

HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION
NEW YORK SCHOOL

FINAL THESIS APPROVAL FORM

AUTHOR: Deborah Avery

TITLE: For the Love of God: The
Influence of Yehudah
Halevi on Heinrich Schalit

Stanley Nash 4/18/07
SIGNATURE OF ADVISOR(S) Date

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*For the Love of God:
The Influence of Yehuda Halevi on Heinrich Schalit*

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Project Submitted in Partial Fulfillment of
Requirements for a Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
New York, New York 2007

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Table of Contents

List of Musical Examples	iii
Acknowledgements	iv
Introduction	v
Part I	
Chapter One: The Life Yehuda Halevi	1
Chapter Two: The Life of Heinrich Schalit	12
Part II	
Chapter Three: Heinrich Schalit meets Yehuda Halevi	29
Chapter Four: Poem Analysis	33
Chapter Five: Music Analysis	55
Conclusions	62
Bibliography	64
Musical Examples	66
Chronology	90

Acknowledgements

I would like to thank Cantor Eliyahu Schleifer and Dr. Mark Kligman for helping me narrow down my thesis topic. Thank you to Dr. Martin Cohen for getting me started on my thesis. Thank you to Dr. Stanley Nash for stepping in to advise my thesis, for all the help with the poem analysis, and for supporting my creative ideas. I would like to thank Cantor Bruce Ruben for assisting me with editing my Chapter on Heinrich Schalit. Thank you to Joyce Rosenzweig for working with me on my chapter of music analysis. Thank you to my parents, Allan and Estelle for helping me to edit my work and for always supporting my ideas and my talents. Finally, thank you to the faculty and staff of Hebrew Union College-Jewish Institute of Religion, for inspiring and encouraging its students.

List of Musical Examples

Example 1: *Kallah L'cha Chaltah – The Bride That Longeth for Thee*

Example 2: *Galut – In Exile*

Example 3: *Sh'nat Olam – Longing*

Example 4: *K'vod'cha – Thy Glory*

Example 5: *Mikd'shai El – In the Sanctuary*

Introduction

This thesis is a study of the lives and the works of Yehuda Halevi and Heinrich Schalit. It tells how the creations of a poet from eleventh and twelfth century Spain influenced the musical compositions of an Austrian-German-American composer from the 20th century. The axis from which these two artists lived their lives was their faith. Both Halevi and Schalit found comfort in Judaism and their productivity was the proof of their passion.

Both Halevi and Schalit lived during tumultuous times and endured many cultural and political changes in the countries where they lived. Yehuda Halevi lived during a time when relations between Christians, Muslims, and Jews were relatively peaceful. This lasted until invading nations took over certain areas of the country. What once was a leisurely life became difficult and trying. Jews were persecuted and often caught amid battles between the Muslims and the Christians. Halevi sought at the end of his life to journey to Israel in order to escape the changing political climate.

Schalit lived in Germany during in the early 20th century. At the time he moved there, cultural life was grand and his work was appreciated. Hitler rose to power, however, and everything about the country changed. With his family's life in jeopardy, Schalit moved to Rome, then to England, before finally reaching safety in the United States. There he continued his compositions.

In Part I of this thesis, I give detailed descriptions of the lives of both Yehuda Halevi and Heinrich Schalit. In Chapters One and Two, the lives of Yehuda Halevi and

Heinrich Schalit are outlined respectively. This is designed to familiarize the reader with their lives while highlighting certain major events. This, in turn, enables the reader to understand in greater depth the compositions of Halevi and Schalit within the context of their lives.

In Part II, I have written about the influence of the poet Yehuda Halevi on the composer Heinrich Schalit. The reasons Schalit loved Halevi's poetry are detailed, as well as several of his works using Halevi's poetry. The song cycle, *Visions of Yehuda Halevi*, was chosen for poem analysis and music analysis. The five poems of Halevi's used in the song cycle are analyzed in detail. The first two movements of Schalit's song cycle are analyzed in detail, with an overview of the last three movements. I will show how Schalit uses the florid poetry of Halevi to create one story in the song cycle.

The purpose of this study is threefold. This first objective is to familiarize the reader with the lives of Yehuda Halevi and Heinrich Schalit, both talented individuals but not well-known outside of certain circles. The second is to show how the writings of Halevi influenced the compositions of Schalit, in turn, helping him to create his own Jewish identity within his musical creations. Finally, the third objective is to show what God meant to both these men and how Judaism was a central point in their lives.

Chapter One: The Life of Yehuda Halevi

Yehuda Halevi was a Spanish Jewish poet from the eleventh and twelfth centuries. He remains one of the most universally known writers from this time period. Halevi grew up in an affluent environment and found himself in an era that tolerated diversity. In Halevi's adult life, however, the climate in which he lived began to change and he was witness to atrocities against the Jewish people. With the tide changed, so did his yearning for closeness to God, and his desire for passage to the land of Israel¹ increased. In addition to his poetry, Halevi is also well known for his philosophical text, the *Kuzari*, where a king questions a rabbi on the many facets of the Jewish faith before finally converting.

In his life, Halevi wrote poetry that covered the spectrum of human feeling and experience. His voice was one of friendship, love, lust, carnal passion, and God. Halevi wrote about Zion and the pain of exile. With his own search for God, his devotional poetry captures the deep prayer of a people. Halevi's love for God and Israel, speaks of an emotional attachment that is relevant in every age. Throughout the ages, he has inspired writers, composers, and artists in their vision and expression of God and Israel. This chapter will cover his life and the time in which he lived.

When looking at the extraordinary life of Yehuda Halevi, a good place to begin is by examining the period in which he lived. The particulars of his youth and adolescence laid a foundation for the later experiences that developed him into the writer and the man he became. Halevi's poetry was heavily influenced by the surrounding culture. In his

¹ Although Halevi may not have used the word Israel, for the purposes of this thesis, I will be referring to it as Israel.

adult life, he bore witness to the persecution of the Jews. In response to this, he used his art to express his growing awareness of his people and the importance of Israel. Later in Halevi's life, due to circumstances in his surrounding environment, he had a faith awakening. This awakening is reflected throughout Halevi's works.

The period from the sixth through the fifteenth century—coined the Middle Ages by Renaissance Jews—brought forth plethora of experiences for the Jewish people. There was much death and destruction, but in certain areas there was also considerable growth. The Iberian Peninsula was where much of this expansion and development took place for the Jewish people. A key element to this occurrence was the shift of power in the region. After the Muslim Abbasids captured Babylonia, the Umayyad Abd al-Rahman fled to the Iberian Peninsula. He established the center of his rule in Cordoba, and his grandson, Abd al-Rahman III became the khalif of Cordoba in 929.

There had been Jews in the Iberian Peninsula since the Roman times. After the break up of the Roman Empire, the peninsula was taken over by the Visigoths, a Germanic tribe, in the sixth century. The Visigoths had converted to Christianity and were not fond of the existing Jews so they instituted harsh laws over them. They believed that being Jewish was innate so they could not convert to Christianity.

In the eighth century, when the Muslims invaded, one can imagine how the Jews must have welcomed them. To the Muslims, the Jews were considered *dhimmi*, a nearly equal status as themselves. *Dhimmis* were considered people of the book and were respected by the Muslims. Indigenous Jews who learned Arabic were allowed to work in government and to become courtiers.

Muslims and Jews flourished together during this time period, which is commonly referred to as the "Golden Age of Spain" in Jewish historical works. There was a resurgence of Jewish life at this time, mostly due to the influence of Hasdai ibn Shaprut. He served as court physician to Abd al-Rahman III and al-Hakam I, the successor to Abd al-Rahman. Because of his relationship with al-Hakam II, Abd al-Rahman III's son, he was able to acquire the literary works of the Jews in the East, which the Jews in Spain had not been exposed to. He was thus able to educate Spanish Jews from this material².

Jewish authors wrote prolifically. With the freedom allowed under the Muslim rule, they were able to look to their language, literature, and Bible, and elevate them. They began to write philosophical works, *piyyutim*, or liturgical poems, and secular poetry. Their writings were heavily influenced by the surrounding Arab culture. Hebrew poetry took on an Arabic meter, and the language used was similar to that in Arabic poetry. Some of the greatest Jewish thinkers have come from this time period: Moses Maimonides, Salomon Ibn Gabirol and Yehuda Halevi are only a few of them.

Much of the poetry came from Jews studying in the courtier schools. The courtier course of study began with a foundation in Hebrew script. By the age of five, children were learning Torah. Their subsequent early education was primarily in Bible, Mishnah, Talmud and Hebrew poetry. They did not begin to study philosophy and areas outside Judaism until after they were eighteen. The students in the courtier schools finished their studies with courses in metaphysics and many moved on to complete their education and became doctors. "Unlike the Roman and Germanic conquerors of Spain, the Arabs and

² William Halo, David Ruderman, and Michael Stanislawski, *Heritage: Civilization and the Jews, Source Reader*, (Westport, Connecticut, Praeger), 96.

Jews attached the greatest importance to the intellectual education of youth. Even though, to both races, this may primarily have meant religious education, nevertheless it covered all branches of science as well.³ The Hebrew language was also experiencing a renewal; it was being used and taught more in schools.

Yehuda Halevi was one of the prominent Jewish thinkers that came out of this period. Depending on which sources you look at, Yehuda Halevi was either born in Toledo or Tudela in 1075. Halevi was a courtier, well immersed in the tradition of the courtiers and the surrounding culture. According to Eli Barnavi, "Under Muslim rule, Judah Halevi, apparently from a wealthy and learned family, received a comprehensive education in both Hebrew and Arabic."⁴

When he was still young, Halevi won a writing competition and also made a very important friendship. He and Moses Ibn Ezra became lifelong friends⁵. These two writers produced vast amounts of secular poetry of wine, of love, and of lust. This poetry possesses an erotic beauty while exhibiting an open reflection of their lifestyle at the time. Halevi and Ibn Ezra also wrote poems of friendship to each other, expressing the "mutual admiration and the deep attachment between them,"⁶ as Kayser puts it. Though Halevi's works achieved greater popularity than Ibn Ezra this never came between the two friends.

³ Halo, Ruderman, and Stanislawski, 96.

⁴ Cecil Roth, *Encyclopedia Judaica*, (Coronet Books, 1994), 355, see Judah Halevi.

⁵ According to *Encyclopedia Judaica* Abraham ibn Ezra is his name. According to other sources, his name is Moses Ibn Ezra. According to Kayser, Abraham Ibn Ezra and Moses Ibn Ezra were relatives, perhaps brothers. Other sources make mention of either Moses or Abraham and talk about a son called Isaac. Some sources also say that the Ibn Ezras were a family of importance and wealth while others say they were poor.

⁶Rudolf Kayser, *The Life and Time of Jehudah Halevi*, (New York, NY, Philosophical Libraries, 1949), 69.

These are two examples of Halevi's poetry at this time period:

Ophra

Ophra washeth her garments in the waters
 Of my tears and spreadeth them out in the
 sunshine of her radiance.
 She demandeth no water of the fountains,
 having my two eyes;
 And no other sunshine than her beauty.

A Slave To Love

By the life of our troth, my love, by thy life
 and the life
 Of love which hath shot an arrow at me,
 Verily have I become a slave to Love, that
 hath pierced
 Mine ear, that hath cloven my heart in twain⁷.

When Halevi was born, the political climate in Spain was quite peaceful; however, these conditions began to change in 1090 following the invasion of the Almoravides, another Muslim group, from Africa. The Almoravids expelled the Jews from all positions of influence. In addition to this grievous change, there were frequent anti-Jewish riots and massacres⁸. "With the coming of the Almoravides from Africa and their conquest of Muslim Spain (after 1090), the position of the Jews in Andalusia

⁷ Nina Salaman, *Selected Poems of Jehuda Halevi*, (Philadelphia: The Jewish Publication Society of America, 1924), 45, 51.

⁸ Eli Barnavi, *A Historical Atlas of the Jewish People*, (New York: Schocken Books, 1992), 94.

deteriorated, and Judah Halevi left Granada⁹. For the following 20 years he traveled through numerous communities¹⁰.”

There continued to be battles for land in Spain between Christians from the north and the Muslims who controlled the south with Jews perpetually caught in the middle.

Slonimsky writes in his introduction to Halevi's *Kuzari*:

As the years went by, however, and he witnessed one Jewish community after another going down in destruction as it was caught between two fires in the advance of Christian armies, a new light dawned on him, (Halevi), to which he gave expression in a new type of poetry – an insight which found mature and conscious formulation in his later and most powerful poems and the great prose work of his closing years. This insight – that whoever won in the struggles of the reconquista, Israel was bound to lose, that, although some powerful court Jew might find protection for his people in the north as they fled their burning homes in the south, such asylum would be merely a refuge built on quicksand – slowly ripened into conviction.¹¹

Yehuda Halevi witnessed the battles from the north by Christians and the south by Muslims for Spain, and he began to see that the Jews would remain caught in the middle and would be expendable. Halevi writes in a poem, “Between Seir and Kedar (i.e., Christian and Moslem), my army is lost. Whenever they fight their fight it is *we* who fall, and thus it has been in former times in Israel.¹²”

These events gave rise to a poetry centered on God and Israel rather than on love and wine, though there are some who would argue that his poetry was always centered on God. After being present to see the persecutions of the Jews, Yehuda Halevi makes a

⁹ According to other sources he was a doctor in Cordoba at the time and decided to leave. Writer Henry Slonimsky, in his introduction to the Schocken Books' edition of the *Kuzari*, states that he worked as a doctor in Toledo.

¹⁰ Roth, 356.

¹¹ H. Slonimsky, *Judah Halevi -An Argument for the Faith of Israel, The Kuzari*, (New York: Schocken Books, 1964), 20.

¹² Slonimsky, 21.

deep personal change in his writings and his lifestyle. He moved away from poetry of frivolity to poetry focusing on God and Israel. His new poetry speaks of the fate of Israel. "They, (the poetry), are marked with grief over the loss of God's proximity which was Israel's distinction of old; they depict conditions in Spain; they lament the loss of Jerusalem to the Crusades.¹³" Yehuda Halevi made almost a complete change in his writings and his lifestyle. He rejected everything that had been his whole way of life. Halevi knew that not only was he embracing Zion and God, he also returned to a religious life as well. The following is an example of one of his poems about God:

At Night

Recently thoughts of You awoke me
 and allowed me to behold the fullness of your Grace.
 Clearly they demonstrated how Your image, the soul,
 is intertwined with me – neverending miracles!
 And did my believing heart not see you, as if it had
 been there at Sinai?
 Your visions sought. Your splendor
 entered me, to submerge in my dark clouds.
 And then my meditating startled me up from my bed,
 to bow before Your Glory, Lord¹⁴.

Yehuda Halevi began to focus inwardly on a nationalistic ideal and he created a philosophical work called the *Kuzari*. In this book, Halevi uses the factual story of the conversion of the Khazar king to reveal his inner philosophical beliefs. The *Kuzari* was written toward the end of his life, in 1130-1140. Slonimsky writes:

(It) is a book of defense...a defense of a despised religion; despised, we may add, not merely by the world, by the two great religious powers who between them divide the inhabited globe, but secretly also by the educated and powerful among its own adherents...Judah Halevi still opposes to that

¹³ Slonimsky, 21.

¹⁴ Franz Rosenzweig, *Ninety Two Poems and Hymns of Yehuda Halevi*, (New York: State University of New York Press, 2000), 12.

world a philosophy of history or more strictly a theology of history, whereby a supreme place is vindicated for his people and for its religion in the economy of world events¹⁵.

This work was a monumental composition of Jewish philosophy and theology. The book's title in Arabic is *Kitab al-Hujja waal-Dalil fi Na'vr al-Din al-Dhalil* ("The Book of Argument and Proof in Defense of the Despised Faith"). On his path towards choosing a faith that encapsulates his view of God, the king first speaks to a philosopher, then a Christian, then a Muslim and finally to a Rabbi, before finally deciding to convert to Judaism. The Rabbi in the book ends up making aliyah. In Hartman's book, *Israel and the Jewish Tradition*, he wrote, "Many scholars regard the Kuzari as the finest and most authentic expression of the traditional Jewish worldview¹⁶."

There are a number of important scholars, the latest of which is Ross Brann in his book *The Compunctious Poet*, who have interpreted Halevi's life as divisible into two parts, before and after his religious transformation which led him to reject his life of luxury and pleasure. However, there are an equal number of scholars including Dr. Martin Cohen and Dr. Stanley Nash, from Hebrew Union College-Jewish Institute of Religion, who contend that this theory of radical transformation is exaggerated¹⁷. They maintain that Halevi's poetry is not more than a mirror of the multifaceted nature of Spanish Jewish courtier poetry, in which love, occasionally ribald in nature, can coexist with heartfelt religious devotional expression. Raymond Scheindlin in his two books *Wine Women and Death* and *The Gazelle* would seem to subscribe to this more "holistic" view as well.

¹⁵ Slonimsky, 23.

¹⁶ David Hartman, *Israelis and the Jewish Tradition, An Ancient People Debating Its Future*, (New Haven, Connecticut: Yale University Press, 2000), 27.

¹⁷ Personal communication.

Yehuda Halevi yearned for Israel. Some call him the first Zionist. In his book,

Hartman writes:

In Israel today, for example, religious nationalists regard Halevi rather than Maimonides, or other medieval thinkers as the spiritual precursor of religious Zionism. His great love for the Hebrew language and poetry, his yearning for Zion, and his interpretation of exile as a national disease, an unnatural condition preventing the full flowering of the spiritual potential of the Jewish people, have contributed to the widespread perception of Halevi as the prototypical philosopher of modern religious Jewry and one of the most beloved spiritual forebears of modern Zionism¹⁸.

Not only does he yearn for Israel, but Israel is ever-present in his writings. The article on

Yehuda Halevi in the Encyclopedia Judaica states:

Judah Halevi's decision to emigrate to Erez Israel, a gradual one, reflected the highest aspiration of his life. It resulted from a complex of circumstances: intense and realistic political thought; disillusionment with the possibility of secure Jewish existence in the Diaspora; intense longing for a positive, redeeming act; and the prevalent messianic climate, which so affected him that he once dreamt that the redemption would come in the year 4890 (1130 C.E.).

The decision was strengthened by his religious philosophy, developed at length in his book the *Kuzari* and in many of his poems. This philosophy maintained the unity which ensues from the relationship between the God of Israel, the people of Israel—to whom He chose to reveal His truth through His prophets—, Erez Israel—the "Gate of Heaven," the only place where prophecy is possible—, and Hebrew—the language of Israel. From this it clearly followed that the ideal existence for the Jews was attainable only in their own land¹⁹.

These next two poems show us his yearning for Israel:

Between East and West

My heart is in the East, and I myself am on the western edge.
 How could I enjoy drink and food! How could I ever enjoy it!
 Alas, how do I fulfill my promise? My sacred vow? Since
 Zion is still in Roman bondage, and I in Arabic bonds.
 All goods of Spain are chaff to my eye, but
 The dust on which once stood the tabernacle to my eye²⁰!

¹⁸ Hartman, 26-27.

¹⁹ Encyclopedia Judaica, 356.

²⁰ Rosenzweig, 234.

A Compelling Force

Already my heart rose to the house of the Lord
 but I still dreaded homelessness.
 Then He, who is rich in wisdom, created a reason for me not to be homeless;
 thus He provided for me the meaning.
 Therefore at every resting place I prostrate myself,
 And thank Him for every step that I advance²¹.

Towards the end of his life, Yehuda Halevi began a pilgrimage to Israel. The events of his travels, however, are not clear. According to the article on his life in *The Encyclopedia Judaica*, we can gather that he took a boat and landed in Egypt²². While he was there, some sources say that he almost decided to stay there. Friends of his encouraged him to remain. *The Encyclopedia Judaica*

Judah Halevi boarded a ship at Alexandria, bound for Erez Israel, but its departure was delayed by inclement weather. From the elegies written in Egypt and from the *Genizah* letters which mention his death, it could be concluded that he died about six months after reaching Egypt and that he was also buried there²³.

There are some stories, or legends that say he made it to the Holy Land. This legend states that he arrived in Israel but was killed just as he reached the gates of Jerusalem.

Yehuda Halevi has impacted our liturgy, our music and our relationship with Israel. The poetry of Yehuda Halevi is found in the Sephardic *siddur* and has even found its way into the Ashkenazic prayer book. For example, *Yom L'yabasha* is a Halevi poem recited in many synagogues on Pesach morning immediately following *Tzur Yisrael* in the Geulah section. The compilers of the reform *siddur* and *machzor*, *Gates of Prayer*

²¹ Rosenzweig, 244.

²² *Encyclopedia Judaica*, 358.

²³ Ibid.

and Gates of Redemption, sought innovation and added several piyyutim including *Mi Yitneini*, by Halevi, into the liturgy. Composers of Jewish music were also inspired by the poetry of Halevi. When Franz Rosenzweig translated the poetry of Yehuda Halevi into German in 1920 Germany, many composers, including Heinrich Schalit, began composing music to his magnificent poetry. Schalit loved the imagery Halevi used, especially in his poetry about God. Among many compositions written in Germany and later in the United States, he wrote the "Visions of Yehuda Halevi," with five poems of Halevi's for voice and piano. Popular songs in Israel today are even based on the poetry of Halevi.

Yehuda Halevi's life is told through his writings. The most moving aspect of Halevi's life is his utter humanness. He is inspiring not only because of his masterful Hebrew style but because of his variegated output from poems of love, wine and friendship to poems that reflect his longing for his God and Zion. His life and his work have touched so many and continues to do so.

Chapter Two: The Life of Heinrich Schalit

Heinrich Schalit (1886-1976) was one of the most prolific composers of Jewish liturgical music in the twentieth century. His music includes some of the most complex and deeply spiritual music found within the synagogue genre. Heinrich Schalit was a key figure in the transformation of Synagogue music in the 20th century, especially in Germany. Schalit's style in the main derived from his own inward impulses rather than the popular trends of the time. His music is widely used in synagogues around the country. Schalit's compositional style, while sophisticated and complex, carries with it a measure of subtlety that lends itself to the Reform Synagogue service. In the introduction to Michael Schalit's biography of his father's life, Rabbi Philip S. Bernstein says, "He tells us what he hears, and it is pure, honest, classic, beautiful, and devout. To him Jewish music does not so much enhance spirituality. It is spirituality²⁴." We need not try to apply those words to the music, which flows from Schalit's compositions. They are already present in the sounds that emanate from them.

Heinrich Schalit was born in Vienna, Austria on January 2, 1886. He was born to Joseph and Marie Schalit, further filling out a growing family²⁵. Schalit's father, Joseph Schalit, was married previously to Josephine Fischer Schalit. Josephine and Joseph had two children, Isidor and Bertha. This was a difficult time for Joseph and his first wife.

²⁴ Michael Schalit, *Heinrich Schalit: The Man and His Music*, (Livermore, CA, published by the author, 1979), 2.

²⁵ All of the information regarding the biography of Heinrich Schalit, unless otherwise noted, was obtained from Michael Schalit's biography about his father: Michael Schalit, *Heinrich Schalit: The Man and His Music*, (Livermore, CA: published by the author, 1979).

Joseph was a Hebrew Scholar and an avid Zionist. He worked in agriculture but after the wedding decided to pursue his dream of beginning a Hebrew press in Vienna. It was Zionist in nature and its language was Hebrew.

Unfortunately for the Schalit family, the paper failed for two reasons. First, the people in Vienna in the late 19th century could neither read nor understand Hebrew. Second, another Jewish newspaper was started around the same time. This second newspaper became a huge success because it was in Yiddish, the main language spoken by the Viennese Jews. Joseph did find a new occupation; he began working on inventions and writing short stories.

In the ensuing years there were dramatic changes in Joseph's life. He and his wife had another child who unfortunately died. Soon after, Josephine herself perished after contracting tuberculosis. Joseph eventually remarried Marie Lothringer, and the two of them had three children, Leon, Heinrich and Frida. Once again Joseph changed jobs, "he became a prokurist, an accountant and legal representative for a Jewish liquor firm that imported Carmel wines from Palestine²⁶." Joseph found that with his new marriage, his luck changed as well. The Schalit household was a lively and active place. In addition, it was indeed of generous size and full of childish activity.

Heinrich's youth was full of opportunity. His siblings, Isidor, Leon, and Bertha had a significant impact on Heinrich when he was approaching his teen years. Isidor was very studious and preparing to leave for medical school in the University. Leon and

²⁶ Lori Salzman, *Heinrich Schalit: Hamavdil Bein Chol L'Kodesh*, (New York, Hebrew Union College-Jewish Institute of Religion School of Sacred Music, 1996), 3.

Heinrich spent a lot of time together. Leon was a close friend of Theodor Herzl²⁷ and was active as a Zionist. It is highly possible that Heinrich's Zionist influences from his father Joseph and his brother Leon, led to his own Zionistic beliefs²⁸. Bertha was a skilled pianist and was constantly practicing in their home. Heinrich was prodded early on by Bertha and his father to pursue his budding talent in composition. In short, the Schalit home was one of diversity that fostered talent and creativity in any form it came in.

When Schalit was still very young, it was discovered that he had a visual defect, called ambiopia, or double vision, which was rarely diagnosed in those days. At some point, Heinrich also had an accident while playing, resulting in further loss of his sight. Ultimately, his vision was no more than 1/50 that of a person with normal vision.

Heinrich was composing by the age of ten. A family friend visited the Schalit home and listened to one of Schalit's compositions. This meeting led to Schalit's enrollment in the Jewish School for the Blind, primarily to study with Josef Labor on piano and composition²⁹. These studies with Labor didn't last long, however. Once the students discovered that Schalit had partial sight, they gave him the nickname, "The Seeing Eye." Labor discovered Schalit could see and would no longer teach him. He felt that he should only teach students who were completely blind.

²⁷ Theodor Herzl, (1860-1904) was born in Budapest. He was the founder of political Zionism, the World Zionist Congress, and the Zionist Congress. He studied law in Vienna but was a journalist in his career. His strong beliefs were radical at the time. Herzl felt that the only way to solve the Jewish problems was by a mass exodus to their own Jewish land. See David Bridger, *The New Jewish Encyclopedia*, (New York, NY, Behrman House, Inc., 1976), 202, 203.

²⁸ Lori Salzman, 5.

²⁹ Josef Labor (1843-1924) was a blind musician who studied at the Konservatorium. Upon his graduation in 1863, he was appointed as the chamber musician for the King of Hanover. He returned to Vienna to teach and compose, but Labor would only teach blind students.

In addition to his studies in piano with Labor at the Jewish School for the blind, he studied choral singing with Josef Singer. Josef Singer (1841-1911) was the successor of Salomon Sulzer as the Oberkantor at the Seitenstetengasse Synagogue in Vienna. In addition to his teaching at the School for the blind, he attempted to establish the first school for cantorial music³⁰.

Heinrich went on to study at the Vienna Konservatorium. This environment was highly stimulating for the young musicians attending the school. Schalit was privileged to study piano with Theodor Leschetizky. Leschetizky specialized in teaching each student according to the student's needs. Heinrich's teacher for composition was Robert Fuchs, one of the best teachers for composition in this period. "Robert Fuchs' music is distinctive in a low-key way, and can be mistaken for derivative of his predecessors Schubert and Brahms, and sometimes strongly hints at the music of his pupil Mahler³¹."

The year 1906 was an eventful one for Heinrich. While he studied at the Konservatorium, his father fell ill and his sister Bertha married and moved away. Heinrich received his diploma on July 15, 1906. At this point, he entered into the annual competition for excellence in musical composition. Schalit submitted a quartet for piano and strings, Op. 2 and on December 29, 1906 he won one thousand Austrian crowns for this entry. Due to his father's illness and being unable to work, the Schalit household desperately needed the money so Heinrich gave the prize money to his mother and father. Unfortunately, Joseph died a short time later.

Heinrich had probably already decided to move when his father fell ill. Shortly after his father's death, he kept to his decision, though it was undoubtedly difficult to leave his mother there alone. He moved from Vienna to Munich, a city that held many

³⁰ Lori Salzman, 6.

³¹ Eric Schissel, *The Instrumental Music of Robert Fuchs*, <http://www.kith.org/jimmosk/schissel.fuchs.html>; accessed on 12 December 2006; Internet.

opportunities for him. The two cities were similar in that they both had a high appreciation for music. The summer before his move to Munich, Schalit spent several weeks at Castle Itter in the Tyrolean Alps as a resident musician and guest of Herr Meyer, a weapons manufacturer, and a music lover. The time Schalit spent here was quite rewarding. Each day, he spent hours composing, playing through repertoire with Frau Meyer, and hiking in the woods that encompassed the castle. Heinrich was eager to begin his career as a performer and a composer.

Munich received the talents of Heinrich Schalit in all its facets. He attracted the attention of musical Munich with his teaching of voice and piano, his performances, and his compositions. Schalit finished one work after another. His first published work was a quintet for piano and strings, *Vier Characterstucke fur das Pianoforte* Op. 1 in 1909. He published many more works after that. Performances were given of his music and always received favorable reviews.

Once World War I began, life in Munich changed dramatically. The once cheerful city was now depressed. Work was difficult to find. The situation in Germany only further strained Schalit's difficulties being a musician and nearly blind. Food was scarce and the community was distraught with news of deaths on the front lines.

It is around this time that a shift occurred in Schalit's compositions. The environment of his upbringing in Vienna was anti-Semitic and in Munich, with the climate of the war, anti-Semitism grew. All of Schalit's musical training was secular as well. "Heinrich Schalit's musical career took an incredible change in direction during and after the terrible years of World War I. His compositions began to bear the stamp of an unmistakably *Jewish* personality³²."

³² Michael Schalit, 27-28.

According to Michael Schalit, there are some definitive reasons for Heinrich Schalit's "spiritual conversion"³³. He was terribly disturbed by the war and wanted to begin writing works that dealt with these and other raw emotions, rather than his previous compositions that primarily resulted from his triumph of having mastered certain compositional techniques. The war was indeed a catalyst for Schalit's compositions that bore a Jewish mark. Dr. Gerhard Herz quoted Heinrich Schalit in an article about Schalit in Munich:

The psychological experience of the war years and of the period after the war led to a decisive turning point in my creative work, and at the same time to the termination of my 'romantic' period. The conviction of my being Jewish penetrated my musical work more and more and reminded me of my responsibility³⁴.

Schalit also began to realize some of his own limitations and saw that his shorter compositions were where his talent really shone, rather than in longer compositional works. In addition, two other influences for Schalit's change were the musicologist Abraham Zvi Idelsohn³⁵ and the poet Yehuda Halevi, (Schalit's affinity for the poetry of Yehuda Halevi will be expounded upon in subsequent chapters). It is at this time, that

³³ Michael Schalit, 27.

³⁴ This quote of Dr. Gerhard Herz was taken from Dr. Yehoash Hirschberg's article on Schalit and Ben-Chaim in Munich. Dr. Yehoash Hirschberg, *Heinrich Schalit and Paul Ben-Haim in Munich*, in *Yuval: Studies of the Jewish Music Research Centre, Volume IV* (Jerusalem, Israel, The Magnes Press, The Hebrew University, 1982), 135.

³⁵ A.Z. Idelsohn, (1882-1938), was a Jewish musicologist who wrote the very significant work, *Thesaurus of Hebrew-Oriental Melodies*. Not only did this work introduce Jews, primarily Jewish musicians, to non-European Jewish music, but this work traced the oriental sounds of the Jewish music from Jews living primarily in Arabic countries, as being the most closely related to the music from the Temple period. After being drafted into the Turkish army in WWI, he moved to the United States and was appointed Professor of Liturgy and Jewish Music at Hebrew Union College in Cincinnati. Idelsohn was the author of almost 200 books other than his *Thesaurus*. See Abraham Z. Idelsohn, *Jewish Music: Its Historical Development*, (Toronto, Ontario, General Publishing Company, Ltd., 1992), xi-xiii.

Schalit settled into the composition of Jewish folk and liturgical musical works and was only slightly influenced by the radical European musical trends of the early 20th century. These two Jewish masters were the inspiration that fueled Schalit's bloom into musical maturity.

As stated earlier, Schalit decided to focus his career in the composition of Jewish music. He studied Jewish source music and came to the conclusion that Jewish liturgical music needed to be authentically Jewish. Jewish music at this time was highly influenced by the sounds of Lewandowski, who discarded the traditional sounds of Jewish music, absorbing more of the German choral church sound of that era. Schalit was attracted to A.Z. Idelsohn's volumes on Jewish music and its oriental roots.

The summer of 1920, Schalit stayed at a guest house in a resort named Obersdorf Im Kleinen Walzertal and met a young woman named Hilda Schork. She was attracted to him at first because of his piano playing and a romantic relationship between the two ensued. Hilda was from Mannheim, not far from Munich and after the summer holiday was over, the two continued to correspond with one another. Hilda and Heinrich were married July 18, 1921. On April 28, 1924, Heinrich and Hilda had their first child, a boy name Joseph Josiah, "in memory of Heinrich's father, Joseph, and after one of the kings of ancient Israel³⁶."

In 1927, Heinrich Schalit won a competition for the position of organist and music director for the Great Synagogue of Munich. The cantor of the synagogue was Emanuel Kirschner³⁷. Kirschner was deeply opposed to the music of Lewandowski. He

³⁶ Michael Schalit, 31.

³⁷ Emanuel Kirschner, (1857-1938), was an important figure in Jewish music. He was very interested in the roots of Jewish music and especially did not want it corrupted by

and Schalit must have learned much from each other as they both were set in returning the sound of Jewish liturgical music back to an authentic Jewish sound. Though he was a composer himself, soon the two became good friends.

The climate at the time was growing more and more anti-Semitic. Surprisingly though, the Jews in the area did not notice it. They considered themselves Germans and citizens of the Jewish faith, or "*Staatsburger Judischen Glaubens.*" Around this time, Schalit met Rabbi Phillip S. Bernstein. Bernstein wanted to bring Schalit and his family over to the United States. His first step, however, was to convince his congregation to bring Heinrich over for four months as composer-in-residence to their congregation Temple B'rith Kodesh in Rochester, NY. An invitation was extended and Heinrich accepted it. He left November 1, 1930.

Though his time in Rochester was prolific for Schalit, the ultimate goal of securing a position at the synagogue was not met at this time. Heinrich was able to delve into the American scene of synagogue music and composed a number of hymns for the Union Hymnal published by the CCAR.

The summer of 1931, Heinrich was commissioned to compose a service for the Berlin community. Alexander Weinbaum, the choir director of the Lustzonstrasse Synagogue, where Rabbi Leo Baeck officiated, strongly disliked the heavy Germanic music that was common there. When Schalit's *Eine Freitagabend Litugie*, was first

trends from surrounding influences. Kirschner adopted another important principal by recognizing the clear distinction between *Minhag Polin* and the south-German tradition. In Munich he had to follow the southern German traditional minhag. Kirschner, however, previously used *Minhag Polin*, which comes from Chazzanut of Hungary, Russia, northern Germany, and Austria. He felt that the Southern German Chazzanut was closer to the ancient origins of Jewish Liturgy than *Minhag Polin*. Kirschner's Ideology can be seen in his four-volume work, *T'hilot l'El Elyon*. See Hirschberg, 131,132.

performed at the Lutzowstrasse Synagogue in Berlin, with Max Janowski at the Organ and Oberkantor Hanns John, it was not an immediate success among congregants though many were awed by its power. Critics compared it to Bloch's Sacred Service saying that while Bloch aims for the oratorio, Schalit aims for the sacred.

Schalit was at the height of his musical output and his *V'shamru* is a choral work of intense strength and integrity. The music spoke the text from a depth quite remarkably never heard before. His style is very much opposite the style of Lewandowski. In his Friday Evening Liturgy, Schalit claimed usage of the oriental motifs that Idelsohn speaks about in his research for three movements. According to Dr. Yehoash Hirschberg, only one movement directly quotes Idelsohn while the other two merely hint at the oriental sound³⁸. He did not abandon the Ashkenaz sound entirely either. Several of the movements contain motifs of Ashkenaz music as well.

During this time in Munich, Heinrich Schalit collaborated with Paul Ben-Haim (then Frankenburger) in many areas involving their music. They performed each other's music and held joint concerts. Schalit encouraged Ben-Haim to abandon his secular music for music that was Jewish in nature, religious and/or sacred. Schalit impressed upon him the need and the duty for Jews to compose authentically Jewish music. Paul Ben-Haim eventually moved to Israel where he was key in the development of an Israeli classical sound in the young country³⁹.

The political situation in Germany grew worse. The Schalit family had now grown to five people; a second son Michael was born on March 10, 1930 and a third son,

³⁸ Hirschberg, 139.

³⁹ Information gathered about Paul Ben-Haim was gathered from the article written by Dr. Yehoash Hirschberg

Theodor, named after Theodor Herzl, was born March 6, 1931. They found themselves in the midst of the rising anti-Semitism that was riveting the country. After an eviction from their apartment due to a downstairs neighbor who was a Nazi officer, the Schalit family relocated to a less comfortable neighborhood.

Hitler was elected chancellor of the "Third Reich" on January 30, 1933. Shortly after this, Germany was converted into a totalitarian government. Anti-Jewish policies were put into effect, excluding Jews from taking part in German national and cultural life. The establishment of the first concentration camp at Dachau, a suburb of Munich, occurred as well. Michael Schalit writes:

When Heinrich Schalit was threatened with "spending his next vacation at Dachau," he felt that he and his family were in great danger and that Jewish history was going to be repeated. Nazi policy was too blatantly Jew-hating and Jew-baiting for Heinrich to want to put up with life in Germany any longer⁴⁰.

Rabbi Bernstein once again attempted to obtain work for Schalit in the United States. Bernstein offered him a job as organist and music director at Temple B'rith Kodesh in Rochester, New York. Because of his poor eyesight, however, he was unable to obtain a visa to come to America. The American vice-consul issuing visas said to Schalit that there was no need for blind immigrants in America.

Thankfully for the Schalit family, shortly after this development, something positive did occur. A position for choir director opened up at the Tempio Israelitico (Great Synagogue) of Rome and it was offered to him. The Schalit family found a greater sense of security for the next five years while living in Rome.

⁴⁰ Michael Schalit, 37.

The move to Rome, while for the time being was a safer environment than in Germany, held other challenges for the Schalit's. In general, the standard of living was lower in Rome and people lived on much less. Those people in the middle class, found themselves always on the verge of financial security or financial ruin. Schalit and his family found themselves in this category. Their home was smaller and the neighborhood where they lived was not as nice as where they had lived in Germany. In order to afford such a "luxury" it cost the Schalit family one and a half month's salary on rent each month.

The move to Rome was also a cultural shock to Heinrich and Hilda. Since they were German, they were called, "Tedeschi," Germans living in Italy. Despite this, the fact that they were Jewish was not of concern. Michael Schalit wrote in his book that the Italians overall were very friendly to their family. A main difficulty for them all was the language barrier. Heinrich Schalit, apparently, was near fluent after six months, while Hilda was not near a level of fluency even after five years.

Schalit was addressed as Maestro Enrico Schalit at the Tempio Israelitico in Rome. Though the building had an organ, this synagogue was traditional and did not use musical accompaniment for the Sabbath. Men and women were separated during services and Schalit was forced to come up with a musical liturgy minus musical instrumentation for most services. Schalit learned the liturgy of the Italian Jewish Community, an entirely new liturgy for him. Creating musical settings for the prayers, hymns, and responses must have been an exciting, if often tedious, new venue.

While in Rome, Schalit wrote one of his more significant works of his life, his *Dance Suite for String Orchestra*, originally named, *Chasidische Tanze*, (Hasidic Dances,

Op. 34). This work was so popular because though it was Jewish in nature, its sound had universal appeal. It is based on original Hasidic melodies. As Michael Schalit writes it, "Heinrich intended the work to be a musical monument to Hasidism and to its founder, the Baal Shem Tov⁴¹." Schalit felt inspired by the Hasidic movement, because of its mystical component and the exuberant personality of the Baal Shem.

Bernstein continued to work on securing the Schalit family voyage to the States. He and Schalit kept in touch during his years in Rome. Bernstein convinced Schalit to send him copies of his music so he could sell it for him in the United States. He continued to encourage Schalit to procure a visa to come to the States.

On October 23, 1938, the Rome-Berlin Axis was established. The Nazis had found their way to Italy. Jews were excluded from public forums, and Schalit was informed by police that the family would have leave Italy. Voyage out of the country proved increasingly difficult. Through the British embassy, the Schalit family was able to find safe passage to England. Major Hadley, of the British embassy, knew of Schalit's music. He was able to help them out of Italy. In addition, he found Major M. Gilbert Micholls, who sponsored the Schalit family once they reached England. They left Rome in the beginning of March 1939, once again escaping the terrible devastation that threatened the existence of the European Jewry.

The British Government granted few of the masses that wished to immigrate to England permission to do so. Once the Schalit family had made it safely to England, they found themselves in the midst of the depression. Therefore, the British Government did

⁴¹ Michael Schalit, 41.

not allow them to be gainfully employed. They shared a home with another family and were sponsored and sustained by Major M. Gilbert Micholls.

Soon after their arrival in England, Germany invaded Poland. Two days later, Britain declared war with Germany. In declaring war against Germany, Britain also sought out any German "refugees" that were living there. Hilda and Heinrich were safe with visas, passports and a letter from Otto Schiff. Unfortunately, because of his age, these documents did not protect Joseph, their eldest son. He was arrested by British Police and taken to an internment camp. During the rest of their time living in England, Hilda and Heinrich received letters from Joseph but did not see him again for several years. He was finally released after the war.

While in England, Schalit had no piano and all of his compositions were locked up in storage. This led to feelings of increasing restlessness. The year and a half he spent in England, Schalit had no creative output.

In August 1940, the remainder of the Schalit family in England, Heinrich, Hilda, Michael and Theodor traveled to Liverpool. After many medical exams, ensuring their health for immigration, they were finally en route to America. They boarded the S.S. Duchess of Atholl and the next day began their voyage to the United States.

Their route was from Liverpool to Quebec. After arrival at the port of Quebec on August 23, 1940, the family went through customs and immigration; then went by bus to Rochester, NY. A member of the board of Temple B'rith Kodesh met the Schalits. The following day they moved into their own apartment in Rochester.

Rabbi Bernstein kept his promise of a position for Schalit. Schalit became the music director and organist for Temple B'rith Kodesh. Once there, he had to hurry to

learn the nuances of the American Reform Liturgy in order to prepare for the upcoming High Holidays. Schalit began to compose again and published several works.

The economy of the time was poor. Though Schalit's salary did not increase, the prices for everything else did. He was forced to look elsewhere for employment. He was offered a position at Congregation Beth El in Providence, RI. After a summer vacation in the Adirondack Mountains, the Schalit family moved to Providence.

The congregation in Providence supported Schalit and encouraged his creative output. Schalit devoted much of his time and energy to his compositions. He was probably at the highest point in his compositional career. Not only was he able to write with flourish, he was also able to publish and perform his own music. Schalit's compositions were spread to Reform congregations across the country.

The Schalit family spent a summer in Colorado. During the visit, Schalit spoke to the Rabbi at Temple Emanu-El in Denver. There was some talk of a position opening up for him. Schalit enjoyed the climate of Colorado, and when he returned to Providence, spoke of certain health conditions that made it necessary for the family to move there. Whether the symptoms were real or psychosomatic, the family moved nonetheless.

Heinrich and Hilda moved to Denver in November, 1948. Hilda was especially excited because once there, they moved into their first house. Quite unfortunately for the family, the job at Temple Emanu-El never materialized. In order to earn a living, Schalit taught piano and voice. He also assembled a small community choir and periodically gave concerts. In addition, he continued to compose. Because his income was still not sufficient to live on, Hilda found work as a bookkeeper.

In the fall of 1949, Schalit was offered a job at Temple Israel of Hollywood. Heinrich and Hilda kept their home in Denver and they moved to Hollywood to fill Schalit's one-year contract with the congregation. While there, he did a lot of composition centered around the weekly worship services and other musical programs held by the congregation.

After their year in Hollywood, the Schalit's returned to their home in Denver and continued their life as it had been before. In the years 1950 and 1954, both Heinrich's brothers, Leon and Isidor Schalit passed away. This loss was understandably very difficult for Schalit.

Despite the major changes going on in the composer's life, during the next years, Schalit continued his vast musical output. He republished his *Eine Freitagabend Liturgie* for the American Reform Synagogue. The title changed to, *Sabbath Eve Liturgy*, (*Liturgia Shel Leyl Shabbat*), and was released and well received in congregations around the country. The premier of *Sabbath Eve Liturgy* took place at Stephen Wise Free Synagogue in New York City, January 4th 1952. At that time, A.W. Binder was the music director there and he was quoted saying:

This is one of the important synagogue musical works of our time, and we may well be proud that Schalit is in our midst. This work should be seen and heard in every synagogue choir loft in our country. It will bring freshness into services which go from week to week without change⁴².

Among his new compositions, he wrote *Sabbath Morning Liturgy*, which was as well received as his *Sabbath Eve Liturgy*. Often, he re-compiled and edited previous works, publishing them in different compilations, different languages, and in different settings. The different settings often meant that he took what was once written for solo voice and

⁴² Michael Schalit, 56.

reworked it for choir or he took a piece written for Baritone and re-published it for Soprano voice.

In 1958, Heinrich and Hilda made a permanent move to their recently built mountain home on a hillside in Bendemere Valley, Upper Bear Creek Canyon, six miles west of Evergreen, Colorado. This move meant that Hilda could live in her element and Schalit could live with tranquility. Michael Schalit wrote:

For Heinrich it was an escape to the silence he had always craved. The stillness of the mountains helped him concentrate. It helped him hear that inner sound, that melody and that harmony which he labored all these years to express⁴³.

Schalit continued to compose while in Evergreen. On his eightieth birthday, he was invited to Rochester, NY, where he attended a concert of his musical compositions at Temple B'rith Kodesh. He also reconnected with Rabbi Phillip Bernstein, his long-time friend.

One of the more significant moments in Schalit's professional life occurred on April 13, 1975. The Denver Symphony Orchestra performed his, *Dance Suite*, for string orchestra. After the performance, the audience gave Schalit a standing ovation. This indeed must have been a truly magnificent moment in Schalit's life.

Heinrich Schalit died in his sleep on February 3, 1976. He was ninety years old.

Michael Schalit quotes his father saying:

It is my firm conviction that the composer of sacred music has done his part as well as the prophet and thinker in the making of religion. Music, the most affecting of all the arts, has the power to create and to express religious emotions which words alone cannot do⁴⁴.

⁴³ Michael Schalit, 59.

⁴⁴ Michael Schalit, 60.

As a community of Israel, we should be grateful that such a musician lent his precious gift from God, to our houses of worship.

Chapter Three: Heinrich Schalit Meets Yehuda Halevi

Heinrich Schalit was introduced to the poetry of Yehuda Halevi at a crucial point in his life, during what Michael Schalit calls Heinrich's "spiritual conversion." This "conversion," as discussed in detail in Chapter Two, refers to the period during which he began composing music that was Jewish in style or subject.

In 1917 at the home of Dr. Elias Straus, a president of the Jewish community in Munich, Schalit was first introduced to the poetry of Yehuda Halevi. Schalit saw how the poet showed great dedication to God in his fluid Hebrew poetry. According to Michael Schalit, "The lovely simplicity of Halevi's poems inspired Heinrich deeply. A creative spark had transcended centuries of time, entering his mind and soul, inspiring him to give the poetry a new, musical interpretation⁴⁵."

Schalit's first work composed using the poetry of Yehuda Halevi was a collection of five songs called *Seelenlieder*, (Songs of the Soul, Op. 16). It was published in 1921 by Universal-Edition. These songs were written for bass. The performances of this work received good reviews. Michael Schalit writes:

With these songs Heinrich Schalit had found a genuine, personal musical style. He had freed himself from the conventions of Romanticism. His new style was based textually and musically on the idiom of the Jewish religion, and he oriented his style to traditional Jewish folk music. Thus, he was only slightly influenced by the radical trends of modern European music, as it was composed in the late 1910's and early 1920's. Heinrich's artistic development represents a spontaneous return to religious art. This was a functional change which necessarily involved a change of musical material⁴⁶.

⁴⁵ Michael Schalit, 29.

⁴⁶ *ibid.*

The publication of Franz Rosenzweig's⁴⁷ German translation of Yehuda Halevi's poetry gave Schalit further creative outlets. The translations were so exact, he opined, that the original Hebrew language could be heard. During the years 1924-1926, "Heinrich's heart and soul were filled with the lofty sentiments of Halevi's poetry, and he spent his time at his piano and specially built music desk, creating music to fit the texts⁴⁸." At one point he considered changing his name to Chaim, to represent his Jewish identity. In the time period of 1916-1926, he published the two *Hymnische Gesänge*, (Hymns, Op. 20, 21 and 22) and the *Seelenlieder* mentioned earlier, sacred songs based on the poetry of Yehuda Halevi, Heinrich Heine, and on a Biblical theme.

After Schalit won the position of organist for the Great Synagogue of Munich, he published the hymn *In Ewigkeit*, (In Eternity, Op. 23). This work was his first choral piece, including harp, violin and violin chorus, organ and choir. The usage of choir proves to be a new tendency in Schalit's compositions. Michael Schalit writes, "His subjective and personal preoccupation with God, as manifested in the *Seelenlieder*, now required the collective form of a choral work because this corresponded more closely to the needs of the congregation⁴⁹." *In Ewigkeit* was based on a poem of Yehuda Halevi's. The performances of his newest Halevi work received excellent reviews. He was praised for his, "pious devotion and fervent absorption in the spirit of Halevi's poetry⁵⁰."

⁴⁷ Franz Rosenzweig, (1886-1929), was a writer and philosopher, considered existentialist-religious. He was one of the most influential thinkers of his time. He wrote several books, one of them the translation into German of Yehuda Halevi's poetry. See Michael Schalit, 68-69.

⁴⁸ Michael Schalit, 31.

⁴⁹ Michael Schalit, 34.

⁵⁰ *ibid.*

The next couple of years proved to be of great importance in Schalit's life. He continued his study in the current trends of Jewish liturgical music, seeing that the music by Sulzer and Lewandowski turned Jewish prayers into romantic songs and opera arias. He felt Jewish liturgical music should express the deepest spirituality that lies in the heart of the Jewish people.

Throughout his life, Schalit continued to write works based on the poetry of Yehuda Halevi. When he finally arrived in the States, assisted in his immigration by Rabbi Philip S. Bernstein, he worked in synagogues as composer and organist. His output of music continued to flow from his pen. Much of Schalit's earlier compositions of Halevi's poetry are in German, based on the translations of Franz Rosenzweig, and only occasionally in Hebrew or English. Most of his later compositions, however, are in Hebrew and English, based on the translations of Nina Salaman.

In 1947, he wrote *Mee Yitnaynee, O Would that I Might be a Servant Unto Thee*, and in 1952 and 1954-1956 respectively, Schalit composed *Seven Sacred Songs*, for solo voice and *Songs of Glory*, for choir. Each composition is several movements long. From each of these compositions, one movement within the composition is from a poem of Halevi's. *Kiryah Yefayfeeyah*, a choral work published in 1971, was also based on a poem by Halevi.

Schalit wrote *Vision of God*, a choral piece, set to a Halevi poem in 1951. In 1970, Heinrich Schalit wrote *Visions of Yehuda Halevi*, a song cycle for solo voice. *The Visions* was published around this time period as well; it is an orchestral work with choir with one movement set to a poem by Yehuda Halevi. Among Schalit's many compositions, four significant works, *Vision of Love*, *Vision of God*, *Visions of Yehuda Halevi*, and *The*

Visions, all mention the word “vision.” In Michael Schalit’s book, he writes, “Heinrich’s own preoccupation with his visual handicap, moreover, is revealed by his use of the word “vision” in at least four of his compositions⁵¹.” It is interesting that at least three of these four compositions either contain or are solely comprised of poetry by Yehuda Halevi. One wonders, whether or not the vivid and colorful images created by Halevi’s usage of words in his poetry was a factor in Schalit’s deep connection to it.

Schalit loved poetry about God. It is plainly obvious from his choice of poems and of poet. When looking at the song cycle, *The Visions of Yehuda Halevi*, the poet and the composer together bring us through a spiritual journey. It remains clear that the poetry of Yehuda Halevi, more than the poetry of any other poet, was the most influential on the compositions of Heinrich Schalit. While he wrote music based on the poetry of other poets, the sheer volume of works Schalit wrote using Halevi’s poetry outnumbers all the others combined.

⁵¹ Michael Schalit, 27.

Chapter Four: Yehuda Halevi Poem Analysis

Poetry of Yehuda Halevi from
The Visions of Yehuda Halevi By Heinrich Schalit

KALLAH L'CHA CHALTAH

Translation by Nina Salaman:

She goeth out to meet Thee--the bride that
longeth for Thee.
Since the day she could no more supplicate
in Thy sanctuary, she hath pined for Thee.
She is abashed each time she would be going
up to the holy mount,
For she seeth that strangers go up, but not
she.
And she standeth afar off, worshipping toward
Thy Temple from every place whither she is
exiled.
The words of her entreaty she sendeth, an
offering to Thee,
While she hangeth her heart and her eyes
upon thy throne.
Look though and listen and hear her cry:
She is calling in the bitterness of her heart and
her fainting soul.

יֵצֵאָה לְקִדְמָךְ כְּלָה לְךָ כְּלֵתָהּ
מִיּוֹם אֲשֶׁר לֹא חֵלְתָהּ קִדְשְׁךָ חֵלְתָהּ
הַשְׁתוּמְמָה מִדֵּי עֲלֹתָהּ לְהֵר קִדְשׁ
כִּי רָאִתָּה זָרִים עָלוּ וְלֹא עֲלִיתָהּ
וַתַּעֲמֵד רְחוּק מִשְׁתַּחֲוֵה נֹכַח
הִיכָלְךָ מְכַל מְקוֹם אֲשֶׁר גָּלְתָהּ
דְּבָרֵי תַחֲנוּנָתָה שְׁלָחָה לְךָ מִנְחָה
לְבָה וְעֵינֶיהָ מוֹל כְּסֵאֲךָ תִּלְתָּהּ
הַשְׁקֹף וְהֶאֱזִינָה וּשְׁמַע לְשׁוֹעֲתָהּ
קוֹרְאָה בְּמַר לְבָה וְנִפְשָׁה אֲשֶׁר כְּלֵתָהּ.

Translation by Deborah Avery and Dr. Stanley Nash:

The bride that pined for You, has gone out to greet You.
From the day she could not pray in Your Sanctuary she has been ill.
She was distressed each time she went up to the Holy Mountain,
Because she saw strangers going up where she could not.
She stood from afar bowing,
Facing Your Sanctuary, from every direction in which she has gone into exile.
The words of her supplication she sent to You as an offering.
Her heart and her eyes facing the direction of your throne she poised and lifted,
Look down and hearken and listen to her cry.
She cries out in the bitterness of her heart and pining soul.

Schalit composed the Visions of Yehuda Halevi for solo voice in 1970. Several of the movements are actually reworked from previous compositions both in English and in

German. The Visions of Yehuda Halevi is comprised of five movements, each movement a separate poem. These movements are written in the original Hebrew with an option for English. The English Schalit used, and which I will be referring to, is from Nina Salaman's translations of Yehuda Halevi's poetry. For this section, I will be analyzing three of these poems and compositions.

The first movement is the poem *Kallah L'cha Chaltah* and in English, *The Bride that Longeth for Thee* according to Salaman's translation⁵². The sadness and pain that this poem conveys is clear from the onset of the poem. These are the words of someone shut out, abandoned, and ashamed. This someone is the people Israel. The bride in this poem is Israel, following the allegorical interpretation of the *Song of Songs* as a love song between the people of Israel and God. The bride tries to reach God, first physically, then through prayer, then through a gaze. While most interpreters see the *Song of Songs* differently, as songs of yearning and physical love between earthly lovers, there are many in devout Jewish and Christian circles who conceived of *Shir haShirim* as a love poem between Israel and God. Using the allegorical interpretation of *Shir ha-Shirim* we see the parallels with Halevi's poem quite clearly. However, *Shir ha-Shirim* deals mostly with a love that remains in the present, sometimes requited and sometimes not. *Kallah L'cha Chalta* addresses a kind of sequel to the original story, a narration of the aftermath of the love, of the love being taken away. It is virtually another chapter, and it is somewhat reminiscent of the Jewish legend of the Schechinah which accompanies the Jewish people in their Exile. This poem is the continuation of the enduring love affair between God and the people of Israel.

⁵² Salaman, 109.

What feels so moving in this poem, is how real the bride, or rather Israel, is. Halevi creates an image of someone in clear physical and emotional pain at the loss, or separation from a loved one.

The dramatic action in which the bride pines for God is truly captivating. First the bride goes out to greet God and is taken ill when she can not pray in the Sanctuary. She sees others going where she cannot and so she stands from a distance, facing and surrounding the sanctuary from every direction in which she has been banished. This, of course, represents the scattering of the Jewish people to the many countries of their dispersion or *golah*. Next, she sends out her prayer as an offering. Following this she lifts her eyes towards God's throne. Finally she cries out in bitterness from her heart and soul. This poem shows a clear physical reaction to the reality of having been shut out by circumstances from God's presence. The bride cannot conceive that it is God who has banished her. This is true to Yehudah Halevi's world-view that we see expressed in many of his poems and in the book *The Kuzari*. It is wrong and foolhardy to assume, as Israel's enemies have assumed, that the Jews have been banished from God's favor. In several poems analyzed by Raymond Scheindlin in *The Gazelle*⁵³, we read how God's true beloved, Israel, ridicules her silly rivals, the flirtatious female symbols of Islam and Christianity, for believing that their temporary closeness to the lover, God, has any enduring significance.

The emotions that surface here are clear, palpable and sated with pain and yearning. The bride pines for God. She becomes distressed when she is unable to go up

⁵³ Scheindlin, *The Gazelle*, "Who want to win him for themselves, those desert-asses!" (New York, Philadelphia, Jerusalem: Jewish Publication Society, 1991), 54.

and pray at the Holy Mountain while others, strangers are allowed free access there. Finally she feels bitterness in her heart and again pining in her soul.

One can indeed wonder whether or not this bride recognizes that she is kept out because others have captured Jerusalem, or because this denial of entrée remains a punishment by God. Did God shut her out, or did the strangers?

“Since the day she could no more supplicate in Thy sanctuary, she hath pined for Thee,” is a rather dour and difficult phrase. Does it refer to the Israelites being cast out and exiled by God as referred to in Tanach? With this understanding, the destruction of the Temples becomes the fault of Israel and the separation of God, sending the Shechinah to us, is the Shechinah’s punishment as well. Raymond Scheindlin’s reading seems to support this interpretation that banishment was the Jews’ punishment for not keeping God’s laws and for turning to idolatry. Raymond Scheindlin, in his book, *The Gazelle*, states that, “These lines by Halevi evoke the Jews’ poignant feeling of being left out by history, passive spectators of the great events being orchestrated by Christian and Muslim empires and determining their fate⁵⁴.” He states that this poem also goes into the concept common in the three monotheistic religions that God abandons those who disobey God’s rulings. The fact that the Jews lost Jerusalem to other countries proves that God no longer favors Judaism.

Another way of looking at this liturgical poem does not blame the Jews, and Professor Stanley Nash, in disagreement with Scheindlin, leans strongly towards this interpretation. This triumphalist stance of the Jews merely states the tragedy of the Israelites no longer being able to worship in the Temple since its destruction. “She hath

⁵⁴ Scheindlin, 33.

“pined for thee,” indicates the loss she feels, the loss Israel feels in exile, the loss of God and the Temple, but hope is never lost. The idea that Jews were blaming themselves and internalizing the views of their enemies seems to be completely out of character for Halevi, according to Dr. Nash. Dr. Nash believes that Scheindlin is reading back into his interpretation of twelfth century texts points of view, such as post-Holocaust theology, that developed only much later⁵⁵.

The section that speaks of the bride bowing, facing from every direction she has gone into exile, confirms that this is a description of the exile of Israel and of Jerusalem having been taken by another people, “strangers.” As stated earlier, this poem is saturated with pain and suffering. It is amazing that in the 12th century, Halevi could capture so precisely, the image of Israel and her despair while in exile. The view taken in this thesis in weighing the varying interpretations of Israel stance leans towards that of Scheindlin, allowing the reader to see Halevi’s theology in a direct line of development from the dire prophecies of the Bible to the notion of the Shechinah accompanying the Jews in their Exile.

⁵⁵ Personal Communications.

YA'AVOR ALAI R'TZONCHA**Translation by Nina Salaman:**

Let Thy Favour pass to me,
 Even as Thy wrath hath passed;
 Shall mine iniquity for ever
 Stand between me and Thee?
 How long shall I search
 For Thee beside me, and find Thee not?
 O Dweller amid the wings of the Cherubim
 That are outspread over Thine Ark,
 Thou hast enslaved me unto strangers
 While I am the man of Thy right hand.
 My Redeemer! to redeem my multitudes
 Rise and look forth from Thine abiding place.

יַעֲבֹר עָלַי רְצוֹנְךָ / כַּאֲשֶׁר עָבַר חֲרוֹנְךָ.
 הַלְעוֹלָמִים עוֹנִי / יַעֲמֵד בֵּינִי וּבֵינְךָ?
 וְעַדִּי מָתִי אֲבַקֵּשׁ / אֹתְךָ עִמִּי—וְאֵינְךָ?
 דָּר בְּכַנְפֵי הַכְּרוּבִים / הַפְּרוּשִׁים עַל אֲרוֹנְךָ
 הַעֲבַדְתָּנִי לְזָרִים— / וְנָאֵנִי כַנֹּת יְמִינְךָ.
 גּוֹאֲלִי, לְגֹאֵל הַמּוֹנִי / רוּם וְהִשְׁקֵף מִמְעוֹנְךָ!

Translation by Raymond Scheindlin:

Pour over me your pleasure
 As once you poured your rage.
 Must my sin between us
 Stand from age to age?
 How long until you join me?
 Must I wait in vain?

You who dwelt on Cherubs'
 Wings, in Temple spread,
 Made me slave to strangers,
 Who was your garden bed,
 Savior, look from heaven,
 To save my throngs again.

Translation by Deborah Avery and Dr. Stanley Nash:

May Your favor be directed to me,
 Just as Your anger was directed to me.
 Will my sin stand forever and ever between me and You?
 And until when shall I seek You next to me
 And You will not be there?
 You who dwelled on the Cherub's wings
 Which were spread over Your ark.
 You have made me a slave to strangers
 Whereas I am the pillar at Your right hand.
 O, my Savior to save the masses,
 Arise and look down from Your heavenly abode

This poem is the second in the song cycle *The Visions of Yehuda Halevi* by Heinrich Schalit. By means of his grouping these poems in a particular order, Schalit creates a kind of narrative between the first and the second movements. While this poem *Ya'avor Alai R'tzoncha* lacks the language of the bride and the lover abandoned, we can assume, having read the first poem, that this remains the bride, or at least the collectivity, of Israel, begging God once again to embrace her/it. (This poem actually uses first person masculine language while speaking to God.)

Halevi uses the word, *zarim*, once again to denote the strangers who have taken over Jerusalem and the Holy Mountain. Unlike the first poem, this poem is less colorful, or to use Scheindlin's words, "unadorned." It is, however, rather intimate and personal. We are dealing once again with a personal God and a personal relationship of the speaker (who represents the collectivity of Israel) to God.

From the beginning of the poem, Halevi's words set up intimacy and smallness of scale⁵⁶. Once we reach verses 4 and 5, it is clear that God is made grand and untouchable while the person, or Israel, remains small. "You who dwelled on the Cherub's wings which were spread over Your ark, You have made me a slave to strangers, whereas I am the pillar at Your right hand." On page 117 of *The Gazelle*, Scheindlin writes,

In a poem of long lines and rich visual imagery, such a sentence might not stand out, but among the short, plain sentences of this poem it produces a noticeable change in rhythm and texture, highlighting the contrast between the speaker and God. It points forcefully toward the transitive verb at the beginning of verse 5 that describes God's only action mentioned in this poem: the enslavement of Israel to strangers.

⁵⁶ Scheindlin, 117.

When reading the poem, one element that stands out as different from the previous poem, *Kallah L'cha Chaltah*, is that the poem remains in the first person singular. This usage allows the reader to feel that these words are personal, and possibly refer to them. Like any prayer of supplication, the admission of one's sin is bared before God and a request for God's forgiveness is uttered. Scheindlin writes, "It has been noted that the repeated use of the first person singular lends the poem the intimacy of private conversation⁵⁷." It is not until we reach the end of the poem that the subject of the poem as Israel is revealed, "You have made me a slave to strangers, whereas I am the pillar at Your right hand." This obviously refers to Israel. Scheindlin continues, "But by verses 5-6, the personal tone is so well established that it carries over emotionally even to the last lines, making the people as a whole feel like a single worshipping individual⁵⁸." Scheindlin also writes that it may appear to the reader that the writer of the poem is actually referring to himself, using the people as a "symbol for his own personal experiences and feelings⁵⁹." In the subsequent poems in the Schalit song cycle, this profound analysis, of the writer referring simultaneously to himself, even as he refers to the peoplehood of Israel, will be proved quite significant.

I believe that in using this poem as the second in a series, Schalit takes us to the second chapter of a story. We move from Israel, the bride and her love with God, to a relationship on a more personal level, finally showing us that it is once again referring to the symbiotic relationship that exists between God and Israel. While both poems speak of God and Israel and their relationship, what appears to be different is the matter of size.

⁵⁷ Scheindlin, 118.

⁵⁸ *ibid.*

⁵⁹ *ibid.*

While Scheindlin sees smallness of stature against God's grandeur in this poem, one could not say the same about the previous poem. Israel surrounds God's throne from every direction of her exile. This paints a picture of Israel's grandness. If anything, Israel in *Kallah L'cha Chaltah* is made larger than God, or at least geographically and spatially, more encompassing, within the borders of the poem, of God. To emphasize her pain and suffering, Halevi has created an Israel, with endless dimension. With this second poem, *Ya'avor Alai R'tzoncha*, Schalit takes us away from the image of Israel on a grand scale to a more personal relationship, be it with an individual or with Israel, creating a different balance between God and the people.

The very fact that *Ya'avor Alai R'tzoncha* is an acrostic, spelling out "Yehudah," reinforces the sense of personal intimacy in the poem.

SH'NAT OLAM

לקראת מקור חיי אמת ארוצה—/ על כן בחיי שוא וריק אקוצה.

Translation by Nina Salaman:

To meet the fountain of true life I run;
Of this so vain and empty life I tire.
To see my King's face is my sole desire;
Beside Him have I fear or dread of none.

לראות פני מלכי מגמתי לכד—/ לא אערץ בלתי ולא אעריצה.

מי יתגני לחזותו בחלום—/ אישן שנת עולם ולא אקיצה.

לו אחזה פניו בלבי ביתה—/ לא שאלו עיני להביט חוצה.

O that a dream might hold Him in its bond!
I would not wake; nay, sleep should ne'er
depart.
Would I might see his face within my heart!
Mine eyes would never ask to look beyond.

Translation by Raymond Scheindlin:

Toward the source of life, of truth, I run.
Impatient with a life of vanity,
To see my Master's face is all I want,
None other do I fear, none else revere.

If only I could see Him in a dream,
I'd sleep at ease, not caring if I died.
If I could see His face within my heart,
My eyes would never turn their gaze outside.

Translation by Deborah Avery and Dr. Stanley Nash:

Toward the source of true life, I run.
Therefore have I become disgusted with a life of futility and emptiness.
To see the face of my King is my sole direction,
Therefore will I neither fear nor revere but Him.
If I could be granted to envision him in a dream,
Then would I sleep an eternal sleep and not awaken.
If I could envision his face in my heart internally,
My eyes could never desire to gaze outside.

While Scheindlin begins his analysis of *Sh'nat Olam* by pointing out that it is probably not a liturgical poem, Nina Salaman, in her book, "Selected Poems of Jehudah Halevi" lists this poem under "devotional" poetry. The Oxford dictionary⁶⁰ defines

⁶⁰ New Oxford American Dictionary, 2005.

“liturgical” as “of or related to liturgy or public worship. “Devotional” is defined as “of or used in religious worship.” These definitions are closely related and yet, it is interesting that Scheindlin and Salaman read the two poems so differently. Scheindlin does regard this meditational, almost philosophical, poem as the type of poetry that is usually incorporated in public worship services.

When reading this poem, it is easy to miss the mystical undertones that are found in it. Halevi writes that he wishes to envision God in a dream. He wishes to see God there, and if he were to see God in his dreams, then he would never leave the dream state. In isolation this statement alone might have been one we could have missed. However, the poems that follow in Schalit’s song cycle, *K’vod’cha* and *Mikd’shei El*, lead us to an understanding of Halevi as a spiritual mystic, on the journey to experience a direct connection and a direct encounter with God. In this poem particularly, Halevi begins with a beautiful phrase, “*Likrat m’kor chayei emet arutsah*,” which in Scheindlin’s reading is, “Towards the source of life, I truly run.” Scheindlin dwells more on the phrase “*mekor chayyim*,” which evokes the name of Solomon ibn Gabirol’s famous philosophical work *Mekor Chayim* and elicits the philosophical symbolism of flowing or emanation that is associated with neo-Platonic philosophy. Halevi’s running towards God is hence the return of the soul to God according to the system of the neo-Platonists.

Another way of looking at the line, “Towards the source of true life, I run,” is by pulling out the words “*chayei emet*” and linking them to “*olam ha’emet*.” “*Olam ha’emet*” is synonymous with “*Olam haba*,” and is another way to refer to the after life. In *Sh’nat Olam* the true world is the world to come and the speaker is yearning to be

there and therefore willing to forsake all material pleasures and benefits of this earthly life.

Scheindlin makes a very strong case in his analysis, and it would probably be easily to reconcile Scheindlin's view with the allusion to "*olam ha-emet*," the afterlife. Scheindlin writes, "The 'source of life' is of course, God, from whom the soul directly emanates⁶¹." According to Scheindlin, as noted, the term "source of life" is a term that comes from the "Neoplatonic legacy to medieval Jewish thought⁶²." Neoplatonism is found in the texts of poets from the Spanish Golden Age, as well as in the philosophy⁶³.

Furthermore, according to Scheindlin, Halevi's poetry is similar to that of Dhu 'l-Nun al-Misri, a Muslim mystic. Al-Misri wrote, "My wish is that once before I die I might know Him for an instant." Scheindlin believes that Halevi, in his desire for contact with God, not only shuns vanity, or the empty transitoriness of life, but Halevi's whole futile personal existence. He wishes for everything in his life to be filled with God and for the rest of it to just fall away.

In this poem, the writer wishes for a vision of God, possibly a mystical vision, an experience of God in his dreams. This mention of a nightly visit in his dreams is related to themes in secular love poetry. Scheindlin writes:

The mystic's longing to see God in a dream is related to a theme of secular love poetry, where the separated lovers are said to visit each other in night-visions. To see the beloved in a dream is one of the chief desires of the frustrated lover in Arabic and Hebrew love poetry⁶⁴.

⁶¹ Raymond Scheindlin, 200.

⁶² *ibid.*

⁶³ *ibid.* and New Oxford American Dictionary.

⁶⁴ Scheindlin, 200.

This comparison is interesting. If we can assume an intended parallel, then we recognize that in this poem, we read more than just the mystical whims of a soulful poet, we see a frustrated lover who wishes to behold the face of his beloved. This goes back to Halevi's previous usage of the love between God and Israel as the love between a bride and groom, as in *Kallah L'cha Chaltah*. The difference here *Sh'nat Olam* is that this love is a personal love.

Although longing for visions of God was common for the poets of the Golden Age, this poem is very typical of Halevi⁶⁵. In the last line of the poem, "If I could envision his face in my heart internally, my eyes could never desire to gaze outside," we understand that Halevi wants an internal experience of God as well. This elaborates on the previous line, where the poet wishes to envision God in his dreams. Beyond the night visions, we know that Halevi desires a true, all-encompassing, "internal" experience of God that would be more than a dream-state. Then, he would never leave the presence of God.

It is interesting that *Sh'nat Olam* is the third poem of Schalit's song cycle. Here, in this poem we leave the broken hearted lover that has been abandoned and exiled from God's presence. In the poem, *Ya'avor Alai R'tzoncha*, or *Galut* as Schalit titles the movement, the question, "How long shall I search for Thee beside me, and find Thee not?" has changed. Halevi still longs for God beside him. However, it seems as though in this poem, Halevi courts God to come to his side with promises of faithfulness. The same longing found in the previous poem has changed from a quiet pain to a confident urgency. The relationship between God and the poet has progressed. If we compare it to

⁶⁵ Scheidlin, 200.

Kallah L'cha Chaltah, we find an even greater development. Israel is no longer the abashed bride crying for God from the depths of her soul, she has moved on to personal intimacy and courtship.

K'VOD'CHA**Translation by Nina Salaman:**

My thoughts awaken me with Thy name,
And set thy mercies before me.

They teach me of the soul Thou hast formed,
Bound up within me; --it is wonderful in mine
eyes!

And my heart seeth Thee and hath faith in
Thee
As though is had stood by at Sinai.

I have sought Thee in my visions, and there
passed
Thy glory by me, descending in my clouds.

My musings have roused me from my couch
To bless Thy glorious Name, O Lord.

Translation by Raymond Scheindlin:

My meditations on Your name aroused me,
They set before my face Your acts of love,
Revealed to me the soul that You created—
Bound to me, yet past my understanding.

My heart beheld You and was sure of You,
As if I stood myself at Sinai mountain.
I sought You in my dreams; Your glory passed
Before my face, on clouds descending, landing.

My thoughts awakened me to rise from bed,
To bless Your glorious name, O Lord, commanding.

Translation by Dr. Stanley Nash and Deborah Avery:

My reflections have awakened in me
An awareness of Your holy Name.
And they display Your gracious deeds before me
They make me understand the subject of the soul
Which You have created
It is connected to me and yet,
It is beyond comprehension for me.
My mind perceived and believed in You with such certainty

יעירוני בשמך רעיוני / וישמו חסדך לפני.
הבינוני דבר גשש יצרתה / קשורה בי—והיא נפלאה בעיני.
ולפי ראה ונאמו כה / כאלו מעמד היה בסיני.
דרשתיה בחזיוני ועבר / כבודך בי וירד בענני.
הקימוני שעפי מיוצעי / לברך שם כבודך אדני.

As if I had been one of those standing at Mount Sinai.
 Seeking You in my most mystical reveries
 Your Glory passed before me and the cloud of your Presence descended over me.
 These deep reflections prompted me to leap from my bed
 In blessing Your glorious Name, Adonai.

With the poem *K'vod'cha*, we move to another level of Halevi's poetry. This poem is more complex than the previous poems in Schalit's song cycle. We are moving with the poet past the mere dream of beholding God's Presence to the cusp of mystical vision.

The poem, *K'vod'cha* begins with the poet meditating and becoming aware of the mysteries of God's name or essence. Halevi's attempt at mystical experience is palpable in these phrases. The tradition of Jewish mysticism is finely linked with God's name. It is common for a Jewish mystic to use the tetragrammaton, the four-letter name of God, to meditate on⁶⁶. Scheindlin writes that Halevi's thoughts awakened him, rather than any other morning noises⁶⁷. His initial reading slightly changes the meaning of the first phrase. It seems, however, that despite Scheindlin's interpretation here, it remains possible that his reflections have actually awoken something inside of him: an awareness of God's name. This meditative achievement appears to be a primary goal of the mystic. Beyond this experience of awareness, lies the encounter with God's presence.

With the awareness of God's name comes knowledge of more than mere words. Though the soul itself stays beyond comprehension, the poet finds an ability to understand his connectedness to a soul that was fashioned by God. Each morning, in *Birhot HaShachar*, the prayer *Elohai N'shama*, is recited. There seems to be a

⁶⁶ Gershom Scholem, *Major Trends in Jewish Mysticism* (New York: Schocken, 1941), 56, 133, 137, 210, 213.

⁶⁷ Scheindlin, 167.

connection here to Halevi's motif in this poem. The same word, *y'tzartah*, with a *mapik* in the *hey*, means "You created her/it," in reference to the soul. The prayer, *Elohai*

N'shama, speaks in depth of this soul that God created:

Elohai, n'shama she natata bi, t'horah hi. Atah v'ratah, atah y'tzartah, atah n'fachtah bi, v'atah m'shamrah b'kirbi. Kol z'man, she han'shama b'kirbi, modeh ani l'fanecha.

God, the soul you have given me is pure. You formed it, You created it, You put it in me, and You guard it within me. All the time that my soul is within me, I am thankful before You.

This could give us another context for the deep reflections Halevi is speaking about. At the end of the poem, the poet leaps from the bed. Perhaps he was meditating, and perhaps he was saying the morning prayers. While we are given no real hint as to when the hour of Halevi's deep reflections take place, Scheindlin apparently agrees that he awakens in the morning, because he writes, "Neither the morning sun nor birdsong awakens the poet here⁶⁸."

The soul remaining beyond comprehension is mysterious. According to Rabbi Larry Hoffman, there is no real reference to the soul in the Torah. The only time it is spoken about is in the beginning when God breathes the breath of life into Adam and Eve. Here, the soul is actually the breath of God. Rather, the word we use today for soul, *neshama*, means breath in the Torah⁶⁹. Halevi, however, uses the word *nefesh* for soul in this poem.

When the poet says, "My mind perceived and believed in You with such certainty, as if I had been standing at Mount Sinai," we know that he is speaking about

⁶⁸ Scheindlin, 167.

⁶⁹ Rabbi Lawrence A. Hoffman, *Traditional Prayers, Modern Commentaries Volume 5: Birchot HaShachar, (Morning Blessings)*, (Woodstock, Vermont: Jewish Lights Publishing, 2001), 127.

the revelation of Torah at Mount Sinai as the ultimate certainty of God's existence and of His having chosen Israel. When Halevi continues, "Seeking You in my most mystical reveries, Your Glory passed before me," what comes to mind almost instantly is God passing before Moses on Mount Sinai and not allowing Moses to see His face. Scheindlin finally comes to the point that after all this "revelation" experienced by the poet, he must not have been referring to a physical waking in the beginning of his poem. Halevi was experiencing a spiritual awakening, if not a prophetic dream⁷⁰. Scheindlin writes:

For the religious thinkers of the Golden Age, the revelation on Mount Sinai represented the highest level of spiritual development attainable by mortals, and Moses, the man who had come closest to fulfilling this human spiritual potential. Halevi's dream is thus in keeping in a general way with the religious sensibilities of his age.

Perhaps in his dream, Halevi—obsessed as he was with the national history and seeing revelation rather than creation as the central fact of religious life—translated the theme of his meditation into the language of this particular biblical episode and woke believing for a moment that he had experienced a "vision of God" comparable to the one beheld by the ancient Israelites⁷¹.

As this is the fourth poem in the Schalit song cycle, we find again that there is a simple progression from one poem to the next. The final culmination of this poem results in the transformation of Halevi from a wistful poet, hopeful of his chance at experiencing God's Presence, into an actual mystic who has an experience of God that is like an epiphany or a moment filled with the profound excitement of discovery and conviction.

⁷⁰ Scheindlin, 168.

⁷¹ Scheindlin, 169.

ELOHAI MISHK'NOTECHA**Translation by Nina Salaman:**

My God, Thy dwelling-places are lovely!
It is in vision and not in dark speeches that
Thou art near.

My dream did bring me into the sanctuaries
of God,
And I beheld his beautiful services;
And the burnt-offering and meal-offering and
drink-offering,
And round about, heavy clouds of smoke.
And it was ecstasy to me to hear the Levites'
song,
In their council for the order of services.

I awoke, and I was yet with Thee, O God,
And I gave thanks, and it was sweet to thank
Thee.

Translation by Dr. Stanley Nash and Deborah Avery:

Your dwelling places are pleasant
Your closeness is a clear vision and not a riddle
My dream brought me to the Sanctuary of God
And I witnessed his delightful Temple services.
The *olah*, the *minchah*, and the libation of oil,
And all around heavy pillars of smoke
And it was very pleasant to me upon hearing the song of the Levites
In their choirs for the order of the various rituals
I woke up and I was still with God
And I gave thanks
And it is good to give thanks to You.

אֱלֹהֵי מִשְׁכְּנוֹתֶיךָ יְדִידוֹת
וְקִרְבָּתֶךָ בְּמִרְאָה לֹא בְּחִידוֹת
הִבִּיאֵנִי חֲלוֹמֵי מִקְדָּשֵׁי אֵל
וְשָׂרְתִי מִלְאֲכוֹתָיו הַחֲמוּדוֹת
וְהָעוֹלָה וּמִנְחָתָהּ וְנִסְכָּהּ
וְסָבִיב תִּימְרוֹת עֵשׂוֹן כְּבֹדוֹת
וְנִעַמְתִּי בְּשִׁמְעֵי שִׁיר לְוִיִּם
בְּסוּדֵיהֶם לְסֹדֵר הָעֲבֹדוֹת
הַקִּיצוֹתַי וְעוֹדֵי עִמְךָ אֵל
וְהוֹדִיתִי, וְלֶךְ נֹאֶה לְהוֹדוֹת

The first line of the poem, *Elohai Mishk'notecha*, is almost a direct quote from Psalm 84:2, the line being, "*Ma-y'didot mishk'notecha Adonai tz'vaot*"⁷², "How lovely is Your dwelling-place, O Lord of hosts." The line from the poem, starts, "*Elohai, mishk'notecha y'didot*," "My God, Your dwelling places are pleasant." The prayer *Ma*

⁷² JPS Hebrew English Tanach, 1517.

Tovu, which is traditionally said upon entering a Temple or Synagogue, actually combines several biblical texts and has a similar meaning to this poem and this quote from psalms as well. The first line, "*Ma tovu ohalecha ya'akov, mishk'notecha Yisrael,*" means "How beautiful are your tent Jacob, your dwelling places, O, Israel."

If we go to Numbers 12:6-8, we see yet another textual reference in this poem. The second line of the poem says "*V'kirvat'c ha v'mar'eh lo b'chidot,*" meaning, "Your closeness is a clear vision and not a riddle." In Numbers 12:6-8, God is speaking to Miriam and Aaron, letting them know the difference between Moses and other prophets. The English text reads:

And He said, "Hear these my words: When a prophet of the Lord arises among you, I make Myself known to him in a vision, I speak with him in a dream. Not so with My servant Moses; he is trusted throughout My household. With him I speak mouth to mouth, plainly and not in riddles, and he beholds the likeness of the Lord⁷³."

The Hebrew word used for "vision" in Numbers 12:6, is *ba'mar'ah*, which literally means "mirror." God shows himself to other prophets in a mirror. But to Moses, God showed himself in a *mar'eh*, which means vision, and not *v'chidot*, or in a riddle. The same words are used in *Elohai Mishk'notecha*. The insinuation made by the usage of these exact words, implies that Halevi was given a prophetic vision by God. He is clearly pointing out a distinction between his vision and those of the other prophets. Halevi's vision was like the visions of God that Moses had. This in turn, says something to the reader about the poet's presumed relationship with God. We are being told that Halevi, unlike others, has a personal relationship with God beyond the relationship God has with anyone else.

⁷³ JPS Hebrew English Tanach, 310.

In one of the following phrases, the word *sharti* is used. According to Dr. Chayim Schirman, the root is not from *lashir*, or "to sing." This word is actually from the root, *shur*, or *shin vav reish*, meaning "to look⁷⁴." The word following *sharti*, is *mal'achotav*, having to do with *Avodat beit ha'midrash*, the work of the Holy Sanctuary. The poet is actually having a vision of a service from the Temple. He sees the different offerings made, assumedly by the priests. In addition, he hears the song of the Levites. One can imagine the magnitude of having such a vision. It would be breathtaking.

The last line of the poem, "*v'lach na'eh l'hodot*," is the same as the end of the prayer of Thanksgiving in the *Amidah*, the prayer *Modim*. This reference from liturgy shows the close relationship of meditation and mystical vision to prayer. The *Amidah* is the section of the service that replaces the sacrifices from the Temple services. It is fitting since Halevi witnesses the sacrificial offerings, that he would include a line from the *Amidah*.

In the final poem of Schalit's song cycle, *The Visions of Yehuda Halevi*, Halevi finally achieves mystical vision. Most importantly, in his vision, he has been granted access back to the Holy Mountain. This is proof that God has not abandoned Israel. It is an amazing triumph for him. The bride is no longer in exile, she is welcomed back to the chambers of her beloved. There were no strangers there. Halevi enters the Sanctuary and witnesses the Temple services.

When Halevi awakens, at the end of the poem, it is written that he is still with God. Schirman writes, "It is as if the dream was continuing in a wakeful state⁷⁵." This

⁷⁴ Dr. Chayim Schirman, *Hashira ha'ivrit b's'farad u'v'provance*, (Tel-Aviv, Bialik Institute, 1954 Volume 1), 517.

⁷⁵ Schirman, 517.

tells the reader that unlike the previous poem in the Schalit song cycle, *K'vodcha*, he awakens and remains with God. Halevi has achieved what he set out for in the previous poems—*Sh'nat Olam*, *Ya'avov alai R'tzoncha*, and *Kallah L'cha Chaltah*—to be with God. It is the perfect ending to the cycle. This is the culmination of the journey Halevi has taken in these five poems. We finally reach the end, with our poet, with God.

Chapter Five: Musical Analysis

KALLAH L'CHA CHALTAH: THE BRIDE THAT LONGETH FOR THEE

In 1970, Heinrich Schalit published his song cycle, "Visions of Yehuda Halevi." This song cycle is complex, rich and beautiful. Schalit expertly chose five poems of Halevi's that not only complement each other in style, but also tell a story. (See chapter on poem analysis).

The first movement of Heinrich Schalit's song cycle, *Visions of Yehuda Halevi* is *Kalah L'cha Chaltah – The Bride That Longeth For Thee*. It begins with a piano introduction. This piano introduction foreshadows what comes at the beginning of the vocal line.

The beginning would be called the A theme. In the middle, different themes are brought in. When we get to the next page, it could be called a B section, it goes into 6/8, but it is still almost the same as the beginning. There are lots triplets in the middle as opposed to the beginning, which is more linear. The beginning is G natural minor. It sounds almost like a processional. This processional feeling is fitting, as the text is saying, "she goeth out to meet thee, the bride that longeth for thee."

When we get to measures 10 and 11, Ukrainian Dorian is introduced. This introduction is interesting. The parallel to the text here is very direct. At the point Ukrainian Dorian is introduced, the text says, "since the day she could no more supplicate in Thy sanctuary, she has been ill." In the Hebrew, the raised fourth lands right on the measures that speak of the bride being ill.

The tone of the piece is very somber. It is fitting because the tone of the poem is somber. The bride, Israel, is not allowed entrance into the Temple. She sees strangers going up where she cannot. Also, with the feeling of it as a processional, it is additionally heartbreaking to recognize that a bride walks in procession when she walks down the aisle at her wedding. This could be a dark wedding processional.

The chord leading into the vocal line is a half diminished seventh. This leaves the listener with a suspended feeling. It also, again, is a foreshadowing of the text to come.

In the piano part for measures 8 and 12, the same chords are used in the left hand only they are inverted. We can make an assumption that the change of the chords on the first beat in measure 8 and the first beat in measure 12, landing on *kallah* and *chiltah* respectively, denote the change of the bride's countenance as she becomes ill.

At the top of page two, measure 15, instead of an A-natural, which is expected, there is an A-flat. This creates kind of a Neapolitan chord. The measures 14-16 are full of whole-steps, which sounds very impressionistic. The A-flat in measure 15 in the vocal line and the A-flats succeeding it in the piano part foreshadow the change of keys in measure 18. In the piano part there are stacked fourths starting in measure 16. The piano part continues in measure 18 with a strange kind of counter melody that never resolves. The writing here is very dense and very narrow. The piano line is very refined.

The key changes to E-major in measure 18. The major quality to the key is not felt, however, because there is never any third. It is an unhappy major. It ends up something more like c-minor, the relative minor, but again its not a true c-minor, we feel it because of the fourth.

In measure 22, it moves to A-flat-major continuing until measure 29, where it ends on an f. Measures 27-29 have parallel fourths and fifths, giving an oriental sound. Again, he never employs the third; it stays all fourths and fifths, even at the end of the phrase. The end of the phrase is in B-flat major.

In the next page, measure 30, he keeps the stacked fourths in the piano. The chords are rolled, sounding like a harp. The tempo has slowed here. In the text at this point, the bride surrounds the Temple from every direction of her exile. The rolled chords could represent the gathering of the Israelites to surround the Temple. In the left hand there are two measure groupings. The sound here is very regal. The pattern was first centered around A-flat, then it moves to E-flat in measure 33. In measure 36, the rolled chords continue in both hands and there is contrary motion in the right and left hands. It creates a very expansive feel. In measure 37 there is a very Copland-esque quality to the way the phrase ends, it is very unexpected. The A-natural is used, once again there is an anticipation for the key change.

The vocal line returns and in measure 38 we are in F Major. Again there is no third, only fourths and fifths. It ends on C, with a suspended minor seven feeling.

In measure 44, it is the first time there is no legato. It feels new and sudden. In the text the bride is lifting up her eyes. The first chord in measure 44 is a half diminished seventh. We can't really tell what key we are in. The vocal line is constantly climbing, as though reaching for God. In measure 48, it moves back to 2/4, like the beginning, and suddenly there is vertical action in the vocal line with chords in the piano line moving against the vocal line, creating very long tones. Schalit creates a very grand moment here. The highest note so far in the vocal line is the G in measure 49, landing on the word

kisacha, God's throne. The bride lifts her eyes and her heart to God's throne here. God has rejected her and strangers are in the Temple. Maybe the chords show her anger. In addition to the anger, there is also maybe a romantic feeling, like she is looking at her beloved from afar, with some heartbreak. It's possible that when the bride lifts up her eyes to God, it is a parallel to the lifting of the veil. There is so much rejection and a sense of being shut out. There is still no clear tonality in this section. The final chord, the first chord in measure 51, however, gives a very clear end to the musical line.

In measure 53, the hint of the opening theme is heard. In measure 55 it is an almost full return to the beginning melody. There is some parallel with this line and with the first vocal line of the piece. In the first line, measure 6, the bride is going up to the Holy Sanctuary. The melody and piano lines are very minimal. When we look to the return in measure 55, it is still the same bride, though she has been turned away. The bride wants God to look down and listen to her cry. She wasn't able to go up to the mountain. Another interesting point is that the point where the line says, "hear her cry, her cry," measures 55-58, might have been the high point of the piece had it been written by another composer. But Schalit makes God's throne the high point on this page.

In measure 59, the Ukranian Dorian returns. This time it comes to color the word, *mar*, or bitterness. The bride calls out in the bitterness of her heart. The melody line from 63 to 66 is similar to the beginning, but more elaborate. The highest note of the whole piece lands on measure 67 on the word *kaltah*, or pining, in reference to the soul. The motion of the melodic line here is very fluid and the pining of the soul is felt. The following measures, 68-70, the G is held in the piano line. The phrase ends on a major seventh chord. The pain of the bride is riveting. The piano continues, she still hopes to go

to the mountain. In measure 73 there is a suspended feeling with the chord. Then, the final chord, we finally have a third, finally some closure. The bride finally rests.

GALUT: IN EXILE

In the beginning of this movement, *Galut – In Exile*, the duality spoken about by Scheindlin in the poetry is evident. It begins in 6/8 and, the tempo is marked *agitato* with dotted quarter note = 72. In the right hand there are two chords to each measure, accented, with the left hand repeating a series of busy, angry notes. The movement begins in c-minor. The C is repeated over and over by the left and the right hand. Starting in measure 5, the right hand breaks up more with high chords and low chords, perhaps representing the grandness of God and the smallness of Israel. It's almost as though Schalit read Scheindlin's analysis of this poem, though it was published long after his death.

Once the vocal line starts, it begins divided up in the same rhythmic meter as the poem. This highlights the simplistic nature of the lines and also the repetition of meter in the poem. Schalit sets the line exactly like the words of the poem. "Let thy favor pass over me even as thy anger has passed over me." Favor and Anger play an equal part in the poem, and in the vocal line in measures 11-14 it is represented the same way. The only difference between the two, are the chord inversions in the left hand. In measures 15-18, in the left hand, it is very reminiscent of the first movement in motion and in chord progression, with stacked fourths and fifths.

Moving on to measures 19-24, Schalit sets the vocal line up like a hemiola, moving forward and upward to the G in measures 23 and 24. The text here says, "How

long shall I search for Thee beside me and find Thee not?" This searching for God is represented here in this vocal line, going up the scale.

On the third page, measure 34 through 43, the intensity builds with the piano accompaniment. The text is speaking of the enslavement to strangers. The end of the page leaves us hanging. The piece is not through composed. Also, the piece is very sectionalized. In measures 35 and 37, Schalit highlights the word, *zarim*, or strangers, with duples, strengthening the heat of the word. It is very accusatory. At the end of the page, measures 41-43, the rolled chords return, as in the first movement. The text here refers to Israel as the pillar of God's right hand. The music here definitely highlights this line. Before in the other movement we had rolled chords with the bride.

The theme from the vocal line returns in measure 45 and continues until measure 48. The piano part has the real melody line on this last page. In measure 45, the piano has back and forth *mf* and *p*. Finally the opening statement by the piano is back, angry and mean. The left hand is an octave lower than in the beginning. This drives us to the end of the piece.

The first and second movements here are similar. This works actually, in that the first and second poems of the song cycle are very similar in their subject. Both poems reference exile. Schalit ties this similarity into his music by creating certain rhythmic replications in both movements. The feeling of exile is captured by Schalit in these two movements.

Summary of Movements Three, Four and Five

The third movement, *Sh'nat Olam - Longing* has an almost dreamlike quality. It has a very simple melody and the theme is the same throughout the movement in both the vocal and piano lines. There is a flowing quality of the music. The longing of the poet for a vision of God in his dream is represented by the dreaminess of this movement.

The fourth movement, *K'vod'cha - Thy Glory* is large and beautiful. A total sense of the mystical understanding of God's name can be heard throughout this movement. The poet's vision of himself at Mount Sinai is heard in this music in an urgent note. While the movement begins in minor, it ends in a major key.

The final movement, *Mikd'shai El - In the Sanctuary*, seems to have an element of each of the previous movements in it. It is a perfect ending to the song cycle. It is grand and triumphant, as the poet and Israel are finally returned to the Holy Temple. In the end, the theme from the beginning returns. It is repeated at the very end of the entire song cycle. This return denotes the return to the Temple that Halevi experiences in the final poem, *Mikd'shai El*, when the poet himself has a vision of the Temple.

Conclusion

The lives of Heinrich Schalit and Yehuda Halevi are fascinating and beautiful. To have two great masters, one of poetry and philosophy, the other of performance and composition, should give the Jewish people a great deal of pride.

In this thesis, I covered three main objectives. My first objective, to familiarize the reader with the lives of Yehuda Halevi and Heinrich Schalit, was covered in the biographical chapters on their lives, Chapter One and Two. The second objective was to show how the writings of Halevi influenced Schalit. In Chapter Three, I detailed the numerous works Schalit wrote on Halevi's poetry and wrote about the many reasons why Schalit felt drawn to Halevi's poetry. The third objective was to show what God meant to both Halevi and Schalit and how Judaism was a central point in their lives. In the biographical chapters, I wrote about the turning points experienced by both artists in their work. At some point, both realized that their real duty was to their people and producing works that would influence the lives of the Jews. In Halevi's poetry it was evident that he had great passion for closeness with God. In Schalit's choice of topics for musical composition, we saw the same passion in him as well.

Heinrich Schalit and Yehuda Halevi lived in two different countries during two different eras. Despite those differences, a bond was formed between music and poetry, tying the two artists together. The importance of such "collaboration" should be obvious to any Jew. One reason Jewish history remains so vital to our people, is that, for Jews, history has always repeated itself. Both Schalit and Halevi lived in times of turmoil and upheaval for the Jewish people and both experienced a resurgence of anti-Semitism that was hidden beneath the surface of the societies they lived in. Schalit must have

recognized in Halevi's poetry his own fear of uncertainty and direction for the future of our people.

Our past reflects on us. Heinrich Schalit was a gifted man who struggled with a significant loss of his eyesight and barely escaped death in Europe. Nevertheless, he became one of the most important figures in composition of Synagogue music in the 20th century. From Schalit we learn that despite adversity, we all have the ability to achieve the best in ourselves.

Yehuda Halevi was a poet of such magnitude that in almost every Jewish community, his poetry has made its way into the liturgy, all areas of folk and liturgic music and art song, including Yiddish and Sephardic songs, and many other areas of creative output. In his life, however, he struggled between living a life devoted to God and living a secular life full of the luxuries of the courtiers. In his time too, he witnessed persecution of the Jews. From Halevi we are reminded that no one is perfect. While we all may strive for the highest possible achievements, our humanity always remains. At times we are all prone to mistakes.

Schalit and Halevi are two people we should pay tribute to. We must look deep into the history of our people and pull out the figures that represent who we are and tell us how we have become the Jews we are today. In our communities, we must tell the stories of great people from our past to show the next generations who we have the ability to become.

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VISIONS OF YEHUDA HALEVI

SONG CYCLE

Poems by Yehuda Halevi
English version by Nina Salaman

Total Duration
ca. 22 min.

1. Kalah L'cha Chaltah—The Bride That Longeth For Thee

HEINRICH SCHALIT

Andante $\text{♩} = 66-69$

PIANO

mp legato

fade shadowing

poco rit.

1 2 3 4 5

VOICE

mp a tempo

6 7 8 9

Hebrew: Yats - ah l' - ka - dem - cha ka - lah l' - cha chal - tah mi -
English: She go - eth out to meet Thee the Bride that long - eth for Thee, since the

p a tempo

Ukrainian Dorian

poco

10 11 12 13

yom a - sher lo chil - tah kad - sh' - cha chal - tah mi -
day she could no more sup - pli - cate in Thy Sanctu - a - ry, she hath

poco

Duration
4 min. 30 sec.

14 (mp) 15 16 poco rit.

yom a-sher lo chil - tah kad-sh' - cha chal - tah.
 pined for Thee, she hath pined - for Thee, for Thee.

p mp poco rit.

Key Change

18 $\text{♩} = 96$ mp a tempo 19 20 21

Hish-to-ma-mah mi - dai a - lo - tah l' - har ko - desh
 She is a - bashed each time she would be go - ing up to ti

a tempo

p sempre legato pp

22 23 24 25

kee ra - a - tah za - reem a - lu v' - lo al -
 ho - ly mount, for she seeth that stran - gers go up but - ni

mp

26 poco rit. 27 a tempo mf 28 29 rit. p

Shah. Va - ta - a - mod ra - chok.
 she. And she stand - eth a - far off

poco rit. pp mf a tempo rit. p

mp poco meno mosso (♩=88) 30 31

poco animando e cresc.

mish-ta-cha-vei: no-chach hay-chal - - cha mi-kol - ma-
wor-ship-ping to-ward Thy Tem - - ple from ev-e-ry

p poco meno mosso

poco animando e cresc.

33 kom a-she gal - tah.
place whith-er she is ex - iled.

36 37 38 39 mf
div - rai t' - chi - na-tah - shal-
The word of her en-treat-y she

40 41 42 mp
chah v - cha mi - chah.
send-eth, an of-fer - ing to Thee.

44 Brit.

rit.

6 44 *Più mosso* (♩ = 138)

45

46

mf

li - bah v' - ay - ne - - hah li - - bah v' - ay -
 while she hang-eth her heart and her eyes, while she hang-eth her

47 48 49-al - lar - gan - do

ne - - hah mul kis - a - cha tal - -
 heart and her eyes, her heart and her eyes up - on Thy

51 52 53 54 rit.

tah. _____
 Throne. _____

return of theme

8va *Tempo I* (♩ = 66-69)

57

55 *mp* 57 *mf*

Hash-kef v'ha - zee - nah ush' - ma l' - shav - a - tah kor -
 Look Thou and lis - ten and hear her cry, her cry she is

59 *Ukrainian Dorian* 60

61 *mf*

ah b'-mar li - bah v' - naf - shah a - sher kal - tah kor -
 call - ing in the bit - ter - ness of her heart and her faint - ing soul, she is

63 *mf*

ah l' - mar li - bah v' - naf - shah a - sher kal - -
 call - ing in the bit - ter - ness of her heart and her faint - ing

67 *pp* *mp* *Grit.* *p* *mf*

tah v' - naf - shah a - sher kal - tah.
 soul, and her faint - ing soul.

71 *intenso* *f* *poco allarg.* *pp*

72 73 74

2. Galut - In Exile

HEINRICH SCHALIT

Agitato $\text{♩} = 72$ *C repeated*

f marcato *simile*

Duality

6 7 8 9 10

11 *Meno mosso* $\text{♩} = 112$ *equal rhythms*

12 13 14

Ya - a - vor a - lay - r'-tson-cha ka - a - shar a - var - cha-ron-cha
 Let Thy fa - vor pass to me, - e - ven as Thy wrath hath passed;

mf *p* *mf* *p* *mf* *p* *mf* *p*

15 *f* *dim.* *poco rit.*

16 17 18

ha - l'o - la - meem a - vo - nee ya - a - mod bay-nee u-vayn - cha
 shall mine in - i - qui - ty for - ev - er stand be - tween me and Thee? -

f *mp* *sempre legato* *poco rit.*

Duration
2 min. 45 sec.

19 *a tempo* *mp* 20 21 *cresc.*

va - a - day ma - tay a - va - kesh o - t' -
 How long shall I search for Thee be - sides me, and

p a tempo *cresc.*

22 23 *f* 24 *poco meno mosso* *f*

cha i - mee v' - ayn - cha Dar
 find Thee not, and find Thee not? O

25 *p* 26 27

Dwell - er a - midst the wings - of Che - ru - bim - that are

p r.h. *sempre legato*

28 29 30 *pp* 31

ru - sheem al a - ron - cha
 out - spread o - ver Thine ark,

pp

32

33 ritard.

34 (♩ = 112) mp a tempo

He - e - vad - ta -
Thou hast en - slaved me

35

36 cresc. ed animando

37

nee - l' - za reem, he - e - vad - ta - - -
un - to strang - ers, Thou hast en - slaved me

nee - l' - za - reem
un - to strang - ers

38

39

40

va - - a - nee - - cha - - nat - y' - meen -
while I - - am - the man - of - Thy right

41

42

43 rit.

44

cha. _____
hand. _____

return of theme
♩ = 112 4/5
mf

46

47

48

go - a - lee li - gol - ha - mo - nai, rom v' - hash - kef mi - m' - on - cha
My Re - deem - er, my Re - deem - er! to re - deem my mul - ti - tudes

50

51

52
cresc.

Rom v' - hash - kef mi - m' -
Rise and look forth from Thine a -

54 allarg.

Agitato Tempo I ♩ = 72

56

on - - - n' - cha,
bid - - - ing place..

gua.....

57

58

59

60

gua.....

3. Sh'nat Olam — Longing

HEINRICH SCHALIT

Moderato con moto ♩: 88-92

Piano introduction in B-flat major, 4/4 time. The piece begins with a piano (*p*) dynamic. The melody is characterized by long, flowing lines with many ties. The tempo is marked 'Moderato con moto' with a metronome range of 88-92. The introduction concludes with a *rit.* (ritardando) and a *pp* (pianissimo) dynamic.

mp a tempo

Li-krat m'-kor cha-yay e-met a - ru - tsah al-
 To meet the foun-tain of true life I run; — of

p a tempo

Piano accompaniment for the first vocal line. It features a steady, rhythmic accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *p* and *mp*.

poco rit.

ken b'-cha - yay shav v'-reek a - ku - tsah lir -
 this so vain and emp - ty life I tire. — To

mf

Piano accompaniment for the second vocal line. It continues with a similar accompaniment style. Dynamics include *poco rit.* and *mf*.

a tempo

ot ————— p' - nay mal-kee, p' - nay mal - kee —————
 see ————— my King's — face, my King's — face —————

mf a tempo

Piano accompaniment for the final vocal line. It features a more active accompaniment with some chords. Dynamics include *a tempo* and *mf*.

Duration 3 min.

poco rit. *f a tempo*

na - ma - tee l' - vad Lo a - e - rots bil -
 is my sole de - sire Be - sides Him have I

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *poco rit.* marking and transitions to *f a tempo*. The piano accompaniment includes a *p* dynamic marking and a *poco rit.* marking, followed by *mf a tempo*. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 6/4.

p

to - v' - lo a - ree - tsah, a - ree - tsa.
 fear or dread of none, of none.

The second system continues the musical score. The vocal line starts with a *p* dynamic. The piano accompaniment features a *p* dynamic, a *rit. - pp* marking, and a *p* dynamic. The key signature and time signature remain 6/4.

mp a tempo *mp*

Mee yi - t' - nay - nee la - cha - zo - to va - cha - lom Ee -
 O that a dream might hold Him in its bond! I

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line is marked *mp a tempo* and *mp*. The piano accompaniment is marked *a tempo* and *p*. The key signature and time signature are 6/4.

poco rit. *mp*

shan sh' - nat o - lam v' - lo a - kee - tsah
 would not wake; nay, sleep should ne'er de - part.

The fourth system concludes the musical score. The vocal line is marked *poco rit.* and *mp*. The piano accompaniment is marked *mp*. The key signature and time signature are 6/4.

mp a tempo

Lu a - cha - zah _____ fa - nav _____
 Would I might see _____ His face _____

p a tempo

poco rit. _____ *f a tempo*

— b' - li - bee va' - tah _____ Lo sha - a - lu ay -
 — with - in my heart! _____ Mine eyes would nev - er

poco rit. _____ *mf a tempo*

p rit.

naiv l' - ha - beet chu - tsah, chu - tsah. _____
 ask - to look be - yond, _____ be - yond _____

p rit. _____ *pp* _____ *mp*

a tempo

pp _____ *pp* _____ *ppp* _____
 _____ _____ _____ lunga

slowly

4. K'vod'cha - Thy Glory

HEINRICH SCHALIT

Lento $\text{♩} = 63-66$

f *p* *f* *p*

gva.

f *p* *mp*

dolce

gva.

mp *cresc.*

Y' - ee - ru-nee v-shim-cha ra - - a - yo-nai v' - ya - see - mu -
 My thoughts a-wak-en me, - wak - en me with Thy Name, and set Thy mer - cies -

p sempre legato *cresc.*

mf

cha - sa de - cha l' - fa - nai -
 Thy - mer - cies be - fore me -

mf

mp

He - vee - nu - nee d' - var ne - fesh y' - tsar - ta k' -
They teach me of the soul Thou hast formed,

p *dolce*

8va.....

mf

shu - rah - vee y' - hee nif - lat b' - ay - nai, v' -
bound up with-in me; it is won - der - ful in mine eyes, won -

mf

p

hee - nif - lat b' - ay - nai, b' - ay - nai. -
- der - ful in mine eyes, in mine eyes!

p *molto*

mf $\text{♩} = 56$

v'li - bee ra - a - cha va - ya - a - men bach k' -
My heart seeth Thee and hath faith in Thee as

fp

cresc.

i - lu - ma - a - mad ha - ya b' - see - nai
 though it had stood by at Si - nai at

cresc. *mf*

dim.

see - nai.
 Si - nai.

dim. *mp* *rit.*

mf

D'rash - tee - have
 I

a tempo

mp

sought - cha v'-chaz-yo - nai, v - chaz-yo -
 Thee in my vi - sions, in my

3 *8...* *3* *8...*

Poco animando

mf cresc.

nai. v' - a - var k' - vod - cha
vi - - sions. and there passed Thy glo - ry by

poco rit.

mp cresc.

f.

bee v' - ya - rad ba - a - ne - nai,
me, de - scend - ing in my clouds,

mp slentando

mf

p

p

animando

v' - a - var k' - vod - cha bee v'
and there passed Thy glo - ry by me de -

mp

p

poco a poco *pp* *pp* slen - tan - do

ya - rad ba - a - ne - nai.
scend - ing in my clouds.

pp

mp a tempo

H'-kee-mu nee s'ee pai... s'ee - pai mi-y'tso-nai l'va-rach shem k'vo-de-cha...
 My mu-sings have a-roused me, roused me from my couch to bless Thy glo-rious Name

fp a tempo

gva...

f

shem k' - vo - de - cha l'va-rach shem k'vo-de-cha...
 Thy glo-rious Name to bless Thy glo-rious Name,

mf

gva.....

mp

A do - nai,
 O Lord, O Lord.

mp dolce espr.

molto lento

P slentando pp mf pp

5. Mikd'shai El — In the Sanctuary

Maestoso ♩ : 56-58

HEINRICH SCHALIT

8va... *f* *mf*

f *mf*

poco rit. *dolce*

E-lo-hai _____ mish - k'ne - te - cha y' -
 O Lord, - Thy dwell - ing - plac - es are

mp *poco rit.* *p a tempo*

mp

dee - dot v' - ki - r' - vat - cha b' - mar - eh lo _____ v' -
 love - ly! It is in vi - sion and not in dark speech - es that Thou

p

Duration:
5 min.. 30 sec.

Poco mosso $\text{♩} = 69$

poco rit. *mp (solenne)*

chee - dot. _____
 art near. _____

He-vee-a - nee cha-lo-mee
 My dream did bring me in - to the

pp *poco rit* *p sempre legato*

cresc.

mik - - d' - shai-El v'shar-tee mal-a-cho tav ha-Cha-
 Sanc - tu-a-ry of God, and I be-held His beau - ti-ful

cresc.

Poco a poco animando *mf*

mu - dot v'- ha - o - - loh u - min - cha -
 wor - ship: the burnt - of - fer - ing and meal - of - fer - ing and

mf sf sf sf sf

f *mp*

tah drink - v' - nis - - ka v' - sa -
 of - fer - ing and

f sf sf sf mp

veev ti - ma - rot a - shan
 round - a - bout heav - y clouds

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands, with triplets in the right hand.

allarg. - - - Tempo I ♩ = 60
 k' - ve - dot v' - na - am - tee
 of smoke and it was ec -

The second system continues the musical score. It includes a tempo change to 'Tempo I' with a quarter note equal to 60 beats. The tempo is marked 'allarg.' (allargando). The vocal line has a melodic line with a triplet. The piano accompaniment features a triplet in the right hand and a 'tr' (trill) marking in the bass line.

b' - sham - ee sheer l' - vi - yim b' - so -
 sta - cy to me to hear the song of the Le - vites in their

The third system continues the musical score. The vocal line has a melodic line with a triplet. The piano accompaniment features a 'tr' (trill) marking in the bass line and a 'mf' (mezzo-forte) dynamic marking.

day hem l' - se - der ha - a - vo - dot.
 coun - cil for the or - der of wor - ship.

The fourth system continues the musical score. The vocal line has a melodic line with a triplet. The piano accompaniment features a 'tr' (trill) marking in the bass line and a 'mf' (mezzo-forte) dynamic marking.

rit. *pp* *mp* *dolce, a tempo*

He-kee-tso-tee — v' — o — dee — im — — m' —
 I — a — woke and I — was — yet with Thee,

mp rit. *pp* *mp a tempo*

mp

cha — El v' — ho — da — tee, — v' — ho — da — tee,
 O — Lord! And I gave thanks, — thanks, —

mp

dim. *Lento* $\text{♩} = 48$ *mf*

v' — ho — da — — — tee, — — — v' — lach na —
 and I — gave — — — thanks, — — — and it was

dim. *pp*

ah l' — ho — — — dot — — — v' — lach na — ah l' — ho — —
 sweet to thank — — — Thee, — — — and it was sweet to thank — —

mf *mp* *mf*

rit.

pp

dot _____ v'-lach na - ah l'-ho - - dot
 Thee, _____ and it was sweet to thank - Thee,

mp *p* *rit.* *pp*

mf *mp (calmo)*
 l'-ho - - dot _____ l'-ho - - dot _____
 to thank - Thee, _____ to thank - Thee,

mf *mp (calmo)*

dim. *p* *mp*
 v'-lach na - ah _____ l'-ho thank -
 and it was sweet _____ to thank -

return of mov. 1 theme

dim. *p* *pp* *dolce, espr.*

dot. _____
 Thee. _____

p *morendo*

CHRONOLOGY

Vier Charakterstücke für das Pianoforte
Op.1
Mainz: Schotts Söhne, c.1909. 21 p.

1. Stilles Glück
2. Trotz
3. Fallendes Laub
4. Reigen

Duration: about 10 min.
Dedicated to Professor Robert Fuchs

Es kündigt: Schon im ersten Werk eine entschieden ausgeprägte Persönlichkeit. Die kleinen Stücke haben zudem feine Farbe, eine schöne Innerlichkeit und sicheres Charakterisierungsvermögen. --- *Signale*, Berlin

Klavierquartett in E moll für Klavier, Violine, Viola und Cello Op. 2
Munich: MS, revised 1922. 113 p.
(Composed 1906)

Allegro risoluto - Scherzo - Andante - Finale

Duration: 35 to 40 min.
Separate parts for violin, viola and cello, 19, 18, and 17 p., respectively.

Mit dem österreichischen Kompositionsstaatspreis ausgezeichnet, 1907. (Awarded the Austrian State Prize for composition in 1907).

Klavierquintett in B dur für Klavier, 2 Violinen, Viola, und Cello Op.3
Munich: MS, 1908.

Duration: 40 min.
Preisgekrönt bei den Eistedfodd-Festivals in Wales (Awarded first prize at the Eistedfodd Festival in Wales, 1908)

"... bieten einen weiteren Beleg für die nicht gewöhnliche kompositorische Begabung Schalits. Wiederum sass der Komponist am Flügel, den er gut zu meistern versteht." --- *Frankfurter Zeitung*

Sonate für Violine und Pianoforte Op.4
Munich: MS, n.d. (1909?) Score, 42 p.
Solo parts, 18 and 19 p.

Allegro moderato sostenuto - Intermezzo - Allegro con brio
Duration: 30 min.

"... eine erfreuliche Bereicherung der Violinliteratur." --- *Muenchener Post*

Gesänge für eine Singstimme und Klavier Op.5
Munich: Otto Halbreiter, n.d. 3 separates, 4 p. ea.

1. Ich wandle (H.H.Ehrler)
2. Wie Liebten wir (Ricarda Huch)
3. Tröstung (Carl Bröger)

Duration: 10 min.

Jugendland. Leichte Klavierstücke Op.6
Köln: Tischer & Jagenberg, 1913. 2 vol.

- Vol. 1
1. Prolog
 2. Spiel
 3. Nach der Kirche
 4. Reigen

- Vol. 2
1. Trotzkopf
 2. Klage
 3. Trost
 4. Kehraus

Duration: 20 to 25 min.

"... sehr reizvolle Klavierstücke... Musikalisch einfache, aber sinnige Miniaturen." --- *Münchener Neueste Nachrichten*

Sonate für Pianoforte Op.7
Munich: MS, 1916. 33 p.

Brioso - Andante - Allegro - Poco largamente

Duration: 30 min.

Miniaturen für Klavier Op.8
München: Otto Halbreiter, c.1916. ii, 12 p.

9 easy pieces for piano instruction
Dedicated to Fräulein Julia and Steffi Goldner

Sonate für Cello und Klavier Op.9
Munich: MS, 1908

Duration: 25 min.
Awarded first prize at Eistedfodd Festival, Llangollen, Wales in 1909.

Konzertstück für Pianoforte und Orchester Op.10
Munich: MS, 1912. 56 p.

Duration: 10 min.

Klavierstücke Op.11
Munich: MS, 1906-16. 5 separates

1. Widmung (Dedication)
2. Intermezzo (signed, dated 1907)
3. Intermezzo (signed, dated 1909)
4. Capriccio für Klavier in F moll
5. In der Dämmerung

Sechs Frühlingslieder für eine hohe Stimme und Klavier Op.12
Gedichte von Max Dauthendey
Köln: Tischer & Jagenberg, no date. 21 p.

1. Und Sonne und Erde sind wieder vertraut
2. Der grüne Regen
3. Wer jagt den Fluss vor sich her wie ein Tier
4. Kinderlied
5. Immer Lust an Lust sich hängt
6. Eilt Euch, eil Dich, die Bäume blühen!

Composed 1913-16

"... die in der Prägung der Darstellung, in der überraschenden Selbstständigkeit der Gestaltung wirkliche Frühlingsluft atmen." --- *Nürnberger Zeitung*

Phantasie, Zwischenspiel und Doppelfuge über das Wort S-C-H-A-D-E für Klavier Op.13

Munich: MS, 1916. 40 p.

Duration: 20 min.

Herrn und Frau Friedrich Kaula zugeignet

"... die der Komponist glänzend selbst spielte, ist virtuos gearbeitet."

--- *Bayerischer Courier*

Klavierstücke Op.14

Munich: MS, 1906-17. Separates

1. Choralvorspiel (Motto: "Es blitzen im Grund die Zürnen der ewigen Stadt")
2. Ballade für Klavier
3. Capriccio
4. Romanze in Fis moll (signed, dated)

Gesänge für Solostimme und Klavier Op.15

Munich: MS, n.d. No longer extant

* *Seelenlieder* nach Gedichten von Jehuda Halevi (aus dem Hebräischen übertragen von Emil Bernhard Cohn) für eine Singstimme mit Klavierbegleitung Op.16

Wien: Universal Edition, c.1921. 15p.

1. Knechte der Zeit (Servants of time)
2. Ruhig, ruhig, liebe Seele
3. Jeder Morgenstern im Osten (All the stars of morning)
4. Tritt hin zu seinen Schwellen
5. Tröste dich in deinen Nöten

Duration: 10 min.

Composed 1916-17

Sechs Liebeslieder nach Dichtungen von Max Dauthendey für eine hohe Singstimme und Klavier Op.17

Wien: Universal Edition, c.1921. 23p.

1. Der Himmel öffnet die blaue Tür
2. Einst werden Sonn' und Sterne kalt

3. Höre mich, Geliebte mein
4. Deine Augen
5. Mai
6. Überall blüht nun die Liebe

Duration: 10 min.

Composed 1920

Jewish Popular Songs for voice and piano Op.18

Munich: MS, n.d. separates

1. Amul is gewen a masse (A Story) (Child's song) 4 p.
2. As ech wolt gehat dem Kaessers oizress (If I had the Emperor's power) (Lullaby) 4 p.
3. Jume, Jume (Benjamin, Benjamin) (manuscript no longer extant)
4. Is gekimmen der vetter Nossen (He has come, old uncle Nissen) (Wedding song) 3 p.
5. Di mame hat mich awek geshikt (Mother has sent me away) (Maiden's song) 3 p.

Liedertexte und Anmerkungen aus *Die schönsten Lieder der Ostjuden* und *Das jüdische Volkslied* (Merkblatt) von F.M.Kaufmann, Jüdischer Verlag, Berlin.

Composed 1920-25

Ostjüdische Volkslieder for solo voice and piano Op.19

Munich: MS, n.d. separates, 35 p.

1. Jakobs-lied aus Rumänien 2 p.
2. Jakobs-lied aus Litauen 4 p.
3. Wuz willst? (Was willst du?) 2 p.
4. Sizen, sizen siben Waber (Die sieben Weiber) 3 p.
5. Mejerke man sin (Meierke, mein Sohn) incomplete 2 p.
6. In droussen is a triber Tug (Und draussen ist ein trüber Tag) 4 p.
7. Wie asoi ken ech listik san (Wie denn kann ich lustig sein) 2 p.
8. Er hot mir zigesugt (Er hat mir zugesagt) 3 p.
9. Ale ljule (Lullaby) 2 p.
10. Ba man Marness Hasele (Bei mein Mutters Häusele) 2 p.
11. Schpiltze mir dem naem Scher (Spielt mir denn den neuen Tanz) 2 p.
12. Tif in Weldele (Tief im Wäldchen) 1 p.
13. Klip-klap efen mir (Klippklapp, öffne mir) 2 p.
14. Her nor di schein Meidele (Hör doch, du mein Mädelein) 3 p.
15. Unter mein Kinds Viegele (incomplete) 1 p.

* *Hymnische Gesänge* (nach Dichtungen von Jehuda Halevi aus dem Hebrä-

ischen übertragen von Franz Rosenzweig und Emil Bernhard Cohn) für eine hohe Singstimme und Klavier Op.20

(Munich): MS, 1916. separates

1. Es war die Braut gegangen
2. Aus dem Elend
3. Wenn die gold'nen Sterne leuchten

Nos. 1 and 2 were later revised and published as *The Bride that longeth for Thee*, and *In Exile*, in *Visions of Yehuda Halevi*, Evergreen, CO: H.Sch., c.1970. 24 p.

Hymnische Gesänge für Bariton und Orchester (oder Klavier) Op.21
(Munich): MS, 1926. separates

1. Bei Dir (Judah Halevi, translated into German by Franz Rosenzweig)
 2. Bricht aus in lauten Klagen (Break forth in plaintive riot) (Heinrich Heine)
 3. Höret mir zu, Ihr Inseln (Listen to me, O coastlands) (Isaiah 49:1-6)
 4. Halleluja (Heinrich Heine)
- Duration: 20 min.

Vier Hymnische Gesänge (nach Dichtungen von Jehuda Halevi aus dem Hebräischen übertragen von Franz Rosenzweig und Emil Bernhard Cohn) für eine hohe Singstimme und Klavier Op.22
(Munich): MS, 1925. separates, 19 p.

1. Sehnsucht (Longing) 3 p.
2. Nachts (Thy Glory) 5 p.
3. Im Heiligtum (In the Sanctuary) 5 p.
4. Mein Leib und Leben 5 p.

Nos. 1, 2 and 3 have the corresponding order in *Visions of Yehuda Halevi*. Evergreen, CO: H.Sch., c.1970. 24 p.

In Ewigkeit/In Eternity Hymnus für 5-stimmigen gemischtem Chor, Orgel, Harfe, Solovioline und Geigenchor (for five-part chorus, organ, harp, solo-violin and violin chorus) Op.23
Munich: H.Sch., c.1929. 20 p.

Duration: 10 min.

From the Hebrew of Judah Halevi, German by Franz Rosenzweig, English by Hortense A. Lindheim and H. Schalit.

Norvin R. Lindheim in Memoriam

Gesänge für Bariton und Klavier Op.24
Munich: MS, 1926-28. 3 separates

1. Elieser am Brunnen (Eliezer at the Well) Genesis 24:12-14, German by Martin Buber and Franz Rosenzweig, (also has English text) 7 p.

2. Der Wahre (from the Hebrew of Judah Halevi, German by Franz Rosenzweig). Composed 1926. Hebrew and German texts. Dated 1928. 5 p.

3. Adon Olam for baritone solo, mixed four-part choir, orchestra, organ and harp. 15 p. 1928.

German and Hebrew; German version by Franz Rosenzweig.

Duration: 10 min.

Nickname: "Garganaj" (garganey, species of European duck, or teal); name was probably used for a competition in which this work was entered.

Pictures from a Puppet-Show. Miniatures for piano solo. Seven instructive studies for piano solo. Op.25
Munich: MS, 1926. 8 p. (last page or leaf is missing).

1. Prologue (Prolog)
2. Enter the puppets (Aufzug der Marionetten)
3. Dance play (Tanzspiel)
4. March (Marsch)
5. Hero's elegy (Des Helden Klage)
6. Tumult (Tumult)
7. Last Dance (Kehraus)

German title: *Bilder aus dem Marionettentheater*

Drei Stücke für Violine und Klavier Op.26

Munich: MS, 1929. separates, 10 p.

1. Lobgesang (Song of praise) 2 p.
2. Tanzlied (Dance song) 2 p.
3. Tanzhumoreske (Dance humorous) 6 p.

Duration: 12 min.

Hymnen der Seele; vier, für a-capella Chöre, based on poems by Judah Halevi, translated into German by Franz Rosenzweig Op.27
Munich: H.Sch., 1929. separates

1. (no longer extant, title unknown)
2. Welt
3. Der Tag (That Day)
4. Der Aufstieg (Ascent)

Duration: 20 min.

Dedicated to the memory of Franz Rosenzweig, 1886 - 1929.

Union Hymnal. Songs and prayers for Jewish worship. 3rd ed., revised and enlarged. Compiled and published by the Central Conference of American Rabbis, 1954. c.1932 by the C.C.A.R.

No.6 Almighty Father p.6

No.34 The cry of Israel (translated from the Hebrew of Solomon Ibn

Gabirol by Solomon Solis-Cohen)
p.36
No.145 Our Father, we beseech Thy
grace (words by Ida Goldstein) p.154-
155
No. 189 A week within the sukko
green (words by Isabella Hess) p.212.

Einstimmige Liturgische Gesänge für
Chor (oder Solo) und Orgel (oder
Klavier) nach Texten des Berliner
Gebetbuches (Predigtlieder) Op.28
Munich: MS, 1930 - 1932. Several
separates

Nos. 2, 3 and 5 are for the Jewish New
Year. One leaf ea.

Nos. 14, 20 and 21 are for Simhat
Tora. 1 p. ea.

Nos. 13 and 18 are for Pesach (Pass-
over). 2 p. and 1 p., respectively.

No. 19 is for Hanuka. 1 p.

No. 15 is for the Sabbath. 1 p.

Predigtlied für Sabbathvorabend, Pre-
digtlied für Sabbath, and Lied zum
Empfang des Sabbaths are all on one
leaf.

Eine Freitagabend Liturgie für Kantor,
einstimmigen und gemischten Chor
und Orgel Op.29

Munich: H.Sch., c.1933. 54 p.

Dem Andenken meines seligen Vater
gewidmet (Dedicated to the memory
of my late father).

First published setting for the Friday
Evening service of the liberal syn-
agogue. Preceded publication of
Bloch's *Sacred Service* (Avodat haKo-
desh) by more than one year.

This work was eventually revised for
the American Reform Synagogue and
issued under the title, *Sabbath Eve
Liturgy* (1951).

Die Lobpreisungen Israels (Hymnen und
Lieder der Andacht) für Soli, gemisch-
ten Chor und Orgel Op.30

Munich: MS, 1931-33. 20 p.

1. a) Orgeleinleitung
- b) Danket dem Herrn (Chor mit Bari-
ton solo)
2. Selig, wen Dein Wort erquicket
(Sopran solo)
3. Allmächtiger, der ist und war (Bari-
ton solo)
4. Du bist der König (Chor)
5. Aufwärts zu den Sternen (Sopran)
6. Laut durch die Welten Tönt (Bari-
ton)
7. Singet dem Ew'gen (Chor)
8. Unser Vater, unser König (Sopran)

9. Vater, ich rufe Dich (Sopran und
Bariton)

10. Was ist der Mensch, Allmächtiger
(Chor)

11. Danket dem Herrn (Wiederholung
von No.1)

Duration: 30 min.

Drei Psalmen (Psalms 29, 92 and 93)
Op.31

MS, 1934. separates

1. Psalm 29. Ein Lied Davids: Zollet
dem Ew'gen Lob und Preis (Ascribe
to the Lord glory and strength)
(Text in German) (Originally marked
Op.30/a) 7 p.

2. Psalm 92. It is good to give thanks
to the Lord. English text c.1961,
Evergreen, CO. Hebrew text in *Sab-
bath Eve Liturgy*, p. 42.)

3. Psalm 93. Adonoy moloch gayus
lovash. . . (The Lord reigneth, He is
clothed with awe). Hebrew text in
Sabbath Eve Liturgy, p. 50.)

Psalms 12, 16 and 30 Op.32

(Rome): MS, (1934). separates

1. Psalm 12. 4 p. (In Hebrew with
transliteration for Italian pronuncia-
tion. Unfinished.)

2. Psalm 16. 3 p. (Miktam leDavid.
Salmo XVI. Hebrew, transliterated for
Italian pronunciation. Unfinished.)

3. Psalm 30. 9 p. (Mizmor shir Hanu-
kas haBayit l'David. A song at the
dedication of the Temple. Hebrew,
transliterated for American use. Dated
1949.) This has been included in Ger-
shon Ephros, *Cantorial Anthology*,
Vol. 4, p. 143.

Danze chassidiche (Chassidische Tänze):

Suite per violino e pianoforte (Orig-
inalfassung für Streichorchester) Op.34
Rome: H.Sch., c.1936. 19 p. Violin
part, 4 p. (separate)

1. Meditazione religiosa - adagio so-
stenuto, solenne
2. Danza chassidicha - allegro con
moto
3. Meditazione religiosa - lento, mis-
tico
4. Danza chassidicha - allegro non
troppo
5. Danza chassidiche - risoluto, vigor-
oso
6. Cantico del Baal-Schem (Lobgesang
des Baal-Schem) - Impetuoso - andan-
tino celestiale

7. Danza - Finale - L'elevazione (Der Aufstieg) - Moderato maestoso - allegro - presto - largamente

Composer's note: Der vorliegenden Suite liegen "chassidische" Originalmelodien zugrunde; in dieser künstlerischen Formung wollte der Autor dem "Chassidismus" und seinem Gründer "Baal-Schem" ein musikalisches Denkmal setzen. Möge durch die Macht des chassidischen Gesanges diese Manifestation jüdischen Geistes die Seele des Hörers sich erheben zu jenen Sphären des "Aufstiegs". -Der Autor

A later version (1966) was re-worked and re-named to *Dance Suite for String Orchestra* (based on Hassidic tunes) Evergreen, CO.

Songs of Spring (Poems by Max Dauthendey, English versions by Dr. John R. Slater of Rochester, NY) Rochester, NY: MS, 1942. separates

1. April (Lyrics by William Watson)
2. Spring fever (Und Sonne und Erde. . . Op.12 No.1)
3. Rains of spring (Der grüne Regen Op.12 No.2)
4. Children of the sun (Kinderlied Op.12 No.4)
5. All the world's alive (Immer Lust an Lust. . . Op.12 No.5)
6. May (Mai Op.17 No.5)
7. Vision of love (Eilt Euch, eil' dich. . . Op.12 No.6)

May was in the repertoire of Marian Anderson. It was published Providence, RI: Axelrod Publications, Inc., c.1944. 3 p. Dedicated to Marian Anderson.

Al tovo (Anthem for High Holy Days) Rochester, NY: MS, 1941-42. 1 p.

Hebrew text. Included in Gershon Ephros, *Cantorial Anthology*, Vol. 4, p. 143.

El mole rachamim (God of mercy) A Hebrew prayer for the dead. Rochester, NY: MS, 1942. 2 p.

Another version entitled *Ayl molay rachameem* (Memorial prayer). 3 p.

★ *Be of good comfort* (Judah Halevi) Rochester, NY: MS, 1942. 2 p.

English version by Dr. John R. Slater

Battle song, *March on to victory* Rochester, NY: MS, 1942. 1 p.

Words by Belle S. Gitelman

Builders of Zion (Bonay Zion). Hebrew cantata based on Palestinian Songs for solo voices, unison or two part chorus and piano

Providence, RI: H.Sch., c.1944. 23 p.

1. Introduction for piano
2. Naaleh l'artsenu (On to our land)
3. Gam hayom (Chalutz song), words by I. ben Amitai, melody by Sh. Postolsky
4. Kee tavou (When you come); melody by M. Zaira
5. Krueem anu (Our clothes are raggedy)
6. Sheer hashateel (Song of the saplings), words by Y. Sheinberg, melody by Y. Valbe
7. Hach pateesh (Hammer, strike)
8. Hinehachal'lah (Pastoral), words by Y. Sheinberg, melody by M. Zaira
9. Hoi chalutz (Ho there, chalutz), words by A. Hameiri, melody by I. Gorochow
10. Bar Yochai, melody by A. Davidovits

Duration: 18 min.

Published under the auspices of Temple Beth El, Providence, RI.

Foreword by Rabbi William G. Braude. Composer's remarks.

Translation in prose of the Hebrew poems in the Cantata by Rabbi William G. Braude

The Pilgrims, Cantata based on Palestinian and Hebrew folksongs for solo voice, unison or two part chorus and piano

Providence, RI: H.Sch., c.1945. 36 p.

1. Meditation - piano
2. Hall'luya (Allelujah) - chorus, melody by E. Pugachow
3. Yerushalayim (Jerusalem) - solo, words by A. Hameiri
4. M'kom sham arazim (There, where the mighty cedars. . .) - chorus
5. Tsiyon tamatee (O Zion-undefiled) - solo, melody by M.M.Dolitsky
6. Seesu v'simchu (Be glad and rejoice) - chorus, melody by M.Zaira, words by Y. Sheinberg
7. Kirya y'feyiya (O citadel of beauty) - solo, words by Judah Halevi
8. Kee v'simcha tetseu (Ye shall go forth in gladness) - chorus

Duration: 20 min.

Dedicated to Mrs. Archibald Silverman

Foreword by Rabbi William G. Braude
English translation by Rabbi William G. Braude. Composer's remarks

The Messiah. Rhapsody for three part women's chorus and piano
Providence, RI: H.Sch., c.1945. 14 p.

Duration: 7 min.

Dedicated to Mrs. Frances F. Darman
Poem by Solomon Ibn Gabirol
(c.1020-1057?)

Translated from the Hebrew by Israel Zangwill (1864-1926)

The 23rd Psalm (The Lord is my shepherd), for mixed voices (SATB)
Providence, RI: H.Sch., c.1946. 4 p.

The 121st Psalm (I lift mine eyes unto the hills) for tenor or baritone solo and mixed voices (SATB), Hebrew and English
Providence, RI: H. Sch., c.1946. 7 p.

Serenade (after a Jewish folksong) for violin and piano
Providence, RI: MS, 1946. 1 p.

O Lord! What is man. Memorial anthem for mixed voices (SATB), soprano solo and organ
Providence, RI: H.Sch., c.1946. 7 p.

The 98th Psalm (Sing unto the Lord a new song) for tenor solo, mixed voices (SATB) and organ, Hebrew and English
Providence, RI: H.Sch., c.1947. 11 p.

Dedicated to the genius and humanitarian Albert Einstein in reverence
Republished in *Sabbath Eve Liturgy*, 1951 p. 25

Also published as Sheeru ladonoy in David J. Putterman, *Synagogue Music by Contemporary Composers*. New York, NY: G.Schirmer, Inc., (1952?) p.42-52

Sabbath Eve Liturgy (Liturghiya shel leyl Shabbat) for cantor (baritone or tenor), mixed voices (SATB) and organ
Denver, CO: H.Sch., c.1951. 91 p.

I. Introduction

1. Ma tovu

II. Welcoming the Sabbath

2. Psalm 95

3. Psalm 97

4. Psalm 98

5. L'cho dodee

6. Psalm 92

7. Psalm 93

III. Sabbath eve service

8. Bor'chu

9. Sh'ma

10. V'ohavto

11. Mee chomocho

12. Hashkeevaynu

13. V'shomru

14. Vay'chulu

IV. Silent devotion

15. Silent devotion

16. May the words

V. Sanctification

17. Kiddush

VI. Torah service

18. Lo yorayu

19. Sh'ma

20. Hinay ma tov

21. Or zorua

22. Yimloch Adonoy

VII. Close of service

23. Vaanachnu and Bayom haHu

24. Adon olam (Hebrew and English)

25. Benediction

26. Organ postlude

Preface by composer

Psalm 95 dedicated to Rabbi Philip S. Bernstein, Temple B'rith Kodesh, Rochester, NY

Psalm 97 dedicated to Rabbi Herbert A. Friedman, Temple Emanu-El, Denver, CO

Psalm 92 dedicated to Emanuel Kirshner of blessed memory

Psalm 98 dedicated to the genius and humanitarian Albert Einstein

Psalm 93 dedicated to Rabbi William G. Braude, Temple Beth El, Providence, RI

L'cho dodee dedicated to Rabbi Stephen S. Wise of blessed memory

Kedusha (Sanctification) for cantor baritone or tenor), mixed voices (SATB) and organ
Denver, CO: H.Sch., c.1952. 12 p.

Seven Sacred Songs for voice and piano (or organ) (medium)
Denver, CO: H.Sch., c.1952. 20 p.

1. Praise unto Him (Words by Leon Schalit)

2. Beyond the stars (poem by Dr. John R. Slater)

3. The Lord's servant (poem by Judah Halevi (1080-1145) translated by Nina Salaman)

4. The Lord is my strength (words from Psalm 118) (dedicated to Marian Anderson)

5. The Lord is my shepherd (23rd Psalm) (in memory of Leon Schalit)

6. O Lord, return (words from Psalm 6) (dedicated to Ruth Kisch-Arndt)

7. Song of the redeemed (words from Psalm 107:1-3) (dedicated to Ruth Kisch-Arndt)

Published under the auspices of the Sisterhood and Brotherhood of Congregation Emanu-El B'ne Jeshurun, Milwaukee, Wisconsin

Sabbath Morning Liturgy for cantor (tenor or baritone), mixed voices (SATB) and organ
Denver, CO: H.Sch., c.1954. 68 p.

- I. Introduction
 - 1a. Ma tovu
 - 1b. Ma tovu
 - 2a. Early will I seek Thee - Shachar avakeshcho
 - 2b. Early will I seek Thee - Shachar avakeshcho
 - 3a. Aneem z'meeros - sweet hymns
 - 3b. Aneem z'meeros - sweet hymns
- II. Sabbath morning service (Shacharees l'shabbas)
 4. Bor'chu
 5. Sh'ma
 6. Mee chomocho
 - 7a. Tsur yisroayl
 - 7b. Tsur yisroayl
 8. Kedusha - responses: Kodosh Boruch k'vod - Yimloch
 - 9a. Silent prayer and May the words
 - 9b. Silent prayer and May the words
- III. Torah service
 10. S'u sh'orecm
 11. Boruch shenosan
 12. Sh'ma I - Sh'ma II
 - 13a. L'cho Adonoy
 - 13b. L'cho Adonoy
 - 14a. Hodo al erets
 - 14b. Hodo al erets
 - 15a. Ayts chayeem
 - 15b. Ayts chayeem
- IV. Close of service
 - 16a. Adoration
 - 16b. Adoration
 17. Vaanachnu I
 18. Vaanachnu II
 19. Bayom haHu - On that day
 20. Ayn kaylohaynu - A song of glory

Forward by composer

Publication of this work has been sponsored by the Bert Falk Memorial Music Fund of Temple B'rith Kodesh, Rochester, NY, and the Rabbi's Fund of Congregation Emanuel B'ne Jeshurun, Milwaukee, Wisconsin

Psalm of Brotherhood. The 133rd Psalm, for mixed voices with incidental solo and organ or piano accompaniment New York, NY: Transcontinental Music Publications, c.1959. 12 p.

Duration: 6 min.

Dedicated to Rabbi Philip S. Bernstein

Lest we forget! In memoriam to six million Jews, for mixed voices (SATB) and organ or piano

Evergreen, CO: H.Sch., c.1961. 12 p.

Duration: 6 min.

Eternal Light. Fantasy for organ
Denver, CO: MS, n.d. Two versions, 5 p. ea. Cello part for one of the versions entitled Fantasy for cello and organ. Third version:

Evergreen, CO: MS, 1962. 10 p.

Organ Prelude

Evergreen, CO: MS, 1963. 6 p.

Duration: about 5 min. 30 sec.

Commissioned 1963 by Congregation Emanu-El of the City of New York. First performed in Temple Emanu-El of New York City on November 24, 1963.

Sub-titled "The Eternal Light"

The Sacred Covenant. Anthem for mixed voices with organ accompaniment

New York, NY: Transcontinental Music Publications, c.1963. 9 p.

Written for the dedication of the new sanctuary of Temple B'rith Kodesh in Rochester, NY

Songs of Glory. Five anthems for mixed chorus and organ

Evergreen, CO: H.Sch., c.1963. 31 p.

1. How glorious is Thy name (Psalm 8:1-2)
2. I lift mine eyes (Psalm 121)
3. The Lord is my strength (Psalm 118:14, 17)
4. Beyond the stars (English version by Dr. John R. Slater)
5. All the stars of morning (poem by Judah Halevi, English by Nina Salaman)

Sing unto the Lord. Anthem for mixed voices

New York, NY: Transcontinental Music Publications, c.1964. 5 p.

Duration: 1 1/2 min.

Based on Psalm 95: 1-2

Commissioned 1963 by Temple Emanu-El of Dallas, Texas

Hadrat Kodesh (The beauty of holiness)
Sacred service for cantor, solo voices, choir and organ

Evergreen, CO: H.Sch., c.1966. 55 p.

1. Organ prelude
2. Psalm 5:1-5, 7

3. Bor'chu (Call to worship)
4. Sh'ma Yisroayl (The unity of God)
5. V'ohavto and L'maan tizk'ru (Thou shalt love the Lord. . .)
6. Mee chomocho (Who is like unto Thee)
7. Tzur Yisroayl (Rock of Israel)
8. Ovos (The fathers)
9. K'dushah (Sanctification)
10. Yih'yu l'rotson (May the words)
11. Wake me to bless Thy name (solo anthem, dedicated to the memory of Rabbi Abba Hillel Silver. Hebrew poem by Judah Halevi, English by Nina Salaman)
12. Olaynu and Vaanachnu (Adoration)
13. Amen, following Kaddish

This work was commissioned by THE TEMPLE, Cleveland, Ohio, David Gooding, Director of Music. Publication of *Hadrat Kodesh* has been sponsored by the Falk Music Fund of Temple B'rith Kodesh, Rochester, New York, created by David and June Falk in memory of Bert and Mollie Flak.

Dance suite for string orchestra (based on Hasidic tunes)
Evergreen, CO: H.Sch. c.1974. MS score 29 p. Orchestral parts for violin, viola, cello and bass.

Op.34 was original version. Re-worked and dated 1966.

Wedding Song, for voice and organ, or piano or harp, Hebrew and English
Evergreen, CO: H.Sch., c.1969. 3 p.

Based on Psalm 128:3-6

Visions of Yehuda Halevi. Song cycle for high voice and piano (Hebrew and English)
Evergreen, CO: H.Sch., c.1970. 24 p.

1. The bride that longeth for Thee (Kalah l'cha chaltah, Op.20 No.1)
2. In exile (Galut, Op.20 No.2)
3. Longing (Sh'nat olam, Op.22 No.1)
4. Thy glory (K vod'cha, Op.22 No.2)
5. In the sanctuary (Mikd'shai El, Op.22 No.3)

Duration: about 22 min.

Poems by Judah Halevi, English versions by Nina Salaman

Dedicated to Jedidah (Hilda Schalit)

Kiryah yefayfeeyah (City of beauty). Hebrew anthem, for mixed voices (SATB), solo and organ or piano
Evergreen, CO: H.Sch., c.1971. 8 p.
Poem by Judah Halevi, English by Rabbi William G. Braude First published in *The Pilgrims. Cantata. . .*, 1945, p. 29.

Psalm of thanksgiving. Song of the redeemed, for mixed voices (SATB) and organ or piano
Evergreen, CO: H.Sch., c.1972. 7 p.

Based on Psalm 107:1-3

Revision of No.7 (Song of the redeemed) in *Seven Sacred Songs*, 1952, p. 18.

Psalm 150, for mixed chorus (SATB) and organ
Carlstadt, NJ: Ethnic Music Publishing Co., c.1974. 7 p.

Commissioned in honor of the 100th anniversary of Congregation Anshe Emet, Chicago, Illinois

Forget thy affliction. Sacred song for medium voice and piano or organ
Evergreen, CO: H.Sch., c.1976. 4 p.

Hebrew poem by Solomon Ibn Gabirol (ca.1020-1057), English by Israel Zangwill (1864-1926)

Last publication by Heinrich Schalit, it appeared posthumously.