JUDAISM ON THE ITALIAN PENINSULA: A CULTURE STUDY THROUGH MUSIC

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TABLE OF CONTENTS

Introduction and Curriculum Rationale

Introduction

This curriculum explores Jewish cultural life over the 16th-20th centuries on the Italian peninsula through a study of Italian Jewish music. These eight one-hour-long sessions focus on certain times periods when the creation of Jewish music was particularly rich. The intended audience is an adult learning group in a congregational setting. While the curriculum is written with a Reform Jewish context in mind, these sessions certainly could be valuable in a different educational setting, assuming enough background knowledge of the audience. The learners will explore visual and audio examples that demonstrate aspects of cultural life and will offer their own analysis from these examples. In certain cases (where indicated), an audience with musical skill could try singing together. Bibliography, additional resources, and discography are included at the end of this document. Each lesson will be preceded by background information and additional resources and readings.

Rationale

This curriculum responds to learners who are interested in expanding their understanding of varied Jewish cultures around the world. The material will also provide a model for the study of a diverse set of Jewish communities through the lens of Jewish music. Having studied Jewish history, Jewish music, Italian history, and Italian music, I was eager to explore the intersection of these topics and share my findings with others. In Jewish history in general, and Jewish music specifically, the dominant tropes become

somewhat of a default. While we often categorize Jews as either Ashkenazi or Sephardi, the Jews of Italy do not fit this dichotomy. These diverse communities highlight a more complex understanding of migration patterns and Jewish identities. By constructing a curriculum on culture, I seek to bring into question the way that we think about Jewish communities around the world. In exploring the varied experiences and identities of Jewish Italy through its music, I hope that common points of interest will emerge for the learners. Participants will learn about less familiar communities of Jewish life, what it means to be Jewish, and how Judaism is expressed throughout the ages. As Grant et al. found in their study of adult Jewish learners: "Students find themselves having intellectual ideas as well as emotional reactions to Jewish texts as they recognize that the ideas within them have real and profound implications for the ways in which they define and live their Jewish lives."[1] In this way, the material presented provides an opportunity to learn about real events of the past and synthesize how those events relate to one's own life and identity.

Teacher/Designer: As designer of this curriculum, I am including a framework for a course that is informative and engaging within the parameters of synagogue adult education. Where possible, I will include options for further study and discussion. In order to succeed as designer, I have and will continue to expand my knowledge on the topics covered in this course through academic literature, educational principles, as well as music history and performance. I include suggestions for additional resources and

[1] Lisa D. Grant et al., *A Journey of Heart and Mind: Transformative Jewish Learning in Adulthood* (New York: Jewish Theological Seminary of America, 2004), 100.

necessary background information for each class session to empower others to own and teach in their own communities. This curriculum is designed as an introduction to Jewish communities in one area of the world as well as a framework for approaching and understanding Jewish communities globally. I could imagine it expanding beyond this eight-session program to cover other areas of the world or studies of other modalities of cultural expression.

Learner: The learners would likely be active participants in the educational offerings of the congregation, and perhaps congregants who are involved in other facets of synagogue life, like worship and music. Learners would have a basic grasp of Jewish concepts so that textual and ritual references are familiar. Most other information necessary to fully participate in the course will be covered in the introductory session.

This course would be offered as part of the regular array of continuing and adult education, and ideally would align with a performance of some of the musical works highlighted, or even a congregational trip to visit some of the Italian communities that will be studied. The learner would bring their whole self and experiences and a willingness to share those when necessary, but above all would demonstrate a curiosity for Jewish communities around the world and the culture (particularly musical) that defines and reflects them. These learners would come to this course to learn about another culture, and will have opportunities to learn about themselves and the other learners in the process of class activities and discussions.

Outcomes and Desired Results

Priority Goals

- Provide an opportunity for continued learning for adults in a congregational setting.
- Learners will deepen their knowledge, learn new approaches to the subject matter, and engage with each other.
- Learners will have the opportunity to reflect on the content in order to see themselves as part of it and to feel connected to it.

Enduring Understandings

- The production of Jewish culture in Italy is a reflection of and reaction to the surrounding environment over time.
- Studying cultural artifacts enriches exploration of the enduring legacy of the diverse communities that make up Italian Jewry.

Essential Questions

- How does music reflect ways in which the Jews in Italy responded to changes in their own community and those around them?
- In what way does the enduring culture of this community demonstrate creativity in both times of freedom and oppression?
- How can interactions with surrounding non-Jewish culture be seen as a two-way street of influence?
- Where do we see the importance of music and art play out in Italian and Jewish life?

- What is the impact of the diversity of identities and histories in a relatively small geographical area?

Learner Outcomes

- Knowing: Learners will be able to identify key moments in Italian Jewish history and different geographical groupings of Jewish communities in Italy. Learners will be able to list composers, performers, and creators of culture in these key moments.
- Doing: Learners will analyze and evaluate texts and music in order to better understand the social and religious contexts of Jews in Italy. Learners will examine their preconceived notions and challenge what it means to be included or excluded.
- Believing: Learners will be able to imagine the lives of Jews in Italy throughout the centuries and see themselves in their stories. Learners will be able to consider the factors that impact creativity.
- Belonging: Learners will develop a stronger sense of connection between their Jewish community and other Jewish communities around the world.

Acceptable Evidence for Learning

- Students will describe the paths of migration to Italy and the interaction of Jewish communities within the Italian peninsula and beyond. I will know that the course is proceeding according to my goals if the learners are engaged, asking questions, and offering connections between the material and their own lives.

- The sessions of this curriculum will give learners an opportunity to engage in reflection activities alone, in pairs, and in small groups. Through written reflection and discussions, it will be clear if they have understood and internalized the goals of the course. These goals and evidence will be laid out at the beginning of the course and reiterated in each class session.

Content Description for Each Unit

	Lesson Title	Core Concept
1	Introductory Session: What is culture? What is Italian?	Establishing a shared definition of Italian Jewish culture provides a framework for exploring Italian Jewish music as an expression of Jewish life over time.
2	Introduction to Italian Jewish Music & Life in the Ghetto	Jewish music in Italy existed within the context of the larger culture and was shaped by life in the ghetto and interaction with the broader community. These bounded spaces for Jews served to simultaneously limit and inspire creativity.
3	Migration & Assimilation	The Italian Jewish community is made up of distinct subgroups with their own histories and rituals, many of whom interacted with each other and their surrounding communities.
4	Choral Singing & Sounds of the Synagogue	Polyphonic choral compositions characterized Italian music and Jewish music in the Renaissance and beyond and exemplifies the porous nature of interchange between Jewish communities and their neighbors.
5	Interaction with Sacred Jewish Text	The relationship between text and melody was explored by those within and adjacent to the Jewish community.
6	A Woman's Voice	Deeper understanding of Jewish culture in Italy requires investigation into lesser-heard or hidden voices.
7	Response to Tragedy	Creativity often emerges from narrow places of tragedy.
8	Music Elevates Moments	Just as in sacred or secular communities today, music brings a new dimension to life's ordinary and special moments

The material included in these lessons is the result of a great deal of research. In order to approach this curriculum and successfully bring it to life, additional contextual information and resources are paired with each lesson. This background also serves as a springboard from which additional lessons or approaches might begin.

Lesson 1: Introductory Session: What is culture? What is Italian?

Background and Resources

In order to dive into this curriculum, some terms must be defined and agreed upon. First of all, "culture" refers to a wide variety of aspects of a group's experience. Often this term points to the ways that a group expresses itself to the outside world and how the essence of that group is preserved in history. For this curriculum, David Biale's book Cultures of the Jews provides a working definition of culture and also serves as a resource for further study on this topic in a broader sense.

Biale's most straightforward definition is as follows: "One way to define culture is as the manifold expressions—written or oral, visual or textual, material or spiritual—with which human beings represent their lived experiences in order to give them meaning."[2] Biale's definition provides parameters that are helpful to establish a baseline for studying this topic through a cultural lens. In addition, his inclusion of the notion of meaning-making is especially relevant in the field of Adult Education within a synagogue context.

While Biale does not limit this definition of culture solely to Jews, its implications line up well with the ways in which the Jewish community in Italy expressed itself. This is clear when he describes the setting of Renaissance Italy as an example of a period in history that was rich for Jews as well as their non-Jewish neighbors:

> The Jews were not so much 'influenced' by the Italians as they were one organ in a larger cultural organism, a subculture that established its

[2] David Biale, *Cultures of the Jews: A New History* (New York: Schocken Books, 2006) xv.

> identity in a complex process of adaptation and resistance. Jewish 'difference' was an integral part of the larger mosaic of Renaissance Italy. Expanding beyond Renaissance Italy to Jewish history as a whole, we may find it more productive to use this organic model of culture than to chase after who influenced whom.[3]

Biale's macro approach sees culture not just as the artifacts of a community, but as a lens through which to understand the lives of a group from the quotidien to special occasions. By understanding this, the examples examined in this curriculum can be seen as representative of a place and time, but also as simply one thing in a vast tapestry of interconnected relationships.

With this definition of culture, it is possible to move toward what is meant by "Italian". The Italian peninsula is characterized by varied topography, food, and dialects centered around distinct regional identities. Italy, as we know it today, became a unified country in 1861. Yet, the history of people living in these regions goes back centuries. Where possible, the term "Italian peninsula" is used to refer to the varied Jewish life that took place in many regions across the land. Occasionally, the terms "Italy" or "Italian" are used to refer to a time that predates the unification of Italy as a sovereign nation. In these cases, I am not referring to political definitions, but rather cultural or other trends that exist across multiple regions.

This curriculum covers a great deal of time and material, and for that reason it is necessary for the instructor, and thus the students, to achieve a familiarity with Italian

[3] Biale, *Cultures of the Jews*, xvii.

history and Jewish history. The timeline used in the lesson is an edited version of a more comprehensive document. See the referenced web pages for these full sources[4][5]. For further resources on this topic, I recommend The History of the Jews of Italy[6] as a starting point.

Lesson Outline (Scripted)

Core Concept: Establishing a shared definition of Italian Jewish culture provides a framework for exploring Italian Jewish music as an expression of Jewish life over time.

Set Induction (15 minutes):

- Getting to know you: Invite each learner to share name/pronouns.
- Grounding our learning: What brought you to this course?
    - Explain K-W-L framework (Know, Want to Learn, Learned)[7]

Know	**W**ant to Know	**L**earned

[4] Elizabeth D Malissa, "Timeline of Jewish History in Italy," Timeline of Jewish History in Italy (Jewish Virtual Library), accessed October 6, 2019, https://www.jewishvirtuallibrary.org/timeline-of-jewish-history-in-italy.

[5] "Italy Virtual Jewish History Tour," The Virtual Jewish World (Jewish Virtual Library), accessed October 6, 2019, https://www.jewishvirtuallibrary.org/italy-virtual-jewish-history-tour.

[6] Cecil Roth, *The History of the Jews of Italy* (Philadelphia: Jewish Publication Society of America, 1946).

[7] Joye A. Norris, *From Telling to Teaching: A Dialogue Approach to Adult Learning* (North Myrtle Beach, SC: Learning By Dialogue, 2003), 25.

- Throughout the course, use post-its to jot down ideas you are familiar with, ideas that are sparked by our learning and discussion, and new things you have learned.
- We will come back to these after each lesson as reflection: What questions do you have? What else would you like to know?

Introduction (1 minute):

- Explain: We will be exploring Jewish Italian culture through music. First, we have to define what the various components of this phrase are: What is culture? What is Italian? (We will really get into the Jewish music next time!)

What is Culture? (10 minutes):

- Allow the learners to share aloud how they define or understand "culture" and what it means to them.
  - What is included? What is not? What are the boundaries?
  - Take some notes on the board of key points and phrases that are shared
- Historian David Biale explores this question in Cultures of the Jews:
  "One way to define culture is as the manifold expressions—written or oral, visual or textual, material or spiritual—with which human beings represent their lived experiences in order to give them meaning."[8]
  - Display this definition on a whiteboard or poster on the wall
- Activity: As a class, determine a working definition of culture based on Biale. Vote on elements to be included and agreed-upon wording. Post this definition in the classroom as a reference document throughout the course.

What is Italian? Including a music teaser (30 minutes):
Timeline of Italian Jewry and Italian history

- A brief history of the Italian peninsula and Jewish life there
  - Include selections from full timeline[9]; sample timeline in Appendix A
  - Invite learners to read aloud by century
  - This timeline is purely meant as an overview, without time to delve into any particular point
- Intertwined with the timeline, imagine the sounds of Italy through the centuries by listening to short clips of the following pieces:
  - During the Renaissance: "Eftach Na S'fatai" by Salamone Rossi (ca. 1570-1630)

[8] Biale, *Cultures of the Jews*, xv.
[9] Malissa, "Timeline of Jewish History in Italy."

        - Renaissance choral music with Hebrew words
        - What does this sound like?
        - What language or words can you decipher?
    - While learning about waves of immigration: High Holy Days: "Aleinu" (Asti, Ashkenazi tradition)
        - Traditional synagogue chant
        - What does this sound like?
        - How does this melody sound special, since it is sung during the High Holy Days?
    - When offering context for the Roman Jews and their preserved tradition: "Lekha Dodi" (Rome, Italian tradition)
        - Traditional synagogue congregational tune
        - How might you imagine joining in with the congregation?
        - What is the overall feeling you get while hearing this melody?
    - In the context of the struggles of the 20th century: Sacred Service for the Sabbath Eve, Op. 122: "Kiddush" by Mario Castelnuovo-Tedesco (1895-1968)
        - This composer was born in Florence and moved to America to escape fascist Italy
        - What do you hear in this clip that is immediately different from the others?
        - How might this work for you in a synagogue or concert?
- Focus on main moments of:
    - Exile and inclusion
    - Ghettoization and emancipation
    - Creation and publication
    - Key dates in Italian political history (ex: unification)

Two approaches to understand communities on the Italian peninsula

- Show map (Appendix C) of main migration and areas of Jewish communities
- Explain groups who migrated to each area and how those groups identify themselves
    - This will be explored much more in-depth in subsequent lessons

Wrap-up Conversation (4-5 minutes):

- What questions do you have?
- What are you wondering about?
- What do you want to learn more about?

Lesson 2: Introduction to Italian Jewish Music & Life in the Ghetto

Background and Resources

The second session immediately builds upon the foundation laid in session one. Throughout the Italian peninsula, music was heard in the synagogue and out of it, created by and performed by Jews and non-Jews. Limiting one's scope to just one of these aspects ignores the rich tapestry of cultural exchange that took place in varying degrees throughout the centuries. Contemporary scholar Francesco Spagnolo speaks to the ways that the field of Italian Jewish Music reflects this richness, yet still leaves a great deal uncovered:

> ...The main contradiction that characterizes Jewish music in Italy is that, in spite of its indisputable richness, it is a phenomenon still relatively obscure to the scholars of Judaism. Musicologists and cultural historians often know very little about the musical traditions of the Italian Jews, and struggle to grasp a cultural landscape made of Chinese box-like specificities, in which Judaism and Italianità ("Italian-ness") blend seamlessly.[10]

Spagnolo defines some of the key tensions that run through this field throughout the centuries, setting up themes of this curriculum that are common throughout the sessions. Spagnolo also sets out a framework for thinking about music that will be beneficial in the case of Italian Jewish music. He speaks of the creation, performance,

[10] Francesco Spagnolo. "Music and Synagogue Life in Italy: The 19th and 20th Centuries," *Academia.edu*. Accessed March 5, 2019: 1, https://www.academia.edu/12214373/Music_and_Synagogue_Life_in_Italy_The_19th_and_20th_centuries.

and reception of music[11] as three distinct, yet related, elements. These distinctions allow for a more organized conversation with regard to the categories of patron, composer, performer, reviewer, audience, etc. Using this framework also allows for the discussion of form, function, content, and setting of a musical work.

Some archival work has been done in order to preserve the so-called traditional melodies of various communities throughout the Italian peninsula. In the case of this curriculum, the audio recordings done by the Leo Levi Collection[12] in the 1950s and 1960s are valuable for their breadth of scope with regard to material covered and geographical areas represented. For those more inclined to written sheet music, the projects of Elio Piatelli[13][14] have transcribed the melodies of Rome and Florence from the oral tradition, and similarly preserve a comprehensive collection of music used for all Jewish occasions. These resources of synagogue music can be used to supplement the sessions of this curriculum, depending on the musical skills and interests of the instructor. They could also be used as a bridge to bring this material to a greater congregational community, through worship or even on a congregational trip to Jewish Italy.

As seen in the timeline of Jewish history in Italy, much of Jewish life was dictated by the ruling governments and their treatment of Jews. This included the reality of being

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[11] Donatella Calabi and Francesco Spagnolo. "The Bimah and the Stage: Synagogue Music and Cultural Production in the Italian Ghettos," in *Venice, the Jews, and Europe: 1516-2016* (Venice: Marsilio, 2016).

[12] *Italian Jewish Musical Traditions (From The Leo Levi Collection, 1954-1961)*, 2001.

[13] *Canti Liturgici Ebraici di Rito Italiano, Edizioni de Santis*, edited by Elio Pattelli (transcription and commentary). Roma, 1967.

[14] *Canti Liturgici di Rito Spagnolo del Tempio Israelitico di Firenze*, edited by Elio Pattelli (transcription and commentary). Florence, 1992.

a minority living in a designated area, known as ghettoes. In many cases, however, these boundaries were more porous than one might think, and a great deal of creativity existed even within and surrounding the ghetto. Don Harrán, while recognizing that "Jewish identity is usually defined by exclusion,"[15] explains that exclusion is not synonymous with isolation. "The Christians invaded Jewish space, visiting the synagogues and attending their prayer services out of curiosity or for their own amusement. Travelers from abroad scheduled visits to the ghetto as part of their itinerary."[16] While these visits were not the source of intentional, collaborative discourse, they show that those outside the Jewish community were aware of and interested in the cultural production that was taking place in the ghetto.

Israel Adler studies art music, that is music composed for purposes other than purely worship, although they can include sacred texts or themes. Adler asserts that "By the middle of the seventeenth century, the performance of art music had become a widespread custom in Italian Jewish cultural life."[17] One of the factors he points to is, in fact, the reality of life in the ghetto: "… these factors had deep psychological effects capable of provoking a reaction that would give rise to an intensification of internal cultural activities and social relationships."[18] Adler shows the strength of the creative and expressive experience of being in the ghetto, despite its limitations. The Jews in the

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[15] Don Harrán, *Acculturation and Its Discontents: The Italian Jewish Experience Between Exclusion and Inclusion*, ed. David N. Myers (Toronto: University of Toronto Press, 2008), 74.

[16] Harrán, *Acculturation and Its Discontents* 75.

[17] Israel Adler, *The Rise of Art Music in the Italian Ghetto: The Influence of Segregation on Jewish Musical Praxis* (MA: Cambridge University Press, 1967), 360.

[18] Adler, *The Rise of Art Music in the Italian Ghetto,* 363.

ghetto processed the realities of their lives and expressed those realities creatively. This element of Italian Jewish music must be understood alongside the worship music used during prayer to approach a fuller picture of what life and culture was to Italian Jews.

Lesson Outline

Core concept: Jewish music in Italy existed within the context of the larger culture and was shaped by life in the ghetto and interaction with the broader community. These bounded spaces for Jews served to simultaneously limit and inspire creativity.

Guiding questions:

- What is Jewish music? What is Jewish music in Italy?
- How did living in the ghetto shape musical traditions?

Suggested audio examples to show contrast and variety:

- Choral, synagogue music: "Ein Keloheinu" by Salamone Rossi
- Solo voice chanting: "Yigdal" from Ashkenazic tradition in Venice

Life in the ghetto: a complex reality

- "Jewish identity is usually defined by exclusion"[19]
- Jews benefited from security, ability to perform rituals, and education in the ghetto
    - Tight-knit Jewish life with many communities living in proximity of one another
    - It is still possible to see this today in the area of Venice's Jewish ghetto
        - From the outside, the buildings look similar. Yet, the one-room synagogues are fully contained inside each building. This set-up allowed for security and privacy for each community to carry out their ritual needs in an enclosed space.
        - See photographs from July 2019 in Appendix B
- "The Christians invaded Jewish space, visiting the synagogues and attending their prayer services out of curiosity or for their own amusement. Travelers from abroad scheduled visits to the ghetto as part of their itinerary."[20]

[19] Harrán, *Acculturation and Its Discontents*, 74.
[20] Harrán, *Acculturation and Its Discontents*, 75.

Lesson 3: Migration & Assimilation

Background and Resources

This session takes the learner through the largest waves of migration by Jews to the Italian peninsula. The map used in this session is a simplified visual representation of these waves, showing that groups came from one place and settled in another. However, it is never this simple. Some continued their migration to another part of the peninsula. Others stopped elsewhere before settling in Italy. Others yet stayed in Italy for a time before continuing to their next destination. Another approach to migration looks at the makeup of each region, acknowledging the blending and assimilation of the groups there with other Jews and with their surrounding communities.

This background information allows for entry into the conversation and serves as a starting point for further study. While we often categorize Jews as either Ashkenazi or Sephardi, the Jews of Italy highlight a more textured understanding of migration patterns and Jewish identities. The Roman Jews, or the *Italki*, trace their lineage back to the exile from the Land of Israel in 70CE. A group expelled from France in 1394 called themselves the APAM, named for three towns in the Piedmont region where they put down roots. Sephardim expelled from the Iberian peninsula at the end of the 15th century found their way to Italy, some by way of Amsterdam, and resided in the Central and Northern regions of the Italian peninsula. The Ashkenazim of Central Europe primarily settled in the North of Italy, and their history is well-documented beginning with the decree in 1516 by the Republic of Venice that Jews would live in a particular area, the

ghetto. More information on these waves of migration and settlement can be found through Centro Primo Levi's j-Italy portal and in this referenced article[21].

In this session, the melodies of Torah cantillation are used to represent the sacred sounds of Italian Jewish communities by region. A few scholars have studied cantillation as a deeply-rooted tradition and musical expression of sacred, ancient Jewish texts. In Joshua Jacobson's extensive study of cantillation, he shares a few descriptions of its power: "In the cantillation of the Bible, the words are 'the master of the music,' to borrow a phrase from the Italian madrigalists."[22] Quoting Rabbi Samuel Archivolti, Jacobson says of Biblical cantillation, "…this is the most excellent type of melody in music, for not only does it consider the ear's pleasure, but also strives to give spirit and soul to the words that are sung."[23] The unique combination of text and chant has been commented on for centuries by scholars such as these. In certain Italian communities, their particular custom of chanting similarly has a longstanding history. Jacobson's book is an essential reference for the history and development of cantillation for further study.

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[21] Leo Levi, "Leo Levi on the Music of the Jews of Italy," j-Italy (Centro Primo Levi), accessed September 10, 2019, https://www.j-italy.org/libraries/leo-levi-on-the-music-of-the-jews-of-italy/.

[22] Joshua R. Jacobson, *Chanting the Hebrew Bible: The Art of Cantillation* (Philadelphia: Jewish Publication Society, 2017), 248.

[23] Jacobson, *Chanting the Hebrew Bible*, 248.

Lesson Outline (Scripted)

Core Concept: The Italian Jewish community is made up of distinct subgroups with their own histories and rituals, many of whom interacted with each other and their surrounding communities.

Set Induction (10 minutes):

- Discuss with a partner:
    - What are some distinct cultural markers (common values in a cultural group, like language, that help define the group) that you use to describe yourself or your family?
    - What words or tunes (texts or melodies) are unique to this group?
    - What traditions or practices define this group?
        - Where did these traditions and values come from? How do you think they were influenced by the community in which you and earlier generations lived?
    - Come back together and hear some answers from the group

Explanation and content set-up (3 minutes):

- We learn traditions from those around us, whether in our own families or in the broader communities in which we take part. These traditions often become important in defining a group, even more so when the group moves to a new geographical location or maintains traditions from a past defining place. This was true for the Jews who migrated to Italy over the course of many centuries and had to decide which traditions to preserve and which to adapt to or adopt from their new environment.

Background on Torah cantillation (5 minutes):

- Something each group had in common was the public chanting of Torah as is still done today. We will listen to the first verses of the Torah from different Italian communities in order to hear their interpretations of the text.
- Ask the group: What do you know about the way that we chant Torah as a Reform Jewish community?
    - Possible answers: On Shabbat, at B'nai Mitzvah, mention of aliyot, special cantillation for different texts or holidays
- Most Reform communities use a method of chanting standardized and notated by Lawrence Avery and A.W. Binder according to the Ashkenazi tradition. While

communities have been chanting Torah for centuries, this standardization, which many consider "normal," this has only been considered normative recently.

- This way of chanting trope is based on a Western understanding of harmony and musical figures, which is not true of all trope systems.

Lecture (20 minutes):

- Introduce the four main migration groups, their histories, and general timelines[24]
- We will listen to how some of these communities chanted or chant Torah
- For context, we will read the verses together and chant them in the familiar melody that we use here during Shabbat
    - Chant B'reishit (Genesis 1:1-5) together using Binder-Avery trope that many might know and we use
- Use map in Appendix C for reference. Play sound clip after introducing each group.
    - Italian-Roman (from 70CE, according to the community's history)
        - Centered in Rome, but influenced many communities throughout the peninsula
        - Listen to selection from Pitigliano (Italian tradition)
    - Ashkenazi (from Central Europe, 16th century on)
        - Settled in the North and Central provinces of the peninsula
        - This community's chanting might sound similar to what we know and just chanted together
    - Sephardi (from 15th-century Iberian peninsula)
        - Directly to Italian peninsula in the time around the Spanish Inquisition
        - Or via alternate routes like through Amsterdam
        - Widespread influence throughout the Italian peninsula, oftentimes two-way influence with Italian-Roman tradition
        - Listen to selection from Sephardi community in Rome
    - APAM (from France in the 14th century, settled in the towns of Asti-Fossano-Moncalvo in Piedmont)
        - Listen to selection from nearby Torino
- These groups were defined by where they came from and where they settled as much as by their rituals and melodies.[25] Some factors at play include:

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[24] Multiple sources including Don Harrán, Museo Ebraico di Venezia (Jewish Museum in Venice), and Leo Levi

[25] Alexander Beider, "Neither Ashkenazi Nor Sephardi, Italian Jews Are A Mystery," *Forward*,

- Geography
- Language
- Religious rites (including music)[26]

Listening activity (20 minutes):

- Split into three groups. Each will listen to one of the clips heard above, this time in a more focused way at their own station[27]:
  - Pitigliano, Tuscany (Italian)
  - Torino (Italian)
  - Roma (Sephardic)
- Post the verses in Hebrew and English below at each station:

בְּרֵאשִׁית בָּרָא אֱלֹהִים אֵת הַשָּׁמַיִם וְאֵת הָאָרֶץ׃	When God began to create heaven and earth—
וְהָאָ֫רֶץ הָיְתָה תֹ֥הוּ וָבֹ֑הוּ וְחֹ֖שֶׁךְ עַל־פְּנֵ֣י תְה֑וֹם וְר֣וּחַ אֱלֹהִ֔ים מְרַחֶ֖פֶת עַל־פְּנֵ֥י הַמָּֽיִם׃	the earth being unformed and void, with darkness over the surface of the deep and a wind from God sweeping over the water—
וַיֹּ֥אמֶר אֱלֹהִ֖ים יְהִ֣י א֑וֹר וַיְהִי־אֽוֹר׃	God said, "Let there be light"; and there was light.
וַיַּ֤רְא אֱלֹהִים֙ אֶת־הָאֹ֔ור כִּי־טֹ֑וב וַיַּבְדֵּ֣ל אֱלֹהִ֔ים בֵּ֥ין הָאֹ֖ור וּבֵ֥ין הַחֹֽשֶׁךְ׃	God saw that the light was good, and God separated the light from the darkness.
וַיִּקְרָ֨א אֱלֹהִ֜ים ׀ לָאֹור֙ יֹ֔ום וְלַחֹ֖שֶׁךְ קָ֣רָא לָ֑יְלָה וַיְהִי־עֶ֥רֶב וַיְהִי־בֹ֖קֶר יֹ֥ום אֶחָֽד׃	God called the light Day, and the darkness God called Night. And there was evening and there was morning, a first day.

https://forward.com/opinion/407472/neither-ashkenazi-nor-sephardi-italian-jews-are-a-mystery/.

[26] Leo Levi, "Leo Levi on the Music of the Jews of Italy," *j-Italy* (Centro Primo Levi), https://www.j-italy.org/libraries/leo-levi-on-the-music-of-the-jews-of-italy/.

[27] *Italian Jewish Musical Traditions (From The Leo Levi Collection, 1954-1961)*, 2001.

- Come back together and discuss the convergence/divergence of what they heard, each group will play their recording and offer insights
    - Facilitate discussion and see if people heard the same things or different, if they agreed or disagreed
    - Possible questions (and potential answers) to spark discussion:
        - For each sample, what words stood out or were hard to hear?
            - Tov, or, choshech, "vay'hi erev, vay'hi voker," yom echad
            - Pronunciation of the "ע" or ב/בּ sounds
        - What was the overall mood or feel of this melody?
        - What could you understand decipher?
            - Key words or repeated words/phrases
            - Recognize ends of verses or aliyot
        - Major differences/similarities
        - Phrasing
        - How is it similar/not to music you're familiar with?
        - Tone/tonality/key
            - Long held notes alternating with quick movement through words (Pitigliano)
            - Legato movement largely step-wise in half or whole steps (Torino)
            - Repeated musical figures and return to tonic as a pedal tone (Roma)
- After discussing, play another recording[28] and assess if the students can use what they just learned to identify where this recording might be from
    - This recording is from the Roman tradition, so it might sound similar to the third recording above

Wrap-up conversation (2 minutes):

- Either in a reflection journal or aloud as a group, answer the following questions:
    - How might chanting Torah define a group's history?
    - What power does cantillation hold as a vehicle of oral tradition?
    - What similarities can you draw between your personal group traditions and the groups in Italy?
- What questions do you have? What else would you like to know?
    - Write these on post-its for personal or communal K-W-L chart from Lesson 1

[28] Haiim Della Rocca, "Chiamata Del Hatan Bereshit," Indice delle Parashot, http://www.archivio-torah.it/audio/indiciaudio/indiceparashot.htm.

Lesson 4: Choral Singing & Sounds of the Synagogue

Background and Resources

In many regions on the Italian peninsula, polyphony has a history dating back to the 14th century. This history becomes a feature of Jewish music from the Renaissance onward as a new and often-debated concept and remains relevant to amateur and professional singers of Jewish music today. These sources approach choral music from a motivation towards increased participation and performance. For many, the Renaissance composer Salamone Rossi (ca. 1570-1630) is the name that defines Italian Jewish music. Rossi's innovation changed the way that synagogue music is understood and his legacy is a model for straddling the worlds of popular and sacred music. A great deal of scholarship documents Rossi's life, work, and impact. Recommended reading on this topic include the writings of Irene Heskes, Don Harrán, Joshua Jacobson, and Cecil Roth.

Joshua Jacobson offers a helpful guide to the legend of Salamone Rossi and the path his music took after his death. "Rediscovered" in the mid-1800s, Jacobson documents the parties involved in reviving and writing about the music, including over a century of scholarship by various musicologists. He explains the significance of Rossi's choral works as such: "Salamone Rossi's collection of synagogue motets represents a radical break from tradition. While in the church polyphonic music had been evolving for more than four centuries, in the synagogue it was suddenly grafted onto a tradition that had maintained its monophonic nature for more than sixteen centuries."[29] This background of choral music in Italy and the significance of Rossi incorporating it into

[29] Joshua Jacobson, "The Choral Music of Salamone Rossi," *American Choral Review* (April 1988): 47.

music for the synagogue both exhibits a longstanding tradition of polyphonic music and the mixed reception that it received, even then.

Two collections of Rossi's compositions (Naumbourg/Indy[30] and Harrán[31]) further show the role of Rossi in the development of Jewish music specifically and music history in general. The Preface and introductory notes of these volumes serve as an excellent source for the motivations behind their particular publication. The Preface to the Sacred Press reissue of the Naumbourg/Indy publication, written by Isadore Freed (1900-1960) (who would go on to work with this music in an innovative way, setting the music to more widely-used liturgical texts), establishes some points that Jacobson echoed (above): "His role, instead, was the progressive one; he used the new harmonic and melodic innovations and fused them to the practices of the polyphonic art. This was a compromise in the interest of conserving the polyphonic traditions, while recognizing the artistic value of the new simple style of the Baroque."[32]

Harrán studies the influences that helped create Rossi's music and his legacy. The main person of note was Leone de Modena, a rabbi and musician who, by Harrán's suggestion, deserves credit for pushing Rossi towards some of his most well-known and influential compositions. Modena wrote on the topic of music in synagogues and represents the voice of innovation in a community that valued tradition. Harrán shows that Rossi, with Modena's influence, represented this stance as well: "Indeed, Rossi was

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[30] Salamone Rossi, S. Naumbourg, and Vincent D. Indy, *Hashirim Asher Li-Shelomoh: Cantiques De Salomon Rossi, Hebreo* (Paris: Chez Lediteur S. Naumbourg, 1877).

[31] Don Harrán, *Complete Works of Salamone Rossi* (Neuhausen: Hänssler, 1995).

[32] Salamone Rossi, *Cantiques De Salomon Rossi* (New York: Sacred Music Press, 1954).

as problematic a figure within the Jewish community as he was within the Christian one. He antagonized the orthodoxy by daring to introduce reforms into the customs of synagogue music."[33] Harrán also explores the funding of these projects and the donors whom Rossi thanks in his forewords as additional influencers. The history and legacy of Rossi remain relevant today, as his compositions continue to be reimagined, rearranged, and performed. This model of innovation serves to teach the learners in this course about radical creativity and the renewal of that creation over time.

Isadore Freed, as mentioned above, took an interest in Rossi's work, eventually arranging his music with text "Transcribed for the American Synagogue." In the Foreword, he shares (in the third person), that, "It is the hope of the transcriber that his effort to preserve the basic character of Rossi's music will find favor in the eyes of our synagogue musicians."[34] This reimagining of Rossi's work picks up on the ideas of change by empowering a new audience—the American Synagogue—to feel ownership of Rossi's music, keeping it alive by employing it in worship or concerts.

Irene Heskes writes about Salamone Rossi and the context of his work during the Italian Renaissance. Heskes explains, "He was a Jewish composer well ahead of his time whose oeuvre was to inspire a movement among late nineteenth-century European cantors to modernize their liturgical musical settings."[35] Heskes's perspective draws a

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[33] Don Harrán, "Salomone Rossi, Jewish Musician in Renaissance Italy," *Acta Musicologica* 59, no. 1 (1987): 53, https://www.jstor.org/stable/932864.

[34] Isadore Freed, *Salamone Rossi: Sacred Service Transcribed for the American Synagogue* (New York, NY: Transcontinental Music Publications, 1961).

[35] Irene Heskes, "Reflections on Creativity and Heritage: Salamone Rossi and His Era," in *Passport to Jewish Music: Its History, Traditions, and Culture* (Westport, CT: Greenwood Press, 1994), 260.

connection between Rossi and those who came after him, defining the importance of his work based on the legacy it left.

Cecil Roth studied the Renaissance in depth and offers the importance of music and dance. Rossi similarly figures largely in his work, as he says, "...Salamone de' Rossi was an important figure in Jewish cultural life as well. For he made a memorable attempt—unparalleled, it may be said, until the nineteenth century—to introduce the spirit of the musical Renaissance into the service of the synagogue."[36] Roth uses Rossi as an example to show that in the Renaissance, change and innovation was a topic of much debate in the greater Italian civilization, in the Jewish community, as well as in the larger Christian society.

By studying the tale and legacy of Salamone Rossi, it is possible to see the importance of choral music in the synagogue in Renaissance Italy. Hopefully, the learners in this course will also appreciate the thread of choral music throughout Jewish history and music history to today. Jewish choral music is a thriving scene, and the research of Diane Tickton Schuster dives into why that might be. This session will use her work as a frame to bring the history of choral music to a place of relevance in modern Jewish society. If the group of learners is musically inclined, singing some of Rossi's music could be a rich learning experience. Finally, the documentary film referenced in this session (HEBREO The Search for Salomone Rossi: A film by Joseph Rochlitz, with Profeti della Quinta) is another great resource for learners to watch at home or as a supplementary medium through which to learn about the story of Salamone Rossi.

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[36] Cecil Roth, "Music and The Dance," in *The Jews in the Renaissance* (Philadelphia: Jewish Publication Society of America, 1959), 292.

Lesson Outline

Core Concept: Polyphonic choral compositions characterized Italian music and Jewish music in the Renaissance and beyond and exemplifies the porous nature of interchange between Jewish communities and their neighbors.

Personality spotlight: Salamone Rossi, the importance of his work to music history as a whole. Include the influence of Rabbi Leone de Modena and a conversation on power, money, and patron relationships.

- "Indeed, Rossi was as problematic a figure within the Jewish community as he was within the Christian one. He antagonized the orthodoxy by daring to introduce reforms into the customs of synagogue music."[37]

Suggested audio and video examples:

- "Al Naharot Bavel" by Salamone Rossi (text from Psalm 137)
- "Eftach Na S'fatai" by Salamoni Rossi (piyyut by Matthew Ben Isaac of Bologna)
    - Discussion on exile, inclusion and exclusion
- Clips or entirety of documentary film "HEBREO The Search for Salomone Rossi: A film by Joseph Rochlitz, with Profeti della Quinta"

Discussion Questions:

- What is your reaction to hearing a Renaissance music sound set to ancient Hebrew texts?
- What else does his music sound like?
- How might this music "work" in a synagogue today?
- What do you think are the sources of power, wealth, and influence in Jewish music today?

[37] Harrán, "Salomone Rossi," 53.

Lesson 5: Interaction with Sacred Jewish Text

Background and Resources

Jewish texts have inspired Italian music from the practical to artistic spheres. These sources explore the interplay of text and music in the context of Italian religious life and culture. In his sermons, Judah Moscato used the language of biblical and rabbinic texts as inspiration for and interaction with Jewish music and instruments. By using figures like Moses and David, and theories of the science of his day, Moscato shows the philosophical thinking behind the Renaissance music explored in this curriculum.

> "I saw the shrewd words of the scholars concerning the construction of man and the music produced from combining together his soul and his body: the body is compared to a glass instrument perfect in its ordered measurements, and someone came and struck it, and because of striking it, invested the same instrument with the power to produce movement and an ongoing continuous harmonic sound, as continuous as [determined by] the strength and intensity of the power with which it was endowed by the force of the hand that hit it."[38]

These sermons, by combining text with science, show how music may have been understood in the Renaissance.

An essential topic on the subject of text is the work of a non-Jewish composer named Benedetto Marcello (1686-1739). His musical settings of the Psalms include a deep study of Jewish melodies from various communities, including melodies from the oral tradition woven into his written compositions. Where these traditional Jewish

[38] Judah Moscato, *Judah Moscato Sermons*, ed. Giuseppe Veltri and Gianfranco Miletto (Leiden: Brill, 2011), 85.

melodies appear in his music, Marcello included Hebrew notation with music that reads from right to left, matching the Hebrew. Edwin Seroussi's research on this music is a vital piece of the conversation, bringing to light considerations of the interactions between Jewish and Christian communities in 18th-century Venice. "These Hebrew melodies comprise one of the earliest, tangible documents of traditional synagogue music and as such they stimulated the interest of scholars of Jewish music and Jewish studies, as well as of Western music historians."[39] The combination of text (the Psalms being approachable for Jews and Christians alike) and music (uniquely Jewish melodies alongside other, non-Jewish ones) provide a model for music in other time periods as well. Marcello's work shows that melodies from the Jewish community pervaded the greater culture of their time, and that reimagining the interplay of text and music brings both aspects to a larger audience.

For a modern example of how text plays a vital role in the cultural life and history of Italy, see Lesson 7 (Response to Tragedy) for resources on the writing of Primo Levi.

[39] Edwin Seroussi, "In Search of Jewish Musical Antiquity in the 18th-Century Venetian Ghetto: Reconsidering the Hebrew Melodies in Benedetto Marcello's 'Estro Poetico-Armonico,'" *The Jewish Quarterly Review* 93, no. 1/2 (2002): 149. doi:10.2307/1455487.

Lesson Outline

Core Concept: The relationship between text and melody was explored by those within and adjacent to the Jewish community.

Personality spotlight: Non-Jewish composer Benedetto Marcello (1686-1739) took traditional Hebrew melodies, included their original notation, and went on to set those melodies to psalms. His inclusion of Hebrew melodies in an anthology for the greater Christian audience shows how pervasive and popular these melodies were in 18th-century Italy.

- "These Hebrew melodies comprise one of the earliest, tangible documents of traditional synagogue music and as such they stimulated the interest of scholars of Jewish music and Jewish studies, as well as of Western music historians."[40]

Suggested audio example: "Maoz Tzur" by Benedetto Marcello

- Listen to this melody 3 ways:
    - As a solo melody line
    - Set to different text
    - As a 4-part choral arrangement

Discussion questions:

- How is your experience of the music shaped knowing that this melody inspired someone who was not part of the Jewish community?
- What are some other examples of composers setting texts of a community that is not their own?
- In what ways do you hear the text differently depending on the setting?
- In what ways do you hear the melody differently when set to different text?

[40] Seroussi, "In Search of Jewish Musical Antiquity in the 18th-Century Venetian Ghetto," 149.

Lesson 6: A Woman's Voice

Background and Resources

In a scholarly tradition where the authors and subjects of this project have been overwhelmingly male, I am intentionally devoting space and research time to the experience of women as performers, creators, and participants in Italian Jewish musical life. Irene Heskes shows the longstanding tradition of women as musicians and dancers from Miriam to Deborah and beyond. Due to their roles in what she calls "host societies," women became well-versed in the language of the vernacular. This translated into music as well: "As secular performers, and probably as creators or adapters of music, Jewish women became notable outside the Jewish community during the Renaissance in Italy."[41] Heskes names women who appear in the historical record who are in need of further examination. Some of these women are: Sarah Coppio Sullam, Madonna Bellina Hebrea, The Jewess Rachel Hebrea, and Madama Europa.

This last name, Madama Europa, refers to the sister of Salamone Rossi. She is probably the most well-known of many of the women listed and was a performer of music and dance. Cecil Roth describes her in the following way:

> 'Understanding music to perfection, she sang to the great pleasure and greater surprise of the audience, her voice being so delicate and sweet, and her simplicity bringing tears to their eyes.' Nevertheless, according to report, she owed her favor at court to the charms of her body as well as of her voice; and the records reveal

[41] Irene Heskes, "Miriam's Sisters: Jewish Women and Liturgical Music," in *Passport to Jewish Music: Its History, Traditions, and Culture* (Westport, CT: Greenwood Press, 1994), 330.

> something of her strained relations with Madama Sabrina, her rival for the ducal affections, with intimate details of their merits, quarrels, and reconciliations.[42]

By learning about the lives of these women, their legacies, and the relative small amount of scholarship about them, this session will give them voice and allow learners to imagine the impact of lesser-heard voices.

The literature and this lesson will show that women's roles in Italy often fell into the realms of entertainment and in the home. In addition, women were involved in some aspects of the synagogue through the creation of ritual objects. Through this medium, women defined and solidified their legacy through artistry of material goods. Because this lesson represents lesser-heard voices and encourages filling in the gaps, it lends itself to many types of creative activities that other teachers of this curriculum should feel empowered to build. In their study of adult learners, Grant et al. observed that, "As students were exposed to figures of the Jewish past, literary and historical, they found more avenues of connection between themselves and the texts in the curriculum."[43] In this lesson, learners will have an opportunity to create an emotional connection to what they are learning by making it personal, filling in the gaps of women's stories and seeing themselves in history.

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[42] Heskes, "Miriam's Sisters," 330.

[43] Grant et al., *A Journey of Heart and Mind*, 109.

Lesson Outline

Core concept: Deeper understanding of Jewish culture in Italy requires investigation into lesser-heard or hidden voices.

Personality spotlight: Sarah Coppio Sullam, Madonna Bellina Hebrea, The Jewess Rachel Hebrea, Madama Europa, Dona Gracia Mendes-Nasi. These women were well-known within their community and also made an impact in the greater communities of Italian culture.

- "As secular performers, and probably as creators or adapters of music, Jewish women became notable outside the Jewish community during the Renaissance in Italy."[44]

Suggested cultural example: A woman's role in synagogue life

- "In the Italian Jewish tradition, the craft of repurposing old textiles for Torah skirts evolved into such an honor, said Riccardo DiSegni, the chief rabbi of Rome, that eventually a *mishebeirach* was composed to bless all the Jewish women of Italy to merit in partaking in such a privilege."[45]
- "The *mishebeirach* nods to how significant the Italian women's presence and involvement in communal life at the synagogue was. As early as the 14th century, the women of the Italian Jewish community had a vibrant role in the synagogue. The women were not just bystanders but were actively involved in rituals. The Italian men held the main roles of prayer services, like reading from the Torah and leading the prayers, as according to Jewish tradition, but women took ownership of responsibilities that were lawfully permissible to them, said Alberto Somekh, a former chief rabbi of Turin."[46]
    - According to Somekh: "Jobs like lighting candles, refilling supplies, upgrading textiles, and general upkeep within the synagogue were done by women"[47]

Suggested activity: Create a prayer for someone or some group whose place should be more fully represented in our community.

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[44] Heskes, "Miriam's Sisters," 330.

[45] Chavie Lieber, "In Italy, a Unique Connection Between Women and the Torah," *Tablet Magazine,* (June 10, 2016): https://www.tabletmag.com/jewish-life-and-religion/203348/italian-women-torah-skirts.

[46] Lieber, "In Italy, a Unique Connection Between Women and the Torah."

[47] Lieber, "In Italy, a Unique Connection Between Women and the Torah."

Lesson 7: Response to Tragedy

Background and Resources

It is impossible to learn about any history, and particularly Jewish history, without acknowledging hardships and tragedies throughout the ages. Painful experiences in the ghetto, leading up to and during the Holocaust, along with many other times of persecution through the intervening centuries, were processed and expressed by Jews on the Italian peninsula through art and music. This lesson is particularly focused on the Holocaust as it affected Italy, using the writings of Primo Levi (1919-1987) and Simon Sargon's (b. 1938) settings of his poems (the song cycle *Shemà*) as cultural responses to this time. For a comprehensive background on this topic, I recommend gaining familiarity with Centro Primo Levi's resources at the webpage linked.[48]

The modern representatives in this conversation come from the thesis of Judith Meyersberg and the research of Sergio Parussa, both on the writings of Primo Levi. While Meyersberg studies Levi through the lens of Simon Sargon's compositions, Parussa stays closer to the text itself. Parussa points out that for Levi: "Both writing and Judaism are experiences linked with the Shoah."[49] Through this, the conversation around identity, shame, and musical expression is particularly alive. On Levi's "Shemà", a text that Meyersberg explores through Sargon's compositional setting, Parussa says: "Fractured is the relationship with God after Auschwitz; scattered is the collective;

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[48] "Frequently Asked Questions on the Shoah in Italy." *Centro Primo Levi New York*. Accessed September 10, 2019. http://primolevicenter.org/the-shoah-in-italy/.

[49] Sergio Parussa, "The Modesty of Starbuck: On Hybrids, Judaism, and Ethics in Primo Levi," in *Writing as Freedom, Writing as Testimony: Four Italian Writers and Judaism* (Syracuse, NY: Syracuse University Press, 2008), 133.

elusive and deceptive is memory. And yet, the text is there as an anchor against our forgetfulness."[50] Through studying this text on its own, and then as a source of musical inspiration, this lesson offers an opportunity to explore how we interpret and preserve memories, especially those of trauma.

[50] Parussa, "The Modesty of Starbuck," 144-45.

Lesson Outline (Scripted)

Core Concept: Creativity often emerges from narrow places of tragedy.

Set Induction (10 minutes):

- Turn to a partner and discuss the following questions:
    - Think of a time when, as a reaction to tragedy, you were driven to create something in response.
    - What are some prayers, poems, or music that you turn to in times of tragedy?
- Come back together and share some responses with the group

Text Study (15 minutes):

- Personality spotlight: Primo Levi (1919-1987), a chemist and writer who was imprisoned in Auschwitz, included this part of his story in some of his writings.
- Overview of Italian Holocaust experience
    - Between 30,000 and 35,000 citizens, former citizens, internees and refugees in the peninsula and the Dodecanese islands hid or fled to survive.
    - "Research on the deportation of Jews from Italy to death camps is still in progress. As of 2015, the Center for Contemporary Jewish Documentation in Milan identified 9,800 deportees including 1,834 people from the Dodecanese islands and about 750 individuals, mostly refugees, who still remain to be identified. Approximately 12% survived the death camps."[51]
    - "Between 1940 and 1943 nearly 10,000 Jews were interned in Italian concentration camps. A percentage of those detained in Northern camps were deported to Auschwitz."[52]
- Read Levi's "Shemà" as a text study in chevruta
    - What might this poem be about?
    - What feelings does it elicit?
    - In what ways does this sound Jewish or Italian?
    - How does the content connect to the title?

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[51] "Frequently Asked Questions on the Shoah in Italy." *Centro Primo Levi New York*. Accessed September 10, 2019. http://primolevicenter.org/the-shoah-in-italy/.

[52] "Frequently Asked Questions on the Shoah in Italy." *Centro Primo Levi New York*. Accessed September 10, 2019. http://primolevicenter.org/the-shoah-in-italy/.

Shemà by Primo Levi (written January 10, 1946)[53]

Voi che vivete sicuri Nelle vostre tiepide case, Voi che trovate tornando a sera Il cibo caldo a visi amici:	You who dwell securely In your warm house, You who find hot food and friendly faces awaiting you When you return home in the evening:
Considerate se questo e un uomo, Che lavora nel fango Che non conosce pace Che lotta per mezzo pane Che muore per un si o per un no. Consierate se questa e una donna, Senza capelli a senza nome Senza piu forza di ricordare Vuoti gli occhi e freddo il grembo Come una rana d'inverno.	Consider whether this is a man. Who works in the mud Who knows no peace Who struggles for a crust of bread Who dies at a "yes" or a "no." Consider if this is a woman Without hair and nameless Without the strength to remember With eyes that are empty and a womb that is cold Like a frog in the winter
Meditate che questo e stato: Vi commando queste parole. Scolpitele nel vostro cuore Stando in casa andando per via, Coricandovi alzandovi: Ripetetele ai vostri fegli. O vi si sfaccia la casa, La malattia vi impedisca, I vostri nati torcano il viso da voi.	Meditate on the fact that this has taken place: I commend these words to you. Engrave them on your heart When you are at home, when you walk on your way Lying down, rising up, Repeat them to your children. Or may your house disintegrate May disease make you powerless May your children turn their faces away from you.

Discussion (15 minutes):

- Ask for volunteers to share what they discussed with their partner
    - What conclusions did you reach about the text?
    - Which moments or phrases that jump out?
    - In what ways do your interpretations agree or not?

[53] Neil W. Levin, "Sh'ma: Primo Levi Song Cycle," *Milken Archive of Jewish Music* accessed September 10, 2019, https://www.milkenarchive.org/music/volumes/view/out-of-the-whirlwind/work/shma/#lyrics.

- "...Levi contributes to the reconstruction of Jewish cultural memory."[54]
    - How does this Jewish cultural memory differ from those you have encountered in the past?
    - How does Levi's poem reconstruct Jewish cultural memory?
- Parussa on "Shemà": "Fractured is the relationship with God after Auschwitz; scattered is the collective; elusive and deceptive is memory. And yet, the text is there as an anchor against our forgetfulness."[55]

Listening Activity (15 minutes):

- Personality spotlight: Simon Sargon (b. 1938) is a composer of Indian and Israeli descent who was commissioned to set the poems of Primo Levi by Dallas contemporary music ensemble Voices of Change in 1988.
- Sargon's setting of Levi's poetry (*Shemà*)
    - Scholar Neil Levin describes this circumstances around this composition's creation: "In the wake of Levi's death and the resulting new level of attention to his works, Sargon was attracted to his lesser known poems, which he later described as impressing him as deeply felt expressions of Levi's personal experience. Sargon also intuited a natural musicality in the poetry, most of which was written within a few months of the liberation of Auschwitz and Levi's return to Italy."[56]
    - "There is an unmistakable stamp of Puccini in the vocal lines, which is most transparent in the final song. This is no accident, nor is it unoriginal imitation. To the contrary, Sargon felt invited in that direction by what he deemed the operatic character of the poem, the natural singing voice of the language, and the cadences. The deliberate Puccini-like echoes in the finale were meant to suggest an Italy of beauty before it became an Italy of war."[57]
    - Listen to the movement entitled "Shemà" from the work of the same name
- Topics/Questions for discussion
    - How does the setting change/affect the way you understand the poem?
    - What emotions does it evoke in you?
    - In what ways does Sargon's interpretation match yours? In what ways does it diverge?
    - Where do you think this music could be used today?

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[54] Parussa, "The Modesty of Starbuck," 143.
[55] Parussa, "The Modesty of Starbuck," 145.
[56] Levin, "Sh'ma."
[57] Levin, "Sh'ma."

Wrap-up (5 minutes):

- What impact does the music have on your experience of this particular subject matter made more powerful by the music?
- In what ways does this music connect to the conversation you had at the beginning of this session with your partner?
- How might we approach handling difficult topics using music?
- What questions do you have?
- What else would you like to know?

Lesson 8: Music Elevates Moments

Background and Resources

As seen in Lesson 7, text and music are important tools used to process and express grief. That was true in the Holocaust, an extreme example, and remains true for both the heights and depths of the Jewish life and holiday cycle. In this lesson, "traditional" and contemporary melodies that have particular ties to the Italian peninsula will be studied. These examples represent times of grief (funeral or *yizkor*) to holidays of joy (*Simchat Torah*). One point to emphasize is that turning to music in these times is a particularly Jewish response, and one that is shared with many Jewish communities around the world. This session leaves space for other examples to be included or to use time for remaining questions, overflow from other lessons, and reflection activities at the conclusion of the course.

Lesson Outline

Core Concept: Just as in sacred or secular communities today, music brings a new dimension to life's ordinary and special moments.

Personality snapshot: Mario Castelnuovo-Tedesco (1895-1968)

- Castelnuovo-Tedesco's "maternal grandfather apparently harbored an almost secret interest in synagogue music."[58]
    - Castelnuovo-Tedesco learned about this secret later in his life, finding a notebook of his grandfather's ideas for setting prayers to music
    - This inspired him to draw from his childhood in Italy (and his Sephardi family) even in his later compositions
    - He had begun a successful musical and compositional career before leaving fascist Italy in 1939. After moving to America, he enjoyed a rich career composing for the film industry along with other instrumental and sacred works. The influence of opera is particularly evident in the dramatic character of his compositions.

Suggested audio example:

- "Shiviti" from *Memorial Service for the Departed* (1960) by Castelnuovo-Tedesco
    - Study the text of "Shiviti" (Psalm 16:8-9)
        - It is referenced in the month of Elul
        - Used in the context of funerals or *Yizkor*
        - Placed above the ark in many Sephardi synagogues
- "Amen Shem Nora"
    - 2 settings of the same text (from the 16th century by Shelomo Mazal Tov)
        - Solo voice chanting from the Sephardi community in Ancona, from Italian Jewish Musical Traditions from The Leo Levi Collection, 1954-1961
        - Multiple voices and instruments (Arranged by Ramon Tasat) from Cantata Ebraica: Jewish Melodies of Italy

Suggested closing activity:

- Take a few minutes to review each session. Invite the learners to read through their reflections from each session

[58] Neil W. Levin, "Mario Castelnuovo-Tedesco," *Milken Archive of Jewish Music*, https://www.milkenarchive.org/artists/view/mario-castelnuovo-tedesco/.

    - What are the key concepts you are still wondering about?
    - What topics would you like to keep learning and discussing?
- Split into small groups and share two key takeaways from the course.
    - What are you most excited to share with a friend outside the course?
    - How do you think about Italian Jewish music differently than when we began?
    - Write these on post-its
- Come back together as a group and allow each learner to share one takeaway with the whole group.
    - Choose one post-it and place it on the map of Italy that has been hanging throughout the course

Appendix A

Timeline of Jewish History in Italy
(via https://www.jewishvirtuallibrary.org/timeline-of-jewish-history-in-italy)

161BCE — Two envoys of Judah Maccabee are the first Jews to travel to Rome
66BCE —Israel conquered by Rome, under Pompeii; continued Jewish migration to Rome
70 — Second Temple in Jerusalem destroyed by Titus, Menorah is taken back to Rome
100 — Oldest known synagogue in Western Europe is established in Ostia, the port of Rome. It serves the resident Jewish community, as well as transient sailors. It is excavated in 1961.
1177 — Treaty of Venice leaves Italy in the hands of local rulers and the Pope, not the Emperor

1288 — Naples issues first expulsion of Jews in S. Italy
1293 — Destruction of most Jewish communities in the Kingdom of Naples, cradle of Ashkenazi culture in S. Italy, accompanied by conversions of Jews

1300 — Population of Italy: 11,000,000; Jews: 15,000
1348 — The Black Plague–Jews are accused of poisoning the wells
1397 — Jewish moneylenders are encouraged to settle in Florence

1464-92 — Lorenzo Il Magnifico, becomes the protector of Florentine Jews, supporting Jewish scholarship, Talmudic studies and medicine, and guaranteeing favorable living conditions to the Jewish community. Oversees the "Golden Age of Florence," in which there is much interaction between Christians and Jews.
1488 — First complete edition of Hebrew Bible printed I Soncino, Italy, by Abraham ben Hayyim
Population of Italy: 12,000,000; Jews: 80,000 (100% increase in 100 years)
1492 — Sicily and Sardinia, as territories ruled by Spain, expel their Jews. The majority of refugees from the Spanish expulsion head for Portugal and Italy, specifically Venice, Leghorn and Rome, where they are protected by the Pope
1494 — France invades Italy; Jews of Florence and Tuscany expelled when the Medici fall from power; they return in 1513 — and bring the Jews back with them
1495 — Charles VIII of France occupies Kingdom of Naples, bringing new persecution against the Jews, many of whom went there as refugees from Spain. Jews will be expelled from Naples in 1510 —and again in 1541

1516 — Establishment of ghetto (foundry) in Venice as a place of confinement for Jews, whose goal is to gain maximum economic advantage from the Jews' presence (including taxes), while ensuring minimal social contact with population. Generalization of term to include all enclosed quarters of Jews in Europe
1524 — The old established Jewish families of Rome come to terms with the *trasmontani* (newcomers from France and Germany), who were previously not accepted into Jewish leadership in Italy (see four synagogues in Venice). Roman Jewish self-government is now shared by Italian, Sicilian, Spanish and German Jews
1529 — Scuola Grande Tedesca (Ashkenazic), oldest synagogue in Venice opens
1531 — Scuola Canton, also Ashkenazic
1538 — Scuola Levantina
1555 — Scuola Spagnola, largest in Venice
1575 — Scuola Italiana. All the synagogues are unrecognizable from the outside, with magnificent interiors.
1531 — Earliest Jewish play in Europe: Italian historian mentions a Purim play he witnessed in the Venice ghetto. Plays with biblical themes are popular in Europe
1541 — Jews expelled from Naples; readmitted in 1735
1556 — Responding to persecutions by Pope Paul IV against the Jews of Ancona, Dona Gracia Mendes leads an unsuccessful economic boycott against the port of Ancona, favoring trade with Pisaro, which has accepted the Jewish refugees. The plan fails due to internal divisions in the Jewish community over fear of further persecution.
1569 — Pope Pius V expels the Jews from the papal states, with the exception of Ancona and Rome.
1570 — Establishment of the ghetto in Florence, locking in 86 Jews at night. The ghetto was established by Cosimo under pressure from the Church, in exchange for his receiving the title of Grand Duke of Tuscany. In 1571, the ghetto swells to 500, as Jews from all over the Grand Duchy of Tuscany are compelled to live within the ghetto walls
1573 — Between 1573-1581, the Cinque Scole Synagogue is erected in the ghetto of Rome. When the ghetto was established in 1555, the Jews were permitted only one synagogue, though there were five prayer communities with ethnic, linguistic and social differences. Later, Pope Pius V agreed to have one building house the five synagogues, which satisfied the literal restrictions, but permitted the Jews to establish Castilian, Catalan, Temple and New Congregations. The current chief Rabbi of Rome and uncle to the Philadelphia Toaf family, Rabbi Toaf, is a direct descendant of the first rabbi of the Scole Castiliano, Rabbi Yitzchak Toaf, The building was demolished in 1910.
1593 — Pope Clement VIII expels the Jews living in all the papal states, except Rome, Avignon and Ancona. Jews are invited to settle in Leghorn, the main port of Tuscany ,

where they are granted full religious liberty and civil rights, by the Medici family, who want to develop the region into a center of commerce.
1595 — A synagogue is built in the northwestern town of Piedmont, in the typical synagogue architecture of the Renaissance, within a courtyard. Concerned for their security, and following the prohibition of Jewish prayer to be heard by Christians, the Jews place the entrance away from the street.
1597 — Nine hundred Jews are expelled from Milan, which is now ruled by Spain.

1603 — Despite much opposition, rabbi and scholar Leone Modena has a choir accompany the service in the synagogue in Ferrara. The harpsichord accompanies services on weekdays and Simchat Torah in Sephardic synagogues in Venice, Amsterdam and Hamburg.
1624 — Salomone De'Rossi, leading Jewish composer of the Renaissance, writes a collection of synagogal choral compositions. It is the first Hebrew book to be printed with musical notations. De'Rossi is one of a number of Italian Jewish court musicians; most of his secular music is not composed for Jewish audiences.

1750 — The first talmudic encyclopedia in alphabetical arrangement, "The Awe of Isaac," written by Isaac Lampronti, rabbi and physician of Ferrara, begins publication. It is a comprehensive encyclopedia of halakhah (on view in the Ferrara museum). Lampronti devotes special attention to the responsa literature of the Italian rabbis.
1757 — Under the rule of the House of Lorraine, Jews obtain the right to the keys to the ghetto of Florence, and are granted the right to perform certain trades, e.g. silverwork, hitherto prohibited.
1796 — Between 1796-1798 French troops led by Napoleon liberate many Italian ghettos.
1797 — From 1797-99 the French Revolutionary Army brings temporary emancipation to the Jews of Italy.
1798 — With the French expulsion of the pope from Rome, Jews are granted equal rights and all earlier special laws relating to their status are revoked.
1799 — As a result of the restoration of the old rulers in Italy, the Jews are again ghettoized and the restrictions against them are reimposed.

1821 — Isaac Samuel Reggio begins to publish the first modern Italian translation and Hebrew commentary on the Torah. He also publishes works by Leone Modena and founds the rabbinical seminary in Padua,1829. The seminary closes in 1871 and reopens in Rome in 1887 as the Collegio Rabbinico Italiano.
1848 — With the promulgation of the Piedmontese constitution, the Jews of the Piedmont region in northern Italy are granted full emancipation.

1861 — With the unification of Italy, with Florence as the first capital, the Jews are emancipated and the ghettos are abolished.
1874-82 — The Moorish Revival Synagogue in Florence is built. David Levy willed his entire estate for the building of a temple worthy of the city.
1870 — The Jews of Italy are finally emancipated with the abolition of the ghetto in Rome. The rights gained in the 1790's, and lost upon the fall of Napoleon were regained in 1848 in Tuscany and Sardinia; in 1859 in Modena, Lombardy and Romagna, in 1860 in Umbria, in 1861 in Sicily and Naples and in 1866 in Venice.
1890 — The ghetto of Florence is demolished, allowing reconstruction of the town center, now the Piazza della Republica.
1897 — The Jews of Ferrara become the most ardent Italian supporters of Theodore Herzl's Zionist Dream.

1904 — The Great Synagogue of Rome is built.
1910 — Luigi Luzzato becomes prime minister of Italy. An economist and lawyer, he was elected to Parliament in 1871, where he will sit until 1921, when he will be elevated to the Senate. He is minister of the treasury on three occasions and also minister of agriculture. He supports the Zionist enterprises in Palestine.
1930 — Italy enacts a law standardizing the legal status of Italian Jewish communities. They must join the Union of Italian-Jewish Communities, the central representative body; election of local leaders is required; mandatory contributions are established; the role of rabbis is defined; and the law decrees that the community is subject to the protection and supervision of the state.
1933 — Between April 1933 and May 1939, 5,000 Jews emigrated from Germany to Italy. (Out of a total of 304,000 migrants fleeing Germany)
1938 — In September, the Italian government passes The Racial Laws against the Jews, barring them from studying or teaching in a school of higher learning and revoking the citizenship of all foreign Jews obtained after January, 1919, and decreeing their expulsion within six months. On November, further discriminatory legislation will be passed, including the prohibition of marriages between Jews and Aryans and the exclusion of Jews from military and civil administrative positions.
1939 — Cecil Roth, an English historian, is appointed reader in Jewish studies at Oxford. He later will write the standard history of the Jews of Italy in 1946.
1940 — Italy invades France and Greece. German and Italian radio stations broadcast an official proclamation in support of Arab independence.
1943 — January: the Italians refuse to cooperate with the Nazis in rounding up the Jews living in the zone of France under their control. In March, they will prevent the Nazis from deporting Jews in their zone.

September 8: Italy switches her allegiance in the war, declaring an armistice with the Allies; Allied forces enter Italy from the south; N Italy is under German control; Jews flee southward; Rev. Aldo Brunacci of Assisi , under the direction of his bishop, Giuseppe Nicolini, saved all the Jewish who sought refuge in Assisi.
October 16: Raid of the ghetto in Rome.
November: Rabbi Ricardo Pacifici of Genoa, 200 members of his congregation, and 100 Jewish refugees from northern Europe who found shelter in Genoa, are deported and gassed at Auschwitz.
Nazis raid Pitigliano and deport all the Jews; 238 people are deported from Florence, and the synagogue is looted and desecrated.
1945 — March: The Jewish Brigade under the command of General Ernest Benjamin, goes into action in northern Italy as part of the British Eighth Army.
April: Benito Mussolini is caught and killed by Italian partisans; Hitler commits suicide.
August: It is estimated that 7,500 Italian Jews were victims of the Holocaust (See Lucy Dawidowicz, 1981)
1981 — A museum for Jewish Art from Italy opens in Jerusalem (on Rechov Hillel), housing 1,000 objects, including the original synagogue of Conegliano Veneto, built in 1701.
1982 — January: The Jewish Museum in Venice, established in 1956, is restored and reopened.
1993 — The Vatican establishes formal ties with Israel.

2015 — 393 Italian Jews make aliyah to Israel, the largest number since 1948.

Sources:
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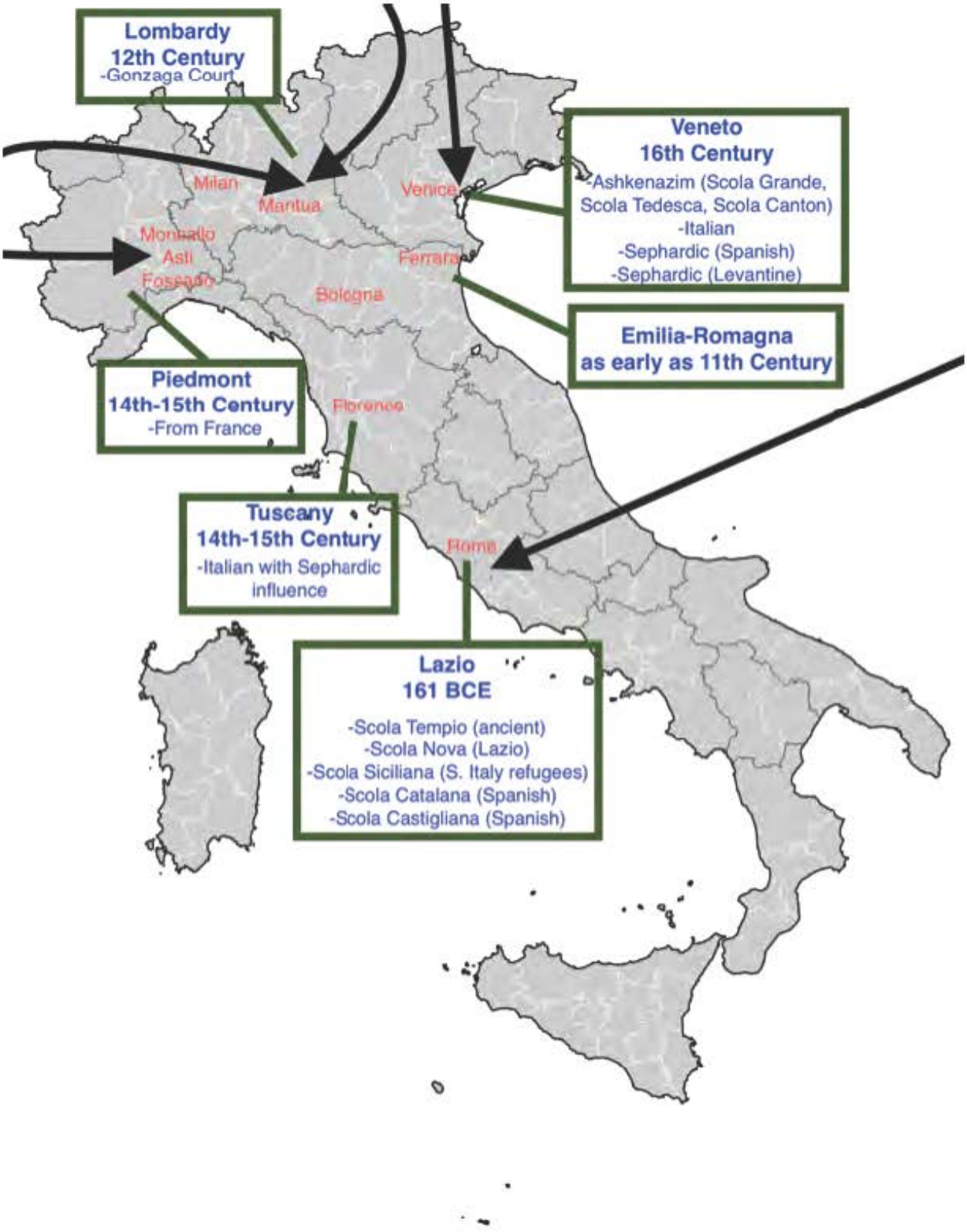
Appendix B

Photographs from the Venice Ghetto (taken by the author, July 2019)

Outdoor images of the Ghetto, including buildings that house the synagogues

Interior of the Second Ashkenazi Synagogue, built in 1531. Views from the women's gallery and the main gallery.

Appendix C


Lombardy
12th Century
-Gonzaga Court
Veneto
16th Century
-Ashkenazim (Scola Grande, Scola Tedesca, Scola Canton)
-Italian
-Sephardic (Spanish)
-Sephardic (Levantine)
Emilia-Romagna
as early as 11th Century
Piedmont
14th-15th Century
-From France
Tuscany
14th-15th Century
-Italian with Sephardic influence
Lazio
161 BCE
-Scola Tempio (ancient)
-Scola Nova (Lazio)
-Scola Siciliana (S. Italy refugees)
-Scola Catalana (Spanish)
-Scola Castigliana (Spanish)
Milan
Mantua
Venice
Monferrato
Asti
Fossano
Ferrara
Bologna
Florence
Rome

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