The term “Jewish music” has conveyed complex and diverse meanings for people around the world across hundreds of years. This accessible and comprehensive Companion is a key resource for students, scholars, and everyone with an interest in the global history of Jewish music. Leading international experts introduce the broad range of genres found in Jewish music from the biblical era to today, including classical, religious, folk, popular, and dance music. Presenting a range of fresh perspectives on the field, the chapters explore Jewish liturgy, klezmer, music in Israel, the music of Yiddish theater and cinema, and classical music from the Jewish Enlightenment through the postmodern era. Additional contributions set Jewish music in context and offer an overview of the broader issues that arise in its study, such as questions of diaspora, ontology, economics, and the history of sound technologies.

Joshua S. Walden is a member of the Faculty of Musicology at the Peabody Institute of the Johns Hopkins University. He is the author of Sounding Authentic: The Rural Miniature and Musical Modernism (2014), and editor of Representation in Western Music (Cambridge, 2013). He has published articles on subjects including Jewish music, film music, eighteenth-century music, and intersections between music and the visual arts in journals including the Journal of the American Musicological Society, Journal of the Royal Musical Association, Journal of the Society for American Music, and Musical Quarterly.
The Cambridge Companion to

JEWISH MUSIC

EDITED BY
Joshua S. Walden

Peabody Institute of the Johns Hopkins University
# Contents

*List of music examples and figure*  [page viii]

*Notes on contributors*  [ix]

*Acknowledgments*  [xiii]

*Introduction*  Joshua S. Walden  [1]

## Part I  •  Conceptions of Jewish music

2. Jewish music and diaspora  Edwin Seroussi  [27]
3. The institutions of Jewish musical meaning  Judah M. Cohen  [41]
4. Jewish music and media of sound reproduction  Joshua S. Walden  [56]

## Part II  •  Jewish music in religious, folk, and popular contexts

5. The music of Israel during the Iron Age  Theodore W. Burgh  [75]
6. Jewish liturgical music  Mark Kligman  [84]
7. The traditional performance of Sephardic songs, then and now  Susana Weich-Shahak  [104]
8. Klezmer music – a historical overview to the present  Joel Rubin  [119]

## Part III  •  Periods, places, and genres of Jewish music composition

9. Art music and Jewish culture before the Jewish Enlightenment: negotiating identities in Late Renaissance Italy  Joshua R. Jacobson  [143]
10. A new song: Jewish musicians in European music, 1730–1850  David Conway  [156]
11. From biblical antiquarianism to revolutionary modernism: Jewish art music, 1850–1925  James Loeffler  [167]
12. The reform of synagogue music in the nineteenth century  Tina Frühauf  [187]
15. Art music in the Yishuv and in Israel  Jehoash Hirshberg  [228]
16. Cavernous impossibilities: Jewish art music after 1945  Amy Lynn Wlodarski  [244]

*Bibliography*  [258]

*Index*  [280]
Music examples and figure

Music examples

1.1 Hanns Eisler, “Der Mensch” (1943), from the Hollywooder Liederbuch, © by Deutscher Verlag für Musik. [page 12]

3.1 The “Sulzer” Shema, harmonized according to the 1932 Union Hymnal (New York: Central Conference of American Rabbis), 433. [43]

6.1 HaShem Malakh mode. [90]
6.2 Magen Avot mode. [90]
6.3 Ahavah Rabbah mode. [91]
7.1 “The Husband’s Return.” [106]
7.2 “David Mourns for Absalon.” [108]
7.3 “Morenica.” [110]
9.1 Rossi, Keter, canto part book. [148]
9.2 Pages 1 and 2 of Rossi’s Keter, edited by Joshua Jacobson. Reproduced by permission of Broude Brothers Limited. [149]
9.3a Rossi, Elohim Hashivenu (first phrase). [151]
9.3b Orlando di Lasso, Cum essem parvulus (first phrase). [151]
9.4a Rossi, Al naharot bavel, basso (first phrase). [151]
9.4b Lodovico Viadana, Super flumina Babylonis (first phrase). [151]
15.1 Paul Ben-Haim, Symphony No. 1 (1940), excerpt. [231]
15.2 Alexander Boscovich, Semitic Suite (1945), excerpt. [233]
15.3 Marc Lavry, Three Jewish Dances, movement 3, “Hora” (1951), excerpt. [233]
15.4 Ódón Partos, Visions (1957), excerpt. [236]
15.5 Yehezkel Braun, Iturim limgilat Ruth (1983), excerpt. [237]

Figure

9.1 Title page of Salamone Rossi, Ha-shirim asher lishlomo (1622). [146]
Contributors

Philip V. Bohlman is Mary Werkman Distinguished Service Professor of Music and Humanities at the University of Chicago and Honorarprofessor at the Hochschule für Musik, Theater und Medien Hannover. Among his recent books are Revival and Reconciliation: Sacred Music in the Making of European Modernity (2013) and Wie sängen wir Seinen Gesang auf dem Boden der Fremde! Jüdische Musik zwischen Aschkenas und Moderne (2016). He is Artistic Director of the New Budapest Orpheum Society, with whom he received the AMS Noah Greenberg Award for the CD As Dreams Fall Apart: The Golden Age of Jewish Stage and Film Music, 1925–1955 (2014).

Theodore W. Burgh is Associate Professor at the University of North Carolina Wilmington, in the Department of Philosophy and Religion. He completed his graduate work at the University of Arizona. Burgh is an archaeologist who works in Jordan and Israel. His sub-specialty is archaeomusicology, and he examines the use of music in ancient Israel. He explores music, depictions of musical activity, and musical instruments to study various aspects of past cultures. He has contributed a number of articles and chapters on archaeology and ancient music culture. He is also a professional musician and composer.

Judah M. Cohen is the Lou and Sybil Mervis Professor of Jewish Culture and Associate Professor of Musicology at the Indiana University Jacobs School of Music. He is the author of The Making of a Reform Jewish Cantor: Musical Authority, Cultural Investment (2009), and Sounding Jewish Tradition: The Music of Central Synagogue (2011). Recent articles include the “Jewish Music” article in the second edition of the Grove Dictionary of American Music, and the “Music” entry for Oxford Bibliographies in Jewish Studies. He has also published extensively on Caribbean Jewish history and HIV/AIDS and the arts in Africa.

David Conway is an Honorary Research Fellow at the Department of Hebrew and Jewish Studies of University College London. He is the author of Jewry in Music (Cambridge, 2012) and has published articles in The Wagner Journal, Jewish Renaissance, and Hubodný život. He is a committee member of the British Alkan Society and of the International Centre for Suppressed Music. Conway is the founder and musical director of the annual music festival “Indian Summer in Levoča” (Slovakia), which regularly features music by Jewish composers of the past two centuries. He also works for the European Commission as a senior expert on development aid programs in the countries of the former Soviet Union.

Tina Frühaufl teaches at Columbia University and is editor at Répertoire International de Littérature Musicale in New York. She has received multiple fellowships and grants, most recently from the American Musicological Society, the Leo Baeck Institute, and the Memorial Foundation for Jewish Culture. She has published articles in Musical Quarterly, Musica Judaica, and TDR: The Drama Review, and contributed numerous book chapters on German Jewish music culture. She is the author of The Organ and Its Music in German-Jewish Culture (2009/2012), and editor of An Anthology of German-Jewish Organ Music (2013), Hans Samuel.
x Notes on contributors

Selected Piano Works (2013), and Dislocated Memories: Jews, Music, and Postwar German Culture (2014). Frühau is currently completing a monograph on music in the Jewish communities of Germany after 1945.


Jehoash Hirshberg is a Professor Emeritus in the Musicology Department, Hebrew University, Jerusalem. He holds a Ph.D. from the University of Pennsylvania (1971). His diverse fields of research include the music of the fourteenth century, the Italian violin concerto at the time of Vivaldi (with Simon McVeigh of Goldsmiths, University of London), and Italian opera in the decade of unification, 1860–70. He has primarily concentrated on music in the Jewish society of Palestine during the years of the British mandate and in the early years of Israel, having published a historical study (1996) and monographs on the composers Paul Ben Haim, Alexander U. Boskovich, and Yehezkel Braun (forthcoming), as well as numerous articles on that subject.

Joshua R. Jacobson is Professor of Music and Director of Choral Activities at Northeastern University and Visiting Professor in the School of Jewish Music at Hebrew College. He is founder and artistic director of the Zamir Chorale of Boston. Over one hundred of his choral works have been published and are performed by choirs around the world. He is the author of Chanting the Hebrew Bible, a finalist for the National Jewish Book Award, and co-author of Translations and Annotations of Choral Repertoire, Volume IV: Hebrew Texts. He holds degrees from Harvard College, the New England Conservatory, and the University of Cincinnati.

Mark Kligman is the inaugural holder of the Mickey Katz Endowed Chair in Jewish Music and Professor of Ethnomusicology and Musicology at the University of California, Los Angeles, in the Herb Alpert School of Music. From 1994–2014 he was on the faculty of Hebrew Union College – Jewish Institute of Religion, where he taught in the Debbie Friedman School of Sacred Music. He specializes in the liturgical traditions of Middle Eastern Jewish communities and various areas of popular Jewish music. He is the Academic Chair of the Jewish Music Forum and co-editor of the journal Musica Judaica. Mark is also a board member of the Association for Jewish Studies.

James Loeffler is Associate Professor of History at the University of Virginia. He also serves as Scholar-in-Residence at the Pro Musica Hebraica Foundation, Academic Vice Co-Chair of the Jewish Music Forum of the American Society for Jewish Music, and Research Affiliate of the Jewish Music Research Center at the Hebrew University of Jerusalem. His first book, The Most Musical Nation: Jews and Culture in the Late Russian Empire, was published by Yale University Press in 2010. He has also written on the Holocaust in Soviet music, the history of klezmer music, and Polish-Jewish musical relations.
Joel Rubin is Associate Professor (Music/Jewish Studies) and Director of Music Performance in the McIntire Department of Music at the University of Virginia. He holds a Ph.D. in ethnomusicology from City University of London (2001). Prior to UVA, he taught at Cornell University, Syracuse University, Ithaca College, and Humboldt Universität Berlin. Rubin is co-author of the books Klezmer-Musik (1999) and Jüdische Musiktraditionen (2001), and author of Mazltov! Jewish-American Wedding Music for Clarinet (1998). His most recent work on klezmer in Germany has appeared in the anthology Dislocated Memories: Jews, Music, and Postwar German Culture (2014) and in Ethnomusicology Forum (2015). Rubin is an internationally acclaimed performer of klezmer music and has recorded seven CDs. His most recent, Azoy Tsu Tsveyt, with acclaimed pianist and composer Uri Caine, was chosen by exclaim.ca as one of the ten favorites in the category Improv & Avant-Garde for 2011, and Midnight Prayer was ranked one of the most important recordings of 2007 by Jewish Week.

Edwin Seroussi is the Emanuel Alexandre Professor of Musicology and Director of the Jewish Music Research Centre at Hebrew University of Jerusalem. Born in Montevideo, Uruguay, he immigrated to Israel in 1971, where he received undergraduate and graduate degrees in musicology at Hebrew University, continuing on to earn his Ph.D. from UCLA in 1987. He taught at Bar Ilan and Tel Aviv Universities in Israel, and was visiting professor at universities in Europe and in North and South America. He has published on North African and Eastern Mediterranean Jewish music, Judeo-Islamic relations in music, and Israeli popular music. He founded the Yuval Music Series, and is editor of the acclaimed CD series Anthology of Music Traditions in Israel.

Mark Slobin is the Winslow-Kaplan Professor of Music at Wesleyan University and the author or editor of many books, on Afghanistan and Central Asia, eastern European Jewish music, and ethnomusicology theory, two of which have received the ASCAP-Deems Taylor Award: Fiddler on the Move: Exploring the Klezmer World (2000) and Tenement Songs: Popular Music of the Jewish Immigrants (1982). He has been President of the Society for Ethnomusicology and the Society for Asian Music.


Susana Weich-Shahak was born in Argentina, and has lived in Israel since 1958. She earned her MA at the Israel Academy of Music and her PhD at Tel Aviv University. She is a researcher of Sephardic musical tradition at the Jewish Music Research Centre of the Hebrew University, Jerusalem. Her fieldwork recordings are catalogued at the National Sound Archive of the National Library. She has conducted interdisciplinary projects with grants from the Spanish Ministry of Culture and Sciences for research at the Consejo Superior de Investigaciones Científicas. Her publications include "Judeo-Spanish Moroccan
xii  Notes on contributors

Songs for the Life Cycle,” Romancero Sefardi de Marruecos: Antología de tradición oral, Romancero Sefardi de Oriente, Repertorio Tradicional Infantil Sefardi: Retahílas, juegos, canciones y romances de tradición oral, and others. Her numerous recordings include “Traditional Sephardic Songs and Ballads from Morocco” and “Traditional Sephardic Songs and Ballads from the Balkan Countries.”

Amy Lynn Wlodarski is Associate Professor of Music at Dickinson College. Her research centers on the postwar phenomenon of musical Holocaust representation, with specific attention to its traumatic and expressive potentials, and has been published in leading musicological journals including the Journal of the American Musicological Society and Journal of Musicology. She is the author of Musical Witness and Holocaust Representation (Cambridge, 2015) and co-editor (with Elaine Kelly) of Art Outside the Lines: New Perspectives on GDR Art Culture (2011). She earned her Ph.D. in musicology from the Eastman School of Music.
Acknowledgments

I wish to offer my thanks first and foremost to the many authors who participated in the creation of this book by contributing their thoughtful chapters. I am grateful to Philip V. Bohlman for his help early in the conception of the project, and to Walter Frisch, Gabrielle Spiegel, and my colleagues at the Peabody Institute for offering support and advice. I owe particular gratitude to Victoria Cooper for her enthusiasm about this project when we first discussed it several years ago and her attentive and thoughtful advice throughout the process of assembling the book. I am thankful also to Sara Barnes, Kate Brett, Rebecca Coe, Emma Collison, Fleur Jones, and Rebecca Taylor at Cambridge University Press for their help in bringing the volume to fruition.

As always, my deepest gratitude is due to my family. My parents Judith Schelly and Michael Walden and brother Daniel are my most valuable editors and interlocutors, at all times sharing sage advice and warm support.