

Contents

Preface		7
I. Greetings		
Lord Yehudi Menuhin (of blessed memory)		11
Elie Wiesel		12
Simha Arom	Chantez, dansez, frappez des mains: Parcours hassidique	13
II. Studies		
A. Jewish Music: Concepts, Problems, Perspectives		
Philip V. Bohlman	Inventing Jewish Music	33
Frank Alvarez-Péreyre	Sur le concept de musique juive	75
Reinhard Flender	Vom liturgischen Sprechgesang zur autonomen Musiksprache: Stationen der Entwicklung von abendländischer Notenschrift und Musikgeschichte	92
Judit Frigyesi	Orality as Religious Ideal: The Music of East-European Jewish Prayer	113
Moshe Idel	Music in Sixteenth-Century Kabbalah in Northern Africa	154
Don Harrán	Salamone Rossi as a Composer of “Hebrew” Music	171
B. Jewish Communities: Liturgy, Chant, History		
Edwin Seroussi	Songs of Grief and Hope: Ancient Western-Sephardi Melodies of <i>Qinot</i> for the Ninth of Av	201

Eliyahu Schleifer	The Priestly Blessing in the Ashkenazi Synagogue: Ritual and Chant	233
Geoffrey Goldberg	The Training of <i>Hazzanim</i> in Nineteenth-Century Germany	299
Jehoash Hirshberg	The Karaite Jews of Israel Reconstruct their Heritage	368
C. Jewish Links: Genres, Experience, Aesthetics		
Colette Sirat	Le monument juif d'époque romane de Rouen: Ce que nous enseignent les graffiti	385
Judith Cohen (Tel Aviv)	The <i>Bergamasca</i> : Some Jewish Links?	397
Shai Burstyn	Jewish Singing and Boxing in Georgian England	425
David Halperin	To Please Both the Ear and the Eye: Moses Mendelssohn, Equal Temperament and the Delian Problem	442
Mark Slobin	Unintentional History: Musical Moments in 1930s Yiddish Films	468
	Publications by Israel Adler	481

החלק העברי

ה	על המצע המוסיקלי של 'המהפכה הספרדית' בצורות השיר העברי בימי הביניים	עזרא פליישר
כו	כוחו של הניגון בהגות החסידית ותפקידיו בהווי הדתי והחברתי	יעקב מזור

PREFACE

To Israel Adler, founder and first director of the Jewish Music Research Centre (JMRC), we dedicate the present volume of *Yuval — Studies of the Jewish Music Research Centre*. Prof. Adler founded the JMRC in 1964 and at the same time he established the National Sound Archives at the Jewish National and University Library. Until his retirement in 1993, Adler was the indefatigable director of the JMRC and in this capacity he initiated *Yuval — Studies*, serving as editor of its first volume and co-editor of subsequent volumes. He also created the *Yuval Monograph Series* and was the author of its first volume. After retiring the directorship, Prof. Adler continued to guide the JMRC as chairperson of its academic committee until the year 2000. Even now, he is still busy with various research projects at the Centre and he serves as an emissary of this institution abroad. The completion of his term as chairperson provides an excellent occasion to celebrate his vision and his efforts to institutionalize the research of music as part of the *Judaica* studies within the Hebrew University of Jerusalem; it gives us also an opportunity to recognize his unique contribution to the study of Jewish music. We do this through the publication of a festive volume within the *Yuval — Studies*, the scientific series that he envisioned and developed for over three decades.

Israel Adler's legacy to the research in Jewish music, which is manifest in his numerous publications (a complete list of which is given at the end of this volume), deserves an encompassing evaluation. Here, however, we shall content ourselves by sketching out in brief a few of the issues to which his contribution was fundamental.

Adler developed two main fields of inquiry within Jewish music studies, both aiming towards amalgamation between musicology and Jewish studies. The first field is the study of the emergence of Hebrew art-music during the pre-Emancipation era in Western Europe. Beginning with his doctoral dissertation, which was published under the title of *La pratique musicale savante dans quelques communautés juives en Europe aux XVIIe-XVIIIe siècles* (2 vols., Paris-La Haye, 1966), and following in various subsequent studies, Adler — almost

single-handedly — mapped out the written sources, most of which were unknown until then, since they were hidden in Jewish community archives and in public and private collections. Out of these sources there emerged a new picture of the development of new types of musical practices among European Jews in early seventeenth-century Italy and throughout the Baroque period.

Basing his research on the work of his predecessors, such as Eduard Birnbaum, Abraham Zvi Idelsohn and Eric Werner, and on his own numerous discoveries, Adler was able to uncover the full scope of the new musical practices. Their disclosure helped us to observe the musical manifestations of one of the crucial paradoxes of European Jewry at the dawn of modernity. While still oppressed by the Gentile society, some Jewish communities started to adopt patterns of musical creation and production that were characteristic of the surrounding culture whenever they were able to do so technically, socially and economically. Be it at the successful Portuguese community of Amsterdam of the 17th and 18th centuries, at the small yet effervescent Italian Jewish centres of the Veneto and Toscana, or in the more liberal environment surrounding the Jews of Southern France in the late 17th century, the original music set to Hebrew texts and written by Jewish and Gentile composers in the Baroque style on behalf of these Jewish communities emerged as a powerful icon of the latent Jewish aspirations for cultural integration in Western Europe. Adler, who discovered, edited and published these Hebrew compositions; also invested much effort in reviving them by means of public concerts and recordings. The jewel of these achievements was the recent identification, edition and performance (as part of the 75th jubilee of the Hebrew University, in the year 2000) of the largest surviving work of art music on a Hebrew text, the oratorio “Ester” by Giuseppe Christiano Lidarti on an original libretto by Rabbi Jacob Saraval.

The second field to which Adler made distinguished contributions was the gathering of early written sources (texts and musical notations) of Jewish music. He initiated the project, which he named the “Inventory of Jewish Music Sources” and he placed it at the epicenter of the JMRC research program. To this endeavor he brought his rich expertise as librarian of Judaica. His musicological studies at the Sorbonne, which were based on philological principles and his service as the Judaica librarian at the Bibliothèque Nationale in Paris (1952–1963) made Adler the most fitting scholar to conceive and carry out

such an ambitious “Inventory”. The major results of the initial stages of the “Inventory” are his books *Hebrew Writings Concerning Music in Manuscripts and Printed Books from Geonic Times up to 1800* (München, 1975) and *Hebrew Notated Manuscript Sources Up to Circa 1840: A Descriptive Catalogue with a Checklist of Printed Sources* (2 vols., München, 1989), published as part of the RISM series. Adler applied in them the most rigorous standards of cataloging and editing (*rigueur* is still one of the favorite words in Adler’s vocabulary on scholarship), and thus they stand at the pinnacle of his academic achievements. Adler conceived the “Inventory” as an ever-continuing project, and this led him to the cataloging of the rediscovered lost collections of Jewish music from the former Soviet Union, better known as the “Beregovski collection” at the Vernadski Library in Kiev. To this ongoing project he still dedicates most of his time.

In addition to his research in specific areas of Jewish music, Adler was restlessly occupied with the broad theoretical problems raised by the various attempts to define this field of inquiry. Some of his views concerning these issues can be found in his opening address to the World Congress of Jewish Music, Jerusalem 1978, published as “Problems in the Study of Jewish Music” (in: *Proceedings of the World Congress on Jewish Music, Jerusalem 1978*, ed. J. Cohen, Tel-Aviv, 1982, pp. 15–26).

We are therefore glad that we were able to assemble a bouquet of scholarly articles on Jewish music, liturgy and related topics to mark the milestone of Israel Adler’s activities as scholar. The volume is presented to him with the wish expressed in the words of the psalmist: עֵד יִבְרֹךְ בְּשִׁיבָה, דְּשֻׁנִים וְרַעֲנָנִים יִהְיוּ (“They shall yield fruit even in old age; vigorous and fresh they shall be.” Ps. 92, 15).

We began to conceive this volume back in 1994 with the aim to publish it in 1996. Our circular for scholarly contributions was answered by a number of leading scholars in the field of musicology and Jewish studies, colleagues and students of Israel Adler, who sent us important contributions at that time or in the immediately following years. Yet, the preparation of the volume was delayed once and again due to an array of unpredicted difficulties. Despite the delay, or may we paradoxically say thanks to it, the volume has increased in size, and, we hope, also in quality and pertinence.

The essays offered here to Israel Adler represent a broad spectrum

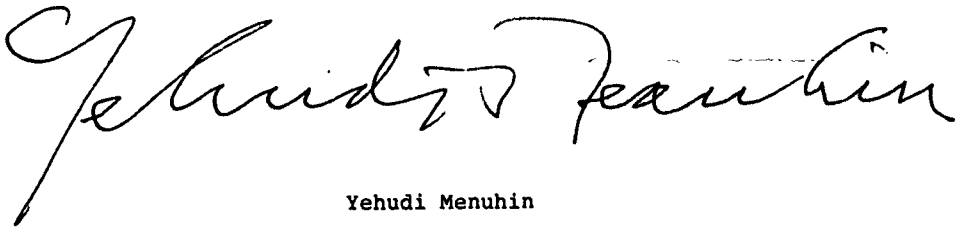
of topics in the field of Jewish music research that were at the core of his academic activities and interests. The volume begins with the problematic issue of defining the concept of “Jewish music” and continues with an array of topics, a number of which raise methodological principles of historical and ethnographic inquiry. We therefore believe that the relevance of the essays included in this volume has resisted the passing of time and their pertinence is as strong today as it was when they were written five to seven years ago. Now that the volume is finally printed, we hope that the contributors will find the long waiting worthwhile. Needless to say, we take full responsibility for this delay as well as for any errors that may be found in the texts of this volume.

It is our pleasant duty to thank those who contributed to the financing of this volume: the Hebrew University President Fund, the Thyssen Foundation (for the work carried by Geoffrey Goldberg part of whose fruits are included in this volume) and the Hebrew Union College: Jewish Institute of Religion (Cincinnati, New York and Jerusalem).

A volume of this size and complexity would not have been possible without the collaboration of many dedicated individuals. We are thus grateful to all those who contributed to this volume: Sari Salis, Administrative Secretary of the JMRC, for her unfailing efforts in handling the administrative aspects of the production of this volume; Lea Shalem, former editor of the JMRC, whose high standards and experience in editing helped shape this and many of the publications of the JMRC since its inception; Jane Singer, who coordinated the initial stages of editing this volume; Svetlana Gordon, who printed most of the musical examples; and Ayelet Seroussi and Shoshana Liessmann who helped in the proofreading of the volume. We are most thankful to our dedicated graphical editor and printer, Gershon Ben Ami of Kesset Publications, who coped with all the intricate graphic problems of this volume with patience and imagination. Dan Benovitch of the Magnes Press was instrumental in advising us on the final stages of publication.

Eliyahu Schleifer and Edwin Seroussi
Jerusalem, December 2001

I have known Isreal Adler for so many years and have always had reason to appreciate so valuable a source of knowledge, so humble a servant of the great traditions of Jewish music as well as the general evolution of music belonging to the many different traditions of world cultures. I am glad that we can honour him when he is still in the full flight of his gifts and his ability. I join wholeheartedly with the many others who admire and love him.

A large, elegant handwritten signature in black ink, reading "Yehudi Menuhin". The signature is written in a cursive style with a prominent initial "Y" and a long, sweeping tail.

Yehudi Menuhin

JE ME SOUVIENS DE NOS CHANTS, ISRAËL

Mon cher Israël,

Je me souviens de toi, comme l'on se souvient d'une mélodie qu'on aime. Je ferme les yeux et je souris. J'écoute les chants qu'ensemble nous chantions, il y a des années de cela, en flânant dans les rues de Paris, et bien auparavant, dans des Maisons de l'OSE. Versailles, tu te rappelles? Les Zemiroth de Shabbat et la chorale avant le Troisième Repas... Et Montintin, dis? Tu t'en souviens? C'était une colonie de vacances, près de Limoges, en 1947... Rêves mystiques... Promenades nocturnes... Les feux de camp romantiques... La nostalgie sioniste de Yehouda Halévy: mon coeur est à l'est, mais moi je me trouve au bout de l'ouest...

Mes années d'après-guerre, quand j'y songe, je me revois souvent à tes côtés. A l'époque tu portais une kippa; moi aussi. Puis tu es parti te battre pour l'Indépendance d'Israël. Qu'est-ce que je t'enviais...

Dans mes notes, je retrouve le 88 rue de la Roquette. Une petite pièce sombre. Des sandwiches au saucisson que ta famille t'envoyait de Jérusalem. Tu me parlais de Lazare Lévy et moi, idiot, je te racontais Spinoza. Puis nous nous mettions à chanter à deux voix: des chorals de Bach et... un air hassidique. Parfois c'était d'ailleurs la même mélodie.

J'ai beaucoup appris de toi dans le domaine musical. La beauté de Rossi, c'est toi qui me l'as fait découvrir. Je le savais alors, je le sais beaucoup mieux encore aujourd'hui: ta contribution à l'épanouissement de la musicologie juive est plus qu'importante; elle est vitale.

Continue à chanter, Israël. Et à faire chanter.

Ton ami d'autrefois. Et de toujours —

Elie Wiesel