



UNIVERSITY OF LEEDS

# *Magnified and Sanctified* **The Music of Jewish Prayer**



**International Conference  
16 June–19 June 2015**

**School of Music, University of Leeds**



Arts & Humanities  
Research Council



# Acknowledgements

This International Conference is presented jointly by the School of Music, University of Leeds and the Academic Wing of the European Cantors Association and is supported by the Jewish Music Institute (SOAS, University of London), Clive Marks OBE, The Davis Trust and other Trusts and individuals. The Tuesday reception is sponsored by the American Society for Jewish Music.

The conference committee wishes to thank the following for their support and assistance in organising this event:

## European Cantors Association

Geraldine Auerbach MBE  
Hirsh Cashdan  
Alex Klein  
Malcolm Miller  
Barbara Rosenberg

## Conference assistants

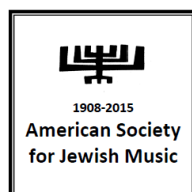
Pippa Allen  
Ollie Briggs  
Emma Dolby  
Prarthana Sen  
Yulin Zhong

## School of Music personnel

Dan Merrick  
Jess Ward  
Colin Bradburne  
Graham Clarke  
Kiera McFarlane  
Tom Theakston  
Clive McClelland  
Paul Fawcett

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Helen Frais (Leeds Makor)  
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The Lifelong Learning Centre (University of Leeds)  
Beth Hamidrash Hagadol  
Etz Chaim Synagogue  
Sinai Synagogue  
United Hebrew Congregation



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## COVER IMAGE: TORAH MANTLE AND RIMMONIM, 1650-99.

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This magnificent red velvet Torah mantle with fine layered silver thread embroidery, topped with a pair of silver rimmonim, is thought to have come from the Sephardic synagogue in Amsterdam where there was a thriving Jewish community in the 17th and 18th centuries. It may have been made in Amsterdam between 1650-99. It is decorated on the front with a depiction of the Ark of the Law in the Amsterdam synagogue.

**Victoria and Albert Museum, London**

<http://www.vam.ac.uk/content/articles/t/the-sacred-silver-collection>



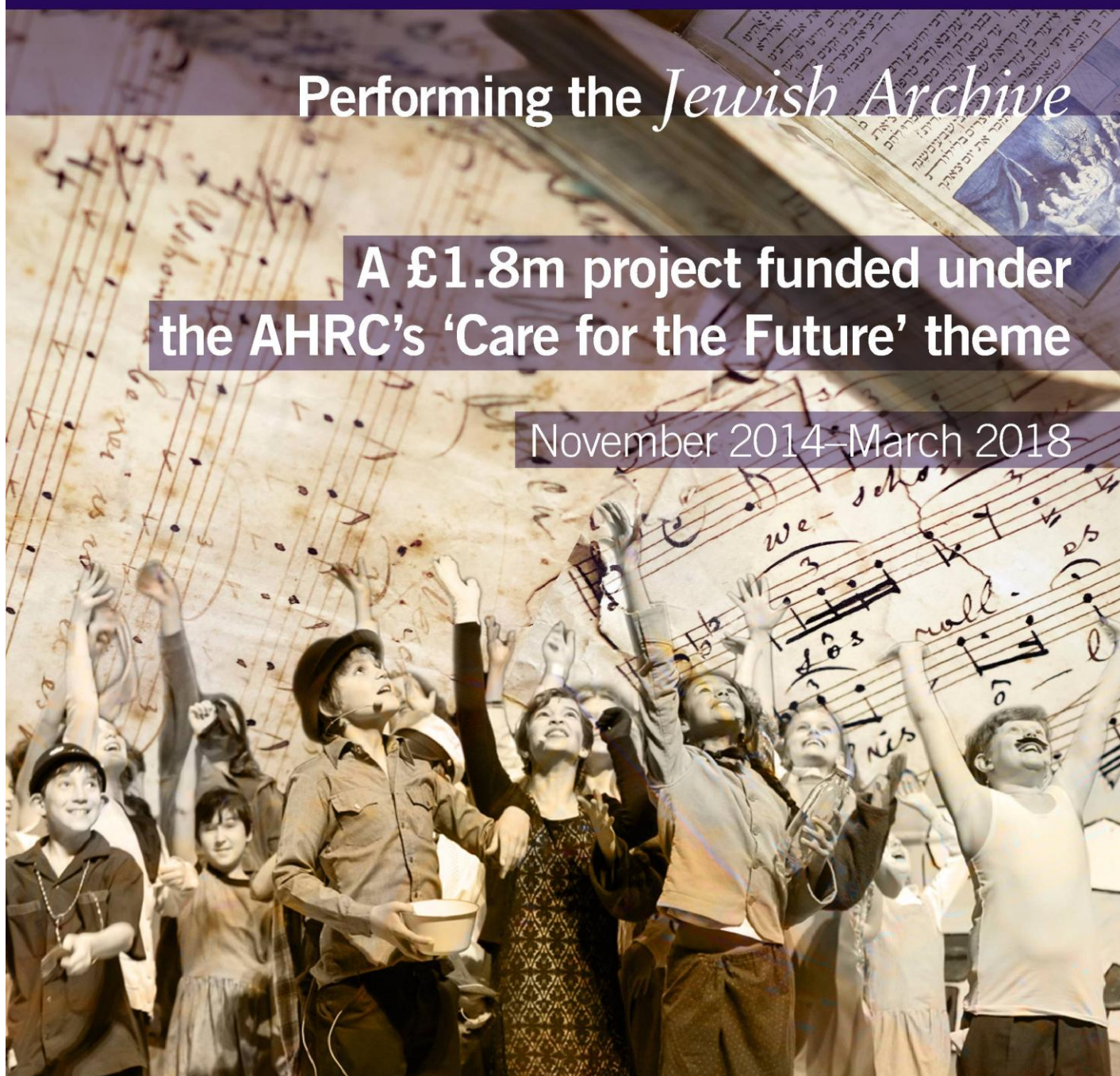


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# Performing the *Jewish Archive*

A £1.8m project funded under  
the AHRC's 'Care for the Future' theme

November 2014–March 2018



SYDNEY  
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THE UNIVERSITY of York



# Performing the *Jewish Archive*

During the twentieth century, displacement has affected the musical, theatrical and literary output of Jewish artists in myriad ways. Many works of art are thought to have been lost or have languished in obscurity. 'Performing the Jewish Archive' is motivated by the urgency of recovering and engaging anew with these artefacts.

## Who are we?

The team is made up of 8 Academic Investigators, a Project Manager and 3 PhD students, based at the University of Leeds, University of York, Sydney Conservatorium of Music and the University of Wisconsin-Madison.

## What will we do?

The work of the team will include the following the following:

- Exploring hidden archives
- Uncovering lost works, music and theatre
- Community and education projects
- Public performances at five international festivals:
  - May 2016: Madison, Wisconsin
  - June 2016: Leeds & York
  - September 2016: Prague & Terezín
  - August 2017: Sydney
  - September 2017: Cape Town
- Creating a sustainable scholarly and practical legacy for the future

## Interested?

For further information please go to our website [www.ptja.leeds.ac.uk](http://www.ptja.leeds.ac.uk) and join our mailing list

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10:00–11:00 Registration and tea/coffee

11:00–13:00	<b>Official Opening</b>	CONCERT HALL
	<p>Stephen Muir, Geraldine Auerbach and Malcolm Miller</p> <p>Illustrations of Music</p> <p>Hirsh Cashdan: <i>Torah Cantillation (Western Ashkenazi style)</i></p> <p>Naomi Cohn Zentner: <i>Shir Hama'a lot</i></p> <p>Netanel Cohen: <i>Iranian Sephardi Tradition</i></p> <p>Annette Boeckler: <i>Lewandowski as Nusach</i></p> <p>Eliot Alderman: <i>Spanish and Portuguese Anglo Tradition</i></p> <p>Albert Chait: <i>Ashkenazi Chazzanut</i></p>	

13:00–14:00 Lunch CONCERT HALL FOYER

14:00–15:30	SESSION 1A (chair: Golan Gur)	CONCERT HALL
	<p>JUDEO-CHRISTIAN-ISLAMIC ENCOUNTER AND MEDIEVAL PERSPECTIVES</p> <p>Martha Stellmacher</p> <p><i>'Adonay Eloy Izrahel': A 15th-Century Notation of the Tahanun Prayer in a Latin Manuscript</i></p> <p>Suzanne Wijsman</p> <p><i>Envisioning the Music of Prayer: Musical Iconography in Medieval Hebrew Liturgical Manuscripts</i></p> <p>Merav Rosenfeld</p> <p><i>Rabbinic Rulings on Arabic Music in Jewish Worship: From Hai Ga'on to Ovadyah Yosef</i></p>	
	SESSION 1B (chair: Clive Marks)	LECTURE THEATRE 1
	<p>JEWISH MUSIC AND ITS INFLUENCES</p> <p>Jeanne Zaidel-Rudolph</p> <p><i>Symbolism and Numerology (Gematria) in the Biblically- and Kabbalistically-Inspired Themes Found in Two Art Music Compositions by the South African Jewish Composer, Jeanne Zaidel-Rudolph</i></p> <p>Anat Rubinstein</p> <p><i>The Musical Language of Hazzan Pinkhas Minkowsky: Blending Tradition and Innovation</i></p> <p>Bret Werb</p> <p><i>Majufes: A Vestige of Jewish Prayer in Polish Popular Entertainments</i></p>	

15:30–16:00 Tea/coffee CONCERT HALL FOYER

16:00–17:30	<b>Roundtable 1</b>	CONCERT HALL
	<p><b>IS THERE A CRISIS IN SYNAGOGUE MUSIC TODAY?</b></p> <p>Jeffrey Summit (Chair)</p> <p>Amalia Kedem, Jessica Roda, Victor Tunkel, Jeanne Zaidel-Rudolph</p>	

17:30–18:30 Free time



18:30–19:45 Reception sponsored by the ASJM CONCERT HALL FOYER

20:00–21:30	<b>Lecture open to public</b>	CONCERT HALL
	<p><b>THE MUSIC OF JEWISH PRAYER: UNEARTHING LAYERS OF LITURGICAL CHANT AND SONG</b></p> <p>Eliyahu Schleifer</p> <p>Chair: Stephen Muir</p>	

Tea/coffee available from 09:00

CONCERT HALL FOYER

09:30–11:00	SESSION 2A (chair: Jehoash Hirshberg) SYNAGOGUE MUSIC IN ISRAEL	CONCERT HALL
Parallel session 2	Naomi Cohn Zentner <i>Domestic echoes of the Ashkenazi liturgy</i>	
	Amalia Kedem <i>Democratizing Tradition: Fluxes in Ashkenazi Synagogue Music in Israel</i>	
	Yotam Yzraely <i>Kumbaya in Zion – Secular and Religious Elements in Israeli Sacred Singing Circles</i>	
	SESSION 2B (chair: Suzanne Wijsman) PERSPECTIVES ON SACRED JEWISH MUSIC IN EUROPE	LECTURE THEATRE 1
	David Conway <i>‘A Fifth Wheel to a Wagon’: Gentiles Listen to Synagogue Music</i>	
	Marsha Dubrow <i>Kol Nidrei as a Universal Emblem of Jewish Identity: The Case of Emma Schaver and the Post-Holocaust DP Camps in American-Occupied Germany</i>	
	Annette Boeckler <i>Lewandowski as Nusach: The Development of German Liberal Liturgy in Different German Refugee Congregations After 1938</i>	

11:00–11:30 Tea/coffee

CONCERT HALL FOYER

11:30–13:00	<b>Keynote lecture 1</b>	CONCERT HALL
	<b>THE MEANING AND EXPERIENCE OF BIBLICAL CHANT IN CONTEMPORARY JUDAISM</b>	
	Jeffrey Summit	
	Chair: Malcolm Miller	

13:00–14:00 Lunch

CONCERT HALL FOYER

14:00–15:30	SESSION 3A (chair: Stephen Muir) THE NIGGUN & EMBODIED PRACTICE	CONCERT HALL
Parallel session 3	Naftali Loewenthal with Rabbi Michoel Danow <i>Niggunim in 20<sup>th</sup>-Century Habad-Lubavitch Prayer</i>	
	Matan Wygoda <i>Hassidic Shaking-Melodies (Nigunei Na’anuim)</i>	
	Rosa Abrahams <i>Synchronization in the Synagogue</i>	
	SESSION 3B (chair: Simo Muir) DIVERSE COMMUNITIES IN ISRAEL	LECTURE THEATRE 1
	Netanel Cohen <i>‘Preparing Her Prayers and Intoning Her Praises’: Organization and Meaning in the Liturgical Music of the Jews of Nowbandegān (Iran) in Israel</i>	
	Ilana Webster-Kogen <i>Making Sigd African: A Festival of Exile Grapples with Homecoming</i>	

15:30–16:00	Tea/coffee	CONCERT HALL FOYER
16:00–18.30	Tour of Jewish heritage and Victorian Leeds . Please be ready to leave the School of Music by 16:10.	



Joy Mitchell-Kardesz (Leeds resident and Blue Badge Guide for Yorkshire) will lead a walking tour of Leeds city centre. Delegates will have the opportunity to see and learn about a great deal of Victorian and Edwardian Architecture as well as visiting some of the more modern buildings Leeds has to offer, such as the Trinity development and The Light.

18:30–20:00 Free time

20:00–21:30	<b>Concert open to the public</b> <b>ONE LITTLE GOAT: NEW DISCOVERIES IN JEWISH CHORAL MUSIC</b>  The Clothworkers Consort of Leeds conducted by Bryan White Soloists: Mimi Sheffer, Beth Mackay, Robert Webb	CONCERT HALL
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Manuscript of *Chad Gadya* by Dowid Ajzensztadt (papers of Froim Spektor, private collection, Cape Town)

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Tea/coffee available from 09:00

CONCERT HALL FOYER

9:30–11:00	SESSION 4A (chair: Marsha Dubrow) TRANSFORMATION THROUGH MIGRATION	CONCERT HALL
Parallel session 4	Simo Muir <i>Minhag Helsinki and Turku: Tradition and Change</i>	
	Stephen Muir <i>From Russia to The Cape: Archival Remnants of a Choral Cantorial Tradition</i>	
	Jeanne Zaidel-Rudolph <i>Transformed Liturgical Jewish Music in the Synagogues in Johannesburg, South Africa: looking forward through the rear-view mirror</i>	
	SESSION 4B (chair: Ilana Webster-Kogen) MUSIC IN CONTEMPORARY ENGLISH EXPERIENCE	LECTURE THEATRE 1
	Barbara Borts <i>Strumming My Faith with Their Fingers: Musical Change and Synagogue Renewal in the Anglo-Reform Jewish World</i>	
	Ruth Illman <i>Singing a Wordless Niggun: Contemporary Jewish Experiences</i>	
	Rachel Adelstein <i>Shireinu: Group Song in British Reform Synagogues</i>	

11:00–11:30 Tea/coffee

CONCERT HALL FOYER

11:30–13:00	<b>Keynote lecture 2</b>	CONCERT HALL
	<b>KABBALAT SHABBAT: KABBALAH AND MUSIC FOR THE SABBATH EVE</b>	
	Eliyahu Schleifer and Cantor Mimi Sheffer	Chair: Hirsh Cashdan

13:00–14:00 Lunch

CONCERT HALL FOYER

14:00–15:30	SESSION 5A (chair: Bret Werb) COMPLETING THE PICTURE FROM PAST SOURCES	CONCERT HALL
Parallel session 5	Lisa Peschel <i>The Musical Finale of a Recently Rediscovered Terezín Purimspiel</i>	
	Performers: Dan Holden, Libby Clark, James Laurence, Simon Pratt and Stephen Muir	
	Gila Flam <i>An Archivist's View on Jewish Prayers: Can We Reconstruct Reality from Scores and Recordings Created in Non-real Time?</i>	
	Ben Spatz <i>The Judaica Project: Unfolding Piyutim and Nigunim as Epistemic Objects</i>	
	SESSION 5B (chair: Mark Kligman) PERSPECTIVES ON SEPHARDIC MUSIC	LECTURE THEATRE 1
	Peter Nahon <i>Sephardic Judaism in Southwestern France: A Solely Musical Religion?</i>	
	Jessica Roda, co-authored with Stephanie Tara Schwartz <i>Andalusian Star to Montreal Hazzan: Samy Elmaghribi/Salomon Amzallag's New Sephardic Liturgy</i>	
	Eliot Alderman <i>Echoes of Iberia: The Music of the Spanish &amp; Portuguese Jews of London</i>	



15:30–16:00 Tea/coffee

CONCERT HALL FOYER

16:00–17:30	Roundtable 2	CONCERT HALL
	<b>JEWISH MUSICAL ARCHIVES: PRESERVING THE TRADITION AND ENSURING ACCESS FOR THE FUTURE</b> Mark Kligman (Chair), Gila Flam, David Fligg, Lisa Peschel and Bret Werb	



The all-night Passover Seder of the ancient Sages of Bene Beraq, in an 18th-century Passover Haggadah. (Brotherton Library, Cecil Roth Collection, Ms Roth 62)

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17:30–19:00 Free time

19:00–21.30 Informal dinner and open mic featuring the Ashatones

CONCERT HALL

Tea/coffee available from 09:00

CONFERENCE ROOM

09:30–11:00	SESSION 6A (chair: Jeffrey Summit) EXPLORATIONS OF CANTILLATION I	LECTURE THEATRE 1
Parallel session 6	Hirsh Cashdan <i>Music and Meaning in Torah Cantillation</i>	
	Victor Tunkel <i>Recovering the Lost Music of the ‘Emet’ books of the T’nakh</i>	
	Yonatan Malin <i>Music-Text Relations in Ashkenazic Cantillation: A New Analysis</i>	
	SESSION 6B (chair: Malcolm Miller) THE HASKALAH AND ITS MUSICAL CONSEQUENCES	LECTURE THEATRE 2
	Benjamin Wolf <i>The Anglo-German Choral Tradition and the Consequences of Emancipation</i>	
	Golan Gur <i>“Die alten Gesänge im Geiste unserer Zeit”: Sulzer, Lewandowski and the Politics of Assimilation in Jewish Liturgical Music</i>	
	Melanie Brown <i>How the Practice of Liturgical Jewish Music Assists in Sustaining Jewish Identity among the Jewish Community of Ireland in the 20th and 21st Centuries</i>	

11:00–11:30 Tea/coffee

CONFERENCE ROOM

11:30–13:00	<b>Keynote lecture 3</b>	LECTURE THEATRE 1
	<b>SEPHARDIC LITURGICAL MUSIC</b>	
	Mark Kligman	
	Chair: Stephen Muir	

13:00–14:00 Lunch

CONFERENCE ROOM

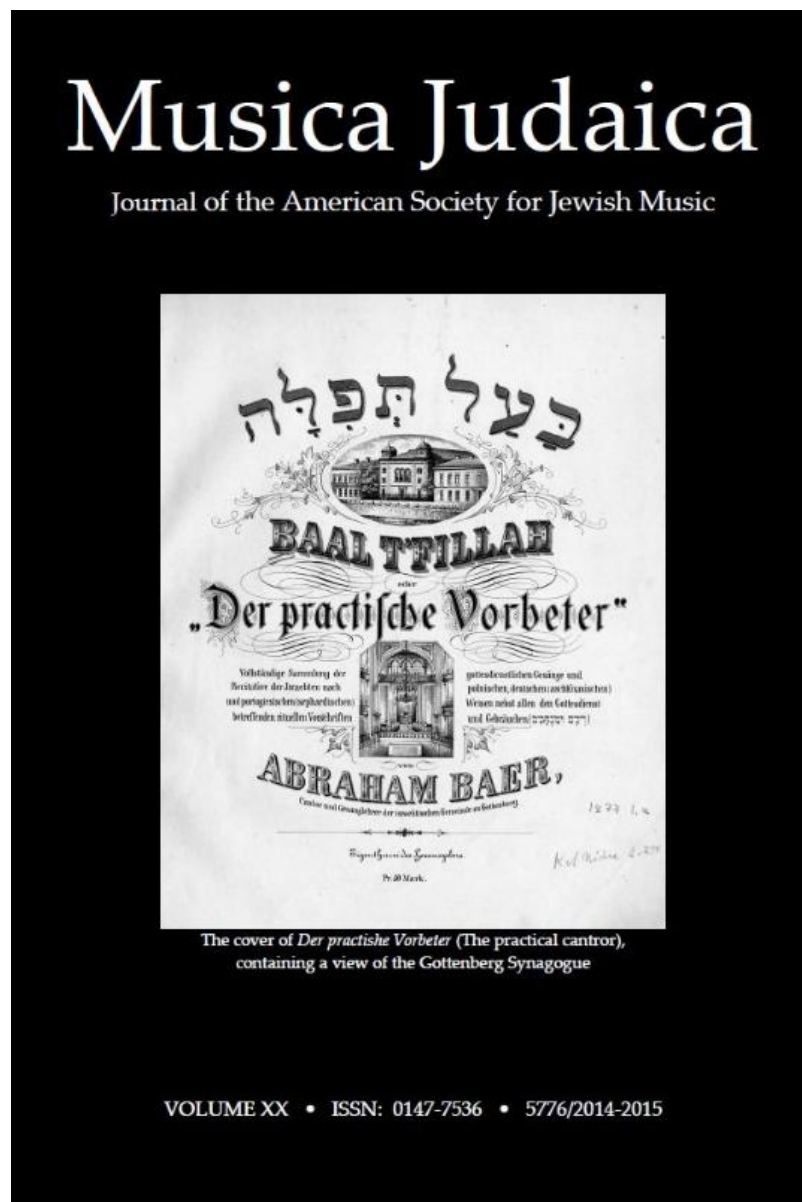
14:00–15:30	SESSION 7A (chair: Eliyahu Schleifer) EXPLORATIONS OF CANTILLATION II	LECTURE THEATRE 1
Parallel session 7	Hyun-Ah Kim <i>Re-engaging the Renaissance Pedagogy of Hebrew Cantillation: Johannes Reuchlin and the Humanist Reconstruction of Modulata Recitatio</i>	
	Liran Gurkiewicz <i>The Role of Cantillation in Paul Ben-Haim’s Orchestral Works</i>	
	SESSION 7B (chair: Naomi Cohn Zentner) PERSPECTIVES ON ART MUSIC	LECTURE THEATRE 2
	Andrea Moore <i>Whose Kaddish?: Liturgical Hybridity in Osvaldo Golijov’s La Pasión según San Marcos</i>	
	Jehoash Hirshberg <i>Circumventing the Ban: Liturgical Israeli Art Music</i>	
	Malcolm Miller <i>Innovation and Inspiration: New Works for the Synagogue by Composers of Art Music in Britain</i>	

15:30–16:00 Tea/coffee

CONFERENCE ROOM

16:00– 17:30	Roundtable 3 and final discussion	LECTURE THEATRE 1
	<b>THE FUTURE</b> Stephen Muir (Chair), Mark Kligman and Eliyahu Schleifer	

End of conference. Shabbat events in the Leeds Jewish Community (see page 48)




<http://www.jmwc.org/MusicaJudaica/asjmindex.html>



**A Library of Rescued Memories**  
 Exhibition of Pictures and Stories from Centropa Interviews  
**16-22 June 2015, 10 am- 6 pm**  
 Music Foyer, School of Music, University of Leeds  
 info: clsef@leeds.ac.uk

1200 Jewish Holocaust survivors still living in Central and Eastern Europe, the former Soviet Union, and the Balkans were interviewed 2000-10. 22,000 of their photographs were digitised and they told their stories about the entire 20th century -- as they lived it.



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centropa

<http://www.centropa.org>



## The Library of Rescued Memories - Photos and Stories from 15 Countries

Centropa is a research institute based in Vienna, Austria. It was founded by Edward Serotta, a journalist, photographer and filmmaker specializing in Jewish life in Central and Eastern Europe.

Between 2000 and 2010, over a thousand Jewish people in Eastern and Central Europe were interviewed by Centropa. "The Library of Rescued Memories" is an exhibition based on Jewish family stories from fifteen different countries and the old family photos that go with them. The exhibition tells the story of the 20th century from the perspective of our interviewees: they came from families that were bakers and factory workers, teachers and nurses, translators and doctors, administrators and book keepers. The exhibition is filled with stories about childhood, school, love, marriage, building a family, and also about how people survived the Holocaust and how they could start their lives over. This exhibition is meant to be like a giant photographic family album you can walk through. The personal stories of the Jewish interviewees make this exhibition interesting and unique.

"The Library of Rescued Memories" was created in 2009 and premiered in Linz, Austria on Oct 26, 2009 as a project of "Linz 2009 European Capital of Culture". It consists of stories from three geographical areas in Europe: Central Europe, the Balkans and countries of the Former Soviet Union.

Centropa exhibitions are not just to look at, they are to engage with. There is so much more material, including 20,000 photos and many filmed interviews, to be found on Centropa's DATABASE OF JEWISH MEMORY, <http://www.centropa.org/search-our-database-jewish-memory>

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### Martha Stellmacher (Hanover University of Music, Drama and Media/Charles University Prague) ‘Adonay eloy izrahel’: A 15th-Century Notation of the Taḥanun Prayer in a Latin Manuscript

Integrated into a manuscript from the first half of the 15th century deposited in the Library of the Metropolitan Chapter of the St. Vitus Cathedral in Prague we find the hitherto disregarded notation of a part of the penitential prayer *taḥanun*. The Hebrew text is written in Latin letters, partly accompanied by apostils in Latin and German. The melody for one voice is notated in cursive rhombic choral notation, the common notation in Bohemia in that period. The manner of notation and the character of the whole compendium are suggestive of a Christian chant with Hebrew words. However, the tune with its wide ambitus and long melismas resembles a Jewish liturgical chant with improvisational character rather than a Christian hymn, and the words are in perfect accordance with the *taḥanun* – thus it is probably one of the oldest existing notations of a Jewish chant. How did the musical notation of a Jewish prayer find its way into a manuscript from an obviously Christian context? What does this tell us about Jewish-Christian contacts in late medieval Bohemia?

Besides a description of the source, its words, tune, notation and transliteration of the Hebrew words, I would like to present some ideas on the origin and context of the notation. I will be happy to discuss my assumptions with the conference members.

Martha Stellmacher studied Musicology, Jewish Studies and East European Studies in Halle, Leipzig and Brno (Czech Republic) and received her MA degree with a study on Zikmund Schul's and Salomon Lieben's "Collection of Old Prague Synagogue Chants". In 2011/2012, she worked at the Institut Européen des Musiques Juives in Paris and from 2012 to 2014 as research associate at the European Centre for Jewish Music in Hanover. Currently, she is doing a PhD on music practice in Prague synagogues during the First Czechoslovak Republic.

Suzanne Wijsman (University of Western Australia, Perth)

### Envisioning the Music of Prayer: Musical Iconography in Medieval Hebrew Liturgical Manuscripts

Representations of musicians and music-making abound in Christian religious artworks of the medieval period but occur far less frequently in extant Hebrew illuminated manuscripts of the same era. This paper will explore visions of music-making in the iconography of medieval Jewish liturgical manuscripts, their contexts and meanings. Beginning with an overview of Hebrew medieval manuscripts containing images of music and sound, it will focus in particular on the Oxford Bodleian Library's Oppenheimer Siddur: a fifteenth-century Ashkenazic prayer book produced in Germany by an otherwise unknown scribe for use by his family. The preponderance of musical iconography in the Oppenheimer Siddur is exceptional, with 44 musicians populating its pages from beginning to end. Whilst illustrations of music and music-making that are found in some Hebrew manuscript illuminations can be explained as direct text illustration or simple decoration, the musicality in the artwork of the Oppenheimer Siddur is more enigmatic. My presentation will consider several of the illuminations in this *siddur* that depict music-making and the meaning of these in relation to the prayer texts where they occur. It will discuss how the vision of music and sound in the Oppenheimer Siddur echoes rabbinic and Jewish medieval sources on music and prayer, and will explore how the symbolism of these images also may reflect iconographic conventions and their meanings in the wider cultural context of the Christian Middle Ages.

Suzanne Wijsman BA, BMus (Oberlin), MA (Michigan), MMus, DMA (Eastman) is an Associate Professor in the School of Music at the University of Western Australia. She was a visiting scholar at the Oxford Centre for Hebrew and Jewish Studies in 2009 and contributed to the Bodleian Library's 2009-2010 exhibition of Hebrew manuscripts, *Crossing Borders: Hebrew manuscripts as a meeting place of culture*. Her chapter, "The Oppenheimer Siddur: Artist and Scribe in a Fifteenth-Century Hebrew Prayer Book" in Piet van Boxel and Sabina Arndt, eds., *Crossing Borders* (Oxford, 2009), is the first scholarly publication focused exclusively on Oxford Bodleian MS Opp. 776. Forthcoming is "Silent Sounds: Musical Iconography in a 15<sup>th</sup>-Century Hebrew Prayer Book" in Susan Boynton and Diane J. Reilly, eds., *Resounding Images: Medieval Intersections of Art, Music, and Sound* (Turnhout, 2015).

Merav Rosenfeld (University of London/University of Cambridge)

### Rabbinic Rulings on Arabic Music in Jewish Worship: From Hai Ga'on to Ovadyah Yosef

The *Mishnah* (*Soṭah*) and the *Talmud* (*Giṭṭin*) are the two earliest sources that prohibit musical enjoyment and expression in Judaism. The *Mishnah* focuses on vocal music, referring to its potential power to cause immoral behaviour, particularly when performed over wine; and the *Talmud* prohibits both vocal and instrumental music owing to the second temple's destruction and its aftermath, as an act of both remembrance of and mourning for the lost temple.

Ever since these decrees, halakhic discourse among Sephardic and Ashkenazi rabbinic authorities on whether or not to allow the use of music in Jewish worship, within and outside of liturgical setting, has revolved around these two sources. Most rabbis allow music in Jewish worship, some with a more lenient approach than others, providing a set of particular instructions of intentional and behavioural conditions is kept.

This paper focuses on the Middle Eastern rabbinic school and its view on Arabic music in Jewish worship. It explores the halakhic rulings of leading authorities through the last thousand years, both within the Arabo-Islamic diaspora and later on in Israel.

Through explanation of fundamental tenets of these key rulings, supported by musical examples, the paper examines how, why and to what extent Arabic music became an integral part of Jewish worship and identity, both before and after Jews left the Arabo-Islamic cultural domain. It suggests that Arabic music gained its prominent status in Middle Eastern Judaism because this long chain of rabbis represents what is described by halakhic scholars as the classical Jewish tradition. A tradition which encourages a balanced religious outlook that supports a rich Jewish life, in keeping with Jewish values and approving integration with the wider cultural surrounding.

Merav Rosenfeld-Hadad (PhD, University of Cambridge) is an Early Career Research Associate at the School of Advanced Study, University of London, and a Visiting Scholar at St Edmund's College, Cambridge. She specializes in Arabic and Middle Eastern music and its interaction with issues of identity, nationalism and Jewish-Christian-Muslim relations. Her recent publications include *Mishaf al-Shbahot* – The Holy Book of Praises of the Babylonian Jews: One Thousand Years of Cultural Harmony between Judaism and Islam, in *The Convergence of Judaism and Islam* (Florida University Press, 2011); "There on the Poplars [Arabs] We Hung Up [Rely On] Our Lyres [Jewish Music]" Rabbi 'Ovadyah Yosef's Halakhic Rulings on Arabic Music, in *Muslim-Jewish Relations in Past and Present: A Kaleidoscopic View* (Brill Academic Publishers, 2015); and *One God One Music: The Paraliturgical Song of Babylonian Jews in the Context of Arabo-Islamic Culture and Religion* (forthcoming). She is working on the modern Paraliturgical Song and the identity of Israeli Jews originating in Arab countries.





Jeanne Zaidel-Rudolph (University of the Witwatersrand, Johannesburg)

### Symbolism and Numerology (Gematria) in the Biblically- and Kabbalistically-Inspired Themes Found in Two Art Music Compositions by the South African Jewish Composer, Jeanne Zaidel-Rudolph

The biblical story of the Flood with its protagonist, Noah has spawned films, stage musicals and orchestral compositions, one of the most renowned being Benjamin Britten's *Noye's Fludde*. Zaidel-Rudolph's orchestral work, "*At the End of the Rainbow*" is inspired by and draws on diverse Jewish sources and commentaries on the Flood (including the Me'am Lo'ez) which she uses to infuse her music with numerological and symbolic meanings: these connotations are allegorically used in this work to denote 'degeneration-purification and regeneration' via the music. Numerology has been applied to various parameters of the music including the 'sin' theme (derived from the Hebrew word, "Chet") leading to the flood and the subsequent building of the Ark represented in the percussion section. The metre chosen and number of bars reflect symbolic meanings.

Another of Zaidel-Rudolph's mystical works, the "Sefirot Symphony" for wind, harp and percussion, is based on the 'Tree of Life' concept from the Kabbala and explores the levels of the 'spiritual – material' attributes (three intellectual and seven emotional ones) as elaborated by Rabbi M. Glazerson (in his book *Music and Kabbala*). Aside from the three esoteric levels, the more 'worldly' ones encapsulate the seven emotional attributes (Kindness, Strength, Harmony, Victory, Splendour, Foundation and Sovereignty), the seven Shepherds of Israel, seven planets and the rising tonic of the 7-note diatonic scale in each sphere. This presentation will include analyses of the works by unpacking the techniques, symbolism and concepts applied; excerpts from the audio and video recordings will be played.

Prof Jeanne Zaidel-Rudolph was the first woman to obtain a Doctorate in Music Composition in South Africa (University of Pretoria, 1979), having obtained her Master's degree in Composition *cum laude*. She pursued postgraduate composition studies at the Royal College of Music, London and later under the renowned composer György Ligeti in Hamburg. In 1986 she was awarded First Prize in the TOTAL OIL SA Competition for composers. Her compositions have been regularly commissioned by UNISA, SABC and SAMRO. Several CDs of her works have been produced. In 1995, she was commissioned to produce the new composite version of the South African National Anthem, which is the official version used today. In October, 2004 President Thabo Mbeki presented Jeanne with the Order of *Ikhamanga* for her "excellent contribution to music nationally and internationally". She is past Head of Music and Professor of Composition Studies, now Honorary Research Professor in the Wits School of Arts Music Division.

Anat Rubinstein (The Hebrew University, Jerusalem)

### The Musical Language of Hazzan Pinkhas Minkowsky: Blending Tradition and Innovation

Pinkhas Minkowsky (1859-1924) was one of the most important and influential figures in the Jewish cantorial world of late nineteenth and early twentieth century. It is all the more astounding that his works have never been officially published and remained as archival material in libraries. Around sixty manuscripts of Minkowsky's choral works are located at the Music Archive of the National Library of Israel in Jerusalem. Several additional manuscripts are scattered in various collections in Israel and the USA. Now, more than 90 years after his death, it is time to study his works and revive them, thereby rescuing them from oblivion.

Minkowsky's compositions were hardly performed after his death in 1924 and his music and heritage were gradually forgotten. Moreover, Minkowsky himself never recorded any of his works due to his firm objection to the cantorial recording industry that evolved and began to flourish during his lifetime.

Studying the manuscripts of Minkowsky's works offers a unique perspective on his musical language. Minkowsky based his choral works mainly on the paradigm and styles of Western music. He served as cantor in the enlightened Brody Synagogue in Odessa with female singers in the choir and where an organ was played in services. Nonetheless, he never turned his back against the traditional Eastern-Europe assets on which he had been trained as a young cantor and incorporated them in his mostly Western style choral works.

In many ways, Minkowsky's music manifests a unique bridge between Eastern-European *Hazzanut*, based on traditional *Nusach* and supplications, and Western European *Hazzanut*, which is rooted in the ultimate strict style of his teacher Salomon Sulzer of and the musical style of the Reform synagogues of Central Europe with which he was well versed.

The paper will focus on selected choral works from Pinkhas Minkowsky's musical legacy that will demonstrate his musical language and highlight his role as a key figure in the history of Jewish Cantorial Art.

Anat Rubinstein, MA, is currently a PhD candidate in Department of Musicology at The Hebrew University, Jerusalem. The topic of her dissertation is: The life, works and philosophy of *Hazzan* Pinkhas Minkowsky. She is writing her PhD under the supervision of Prof. Eliyahu Schleifer and Prof. Edwin Seroussi.

Bret Werb (United States Holocaust Memorial Museum, Washington)

### Majufes: A Vestige of Jewish Prayer in Polish Popular Entertainments

In an essay published in Volume 10 (1997) of the journal *Polin*, the late scholar Chone Shmeruk recounted the history of "majufes," a socio-musical phenomenon with roots in Austrian Galicia, Congress Poland and the Russian Pale of Settlement. An important survey of Polish and Yiddish literary references, Shmeruk's study however scarcely considered its subject's musical backstory. The present paper is the result of the author's attempt to construct a narrative for the musical majufes. Drawing on published and archival sources, old sheet music, and obscure field recordings, it touches on antecedent genres (the Renaissance "Juden Tanz") as well as more recent manifestations (including a modernist ballet). It also explores the zone of confluence between Jewish traditional prayer and Polish popular entertainments in the 19th and 20th centuries. Caricature of Jewish "types" (by Jews and non-Jews alike) was commonplace in such entertainments; thus the paper also includes some reflections on musical parody as a possible resource for historical ethnomusicological investigations.

Bret Werb has served as the music researcher the US Holocaust Memorial Museum in Washington DC since 1993. He has programmed the museum's long-running chamber music series, curated its online exhibition *Music of the Holocaust*, and researched and produced a series of CDs of ghetto, camp and partisan songs. A contributor to *The New Grove Dictionary of Music & Musicians*, *The Oxford Handbook of Holocaust Studies*, and other reference works, he has lectured widely and collaborated on film, theater, recording, and concert projects. Werb earned his M.A. in ethnomusicology at UCLA with a study of the Yiddish theater composer Joseph Rumshinsky, and holds a Ph.D. from the same institution for research into the life and legacy of the Shoah song collector, Shmerke Kaczerginski.





Naomi Cohn Zentner (The Hebrew University, Jerusalem)

### Domestic echoes of the Ashkenazi liturgy

Music is often used to signify time and can be utilized in religious ritual to evoke the festive atmospheres of Holy days in the year cycle. In German synagogue ritual melodies of certain liturgical *piyyutim* were associated with specific times within the liturgical year cycle and became musical signifiers of particular Holy Days. These seasonal melodies were transferred to other texts within the Holy Day liturgy. Members of the German Jewish community who shared these musical codes later brought this corpus of seasonal melodies home and applied them to *Shir hama'alot* [Psalm 126] sung just before the Grace after meals at the end of the festive meal of the Holy Days or the Sabbaths in its proximity. The widespread custom of singing *Shir hama'alot* to the typical melodies of the yearly cycle in German-Jewish homes elevated the mealtime to a sacred seasonal celebration by echoing the festive liturgical sonority.

Dr Naomi Cohn Zentner wrote her dissertation in the Musicology Department of the Hebrew University about the *Zemiroth Shabbat* sung by Ashkenazi religious Zionist families in Israel. She is a researcher at the Hebrew University's *Daat Hamakom* research center and at the Jewish music research center. She lectures at the cantorial department of Hebrew Union College and works at the music department of the Israel National Library.

This usage emphasized how for centuries domestic and public spheres shared a musical repertory. But by the second half of the twentieth century many German Jewish liturgical traditions fell into oblivion when – following emigration and of course the holocaust – the festive *piyyutim* with their seasonal melodies were no longer performed in synagogue services. Since domestic musical traditions were able to overcome displacement better than liturgical ones, the survival of these melodies as a marker of liturgical time remained alive through their continuous practice in the domestic sphere among displaced families of German origin now residing in Israel and elsewhere.

This case study allows us to discuss questions related to the role of music in the marking of ritual time and space as well as its important role in the remembrance of exile. For the group of German Jews that I interviewed in Israel, the melodies sung for this psalm are inextricably connected to the memory and practice of specific liturgical and domestic places which no longer exist.

Amalia Kedem (The National Library of Israel, Jerusalem)

### Democratizing Tradition: Fluxes in Ashkenazi Synagogue Music in Israel

Listening to current modern-Orthodox Ashkenazi prayer in Israel, one finds eclectic sequences of tunes and styles, originating from a variety of sources – old and new, traditional and composed, artistic and popular. These resulted from a longstanding tradition under constant change in which there is a steady increase in the number of musical elements which can be modified. During services, however, these sequences are performed in a manner which reflects coherence and stability, showing almost no sign of hierarchy between the tunes. As a rule, participants in the Israeli Ashkenazi synagogues today do not display preference nor reservations towards one tune or another, be it local, widespread or new. This is evident even when adopting new tunes involves a change in the mode of performance. In fact, there is a clear tendency to expand the congregation's participation in the service while blurring the traditional distinction between the role of the *Hazzan*, or prayer leader, and that of the congregation. The full engagement in congregational singing by prayer leaders and congregants, as well as the smooth shift between the different parts of the prayer, demonstrate how traditional Ashkenazi prayer is flexible enough to seamlessly incorporate significant shifts in content and form. However, when examining how certain tunes were disseminated, and why they were incorporated into the services, the congregation's ready acceptance of significant alterations to the liturgical practice appears to be the *Zeitgeist*. In other words, modifications of liturgical elements – which will be presented and demonstrated – are seen as inevitable consequences of life in a time of modernity, of decreasing power of community structures and religious authorities, of mass media communication and of democratization in religious practices.

Amalia Kedem received her PhD in musicology in 2011 from the Hebrew University of Jerusalem. For several years she has taught Jewish music and world music in various higher education institutions in Israel. During the last few years she coordinated a large scale digitization project in the National Sound Archives of Israel. Currently she is involved in various aspects of providing access to the written and recorded musical treasures preserved at the National Library of Israel. Her main field of research is the music of the Ashkenazi Synagogue in Israel, its sources, individuals and institutes that influenced its development, and the processes of change it has undergone until today in their social and historical contexts. Her doctoral dissertation explored the musical repertory of one central synagogue in Jerusalem as a case study in the formation of Israeli Ashkenazi liturgical music.

Yotam Yzraely, Tel-Aviv University

### Kumbaya in Zion – Secular and Religious Elements in Israeli Sacred Singing Circles

The convening of sacred singing circles – as they are called by their participants in Jewish-Israeli New-Age culture – have become a widespread phenomenon, taking contemporary Jewish Spirituality in Israel by storm. This essay offers an introductory discussion of this emergent, glocal, cultural phenomenon. Recent years have seen various aspects of New Age culture in Israel enter into limited scholarly discussion, and while some have briefly acknowledged the existence of the singing circle, a methodical study which focuses on this specific phenomenon – profiling its characteristics, origins, anatomy, and cultural significance – has yet to be undertaken.

The primary goal of this exploratory paper is to map the field of Israeli sacred singing circles. It begins by verifying the author's underlying assumption that the singing circle is in fact a ritual from a sociological and anthropological viewpoint, and continues to emphasize that it has become the very heart of what one might describe as the growing liturgy of Jewish-Israeli New Age.

Next, the study examines the typology of the ritual, its goals and liturgical components, with its primary focus being on the power dynamics at play between secular and religious Jewish elements within the circle, specifically in relation to the local Israeli conditions that have enabled this *glocal* phenomenon to grow and flourish without hindrance. Finally, several avenues of future research are proposed.

Yotam Yzraely (33) is a graduate student in the Religious Studies Program in Tel-Aviv University, Israel. He is currently finishing his Master thesis on the theological and political relations between magic and prophecy in the Hebrew Bible, focusing on the stories of the prophet Elisha and applying new methods of biblical literature criticism. He was a teaching assistant in the program for 2 years since 2012, and also teaches in the Bina Secular Yeshiva in Tel-Aviv and Jerusalem. He is also a Principal Research Associate in the NRM research group in the Van-Leer Jerusalem Institute. This paper was first given in Hebrew at The Israeli Conference for Contemporary Religion and Spirituality, 2013, and was recently published in English in the *Alternative Spirituality and Religion Review* (ASRR).



David Conway (University College London)

**‘A Fifth Wheel to a Wagon’: Listen to Synagogue Music**

Early comments we have from Christian musicians listening to synagogue music display their utter incomprehension –the theorist Matheson (1681-1764) describes it as ‘a Hebrew gasconade...as useful to the modern composer as a fifth wheel to a wagon’. Forkel, Burney and others are scarcely more complimentary. Underlying this contempt is the concept of musical *Affekt*, whereby the disregard of musical norms can be regarded as an affront to moral norms. It is reflected the characterisation of Jews in the Passions of Bach, Schütz and Selle, with their augmented fourths and diminished sevenths; and prefigures Wagner’s condemnation of “the travesty of divine service ... in a real Folk-synagogue.”

But as European society came to terms with Jewish musicians – as, for example, with the opera-graduates from the synagogue Myer Leon and John Braham, who seem to have introduced cantorial inflexions into their performances – synagogue music also came to terms with art-music. A generation of chazanim with formal musical training – Sulzer, Lewandowski, Mombach, Naumbourg – sought to reconcile synagogue music with the harmony and rhythms of Western art-music; frequently gaining Gentile admirers. An apogee of this accord is the ‘*Kol Nidrei*’ (1888) of the non-Jewish Max Bruch.

I will seek to trace how and why the changes in gentile attitude towards synagogue music came about, and to comment on the way in which developments in that music helped to make Jews and Judaism ‘respectable’ to their Gentile contemporaries. I will also suggest how the old ideas of the transgressive nature of synagogue music may have informed, via Wagner’s potent characterization of an ‘*hebraisches Kunstgeschmack*’, the ethos of the Nazi ‘*Lexikon der Juden in der Musik*’.

Dr. David Conway is an Honorary Research Fellow of the Department of Hebrew and Jewish Studies at University College London. He is the author of ‘*Jewry in Music*’ (CUP 2012) and numerous articles on Jewish music and musicians. David is a committee member of the International Centre for Suppressed Music.

Marsha Dubrow (The City College of New York)

**Kol Nidrei as a Universal Emblem of Jewish Identity: The Case of Emma Schaver and the Post-Holocaust DP Camps in American-Occupied Germany**

In April, 1946, American Jewish opera singer, Emma Lazarus Schaver embarked on a six-month performance tour of the post-Holocaust DP Camps in American-occupied Germany. Her performing companions, H. Leivick, Yiddish playwright, and Israel Efros, Israeli poet, left after one month when their UNRRA permits expired. Schaver, however, fervently committed to spending as much time as possible with the *She’erit Ha’Peleta* and the possibility of healing these emotionally bruised and crippled survivors through music, traveled to the Czech border and gained re-entry with approval of the Jewish Agency for Palestine. The documentary record of her travels and visits to over twenty-five DP camps reveal an astonishing outcry from a Jewish people representing a very wide spectrum of national, socio-economic, and religious observance from completely secular to ultra-Orthodox. Despite the wide diversity of Jewish practice and the obvious national/cultural distinctions of language, documentary evidence suggests that one single ‘song,’ ‘the *Kol Nidrei*,’ an ancient Aramaic formula, became the spiritual battle cry of the Jewish masses. In concerts at camp after camp, Shaver received cries for her to sing *Kol Nidrei*, a *Mi Sinai* tune from the Middle Ages. This paper explores Emma Schaver’s encounters with the DP Jewish survivors and interrogates why this particular composition, the *Kol Nidrei*, the only ‘religious,’ cantorial piece of music she performed in any of her concerts, had such deep emotional resonance universally for Jewish survivors in the camps. The paper will present documentary evidence culled from the extensive archival materials held in the Emma Schaver Archive at the Walther Reuther Library, as well as analysis of this musical expression of Jewish identity that transcended geography, age, and belief.

Musicologist Marsha Dubrow is a Resident Scholar and Research Associate at the Center for Jewish Studies at the Graduate Center, CUNY in New York City. Her scholarly work concentrates on aspects of music in modern Jewish history and culture. Her most recent article, “Playing Musical Chairs: Lazar Weiner and New York’s Shifting Jewish Communal Landscape of the 1920s through the 1960s” has recently been published in the *Proceedings of the Milstein Conference on New York and the American Jewish Experience*, 2013 (New York: YIVO Institute). For many years, Dr. Dubrow has presented academic papers, and organized and chaired sessions, on a variety of Jewish musical subjects at annual conferences of the Association for Jewish Studies. In 2013, Dr. Dubrow was awarded a Travel Grant from the Jewish Music Forum, a project of the American Society for Jewish Music. Additionally, Dr. Dubrow is a Schubert scholar specializing in art songs and piano sonatas. Professor Dubrow teaches courses in Music in Jewish History and Culture at New York University. An award-winning composer of Jewish sacred music, she is also the Rabbi and Cantor of Congregation B’nai Jacob in Jersey City, New Jersey. Dr. Dubrow earned a Ph.D. in Music from Princeton University.

Annette Boeckler (Leo Baeck College, London)

**Lewandowski as Nusach: The development of German Liberal Liturgy in different German Refugee congregations after 1938**

In October 1938, Rabbi Dr M. Warschauer stated: “German Judaism did not finish its history inglorious and has thereby given great to Judaism in general. We ourselves must recognize and appreciate that the 150 years of Jewish history in Germany, which have taken place under the influence of European culture have brought good. Many of us go now away into foreign countries, especially young people. We should equip them with the Judaism as it has been developed here at home in Germany. Our way to live Judaism, our style of worship should travel with our people.” – 76 years after this statement we can now look back onto the development of various German refugee congregations all over the world. Especially seven congregations kept the specific musical style of services with choir, organ, professional cantor with music mainly influenced by L. Lewandowski for a long time, some even till today. This paper will analyse how the musical heritage of German Liberal Judaism was developed in different German refugee congregations in South America, North America and Europe. The paper is based on my research in the reception and development of German Liberal Liturgy after WWII.

Dr Annette M. Boeckler teaches liturgy at Leo Baeck College in London since 2007, recently also in the College’s Sacred Jewish Music Program. She received acantorial training by Cantors Marcel Lang z”l, Jeremy Burko, and Dr. E. Schleifer at the Levisson Instituut in Amsterdam and regularly leads services in synagogues in Germany and in the UK. She is the author of an introduction into the Jewish Service and of various articles and essays on Jewish Liturgical themes. She is the translator of the German Liberal Prayer books in use today. Her present research focuses on the development of the German Liberal Liturgy in refugee congregations outside of Germany after the war. For more information see [www.annette-boeckler.de](http://www.annette-boeckler.de).





## Naftali Loewenthal (University College London) with Rabbi Michael Danow

### Niggunim in 20th Century Habad-Lubavitch Prayer

The Habad-Lubavitch hasidic movement has a rich tradition of melodies, many of which were transcribed into musical notation in the late 1940s at the behest of the 6<sup>th</sup> Lubavitcher Rebbe, Rabbi Yosef Yitzhak Schneersohn (18880-1950). This tradition was promoted and extended in various ways by his successor, the Seventh Rebbe, Rabbi Menachem Mendel Schneerson (1902-1994), who would sometimes himself sing in public.

This process led to a gradual transformation of Lubavitch liturgical practice during the second half of the 20<sup>th</sup> century. While at the beginning of this period it was somewhat austere, confined to the bare essentials of Eastern European melodic liturgical form, by 1990 this had been augmented by a number of Hasidic and also “Chazonishe” niggunim, introduced by the Seventh Rebbe.

While this process characterises the public liturgical services of Habad-Lubavitch, there is also a strong melodic aspect to private Habad ‘service of prayer’ in which an individual contemplates spiritual teachings and then prays on his own, when most of the other congregants have finished praying. Other like-minded individuals might be present, but each prays and sings on his own. This private contemplative prayer tends to favour introspective niggunim of yearning, sometimes very obviously acquired by 19<sup>th</sup> century Habad from the non-Jewish environment. On occasion such more soulful elements are also incorporated into the liturgy of the public prayer service.

The paper will attempt to describe these musical aspects of Habad-Lubavitch prayer, with illustrations by a Habad Hasidic Chazan.

Dr Naftali Loewenthal was born in Haifa but was brought up in London. He is an adjunct lecturer at the Dept of Hebrew and Jewish Studies of UCL, lecturing in Jewish Spirituality. He authored *Communicating the Infinite: the Emergence of the Habad School* (Chicago: University of Chicago Press, 1990) and many scholarly articles, including “Spirituality, Melody and Modernity in Habad Hasidism” in *Proceedings of the First International Conference on Jewish Music* (London, 1997), pp.62-78. His forthcoming book with the Littman Library is entitled “Hippy in the Mikveh, Essays on Habad Thought and History”.

## Matan Wygoda (National Library of Israel, Jerusalem)

### Hassidic Shaking-Melodies (Nigunei Na’anuim)

Hasidism is often described as a popular religious movement focused on bringing man closer to God regardless if he is a scholar or a common simpleton. To this end an emphasis was placed by the Hasidim on both prayer and on the development of the Hasidic Nigunim (songs/melodies) in which the large social spectrum could unite in its expression of devotion. Contrary to common belief, however, the two elements did not usually coincide and most of the Hasidim are not in the habit of singing during their prayers but rather mostly in specially designated gatherings such as the “Tish” or the “Hitva’adut”.

In my paper I propose to center on a remarkable exception to this rule, i.e. the special melodies sung during the Holiday of Sukkot which accompany the ritual shaking of the palm frond in the recital of the Hallel. In most Hasidic communities, this liturgical ritual is performed exclusively by the Rebbe, while his crowd of Hassidim stand aside to watch and listen to what is considered to be one of the “highlights” of the year.

For the purposes of this presentation I will concentrate on a particular Hassidic tradition, namely that of Ruzhin, whose shaking-melodies are attributed to the Maggid of Mezeritch, the great disciple of the founder of the Hasidic Movement, the Baal Shem Tov. In the Ruzhiner tradition these Nigunei Na’anuim are performed solely by the Rebbe (at times behind closed doors), and stand out in that their melodies are neither “catchy” dance tunes, familiar waltzes, nor hearty inspirational “devekut nigunim”. Rather, based on examples collected in the National Sound Archives at the National Library of Israel, I will try to explain using ethno-musicological tools how these melodies attempt to construct a particular theosophical framework.

Matan Wygoda is the chief-cataloger of Jewish and Israeli music at the National Library of Israel. He has a B.A. in musicology and Jewish philosophy from the Hebrew University, and an MA in Information Sciences from the David Yalin college. His main interests focus on Hasidic musical traditions and their relationship to Hasidic Thought. He has recently co-authored with Michael Lukin: *Darey mala im darey mata: nigunei r’ levi-yitskhak me-berditshev be-perspektiva historit* [=The heaven dwellers and the earth dwellers: the tunes attributed to Rabbi Levi-Yitzhak of Berdichev in historical perspective], Collection of articles, Bar-Ilan University, (ed. by Zvi Mark). Forthcoming [in Hebrew].

## Rosa Abrahams (Northwestern University, Chicago)

### Synchronization in the Synagogue

Whether sitting in a synagogue or surfing YouTube, it is immediately apparent that bodily movement is an integral component of Jewish prayer. Congregants and leaders alike move as a part of *davening*: they sway, bend, bow, and rock throughout the sung and spoken text. Music scholarship on body synchronization (Cox 2011; Leman & Naveda 2010; Thompson 2008), and on bodies and ritual (Friedmann 2012; Dissanayake 2009; Maróthy 1993), indicates that movement should be coordinated with speech or song, implicated into some level of rhythmic hierarchy within the worshipper’s prayer. However, this does not necessarily seem to be the case in Jewish worship, nor does alignment and entrainment across worshipping bodies seem to occur.

In this paper I investigate bodily synchronization with vocal chant in synagogue prayer, positing that both ontological and epistemological concerns underlie instances devoid of synchronization. I catalog some of the kinds of gestures made during prayer, aiming to understand how these gestures are synchronized (or not) with verbal worship, and exploring the effects that these gestures may have on worship experience. Drawing from my ethnographic research in North American Reform and Conservative synagogues in the Chicago area, and from music theoretical and psychological research, I build a vocabulary for types and centers of movement during two prayers in the daily liturgy: Avot V’imahot and Mourner’s Kaddish.

Aside from prescribed text-based gestures, free movements are only sometimes synchronized with the rhythm of the prayer being sung or spoken. As such, multiple levels of rhythm are engaged with, creating expressions of multiple metric streams between body and voice. These complex and seemingly spontaneous acts of personal worship are then magnified by occurrence across multiple worshippers, complicating conceptions of bodily synchronization to music in the synagogue, and raising questions of movement, ritual, and religious experience.

Rosa Abrahams is a Ph.D. student in music theory and cognition at Northwestern University in the USA. She holds a Master’s of Music in music theory and cognition from Northwestern University and a Bachelor’s of Music in music theory from the Eastman School of Music. Her primary research focuses on issues of ontology, meter, and bodily synchronization in sacred liturgical music. Secondary research interests include the music of Gustav Mahler and Jewish identity, theory pedagogy, and philosophy of music. Rosa has presented her original research at conferences in the United States and internationally, including the Music Theory Society of the Mid-Atlantic, and the Analytical Approaches to World Music International Conference. Edition.



Netanel Cohen (National Library of Israel, Jerusalem)

### **‘Preparing Her Prayers and Intoning Her Praises’: Organization and Meaning in the Liturgical Music of the Jews of Nowbandegān (Iran) in Israel**

This presentation will address the liturgical music of the community of Nowbandegāni Jews in Israel. Nowbandegān is a small village located in the province of Fars in southern Iran; most of its Jews immigrated to Israel in the years 1950-1951. The Israeli community is located in Amishav and Sheariya, two adjacent neighborhoods in the city of Petah Tikva, and prays in several synagogues using liturgical melodies unique to the community.

As an observer-participant and researcher, I noticed that the community uses more or less fixed memorized melodies, with some melodic flexibility and performance differences between different prayer leaders. Different melodies correspond to different prayers and occasions, for example the “Amidah” prayer has four different melodies: for weekdays, for Sabbaths and Festivals, for Rosh Hashanah, and for Yom Kippur. There is no place in this tradition for spontaneous improvisations on a maqam or a dastgāh.

A holistic analysis of the entire prayer tradition, rather than of individual prayers, shows that one melody is often used for singing two or more liturgical texts. I argue that this phenomenon is not arbitrary, but that it often suggests interesting relationships between those texts that share a common melody. These relationships may stem from the location of the texts relative to each other in the prayer service, their poetic structure, or their theme. Relationships of the latter kind are particularly interesting because they reflect the sensitivity of the musical tradition to both the contents and the meaning of the text.

Mr. Netanel Cohen is a librarian in the music department of the National Library of Israel. He holds an M. A. degree in ethnomusicology and a B. A. degree in musicology and Iranian studies from the Hebrew University of Jerusalem. His research interests include Middle Eastern Jewish liturgical music and Iranian music. He served as an instructor of Persian music theory in the Center for Middle Eastern Classical Music in Jerusalem and wrote a textbook on this subject for the Open University of Israel. He also plays the santur (the Persian hammered dulcimer) and is a cantor in the Sephardic-Yerushalmi style.

Ilana Webster-Kogen (University of London)

### **Making Sigd African: A Festival of Exile Grapples with Homecoming**

The liturgy of Ethiopian Jewry has earned outside inquiry in the scholarly literature, with the syncretic annual ritual of *Sigd* netting substantial academic interest for its unique blend of Jewish pilgrimage and fasting with Ethiopian dress and liturgical modes. However, little attention has been accorded the dramatic reframing of *Sigd* in contemporary Israel, where busloads of Ethiopian migrants travel to Jerusalem each November (29 *Cheshvan*) to pray overlooking the Old City walls, followed by Ethiopian folk dancing and cultural programming. Few scholars have considered what this reframing means for the 130,000 Ethiopian-Israelis grappling with their citizenship status through the embodied lens of skin colour and the religious lens of Jewish observance. My paper explores the structure of the day-long *Sigd* celebration in Jerusalem today with attention to the ways that liturgy and dance mediate Ethiopian-Israeli citizenship. Specifically, I will examine the participation of folk dance troupes during the afternoon celebration, and a complete cast of well-known Ethiopian musicians in evening concerts as a complement to the inaccessible morning liturgy, and I will frame both the syncretic ritual and the communal celebration as a mainstreaming mechanism of the State. I argue that *Sigd* is celebrated today as a cultural event rather than a strictly religious one, and that the performance elements of the festivities are oriented towards negotiating the bodily otherness of Ethiopian citizens. By closely examining the contemporary practice of the Ethiopian *Sigd* ritual in Jerusalem, this paper will connect the liturgy of marginal religious groups to the State of Israel’s integration initiatives.

Dr. Ilana Webster-Kogen was appointed Joe Loss Lecturer in Jewish Music at SOAS, University of London in 2014. Her research about Ethiopian-Israeli music has been published in *Ethnomusicology Forum* and the *Journal of African Cultural Studies*. She is currently completing a book manuscript about Ethiopian music in Tel Aviv, arguing that musical style mediates citizenship narratives. Her research is supported by the Jewish Music Institute, the University of London Central Research Fund, and NYU Abu Dhabi’s faculty of Arts and Humanities. At SOAS, she teaches classes in Jewish Music, Music of the Middle East and North Africa, Global Hip-Hop, and Anthropology of Music. *Online* (OUP).



The choir of Francis Street Synagogue, Leeds, in 1935 (D. Charing, *Glimpses of Jewish Leeds*, 1988).





Simo Muir (University of Leeds)

**Minhag Helsinki and Turku: Tradition and Change**

The Jewish community of Finland has historically been one of the “new” formations as a result of the army recruitment policy of Imperial Russia. The Jews came mostly from the north-eastern provinces of the Pale of Settlement and brought with them their language and customs which by time formed into a unique Finnish-Jewish tradition. This tradition was able to continue without disruption, as the Jewish community of Finland is one of the few Eastern-European communities that survived intact during the Second World War. There are a growing number of studies of political, economic, social and cultural history of the Jewish community of Finland but by now no one has paid any attention to the liturgical traditions in the Jewish communities.

During a fieldwork trip to Finland in March 2015 I interviewed members of the Helsinki and Jewish community about their memories about the religious and liturgical practices in their congregations. Besides this I collected documents related to cantors from Finnish Jewish Archives at the National Archives of Finland.

The aim of this paper is to draw an outline of the liturgical traditions in the two Jewish communities in the country based on the memories and perceptions of the informants. The emphasis is also on how the practices and melodies have changed with time especially with growing immigration from Israel. The study attempts to answer the question: can we talk about a specific Finnish Jewish liturgical tradition and what are its characteristics? The observations in the paper will serve as a starting point and basis for later fieldwork and recording of liturgical melodies in Finland.

Stephen Muir (University of Leeds)

**From Russia to The Cape: Archival Remnants of a Choral Cantorial Tradition**

The English-dominated Jewish community established in Cape Town in the mid-1800s was augmented nearly tenfold in the twentieth century by Jews fleeing the former Russian Pale of Settlement, escaping first from pogroms and later from the threat of Nazi oppression. Among these migrants were synagogue musicians who took with them remnants of their musical traditions, sometimes in the form of physical manuscripts, often as part of an aural tradition.

My paper outlines the extent to which these documents contain the remnants of a choral and cantorial liturgical tradition that has been all but lost, and argues that they constitute a significant archive of pre-Holocaust Eastern European liturgical and para-liturgical Jewish tradition. What is the range of documents that survives? How did these documents end up in South Africa, and how are they preserved? Are they isolated examples of individual works, or evidence of a broader corpus of musical works? How do we deal with the fragmentary nature of the archive? And how do we (indeed, should we?) encourage the reintegration of these works into the modern-day liturgical repertoire, or is it acceptable for them to remain as museum pieces, curiosities that illustrate a bygone age without influencing modern practice?

Simo Muir is a Postdoctoral Research Fellow in the ‘Performing the Jewish Archive’ project at the University of Leeds. He earned his MA in Yiddish Studies at the University of London (SOAS) in 2000, and defended his PhD on the Yiddish dialect and culture in Helsinki at the University of Helsinki in 2004. Simo has published the first scholarly article about Jewish folksongs, klezmer and liturgical music in Finland based on archival findings and ethnographic recordings (*Musiikki* 36, 2006). 2005-2009 he worked as an archivist of the Finnish Jewish Archives at the National Archives of Finland. 2011-2013 Simo was part of an Academy of Finland funded project called ‘Cultures of Silence’ focusing on Finnish Holocaust historiography and co-edited *Finland’s Holocaust* (Palgrave Macmillan, 2013). In 2014 he was involved in a Yiddish language production of S. An-sky’s play *The Dybbuk* and conducted ethnographic fieldwork about Jewish performative arts in collaboration with the Finnish Literature Society.

Stephen Muir is Senior Lecturer (Associate Professor) in Music at the University of Leeds, UK. His research focuses on the music of Russia and Eastern Europe, and Jewish musics, particularly in South Africa. Recent publications include *Wagner in Russia, Poland and the Czech Lands* (Ashgate, 2013), a chapter on South Africa’s Jewish choral tradition for the volume *The Globalization of Musics in Transit: Music Migration and Tourism* (Routledge, 2013), and a study of Hasidic and Mitnagdic musical expression in 18th-century Poland-Lithuania (*Journal of Synagogue Music*, 2013). He is Principle Investigator of the AHRC-funded project ‘Performing the Jewish Archive’. He is also a freelance singer, performing as a tenor soloist around the North of England. He is Assistant Director of Leeds University’s premier choral group, The Clothworkers Consort of Leeds ([www.ccl.leeds.ac.uk](http://www.ccl.leeds.ac.uk)), with whom he has toured and recorded extensively.

Jeanne Zaidel-Rudolph (University of the Witwatersrand, Johannesburg)

**Transformed Liturgical Jewish Music in the Synagogues in Johannesburg: looking forward through the rear-view mirror**

Synagogue music in South Africa has its roots in Ashkenazi liturgical traditions, but a myriad of influences has impacted on the character of music in local ‘Shuls’. Although not unique to South Africa, the nature of the music absorbed from the environment has led to a new sound-world in prayer music. Jewish communities in South Africa have strongly supported the structure of cantor plus male choir, a structure that has generally guaranteed continued synagogue attendance. However, in order to attract younger members, Shuls introduced less traditional and more folk/contemporary popular melodies into their repertoire, including the neo-Chasidic songs of Shlomo Carlebach, as in the United States and elsewhere.

As Musical Director of the Sydenham Highlands-North Synagogue for nearly thirty years, I was well placed to assist in transforming and modernising older music, re-arranging traditional pieces and composing new works for Sabbath and Festival services. The modernised *Hallel* and *Yizkor* services are examples. Additionally, African elements, inspired by the vibrant local environment, have been absorbed, even consciously incorporated, highlighting the Judaic-rhythmic parameter (e.g. a new *Adon Olam* melody derived from an upbeat coloured song). The Sydenham Synagogue Choir, Johannesburg, has been at the forefront of introducing these songs to local congregations and audiences abroad while touring in the United States, Australia and England. Several of their CDs feature these adapted liturgical songs. Excerpts from selected works referred to above will be presented.

Prof Jeanne Zaidel-Rudolph was the first woman to obtain a Doctorate in Music Composition in South Africa (University of Pretoria, 1979), having obtained her Master’s degree in Composition *cum laude*. She pursued postgraduate composition studies at the Royal College of Music, London and later under the renowned composer György Ligeti in Hamburg. In 1986 she was awarded First Prize in the TOTAL OIL SA Competition for composers. Her compositions have been regularly commissioned by UNISA, SABC and SAMRO. Several CDs of her works have been produced. In 1995, she was commissioned to produce the new composite version of the South African National Anthem, which is the official version used today. In October, 2004 President Thabo Mbeki presented Jeanne with the Order of *Ikhamanga* for her “excellent contribution to music nationally and internationally”. She is past Head of Music and Professor of Composition Studies, now Honorary Research Professor in the Wits School of Arts Music Division.



Barbara Borts (Durham University)

### Strumming My Faith with Their Fingers: Musical Change and Synagogue Renewal in Anglo-Reform Jewish World

The ‘hottest’ topic in the world of synagogue renewal is the nature of the services, and the greatest hopes for a sort of revitalization lie with musical change. Stimulated by experiments and projects in the USA, the Movement for Reform Judaism synagogues have, to one degree or another, begun a process of repertoire alteration. After a brief introduction to the history of the music of the Reform synagogues, I will present insights from extensive ethnographic studies in three Reform synagogues about how these changes have been introduced, received, and what conclusions one can draw from this.

Rabbi Dr Barbara Borts is the rabbi of Darlington Hebrew Congregation and an ad hoc lecturer at Durham University. She completed a PhD in 2014 entitled: *Mouths Filled with Song: The Anglo-Reform Jewish World Through the Lens of its Music*. She has published widely on topics to do with Jewish thought and practise, and is studying to become a cantor through EAJL [European Association for Jewish Liturgy].

Ruth Illman (Donner Institute / Åbo Akademi University, Turku)

### Singing a Wordless Niggun: Contemporary Jewish Experiences

Jewish musical practices stemming from Hasidic and other mystical sources have since the turn of the millennium notably increased in popularity inside as well as outside Jewish communities in Israel, Europe and North America, relocating and reframing traditional practices for a late-modern, urban, liberal and liquid spiritual milieu. This development has been met with mixed responses among researchers and religious experts in Jewish thought and liturgy: some valuing the development as a vitalisation of Jewish worship, others dismissing it as a vulgarisation and commodification of the original musical tradition (Levine et al 2009; Huss 2011; Wexler & Garb 2012).

This article approaches the discussion from an ethnographic point of view, focusing on a specific practice and a specific Jewish context: the contemporary practice of niggunim among progressive Jews of various backgrounds in North London. Niggunim – the wordless melodies that Hasidic Jews have been dancing and chanting for ages as an embodied prayer practice – are currently experiencing a renaissance as part of an experience-based, un-dogmatic, emotionally saturated and border-crossing form of Jewish spirituality. The aim of this presentation is to shed light on this practice on the basis of ethnographic research and in relation to a theoretical framework combining Judaic Studies with theoretical perspectives on religious change, embodiment, the arts and creativity within worship stemming from Religious Studies.

The research builds on in-depth interviews and participant observation conducted during the summer and autumn of 2014 among Jews from progressive milieus in North London, primarily related to Leo Baeck College as students or teachers. The specific focus on music, body, experience and emotions in contrast to dogmas, institutions, hierarchies and words form the nexus of the analysis, which gives special attention to the intriguing question of why the lack of words is experienced as an attractive form of spiritual practice for contemporary Jews.

Dr. Ruth Illman is Director of the Donner Institute for Research in Religious and Cultural History, and docent of Comparative Religion at Åbo Akademi University in Finland. She is committed to research on religion and the arts, interreligious dialogue (with special focus on creative forms of dialogue) and contemporary Judaism. Her work has been published and reviewed in journals such as *Journal of Contemporary Religion*, *Studies in Interreligious Dialogue* and *Journal of the American Academy of Religion*. Her recent books include *Art and Belief: Artists Engaged in Interreligious Dialogue* (Equinox Publications, 2012) and *Theology and the Arts: Engaging Faith*, co-authored with W. Alan Smith (Routledge, 2013). Her website is found at: [www.abo.fi/forskning/en/ruth](http://www.abo.fi/forskning/en/ruth)

Rachel Adelstein (University of Cambridge)

### Shireinu: Group Song in British Reform Synagogues

In 2009, Zoe Jacobs became the first ordained cantor in the British Movement for Reform Judaism. This event highlights not only Cantor Jacobs’s achievement, but also the musical self-sufficiency of British Reform congregations. Since the movement’s inception in the 1840s, British Reform congregations have functioned without cantors, relying instead on choirs and on the participation of the entire congregation to create the music of prayer. In this paper, I explore the development of group song in British Reform congregations, and I examine the impact of this type of singing on the practice and repertoire of synagogues in the Movement.

I trace the curatorial process that led to the creation in 1899 of *The Voice of Prayer and Praise*, commonly known as the “Blue Book,” a highly influential sourcebook of liturgical music for British synagogues set in four-part choral arrangement. Although the “Blue Book” is used primarily by Orthodox congregations, Reform Jews had a significant impact on its creation, and it exerts significant influence over contemporary British Reform congregations today.

Taking the lay-led Congregation Beth Shalom in Cambridge, and Cantor Jacobs’s London congregation Finchley Reform Synagogue as my primary field examples, I discuss the current practice of harmonic congregational song in British Reform Judaism. I examine the relationship between Beth Shalom’s congregational song and the concert choir Kol Echad, which is associated with the congregation but which does not perform during regular worship services, and I explore the ways in which Cantor Jacobs’s leadership influences congregational harmony at Finchley Reform. Through examination of these communal musical activities, I demonstrate the role of group song in maintaining the cohesion and survival of this religious minority within a religious minority in the United Kingdom.

Rachel Adelstein is the Donnelly Research Fellow at Corpus Christi College, University of Cambridge. She received her Ph.D in 2013 from the University of Chicago, where she completed her doctoral dissertation entitled *Braided Voices: Women Cantors in Non-Orthodox Judaism*. She is currently working on a project with the working title of *The Musical Lives of British Synagogues*, with a particular focus on the musical traditions of progressive congregations. She has also written about music and the memory of the Holocaust, as well as artistic expressions of Jewish feminism.





Lisa Peschel (University of York)

### The Musical Finale of a Recently Rediscovered Theresienstadt *Purimspiel*

Although many drawings and musical compositions from the Theresienstadt Ghetto have been preserved, most scholars believed that the traces of the theatrical life, except for a handful of cabaret songs, had been lost. During my research in Europe and Israel in 2004-05, however, several previous unknown scripts came to light in private collections and small archives. These works, ranging from puppet plays to historical dramas to a *Purimspiel*, create an incredibly vivid portrait of day-to-day-life in the ghetto. For the prisoners, I argue, these works also both reflected and effected the continuity of their prewar identities: the chosen group identifications which had created the foundations of their prewar sense of self. These aspects of identity, which included national, linguistic and political affiliations, had been made irrelevant in their captors' eyes by the imposition of the category "Jew." The prisoners, however, by performing these identities on the stages of the ghetto, confirmed for themselves and each other that these prewar categories still existed, that the performers and spectators still belonged to them, and that they all expected these group identifications to be relevant in daily life after the war.

In my discussion/performance I will focus on the musical finale of a *Purimspiel* written by Walter Freud, a young German-speaking Zionist from the city of Brno in Czechoslovakia. The finale, a performance of the scene in which Esther reveals Haman's treachery to Ahasuerus, was sung to a medley of tunes well known to the young performers and their audience: a startlingly harmonious – and humorous – blend of melodies from German-language films and operettas, Hebrew folk songs, and European operas. With this final medley the performers wove together threads of their identity that, outside the ghetto, could only be experienced as contradictions: these young Zionists constructed and performed their sense of their own Jewishness while also reveling in their German-language cultural heritage.

Dr. Lisa Peschel is a lecturer in the Department of Theatre, Film and Television at the University of York. Her articles on theatrical performance in the Terezín/Theresienstadt ghetto have appeared in forums such as Theatre Survey, Theatre Topics and Holocaust and Genocide Studies as well as in Czech, German and Israeli journals. She has been invited to lecture and conduct workshops at institutions in the US and Europe including Oxford University and Dartmouth College. Awards include a Fulbright grant (2004-05) and fellowships at the United States Holocaust Memorial Museum (2009) and the Center for Jewish Studies at Harvard University (2010-11). Her edited volume of newly discovered works, *Performing Captivity, Performing Escape: Cabarets and Plays from the Terezín/Theresienstadt Ghetto*, was published in 2014.

Gila Flam (The National Library of Israel, Jerusalem)

### An Archivist's View on Jewish Prayers: Can We Reconstruct Reality from Scores and Recordings Created in Non-real Time?

Jewish Law does not permit sound-recording or writing on Shabbat and holidays. Therefore most of the liturgy performed in the Jewish synagogue cannot be recorded in real time. The documents that we do have are music scores that were created mainly by cantors or musicologists, recordings that were conducted by cantors for pedagogical purposes, or commercial recordings of popular pieces. But the majority of our documents are interviews and recordings conducted by musicologists in "non-real time".

Thus, the documentation of Jewish liturgical music cannot reflect the congregation's responses, the interaction between the congregation and the cantor or other prayer leaders, and the dynamics of the liturgical event that are an expression of the living oral traditions of the community.

In this presentation I will present the collection of the Music Archives of the National Library of Israel – the world's largest collection of Jewish liturgical music – that includes recordings, scores and manuscripts; I will show the various ways in which scholars reconstructed reality in order to complete the picture and to understand Jewish prayers.

It is my hope that Jewish music scholars and archivists will join forces and discuss this issue with Rabbis in order to receive permission to create real time recordings. I would like to argue that "performing the archive" will enable us to fill the gaps between the ethnographic recordings, scores and oral histories; these performances should be recorded and distributed by archivists, scholars and musicians in order to bring to life the "real" sound of the synagogue.

Gila Flam was born in Israel, studied musicology at the Hebrew University of Jerusalem. Received her PhD in Music from the University of California, Los Angeles. Her dissertation topic was on songs of the Lodz Ghetto, which was based on interviews and recordings of survivors. It was published by University of Illinois Press, 1992, under the title "Singing for Survival: Songs of the Lodz Ghetto 1940-1945". Her book is considered a paramount work on Music in the Holocaust. Her first position was to establish the music collection at the United States Holocaust Memorial Museum. Since 1994 Gila is the director of the Music Department and the Sound archives of The National Library of Israel. Between 2007-2013 she initiated and managed the preservation and provision of access of the National Sound Archive of the Music Department which is the largest collection of Jewish Music on line. Dr. Flam is also a lecturer at several academic institutions, author of many articles and books and a performer of Yiddish songs.

Ben Spatz (University of Huddersfield)

### The Judaica Project: Unfolding Piyutim and Nigunim as Epistemic Objects

The Judaica Project investigates Jewish folk and (para)liturgical songs using the embodied research methodology of Grotowskian *song-action*. In doing so, it seeks to revitalize the twentieth-century notion of the 'theatre laboratory' by applying a more rigorous epistemology of embodied practice and an account of embodied research that meets and extends scholarly standards for knowledge production. While the concept of embodied research has been much discussed in recent years, no sound epistemology has been proposed that would allow it to stand alongside more established historical, musical, and anthropological methods. The Judaica Project proposes to enact, document, and disseminate the results of such research. The Judaica Project is based on a new epistemology of embodied practice derived from recent theories of scientific knowledge, such as those of Latour, Cetina, and Rheinberger.

The methodology at hand treats songs as objects simultaneously technical and epistemic. While the contours of a song's repeatable score constitute a technical object, each song's repeatability also defines an epistemic site or zone, the substance or contents of which is unknown. The interface between the repeatable technical structure of a song—its technique—and its unfolding epistemic content is a *research edge* in a rigorous and empirical sense. Conceiving of *piyutim* or *nigunim* this way suggests a radically new understanding of how embodied practice produces Jewish identities and spiritual categories. There is then the possibility of approaching songs not only as embodied archives of the past, but also as technical objects that open onto specific epistemic territories and concrete possibilities for the future.

Ben Spatz is Lecturer in Drama, Theatre, and Performance at the University of Huddersfield. He is the author of *What a Body Can Do: Technique as Knowledge, Practice as Research* (Routledge 2015) and contributes to several scholarly groups and journals working on embodied research. Ben is the founder and director of Urban Research Theater and has taught and performed in venues including the Lincoln Center Atrium, New York Live Arts, Abrons Arts Center, Performance Mix Festival, and Hebbel Theater. More information: <[www.urbanresearchtheater.com](http://www.urbanresearchtheater.com)>.



Peter Nahon (École nationale des chartes, Paris)

## Sephardic Judaism in Southwestern France: A Solely Musical Religion?

The purpose of my talk will be to highlight a unique case in the history of Judaism and Jewish music: a community which focused its religious practice on the liturgy alone, and more specifically its musical component. The Sephardim, who settled in the Southwestern of France from the 16th century onward, gradually exempted themselves from the legislative (halachic) aspects of their practice to the point that their religion has refocused solely on the practice of synagogue worship. Therefore, those who resisted assimilation drew their attention on singing prayers: thus the adjective “religious” came to designate one who knew the different synagogal tunes passed by the succession of cantors. The *hazanim*, forming a kind of elitist and closed caste, became de facto the leaders of the congregation, vested with the responsibility to keep the heritage intact. Cut off from normative Judaism, Sephardic Jews of France have kept their identity through their inalienable reverence to their musical tradition, which has guaranteed probably the most accurate transmission possible to a musical legacy. In outlining the specifics of this unique Judaism, we give a historical overview of the formation and evolution of this heritage, with supportive performance and sound recordings.

Peter Nahon is researcher and student at the École nationale des chartes (Paris), former student of the Hebrew University of Jerusalem and visiting lecturer at the École Biblique et Archéologique Française de Jérusalem. Among other academic projects in the field of Philology and Jewish studies, he investigates the liturgical history, textual as well as musical, of the Spanish and Portuguese Jews of France, being himself one of the last to perpetuate their ancient tradition.

Jessica Roda (L'Université du Québec à Montréal), co-authored with Stephanie Tara Schwartz

## Andalusian Star to Montreal Hazzan: Samy Elmaghribi/Salomon Amzallag's New Sephardic Liturgy

The renowned Moroccan singer, composer and *hazzan* Samy Elmaghribi (Solomon Amzallag), arrived in Montreal along with many Jews from the Maghreb in the 1960s, carrying the long history of Judeo-Arabic, and Andalusian culture to North America. From 1967 to 1987, he enjoyed a long and successful career as the *hazzan* of the Spanish & Portuguese Synagogue, the first congregation established in Canada. Performing both on the stages of popular Arabic music and the *bimahs* of synagogues, Elmaghribi adapted North-African popular melodies to his own liturgy, developing thus the “Elmaghribi style”. During his career, he was particularly committed to the transmission of the Judeo-Moroccan liturgy – which he learnt from masters from Morocco – and its compositions. Since then, in Montreal, *hazzanim* who were trained by him not only speak of Judeo-Moroccan liturgy, but of Samy's liturgy. The presence of the star has profoundly transformed the perception and the “performance” of the liturgy in the Judeo-Moroccan community of Montreal.

Taking as example the experience of Samy Elmaghribi in Montreal, our purpose is to analyse the phenomenon of collective heritage appropriation for liturgical creation both by Elmaghribi himself and by the Moroccan Jewish community of Montreal. We also aim to highlight the distinctness of the Sephardic music and culture in Montreal vis-a-vis the wider Anglophone and Ashkenazi community.

This analysis is based on ethnographic research with members of the Spanish and Portuguese Synagogue, Samy Elmaghribi's friends, students and family members, and also through an investigation within his archives. We will examine the role of the individual to amend and renew the definitions of collective liturgical heritage. More broadly, this paper will discuss the relation between *patrimonialisation* and *artification*, and the reasons of the proliferation of this phenomenon on *World Music* stages, including liturgical ones.

Jessica Roda is a 2015-2017 SSHRC Postdoctoral Fellow at CEREV and the Canada Research Chair on Urban Heritage (UQAM). Having a background in musicology, ethnomusicology and anthropology, her research interests are on the touristification and *mise en scene* of transnational ethnic and religious identities, more precisely on Sephardic and Arab Jews, on heritage-making in the context of migration and conflict memories as well as on intercultural and interreligious dialogue. Jessica publishes and presents conferences regularly in French, English and Portuguese as a guest researcher and speaker in academic, associative and cultural milieu. She is in the process of publishing her Ph.D thesis (Prize UQAM-Respatrimoni, 2014) on the construction of Sephardic musical heritage and its update in France at Presses Universitaires de Rennes, and a collective book on *Heritage and Cultural Diversity* with her anthropologist colleague Daniela Moisa (2015, Presses de l'Université du Québec).

Eliot Alderman (Spanish & Portuguese Jews' Congregation, London)

## Echoes of Iberia: The Music of the Spanish & Portuguese Jews of London

It is more than three-and-a-half centuries since the Spanish & Portuguese Jews first set up a formal community in London and began the open practice of their religious services. In that time, the musical *minhag* of the Spanish & Portuguese Jews' Congregation has changed and developed in a number of important ways. These changes have been driven by a variety of different factors, including social and artistic influences from other communities in Britain, economic factors, political expediency, immigration into the community from other countries, and transmigration of the community within the metropolis. The changes have been wide-ranging, including the formation of a choir, the composition of new music to add to the so-called “traditional” music of the congregation, and the absorption of elements from other Jewish movements, including the Ashkenazi and the Reform. All of these have combined to create the rich tapestry of music currently heard in the Spanish & Portuguese synagogues.

This paper will examine some of the major changes to have occurred in the music of the Spanish & Portuguese Jews' Congregation between the 19th and 21st centuries. It will draw upon new research carried out over the course of the last five years, including extensive interviews, the discovery of a number of previously unknown written sources, and new analysis of some existing sources.

Eliot Alderman trained at the Guildhall School of Music and later on the Opera Course at the Royal Academy of Music, where he was awarded the DipRAM, the Academy's highest award for postgraduate study. In 2009 Eliot was appointed Director of Music - and in 2013, Hazzan - to the Spanish & Portuguese Jews' Congregation, the UK's oldest Jewish community. He is currently working on a complete edition of that synagogue's music, which will result in a publication by the Congregation's publishing society. Eliot maintains a busy schedule of other musical activities, including concerts and lecture-recitals. Most recently, he has taken up the position of musical director to the Sephardic Choir of Gibraltar, preparing that community's unique repertoire of liturgical and paraliturgical melodies for choral performance, and training the community's singers, both adults and boys.





Hirsh Cashdan (London, UK)

**Music and Meaning in Torah Cantillation**

The cantillation of the Torah, the system of notating the music by which the Torah is chanted in the synagogue, codified the oral tradition which had existed for some hundreds of years before it was consolidated and formalised in writing by the Masoretes in the 9<sup>th</sup> century CE. Each word, or group of words, has a musical rendition according to the *ta'am* (the symbol) placed above or below it. These *ta'amim* serve a number of well understood purposes apart from simply denoting the music to be used when the Torah is read. The Torah, as written on parchment for synagogue use, has no punctuation at a lower level of granularity than the paragraph and the *ta'amim* tell the Torah reader not only where each sentence begins and ends but the detailed phrasing within it. This is achieved through the fact that some of the *ta'amim* denote a major pause, others denote minor pauses; some have an inevitable close partner which join it to the succeeding word or word group and some inevitably stand alone. Thus the 27 *ta'amim* provide the punctuation and by their exact placement on the word most also indicate where the stress falls.

Apart from these relatively mechanical aspects, the *ta'amim* play a part in the interpretation of the text – a specific phrasing, as indicated by the *ta'amim*, may make a dramatic difference to the meaning, as it can in other languages. But there are multiple ways the *ta'amim* can achieve an identical phrasing while the particular choice of *ta'mim* for the phrase sounds quite different. This paper seeks to explore the questions “can it be shown that the particular choice of *ta'mim* indicates an intention to express meaning and to what extent is there a deliberate pattern in so doing?”

That such an intention exists at all can be shown by the choice of the *ta'amim* for the reading of the ten commandments. Two alternative sets are provided – *ta'am ha'elyon* (the high *ta'am*) for proclaiming in the synagogue and *ta'am hatachton* (the low *ta'am*) for reading privately. The *ta'am ha'elyon* has a more powerful and dramatic sound than the *tachton*. But does such a deliberate selection approach extend beyond this single case?

Hirsh was born and brought up in Liverpool, in an orthodox family well known for its scholastic achievement. As the youngest of six children he had a particularly close relationship with his father who was a shochet, teacher at the Liverpool yeshiva and Jewish school, and a consummate *ba'al kore* (Torah reader). After a BA Hons (1st Class) at London University in Hebrew and Aramaic, Hirsh enjoyed a long and fulfilling career in IBM before retiring in 2006 and devoting himself to voluntary work much of it associated with Jewish Music. Hirsh has played a key role in programming and organising 6 international conventions of cantors under the aegis of JMI, Tephilharmonic (which he co-founded) and ECA. He now fulfils his personal musical passion by attempting to breathe klezmer life into a clarinet and leading the *kriat hatorah* at his local shul, from which the inspiration for this paper derives.

Victor Tunkel (Queen Mary University of London, UK)

**Recovering the Lost Music of the 'Emet' books of the T'nakh**

The three 'Emet' books, Psalms, Proverbs and Job, share a system of *t'amim*, musical accents, quite different from the rest of the Bible's 21 'prose' books. Several writers have analysed and explained these 'poetic' *t'amim* in terms of their function and syntax. But until now no one has sought to discover their musical value, such as must have been recorded by the Masoretes in inventing the symbols, so as to enable us to chant the 'Emet' verses as we do those of the 21 books.

In *The Music of the Psalms, Proverbs and Job* (2011), the late Jeffery Burns submitted the poetic *t'amim* to closer musical study. His book is unsatisfactory for a number of reasons, partly because it was published posthumously from his unfinished notes. But his close analysis of the *t'amim*, individually and collectively, and proposed musical realisation, will enable us to build on his ideas.

Knowledgeable *kore'im*, when asked about the poetic *t'amim*, shrug their shoulders dismissively. But we now have a start from which to begin to recover their lost music.

Victor Tunkel is a Barrister and Former Senior Lecturer in the School of Law at Queen Mary, University of London. Victor has been involved in all aspects of Jewish liturgical music for over 75 years, since his first shul choir aged 7. His publications include *The Music of the Hebrew Bible* London 2006. Victor has the biggest and most representative private collection of Jewish musicology in Europe.

Yonatan Malin (University of Colorado Boulder, USA)

**Music-Text Relations in Ashkenazic Cantillation: A New Analysis**

Much of the analytical work on Jewish cantillation focuses on issues of continuity and the connections (real or imagined) between the music of diverse Jewish communities. Avenary (1978) explores the degree of continuity in notated sources, Weil (1995) reconstructs original practice by devising a musical system that replicates the hierarchy of the *te'amim*, and Hitin-Mashiah and Sharvit (2013) use the idea of tension and resolution to claim a common basis for all of the diverse traditions. In contrast, the present paper presents a contextually rich analysis of a single tradition, the Eastern Ashkenazic tradition, drawing on notated sources and recordings from the author's fieldwork. The nature of the correlation between music and text is not understood as a given, as in work by Weil and Hitin-Mashiah and Sharvit; it is rather taken as an area of open investigation.

The paper shows how melodic contour, range, musical parallelism, and motivic differentiation in Torah and Haftarah readings correlate with the multilayered phrasing indicated by the *te'amim*. Passages from Genesis Chapter 1 and the Haftarah *Lech Lecha* illustrate the connections between music and text. The musical differentiation of less common *te'amim* creates effects of markedness, which may be heard to contribute to a sense of narrative even though the precise correlation with narrative events is aleatoric. Correlations between textual and musical parallelism are shown to be semi-aleatoric, but improvised variants in one of the recordings reinforce textual parallelisms.

The paper demonstrates and advocates for the close study of recorded renditions alongside notated sources. Quotes from the author's fieldwork, on issues of orality, complement the music-analytical approach. The analysis is also contextualized vis-à-vis work by Judah Cohen (2008) and Edwin Seroussi (2009) on the history of Jewish music study, and Judit Frigyesi's (2002) discussion of orality in East European Jewish prayer.

Yonatan Malin is Associate Professor at the University of Colorado Boulder. His areas of research include the German Lied, music-text relations, theories of rhythm and meter, and Jewish music. His book *Songs in Motion: Rhythm and Meter in the German Lied* was published by Oxford University Press (2010). Professor Malin has presented analytical work on Jewish cantillation at the First International Conference on Analytical Approaches to World Music (Amherst, 2010), at a meeting of the Society for Ethnomusicology (New Orleans, 2012), and at a Jewish Music Forum at Columbia University (New York, 2014). Professor Malin also contributed to the symposium *Embodied Judaism: Sound and Ecstasy* (Boulder, 2013) in honor of Rabbi Zalman Schachter-Shalomi. He is past editor of *Music Theory Online*, a journal of the Society for Music Theory.



Benjamin Wolf (Regent's University London)

**The Anglo-German Choral Tradition and the Consequences of Emancipation**

Since the inception of Reform Judaism in the nineteenth century, its practitioners have wrestled with the problem of how, and how far, to engage with the wider world around them. In practice, nineteenth-century Jews faced three options – conversion to Christianity, a deliberate withdrawal from European society, or a life of compromise in which they balanced elements of Jewish tradition with the practices of the society around them. The tensions involved in this compromise are evident in the music produced by composers across Europe. This paper provides a survey of some of this music, focussing in particular on the works of musicians based in either Germany or England in the latter part of the century. These musicians are Louis Lewandowski (Berlin), Max Goldstein (Szombathely/Stein am Anger), Emanuel Kirschner (Munich), Alfred Rose (Hannover), Eduard Hamburger (Liegnitz), Julius Mombach (London), Marcus Hast (London) and Jacob Matz (Manchester).

The works of these composers include both compilations of traditional cantorial chant (including both traditional chazzanut and cantillation), and also new works for choir and organ that often use those self-same chants as their basis. Yet these new works also employ the techniques of more overtly Christian styles, as exemplified most obviously in the works of Felix Mendelssohn. Many of these elements, most notably the Chorale style and the use of intricate counterpoint, can be attributed to the German Lutheran tradition in particular, while their presence in works by English composers probably reflects both the effects of immigration and also the deep influence of German music upon British music during the nineteenth century.

Benjamin Wolf works as an academic, composer and performing musician. He completed his PhD at Royal Holloway in 2010, and subsequently worked as a visiting lecturer at Bristol University and Royal Holloway. He is now Lecturer in Music at Regent's University, London. He has given papers for RMA, IMR, POPMAC and NABMSA conferences, focussing on the interactions of music and politics in twentieth-century Britain. He has been published in the *Musical Times*, while a chapter on British symphony orchestras will appear in a forthcoming volume published by OUP. As performer he is Musical Director of the Zemel Choir, Belsize Square Synagogue, the Wallace Ensemble and the Royal Free Music Society. He is also founder of the bOYbershop quartet. He has broadcast on Radio 3 and for the BBC's *Songs of Praise*, performed at venues including Westminster Abbey and the South Bank Centre, and toured internationally.

Golan Gur (University of Cambridge)

**“Die alten Gesänge im Geiste unserer Zeit”: Sulzer, Lewandowski and the Politics of Assimilation in Jewish Liturgical Music**

No other social process and event shaped the life and culture of Jews living in Europe during the nineteenth century as the wake of emancipation and assimilation. Having received equal rights in the aftermath of the French Revolution, Jews were now able, at least nominally, to pursue professional paths reserved until then only to the predominantly Christian population. It was not before long that composers and musicians of Jewish descent such as Felix Mendelssohn, Giacomo Meyerbeer, Ferdinand Hiller rose to prominence in the musical life of Europe and worldwide. Active in the cosmopolitan scene of bourgeois concert halls, the life and work of these composers could hardly have been imaginable without the success of assimilation. Less apparent, however, is the impact of the cultural assimilation of Jews on synagogue music which has often been construed as exclusively Jewish phenomenon. My paper examines the implications of Jewish assimilation for the development of Jewish liturgical music during the nineteenth century. The paper focuses on the work of two major musical figures in the history of Jewish music: Salomon Sulzer (1804-1890) and Louis Lewandowski (1821-1894). The two were not only among the most highly regarded synagogue musicians of their time but also important reformers whose musical and liturgical innovations in Vienna and Berlin revitalised Jewish music in the German-speaking world. At the same time, their reforms gave rise to various counter reactions and controversies, both within and outside the Jewish community. In my paper, I situated the work and reception of Sulzer and Lewandowski in the context of the politics and culture of assimilation while exploring issues of acculturation, Jewish identity, and anti-Semitism.

Golan Gur is a British Academy Newton International Fellow at the University of Cambridge. Born in Israel, he attended Tel-Aviv University where he earned his bachelor and master degrees. He pursued further graduate studies at the Ludwig Maximilian University of Munich and completed his doctoral studies in musicology at the Humboldt University of Berlin. He taught at Tel-Aviv University, at Humboldt University and at Berlin University of Arts. He was a visiting scholar at the Simon Dubnow Institute of the University of Leipzig and the Paul Sacher Stiftung, Basel. His research was supported by fellowships and grants from the City Council of Munich, the Minerva Foundation (Max-Planck-Gesellschaft), the German National Academic Foundation (Leo Baeck Fellowship Programme), the Arnold Schoenberg Center in Vienna, and more. His first book, *Orakelnde Musik. Schönberg, der Fortschritt und die Avantgarde*, was published in Bärenreiter-Verlag in 2013.

Melanie Brown (Royal Irish Academy of Music, Dublin)

**How the Practice of Liturgical Jewish Music Assists in Sustaining Jewish Identity among the Jewish Community of Ireland in the 20th and 21st Centuries**

The Irish Jewish community has been established since the 1660s. Mainly concentrated in Dublin and always small in number (it is estimated that Jews numbered 350 in Dublin by 1850), the community was augmented in the aftermath of the 1882 Russian May Laws. The Jewish population of Ireland slowly continued to increase, and had peaked at just short of 5,000 in the 1930s when government immigration policy effectively barred Jewish migration into Ireland. From the mid-1940s onwards, the Irish Jewish community began to dwindle for social and economic reasons, a development which continues into the present day.

Having survived into the 21<sup>st</sup> century in the virtual Roman Catholic monoculture of modern Ireland, the members of this tiny, predominantly Orthodox Jewish community have maintained a potent sense of Jewish identity, one which is supported by a framework of cultural practices originating in Eastern Europe. Given the inextricable link between music and prayer in Orthodox Judaism, and that within the Irish Jewish community all acts of reverence take place in the presence of music, whether in a ritual setting (such as a synagogue), or in the home, it can be argued that liturgical music has played a vital role in the continuance and upholding of Jewish identity in Ireland.

This paper explores how the practise of liturgical music is instrumental in the assertion of Irish Jewish identity, in the context of the Jewish community of Dublin. Triangulated research methods include ethnographic interviews, participant-observation, recording and musical transcription. The paper is illustrated with musical excerpts from the digitally-recorded archive of Irish Jewish liturgical music created during a five-year research process (2006–2010). It can be concluded that certain Eastern European musical traditions are ingrained within Irish Jewish culture, and that Irish Jewish musical practices have remained relatively immune from pervasive external cultural influences.

Dr Melanie Brown is a musicology graduate of Trinity College, Dublin and holds a M.A. in Composition from NUI Maynooth, and a PhD in Ethnomusicology from the University of Limerick. Melanie was formerly the Composer-in-Residence with the National Chamber Choir of Ireland, and is currently a member of the RTE Philharmonic Choir, a Local Centre Examiner at the Royal Irish Academy of Music, Choral Director of the Dublin Jewish Musical Society, and Co-ordinator of the Dublin Jewish Oral History Project. Her principal research interests include music as part of Irish Jewish culture and identity, and both oral and documented Jewish history in Ireland from 1660 to the present; she has lectured, broadcasted and published extensively on these topics.



Liran Gurkiewicz (Bar-Ilan University, Tel Aviv)

### The Role of Cantillation in Paul Ben-Haim's Orchestral Works

This paper will discuss the different expressions of biblical Cantillations found in Paul Ben-Haim's orchestral works: I aim to demonstrate the central role of biblical Cantillations in Ben-Haim compositional technique.

For the large German - Jewish community, the music of the reform synagogue was at the center of their cultural life. Already from the early 1920's, Ben-Haim (then known as Paul Frankenburger) regularly visits the Munich reform synagogue with his father. These visits, alongside his acquaintance with the Vienna born Jewish – liturgical composer Heinrich Schalit, exerted a lifelong influence on the young Ben-Haim.

The influence of the reform synagogues can be clearly seen in later works from Ben-Haim's German period (such as in the *Joram* Oratorio 1932 - 1933). Moreover, similar ideas continue to appear in many of his Israeli later works as well – remarkable examples might be found in many of Ben-Haim's Israeli works, through which he became known - In this context we might mention the slow movement of *Symphony I* (1939 – 1941), or *To the Chief Musician* (1958).

What is exceedingly interesting about these works is the intricate expressions of Cantillations found in them - In regards to works such as a *'To the Chief Musician'* we see Ben-Haim's treatment of Biblical Cantillations alongside some of Arnold Schoenberg's technique of serial writing.

This paper demonstrates the far reaching influence that the reform synagogue and Cantillations had on Ben-Haim. Owing to Ben-Haim's central position as an Israeli Composer and the influence he exerted on many other Israeli composers – it is important to indicate the specific influence that the reform synagogue had on his music.

Liran Gurkiewicz holds a BA and MA degrees in musicology from Tel Aviv University. He is currently a PhD candidate at Bar-Ilan University, researching the music and stylistic development of Paul Ben-Haim under Prof. Michael Wolpe's supervision. He is also a critique and freelance journalist for the online website NRG *Maariv* as well as for the printed daily *Maariv* newspaper

Hyun-Ah Kim (University of Toronto)

### Re-engaging the Renaissance Pedagogy of Hebrew Cantillation: Johannes Reuchlin and the Humanist Reconstruction of Modulata Recitatio

This paper examines the manner in which Hebrew cantillation was studied and utilised by Renaissance humanists, whose scholarship paved the way for a new rhetorical framework of liturgical chant as an excellent combination of aesthetical, ethical and pedagogical values. The humanists systematised the musical motives of Biblical accents (*te'amim*) in simple melodic formulae, termed the *'Zarqa Tables,'* as illustrated in the following treatises: Johannes Reuchlin, *De accentibus et orthographia linguae Hebraicae* (1518); Sebastian Muenster, *M'lekhet ha-Diqduq/Institutiones Grammaticae in Hebraeam linguam* (1524); and Johannes Vallensis, *Sefer Tuv Ta'am/ Opus de Prosodia Hebraeorum* (1545). Inspired by this Hebraist scholarship, a key musical theorist, Gioseffo Zarlino drew upon the Hebrew accents for clarifying the humanist rules of vocal music compositions (*Sopplimenti musicali*, 1588). More strikingly, Giovanni Guidetti's proportional notation (*Directorium chori*, 1582), which represents the Catholic reform of liturgical chant, is akin to the notation of the *Zarqa* Table in Reuchlin's.

Focusing primarily on Reuchlin's *De accentibus et orthographia* that contains the earliest printed transcription of Hebrew cantillation with musical notation, this paper explores the Renaissance pedagogy of ancient biblical chanting, in terms of the union of 'rhetorical music' (*rhetorica musica*) and 'rhetorical theology' (*theologia rhetorica*) – the two rhetorical notions which underlie the humanist revival of the ancient 'modulated recitation' (*modulata recitatio*). It observes the way Renaissance grammarians/rhetoricians intend to perform the cantillation as a living treasury of the ancient art of *modulata recitatio*, with an emphasis on the 'rhetorical accent' (*meteg*, מתג) that Reuchlin includes in the *Zarqa* Table, in addition to 29 musical accents. In the light of Quintilian's rhetoric that served as a cornerstone of Renaissance musical humanism, this paper elucidates the underlying principles for the rhythmic formula of the *meteg* which is unique among the 33 motives and how to perform this accent and its aesthetical significance.

Dr Hyun-Ah Kim is a Research Fellow of the Centre for Reformation and Renaissance Studies in the University of Toronto and teaches sacred music at Trinity College in the University of Toronto and the Toronto School of Theology. Her recent publications include two monographs *The Renaissance Ethics of Music* (in press) and *Humanism and the Reform of Sacred Music in Early Modern England* (2008) and the following articles: 'Matteo Ricci and his Confucian Friends: Interfaith Friendships in the Clash of Asian and European Humanisms,' in *Friendship and Sociability in Pre-Modern Europe* (2014); 'Homo Ludens, Music and Ritual: The Play/Non-Play Characters of Religious Music,' *Questions Liturgiques / Studies in Liturgy*. 94/3-4 (2013); 'A Dream of Immortality: Mahler's *Das Lied von der Erde*,' in *Emotions, Identity and Mortality* (2012); 'The Merbecke Revival in Victorian Anglicanism: A Re-appraisal,' *Toronto Journal of Theology* 25.1 (2009); 'Erasmus on Sacred Music,' *Reformation and Renaissance Review* 8.3 (2006).



Hope Street Old Synagogue, c. 1908.  
(D. Charing, *Glimpses of Jewish Leeds*, 1988)





Andrea Moore (University of California, USA)

### Whose Kaddish?: Liturgical Hybridity in Osvaldo Golijov's *La Pasión según San Marcos*

In late summer 2000, the Europäisches Musikfest Stuttgart presented four newly written settings of the Passion of Christ. The international quartet of composers selected for "Passion 2000" were each assigned one of the canonic Christian Gospels: Sofia Gubaidulina, John; Tan Dun, Matthew; Wolfgang Rihm, Luke; and Osvaldo Golijov, Mark. Golijov, a Jewish Argentinian, contributed *La Pasión según San Marcos*, an eclectic piece full of references to Afro-Cuban music, *capoeira*, early music performance practice, Gregorian chant, and more. While almost entirely in Spanish, the piece concludes in Aramaic, with a partial setting of the Mourner's Kaddish. I focus on this final movement, examining Golijov's textual interweaving of Kaddish with lines from Lamentations and from the Gospel of Mark, in relationship to the enormous stylistic variety and the range of voice types and ensembles.

I argue that the piece's Kaddish marks and commemorates the violent death of the Christian Messiah, while it simultaneously suggests that consolation might lie ahead. This would have carried particular moral and historical weight at the piece's premiere in Stuttgart, where the largely German audience, upon hearing Kaddish, had just witnessed a narration and partial staging of the crucifixion; that is, of a Jewish man being executed by state decree. I draw on existing interviews with Golijov, as well as original documents from the commission and premiere, and argue that despite the untraditional role this movement plays in uniting Jewish and Christian texts and doctrines, its construction is ultimately homologous with and responsive to the most traditional expectations of the Mourner's Kaddish: remembering the dead, while affirming faith in the face of devastation.

Andrea Moore is a doctoral candidate in musicology at the University of California, Los Angeles. Also an arts administrator and former percussionist, she focuses in her research on issues of classical music in contemporary practice, with particular interests in minimalism and music after the Cold War. She also works on the economics of classical music under neoliberalism, as well as issues around institutions, musical prestige, and access to music-historical status. She has presented her work domestically and internationally at the American Musicological Society conference, the Conference on Music and Minimalism, and others. Her dissertation is a study of the "Passion 2000" commission, a group of four contemporary Passion settings from an international quartet of composers to mark the millennial turn.

Jehoash Hirshberg (Hebrew University, Israel)

### Circumventing the Ban: Liturgical Israeli Art Music

The religious ban on instrumental music in the orthodox synagogues in Israel and their avoidance of newly composed polyphonic choral music denied the Israeli composers of art music one of the most important sources for commission and inspiration, so widely available for composers of Jewish music in Europe and in the United States, especially since conservative and reform communities in Israel were so few and economically limited. Still, the urge of Israeli composers to compose music for strict liturgical functions, as different from concert music on biblical and prayer texts, was partially satisfied in two ways: 1) Commissions by reform synagogues in the United States. 2) Alternative functions in the *kibbutz* movement. In 1949 Park Avenue Synagogue in New York commissioned Paul Ben-Haim (1897-1984) to compose music for Psalm 93. This was the first commission Ben Haim received from the United States. The composition of the Psalm triggered the expansion into the five-movement Liturgical Cantata for the Friday Night Service, which was performed only in concert situations.

Ben-Haim's only full scale liturgical work is the Friday Night Service which was also commissioned by an American synagogue in 1966. This is a large scale work, strongly influenced by Bloch's Sacred Service. Yehezkel Braun (1922-2014) likewise responded to a commission from the US for his Friday Night Liturgy, commissioned in 1962 by the Jewish community of Cleveland.

The only functional liturgical works performed in Israel were the Passover Haggadas which became traditional in the Kibbutz movement. Whereas the Haggada is a leading family event in town, the kibbutz treated all its members as a big family, and Passover eve was a big communal show. I will discuss the most impressive Haggadah, that of Kibbutz Yagur which composer Yehuday Sharet composed and compiled in the early 1930s.

Jehoash Hirshberg was born in Tel Aviv (1938). He received his Ph.D. at the University of Pennsylvania (1971) with a dissertation in medieval music. Since 1971 until his retirement in 2006 he was a professor at the Musicology Department, Hebrew University, Jerusalem. His diverse research fields have included fourteenth century music, the Italian solo concerto at the time of Vivaldi (with a book with Simon McVeigh, The Boydell Press), Italian opera seria in the decade of unification 1860-70, and Israeli Art Music (Music in the Jewish Community of Palestine 1880-1948, A Social History (OUP), monographs on Paul Ben Haim and Alexander Boscovich (the latter with Herzl Shmueli) and currently on Yehezkel Braun (will be published IMI, 2016). He is the Israel opera critic for Opera News, New York, and member of the steering committee, Israeli Music Festival. He is married, has four sons and six grandchildren.

Malcolm Miller (London)

### Innovation and Inspiration: New Works for the Synagogue by Composers of Art Music in Britain

In contrast to the USA, where since the 1950s there has been an increasingly burgeoning repertoire of new compositions for the synagogue by noted full-time professional composers (including some composers from Israel), the UK has seen no equivalent trend. Rather than lack of interest amongst composers, one of the reasons may be the difference in commissioning capabilities of communities. Yet examples exist of new synagogue music by art music composers produced as a result of isolated commissions. The works attest to an interest by 20<sup>th</sup>-21<sup>st</sup> century composers in expressing and addressing aspects of their identity in their music. The select repertoire highlights some issues facing contemporary composers and congregations seeking to refresh the traditional canon through creative innovation. This paper explores selected works for synagogue and related liturgical services composed over the last 50 years by Malcolm Lipkin, Wilfred Josephs, Malcolm Singer and Julian Dawes, as well as by younger composers. I discuss the context of their commissioning, aspects of reception, and analyse the music to ascertain to what extent their style reflects both the broader oeuvre of each composer and synagogue music traditions in a wider arena. I consider the question as to why there is not more contemporary music for the synagogue in the UK, in contrast to much new church music, and ask whether music commissioned from Jewish composers for non-Jewish liturgy may potentially be suited to multi-faith function, as for instance Psalm settings by Robert Saxton and Joseph Horowitz, as an alternative.

Malcolm Miller is a musicologist and pianist, Associate Fellow at the Institute of Musical Research, University of London, Associate Lecturer at the Open University in London and Goldsmiths College, and a tutor at the City Literary Institute. He is currently preparing a book on 'Wagner and Song' based on his King's College, London doctoral study of Wagner's *Wesendonck Lieder*. Recent publications include 'Music as Memory: Émigré Composers in Britain and their Wartime Experiences' in *The Impact of Nazism in Twentieth Century Music* (Böhlau Verlag, Wien). He has published articles on Jewish music and composers in *New Grove II* and the *Encyclopedia of Jewish Culture*, and the magazine *Jewish Renaissance*. Malcolm is Editor of *Arietta*, Journal of the Beethoven Piano Society of Europe, Assistant Editor of *Piano Journal* (EPTA) and a regular contributor to academic publications including *Music and Letters* and *Tempo*, and magazines such as *Musical Opinion* and *Music and Vision Daily*.



# Biographies (keynotes)

KEYNOTE LECTURE 1, WEDNESDAY 17 MAY, 11:30–13:00

CONCERT HALL

Jeffrey Summit (Tuft University, Medford/Somerville)

## The Meaning and Experience of Biblical Chant in Contemporary Judaism



Jeffrey Summit holds an appointment as Research Professor in the Department of Music and the Judaic Studies Program at Tufts University, where he also serves as Neubauer Executive Director of Tufts Hillel. He is the author of *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship* (Oxford University Press) and with Richard Sobol, co-author of *Abayudaya: The Jews of Uganda*. He has recorded and compiled a CD for Smithsonian Folkways Recordings entitled *Abayudaya: Music from the Jewish People of Uganda* that was nominated for a GRAMMY award. He recently released a CD with video entitled *Delicious Peace: Coffee, Music and Interfaith Harmony in Uganda* (Smithsonian Folkways Recordings) that was awarded Best World Music CD by the Independent Music Awards. He is currently writing on the meaning and experience of the performance of biblical chant in the contemporary Jewish community (Forthcoming, Oxford University Press). Rabbi Summit has written and lectured on the impact of technology on Jewish oral tradition, music and spiritual experience, and the role of advocacy in ethnomusicology. In 2001, he founded the "Abayudaya College Scholarship Project," administered by the elected Abayudaya leadership council, which is presently supporting the college education of twenty Jewish students in Uganda.

KEYNOTE LECTURE 2, THURSDAY 18 JUNE, 11:30–13:00

CONCERT HALL

Prof. Eliyahu Schleifer (Hebrew Union College, Jerusalem) and Cantor Mimi Sheffer (Berlin)

## Kabbalat Shabbat: Kabbalah and Music for the Sabbath Eve

Eliyahu Schleifer is Emeritus Professor of Sacred Music and Director of the School of Sacred Music at HUC-JIR, Jerusalem. He began his musical training at the age of 5 as a choirboy at the synagogue choir of Shirat Israel Institute and later studied violin and French horn at the New Jerusalem Conservatory of Music. Following his studies in Musicology at Rubin Academy of Music (Jerusalem Academy of Music and Dance), where he was also Assistant to Edith Gerson-Kiwi, he continued his studies at the University of Chicago, where he earned his doctorate in Musicology. He served as a teacher and lecturer at Rubin Academy of Music and Tel Aviv University and became professor at the School of Sacred Music, Hebrew Union College, Jewish Institute of Religion in Jerusalem, of which he was principal for many years. Professor Schleifer is one of the most important educators and experts for Jewish music throughout the world. His areas of expertise include in particular the tradition of German-Jewish synagogue music. Among his numerous publications is an anthology of Chassidic music (collected by Chemjo Vinaver). In 2010 he retired and he now continues his research projects on Ashkenazi synagogue music at the Israel National Library and the Jewish Music Research Center of the Hebrew University. He also serves as academic adviser and Director of the Cantorial School of Abraham Geiger Rabbinic College in Berlin. Prof. Eliyahu Schleifer is married to the pianist Aya Schleifer and they have two sons, Doron and Uri, who are also musicians.



Mimi Sheffer, soprano, was raised in Israel. Following an education in Jewish studies, she completed her studies as a flutist at the Rubin Academy of Music in Jerusalem. She then proceeded to study classical singing at the Rubin Academy of Music in Tel-Aviv under Tamar Rachum. She won the Young Artist competition – Kol Israel prize (National Israeli Radio), won two awards from the Rubin Academy of Tel-Aviv and was a four-time winner of the America-Israel Cultural Foundation grant. As a participant of the Israeli Vocal Arts Institute, she was invited to New York to pursue her studies at Joan Caplan's studio. She underwent further training in theatrics and interpretation and took part in master-classes under Renato Capecchi, Nico Castel, Rita Loving, Alfredo Kraus, Vera Rozsa and Hilde Zadek. Among her operatic roles were Mimi, Contessa, Micaela, Fiordiligi and Desdemona. Mimi Sheffer's cantorial career began at the Reconstructionist West-End Synagogue in New York City, where she was employed as a full-time cantor, and grew rapidly until she officiated at the renowned Temple Emanuel in West Hartford. In Berlin she served as cantor and spiritual leader at the Oranienburger Strasse Synagogue. Along with her congregational duties she dedicates herself to interreligious activities, leading workshops and performing extensively. As a female cantor and classical singer, she specializes in the dialog between Jewish liturgy and classical music and in reviving cantorial orchestral music in Europe. She offers a wide range of original and highly virtuoso programs. Mimi Sheffer has performed at the Berliner Philharmonie, where she sang the Sacred Service by Ernest Bloch and the 42nd Psalm by Felix Mendelssohn with the Berliner Symphoniker and the Singakademie, as well as at the Konzerthaus Berlin where she presented her program "aus Oper und Synagoge". Mimi currently lives in Berlin with her family.

Mark Kligman (University of California, Los Angeles)

### Sephardic Liturgical Music



Mark Kligman is the inaugural holder of the Mickey Katz Endowed Chair in Jewish Music and Professor of Ethnomusicology and Musicology at UCLA in the Herb Alpert School of Music. From 1994–2014 he was on the faculty of Hebrew Union College—Jewish Institute of Religion in New York 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 has published on the liturgical music of Syrian Jews in Brooklyn in journals as well as his book *Maqām and Liturgy: Ritual, Music and Aesthetics of Syrian Jews in Brooklyn* (Wayne State University, 2009), which shows the interconnection between the music of Syrian Jews and their cultural way of life. This publication was awarded a 2009 Jordan Schnitzer Book Award Notable Selection, an award of the Association for Jewish Studies. His other publications focus on the intersection of contemporary Jewish life and various liturgical and paraliturgical musical contexts. 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.

Notes

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# Abstracts (roundtables)

## ROUNDTABLE 1, TUESDAY 16 JUNE, 16:00–17:30

CONCERT HALL

Jeffrey Summit (chair), Amalia Kedem, Jessica Roda, Victor Tunkel and Jeanne Zaidel-Rudolph  
**Is There a Crisis in Synagogue Music today?**

Adherents of the tradition of synagogue music that originates with such nineteenth-century composers as Sulzer, Lewandowski, Mombach and others often speak in modern times of a ‘crisis’ in synagogue music. As globalisation increases our exposure to ‘other’ musical traditions, synagogue music stands in a peculiar position in which the group identity of its main proponents bearers appears to be challenged. We will address this notion from a number of perspectives. Is this perceived crisis precipitated by issues such as declining levels of musical education, modern Jewish social norms, shifting religious and ritual priorities, and lack of interest in Yeshivot? Or is even the existence of a crisis dependent upon one’s attitude towards gender issues and music’s social purpose? How is liturgy transmitted today, and what is the balance between tradition and new creation? How important are local and national considerations? How does the introduction of popular melodies into services affect tradition? As society changes, both religiously and culturally, to what extent does the music of the synagogue embody these changes? And should it?

## ROUNDTABLE 2, THURSDAY 18 JUNE, 16:00–17:30

CONCERT HALL

Mark Kligman (chair), Gila Flam, David Fligg, Lisa Peschel and Bret Werb  
**Jewish Musical Archives: Preserving the Tradition and Ensuring Access for the Future**

There is currently considerable interest in the preservation of musical artefacts from Jewish culture, as evinced by recent initiatives such as the International Centre for Suppressed Music and Royal College of Music’s joint seminar ‘Exile Estates, Archives and Music Restitution’, or the ‘Performing the Jewish Archive’ project itself. Archives potentially allow musical traditions to live side by side: Eastern and Western, old and new, synagogal with para-liturgical and popular music, on an equal basis. A collection which is rich in both quality and quantity allows for deep research and creative performances. But how can we ensure preservation of and access to archives of liturgical and other music now and in the future, in an environment of economic austerity and institutional downsizing? Should all preservation be done holistically by conscious participants or scholars in the form of professional archives? Is digitization a panacea for access? What is the potential value of examining non-Jewish archives for isolated examples of folklore, parodies of Jewish music, attitudes towards Jews expressed in music? How do archival surveys and evaluations of existing archives determine which music categories are underrepresented? How do we handle non-traditional archives, family collections, other private collections? How can we achieve a balance between preservation of a Jewish liturgical music archive on the one hand, and rejuvenation on the other hand? And how does this play out in an increasingly diverse and pluralistic worldwide Jewish community? What happens when liturgical music becomes an aesthetic object – music purely as music? What assumptions do today’s audiences bring, and when might we need to ask them to ‘unlearn’ those assumptions?

Leeds-based musicologist **Dr. David Fligg** is Project Consultant for the Performing the Jewish Archive project (University of Leeds). He is also a Tutor in Academic Studies at the Royal Northern College of Music (Manchester), and Visiting Professor at the University of Chester. His research specialism is on the composer and pianist Gideon Klein (1919-1945), one of a number of musicians interned in the Terezín (Theresienstadt) concentration camp and ghetto. David is writing a new biography about Klein, and he is the author of *A Concise Guide to Orchestral Music* (Mel Bay, 2010). Recently, David has presented research papers at the AMS annual conference (USA), Hebrew University (Israel), the Council of Europe (Strasbourg), and will be lecturing at the IAJGS annual conference in Jerusalem next month. He is an alumnus of the University of Leeds, Royal Holloway University of London, and is a Fellow of the Higher Education Academy.

Other biographies are to be found elsewhere in this book.

## ROUNDTABLE 3 AND FINAL DISCUSSION, FRIDAY 19 JUNE, 16:00–17:30

LECTURE THEATRE 1

Stephen Muir (chair), Mark Kligman, Eliyahu Schleifer and Jeffrey Summit  
**The Future**

The study of Jewish music has developed significantly in the last few decades, particularly in the fields of ethnomusicology and musicology. What are the next frontiers and challenges in this area? And how are we to address them. Can Jewish music be incorporated into academic Jewish Studies curricula? Or even into music curricula more broadly so that it becomes the ‘norm’ rather than something exceptional? How does research into and teaching of Jewish music need to change in order to remain viable and significant for the future?

In our concluding roundtable discussion, we will also address the role of music in the changing nature of spiritual experience in Jewish worship, considering such issues as music and evolving concepts of Jewish peoplehood, seating configurations and the experience of music in worship, lessons from other religions, and the inherent tension between participatory music and quality in synagogue music.



Hirsh Cashdan

***Torah Cantillation (Western Ashkenazi style)***

Hirsh will leyen (chant) the first section of the portion of the Torah that will be read in the synagogue this coming Shabbat. It deals with the rebellion of Korach and his followers against Moses' leadership of the children of Israel in the desert after the Exodus.

Naomi Cohn Zentner

***Shir Hama'alot (German tradition)***

Naomi will sing the melody of Shir hama'alot for Rosh Hashannah, according to the Frankfurt custom. This melody was traditionally used for the piyyut "Eder Vahod" said during Shacharit for Rosh Hashannah.

Netanel Cohen

***Iranian Sephardi Tradition***

Netanel will perform Psalm 24 as it is chanted in the evening prayers of the High Holidays by the Persian Jews. In most versions of the Sephardi prayer, including the one used by the Persian Jewish community, this psalm is followed by a "Prayer for livelihood", because, according to Ha'Ari Hakadosh, Rabbi Isaac Luria Ashkenazi (1534 – 1572), whoever chants this psalm with intense devotion on New Year's eve will have a good livelihood for the entire year.

Annette Boeckler

***Lewandowski as Nusach***

Annette will present the beginning of the Friday evening Kiddush ("Vayechulu", Gen 2:1-3) in its 19<sup>th</sup> century original setting by Louis Lewandowski (1821 –1894), followed by the version used in Associação Religiosa Israelita (ARI) in Rio de Janeiro, founded 1942 by German immigrants. The Brazilian version was arranged by the congregation's choir director Eduardo Morelenbaum in the 1980s. While the Lewandowski was meant to be with an organ accompaniment to a hazzanic recitative in traditional nusach, in ARI it is a popular rhythmic song with an interesting organ/harmonium accompaniment.

Eliot Alderman

***Spanish and Portuguese Anglo Tradition***

Eliot will sing *Ochilah laEl* ("I shall put my hope in G-d"), a prayer sung by the Hazan (Cantor) in the Spanish & Portuguese Jewish tradition, on the High Holy Days immediately prior to the repetition of the Musaph 'Amidah. The prayer is a personal plea from the Hazan that the Almighty grant him the ability to pray on behalf of the congregation and to express the prayers in an eloquent and heartfelt manner.

Albert Chait

***Ashkenazi Chazzanut***

Albert (not one of the conference delegates but cantor at the United Hebrew Synagogue, Leeds) will sing the Vehu Rachum composed by one of the most famous golden-age Ashkenazi chazzanim Yossele Rosenblatt. The Vehu Rachum is a plea for mercy and atonement of sin which serves as the introduction to the weekday evening service.



The Great Synagogue of Belgrave Street, Leeds, built in 1860. The building was demolished in the 1980s. (D. Charing, *Glimpses of Jewish Leeds*, 1988).



**One Little Goat: New Discoveries in Jewish Choral Music**

The Clothworkers Consort of Leeds

Director: Bryan White

Soprano solo: Mimi Sheffer

Mezzo-soprano: Beth Mackay

Baritone solo: Robert Webb

The Clothworkers Consort of Leeds performs a concert of Jewish choral music, including works recently discovered as part of the AHRC-funded research project 'Performing the Jewish Archive'.

The concert will feature some of the first performances for nearly 100 years of music by composers who were killed in the Holocaust, and those who escaped Eastern Europe and emigrated to South Africa and elsewhere. Archival work by Dr Stephen Muir (Principal Investigator) has uncovered previously forgotten or unknown music by cantor-composers from Russia and Poland. The programme includes the Passover cantata *Chad Gadya* ('One little goat') by Dowid Ajzensztadt, and works for the Shabbat liturgy by Dawid Nowakowsky and Froim Spektor. These pieces are framed by music from the synagogue of Renaissance Mantua by Salomone Rossi, music from the Helsinki choral tradition, and newer compositions by Ian Sapiro, Kurt Weill, and Aaron Copland.

**Programme**Salomone Rossi, Motet for double choir *Adon Olam* (Master of the Universe)Froim Spektor, *V'shomru* (The children of Israel shall keep the Sabbath)Károly Fraknoi, *Kinah* (Elegy)Dawid Nowakowsky, *V'shomru*Dowid Ajzensztadt, *Chad Gadya* (One little goat)Ian Sapiro, *Chatzi Kaddish* (Half Kaddish)Dowid Ajzensztadt, *Sh'chuloh achuloh* (Wasted and desolate)Kurt Weill, *Kiddush* (Sanctification of the Sabbath)Aaron Copland, *In the Beginning**Ki malochoh* (For He will give His angels), arr. Samuel Rubinstein



## The Clothworkers Consort of Leeds

Director: Dr Bryan White

The Clothworkers Consort of Leeds (CCL), formed in 2001 (originally as Leeds University Liturgical Choir), is one of the finest choral ensembles in the north of England. The choir performs at services and gives concerts; it has also collaborated with a range of professional ensembles including Fretwork, QuintEssential Sackbut and Cornett Ensemble, Skipton Building Society Camerata and Leeds Baroque Orchestra. The choir has performed in a variety of prestigious venues throughout the UK (St. Paul's London, York Minster, Bath Abbey, Bristol, Chichester, Durham, Ely, Leeds, Lichfield, Lincoln, Salisbury, Truro, Wells, and Worcester Cathedrals, the Howard Assembly Room), and has participated in the Beverley Early Music Festival and the Pennine Spring Music Festival. It has toured abroad to Prague, Czech Republic (2005), Rhineland Germany (2007) Mantua, Italy (2009), Krakow, Poland (2005 & 2011) and Budapest, Hungary (2013). The choir has recorded three CDs: *Songs of Praise: Music from the West Riding* (2004), *Vox Dei* (2006), and *No Man is an Island* (2008). The choir appeared on Corinne Bailey Rae's second album, *The Sea* (2010), and has recorded the title music (by Stephen Kilpatrick) for Michelle Lipton's play *Amazing Grace*, broadcast on BBC Radio 4's Woman's Hour in 2010. In Autumn 2013 CCL celebrated the Britten centenary with performances of *A Hymn to St Cecilia* and *A Boy was Born*. In July 2014 it performed for the second time at the International Medieval Congress. In summer 2015 the choir will be touring Shropshire including a performance at Shrewsbury Abbey.

[www.ccl.leeds.ac.uk](http://www.ccl.leeds.ac.uk)



Bryan White took his undergraduate degree at Southern Methodist University (Dallas, TX), where he studied choral conducting with Lloyd Pfautsch and Barbara Brinson. He completed a PhD at the University of Wales, Bangor and is now Senior Lecturer at the University of Leeds. He is a member of the Purcell Society, and his research focuses on English music of the Restoration period. Bryan has performed as a baritone soloist in the United States and in Great Britain, and at Leeds he is a member of the Leeds Baroque Choir. He works regularly with the University of Leeds School of Music Chorus with which he has prepared works including Tippett's *Child of our Time*, Elgar's *Caractacus*, Parry's *The Lotus-Eaters* and Mendelssohn's *Die erste Walpurgis Nacht*. He has worked as chorus master in the revivals of several neglected operas including productions of Louis Spohr's *Pietro von Abano* and Salieri's *Les Danaïdes*. Recent notable performances include James Macmillan's *Cantos Sagrados* and Gerald Finzi's *Lo, the full, final sacrifice* at Leeds Town Hall with the School of Music Chorus, as well as J. S. Bach's motet *Jesu meine Freude* and Aaron Copland's *In the Beginning* with the Clothworkers Consort.



Mimi Sheffer



Beth Mackay



Robert Webb

# Shabbat events in the Leeds Jewish Community

The following events are provided by the Leeds Jewish Community, but we would like to bring them to your attention. Conference delegates are invited to attend any of the following.

	<b>Kabbalat Shabbat</b>	<b>UNITED HEBREW CONGREGATION</b>
	<p>Kabbalat Shabbat at United Hebrew Congregation (151 Shadwell Lane, Leeds) shared with delegates to the Cantors Convention taking place at UHC Sunday 21 – Tuesday 23 June featuring international guest cantors Elli Jaffe and Eliyahu Greenblatt from Israel and Albert Chait of UHC.</p> <p>Followed by Shabbat Dinner (free to conference delegates who have booked during the conference registration process)</p>	



	<b>Shabbat Morning Service</b>	<b>ETZ CHAIM SYNAGOGUE</b>
	<p>Shabbat morning service at Etz Chaim Synagogue (411 Harrogate Road, Leeds) featuring guest cantors and Cantor Rabbi Anthony Gilbert of Etz Chaim Synagogue.</p> <p>Followed by Grand Kiddush</p> <p>Evening meal at Etz Chaim Synagogue</p>	



BHH are proud to Present...

# *Let My People Sing!*

An International Concert as part of the  
European Cantors Convention 2015

*Featuring:*



Cantor  
**ALBY CHAIT**  
UHC Synagogue,  
Leeds



Cantor  
**ELIYAHU  
GREENBLATT**  
Tel Aviv



Cantor  
**YOSSI SAUNDERS**  
BHH Synagogue,  
Leeds



Maestro  
**ELLI JAFFE**  
Jerusalem

**AND FRIENDS...**

Accompanied by  
The UHC Synagogue Choir and The Shalom Singers

**Monday 22 June 2015**

BHH Synagogue,  
399 Street Lane,  
Leeds LS17 6HQ

Doors Open: 7.30pm  
Concert Starts: 8.00pm

Tickets: £15



Tickets available from the shul office on:  
0113 269 2181 or email [office@bhhs.co.uk](mailto:office@bhhs.co.uk)





## Tuesday 16 June 2015

10:00–11:00	Registration and coffee	CONCERT HALL FOYER
11:00–12:30	Official opening	CONCERT HALL
12:30–13:30	Lunch	CONCERT HALL FOYER
13:30–15:30	Parallel session 1	CONCERT HALL/LECTURE THEATRE 1
15:30–16:00	Refreshments	CONCERT HALL FOYER
16:00–17:30	Roundtable 1: ‘Is There a Crisis in Synagogue Music Today?’	CONCERT HALL
18:30–19:45	Reception sponsored by the American Society for Jewish Music	CONCERT HALL FOYER
20:00–21:30	Illustrated lecture open to public: Eliyahu Schleifer	CONCERT HALL

## Wednesday 17 June 2015

09:00–09:30	Coffee	CONCERT HALL FOYER
09:30–11:00	Parallel session 2	CONCERT HALL/LECTURE THEATRE 1
11:00–11:30	Refreshments	CONCERT HALL FOYER
11:30–13:00	Keynote lecture: Jeffrey Summit	CONCERT HALL
13:00–14:00	Lunch	CONCERT HALL FOYER
14:00–15:30	Parallel session 3	CONCERT HALL/LECTURE THEATRE 1
15:30–16:00	Refreshments	CONCERT HALL/LECTURE THEATRE 1
16:00–18:30	Tour of Jewish heritage and Victorian Leeds	
20:00–21:30	Concert: ‘One Little Goat: New Discoveries in Jewish Choral Music’	CONCERT HALL

## Thursday 18 June 2015

09:00–09:30	Coffee	CONCERT HALL FOYER
09:30–11:00	Parallel session 4	CONCERT HALL/LECTURE THEATRE 1
11:00–11:30	Refreshments	CONCERT HALL FOYER
11:30–13:00	Keynote lecture: Eliyahu Schleifer and Mimi Sheffer	CONCERT HALL
13:00–14:00	Lunch	CONCERT HALL FOYER
14:00–15:30	Parallel session 5	CONCERT HALL/LECTURE THEATRE 1
15:30–16:00	Refreshments	CONCERT HALL FOYER
16:00–17:30	Roundtable 2: ‘Jewish Musical Archives’	CONCERT HALL
19:00–21:30	Informal evening meal and free mic	CONCERT HALL FOYER

## Friday 19 June 2015

09:00–09:30	Coffee	CONFERENCE ROOM
09:30–11:00	Parallel session 6	LECTURE THEATRE 1/ LECTURE THEATRE 2
11:00–11:30	Refreshments	CONFERENCE ROOM
11:30–13:00	Keynote lecture: Mark Kligman	LECTURE THEATRE 1
13:00–14:00	Lunch break	CONFERENCE ROOM
14:00–15:30	Parallel session 7	LECTURE THEATRE 1/ LECTURE THEATRE 2
15:30–16:00	Refreshments	CONFERENCE ROOM
16:00–17:30	Roundtable 3 and final discussion	LECTURE THEATRE 1

**End of conference. Shabbat events in the Leeds Jewish Community**