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Sing Unto the Lord a New Song, 1984.

Sing Unto the Lord A New Song
Daniel Jeremy Silver
April 8, 1984

Several months ago Bruce Shewitz, our Musical Director, suggested that it would be nice to signal Jewish Music Month by presenting at one of these Sunday services some of the music of the late 16th, early 17th century Italian Jewish composer, Solomone Rossi. We have done so this morning and I thought I'd share some of the research I undertook to prepare what might be called program notes for this morning.

Rossi was born in 1570 in Mantua. He died 60 years later in the same town. He lived during the period historians call the Counter-Reformation. It's a time of stern reaction within the Roman Catholic Church which has been challenged by what they would call the Protestant heresies, a time when Rome was beginning to acknowledge that the worldliness and such unfortunate practices as simony and the sale of indulgences by the Church had contributed to the Protestant revolt.

The Renaissance Church was a worldly one and in front of this a great patron of the arts and literature. The Renaissance was over by the middle of the 16th century, but at the court of the Dukes of Gonzaga in Mantua where Rossi lived and the spirit of the Renaissance lingered and, in many ways, Rossi's life and work are best understood within the terms of Renaissance culture.

Renaissance, of course, means renaissance, the rebirth of classical learning. A philosophic humanism which we associate with Erasmus and Reischlin developed during the Renaissance which also saw a flowering of Western painting, Raphael, Michelangelo and Leonardo among others. Renaissance music was the development of the first truly composed music associated by men of the caliber of Palestrina and Monteverdi.

Let me give you a Silver rule of history: the more worldly the Church the more interested the Church develops in the arts. We have only to look about us. This rule has a corollary: the more worldly the Church, the better it is for Jews.

The Renaissance was not a peaceful time for Jews, but in Italy it was a period during which worldly churchmen, interested in the hunt, in war, in rebuilding the Vatican, were, for the most part, not fanatical about enforcing the full rigor of the Church's apartheid laws against Jews.

To be sure, Franciscan monks were going up and down the Peninsula, preaching against the Jews, damning us for being the bankers and money lenders who provided the risk capital which was allowing the city-states to flourish. We were the deicides, Christ killers. We were leeches on the poor. It was these Franciscan monks who popularized the blood libel, the canard that Jews required the blood of the Christian for the proper observance of the Seder. Indeed, when you read the responsa written by the Italian rabbis of the time, you'll find them encouraging home owners to serve white wine at Seder so that the wine could not be confused with blood. There were deaths and exiles, but, by and large, the Medicis, Del Estos and Gonzagas, and the popes themselves, were willing to allow Jews some measure of opportunity; particularly if the Jew were bright and able, and particularly if he was capable in one of three areas: banking, medicine and music. They required Jewish bankers because church law forbade the putting out of money on interest and without risk of capital there could not be commerce, trade or the founding of new industries.

Physicians? The Jewish physicians of the time were superior to most Christian doctors because Jews had carried over from the Arab world the great medical knowledge of Greece and the Arab world, knowledge lacking to their Christian counterparts.

Musicians? For the same reason that over the past century European orchestras imported the musicians of the shtetl to play on the concert stage. Talent is not distributed by religion. Why only musicians? Jews were largely precluded from the plastic arts. The great painters maintained studios. One learned by being apprenticed. Most commissions were of a religious nature and the articles of apprenticeship often required a religious professional. The musical world is a

world of virtuosi. In the musical world individual talent will out and because patrons wanted the best musicians they vied with each other in having at their courts the pick of Italian instrumentalists and singers. Whenever a Jew showed great musical talent as a singer, instrumentalist, composer or dance master, he might be invited to the court and given special privilege. He was applauded, if not accepted.

Rossi comes from a musical family. His sister, who was an operatic diva, went by the stage name of Madame Europa. I would like to know her Hebrew name. Madame Europa's children and grandchildren all became musicians of some note.

What does a rabbi do when he wants to learn more about a musician? He listens to the music and he tries to find a copy of the music his man wrote for the synagogue. I began to track down the book of compositions from which the liturgical music we heard this morning was taken. This score was published in 1622 in Venice by a house called Barzini, interestingly, a non-Jewish publishing house. One of the anomalies of Jewish history is that most of the first Hebrew books published were printed by non-Jews. Obviously, Jews could cut type and manage a press, but the mob often came and destroyed the Jewish printer's expensive equipment. This business risk was one the non-Jewish printers did not face. Besides, then as now, printers and publishers discovered that we are a book-consuming public.

The title of Rossi's book was Shirim Asher L'shelomu, The Songs Which Belong to Solomon. This text represents three of the four words which comprise the opening line of the Biblical book: The Song of Songs. Rossi obviously chose the title because these are songs and because his name was Solomon. This title did not suggest that any of the settings are for poems from The Song of Songs, they are not. Most of the music is for one or another psalm. The title was one psalm, a way of establishing copyright. Solomon's name would be on all the material in the book.

When I turned to the second page of Shirim, I was surprised to find neither the composer's introduction nor the musical score, but a rabbinic responsim.

A responsim is a particular type of legal literature. People often asked the rabbi for a decision in a particular case. The rabbi would give his opinion. If the issue was interesting or unique, he might circulate the case and his response for concurrence or comment. The first thing you do when you read a responsim is to read the precis of the case and then turn over to see who signed the opinion. This responsim was signed by a certain Jehudah Aryeh ben Yitzhak. Many would immediately conjure up an image of an elderly scholar, bent from years of study, black-suited, maybe black-robed, if that's your image of the typical medieval rabbi. But I don't know anyone better than Yehudah Aryeh ben Yitzhak who will shatter your stereotype forever.

Yehudah had an Italian name as well as his Hebrew name, Leone De Mddna. We know a good bit about Leone because he has left us an interesting autobiography, something rare among the rabbis of the time. Leone was born in 1571 into a very wealthy Venetian family. He would die in Venice in 1648. His father had inherited his wealth from his grandfather, a physician, who had been the court physician of the Holy Roman Emperor Charles V and who had been named a Knight of the Golden Fleece for his service. Leone was a child of privilege. He was also an illui who showed his genius quite early. At two he tells us he read the prophetic portion of the week in the synagogue. At three and a half he gave a line-by-line interpretation of the Torah portion of the week. He was trained in Torah and Talmud and tutored in those humanist renaissance studies which were prized in Venice. Though a Jew, he dressed in the style of upper-class Venetians. His family had been specifically excluded from the requirement of wearing the Jew badge. He seems to have been something of a soccer player. At twelve Leone produced a fine metrical translation into Hebrew of the first canto of Ariosto, a celebrated and difficult epic of Lrlanda Furioso. At thirteen he wrote the first of a number of popular moralistic studies. Sur Min ha-ra, Turn Away From Evil. It was a tract against the evils of gambling which was the quintessential vice of medieval Jews. What is interesting about Sur Min ha-ra is

that Leone could not abide his own advice. All his life Leone was a passionate and uncontrolled gambler. Anytime he had money he went to the table and sometimes when he didn't have money he took the card table's money which wasn't his. Unfortunately, several times when the community gave him funds for one charitable purpose or another, he gambled these away at the tables, and like all gamblers, Leone could not admit that the fault was his own. All through the autobiography he keeps saying, 'the planets cursed me,' 'the fault is theirs, not mine.'

Leone's father lost his wealth in various business undertakings when our hero was an adolescent, and Leone spent the rest of his life scrambling for a living. Because of his chronic need for money Leone can list in his autobiography 26 different occupations which he undertook in order to earn a living and support his family. I'm not sure I can name all of them, but I'll try. He tutored Jewish children and Christian children. He taught people caligraphy, the art of fine writing. He acted as a public scribe, writing private letters for people. He drew up contracts for businessmen. He was a preacher of note. He ghosted sermons for other preachers. He was a rabbi. He served as a paid official of the rabbinic courts. He acted as a cantor in the synagogue. He took finder's fees for arranging business contracts. He earned royalties through the publication of his books. He wrote protective amulets and charms. He wrote sonnets. He organized a choir for the Duke of Gonzaga. He wrote comedies. He wrote Italian sonnets. He acted as music director for plays at the court. He was stage director for a number of theatrical productions at the court, and to top it all off, he was a professional marriage broker, a shadchan.

Now, to give you a further sense of Leone's life, let me tell you about his family. He had three sons. The oldest died when he was 26 of lead poisoning. An alchemist, he had tried some of his own potions. His second son was a young man about town who prided himself on being a swordsman and who got into a duel with a man who was more skilled than he. The third son was a ne'er-do-well who ran off, of all places, to Brazil and was never heard of again. Leone had two

daughters. One died young. The other was widowed almost immediately after her marriage. His long-suffering wife, not unexpectedly, lost her mind.

Now, despite this erratic career, Yehudah Aryeh was a scholar whose decisions gained the respect of the rabbinic authorities of the day. He was truly learned, so our responsum is not simply the writings of an eccentric rabbinic figure but a responsa which was brlady circulated and generally accepted.

Leone deals with the question whether there is a place in the synagogue for musical composition. he does not consider whether there is a place in the synagogue for music. There was no need to. The service had for a thousand years or more been entirely chanted; but the chant was a simple melodic line, a series of notes often repeated over and over and over again. In any case, the chant followed a few simple rules of cantillation. There was no such thing as composed music. There were no deliberate harmonies. Synagogue music did not have as intricate musical structure. The Renaissance had seen the development of such harmonic music for the Catholic Church. The question now was whether musical composition had a legitimate place in the synagogue.

Let me quote the question which was asked of Leone: "We have among us some who know the art of music. Six or seven knowledgeable young men of our congregation lift up their voices in the synagogue on holidays and on festivals and chant the songs and praises, Ein Kelohenu Alenu, Yiddal, Adon Olam, and the like to honor the Lord by orderly arrangement of the voices in accordance with the musical arts (in harmony). There arose a man to drive them out. He said that it is not proper to do so for, since The Temple was destroyed, rejoicing is forbidden, songs are forbidden, and even praise of God through singing is forbidden. They are forbidden based on the verse in Isaiah, 'Rejoice not O Israel, among the nations' (7:1). He made of these singers a mockery in the eyes of the multitude who heard their voice, even though most of them were learned in the Torah. Now let the 'royal' word come forth from the teachers of the Torah as to whether there is any prohibition in the matter, whether the voice of the objector is right, or

whether the voice that is pleasant ought to praise the Lord."

Must synagogue music always follow the old formal rules? When a rabbi asked a question, he couldn't answer simply from his own instincts. He is being asked about the tradition's view. The question was not whether Leone liked the new music. Obviously, he did. He had organized in Venice the first Jewish singing society of which we have knowledge. Rather, the question was whether there was authorization for this kind of music within the halachic tradition. Opposition to the new music was based largely on people's innate conservatism and on the argument that we were in exile and ought to keep the rites of mourning. The text that the anti-music man had cited, "Rejoice not O Israel among the nations," suggests that he thought of singing as a form of rejoicing. There had been a choir and there had been an orchestra in The Temple in Jerusalem, but now that Israel is in galut, orchestrated music has no place. Obviously, he separated the traditional formal chants from the new sounds of composed music which Rossi and others had begun to write.

Leone began his answer by analyzing the term 'rejoice.' Rejoice can connote any and every kind of joy. It can describe the vulgar joy of a drunken orgy or the sacred happiness of exalted worship. He agreed with the anonymous anti-music man that as long as the exile lasts Israel was forbidden to use music for music's sake. Synagogue music, however, has a purpose. He reminded Jews of the term, Simhah shel mitzvah, the joy of doing God's will. He reminded his readers that the rabbis encouraged song in the synagogue and had made songs at a wedding feast a positive mitzvah. Not all joys were forbidden nor all instruments. A wedding feast should have song, dance and an orchestra. There were times, in other words, when composed music was more than appropriate and a synagogue service was one of these times. For his proof text he cited a text from Proverbs: "Honor the Lord with your wealth." Wealth, he argued, signifies not simply money but whatever good fortune has been given you. If you have been blessed with a lovely voice that is your wealth and you should honor God with that voice.

If you have the art of composition that's part of your wealth and you should honor your God with your skill. Leone's responsum was a permission to use Rossi's compositions in the synagogue.

Rossi's music, therefore, is not simply interesting for its own sake but important as the first music which broke away from an age-old synagogue tradition. After Rossi's musical composition of many kinds found its way into the synagogue to the question whether the music of the synagogue must remain simple and traditional, Yehuda Aryeh answered no. Let us use the skills of our time to beautify the worship of God.

What is interesting in all of this to a rabbi is not only an interesting history but the fact that we face Leone's problem again again when we try to create an appropriate atmosphere for worship. What kind of music will enhance our thoughts and our prayers? Should we be bound by tradition. Many say I want it that way. Where are the melodies we sang in Religious School? The first year I came back here to Cleveland from Chicago, I brought with me a beautiful setting for the High Holiday hymn, "Our Father Our King hear our prayer," which had been written a few years earlier by a Chicago composer, Max Janowski. I loved the piece, and I introduced it that first year into our service. People responded well to it. Three years later Mr. Willard retired, and the next our new musical director did not use the Janowski version of Avinu Malchenu. Afterwards I was deluged with complaints: 'Where was our traditional music?' I've come to the conclusion traditional music describes any music we've heard and liked.

Old is not necessarily better or worse. Surely, we must always be open to experimentation. We've been trained to appreciate a certain quality of music. The musical idiom of our day is different than the musical idiom of our grandfathers. In planning our services we have another problem. The music of our childhood may not be the music of the childhood of the person sitting next to us. We come from a variety of traditions. We've heard different kinds of music in our home if we heard Jewish music at all, and so what may be traditional to us

may be entirely foreign to the person sitting next to us and the case can be reversed. There's still another problem. Our age is not culturally homogeneous. There are many musical traditions out there and each of us has his own very special musical taste. Yet, one way or another, we must try to find the music appropriate to it. There's a line in the psalms which says, "sing unto the Lord a new song," which I interpret to mean that that song is new or ever new which speaks to us of the heart and from the heart.

Let me conclude with Rossi. Rossi is the first well-known Jewish composer to structure his compositions, to write harmony, for a choir of some three to eight voices. Rossi did not produce a great deal of synagogue music. There is only this one book of liturgical works, 33 pieces in all. His music was played for awhile in Italian synagogues where experimentation with music was pressed much further than in the rest of Europe. A few Italian synagogues actually built in an organ long before anyone thought of Reform Judaism. They did not play these organs on the Sabbath, that would have been forbidden work, but they played on Purim and on some of the minor festivals and to accompany daily worship. North of the Alps the older cantorial tradition was retained, but the Italians, within the context of tradition, found the elbow room with which to bring in what was for their day new music into the synagogue. They pioneered the long tradition which we continue to develop in our own day.

If you want to see and respond to some recent liturgized composition this coming Friday night, our choir, 25 or more voices strong, will produce a service written by Darius Milhaus. It's the tenth anniversary of Milhaus' death. Like Rossi he was a composer, most of whose work was in the secular field, but he composed one fine setting for the Sabbath service and our choir will present it to you. From Rossi to Milhaus we deal with an unresolved, and perhaps unresolvable, question: what music shall we play, what music do we delight to hear. If you

would like to be part of the solution rather than simply listening to the rabbi state the problem, I invite you to join our Music Committee which must make these decisions for our worship.



Question:

We have among us some who have been in the synagogue on holidays and have heard the choir sing and praise "Ein Keloheinu," "Alenu," and the like, to honor the Lord by their voices in accordance with the commandment. There came a man to drive them out with force. He said that it is not proper to do so, for the Temple is destroyed, rejoicing is forbidden, and the praise of God through singing is forbidden because of the verse: Rejoice not, O Israel, because of the verse: Rejoice not, O Israel, because of the verse: (Mic. 9:1). He made of these things a matter of the multitude who heard their voice, that they were learned in the Torah. Now let the "royal" word come forth from the teachers of the Torah as to whether there is any prohibition in the matter, whether the voice of the choir is right, or the voice that is present to make the Lord.

Is so. *לִי יְהוָה אֱלֹהִים*
לִי יְהוָה אֱלֹהִים . . .

we will not turn back from you
 neither our lives nor we will
 call upon your name

Q Is there a place in the synagogue for serious
 musical composition - carefully harmonized.

Response not O ^{ISRAEL} ~~ISRAEL~~ among the nations

לִי יְהוָה אֱלֹהִים - Anna Lee Lord with you - wealth
 of voice / if considered



Yehudah, no. 6), which we are . . .

TEXT

Question:

We have among us some who know the art of music. Six or seven knowledgeable young men of our congregation lift up their voices in the synagogue on holidays and festivals and chant the songs and praises "Ein Kelohenu," "Alenu," "Yigdal," "Adon Olam," and the like, to honor the Lord by orderly arrangement of the voices in accordance with the musical art (i.e., in harmony). There arose a man to drive them out with the speech of his lips. He said that it is not proper to do so, for, since the Temple was destroyed, rejoicing is forbidden, songs are forbidden, and even praise of God through singing is forbidden. (They are forbidden) because of the verse: *Rejoice not, O Israel, among the nations* (Hos. 9.1). He made of these singers a mockery in the eyes of the multitude who heard their voice, even though most of them were learned in the Torah. Now let the "royal" word come forth from the teachers of the Torah as to whether there is any prohibition in the matter, whether the voice of the objector is right, or the voice that is pleasant to praise the Lord.

From the desk of—

RABBI DANIEL JEREMY SILVER

The Renaissance was a time of the great things
largest minds - PLATONISM - MONTEVERDI -
Some for dance halls - Some for sunbathing -
It was a time when we gave you a idea
about artistic expression which ^{the} any for the
last century - - No more worldly and
worldly, no church nor institutions - No more
interior decoration etc in all forms of
architecture (architecture - art -
music) - The new developed and from, the
new musical to concerned about
opera etc.

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peace
- one of ways and peace and peace - peace

From the desk of—

RABBI DANIEL JEREMY SILVER

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[may - OLSON]
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From the desk of—

RABBI DANIEL JEREMY SILVER

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 was signed James M. Smith by telegram and by the Catalogue
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 the opening letter - and is based on a letter from 1900

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us with us Time back from You
~~Rest on our bed~~ And we
 with all upon from

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just heard - a number of people 121 under and you -
a number of people - a sea under and you under
the same.

a few hours; more -- at 2 o'clock I'd been told
 would be near 5 o'clock -- and about 2 o'clock I found
 something -- and I'd like to show you some more
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 now and you'll see how I'm working in our collection with
 and nothing showing you to do so.

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 of the Duke of Angoulême - when asked whether there
 was of course - letters - at least lost and
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smaller various, deeper more, intelligent - moderate more
 to be intention between with a change - and very -
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the more of Modern Science - and how he should have
more over - We know more of human in nature &
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Decade: 1630s Country: Canada Ref: 1570-1630 - East - 1570-1630

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 bird.

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 der Nervenfaser, Nervenfaser, Nervenfaser - Nervenfaser
 1. Nervenfaser

1. multitasking
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and purpose of multitasking is to do multiple things at once in
an effective in order to achieve desired results and
the opportunity of high multitasking is the more profits the
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tried to see a song from the general society + to give
it expression, if not its essence.

By definition these members had a more art form
the essence of general help + collaboration. They had to work to
be heard, to be - in the modern style. They had to have
least eloquence and preference - in the sense they had to
be at home in the deeper collaboration.

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allow for the collaboration to run the more - collaboration
and. I learned my original publications of Reverie's
poetry for the 1950s, it was published in 1922 in
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universe, and save - general public quality of collaboration
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from my books

The collaboration of Reverie's poetry was in collaboration
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L. M. was home about eight o'clock - 4 a
 was in
 was born in 1571 & died in 1645. He engaged in
 principal yields. The grandfather L. L. was present to the
~~James Dale~~
~~Habit~~ ~~the~~ II who had moved him to the Westwood
 and in - so was a knight of the Golden Fleece.

In 1911, when a passenger vessel. At 2 1/2 he
 started to ~~leave~~ ^{depart} for the coast in the afternoon.
 At 3 he gave a notice of departure of the weekly travel
 portion. He was treated to a very ~~good~~ ^{fine} lunch
 and at 12 he showed papers not only at
 the US customs house of San Juan, but ~~also~~ ^{also} at
 very particular attention of the first class of
 ANDITO, registered and given, Orlando FOLLOVO,
 four letters into the house. A year later he arrived in
 the house and shortly thereafter ~~arrived~~ ^{arrived} in the
 card player, gambler and a good money
 gambler of his person. The first San Juan RA -
STAY any for each year was about several -
 only the author failed to ~~record~~ ^{take} it down in
 detail.

Revised is a number of changes - more done
under budget and timelines - LNTs become an
incompressible yardstick - who regularly lost attention

~~much more~~ - now ^{just new suit} ~~see~~ ^{fully dressed} -
a look

c) was a nice & small scale run away
to Brightfield House, and was never
hard for you

L.N. with 2 ~~leaves~~ - one had very - 100 cells in
undamaged end or. - lower ~~leaves~~ ^{smaller} marked o fruit /
 Its root to not surprise total L.N. size fully lost her
mid.

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was a subject - subject was a subject
and subject - subject was a subject
of his character & life, his subject was subject. The
subject was subject; subject was subject
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organization Patrol Y. L. L. - subject
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What ever the case the Penn's never record
an actual L.M. response failed to call to rest. The 2
bats seen to there is Penn's a place in the synapses
For muscular composition - For carefully damaged
Charged metal

There is no case ~~and~~ ~~was~~ put to cells —

was the best of never know but I am glad as I have
the songster -

Oleander and rose - a delight

L.M. is certainly improved - in fact he is improved
in various a general manner I am glad to say to his
new mental opportunities into the songster - But in
his own way - not one of the best - but I

Test & Under -

The under is quite a new one - "Rip's
not, O'Connell, among the others" - ^{L.M.} seems to
be a kind of Rip's - then in under - but I
at various points of time - under at my meetings
has been - Rip's (under) - I can see it is not

11 PM to go of the same - under also
understand that we are to go. - He was a
he ^{was} under - under at a under just under -
under under under, but under under
as well - L.M. put in under the test in under -

one for under 7:15 PM "the 8:15

Honor to find with your work - under under
under under under to under if under has given you
a beautiful voice - should you not honor under with
your work - and by under - if under

has given you knowledge of composition & should you not
have had a letter up -

(12

It seems you have the money or perhaps the fact
that music ~~deliberately~~ ^{deliberately} ~~imposed~~ ^{imposed} for the symphony - It
is clear to us that such a course is a last gasp and
moreover, not because of its quality - But plays
~~from~~ ^{from} ~~about~~ ^{about} ~~us~~ ^{us} ~~that~~ ^{that} ~~we~~ ^{we} ~~must~~ ^{must} ~~not~~ ^{not} ~~only~~ ^{only}
say into the great old days - but we to ~~must~~ ^{must} ~~not~~ ^{not} ~~only~~ ^{only}
remember of our day to ~~remember~~ ^{remember} ~~the~~ ^{the} ~~future~~ ^{future} - The
future ~~is~~ ^{is} ~~in~~ ⁱⁿ ~~our~~ ^{our} ~~hands~~ ^{hands}

CPP

7 10

" 5 12 10

