garde or radical departures. Yet he carved out an emblematic personal style, relying on a variety of proven techniques and approaches and exploiting these with intense individuality. A number of his chamber works have a decidedly neoclassical stamp; other pieces, including his so-called epic works, might be viewed under a neo-Romantic lens; and still other compositions reveal the imprint of expressionism. But regardless of style or technique, and even though he was not averse to some experimentation with atonality and twelve-tone thematic constructions, he always insisted on the central role of melody in his creative process. For him, as he proclaimed many times, music was a spiritual experience.
15. Ernest Newman, observed in the *Times* of London:
 - A. Bloch, I suppose, is the first truly Jewish composer the modern world has known. Bloch writes Jewish music; and an order of imagination, a range of perception, personal and racial, here come into play that have been submerged by centuries of European culture. It is not only that Bloch presents us with images and experiences hitherto strange to Western music; what especially attracts some of us to his work is the new

freedom of his language—really a reversion to a freedom possessed by music centuries ago but long since lost.

16. Bloch: “I hold it of first importance to write good, genuine music, my music. It is the Jewish soul that interests me, the complex glowing agitated soul that I feel vibrating throughout the Bible; the freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books, the Jew’s savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and immensity of the Book of Job, the sensuality of the Song of Songs. All this is in us; all this is in me, and it is the better part of me. It is all that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers way down in our souls.”
17. Bloch’s “manifesto” concerning his Jewish and Judaically related music:
 - A. In my work termed “Jewish”—my Psalms, Schelomo, Israel, Trois poemes juifs, Voice in the Wilderness—I have not approached the problem from without by employing melodies more or less authentic (frequently borrowed from or under the influence of other nations) or “Oriental” formulae, rhythms, or intervals more or less sacred!
 - B. NO! I have but listened to an inner voice, deep, secret, insistent, ardent—an instinct much more than cold and dry reason, a voice which seemed to come from far beyond myself, far beyond my parents ... a voice which surged up in me upon reading certain passages in the Bible, Job, Ecclesiastes, the Psalms, The Prophets....
 - C. This entire Jewish heritage moved me deeply; it was reborn in my music. To what extent it is Jewish or to what extent it is just Ernest Bloch, of that I know nothing. The future alone will decide.”
18. The depth of Bloch’s impact on American music can also be seen in the roster of his students. Among them were such eventually important and successful composers as Roger Sessions, Quincy Porter, Bernard Rogers, George Antheil, and Randall Thompson.

Isadore Freed

(from <https://www.milkenarchive.org/artists/view/ernest-bloch/>)

1. Born March 26, 1900–Nov 10, 1960, Brest-Litovsk, Russia
 - A. Brought to the United States (Philadelphia) at the age of three
2. Education
 - A. Philadelphia Conservatory
 - B. University of Pennsylvania, B.A. (18)
 - C. Studied composition with Ernest Bloch,
 - D. Piano with George Bayle and Josef Hofmann
 - E. Organ with Rallo Maitland.
 - F. Musical composition, Nadia Boulanger (Paris)
3. Career Highlights
 - A. Taught piano and theory at the Settlement Music School in Philadelphia Musical director at the Y.M.H.A.
 - B. 1928 moves to Paris
 - i. Freed: “Americans like their composers dead, preferably, or else wearing long beards and living in Paris, which is why native American composers have to go to Paris to win themselves an audience.”
 - ii. In Europe, performances of his works were given by
 - a. Paris Symphony
 - His symphonic work, JEUX DE TIMBRES (a brief suite in three movements, exploring the coloristic possibilities of the four major divisions of the orchestra: strings, wood, brass and percussion), was received with acclaim.
 - He had the distinction of being the first American composer to have had the premiere performance of a symphonic work given by that organization.
 - b. Concertgebouw Orchestra at Amsterdam
 - c. The Leningrad and Moscow Philharmonic Symphöny Orchestras
 - d. And the Gewandhaus Orchestra at Leipzig
 - iii. 1933 returns to U.S.
 - e. Founded the first American Composers Laboratory in Philadelphia
 - f. Becomes music director and organist at the Keneseth Israel Temple in Philadelphia, (14 years).
 - g. 1937-46 faculty of the Temple University School of Fine Arts.

- h. 1938, first New York performance of Isadore Freed’s SACRED SERVICE.
(Three-Choir Festival at Temple Emanuel in New York.)
- A.W. Binder on Freed’s Sacred Service, “...one of the great Jewish musical liturgies of our time.”
- i. 1943 awarded honorary Doctorate in Music by the New York College of Music
- j. 1943 appointed conductor of the United Temple Chorus of Long Island, (14 years)
- k. 1944 appointed professor of composition at the Hartt College of Music, University of Hartford.
- l. 1945 Becomes Chairman of the Composition and Theory Departments at this same institution.
- m. 1946 Moves to New York, becomes the music director and organist at Temple Israel, Lawrence, Long Island.
- n. Arranged some of Salamone Rossi’s synagogal music for the Reform service.
- o. 1950 appointed Professor of Sacred Music, Hebrew Union School of Sacred Music in New York
- p. 1953 first performance SABBATH EVENING SERVICE, Park Avenue Synagogue
- q. 1954 composed his HASSIDIC SERVICE based on authentic Hassidic melodies
- r. 1958 Published: *Harmonizing the Jewish Modes*
- “landmark academic contribution to synagogue music was his book, ... 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.”
- s. Instrumental in organizing the Jewish Music Forum.
- t. He aided in the founding of the National Jewish Music Council;
- u. Helped found the Society for the Advancement of Jewish Liturgical Music.
- v. As a regular contributor to the Journal of the Central Conference of American Rabbis he helped educate an entire generation of rabbis in the sources of Jewish musical expression.

- w. Posthumous reflection of the Music Chairman of Temple Israel: “Little by little, Dr. Freed opened the door for us to a whole new world of synagogue music that most of us never knew existed. Like a gentle, beloved teacher he led us from one level of musical discernment to another, enriching the service itself, yet at the same time adding immeasurably to our understanding of the culture of our people.” (1960)
- x. He strove to write in a style that was his own, and that spoke from his heart. He had the courage to write as a Jew, and by so doing, he has enriched and enabled that which to him was noblest of all—the art of music.

Resources

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

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

Charles Davidson

(from <https://www.milkenarchive.org/artists/view/ernest-bloch/>)

1. One of the most frequently commissioned composers by synagogues, cantors, and Jewish organizations, as well as by general secular choruses across America.
2. One of the first graduates of the Jewish Theological Seminary's Cantors Institute (now the H. L. Miller Cantorial School)
3. Later also received his doctorate in sacred music and where he has served on the faculty since 1977 (now Nathan Cummings Professor).
4. Career
 - A. Music director and conductor of the International Zionist Federation Association Orchestra at the University of Pittsburgh
 - B. The Hadassah Choral Society
 - C. And the Pittsburgh Contemporary Dance Association
5. Student at the unique Brandeis Arts Institute (a division of the Brandeis Camp Institute) in Santa Susana, California
 - A. Under the direction of the conductor and composer Max Helfman
 - B. Benefitted from the influence and tutelage of distinguished resident artists—among them Julius Chajes, Mario Castelnuovo-Tedesco, Erich Zeisl, and Heinrich Schalit.
6. Davidson's monumental *I Never Saw Another Butterfly*, a setting of children's poetry from the Terezin concentration camp in Czechoslovakia (where only 100 of the 15,000 imprisoned children survived), is unquestionably his best known and most celebrated work.
 - A. It has been performed throughout the world (more than 2,500 performances)
 - i. Subject of two award-winning PBS documentaries: *The Journey of Butterfly* and *Butterfly Revisited*.
 - ii. 1991, performed at a special ceremony in the town of Terezin, presided over by the new president, Václav Havel
 - B. Davidson is a highly prolific composer and arranger.
 - i. Catalogue of more than three hundred works
 - a. Including dozens of synagogue pieces, songs, choral cantatas, entire services, Psalm settings, musical plays, theatrical children's presentations, instrumental pieces, and a one-act opera based on Isaac Bashevis Singer's story *Gimpel the Fool*.
 - b. Among the many memorable works are *The Trial of Anatole Sharansky*; *Night of Broken Glass*, an oratorio in commemoration of *Kristallnacht*; *Hush of Midnight: An American Selihot Service*; *L'David Mizmor*, a service

- commissioned by the Park Avenue Synagogue; *Libi B'Mizrach*, a Sephardi synagogue service; and a service in Hassidic style.
- c. His oeuvre also includes a number of secular and even non-Jewish holiday choral settings that are performed often by high school and college choirs.
 - d. Editor of *Gates of Song*, a collection of congregational melodies and hymns, author of the book *From Szatmar to the New World: Max Wohlberg—American Cantor*
 - e. Author of several cantorial textbooks.
 - f. He served with distinction as *hazzan* of Congregation Adath Jeshurun in Elkins Park, Pennsylvania, from 1966 to 2004