

DOWNLOAD PDF JEWISH SACRED MUSIC. A PHILOSOPHY OF JEWISH SACRED MUSIC ; CONGREGATIONAL SINGING PAST AND PRESENT

Chapter 1 : Yale University Bulletin | Institute of Sacred Music – | The Institute Past and Present

A philosophy of Jewish sacred music ; Congregational singing past and present -- Cantor William Sharlin: the making of a cantorial mind. An autobiographical sketch ; A conversation with Cantor William Sharlin -- A symphony of cantorial life: the notes and reflections of Cantor William Sharlin.

According to the Talmud , Joshua ben Hananiah, who had served in the sanctuary Levitical choir , told how the choristers went to the synagogue from the orchestra by the altar Talmud, Suk. Biblical and contemporary sources mention the following instruments that were used in the ancient Temple: According to the Mishna, the regular Temple orchestra consisted of twelve instruments, and the choir of twelve male singers. A number of additional instruments were known to the ancient Hebrews, though they were not included in the regular orchestra of the Temple: After the destruction of the Temple and the subsequent diaspora of the Jewish people, there was a feeling of great loss among the people. At the time, a consensus developed that all music and singing would be banned; this was codified as a rule by some early Jewish rabbinic authorities. However, the ban on singing and music, although not formally lifted by any council, soon became understood as only a ban outside of religious services. Within the synagogue the custom of singing soon re-emerged. In later years, the practice became to allow singing for feasts celebrating religious life-cycle events such as weddings, and over time the formal ban against singing and performing music lost its force altogether, with the exception of the Yemenite Jews. The Jews of Yemen maintained strict adherence to Talmudic and Maimonidean halakha [1] and "instead of developing the playing of musical instruments, they perfected singing and rhythm. For the modern Yemenite-Israeli musical phenomenon, however, see Yemenite Jewish music. It was with the piyyutim liturgical poems that Jewish music began to crystallize into definite form. The cantor sang the piyyutim to melodies selected by their writer or by himself, thus introducing fixed melodies into synagogal music. The prayers he continued to recite as he had heard his predecessors recite them; but in moments of inspiration he would give utterance to a phrase of unusual beauty , which, caught up by the congregants. Adaptations from local music[edit] The music may have preserved a few phrases in the reading of Scripture which recalled songs from the Temple itself; but generally it echoed the tones which the Jew of each age and country heard around him, not merely in the actual borrowing of tunes, but more in the tonality on which the local music was based. These elements persist side by side, rendering the traditional intonations a blend of different sources. The underlying principle may be the specific allotment in Jewish worship of a particular mode to each sacred occasion, because of some esthetic appropriateness felt to underlie the association. In contrast to the meager modal choice of modern melody, the synagogal tradition revels in the possession of scale-forms preserved from the remote past, much as are to be perceived in the plain-song of the Catholic , the Byzantine , and the Armenian churches , as well as Hungarian , Roma , Persian and Arab sources. Cantorial and synagogue music[edit] The traditional mode of singing prayers in the synagogue is often known as hazzanut, "the art of being a hazzan cantor ". It is a style of florid melodious intonation which requires the exercise of vocal agility. It was introduced into Europe in the 7th century, then rapidly developed. The age of the various elements in synagogal song may be traced from the order in which the passages of the text were first introduced into the liturgy and were in turn regarded as so important as to demand special vocalization. This order closely agrees with that in which the successive tones and styles still preserved for these elements came into use among the Gentile neighbors of the Jews who utilized them. Earliest of all is the cantillation of the Scriptures, in which the traditions of the various rites differ only as much and in the same manner from one another as their particular interpretations according to the text and occasion differ among themselves. This indeed was to be anticipated if the differentiation itself preserves a peculiarity of the music of the Temple see Jew. Next comes, from the first ten centuries, and probably taking shape only with the Jewish settlement in western and northern Europe, the cantillation of the Amidah referred to below, which was the first portion of the liturgy dedicated to a musical rendering, all that preceded it remaining unchanted. Gradually the song of

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the precentor commenced at ever earlier points in the service. By the 10th century, the chant commenced at "Barukh She-Amar", the previous custom having been to commence the singing at "Nishmat," these conventions being still traceable in practise in the introit signaling the entry of the junior and of the senior officiant. Hence, in turn, appeared cantillation, prayer-motive, fixed melody, and hymn as forms of synagogal music. Reminiscences of Gentile Sacred Melody[edit] The contemporaneous musical fashion of the outer world has ever found its echo within the walls of the synagogue, so that in the superstructure added by successive generations of transmitting singers there are always discernible points of comparison, even of contact, with the style and structure of each successive era in the musical history of other religious communions. The intonations of the Sephardim even more intimately recall the plainsong of the Mozarabian Christians, which flourished in their proximity until the 13th century. Their chants and other set melodies largely consist of very short phrases often repeated, just as Perso-Arab melody so often does; and their congregational airs usually preserve a Morisco or other Peninsular character. The Cantillation reproduces the tonalities and the melodic outlines prevalent in the western world during the first ten centuries of the Diaspora; and the prayer-motives, although their method of employment recalls far more ancient and more Oriental parallels, are equally reminiscent of those characteristic of the eighth to the 13th century of the common era. Many of the phrases introduced in the hazzanut generally, closely resemble the musical expression of the sequences which developed in the Catholic plainsong after the example set by the school famous as that of Notker Balbulus, at St. Gall, in the early 10th century. The earlier formal melodies still more often are paralleled in the festal intonations of the monastic precentors of the eleventh to the 15th century, even as the later synagogal hymns everywhere approximate greatly to the secular music of their day. The mournful chant characteristic of penitential days in all the Jewish rites, is closely recalled by the Church antiphon in the second mode "Da Pacem Domine in Diebus Nostris" "Vesperale Ratisbon," p. The joyous intonation of the Northern European rite for morning and afternoon prayers on the Three Festivals Passover, Sukkot and Shavuot closes with the third tone, third ending of the Gregorian psalmody; and the traditional chant for the Hallel itself, when not the one reminiscent of the "Tonus Peregrinus," closely corresponds with those for Ps. Prayer-Motives[edit] Next to the passages of Scripture recited in cantillation, the most ancient and still the most important section of the Jewish liturgy is the sequence of benedictions which is known as the Amidah "standing prayer", being the section which in the ritual of the Dispersion more immediately takes the place of the sacrifice offered in the ritual of the Temple on the corresponding occasion. It accordingly attracts the intonation of the passages which precede and follow it into its own musical rendering. Like the lessons, it, too, is cantillated. This free intonation is not, as with the Scriptural texts, designated by any system of accents, but consists of a melodious development of certain themes or motives traditionally associated with the individual service, and therefore termed by the present writer "prayer-motives. Tonality depends on that particular position of the semitones or smaller intervals between two successive degrees of the scale which causes the difference in color familiar to modern ears in the contrast between major and minor melodies. Throughout the musical history of the synagogue a particular mode or scale-form has long been traditionally associated with a particular service. It appears in its simplest form in the prayer-motive" which is best defined, to use a musical phrase, as a sort of coda" to which the benediction berakha closing each paragraph of the prayers is to be chanted. This is associated with a secondary phrase, somewhat after the tendency which led to the framing of the binary form in European classical music. The phrases are amplified and developed according to the length, the structure, and, above all, the sentiment of the text of the paragraph, and lead always into the coda in a manner anticipating the form of instrumental music entitled the "rondo," although in no sense an imitation of the modern form. The responses likewise follow the tonality of the prayer-motive. This intonation is designated by the Hebrew term nigun "tune" when its melody is primarily in view, by the Yiddish term "di skaler" scale when its modal peculiarities and tonality are under consideration, and by the Romance word "gust" and the Slavonic "skarbowa" when the taste or style of the rendering especially marks it off from other music. Modal Difference[edit] The modal differences are not always so observable in the Sephardic or

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Southern tradition. This musician reader is in disagreement with the statement that "modal differences are not always so observable in these traditions," the implication of which is that differences in modes are frequently not observable. In fact, the fluid movements from one minor mode to another within Jewish religious melodies are quite apparent to the ear. For instance, the Phrygian mode beginning on the third tone of any major scale and ascending to its octave, incorporating the accidentals [sharps or flats] of the major scale is a mode recognizable in the extreme, as are the Dorian, Aeolian, Melodic Minor and Harmonic Minor scales. The Dorian and Aeolian modes begin on the 2nd and 6th degrees of any major scale, respectively, ascend the octave, and incorporate the accidentals of the major scale. The Harmonic minor scale is similar to the Aeolian mode, but the 7th degree of the scale is raised. The Melodic Minor on its ascension incorporates a flatted third and raised 6th and 7th degrees of the scale, but on its descend is identical to the Aeolian mode, the 7th, 6th, and third being flatted. In religious Jewish music, mode flows to mode, each being readily discernible. Thus the Phrygian mode, with its characteristic flatted 2nd, is used, then sometimes replaced later within the melody by the natural 2nd degree of the Aeolian and Dorian modes. That movement, however, is most often reversed, i. The Phrygian flatted third, instead of moving to its natural 4th degree of the mode, can move to the the characteristic fourth degree of the major Lydian Mode. This is an intervalic distance of a minor third, which creates a strong Arabic sound. The article goes on to say: Very rarely is there an ending descent to the major third if the melody is modal. The final descent is almost always to the tonic, be the melody in major tonality or modal minor. A "benediction" beginning in a minor mode--meaning a scale with a minor third instead of a major third--will end in a minor mode. All the tonalities are distinct. They are formulated in the subjoined tabular statement, in which the various traditional motives of the Ashkenazic ritual have been brought to the same pitch of reciting-note in order to facilitate comparison of their modal differences. Chromatic Intervals[edit] By ancient tradition, from the days when the Jews who passed the Middle Ages in Teutonic lands were still under the same tonal influences as the peoples in southeastern Europe and Asia Minor yet are, chromatic scales i. The chromatic intervals survive as a relic of the Oriental tendency to divide an ordinary interval of pitch into subintervals comp. Hallel for Tabernacles , the "lulav" chant , as a result of the intricacy of some of the vocal embroideries in actual employment, which are not infrequently of a character to daunt an ordinary singer. Even among Western cantors, trained amid mensurate music on a contrapuntal basis, there is still a remarkable propensity to introduce the interval of the augmented second, especially between the third and second degrees of any scale in a descending cadence. The "harmonia," or manner in which the prayer-motive will be amplified into hazzanut, is measured rather by the custom of the locality and the powers of the officiant than by the importance of the celebration. The precentor will accommodate the motive to the structure of the sentence he is reciting by the judicious use of the reciting-note, varied by melismatic ornament. In the development of the subject he is bound to no definite form, rhythm, manner, or point of detail, but may treat it quite freely according to his personal capacity, inclination, and sentiment, so long only as the conclusion of the passage and the short doxology closing it, if it ends in a benediction, are chanted to the snatch of melody forming the coda, usually distinctly fixed and so furnishing the modal motive. The various sections of the melodious improvisation will thus lead smoothly back to the original subject, and so work up to a symmetrical and clear conclusion. The prayer-motives, being themselves definite in tune and well recognized in tradition, preserve the homogeneity of the service through the innumerable variations induced by impulse or intention, by energy or fatigue, by gladness or depression, and by every other mental and physical sensation of the precentor which can affect his artistic feeling see table. Occasions for Music[edit] The development of music among the Israelites was coincident with that of poetry, the two being equally ancient, since every poem was also sung. Although little mention is made of it, music was used in very early times in connection with divine service. Moreover, popular festivals of all kinds were celebrated with singing and music, usually accompanying dances in which, as a rule, women and maidens joined. Victorious generals were welcomed with music on their return Judges xi. Family festivals of different kinds were celebrated with music Gen. David by his playing on the harp drove away an evil spirit from Saul I Sam. The description in

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Chronicles of the embellishment by David of the Temple service with a rich musical liturgy represents in essence the order of the Second Temple, since, as is now generally admitted, the liturgical Temple Psalms belong to the post-exilic period. The importance which music attained in the later exilic period is shown by the fact that in the original writings of Ezra and Nehemiah a distinction is still drawn between the singers and the Levites comp. In later times singers even received a priestly position, since Agrippa II. The detailed statements of the Talmud show that the service became ever more richly embellished. Singing in the Temple[edit] Unfortunately few definite statements can be made concerning the kind and the degree of the artistic development of music and psalm-singing. Only so much seems certain, that the folk-music of older times was replaced by professional music, which was learned by the families of singers who officiated in the Temple. The participation of the congregation in the Temple song was limited to certain responses, such as "Amen" or "Halleluiah," or formulas like "Since His mercy endureth forever," etc. As in the old folk-songs, antiphonal singing, or the singing of choirs in response to each other, was a feature of the Temple service. At the dedication of the walls of Jerusalem, Nehemiah formed the Levitical singers into two large choruses, which, after having marched around the city walls in different directions, stood opposite each other at the Temple and sang alternate hymns of praise to God Neh. In this connection mention may be made of the alternating song of the seraphim in the Temple, when called upon by Isaiah comp. The measure must have varied according to the character of the song; and it is not improbable that it changed even in the same song. Without doubt the striking of the cymbals marked the measure. Ancient Hebrew music, like much Arabic music today, was probably monophonic; that is, there is no harmony. Niebuhr refers to the fact that when Arabs play on different instruments and sing at the same time, almost the same melody is heard from all, unless one of them sings or plays as bass one and the same note throughout. It was probably the same with the Israelites in olden times, who attuned the stringed instruments to the voices of the singers either on the same note or in the octave or at some other consonant interval. This explains the remark in II Chron. Probably the unison of the singing of Psalms was the accord of two voices an octave apart.

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Chapter 2 : Jewish Music UK - links worldwide

a. similar to the Jewish music of southern Spain and northern Africa b. similar to contemporary Italian secular music, with few elements of traditional c. unknown Rossi's music was transmitted orally and does not survive in manuscript.

Avraham Fried Rosenblatt, Yossele Josef, Joseph , world-famous cantor, recitalist and synagogue composer; b. Belaya-Tserkov Ukraine , May 9, ; d. Jerusalem, June 18, To help support his parents and their ten other children, he toured the cities and towns of the Austro-Hungarian Empire as an itinerant boy-wonder cantor between the ages of 8 and 18, obtaining his first regular post in Munkacs His boyhood nickname "Yossele" stayed with him throughout his entire career, for he was beloved no less for his endearing character, piety and generosity, than for his amazing vocal artistry. In he was hired in Pressburg Bratislava , and five years later moved westward again to Hamburg, whose Orthodox community he served from to Here he learned to modify his florid, emotional, East-European style of liturgical singing to suit the more "classical" tastes of his German congregation. In this city, too, he became acquainted with opera, another lifelong influence on his unique compositional and vocal style. Hamburg was also where, in and , he made 36 phonograph recordings, the beginning of an output which would eventually number pieces, and would help turn him into a world-wide celebrity, a name recognized by Jew and non-Jew alike. An important factor in this great fame was his decision to move to America in in order to support his own growing family as well as his indigent extended family. Accepting a cantorial position with a congregation in Harlem, then an aristocratic New York Jewish neighborhood, he built on his European successes as well as on the American "open field" to gradually become the undisputed "King of Cantors". Equally important was his decision to vigorously pursue a career in the recording studio and on the general concert stage, alongside his acclaimed synagogue performances. The latter in his own congregation as well as in guest appearances elsewhere often resembled concerts when it became necessary to sell tickets as a way of controlling the throngs eager to hear him. His recordings included some Yiddish theater pieces such as the acclaimed Eili Eili and a few Hebrew pieces composed by others, but he predominantly recorded his own liturgical creations. The typical Rosenblatt cantorial recording balanced passionate melismatic singing and heartfelt declamation of familiar prayers with memorable melodic passages. But most memorable was his stunning voice, an instrument of plaintive beauty which ranged over four seamless octaves with incredible agility. The launch of his American concert career was aided by the numerous programs on behalf of European Jewish victims of the First World War to which he lent his talents. He filled the 6, seat New York Hippodrome in May of that year, the same hall again as well as Carnegie Hall a year later, and halls all over North America through when he embarked on his first European return concert tour in support of the war-torn Jewish communities. His concert programs included a great array of international and operatic selections, interspersed with his famed cantorial recitatives. The latter were invariably the favorites, mesmerizing and bringing tears to the eyes of even those who had no connection to the texts or the tradition from which they came. He refused both propositions because they conflicted with his religious principles. The idealistic reasons for his refusals brought him as much admiration as did the size of the offers. Throughout his career Rosenblatt kept breaking records for salaries paid to either a cantor or a concert artist, yet he, his wife and eight children enjoyed only a few years in the comfort of wealth. His charitable nature was legendary; and the needy as well as the unscrupulous took advantage of it. In he was deceived into investing his wealth and reputation in a fraudulent business venture with purported charitable aims. In this mistake caused him to declare bankruptcy, yet he refused to abandon his creditors. In an attempt to repay them, he made the painful decision to explore the vaudeville circuit. Even with the limitations of not working on the Jewish Sabbath and of maintaining his dignity by not doing any acting, he was one of the biggest box-office attractions of the and seasons. It was not the typical variety-show act: A bearded dark-suited gentleman simply entered the stage holding a small notebook, sang a few songs, and exited but the crowds clamored for more. The new technologies of radio and sound films reduced the demand for live

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stage performances and cut the sales of his recordings. So in May of he embarked on his second European tour in search of lucrative engagements, appearing over a six-week period in two dozen concerts in nearly all of the major cities with large Jewish populations from France to Latvia. Despite the mixed critical reactions his secular numbers received in some cosmopolitan centers, he was a popular sensation. Halls that seated up to 4,000 people were filled, and police were needed to control the crowds who could not get into the smaller auditoriums. He ended the tour with an appearance in London, returning to America in time to officiate at High Holiday services. While it was an artistic and cultural triumph, the European tour did not turn a substantial profit. In the gloom of the depression years 1932, his thoughts turned to his lifelong wish to settle in the land of Israel, and in March of the virtually penniless Rosenblatt, along with his wife and one of his sons, sailed for Tel-Aviv. His spirits were revitalized as he became active in a number of musical and cultural pursuits. Among these was the filming of a Jewish musical "travelogue" built around his singing. In the midst of this project he died of a heart-attack, three months after arriving in his new homeland. Yossele Rosenblatt was an American folk-hero, a revered world-class artist, and a key figure in bringing the sounds of Jewish sacred music to vast audiences outside the synagogue. New collections continue to appear, often on private labels. Available CD titles include the following: Chernikhov Ukraine ; d. Israel, January 20, Defying his father, who considered a life of song to be beneath the dignity of a respectable mercantile family, he became apprenticed to seven different cantors in as many Ukrainian towns from his early teens through early adulthood. He was the star soloist in the choirs of such East European cantorial celebrities as Nisi Belzer and Zeidel Rovner, who provided his musical and professional grounding. In he obtained his first cantorial position, at the synagogue in Zhitomir, but a few months later he became the cantor of the prestigious Great Synagogue of Vilnius Lithuania , a significant accomplishment for a man of . With the advent of World War I he was drafted into the army, but was released from active duty by a commanding officer who was moved by his singing at a special synagogue commemoration. He maintained his position there until , when he immigrated to America. Although he had concertized and achieved fame in Europe, due to wartime disruptions he was not at first well known to the American Jewish community. Word of his resplendent tenor voice and excellent musicianship spread quickly, however, and soon he, Yossele Rosenblatt and Zavel Kwartin became the three pre-eminent figures of the cantorial Golden Age—each with his own distinctive strengths and fiercely loyal following. Not being a composer, Hershman used his interpretive abilities and lustrous voice to sing and record fine liturgical recitatives by a variety of composers. Many of these pieces have entered the repertoire of other cantors and have remained popular to this day, due to their beautiful cantabile passages and absence of excessive coloratura. He also recorded a relatively large number of Yiddish folksongs and art songs; these too were sung by many other singers, most notably Jan Peerce. While the immense popularity of his recordings can be attributed to his classic vocal technique and artistic performances, their appeal was further enhanced by their effective orchestral arrangements. In , after two years of concertizing and recording, he accepted a year-round cantorial position with Congregation Beth-El in Brooklyn, N. His relationship with that congregation continued until the advent of the depression in , when he released his congregants from their long-term contract. Upon his second visit, in , he officiated at the Great Synagogue in Tel-Aviv. Illness caused him to return to America; and only in was he able to finally settle in Israel. Pearls of Jewish Liturgical Music: Art of Cantor Mordechai Hershman Vols. Kiev, June 1, ; d. Tel-Aviv, January 27, At the age of eight he began leading services at the synagogue where his grandfather served as the cantor, and toured the Kiev countryside with his father also a cantor as a child prodigy. At thirteen he also embarked on his other lifelong passion, Zionism and local Jewish activism, which would carry him all over the world as a tireless writer, editor, speaker and political delegate when he was not singing, composing or teaching. For four years beginning in he moved between and Ukraine and Bessarabia, and began writing liturgical recitatives—the first of over striking Jewish musical compositions uniquely suited to his own limber voice and fiery temperament. In he moved permanently from Ukraine to Kishinev Moldova , continuing his university studies there. He came to America in the summer of , blazing an artistic path for

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himself in city after city; critics, congregants and concert audiences raved about the startling and uplifting experience of listening to this avant-garde cantor. He communicated the nuances of every single word he sang with old-world piety, and he was steeped in the traditional modes and patterns of synagogue song; yet he rarely proceeded along a predictable melodic path. Glantz stretched the classical cantorial art-form to its creative limits, using his lyric tenor voice in a dramatic and declamatory style with the eloquence of an orator. It was a style that made considerable aesthetic demands on the listener—with its angular vocal lines, chromatics, and occasional histrionic effects like *shprechstimme*, *glissandi*, and sharp dynamic contrasts—and not all listeners cared for it. But those who were willing to listen carefully to his interpretations and improvisations were rewarded with a profound musical and religious experience. The first two compositions that he recorded in , for RCA were talked about for years, and to this day have not lost their creative edge. In addition to synagogal works, the approximately compositions that he recorded over his career included Hebrew and Yiddish art songs, as well as original settings of traditional Hasidic songs. During his first brief visit to Israel in , his involvement in Zionist activism was renewed, and he deferred accepting a full-time cantorial position until , when he signed a contract with a congregation in Los Angeles. In the intervening years he appeared in numerous cities across America and Canada, as well as in Mexico, South Africa, and Israel as a guest cantor and concert artist. Beginning in he increased his pedagogical activities, training cantorial students at the University of Judaism in Los Angeles, as well as addressing cantorial conventions and writing articles on the subject of synagogue music. He settled in Israel in to assume a pulpit in Tel-Aviv, which he held for the very creative and productive last decade of his life. A crowd of 4, people, impossible to accommodate, gathered to hear his first Midnight Penitential Service Selichot. In succeeding years the Selichot services, whether heard at his synagogue or via national radio broadcast, became a widely-followed annual cultural event among Israeli music lovers. A compilation recording of some of these broadcasted services was issued in His musicianship, creativity and scholarship in the field of liturgical music also earned the respect of secular Israeli composers and critics, many of whom looked to his theories for guidance in formulating a national musical idiom. In he established a cantorial training academy in Tel-Aviv. Seven volumes of his liturgical and secular works were printed, as well as a page anthology of articles and essays about his life and accomplishments. Cantor Leib Glantz Also appears on: New York, June 3, ; d. From the age of nine he sang in synagogue choirs, including the famed Machtenburg Choir which accompanied such Golden Age cantors as Yossele Rosenblatt. From these—as well as from his father, a lay precentor—he absorbed the cantorial arts. As an adult he also studied with various cantorial teachers. From to he played the violin and sang in NY under the name "Pinky Pearl". In he sang with the Israel Philharmonic Orchestra on his first concert tour abroad. During a concert in Russia, he braved Soviet religious repression and reached out to Jews in the audience by singing the inspirational Yiddish song "A Plea With God". Although he sang and recorded many cantorial recitatives and other Jewish music, Peerce rarely officiated as a cantor. He did, however, conduct a number of Passover Seders at hotels, and was often called upon to chant prayers at memorial and dedicatory events. In he recorded the first two of his nine extremely popular albums of Jewish liturgical, folk, theater, and art songs: Whereas Peerce strongly valued his Jewish heritage throughout his operatic career, it took on added importance when he retired from the opera. In , at the age of 67, he made his Broadway debut in *Fiddler On The Roof* as *Tevye*—a character with whom he strongly identified on a personal level—bringing a special cantorial flourish to that role. In he recorded his second Cantorial Masterpieces album, and in , a month before he turned 78, he completed his final recording project, *Across the Generations*, a live concert of Jewish music in collaboration with a synagogue youth chorale. Alan Levy, *The Bluebird of Happiness*:

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Chapter 3 : History of religious Jewish music - Wikipedia

- sacred music was affected; leaders of Reformation wanted to involve worshipers more directly, through congregational singing and services presented in the vernacular rather than in Latin - Catholic church continued using Gregorian chant and polyphonic masses and motets in styles that extended the tradition of Josquin's generation.

Both were written down in the books called the Old Testament, [the Torah] the sacred writings of the Jewish people. They were the first to arrive at an abstract notion of God and to forbid his representation by images. No other people has produced a greater historical impact from such comparatively insignificant origins and resources. But no thoughtful man can deny the fact that they are, beyond any question, the most formidable and the most remarkable race which has appeared in the world. But the story which we have set ourselves to tell is unending. Today, the Jewish people has in it still those elements of strength and endurance which enabled it to surmount all the crises of its past, surviving thus the most powerful empires of antiquity. Throughout our history there have been weaker elements who have shirked the sacrifices which Judaism entailed. They have been swallowed, long since, in the great majority; only the more stalwart have carried on the traditions of their ancestors, and can now look back with pride upon their superb heritage. Are we to be numbered with the weak majority, or with the stalwart minority? It is for ourselves to decide. Shoken Books, pg. Average minds discuss events. Great minds discuss ideas. Not the intolerance that results from any threat or danger. But intolerance of another being who dares to exist. It is so deep within us, because every human being secretly desires the entire universe to himself. Our only way out is to learn compassion without cause. You know full well you are not watching the sun set. You are watching the world turn. No national unity, in the spirit of nationalism, has acquired any hold there. The mixed multitude of itinerant tribes that managed to settle there did so on lease, as temporary residents. It seems that they await the return of the permanent residents of the land. Harper and Brothers, , pp. Without Torah, one is not free at all, he is a slave, controlled by a master foreign to his better instincts. While intellectually he might have correct ideas of how to live, ultimately his master - his passion - will force him to act otherwise. The Torah Treasury pg. For, whereas the nations of Greece and of Italy, of Lacedaemon, of Athens and of Rome, and others who came long after, have long since perished, these ever remain, and in spite of the endeavors of many powerful kings who have a hundred times tried to destroy them, as their historians testify, and as it is easy to conjecture from the natural order of things during so long a space of years, they have nevertheless been preserved and this preservation has been foretold; and extending from the earliest times to the latest, their history comprehends in its duration all our histories which it preceded by a long time. Hayes and Parker Thomas Moon. The Macmillan company, Humanity might have eventually stumbled upon all the Jewish insights. But we cannot be sure. All the great conceptual discoveries of the human intellect seem obvious and inescapable once they had been revealed, but it requires a special genius to formulate them for the first time. The Jews had this gift. To them we owe the idea of equality before the law, both divine and human; of the sanctity of life and the dignity of human person; of the individual conscience and so a personal redemption; of collective conscience and so of social responsibility; of peace as an abstract ideal and love as the foundation of justice, and many other items which constitute the basic moral furniture of the human mind. Without Jews it might have been a much emptier place. The wise man will spend his main efforts in trying to make his future home the more beautiful one. The history of no ancient people should be so valuable, if we could only recover it and understand it. Stranger still, the ancient religion of the Jews survives, when all the religions of every ancient race of the pre-Christian world have disappeared. Again it is strange that the living religions of the world all build on religious ideas derived from the Jews. Glover The Ancient World, Penguin, pp. In order to earn enough money to satisfy his desires, one must sacrifice inordinate amounts of time. For me, that sacrifice is too great. What kind of unique creature is this whom all the rulers of all the nations of the world have disgraced and crushed and expelled and destroyed; persecuted, burned and drowned, and who, despite their anger and their fury, continues to live and to flourish.

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What is this Jew whom they have never succeeded in enticing with all the enticements in the world, whose oppressors and persecutors only suggested that he deny and disown his religion and cast aside the faithfulness of his ancestors?! The Jew - is the symbol of eternity. He is the one who for so long had guarded the prophetic message and transmitted it to all mankind. A people such as this can never disappear. The Jew is eternal. He is the embodiment of eternity. Western civilization was born in the Middle East, and the Jews were at its crossroads. When power shifted eastward, the Jewish center was in Babylon; when it skipped to Spain, there again were the Jews. The rise of the United States to the leading world power found Judaism focused there. As a result of the relentless persecutions and forced expulsions, most Jews are but recent new-comers to their respective lands of residence. Ninety percent of the Jewish people have lived in their new homes for no more than 50 or 60 years! The Jewish People are dispersed throughout over lands on all five continents. All else is meaningless. The Jews have inflicted two wounds on the world: Circumcision for the body and conscience for the soul. I come to free mankind from their shackles. He has endured through the power of a certain ideal, based on the recognition of a Higher Power in human affairs. For example, being stiff-necked is one of the bad qualities that Jews have. Practically speaking, that means that Jews refuse to accept criticism and will not listen to corrective advise. This is in fact because they are not essentially materialistic. Only something which is materialistic is readily altered. Consequently Jews are very resistant to change and will not accept the advise of others. Further, the Rabbis say Talmud - Beitzah 25b that they are the most aggressive and pushy people. It was an achievement that transformed subsequent history. Wilson, Thorkild Jacobsen, William A. They are pre-eminently an historical people and their destiny reflects the indestructibility of the divine decrees. I remember how the materialist interpretation of history, when I attempted in my youth to verify it by applying it to the destinies of peoples, broke down in the case of the Jew, where destiny seemed absolutely inexplicable from the materialistic standpoint. And, indeed, according to the materialistic and positivist criterion, this people ought long ago to have perished. Its survival is a mysterious and wonderful phenomenon demonstrating that the life of this people is governed by a special predetermination, transcending the processes of adaptation expounded by the materialistic interpretation of history. The peculiarity of Jewish destiny consists in its incommensurability with either the pre-Christian or the Christian era. Scientific criticism applied to traditional Biblical history can neither discredit the universal role played by the Jews nor offer a satisfactory explanation of their mysterious destiny.

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Chapter 4 : Jewish Quotes | Famous Judaism Quotations

As my friend and colleague Cantor Benjie Ellen Schiller states, "Singing gives them the sacred key that allows their access to Jewish sacred tradition." (Benjie Ellen Schiller, "The Many Faces of Jewish Sacred Music " quoted in Synagogue Itinerary for Change: Prayer, Los Angeles, CA , page).

The author welcomes comments and queries from all interested readers, in the hopes of expanding upon the ideas put forward here please mail to our Tzimmes address. Moshe Denburg, Introduction The Jewish people and their music have their roots in the Middle East, specifically in the land of Israel, and their branches everywhere. They have lived, for over years, amongst many cultures, both Eastern and Western - from Iran to Israel, to the Western Mediterranean and North Africa, to Europe, and most recently, the Americas. Thus, there is a unique property of Jewish music that defies geographical location. This property can be called inter-cultural synthesis. For millenia, Jews have been global wanderers; from the beginning of the common era, about years ago, until quite recently, they have lived amidst many cultures not their own. To preserve their identity, in a sea of foreign culture, Jewish people have always deemed it wiser to incorporate foreign cultural elements into the Jewish mainstream than to resist all outer influence absolutely. Thus, to a large degree, Jewish Music is a cross-cultural phenomenon, the music of the wanderer. Undoubtedly, certain Jewish ritual musical forms have their sources in antiquity, but the idea of creative adaptation has been a hallmark of Jewish musical life for a very long time; thus, Jewish Music has many faces. Music of the Middle East generally belongs to the modal , or melodic traditions of music. Here harmony , as it has been practiced in the Western World, is not emphasized. It should be noted that today, in popular forms, Western style harmony can also be heard; but the source traditions of music have rarely borrowed Western harmony. The functions of music in the Middle East can be described as follows: Music as a Religious Vehicle - This includes the music of communal worship in Mosque , Synagogue, and Church , and the music of mystic ritual Sufis , Hassidim , and others. Music as a Celebratory Vehicle - This is music of both a popular and religious nature played at life passage events Weddings, Bar-Mitzvas , Bat-Mitzvas , Anniversaries, etc. It also includes certain dance forms such as belly dancing and folk dancing in general. One is the Ashkenazi, or Western stream. This includes Klezmer , and is music originating in Eastern Europe and extending to the rest of Europe and the Americas. The third stream is the Mizrahi, literally Eastern, and refers to the music of Jewish people who resided over the centuries amidst Arabic cultures. Of course these three streams are not completely separate, but do in fact intersect in many places see diagram 1 below. It includes Klezmer music. It has come to denote the musician himself, thus incorporating a point of view that regards the musician as the vehicle or instrument of a higher source. Other than Hebrew - the tongue of the Bible - the language of speech and song is mainly Yiddish Judeo-German ; nowadays, English and other local languages have come to play a large role in Jewish Music of the Ashkenazi stream. Yiddish - Beginning as an offshoot of Medieval German in the 10th century, Yiddish developed as a unique hybrid of German, Hebrew, and whatever other languages Jewish people spoke in the various countries where they dwelled. Thus, there are Slavic, Polish, and many other words in Yiddish. They took with them a 15th century version of Spanish called Ladino Judeo-Spanish. Much musical repertoire is in this language. The interaction between these peoples and the communities in the countries where they lived, gave rise to a cultural expression that incorporates many melodic and rhythmic elements of the Mediterranean. Ladino - Ladino is a form of Spanish, ca. Over the centuries it has integrated many Hebrew words as well as words from the various tongues spoken where these Jews made their homes. Generally, this encompasses the following countries: In song, the main language used is Hebrew; local languages have also been used, most notably, Arabic. Sephardi and Mizrahi Differentiated In current parlance the terms Sephardi and Mizrahi are often used interchangeably. The reasons for this are as follows: Secondly, and significantly, in Israel today there are two major religious delineations, each represented by a distinct Rabbinite and liturgy - the Sephardi and the Ashkenazi. The membership of the Sephardi religious community includes most, if not all,

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non-Ashkenazim. This makes sense, since over the centuries the Sephardi and Mizrahi Rabbinate were connected much more intimately with each other than either was connected with the Ashkenazi. This has especially been true in more modern times as the Ashkenazi communities moved more and more northward and westward. Thus, Mizrahi and Sephardi have been taken up as terms that are meant to imply one another. However, in order to learn something about the sources of Jewish musical culture, placing Sephardi and Mizrahi together in one basket leaves much to be desired. The Mizrahi element is much more involved with non-Western modes, instruments, and forms of expression; it also has no inherent connection with Ladino. The Sephardi tradition is somewhat of a bridge between the Mizrahi and the Ashkenazi - it has some connection both with Eastern and Western forms of musical expression, as one might expect from a culture sprung up on the shores of the Mediterranean. Jewish Music - Devotional and Secular As mapped out in diagram 2 below, Jewish Music can be classified as either devotional or secular, depending on its content and function. Hazan , who utilizes specific modes and melodies, and the art of Biblical cantillation , with its ancient tradition of neumes and modal chanting. Other Religious Music - Melodies utilized to heighten devotional fervour, especially the melodies of the Hassidim ; also, religious poetry, sung in the Synagogue or at home. One of the main features of Devotional Music, especially when utilized in Synagogue ritual on the Sabbath and other holy days, is that it is almost entirely Vocal. Though today, in certain Jewish denominations, accompanying instruments such as the Organ are utilized in worship, the emphasis on congregational song and the art of the Hazan has always been, and still is, paramount. Secular This is music played at life passage events: Weddings, Bar-Mitzvas , Bat-Mitzvas , and other communal celebrations. Both instruments and voice are utilized in this music. It can be very rhythmic and have popular, even romantic texts. One may include in this category all Jewish Folk and Popular Music whose context lies outside the religious domain. Devotional and Secular - Interchange Between the two categories there may be some exchange. For example, devotional texts are often utilized for songs sung and played in a more secular setting. On the other hand, tunes from a secular source, sometimes from the music of the surrounding non-Jewish culture, find their way into the Synagogue. Many secular tunes have been set to traditional texts and used in the act of worship. The interface, as it were, between these two spheres, is the Congregational Song see diagram 2 below. These are the songs and melodies that perform a dual function - they can be heard both at worship services and at general celebratory events. These two categories of Jewish musical expression apply, with variations, to Jewish communities everywhere, be they Ashkenazi, Sephardi, or Mizrahi. Jewish Music - Devotional and Secular View Summary To summarize, Jewish Music is typified by cultural diversity, and draws upon the resources of the many cultures in which Jewish people have lived. The uniqueness of Jewish Music is to be found in the way Jewish musicians have integrated outer influences and new ideas into their traditional framework. Thus Jewish Music is innovative, vibrant, adaptive, and many sided, and yet rests upon a firm foundation of shared religious and communal experience.

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Chapter 5 : Review: Christian Music | A Global History

A native of Dallas, Texas, Amanda has been a lifelong singer, earning a bachelor's degree in music and history from Middlebury College, and a Master of Sacred Music degree and cantorial ordination from the Hebrew Union College-Jewish Institute of Religion Debbie Friedman School of Sacred Music.

Among Sephardic Jews and Near Eastern Mediterranean groups such as the Yemenites, an age-old custom of funeral wailing women [endicheras] continued well into the twentieth century. In the Eastern European areas of Jewish settlement, spurred by the spread of the Haskalah enlightenment movement during the nineteenth century, Yiddish secular culture began to flourish, creating a tradition of folk artistry among traveling badkhonim [bard-troubadours] and klezmerim [instrumental musicians]. Although talented women increasingly sought opportunities for active participation, their route to public performance remained either through male entertainers in their families or by separation from Jewish life. Performances featured women rather than young boys in the female roles and even had special set pieces for female performers. The first American woman to celebrate a Bat Mitzvah, Judith Kaplan Eisenstein later contributed to her culture as a successful composer and musicologist, publishing the first Jewish songbook for children. She is shown here in the early s embarking on a trip with her family. From left to right: Courtesy of the American Jewish Historical Society. For more than eighty years Molly Picon charmed the public and helped keep the Yiddish theater alive. Best known for her portrayals of "the adorable waif" often a boy in Yiddish plays, she also acted, sang and danced her way through English plays, and appeared on film, television and on Broadway. An accomplished solo and chamber music performer, she also devoted much of her energy to teaching and maintained a long-term relationship with the Rubin Academy of Music in Jerusalem. Courtesy of Steve Winnett. With a clear, penetrating voice that was the linchpin of the musical group, "The Mamas and the Papas," and a girth that was almost legendary, actress and singer "Mama" Cass Elliot will long be identified as an earth mother of the s. New York Public Library. Sophie Karp , who had been discovered and trained for the stage by Goldfaden, became a starring soubrette in Yiddish revues and plays at the Bowery theaters on the Lower East Side of New York City. In , she introduced a Yiddish ballad written especially for her by Peretz Koppel Sandler. Belle Baker featured it in her touring vaudeville presentations, and her photograph adorns several published editions of the song. Soon, Cantor Yossele Rosenblatt was including this song in his concert and recording repertoire, and his photograph in cantorial garb appeared on its sheet music publications. As a result, a song originally presented by women on the Yiddish stage was transformed into a Jewish hymn and consequently considered the musical domain of male singers. Music was an essential element of the Yiddish musical theater in America, as shaped and given distinctive form by Goldfaden. Songs were the dominating elements in drama as well as comedy, and everyone on the Jewish stage had to sing. The earliest female actor-singer, for whom Goldfaden wrote many operettas featuring heroic women, was Regina Prager In the course of her long career, she introduced such operetta roles as Shulamith, a sad maiden of the Second Temple Era, and Dinah, warrior consort of Bar Kokhba. For almost two decades, her photograph adorned the song sheet covers of numerous musical selections. By World War I, female performers were regularly featured on theater posters and commercial sheet music, usually in costumes and in scenes from the shows. In her later years, she enjoyed a busy theatrical life as a director and producer, as well as performing in her own shows. His daughters, Celia Adler and Stella Adler , daughter of third wife Sara Adler , both appeared in varied dramatic roles well past their eightieth birthdays. In its heyday, the Yiddish theatricals mirrored immigrant tenement life, presenting issues and problems faced by audiences. Family matters had particular importance in an era of physical accommodation, economic survival, and social acculturation into American life. The nobility of motherhood was celebrated in legions of stories and songs. How could it be possible, balladeers sang, that one mother could take care of ten children and yet ten children would not take care of one mother? Reality was presented to an extent not paralleled in the general theatrical world of those years. Such

role reversals were a traditional part of Purim celebrations, but they may also have reflected a feminist agenda. Many were serious expositions, for example on behalf of legislation to protect women workers, especially following upon the Triangle Shirtwaist Fire in when workers lost their lives. Jennie Goldstein was a particular favorite in her dramatic portrayals of women struggling to survive despite adversity. Her songs, while musically varied, had a predominant message: Women played comic as well as pathos-ridden roles. Two popular comic-soubrettes enjoyed long and illustrious careers: Nellie Casman and Molly Picon. Casman, who wrote her own material and songs, typically played naughty yet wise roles. Molly Picon was a beloved performer on the Yiddish stage, in the general entertainment field, and on recordings. Her characterizations were shaped by her petite physical appearance and warm personal charm. By the second half of the twentieth century, the distinctive qualities of Yiddish theater and most of its gifted artists had moved into the mainstream by means of radio, recordings, movies, and then television. However, in the process they sacrificed their earlier role as role models whose kinship with other immigrant women reflected female concerns in adapting to life in *di goldene medine* [the golden land]. With their unique qualities of communication across the footlights, they had fashioned a night school for women, teaching lessons with songs and stories on how to survive and overcome a multitude of tribulations. In their heyday, the old Yiddish theatricals and their music helped bring women into the forefront of Jewish artistic self-expression. In the nineteenth century, Judaic hymnals were published and distributed throughout the United States. Hebrew liturgical texts and their English free translations were set to traditional chant as well as to composed or adapted melodies. Women also began to participate in the shaping of American Jewish liturgical customs and preparation of hymnals. Rebecca Gratz started a formal Sunday school for Jewish children and utilized liturgical texts and hymn tunes for the religious lessons. By the turn of the century, Jewish women went beyond traditional familial roles and began to take active roles in their religious communal and cultural life. Moreover, Jewish liturgical music had come into general American performance. Special prayers like *Kol Nidrei* [all vows], *El Male Rahamim* [God of mercy], and familiar Sabbath *zemirot* [spirituals] had become available on player-piano rolls, in published sheet music arrangements, and on commercial recordings that often featured women singers. Not only did women perform Jewish spiritual music, but some also composed and arranged devotional selections. *Mana Zucca nom de plume of Augusta Zuckerman*, wrote a number of such songs, including two concert-style anthems, *Rahem* [Have compassion] and *Shalom Aleikhem* [Peace to you]. Increasingly, women musicians were participating in the spiritual musical expression of American Jewry. Clearly, this practice constituted a challenge to the concept of isolating *kol ishah* in an observant Jewish life. By the s, except at Orthodox synagogues, women sat together with men as they intoned the responsive prayers in congregational unity. There were mixed choruses, and sopranos sang solos. Moreover, the ranks of religious school teachers were rapidly filling with women, many of whom taught the liturgical melodies as well as folk tunes to their students. All of Jewish music was becoming their shared domain. In the period following World War II, three schools of sacred music were instituted. At about the same time Yeshiva University began to add courses in Jewish musical study, and in it formally established the Cantorial Training Institute for Orthodox congregations. Until that time, training of cantors had been by oral transmission from cantor to apprentice. From its inception, the School of Sacred Music admitted women to Jewish liturgical music studies and offered them accreditation to serve congregations as music educators and choral leaders, but not as cantors. Following the ordination in of Rabbi Sally J. Priesand, the Reform branch of Judaism began to accept women for training as cantors, and in Barbara Ostfeld-Horowitz was ordained as the first woman cantor. She received pulpit placement following graduation and was inducted into the American Conference of Cantors. By , when she received a twenty-year honorary award at HUC's JIR graduation services, there had been ninety-four other women cantor graduates from that school. In , Erica Lipitz and Marla Rosenfeld Barugel applied and were permitted to prepare for ordination as *hazzan* [cantor]. They were granted that status by the Cantors Institute in , and both were placed with congregations. Since then, a number of other women have completed and received cantorial designation. However, acceptance or rejection of women

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cantors in the Conservative Movement depends on the particular congregation and its rabbi. Moreover, until , admission was not formally given to women cantorial graduates by the Conservative professional organization, the Cantors Assembly of America. According to age-old Judaic tradition, the rabbi has been the principal religious teacher-scholar and spiritual interpreter-counselor, and only in America has that office assumed a more active ministerial-preacher role at the religious services. In contrast, the traditional role of the American cantor has remained that of shaliah zibbur, or leader in ritual duties and musical guide and inspirer of congregational prayer. For example, there remain several significant halakhic [legal] issues for interpretive consideration: Women have not been granted admission to Orthodox cantorial training at Yeshiva University, nor is that likely to happen in the foreseeable future. However, a few newly established Orthodox synagogues follow a recently espoused minority opinion that permits women to recite certain prayers and read the Torah on behalf of both the men and women of the congregation. However, two unaffiliated organizations are concerned with the roles of women in synagogue music: The network was founded by Cantor Deborah Katchko-Zimmerman in , gathering together a group of twelve women serving as cantors or seeking that professional goal. By , the membership had grown to ninety. Katchko-Zimmerman typified those who needed such an organization. Granddaughter of an eminent European cantor, most of whose family had perished in the Holocaust, she was trained privately by her cantor father. She secured a full-time active position at a Conservative congregation in Connecticut but felt isolated from the male cantorate. Joining her in spearheading the network organization was another privately trained cantor, Doris Cohen, formerly a liturgical soloist with composer and conductor Sholom Secunda, who has served at a Reform pulpit in New York City. The network is a support group with annual study conferences and a regular newsletter. These women train and lead choirs, arrange and compose liturgical works, and present special Jewish music programs. They attend to a great many duties as music educators in the religious schools, including the training of girls and boys to assume religious responsibilities of bar and bat mitzvah. Jewish women are taking advantage of increasing opportunities in Jewish music itself. As performers, many now include works of Judaic relevance on their programs. At temples and synagogues, they are choir singers and choral leaders, as well as organists and music directors. Some have composed music of Jewish inspiration, often on commission for works with Holocaust themes. Complete services have appeared in the past few years, among them those of Miriam Gideon. Among many younger women devoting their talents to Jewish folk music in Hebrew and Yiddish, as well as Ladino and English, are Debbie Friedman and Robyn Helzner, both of whom are also gifted recording artists. As a pioneer Jewish music educator, Judith Kaplan Eisenstein not only published and composed pedagogical materials for adults as well as children but also taught and inspired a number of women to follow in her footsteps. Tziporah Jochsberger established a music school that focused on the Jewish music education of youngsters. More recently, Leah Abrams, Isabel Ganz, and Judy Caplan Ginsburgh are among a growing number of group music leaders popularizing Jewish music among children and young adults. Significantly for Jewish music in America, most female cantors have also taken on a variety of communal music activities, reaching out to the general public, in addition to fulfilling their usual pastoral and educational duties for their congregations.

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Chapter 6 : Project MUSE - Sacred Song in America: Religion, Music, and Public Culture (review)

Rabbi Sabbath earned a Ph.D. in Jewish Philosophy at the Jewish Theological Seminary and has co-authored two books and published numerous articles in the Jerusalem Post, the Huffington Post, the Times of Israel, and other venues. She is currently writing a book on covenant theology and co-editing a volume with Rabbi Rachel Adler, Ph.D. on ethics.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: One of the consequences of our failure to grasp the proper relation of the Eternal and Transient, is our over-estimation of the importance of our time. We are still dominated by the doctrine of progress, we ask whether any particular past age has done anything for us; if not, it is regarded as pure waste. The notion that a past age of civilization might be great in itself, precious in the eyes of God, because it succeeded in adjusting the delicate relation of the Eternal and the Transient is completely alien to us. A just perception of the permanent relations of the Enduring and the Changing should make us realize our own time in better proportion to times past and times to come. This is certainly a significant admonition for those of us who are concerned with creating and appreciating sacred sound, for it challenges the view that we today are in an essentially different situation from the ages that preceded us. Secularity has always challenged and influenced sacred sound, whether in the form of the aesthetic wishes of royalty or by way of the impingement on the liturgical status quo by the musical tastes of the bourgeoisie. Changes for the better have resulted from these pressures, so that one would have to admit that the nagging conscience from outside the religious establishment can be quite beneficial to sacred sound, not only in the past, but in the present SAMUEL ADLER as well. To name but one such benefit, it is largely advances in compositional techniques and in secular music skills that lead composers to create great liturgical music masterpieces. The problem today, however, is that rather than meeting the challenge by enlisting our very finest talents in the creation of new religious sounds and then educating the sensibilities of our congregants, we have succumbed to the voice of ease and surrendered to the spirit of populism. Thus our time does indeed differ from similar periods of the past, precisely in the fact that sacred sound has buckled under the stress of the secular challenge, producing the melting down or congealing of two sounds into one single musical entity that we might affectionately call spiritual entertainment, and that sounds suspiciously like Broadway musicals or television sound tracks. Musicians, especially, face yet another, even more serious, problem unique to our time: Why is attendance down? The kind of music sung by the choir is too much like concert music. The music does not "warm" the service. People cannot relate to the music or sing along with it. From such critiques, it quickly follows that we ought to change the music so it will sound like what the average person is used to hearing on radio and television. Even though the words of the prayers may not mean very much to them, worshipers will at least love the tunes and have a good time singing along. The Synagogue The issues raised in this book are surely central, in that they affect everyone with an interest in contemporary sacred music indeed, everyone for whom worship is an essential part of life. The dilemmas that my Catholic and Protestant colleagues describe are not altogether unlike what I observe in the synagogue, except that—as in many things Jewish—difficulties are compounded in Jewish worship by a multitude of You are not currently authenticated. View freely available titles:

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Chapter 7 : Nine Luminaries Of Jewish Liturgical Song, by Cantor Sam Weiss

American Jewish music has expanded vastly in variety, range, and quality of activities. Jews brought to America their secular-folk and sacred-liturgical musical heritage.

Education and Inspiration, Grounded in Strategic Planning Songleader Boot Camp SLBC provides powerful Jewish leadership training for clergy, Jewish educators, religious and day school teachers, family engagement and early childhood specialists, teen leaders, Jewish camping staff, and veteran and new songleaders. Led by nationally renowned Jewish thought leaders, educators, and music artists, SLBC teaches participants specific skills and strategies to inspire transformative change in their Jewish communities. At SLBC, education and inspiration are grounded in strategic planning. SLBC programs include SLBC national and regional conferences, individual coaching, and leadership training seminars for synagogues, synagogue board of directors, and Jewish conferences. Louis, features a wide range of dynamic courses that explore a holistic approach to powerful and effective leadership in the Jewish world. Music is just one of many vehicles for connection and inspiration that is explored at SLBC conferences. SLBC is a national signature initiative of the St. Louis Jewish Community Center. Learn dynamic and relevant ways to reach specific age demographics Acquire new and exciting repertoire SLBC National Conference The Songleader Boot Camp SLBC National Conference is one of the top immersive Jewish leadership training opportunities in the country led by nationally renowned Jewish leaders, educators and music artists. SLBC teaches participants about the many vehicles they have to create powerful, interactive connections, expand leadership abilities, and learn specific skills and techniques to inspire change in their communities. SLBC offers a profound exploration of the physiology, psychology, strategy, and execution behind explosive Jewish teaching and songleading. Location 2 Millstone Campus Dr, St. No fees refunded after January 1, Group Discounts SLBC group rates are offered to encourage congregations, camps, Jewish organizations, and entire Jewish communities to work strategically towards creating meaningful and lasting systemic change on an organizational or community-wide scale. SLBC group participants leave SLBC with a shared vocabulary, skill set, and strategy for creating lasting impact in their home communities. SLBC groups will have opportunities to work together as a group to draft a Strategic Road Map specifically created for their organization. SLBC also offers Group Coaching throughout the year to further support organizations in implementing their strategic plans. The level of inspiration is so high and the commitment to translation is so significant. SLBC is a blend of music and conversation and inspiration and worship and really collective thinking together about what are the needs of our time. SLBC gives tangible, practical takeaways in how to be the best prayer-leader, how to be the best Songleader, how to be the best Jewish leader you can be. Currently, Naomi is co-creating a multidisciplinary traveling performance piece based on narratives of fertility journeys and challenges Uprooted: Check out more speakers

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Chapter 8 : An Overview of Jewish Music

Jewish Music in the 20th century has spanned the gamut from Shlomo Carlebach's nigunim to Debbie Friedman's Jewish feminist folk, and includes through-composed settings of the Avodath Hakodesh ("Sacred Service") by such composers as Ernest Bloch, Darius Milhaud, and Marc Lavry.

How do these apply to the music of our synagogue? Where are we going with the music of prayer of our Reform synagogues? Does some larger cultural process exist within the contemporary Jewish community that will predetermine our sacred music as it develops into the next century? Enthusiasm is flowering among those seriously committed to synagogue life. They exhibit impressive vigor and passion for prayer, study, and social activism. They take our adult education courses, attend kallah, learn to read from the Torah, and sing in our volunteer choirs. Some are so hungry for involvement, learning, and spirituality that they even join synagogue committees! An Entrance into Jewish Ritual Life These regulars have wholeheartedly expressed their desire to sing within the service. We cantors have responded to their call for inclusion by finding ways to sing with them, rather than for them, at every possible opportunity. Let us first try to understand the underlying sociological, psychological, or spiritual reasons for their desire to participate actively in the service. They tell us that they feel welcomed and accepted within our community when we invite them to sing with us. Moreover, singing prayers has become their entrance into Jewish ritual life as well as their gateway into learning Jewish sacred texts. Through singing Hebrew or English words, made possible either by soaring melody or simple nusach prayer modes, they feel empowered to pray as Jews, in a way that undeniably links them with the larger Jewish community and affirms their Jewish identity. Singing gives them the sacred key that allows their access to Jewish sacred tradition. If the regulars are giving us this message, we can only imagine how first timers feel! Our future will include ever more communal singing within our synagogues. Today we join in singing the melodic refrains within large, complex compositions for cantor, choir, instruments, and congregation. In such settings of rich, sophisticated harmony and several layers of melodic counterpoint, modern composers often include sections with lyric melodies. From the first hearing, congregants can easily relate to these accessible moments and eventually enjoy the more challenging sections as well. An Ever Richer and More Complex Mix What are the musical elements of congregational song, and how will this song develop? Which styles are timeless, and which will disappear with the next stylistic wave? I believe that we will see a gradual increase in traditional chant within our services. Cantors will teach us to chant some of the liturgy in nusach, whether in Hebrew or English. In addition, we will continue to implement various ethnic traditions within Jewish sacred music. We have discovered the Chasidic niggun and Sephardi melody, and we are rediscovering Yiddish music and culture. We are experimenting with Middle Eastern and Yemenite traditional music. Secular American styles too have permeated our contemporary musical idiom. In short, we are broadening our definition of contemporary liturgical music by incorporating various musical traditions, ancient to modern, from across the Jewish spectrum. Our artistry will be proven as we attempt to integrate this rich, diverse mix into an artistically cohesive whole. How do we create a fluid, musically sound, and spiritually meaningful service? What will be the balance of styles? Is our music to become fully participatory? Will the pendulum swing so far toward inclusivity that we exclude music that requires the performance by a cantor and a professional choir and instrumentalists? We must first consider a larger perspective. What dynamics affect our choices of particular musical styles? Jews today want to feel both welcomed and empowered to participate within the service. They have sought out the synagogue for communal gatherings. They come perhaps to find solace, or to meet friends. They come, in some way, to meet God. Many are burdened by the mundaneness of their lives and yearn for meaning and purpose to nourish their minds and calm their souls. What kind of prayer will speak to them? How will the music help them on their spiritual path? A New Vocabulary of Sacred Music We need to understand clearly what occurs within music itself that creates a sense of prayerfulness. If we could scientifically break down sacred music to isolate

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various moods of prayer, perhaps we could perceive how certain prayer experiences directly relate to particular musical expressions. We have spent too much energy defending particular musical styles as if the music were the end in itself. Let us instead develop a new vocabulary of sacred music that will focus on the unique phenomena at the intersection of prayer and music. Here are descriptions of several distinct kinds of prayer. Even though the following terms may appear simplistic, perhaps they will help us discuss synagogue music beyond purely musical categories.

A Sense of Awe and Grandeur Our first mood is majestic: A classic example is the music of the First and Second Temple periods. The Levites, with full choir and orchestra, assembled a magnificent offering suited only for God. What is our equivalent of majesty in musical prayer? Our liturgical texts certainly intend to inspire such passion on a regular basis. When are we ever so moved within our service as to sense the majesty implicit in so many of our prayers? How can we create awe and grandeur when inclusivity has become the hallmark of our age? Inward and Reflective Our second mood is meditative: Is our liturgical music conducive to moments of genuine meditation? Creating and Encountering Oneness Our third mood is meeting: When all voices join to create a resounding chorus of prayer, when every voice contributes its sound to the whole, a new expression of prayer is born. Even among strangers, we sense both a personal and a spiritual connection with those with whom we pray. Imagine a seder table where everyone joins to sing a blessing or song. Whether majestic or meditative—whatever the musical style—the meeting of voices defines this type of prayer. Creating Momentum Of course, not every melody fits into one of these categories. Its familiarity is comforting; its specific melody, chant or prayer mode, is a reminder of where we are in Jewish sacred time. As an individual piece of music it is relatively neutral; its function is simply to punctuate one section of the service. Invariably there are overlaps, for the boundaries between majesty, meditation, and meeting easily blur, but that does not lessen the individual function of each mood within a service. These distinctions remind us to focus upon the larger process of what prayer does, rather than solely upon the repertoire we choose. We will never get beyond our disagreements about musical style! Sacred music nurtures meaningful, honest prayer, whether or not the music we ultimately choose satisfies our artistic selves. The real test is whether our sacred music satisfies our spiritual selves, as individuals and as a community. To me, a successful service offers a healthy combination of moods of prayer to express an array of paths toward knowing God.

Balance Between the Different Moods Today our people call out to be included. They ask us to enrich their sense of meeting. Whether they know it or not, they do not wish to abandon either the majestic or the meditative moods of prayer. Ultimately these four moods succeed when they complement and balance one another. When a part of the whole is not fulfilling our communal needs, however, we must examine the effectiveness of that part and its relationship to the whole. Do we offer an array of paths to God which all can appreciate? Does our music express the affective moods of our sacred texts? If we assess our meeting moments, both at specific times and within the entire service, perhaps we can determine how our music can encourage a sense of welcome and empowerment, even amidst a fully balanced range of moods and styles. Let us make a correlation, then, between our prayers and their most vivid musical expressions. Let us do this as individuals, and then with our community. I hope that our prayers will continue to uncover the majesty within the Godly world around us and the intimacy of our sacred relationship with the Divine. I pray that we meet one another, both in honest debate and in the prayers we sing. Connecting to the Past Some people suggest that a fifth function should be added to the list: If the music of meeting establishes connections with our community today, the music of memory creates continuity with our communal past. In Jewish tradition, particular musical themes serve as leitmotifs for corresponding Holy Days: While style and our own musical tastes have changed over time, we must nonetheless respect the power of the music of memory to evoke and embody the sacred. What do you think about the balance of musical styles in a typical service in our synagogue? Is there more emphasis on one mood than on the others? How are each of the moods created or supported by the non-musical aspects of our service? How does this compare to the music at other places of worship you have visited? Would this exercise be significantly different at a Shabbat morning service?

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Chapter 9 : CCAR Press Authors: Rabbi Peter Knobel and Rabbi Dana Evan Kaplan | Jewish Sacred Agin

Jewish music is the music and melodies of the Jewish www.nxgvision.com exist both traditions of religious music, as sung at the synagogue and domestic prayers, and of secular music, such as klezmer.

Religion, Music, and Public Culture. University of Illinois Press. Two Catholic groups are included: Chicanos of the Hispanic Southwest and the Catholic charismatic movement. The book provides a delightful travelogue through a variety of musico-religious cultures, and with its indices serves as something of a field guide for identifying and understanding varieties of sacred song. Marini, a professor of Christian Studies at Wellesley College, acknowledges both the immensity of the subject and his newcomer status in many of the interdisciplinary fields covered. His stated purpose is to formulate a definition of sacred song he provides a literature survey and test it with field research. The bulk of the book is this field research, and it is in these "thick descriptions" p. He casts his net wide to catch public expressions of sacred song: Histories, interviews, and analyses follow. The religions included as case studies reflect the "particular attention to diversity" p. Marini hunts down song "function" in the public sphere by exploring sacred song available not only to the "worshipping public" but to the non-preselected "general public" p. For this reason, and perhaps diversity, the primary worship music of a tradition is often bypassed for a body of song less linked to ritual. Particularly interesting was his explanation of why Sacred Harp sings and klezmer music concerts, far removed from their original context, appeal to non-religious intellectuals. He posits that this "dislocated sacrality" p. Sacred song is both the link and the buffer. His use of different religion theories to analyze each song type is explained as a critique of existing inadequate theories, but this methodology comes across [End Page] as arbitrary. While his analyses are often interesting, his critique suffers from his refusal to formulate an overarching theory. In contrast, his questions about the effect on sacred song of commercialization, audiences that include non-believers, and "market competition" of religious groups are organic and insightful. There are also some factual errors in the book. For instance, while John Michael Talbot is rightly situated in the Catholic charismatic movement, his music does not typify it, as Marini implies. This book might be useful for discussions in classes studying religion theory, or as background for a survey course in American religion. The musical examples are helpful, but a CD would have made a wonderful addition. Primarily it serves as a very interesting and mostly non-technical tour of modern religious music-making in America.