

UNIT 2

THE ART OF PRAYER: WESTERN ART MUSIC AS SYNAGOGUE SOUND

סיפורי מוסיקה
STORIES OF MUSIC



A PROGRAM OF THE LOWELL MILKEN FUND FOR AMERICAN JEWISH MUSIC
AT THE UCLA HERB ALPERT SCHOOL OF MUSIC

WHAT IS ART MUSIC?



Music that has been carefully crafted,
using advanced musical techniques
and concepts.

How do we determine what music
is appropriate for the synagogue?
Who makes that determination?



ADON OLAM SUNG TO HAMILTON: An American Musical CANTOR AZI SCHWARTZ, PARK AVE SYNAGOGUE



NEFESH MOUNTAIN, MI CHAMOCHA



How has the music of the
synagogue been influenced by
the music of the surrounding
dominant culture?



How does the music of the synagogue
reflect the relationship of the
Jewish community to the surrounding
dominant culture?



Are there “boundaries” that define what is acceptable and what is not acceptable music for the synagogue?
What are they?



Have you seen these boundaries
change in your own lifetime?

How?



What is suitable music
in shul today?



BEGINNINGS: MUSIC IN THE ANCIENT TEMPLE

BIBLE: PSALMS 150:1-4

Hallelujah. Praise Adonai in God's sanctuary; praise God in the sky, God's stronghold. Praise God for mighty acts; praise God for exceeding greatness. Praise God with blasts of the horn; praise God with harp and lyre. Praise God with timbrel and dance; praise God with lute and pipe.

הַלְלוּ יְהוָה | הַלְלוּ-אֵל בְּקֹדֶשׁוֹ הַלְלוּהוּ בְּרִקְיעַ עֲזָו: הַלְלוּהוּ בְּגִבּוֹרָתוֹ
הַלְלוּהוּ כִּכְרֹב גְּדֻלוֹ: הַלְלוּהוּ בַּתִּקְעָה שׁוֹפָר הַלְלוּהוּ בַּנֶּבֶל וְכִנּוֹר: הַלְלוּהוּ
בַּתָּף וּמַחֲוֹל הַלְלוּהוּ בַּמִּנִּים וְעוּגָב:

BEGINNINGS: MUSIC IN THE ANCIENT TEMPLE

RABBINIC: MISHNAH ARAKHIN 2:3

There are never less than twenty-one [Shofar] blasts in the Temple and never more than forty-eight. There are never less than two harps, nor more than six. There are never less than two flutes, nor more than twelve. On twelve days in the year the flute was played before the altar: At the slaughtering of [the Pesach offering for] the first Pesach, at the slaughtering of [the Pesach offering for] the second Pesach, on the first festival day of Pesach, on the festival day of Shavuot, and on the eight days of Sukkot. And they did not play on a bronze pipe but on a reed pipe of , because its sound is sweeter. Nor was anything but a single pipe used for the finale, because it makes a pleasant finale.

אֵין פּוֹחֲתִין מֵעֲשָׂרִים וְאַחַת תְּקִיעוֹת בַּמִּקְדָּשׁ וְלֹא מוֹסִיפִין עַל אַרְבָּעִים וּשְׁמֹנֶה. אֵין פּוֹחֲתִין מִשְׁנֵי נִבְלִין וְלֹא מוֹסִיפִין עַל שְׁנַיִם עֶשֶׂר. וּבִשְׁנַיִם עֶשֶׂר יוֹם בַּשָּׁנָה הַחֲלִיל מְכָה לִפְנֵי הַמִּזְבֵּחַ. בַּשְּׁחִיטָה פֶּסַח רִאשׁוֹן, וּבַשְּׁחִיטָה פֶּסַח שֵׁנִי, וּבִיּוֹם טוֹב רִאשׁוֹן שֶׁל פֶּסַח, וּבִיּוֹם טוֹב שֶׁל עֶצְרָת, וּבַשְּׁמוֹנֶת יְמֵי הַחֹג, וְלֹא הָיָה מְכָה בְּאֵבּוֹב שֶׁל נְחֹשֶׁת אֶלָּא בְּאֵבּוֹב שֶׁל קָנָה, מִפְּנֵי שֶׁקוֹלוֹ עֲרֹב. וְלֹא הָיָה מַחֲלִיק אֶלָּא בְּאֵבּוֹב יְחִידִי, מִפְּנֵי שֶׁהוּא מַחֲלִיק יָפָה:

LIMITATIONS ON MUSIC AFTER DESTRUCTION OF THE TEMPLE

PROHIBITION AGAINST WORK ON SHABBAT

BTalmud, Beitzah 36b, Mishnah: And these are the acts prohibited by the Sages as shevut: One may not ... clap his hands together, nor clap his hand on the thigh, nor dance.

Gemara: ... lest one assemble or put together a musical instrument to accompany his clapping or dancing ...

Rashi notes that if clapping is forbidden because it might lead to fixing an instrument, playing an instrument would obviously be prohibited as well, for the same reason.



LIMITATIONS ON MUSIC AFTER DESTRUCTION OF THE TEMPLE

MAINTAINING THE SPIRIT OF SHABBAT

Rabbenu Hananel, 10th century Africa:

“Though noisemaking does not fall under any of the 39 categories of forbidden work on Shabbat, noise runs counter to the restful spirit of Shabbat.”

(R. Hananel on BT Shabbat 18a-b)



LIMITATIONS ON MUSIC AFTER DESTRUCTION OF THE TEMPLE

MOURNING FOR THE DESTRUCTION OF THE TEMPLE

Gittin 7a:

They sent the following question to Mar Ukva: From where do we derive that song is forbidden in the present, following the destruction of the Temple? He scored parchment and wrote to them: “Rejoice not, O Israel, to exultation, like the peoples” (Hosea 9:1).

Mar Ukva teaches us that all types of song are forbidden.



SALAMONE ROSSI

MANTUA, ITALY, ca. 1570-1630

“Let [King David] rejoice in the depths of his heart,
And find gladness in it above all ... hidden treasures,
For there has arisen in Israel ... one bearing the name of [Solomon], son of [King David];”

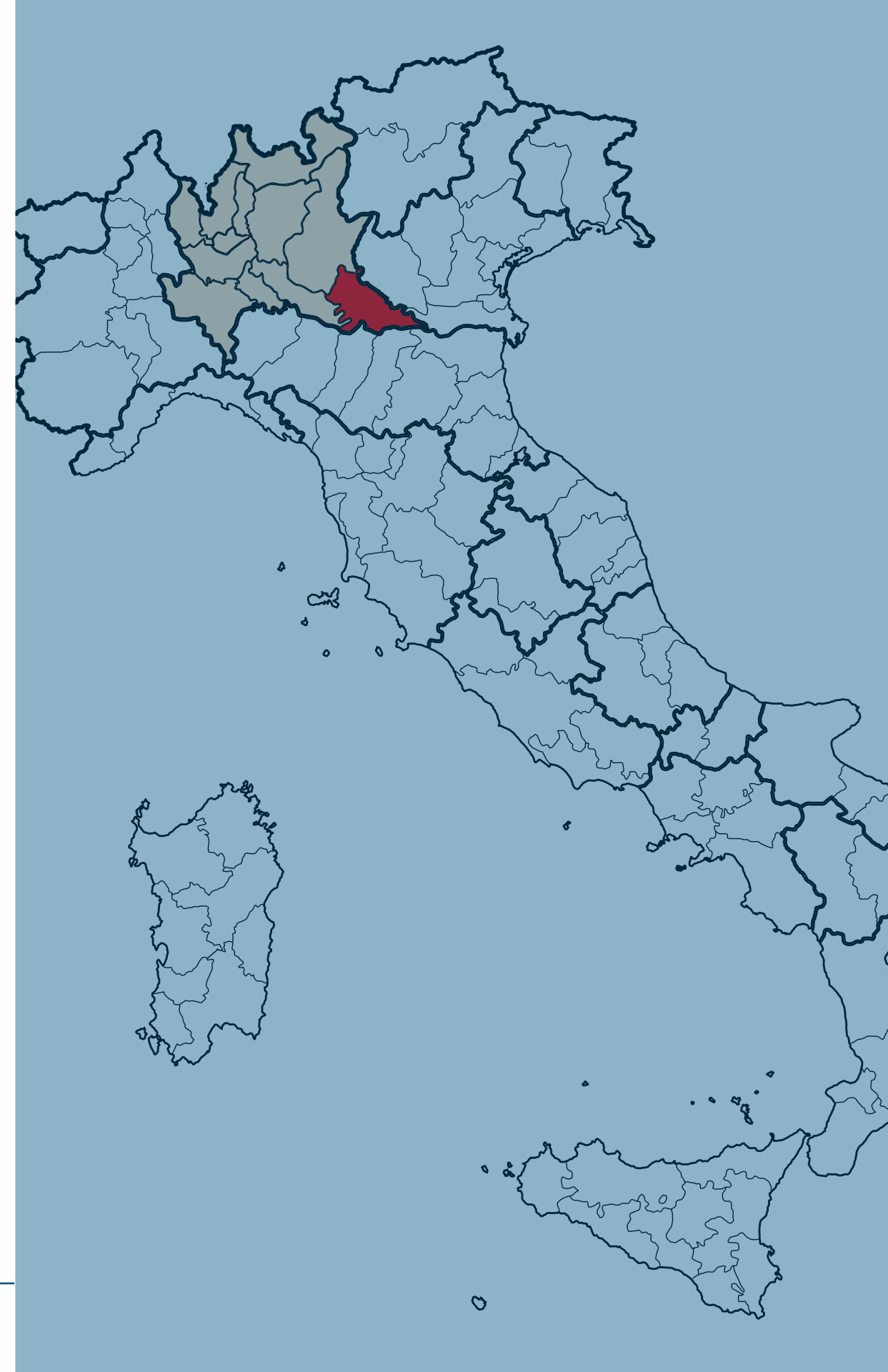
Leon di Modena



MANTUA, ITALY

“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)



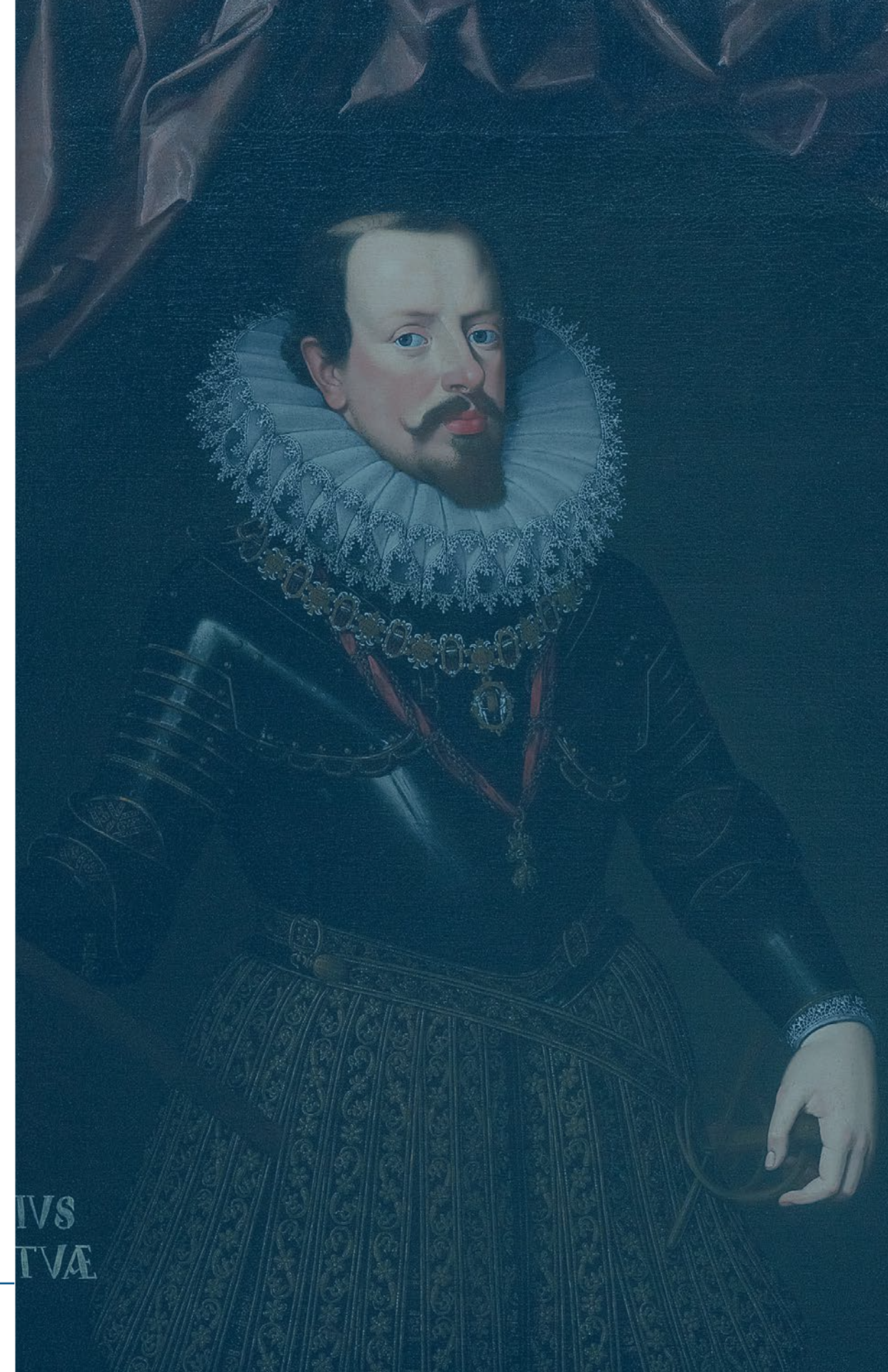
COUNTER REFORMATION

1555 Pope Paul IV forces
Jews to live in walled cities,
“ghettos”.

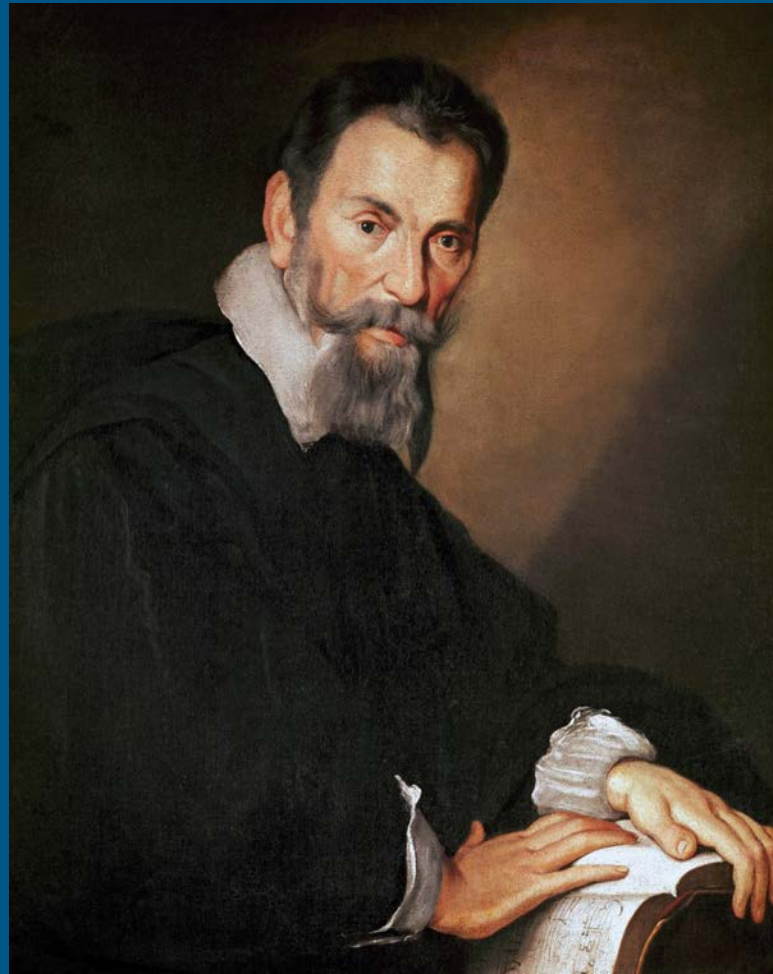


VINCENZO I GONZAGA

- September 21, 1562 — February 9, 1612
- Ruler of the Duchy of Mantua and the Duchy of Montferrat from 1587 to 1612
- A major patron of the arts and sciences who turned Mantua into a vibrant cultural center



BAROQUE MUSIC: CLAUDIO MONTEVERDI



HASHIRIM ASHER LISH'LOMO: THE SONGS OF SOLOMON



SALAMONE ROSSI: A SELECTION OF ROSSI MUSIC



SCHUBERT'S MASS IN G



SALOMON SULZER: AUSTRIA, 19TH CENTURY

Austria was the world capital of music; home to Ludwig van Beethoven and Franz Schubert.

Center of the Haskalah (Jewish enlightenment).

Secular education, a concern for aesthetics, and linguistic assimilation with the aim of facilitating Jewish emancipation.



SALOMON SULZER

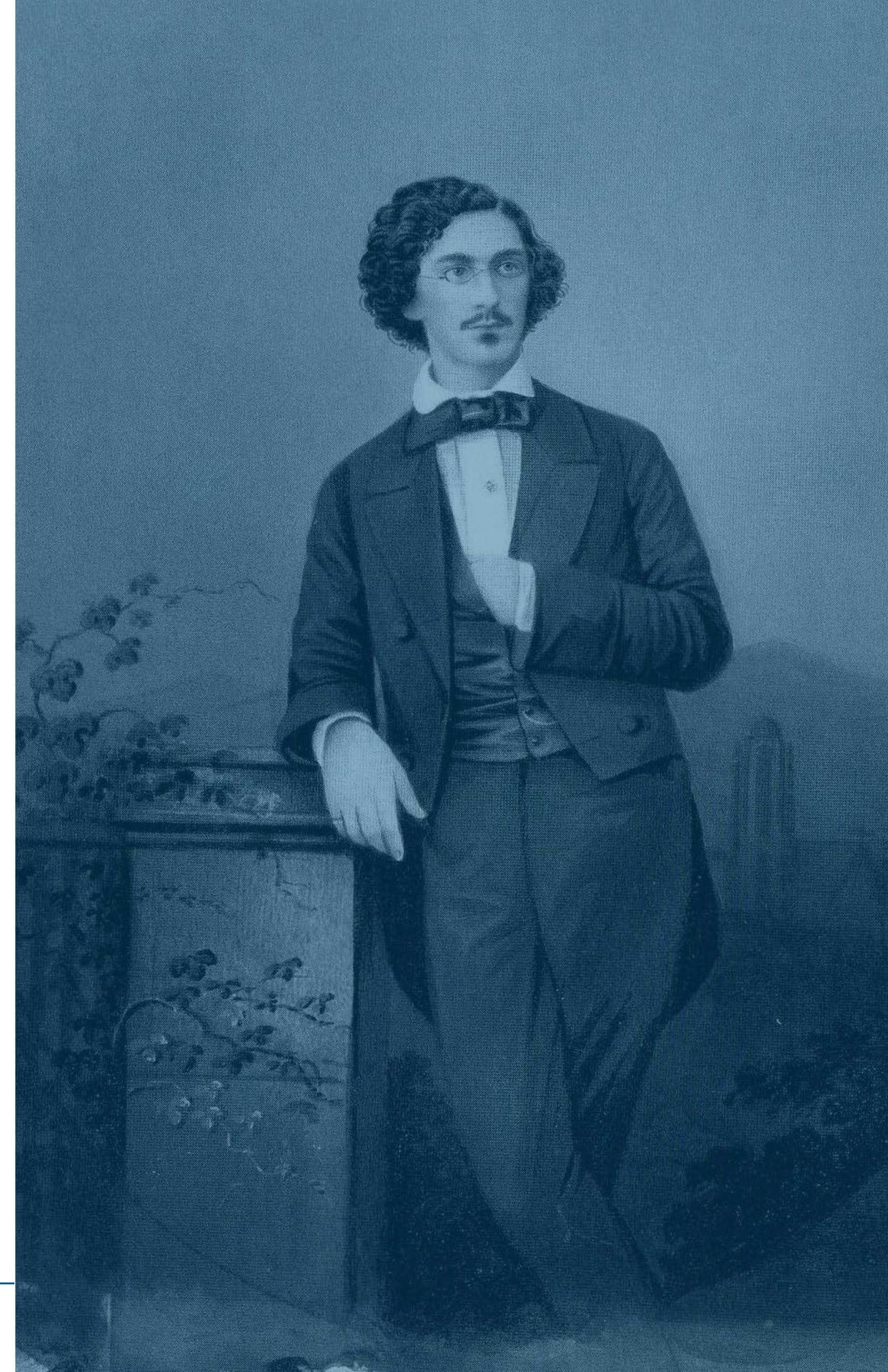
- March 30, 1804 — January 17, 1890
- Born in Hohenems, Vorarlberg
- Died in Vienna
- “Father of the modern cantorate”



SALOMON SULZER: CONTEMPORARY RESPONSES

“a mania spread among the chazzanim who began to sing à la Sulzer, to dress à la Sulzer, to wear their hair à la Sulzer [emphasis in original]. For the first time in Jewish history in the Exile did a cantor become so famous.”

Abraham Idelsohn



FRANZ SCHUBERT: DIE ALLMACHT



SALOMON SULZER: SCHIR ZION

“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.”

Schir Zion (vol. 1, 1838)



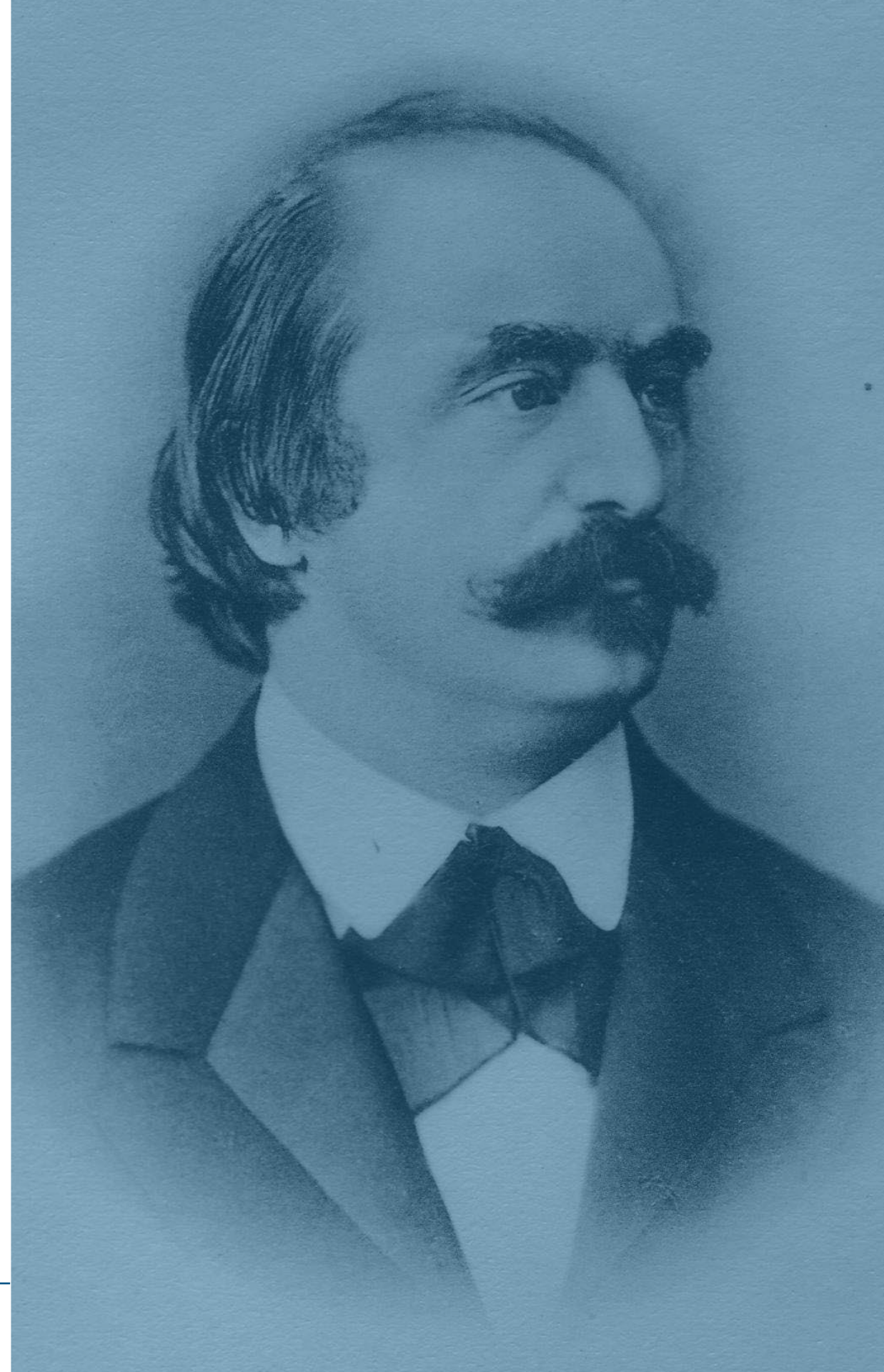
KADDISH



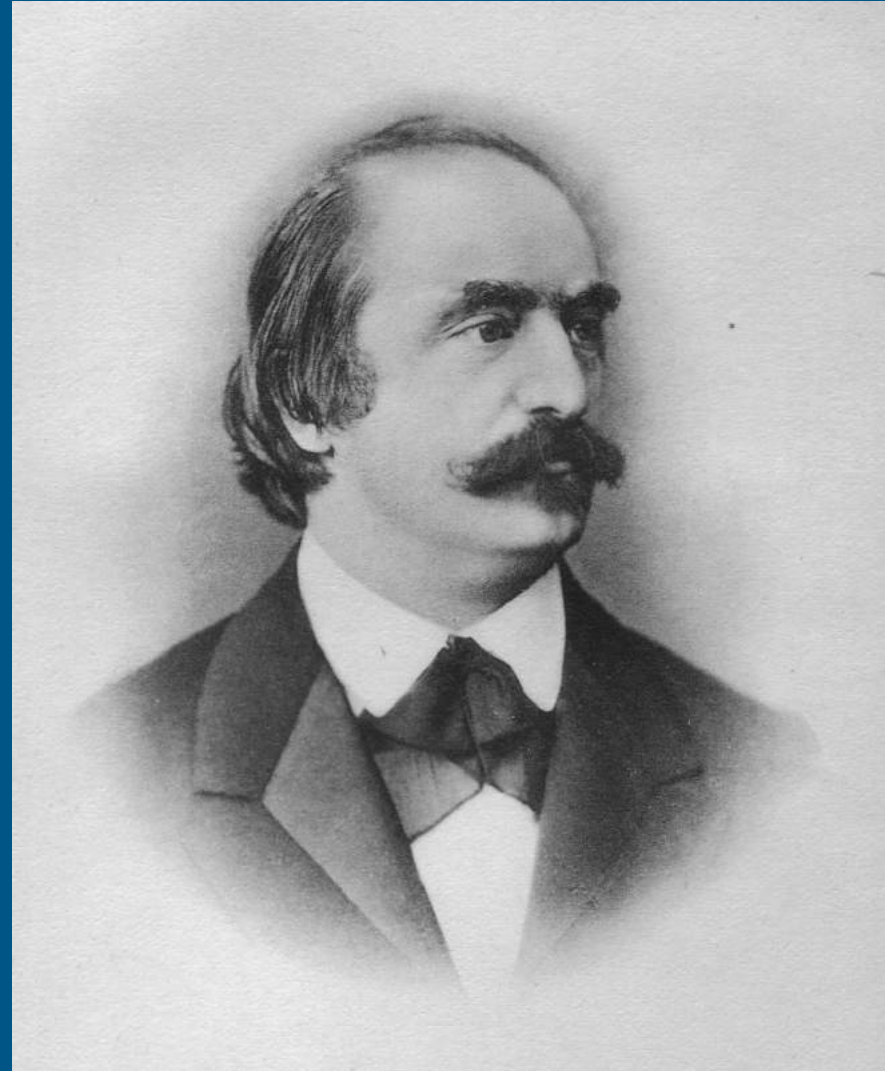
SALOMON SULZER: CONTEMPORARY RESPONSES

"Sulzer's Schir Zion lies open before me. The chants have the stamp of genuine Jewish-oriental music. It was Sulzer who restored order, dignity and lofty aesthetic form in the musical liturgy of Judaism." (zamir.org)

Eduard Hanslick,
contemporary music critic

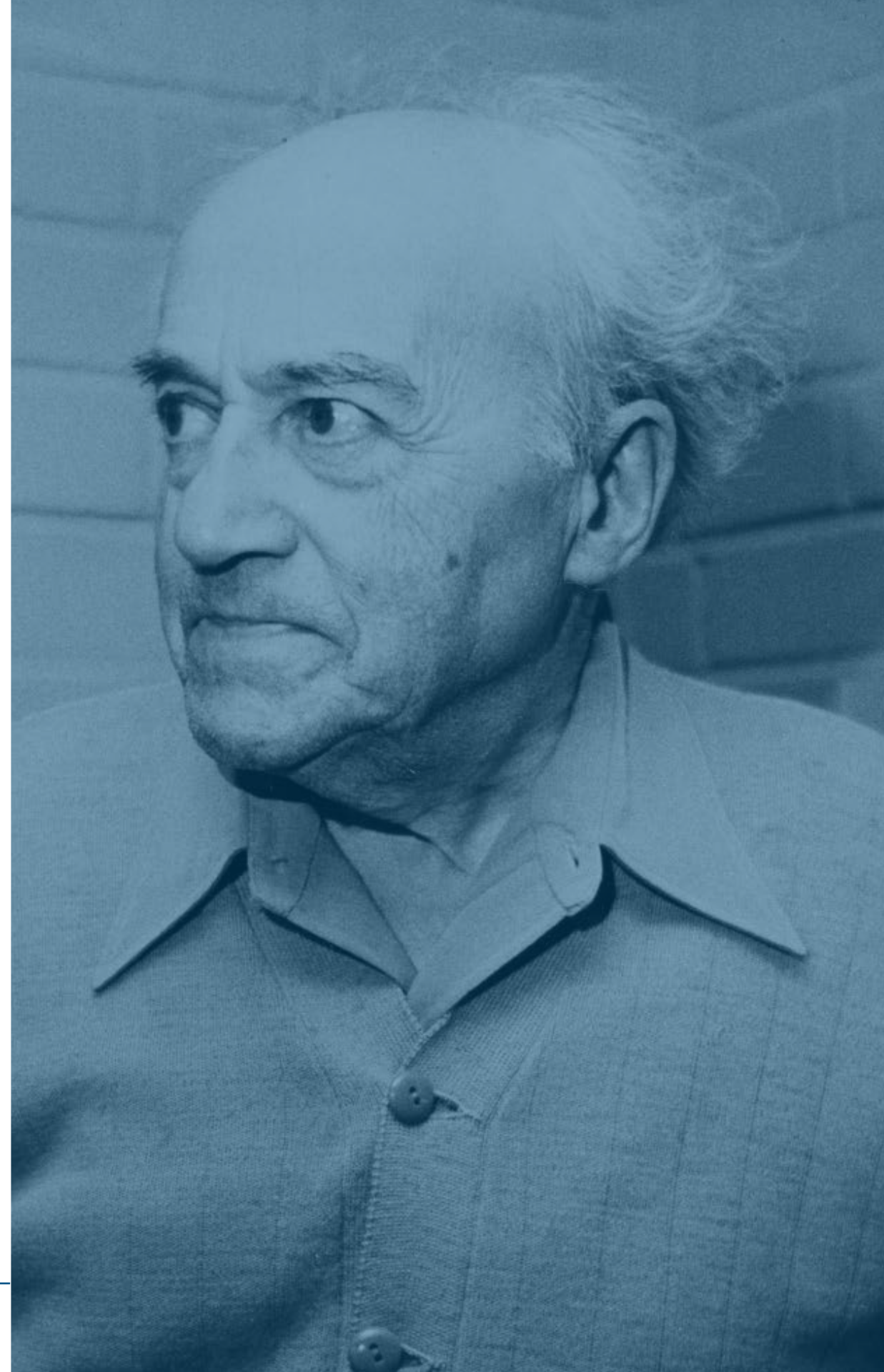


SULZER TODAY



ERNEST BLOCH

- July 24, 1880 — July 15, 1959
- Born in Geneva, Switzerland
- Died in Portland, Oregon



ERNEST BLOCH: KEDUSHAH



“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,...”

CAPPELLA CANTORUM

“100 voice Connecticut Valley-Shore Community Chorus”

— presents —

ERNEST BLOCH

עבודת הקודש

(AVODATH HAKODESH)

SACRED SERVICE

WITH ORCHESTRA



Directed by Barry B. Asch

March 18, 1978
Daniel Hand High School
Auditorium
8:00 p.m.
Green Hill Road
Madison, Ct.

March 19, 1978
John Winthrop Jr. High
School Auditorium
3:00 p.m.
Route 80
Deep River, Ct.

ADULTS: \$3.50 • SENIOR CITIZENS: \$2.50 • STUDENTS: \$1.50

— Ticket Reservations: Call 388-2871 • Box Office prior to performance —

ISADORE FREED

March 26, 1900 – November 10, 1960

W.B. Yeats on Freed:

"One of the greatest modern composers"

Ludwig Lewisohn:

"The most gifted American composer of his generation."



ISADORE FREED



Freed's postulates for synagogue music:

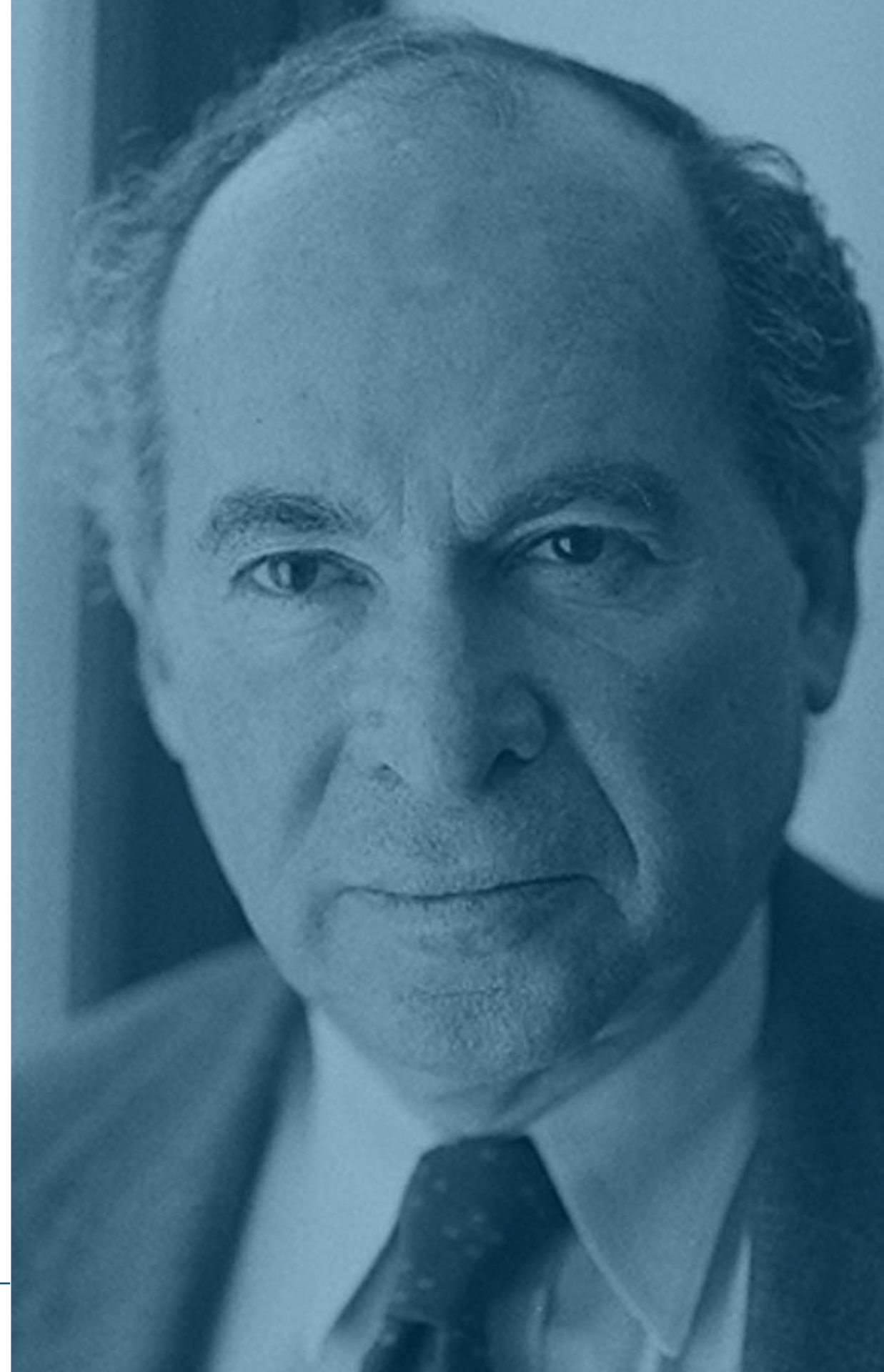
1. It must be good music;
2. it must be living music;
3. it must be functional music;
4. and, it should in one way or another bear witness to the continuity of Jewish tradition, be it in language, expression, form or style.



Charles Davidson



- Cantor Charles Davidson, born in Pittsburgh, 1929
- Hazzan Emeritus, Congregation Adath Jeshurun Elkins Park, PA



Stories of Music
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UCLA Herb Alpert School of Music

Lowell Milken Fund for American Jewish Music

For centuries, Jews have come to America from all parts of the globe, bringing with them the musical and cultural heritages of their countries of birth. Then things changed.

How has the American experience shaped Jewish life and culture in America? Understanding the evolving nature of Jewish Music helps shed light (and sound) on that question.

Learn more at: <https://schoolofmusic.ucla.edu/resources/lowell-milken-fund-for-american-jewish-music/>



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The American Experience

With more than 600 works by 200 composers, the Milken Archive of Jewish Music is one of the largest collections of music and historical materials devoted to exploring the American Jewish experience.

Learn more at: www.milkenarchive.org



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Hazzan Matthew Austerklein, Beth El Congregation,
Akron, OH



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singing is just the beginning