

FORGET THY AFFLICTION: THE LIFE AND MUSIC OF HEINRICH SCHALIT

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I would like to dedicate this thesis to my wonderful husband, James Marer, who inspires me to be a better person every day of my life.

Forget Thy Affliction: The Life and Music of Heinrich Schalit

Introduction

This thesis is intended to present a study of the life and music of Heinrich Schalit. In his ninety years, Schalit endured terrible hardship and faced unparalleled anti-Semitism. In a time in Europe where admitting your Jewish heritage was terrifying, Schalit made the decision to tell the world of his background through his divine liturgical compositions. His music is some of the most intriguing synagogue music ever written.

In the first chapter of the thesis, I explore the history of anti-Semitism in Germany leading up to World War I. While we often study the political factors that led up to the horrors of the Holocaust, rarely do we take a closer look at the underpinning of anti-Semitism that existed in the decades leading up to this war. This chapter is intended to familiarize readers with the social and economic climate surrounding Schalit's family in the early years. I explore the writings of rampant anti-Semites, and offer insight in to the German-Jewish responses to these issues. I present both the model of assimilation; as well what many labeled its alternative, Early Zionism. Both Moses Hess and Theodor Herzl had a profound impact on the life of Heinrich Schalit, which is explained in the next chapter. By examining this tumultuous time in European history, we gain a clearer understanding of why Heinrich Schalit dedicated most of his life to composing music for prayer.

The second chapter is a detailed description of Heinrich's life. I explain the difficult circumstances his parents faced in Vienna even before he was born. I explore Heinrich's early compositional career and offer insights in to his early, neo-Romantic music. My account includes a comprehensive look in to what Heinrich has called his "Spiritual

Awakening,” and discusses his possible motivations for changing his compositional path.

Finally, I present the trials and tribulations that came with Schalit’s eventual immigration to the United States of America.

The third and final chapter is an analysis of two of Schalit’s vocal works. The first piece (*Almighty Father*) is presented in contrast to a piece by S. Sabel (*Early Will I Seek Thee*). Both pieces were included in the Union Hymnal, but Schalit’s offers a revolutionary style for the time. Sabel’s piece pre-dates Schalit’s, and is included in the discussion to show what congregations were used to hearing at the time. In the final section of the chapter, I present a musical analysis of Heinrich Schalit’s final piece, *Forget Thy Affliction*. Through this analysis, I show how his compositional style grew and changed over his illustrious career, all while incorporating traditional, Jewish modes.

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Chapter One

The two and a half decades preceding the Great War of 1914 were eerily quiet in Germany. Known as the years of institutional stability, technological progress and economic prosperity, “Germany was economically and militarily the most powerful nation on the European continent, although war was increasingly considered unlikely, if only because of its exorbitant cost.”¹ Life in Germany was based on the notion of security, for both Jews and non-Jews alike. Many bought estates and homes in order to invest in their grandchildren’s futures in the Fatherland. The infamous Years of Anxiety, spanning from 1814-1878, had passed and any left over discrimination against Jews was seen as marginal. Bourgeois Jews were even referred to as “Herr,” and were to be treated with the same respect as their Christian counterparts. How, then, did this seemingly tolerant atmosphere drastically change in such a short period? By examining the actions and writings of prominent German figures of this time, it is possible to see how anti-Semitism was not sudden but rather was the underpinning of German culture throughout these years of security.

Is his book entitled *The Pity of It All: A History of Jews in Germany, 1743-1933*, Amos Elon explains how German Zionist Richard Lichtheim had never felt blatant anti-Semitism before 1914. “Social exclusion was, if anything, self-imposed,” he said, and went on to explain how, “Most middle-class Jews simply felt more comfortable in the company of other Jews.”² While the German-Jewish Middle Class was a coherent subculture, it still identified with the values of German society as a whole. A bustling cultural center,

¹ Amos Elon. *The Pity of It All: A History of Jews in Germany, 1743-1933*, 222.

² Ibid, 223.

Germany was thriving as a country and members of the German-Jewish middle class played an active and important role in its success.

At this time, Jewish life in Germany was surprisingly bearable. Intermarriage became a way of life and had jumped from 8.4 percent in 1901 to 29.86 percent in 1915, and although Zionists warned against what they saw as the destruction of the Jewish people, many others thought of intermarriage as a clear path to acculturation.³ As German nationalism grew, interest in organized religion declined. Educated Jews saw themselves as full members of German society, and rarely even identified themselves as Jews. There was a marked decrease in racial consciousness as Jews contributed and functioned wholly in German secular society. Jewish culture was even tailored to acculturation, with Reform Sabbath services being held on Sunday in order to conform to German life. The wealthy, educated Jews adopted an ideology known in Germany as *Bildung*. This notion of *Bildung* provided a solution for non-observant families: the *practical* substitute for religion is moral education, while the *mystical* substitute is music.⁴ Thus, Jews found themselves “praying” in concert halls and theaters rather than within the walls of a synagogue. Such secularization was so popular with all religions that a sense of atheism started to take over elite German society. There was simply no need for God, but rather only space for nationalism and German pride. While some Jews decided to convert, many refused because they did not see the need. In their minds, they were not Jews in the first place. Furthermore, the intellectuals did not want to associate with any religion at all, let alone Christianity. Thus, many decided that they would simply assimilate in to German culture.

³ Ibid, 225.

⁴ Ibid, 229.

It was in 1897 that a Jewish, prominent German figure, Walther Rathenau, published his bizarre article, “Hear, O Israel!” in leading political magazine.⁵ Rathenau, the future German foreign minister, was a self-hating Jew who wanted nothing more than for Jews to fully assimilate in to German culture. Knowing that the publication would be extremely controversial, Rathenau wrote under the pseudonym W. Hartenau. The article begged Jews to work on their physical appearance and implied that they could fix their unsightly bodies. “Once you recognize the unshapely form of your bodies, the raised shoulders, the clumsy feet, the soft roundness of your forms, as signs of bodily decline, you will be able to start working for a couple of generations on your bodily rebirth.”⁶ In his opinion, Jews could only survive through complete assimilation and intermarriage. He urged Jews to, “look in the mirror, reeducate themselves, and leave the dank, sultry ghettos to breathe German mountain and forest air.”⁷ Sadly, this would be the same air from which he would take his last breath in 1922, when he was assassinated for being a Jew.

The ideology of Zionism posed an alternative to assimilation. Ultimately, the early Zionist ideology agreed with Walther Rathenau’s critique. Both those in favour of Zionism and those begging for assimilation saw the Jew as sick and weak, rather than an image to be proud of. Rathenau’s solution was complete assimilation; the Zionists advocated a rejection of the Diaspora and a return to Jewish nationalism as a solution. In his book *The Zionist Idea*, Arthur Hertzberg explains the need for the Jews to have their own land, and uses Leon Pinsker’s (1821-1891) notion of the Jews as a “ghost people” as an example:

⁵ Full text attached as Appendix A

⁶ Ibid, 232.

⁷ Ibid, 233.

Among the living nations of the earth the Jews occupy the position of a nation long since dead. With the loss of their fatherland, the Jews lost their independence and fell into a state of decay which is incompatible with the existence of a whole and vital organism. The state was crushed by the Roman conquerors and vanished from the world's view. But after the Jewish people had yielded up its existence as an actual state, as a political entity, it could nevertheless not submit to total destruction – it did not cease to exist as a spiritual nation. Thus, the world saw in this people the frightening form of one of the dead walking among the living. This ghostlike apparition of a people without unity or organization, without land or other bond of union, no longer alive, and yet moving about among the living – this eerie form scarcely paralleled in history, unlike anything that preceded or followed it, could not fail to make a strange and peculiar impression upon the imagination of the nations...Fear of the Jewish ghost has been handed down and strengthened for generations and centuries. It led to a prejudice which, in its turn...paved the way for Judeophobia.”⁸

In his book, *A History of Zionism*, Walter Laqueur explains that, “Assimilation was not a conscious act; it was the inevitable fate of a people without a homeland which had been for a long time in a state of cultural decay and which to a great extent had lost its national consciousness.”⁹ This hunger for a homeland led to the further development of early Zionist ideals. Throughout the 1830s and 1840s, Moses Hess laid the groundwork for the Zionist movement, stressing the need for a land built on social and moral ideals. In 1862, Hess published a book entitled *The Revival of Israel*, wherein he reveals the his own struggles:

I am taking part in the spiritual and intellectual struggles of our day, both within the House of Israel and between our people and the gentile world...A sentiment which I believed I had suppressed beyond recall is alive once again. It is the thought of my nationality, which is inseparably connected with my ancestral heritage, with the Holy Land and Eternal City, the birthplace of the belief in the divine unity of life and of the hope for the ultimate brotherhood of all men.¹⁰

Hess continued to write about the wandering nature of the Jews, stating that they would always be strangers among nations. This dichotomy between German-Jewish

⁸ Arthur Hertzberg. *The Zionist Idea*, 184.

⁹ Walter Laqueur. *A History of Zionism*, 39.

¹⁰ Ibid, 47.

assimilation and the Zionist alternative was overwhelming and confusing. While some Jews wanted nothing more than a land to call their own, some, as in Rathenau's case, still preferred the notion of denying their Jewish heritage.

This incredible sense of self-hatred was rampant in the years leading up to the Great War. Rathenau and many others self-hated as Jews reflected the general trends in German society. On August 1st, 1914, World War I broke out across Europe. In their book entitled *Holocaust: A History*, Deborah Dwork and Robert Jan van Pelt explain how hard Jews fought to be a part of this war, and how it never seemed to be enough:

Young Jewish men volunteered for military service and Jewish cultural leaders contributed books and pamphlets espousing the German cause. This moment of solidarity was all too brief. By late 1914, accusations that Jews were shirking military service began to circulate. Perhaps in terms of percentages the number of Jews in the German army matched their share of the population at large but the rumors maintained, they had been able to find cozy jobs in orderly rooms and offices. Almost a decade later, Hitler complained that the military offices were filled with Jews.¹¹

Although 100,000 German Jews served in this Great War, and 12,000 died, it was simply not enough to convince German Nationalists of their patriotism.¹² The German experience of World War I clearly marked the difference between German Jews and German Gentiles. Nationalist historian Oswald Spengler later spewed his own form of hatred when reflecting on the war by stating that, "Even if Jews had joined the army en masse, they fell short of sharing the Germans' experience. To be a Jew meant, per se, an inability to be a German, and therefore to stand outside the national community. If the essence of the nation

¹¹ Deborah Dwork and Robert Jan van Pelt. *Holocaust: A History*, 33.

¹² Yehuda Bauer. *A History of the Holocaust*, 63.

resided in the “secret Reich,” there was no place for Jews.”¹³ This notion of the “secret Reich” is directly related to the Nazi concept of *Volksgemeinschaft*. This concept of German national identity and social solidarity became popular during World War I as Germans initially rallied together in 1914 to support the war.¹⁴ However, this notion of “volk” had no place for the Jews since, “the war was a multi-step test which Jews were meant to fail.”¹⁵ First, Jews would be asked if they were fully committed to the war, which they responded to with roaring enthusiasm and a sense of German Nationalism. Then, Jews were told not to forget that this was German, and not Jewish. Finally, the message was clear: “You may allow yourself and your children to be shot dead in this war, you may destroy your fortune in war loans, you may go hungry – but as a Jew you must allow yourself to be constantly insulted by your superiors in the field and in the barracks. You are a Jew and therefore cowardly, but as Aryans, Germans are *ipso facto* courageous.”¹⁶

In spite of all of this mockery, Jews were still seen as having excessive amounts of money and power in German society. Like animals watching their prey, the German anti-Semites took note of every decision made by notable Jews at the end of the war. “When the Allies handed the German delegation the crushing take-it-or-leave-it conditions for peace, the anti-Semites did not fail to notice that Georg Bernhard, the Jewish editor in chief of the liberal daily paper the *Vossische Zeitung*, called on the government to swallow the humiliation and sign. They observed with rancor that Hugo Hasse was the first deputy to speak in favor of acceptance of the treaty when it was presented for approval in the Reichstag. And they

¹³ Deborah Dwork and Robert Jan van Pelt. Holocaust: A History, 33.

¹⁴ Peter Fritzsche. Life and Death in the Third Reich. President and Fellows of Harvard College, 39.

¹⁵ Deborah Dwork and Robert Jan van Pelt. Holocaust: A History, 34.

¹⁶ *Ibid*, 34.

noted that the Jew Kurt Rosenfeld was the first member of the Prussian legislature to urge the government to acquiesce.”¹⁷ They failed to acknowledge, however, that Germany had no other option.

The Great War was finally over, but the war on the Jews was just beginning.

¹⁷ Ibid, 52.

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Chapter Two

Origins

Although he had been brought up in a strictly observant Jewish home in Vienna, Joseph Schalit was fascinated by the stirrings of Jewish nationalism taking place in cultural Europe towards the end of the nineteenth century.¹⁸ Joseph, Heinrich Schalit's father, was inspired by the early Zionist Moses Hess (1812-1875), and dreamed of moving to Palestine to build a life and a family. While he was living in Vienna during his early years, Joseph soon fell in love with Josephine Fischer, the daughter of a Jewish farmer. The two quickly fell in love, married, and decided to move to an agricultural settlement called Novosiolok in order to groom themselves for the work that lay ahead of them in Palestine. The couple celebrated the birth of their first son, Isidor Schalit, on June 5, 1871. Soon after this, Joseph realized that he was not physically suited to agricultural work, and that financially he could not sustain his family on this dream of his. Thus, Joseph, Josephine moved back to Vienna and continued to build their family.

Jewish life in Vienna was incredibly difficult at this time. From as early as 1895, Viennese Jews were accustomed to dealing with the hypocritical anti-Semitism spun by elected burgomaster Karl Lueger. While Lueger despised the Jews and their pious ways, he was known to keep company with many wealthy, upper class Jews. When questioned about his friendships, Lueger famously responded, "I decide who is a Jew."¹⁹ Many, including wealthy Austrian Jews themselves, surprisingly adopted this exclusive brand of anti-

¹⁸ Michael Schalit. Heinrich Schalit: The Man and His Music, 16.

¹⁹ Ibid, 224.

Semitism. In her book entitled *The Jews of Vienna: 1867-1914 Assimilation and Identity*, Marsha L. Rozenblit explains this cultural phenomenon, saying:

Some Viennese Jews went beyond acculturation. For some, especially the upper classes, Jewish identity was often attenuated, and apart from constant anti-Semitic reminders the only tie to it was, in the words of the writer Vicki Baum, a “little, Jewish” grandfather. Most Viennese Jews who wrote memoirs came from assimilated backgrounds. The journalist Arnold Hollriegel noted, “I considered myself a German, my Judaism meant little to me.” In particular, many of these well-to-do, articulate Jews abandoned Jewish practice.²⁰

Joseph was no stranger to Viennese anti-Semitism. He decided to set up a Hebrew press in hopes of attracting the attention of Jewish readers. Unfortunately, in the acculturated atmosphere of Vienna, very few Jews could speak Hebrew let alone read it. The holy language was reserved for prayer, and Jews spoke Yiddish on a daily basis. Joseph was forced to give up this dream and consider new options for supporting his growing family.

In 1873, Josephine gave birth to a daughter, Bertha. Soon after, she became pregnant again and delivered a baby in 1875. Sadly, the baby would only live a short while. The grief of losing a child overwhelmed Josephine and Joseph, and only added to the stress of Joseph’s failed attempts at supporting his family. He worked long hours, as an inventor and a writer but never seemed to make enough money. In 1881, Josephine contracted tuberculosis and died at the age of twenty-seven. Joseph, beside himself with grief, was left alone with ten-year-old Isidor and eight-year-old Bertha.

Despite his grief, Joseph managed to fall in love again, and was able to give his young children a new maternal figure. On Sunday, August 27, 1882, Joseph Schalit married his second wife, Marie Lothringer. With this new marriage, Joseph saw his luck finally change for the better. He soon became an accountant and legal representative for a liquor

²⁰ Marsha L. Rozenblit. *The Jews of Vienna: 1867-1914 Assimilation and Identity*, 6.

firm that imported Carmel wines from Palestine. Joseph and Marie also welcomed three new additions to the family: Leon, born February 19, 1884; Heinrich, born January 2, 1886; and Frida, born February 22, 1891.

In the Schalit household, music and Zionism were driving forces. As a child, Bertha was a beautiful pianist, and studied piano at the prestigious *Konservatorium für Musik und darstellende Kunst* (Conservatory for Music and the Performing Arts), which was supported by the *Gesellschaft der Musikfreunde* (Society of the Friends of Music). It was no surprise then that Heinrich became inspired by his sister's beautiful talent. Heinrich's older brother, on the other hand, was a teenager fascinated with early Zionism. In 1889, Isidor joined a Zionist fraternity at the University of Vienna called Kadima. By 1897, Isidor was so steeped in the Zionist movement that he helped Theodor Herzl organize the First Zionist Congress in Basle, Switzerland. Herzl, an Austro-Hungarian journalist, is considered the father of modern political Zionism. His 1896 publication of *Der Judenstaat* (*The Jewish State*), marked the beginning of Political Zionism.²¹ This movement "stressed the importance of political action and deemed the attainment of political rights in Palestine a prerequisite for the fulfillment of the Zionist enterprise. [Herzl's] aim was to obtain a charter, recognized by the world leadership, granting the Jews sovereignty in a Jewish owned territory." The guiding principles state that Zionism aims to establish "a secure haven, under public law, for the Jewish people in the Land of Israel."²²

Isidor Schalit's friendship with Herzl eventually grew to a point where Herzl came to the Schalit household in Vienna to visit. Although Heinrich was young at the time, he recalls

²¹ Kornberg, Jacques. *Theodor Herzl: From Assimilation to Zionism* from *Jewish Literature and Culture*, 1993, 193–194.

²² www.jewishvirtuallibrary.com/politicalzionism

Herzl as a very, “distinguished, majestic person with a full beard.”²³ Both Herzl and Isidor had an enormous impact on Heinrich’s Zionist ideology in the later years.

By 1896, at the age of ten, music was already a form of escapism for young Heinrich, who was still coming to terms with his recently diagnosed health issues. While they were not able to properly diagnose it in those times, Heinrich suffered from a severe visual impairment known as Ambliopia, or double vision. To make matters worse, a childhood accident further impaired his vision, leaving him with this debilitating disability.

Of the many influential people in the early Heinrich Schalit’s life, perhaps the two most important were Adolf Rebner and Joseph Labor. Rebner, a friend of Heinrich’s father and well-known violinist at the time, came to visit the Schalit home around 1898 when Heinrich was twelve. In a later account, Heinrich recalled the meeting:

My father – or my sister – I don’t remember who it was, said to me, ‘Play one of your compositions for Adolf Rebner.’ Even at the age of ten I was already composing. And none of it was taught to me. It was all self-taught. Well, I played my compositions for him, and then he exclaimed, ‘Heinrich must study music! I’ll speak to my friend, Alexander Zemlinsky (who was Arnold Schoenberg’s father-in-law).....Rebner spoke to Alexander Zemlinsky about me. But where was I to study? Zemlinsky said that since I was such a wild devil, I should study at a strict school. And because they knew I had poor eyesight, they said that the best teacher for me would be Josef Labor, the famous organist and teacher who had memorized the entire organ repertoire of Bach...Labor said he would gladly teach me...I usually went to him for lessons once or twice a week for an hour.’²⁴

While Labor agreed to teach Schalit privately at first, it was only a short time after he started his lessons that doctors determined the strain on his eyesight was not a good idea. The decision was made to enroll Heinrich in the *Israeltisches Blinden Institut* (Jewish Institute for the Blind), where he would continue to study music with Joseph Labor and choral singing

²³ Michael Schalit. Heinrich Schalit: The Man and His Music, 21.

²⁴ Michael Schalit. Heinrich Schalit: The Man and His Music, 20.

with Oberkantor Joseph Singer (1841 – 1911). The son of a cantor, Singer's decorated career included a position as Oberkantor at the Seitenstettengasse Synagogue upon Salomon Sulzer's retirement. His fascination with Jewish modes and authentically Jewish music preceded Idelsohn's comprehensive study, which came out decades later.²⁵ Shortly in to Heinrich's studies at the Institute, Labor discovered that Schalit was not in fact totally blind and had some sight. Thus, Labor decided to drop him as a student since he believed he should only teach the blind to play the organ. Heinrich Schalit would not learn to play the organ until well in to his adult life.

After completing his studies at the Institute, Heinrich became a student at the Konservatorium, where he had the pleasure of studying music such musical masters as famed pianist Theodor Leschetizky, and renowned composer Robert Fuchs. He received his diploma on July 15, 1906 after which he made the decision to move to leave Vienna for Munich. In his biography of his father, Michael Schalit attributes this move to the two cities' similarities, and points out how Munich was a city with high regard for music and musicians. Heinrich was also concerned with the lack of opportunity in Vienna, and felt that Munich would be better prepared to receive his talents.²⁶ This was also the year he would lose his father to illness. Joseph Schalit had become bedridden and was suffering from a fistula that he could not recover from. While it was a difficult year with much change, Heinrich was also able to form his compositional identity and flourished as a musician after completing his studies.

While in Munich, Schalit found himself incredibly busy with no shortage of employment. As a composer, performer and private teacher of voice and piano, Schalit

²⁵ Ibid, 64.

²⁶ Ibid, 22.

became a well-known name in Munich's musical community. His compositions garnered multiple awards in his first few years in the bustling city. It was in 1909, at the age of twenty-three that Heinrich decided it was time for him to learn to play the organ – an instrument that would become the musical center of his world in a short time. He enrolled at the Royal Bavarian Academy of Music and immediately became friendly with Bruno Walter (1876-1962), a German-born conductor and concert pianist who worked under Gustav Mahler at the Vienna Opera until 1913. Though he was born Bruno Schlesinger, he began using Walter as his surname in 1896, and officially changed his surname to Walter upon becoming a naturalized Austrian in 1911. Walter and Schalit became wonderful colleagues and friends, and would keep in touch for the next fifty years.

Of the many compositions to come out of this part of Schalit's life, perhaps the most influential were his *Frulingslieder*, (Songs of Spring, Opus 12). This was the first time Schalit wrote music to poetry written by Max Dauthendey (1867-1918), a German author and painter of the impressionistic period. Throughout his life, Schalit was fascinated by the poetry of particular poets and, in his early years while composing secular music, his favorite to write for was the poetry of Dauthendey.

A Spiritual Awakening

It was around 1916 in Munich that Schalit began to consider composing music of Jewish content and character. This marked change in compositional path is remarkable because it happened in spite of two major facts: Schalit's musical education was thoroughly secular, and his socio-economic surroundings were oppressively anti-Jewish. Throughout these tumultuous years of the first World War, German society was notoriously intolerant of cultural expressions by or for the Jewish people. Schalit's incredible change can best be described as a spiritual awakening on his part, based on multiple factors. In his article entitled *Heinrich Schalit and Weimar Jewish Music*, Dr. Elliott Kahn poses a fascinating question about Schalit's career choices at this point in his life: "Why would a promising, published, thirty-year-old composer, winner of Austria's most prestigious "Mozart Prize," abruptly turn his back on post-Romantic chamber music and art songs to set Jewish texts and investigate Jewish melodic material?"²⁷ Michael Schalit also asks how and why this change would occur. The answer, he believes, is not so simple:

I believe there were several factors which influenced such an overwhelming spiritual conversion. [Heinrich's] mind and soul were overwrought by the tragic events of the war, and he wanted to conclude that artistic period during which he created music only out of a sense of musicianship and through the joy of having mastered musical technique. Clearly, Heinrich's mastery of musical technique and material was a hallmark of his earlier secular works, but these same works would have been totally devoid of any artistic value were it not for his *religious* personality, expressed in a highly individual style and based on firm spiritual convictions. His experiences during World War I and the resulting emotional upheaval brought about this conversion and a serious consideration of the cultural basis of all his future creative work. Heinrich himself admitted that the events during and after World War I led to a definite turning point in his work and simultaneously concluded his "Romantic" period. A Jewish consciousness and conscience increasingly permeated his musical creativity and reminded him of his responsibilities.²⁸

²⁷ This article was excerpted from Kahn's D.M.A. essay, The Choral Music of Heinrich Schalit (Iowa City: University of Iowa, 1999).

²⁸ Michael Schalit. Heinrich Schalit: The Man and His Music, 28.

Life in Munich during World War I was incredibly difficult for Schalit. The cheerful atmosphere of the bustling city with endless musical opportunity had turned grim and cold-hearted. Many people with loved ones on the front lines were watching their soldiers return home wounded, and it became obvious that great glory and victory were just not in the cards. Goods were becoming scarce, there was a shortage of food, and Jews were quickly becoming the scapegoats. In a letter to Dr. Gerard Herz in Dusseldorf dated 1936, Heinrich expresses this same point in his own words. He writes:

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 responsibility.²⁹

Another factor that Heinrich privately acknowledged was what he referred to as the limitations of his own talent. His preference for creating shorter works became evident to him, and he accepted the fact that he was better at composing a song than he was at a full-length sonata. This could have also been due to his poor sight and the immense strain on the eyes it would take to compose a full-length symphony or sonata. However, Schalit himself also felt that he was not able to keep up with his talented secular contemporaries.

One of his closest friends was Herbert Fromm, vehemently disagreed with Schalit's self-critical attitude. Herbert Fromm was born in Kitzingen, Bavaria on February 23, 1905. From 1925-29 he studied at the State Academy of Music at Munich, graduating with honors. He served as assistant conductor at two state opera theaters, first Bielefeld (1930-31) then Wuerzburg (1931-33). Along with other Jewish artists, Fromm was prohibited by the Nazi government from taking part in Germany's cultural life in 1933. He then became an active

²⁹ Elliott Kahn. Heinrich Schalit and Weimar Jewish Music, 34.

member of the Juedischer Kulturbund in Frankfurt, accompanying, conducting and composing music for that organization until 1936. It was during this period that he first began employing Jewish melodies and texts in his musical compositions as well as playing organ in Frankfurt's West End Synagogue.³⁰ Although his own life was dedicated to Jewish music, Fromm famously believed that his friend Heinrich Schalit would have been among other great composers had he dedicated his life to composing secular music. Despite the feelings of his good friend, Heinrich felt that this sacred calling was enough to change direction as a composer.

Finally, Heinrich became aware of two profoundly authentic Jewish sources that would greatly impact his sacred compositions. Similar to his original infatuation with the poetry of Max Dauthendey, Schalit discovered the poetry of Yehudah HaLevi as it appeared in German translations prepared by Franz Rosenzweig.³¹ These poems, coupled with the new results of Abraham Zvi Idelsohn's musicological research on Jewish music provided enormous inspiration to the budding composer of Jewish music.

³⁰ Samuel Adler. *The Jewish Theological Seminary Library Website*.
www.jtsa.edu/library

³¹ Schalit was also inspired by Zionist ideals, and became fascinated with the ideology of German philosopher Franz Rosenzweig (1886-1929). Rosenzweig also chose to devote his career to exploring his Jewish identity later in life. His teachings centered around the idea that there are three elements of total existence: God, the Universe and Man. Some of his most important works include German translations of Yehuda HaLevi's poetry, as well as a German translation of the Bible, which he worked on in conjunction of Martin Buber. Cantor Lori Salzman. *Heinrich Schalit: Hamavdil Bein Chol L'Kodesh*, 10.

The Calm Before the Storm: 1920-1933

It was on a summer holiday in 1920 that Heinrich met a beautiful young woman from Mannheim named Hilda Schork. Hilda was impressed by Schalit's incredible musical talents. On July 18, 1921, the two were married and would be together for the rest of their lives. The two would soon welcome their first child, Joseph, on April 28, 1924.

With his new bride now in his life, Schalit turned once again to the poetry of Max Dauthendey and composed his *Sechs Liebeslieder* (Six Love Songs) for Hilda. Heinrich describes these songs as an echo hearkening back to his Romantic period, which had ended only a few short years earlier.

While Schalit was still only earning a meager living, he was now regarded as a prominent Jewish composer in an increasingly anti-Semitic atmosphere. Unfortunately, this label did nothing to help his economic status. Schalit, however, was deepening his Jewish identity and even toyed with the idea of changing his name to Chaim in order to clearly align himself with his Jewish identity. Despite the rise of German National Socialism, the German economy began to turn around. With this, Schalit's economic status began to rise. At the end of 1927, he was hired as the organist in the Great Synagogue of Munich, winning the position over a non-Jewish applicant.

The musical identity of the Great Synagogue of Munich was based on a classical Reform sound. The music of Louis Lewandowski and Salomon Sulzer were the liturgical compositions of choice by Cantor Emanuel Kirschner (1857-1938). Schalit, on the other hand, had become increasingly fascinated by the research of A.Z. Idelsohn and began composing his own liturgical music based on these historical musical themes. Schalit felt that the music of Lewandowski and Sulzer "had romanticized and operatized Jewish music at

the expense of the meaning of the text.”³² Schalit wanted to re-introduce a sense of spirituality that stemmed from what he believed was an authentic Jewish tradition. He wanted his music to enhance the meaning of the text while simultaneously incorporating contemporary harmonization techniques.³³ Although Cantor Kirschner was not particularly open to these changes at first, he and Schalit became great friends over time and eventually, Heinrich even dedicated a composition to him.

Around this time, Schalit met and became friends with a woman by the name of Irma L. Lindheim. Lindheim was fascinated by Schalit’s music and even commissioned his greatest choral work, *In Ewigkeit*, in memory of her late husband. Lindheim, the president of Hadassah in America, introduced Heinrich to Rabbi Philip S. Bernstein of Temple B’rith Kodesh in Rochester, NY. Rabbi Bernstein soon began ceaseless efforts to get the Schalit family out of Germany. The first of these attempts was to bring Heinrich to America to visit the Temple in 1930. While he was there, Schalit became acquainted with the liturgy of the American Reform Movement and even wrote four new sacred songs, which would be included in the publication of the Union Hymnal in 1932. Although his contribution to the Union Hymnal was unlike anything that had been included before, his visit to America was short-lived. Rabbi Bernstein was unable to convince anyone at the Temple or at the Eastman School of Music to hire Heinrich and thus, he sailed back to Munich only four months after arriving in America.

Back at home, Hilda and Heinrich welcomed two more sons in to their family within a year of each other. Michael Schalit was born on March 10, 1930 and Theodor, named after

³² Cantor Lori Salzman. Heinrich Schalit: Hamavdil Bein Chol L’Kodesh, 11.

³³ Ibid, 11.

Theodor Herzl, came in to the world on March 6, 1931. This year marked a drastic contrast in Schalit's life. In 1931, he composed perhaps his most well-known, influential piece, entitled *Eine Freitagabend Liturgie* (A Friday Evening Liturgy, Op. 29). That same year, however, the Schalits were evicted from their apartment by their downstairs neighbor, who was an active member of the Nazi party. This incident marked the beginning of the next chapter of Heinrich's life. With Adolf Hitler starting to build concentration camps outside of Munich, Schalit decided to move his family out of the country. But where could they go? His application for a visa to move to America was rejected due to his blindness. Thus, Schalit decided to move his family to Rome and accepted a position as the choir director at the *Tempio Israelitico*. The Schalit family left Germany forever in December of 1933.

From Rome to England: 1933-1940

Life for the Schalit family was not easy in Rome. Their living arrangements were cramped, and the language became quite a barrier for Hilda. Maestro Enrico Schalit, as Heinrich was now called, did very well at his new post in the *Tempio*. He supplemented his income by teaching at the *Scuola Israelitica* (Jewish School), performing in concerts, and accompanying at weddings. He continued to be in contact with Rabbi Bernstein, who was still trying to help Schalit by selling his music in America. During these hectic years in Rome, Heinrich somehow found time to compose his beautiful *Chassidische Tanze* (Hassidic Dances, Op.34) for violin and piano. In his book, Michael Schalit refers to these pieces as his father's most appealing work. He points out that his father was particularly inspired by the mysticism of the Hassidic movement and the fervor with which they pray. These dances also began to sell quickly in America, allowing Rabbi Bernstein to send the proceeds to Schalit in Rome.

In 1937, Rabbi Bernstein took a sabbatical and came to Italy to visit Heinrich. He was only in town for one day but Schalit managed to meet him in order to discuss his options for coming to America. Having been rejected multiple times in his application for a visa, Schalit decided to inquire about the possibilities that might exist in Israel. Rabbi Bernstein wrote to the American National Coordinating Committee for German Refugees in hopes of finding some answers. Soon after this meeting, Nazi anti-Semitism had infected Italy and the Italian police gave Heinrich official notice that he had to leave. By this time, Heinrich's brother Isidor had moved from Austria to Israel, and advised Heinrich not to take his family there unless he was prepared to do hard, physical labor. After another failed attempt at securing an American visa, Hilda suggested that Heinrich visit the British embassy in Rome.

While there, he met a man named Major Hadley, who knew of Heinrich because of both Bruno Walter, and his brother Leon Schalit, who was a translator for the embassy. Hadley put Heinrich in touch with Major M. Gilbert Micholls of London, who agreed to sponsor the Schalit family. The Schalits moved to England in March of 1939.

Although he had permission to reside in London, Heinrich was not permitted to take up employment and was instead supported by Major Micholls. Six months into their stay, however, Britain declared war on Germany and they were given the status of enemy aliens. Hilda and Heinrich were protected against arrest or internment because they had passports. Their eldest son Joseph was not as fortunate. At the age of sixteen, Joseph was arrested and sent to an internment camp in New Brunswick, Canada.³⁴ With the internment of their eldest son and the boredom of unemployment as motivation, Heinrich and Hilda prepared themselves for yet another attempt to leave the country.

³⁴ His cousin Eli Schalit, who was also a member of the Royal Canadian Air Force, eventually freed Joseph. Joseph remained in Montreal where he worked for the war effort. He eventually settled in Providence, Rhode Island with his wife and family. Cantor Lori Salzman. Heinrich Schalit: Hamavdil Bein Chol L'Kodesh, 14.

America: The Land of Opportunity

Rabbi Bernstein continued his tireless efforts to bring the Schalit family out of Europe. In August 1940, Heinrich and Hilda decided to make one last effort to leave. After enduring rigorous medical exams, the Schalit family went to Liverpool where they were permitted aboard the S.S. Duchess of Atholl. The next day, the Schalits finally set sail for America.

Upon arriving in Rochester, New York, the Schalit family was supported by Bernstein's temple, B'rith Kodesh, who provided an apartment and basic salary. Rabbi Bernstein's ten-year endeavor to save the Schalit family had finally paid off. The community provided an apartment for them to call home, and Heinrich was appointed organist and music director. Again, Heinrich familiarized himself with American Jewish liturgy and quickly began composing. He had once again found his inspirational spark, and began wonderful period in his career. He even asked his friend, Professor John Slater from the University of Rochester, to go back and translate some of his earlier works. Slater provided Schalit with a beautiful translation of one of his Spring Songs called "May." The piece went on to receive wide recognition when renowned soprano Marian Anderson performed it on her international tour a few years later.

Heinrich was becoming widely recognized for his efforts but unfortunately, his income did not grow alongside his reputation. Hilda was soon forced to take a position as a housekeeper in order to meet their household's financial demands. Finally, in 1943, Heinrich decided it was time for him to move on. At the age of fifty-seven, he began searching for yet another position. It was at this time that Heinrich accepted a position as music director of Temple Beth El in Providence, Rhode Island. The increase in income was enough that Hilda

would no longer have to work, and Heinrich was able to express an artistic freedom that comes with being financially secure. In a farewell letter to Heinrich, Rabbi Bernstein wrote: “You have made a unique and invaluable contribution to the spiritual life of our congregation. It will be very hard, if not impossible, to replace you.”³⁵

It has been said that Schalit truly reached the pinnacle of his career in Providence. He was finally in a financial position to publish his own compositions, which he had time to enjoy writing. Heinrich Schalit wrote some of his greatest compositions in Rhode Island, including his 23rd *Pslam* and a group of songs called *Builders of Zion*. Even though he was incredibly successful, Schalit was not particularly happy at Temple Beth El and was not impressed with the weather in Rhode Island. It was during a family vacation to Denver, Colorado that Schalit first thought of making the move west. This vacation, coupled with the possibility of a position at Temple Emanu-El of Denver, was enough to send the Schalit’s packing again. It was time for him to move on to the next stage of his life.

³⁵ Michael Schalit. Heinrich Schalit: The Man and His Music, 49. An attempt was made to contact Temple B’rith Kodesh of Rochester, NY. Unfortunately, no record of Schalit’s correspondences with Bernstein is available.

Colorado: The Final Chapter

In an interview with Cantor Lori Salzman, Michael Schalit described his father as a difficult man, perhaps due to his whims and drive. “He was driven by his music, satisfied with nothing less than perfection in himself as well as his students.” Michael even states that this demand for perfection is the very reason that all three of Heinrich’s children decided against a career in music. Even though Schalit had close friends as contemporaries like Hugo Chaim Adler, Paul Ben-Haim and Herbert Fromm, he is said to have lived a very secluded, anti-social life.³⁶

After the position in Denver failed to materialize, Temple Israel of Hollywood, California offered Heinrich a one-year contract. Again the Schalits moved but kept their residence in Denver for when they returned. Through this hardship and continual upheaval, Heinrich never lost his appetite for life, reminding those around him that, “life begins at sixty!” After the year in Hollywood, Heinrich and Hilda finally settled down to retire in their summer home in Evergreen, Colorado. Schalit appreciated the solitude and even found that it helped him to concentrate on his work. It was here that Schalit composed a beautiful song cycle called *Seven Sacred Songs*, and revised his *Sabbath Eve Liturgy* for distribution throughout the United States. He also composed his final work, “Forget Thy Affliction.” It is thought that these final words from Schalit were his intent to finally let go of his sadness regarding his blindness.

On February 3, 1976, Heinrich Schalit passed away in his sleep at the age of ninety. Having given the Jewish people the gift of some of the most exquisite music of his time, Heinrich Schalit’s life symbolized unwavering faith and relentless dedication to his art. At

³⁶ Cantor Lori Salzman. Heinrich Schalit: Hamavdil Bein Chol L’Kodesh, 16.

the end of his life, Schalit expressed his true feelings on this art by stating so beautifully that, “music, the most affecting of all the arts, has the power to create and to express religious emotions which words alone cannot do.”³⁷

³⁷ Michael Schalit. Heinrich Schalit: The Man and His Music, 60.

Chapter Three

Union Hymnal

The first edition of the *Union Hymnal* was published in the year 1897. With the American Reform movement focusing on decorum throughout the synagogue, the Union Hymnal presented the musical embodiment of this aesthetic. Musical sophistication was a defining characteristic in American synagogues at the time, as many of them acquired organs and hired professional choristers. Thus, the *Union Hymnal* reflected this exciting time with the introduction of homophonic hymns intended for use by the choir. Published in 1897 by the Central Conference of American Rabbis and the Society of American Cantors, the *Union Hymnal* featured 129 English hymns for four-part choir.³⁸ This soon became a problem, since the congregation's role was non-existent in this format. The Hymnal was revised in 1914, and contained 246 hymns. The addition of over one hundred hymns included many arrangements simply attributed to "TRAD," which, as Cantor Benjie-Ellen Schiller writes, denotes a Jewish source. Cantor Schiller explains that "Forty musical settings are harmonized to suit western harmonic practice, but even here, a quote of Ashkenazi *nusach*, or traditional prayer motif can be heard in the melody line."³⁹ This edition of the hymnal also included more arrangements by Jewish composers, as well as a distinct effort to include the congregation in the musical aspect of worship.

³⁸ Benjie-Ellen Schiller. "The Hymnal as an Index of Musical Change in Reform Synagogues," found in Sacred Sound and Social Change, L. Hoffman and J. Walton.

³⁹ Ibid, 194.

In 1932 the Union Hymnal was edited for a third time and included four pieces by Heinrich Schalit. When editing this edition, the rabbis of the time knew that the time had come to assess their investment in Jewish music for the future.

Before we can have Jewish music, we must know what Jewish music is. And to know it in spirit we must not only busy ourselves with historical and aesthetic questions, but we must free the devotional spirit so that it blooms again and creates new forms. We must not only promote investigation and teach the leaders of Jewish congregations our liturgical song but efforts must be made to induce the gifted musicians to turn their talents to glorifying the religious life of the Jew.⁴⁰

Thus, the decision was made to include the music of talented composers who were writing synagogue music. During his four-month stay in America in the summer of 1930, Heinrich Schalit wrote four hymns that would be included in the latest edition of the hymnal. In his arrangements of No. 6: “Almighty Father,” No. 34: “The Cry of Israel,” No. 145: “Our Father, We beseech Thy Grace,” and No. 189: “A Week Within the Sukko Green,” Schalit’s compositional style is drastically different from what was published in the earlier editions of the hymnal. By comparing Schalit’s “Almighty Father” to an earlier hymn by S. Sabel entitled “Early Will I Seek Thee,” we are able to see a marked change in compositional technique.

⁴⁰ Ibid, found in CCAR Yearbook 28 (1918), 59.

Musical Analysis: “Early Will I Seek Thee” (S. Sabel)

Even a brief glimpse at Sabel’s “Early Will I Seek Thee” shows a basic harmonic structure. Completely aligned with the rules of classical harmony, the hymn features a unison vocal line with a piano accompaniment that appears as a four-part choral arrangement. The piece, which quickly became an old favourite in the Reform movement, has two verses and is marked with the instruction of *Andante religioso*, as if to suggest one might sing it religiously but not so slowly as to become treacherous. Sabel writes the piece in predictable quadruple meter, alternating between four quarter notes to a bar and two half notes. The only dynamic marking ever given is a simple *mezzo forte*, perhaps suggesting another common musical standard. The piece itself is comprised of five musical phrases, each as predictable and musically conventional as the next. Written in C major, Sabel occasionally employs dissonant chordal tension, only to be quickly resolved by consonant harmonic motion.

The opening text, “Early will I seek Thee, God my refuge strong,” features completely chordal harmony as the composer moves from the tonic to the dominant, and back again. The end of the phrase resolves only to the dominant, clearly following the conventional harmonic pattern of a half cadence. The melodic line then outlines an ascending sequence, both in the form of a C major 7th chord, and then a D major 7th chord. Finally, this relatively static piece finishes with Western classical V7-I cadential movement. The piece also closes with a dotted half note, so as to allow worshippers to take a quick breath before repeating the strophic hymn.

Aspiration

18

Early Will I Seek Thee

Gustav Gottheil—Tr. fr. the Heb. of Solomon ibn Gabirol

S. Sabel

mf Andante Religioso

1. Ear - ly will I seek Thee, God, my ref - uge strong; Late pre - pare to
2. What this frail heart dream - eth And my tongue's poor speech, Can they ev - en

meet Thee With my even - ing song. Though un - to Thy great - ness
dis - tant To Thy great - ness reach? Be - ing great in mer - cy,

I with trembling soar, - - Yet my in - most think - ing Lies Thine eyes before.
Thou wilt not de - spise Prais - es which till death's hour From my soul shall rise.

Musical Analysis: “Almighty Father (Heinrich Schalit)

Heinrich Schalit’s “Almighty Father” offers a completely different compositional style than what we would expect after looking at Sabel’s hymn. After becoming intrigued by Abraham Z. Idelsohn’s research in *Jewish Music: Its Historical Development*, Heinrich Schalit made a distinct effort to write music with an authentic Jewish sound. Upon first glance, it is clear that Schalit’s “Almighty Father” employs a different harmonic structure than what might have been expected in the *Union Hymnal* at this time. Written in duple meter, the piece opens with a quarter note anacrusis so as to place the proper emphasis on the correct English syllable. This attention to text, however, is not limited to the correct syllables in the vernacular. Throughout the piece Schalit seems to pay particular attention to the subject matter of the liturgy. For example, the first stanza of this liturgical poem offers man’s words of gratitude for God’s love. However, when Schalit reaches the second stanza, which deals with petitioning God to do His divine work, the melody ascends so as to word paint appropriately. This attention to text continues throughout this strophic piece, as dynamic markings indicate a louder timbre when man is to be praying for God’s comfort and protection in particular. Schalit alternates between a *mezzo forte* marking and a *piano* marking, adding a degree of dynamic depth to what he would have intended to be a simple congregational piece. The vocal line is enough to musically stimulate even the most schooled musician, and the accompaniment is certainly not intended for four-part choral singing.

Written in the E - Aeolian mode (or E natural minor), “Almighty Father” has a harmonic structure that would have been quite striking to listeners and congregants alike. The “A” section of the piece outlines the modality, making it sound specifically Jewish. This

idea of using a minor scale to denote joyous hymns of praise comes directly out of Idelsohn's research. In his book entitled *Jewish Music: Its Historical Development*, Abraham Z. Idelsohn writes, "It should be mentioned that minor is not considered SAD, nor is major considered joyous. Quite the contrary, the first scale is the basis upon which very joyous tunes are built, while [the second] serves for serious music."⁴¹

The "B" section of Schalit's "Almighty Father" takes American Reform congregations in to previously unfamiliar musical territory. The melody moves directly in to what appears to be the relative major but is actually in the mixolydian mode, or as it is known in Jewish music, *Adonai Malach* mode. This mode is characterized by the often-surprising appearance of a flattened seventh scale degree. Without any musical foreshadowing, Schalit dives into *Adonai Malach* mode as though to suggest that this harmony is only natural for Jewish worshippers. Idelsohn describes this mode as one that "originally derived from the Pentateuch mode, carried along with the Pentateuch texts which constituted the chief parts of the *Tefilla*. The scale is the Hypodorian, instead of the Dorian as in the Pentateuch mode, and the melodic line has the tetrachordal form."⁴² It is clear that Schalit studied Idelsohn's research with the intention of recreating these modes for the modern American worshipper.

Schalit's Almighty Father beautifully closes in the key in which it began. He skillfully and masterfully moves from *Adonai Malach* back in to E natural minor, ending on what could sound ominous but nonetheless, harmonically stable. The strophic piece is then repeated for four verses, with the same attention paid to text as is paid to recreating Schalit's idea of Jewish musical authenticity.

⁴¹ Abraham Z. Idelsohn. *Jewish Music: Its Historical Development*, 28.

⁴² Ibid, 73.

Morning

Almighty Father

Heinrich Schalit

6

mf Religioso

1. Al - might - y Fa - ther, God of love, Look
3. As child - ren guid - ed by Thine arm, We

mf

p

down in mer - cy from a - bove, And be Thy gra - cious
feel our - selves se - cure from harm, And go re - joic - ing

p

hands out - spread In bless - ing o'er Thy child - ren's head.
on our way, Thy pres - ence all our joy and stay.

Almighty Father Continued

p

2. We thank Thee for the care which kept Our homes in
4. Then, when the even - ing comes once more, We shall

mf (2. time *p*)

safe - ty while we slept; And now we pray, that thro' the
a - gain Thy grace im - plore, And lay us down in peace and

mf (2. time *p*)

day Thy lov - ing eye would guide our way.
sleep, For Thou wilt watch a - round us keep.

Musical Analysis: *Forget Thy Affliction* (Heinrich Schalit)

In a completely different style than his earlier works, Heinrich Schalit's *Forget Thy Affliction* for solo voice and piano truly shows his later compositional technique. The piece was written in 1976, the same year that Schalit died, and serves as his final composition. The text of this melodically strophic piece is based on a Hebrew poem by Solomon Ibn Gabirol (1020-1058). The text was translated into English by Israel Zangwill (1864-1926), and provides a beautiful poem for the basis of this piece. As Schalit's final composition, *Forget Thy Affliction* represents his attempt to embrace the cycle of life and finally be at peace with what he considered his lifelong affliction, his blindness. By choosing this particular text, Schalit highlights God's divine power in his own life, and reminds his audience that "The hand is not short that hath laid earth's foundation." Similarly, Schalit focuses on the conclusion of the poem, which states, "And sunlight shall glow with a sevenfold ray," by repeating it at the end of the piece. This reference to the glow of sunlight could perhaps allude to his own ability to feel God's radiant power in his life, even though he has never been able to see the sunlight itself.

A significant departure from Schalit's "Almighty Father," *Forget Thy Affliction* is written in 6/4 time, allowing for an elongated bar. This, coupled with his *moderato* tempo marking, gives the piece a feeling of grandeur. The basic structure of the piece includes two verses with a short coda at the end, where the composer repeats the text "And sunlight shall glow with a sevenfold ray." Written in the bright key of A Dorian, Schalit is once again exploring the modal colour in his sacred music. At the beginning and end of each verse, the same harmonic material is repeated in the piano accompaniment, as if to establish a sense of stability and occasional predictability. This symmetry can be seen any time Schalit is

repeating text within a verse. For example, we see this chordal motion on the second statement of the text, “Who stretched out the heavens remaineth thy God,” as well as in the second statement of the text, “And sunlight shall glow with a sevenfold ray.” Schalit also makes the decision to deviate from the melody ever so slightly in the second verse. His discreet ornamentation on the vocal line is reminiscent of baroque performance practice, which would require even the slightest change to a vocal line when sung the second time through.

Once Schalit has effectively established the piece in A Dorian, he surprises his audiences yet again by modulating to a victorious conclusion in A major. This is evident in the final system of the piece, where the accompaniment moves through an augmented 6th chord in the third to last bar, to what seems like a slightly deceptive cadence at the end of that same bar. The piece is then resolved in the penultimate bar with a triumphant cadence in A major. As though to signify what would be the final cadence of his life, Heinrich Schalit finishes the piece by majestically praising God’s power and accepting the life he has been granted.

HEINRICH SCHALIT

FORGET THY AFFLICTION

Sacred Song for Medium Voice
and
Piano or Organ



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FORGET THY AFFLICTION

Hebrew Poem by Salomon Ibn Gabirol (ca. 1020-1058)
English by Israel Zangwill (1864-1926)

HEINRICH SCHALIT

Moderato (♩ = 72)

The musical score is written for voice and piano. It begins with a piano introduction in 6/4 time, marked 'Moderato' with a tempo of 72 beats per minute. The piano part features a series of chords and moving lines in both hands. The voice part enters with the lyrics 'For - get thy af - flic - tion, and cease sup - pli - ca - tion, Re-'. The piano accompaniment continues with a steady rhythm. The lyrics continue: 'call thy re - lease from E - gyp - tian rod, The hand is not short that hath laid earth's foun - da - tion, Who stretch - ed out the heav - ens re -'. The piano part provides harmonic support throughout the vocal lines.

mf

For - get thy af - flic - tion, and cease sup - pli - ca - tion, Re-

mp

mf

call thy re - lease from E - gyp - tian rod, The hand is not short that hath

laid earth's foun - da - tion, Who stretch - ed out the heav - ens re -

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main - eth thy God, Who stretch - ed out the heav - ens re -

main - eth thy God. *mf* And

Poco meno mosso

at thy due sea - son the glo - ry that dwell - eth In Zi - on shall rest on thy

head that great day, When moon - light as sun - light in

ra - diance_ well - eth And sun - light shall glow with a

sev - en - fold ray, And sun - light shall glow with a

sev - en - fold ray, And sun - light shall

Piu mosso ($\text{♩} = 80$) *f allarg.* *ff*

glow with a sev - en - fold ray. *ff* *allarg.* *ff*

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Forget Thy Affliction: The Life and Music of Heinrich Schalit

Conclusion

From his beginnings as young boy living in dangerously anti-Semitic Vienna, to his last years as an elderly composer retiring in peaceful Colorado, the life of Heinrich Schalit is inspirational and fascinating. He survived two World Wars, lived through worse socio-economic times than most will ever face, witnessed first-hand the beginnings of Political Zionism and battled crippling blindness through it all. His varying compositional styles outline his personal history, from romanticism to expressionism, from early Jewish music to sacred Jewish liturgy. Perhaps the most fascinating of all of his accomplishments is his personal spiritual awakening, enough to rival any religious conversion. In a decision that can be viewed as selfless dedication, Heinrich Schalit contributed hundreds of compositions to the Jewish musical cannon.

Over the course of a lifetime that spanned nearly a century, Heinrich Schalit changed the face of synagogue music forever. With his incredible attention to detail in every single note he penned, Schalit's music will undoubtedly live on in the American Reform Jewish experience.

Forget Thy Affliction: The Life and Music of Heinrich Schalit

Appendix A

Walther Rathenau

“Hear, O Israel!” (1897)

I want to profess straight off that I am a Jew. Does it require justification if I write in a spirit other than that of defending the Jews? Many of my fellow tribesmen know themselves only as Germans, not as Jews. Some, especially those who, prompted by their profession or inclination, have less to do with their own kind than with ethnic Germans [Stammesdeutsche], from whom they may not differ much in outward appearance any more, are honest enough not to follow the banners of the philosemitic protectors any longer. I join them.

The philosemites are in the habit of proclaiming: "There is no Jewish question. If the Jews harm their country, that is done by the improper actions of individuals. You create laws against this or tighten the existing ones." They are not wrong. Responding to the economic question is a matter for legislation. But I do not wish to speak of the economic question.

A more ominous question that arises is the social, the cultural one. Whoever wants to hear its language should walk through the Tiergartenstraße at noon on a Sunday in Berlin, or look into the foyer of a theater in the evening. Strange sight! In the midst of German life [there is] an isolated, strange human tribe [Menschenstamm], resplendently and conspicuously adorned, hot-blooded and animated in its behavior. An Asian horde on the soil of the March [of Brandenburg]. The forced cheerfulness of these people does not betray how

much old, unquenched hatred rests on their shoulders. Little do they know that only an age that keeps all natural forces in check is able to protect them from what their fathers would have suffered. In close association with each other, strictly closed off from the outside – thus they live in a semi-voluntary, invisible ghetto, not a living member of the people [Volk], but a foreign organism in its body.

There is no use in investigating how this happened and which side is at fault for this. Life asks about what is; and history declares that the vanquished were in the wrong.

It is an incontestable truth that the best Germans nurse a deep antipathy toward Jewish nature and activities – and most of all those who don't say much about it and who admit numerous exceptions as strange phenomena of nature, so to speak. And though the Jews try to deceive themselves about the breadth and depth of this current, they cannot shake the feeling of being hemmed in and abandoned. The old idea of glory is spent, and with more longing than they care to admit they are on the lookout for reconciliation. Yet the sea of separation will not part before any magic incantation.

I repeat: I will not deal with the economic question here, the real sphere of so-called anti-Semitism. For a long time yet, I fear, the lower classes of Jewry will be dependent on the profession of commerce and trade. It is natural and justified that, like any lopsided endeavor, commerce, too, and especially its typical participants, should arouse a counterforce and opposition. The meaning of this process is more mercantile than cultural. To me, the heart of the social question does not lie in the economic interests of individual circles, no matter how broad, but in the almost passionate antipathy of the disinterested majority. And this social

question poses a danger in all corners of the Reich. It buzzes through the classrooms and lecture halls; it runs through the streets and scrutinizes the shop signs; it rumbles in the business offices and workshops; it gingerly walks up the front steps of the houses and chuckles its way down the back stairs; it nests in the cushions of the railroad compartment and presides at the tavern tables; it spreads out in the barracks square and knocks on the doors of the courtrooms.

Who today is seriously looking for an answer to it? To the ethnic German, the question is as repugnant as its subject. He is content if the swarthy people leave him alone. He has no reason to worry about its future. After all, assimilation hardly succeeds with Poles and Danes. And what is Israel doing to free itself from the curse? Less than nothing! Of course, you no longer consider yourselves as more chosen than other peoples – and barely still as smarter. But with whatever you are left with, you deem yourselves above all criticism. Do you think the old tribal God will send his Messiah King to help you? Alas, you have not noticed that he has not had anything to do with you for several thousand years! The Lord of Wrath took delight in a nation of warriors; he is not interested in a nation of grocers and brokers. He who is enthroned on Horeb and Zion does not relocate to Rosenthalerstraße or Heidereutergasse. You said that you are clever and skilled in worldly affairs: "He who has the wealth, has the power." Now you have the wealth – and the rich among you are less esteemed than your poor. Your eloquence was vain and your agitation futile. You established associations – for defense, instead of introspection. You made life unpleasant for the best among you, so they turned their backs on you, and when they broke away, all you could do was curse them; that is the reason why they are doing well. Do not shout for the state and

the government. The state made you citizens in order to educate you into Germans. You have remained strangers and demand that it should now grant full equality? You speak of obligations fulfilled: war service and taxes. But there was more to fulfill here than obligations: namely, trust. There is a lot of talk of the right of the weaker; that right exists, but you cannot compel it by defiance. No stone will be removed from your path; you will not be spared one step. But if, entrenched in your quarters, you wish to continue to parade with false martyrs' crowns – go right ahead, no one will stop you.

This I know, however: there are some among you who feel pain and disgrace at being aliens and half-citizens in the country, and who long to leave the sweltering ghetto for the air of German forests and mountains. I am speaking to them alone. Let the others, however few or many may hear me, remember their thousand-year right to persecute and mock those who wish to help them. But you, the few of you, have the difficult task of reconciling the rejection of your fellow Jews [Landesgenossen], you who are, after all – forgive me for saying this! – so little suited to making friends. And yet you will succeed; and the grandchildren of the indifferent of today will follow you.

You ask whether I intend to convert you to Christianity?

Certainly not.

"To the preacher in the desert,

As we read in the Gospels,
Soldiers, too, came running,
Repented and let themselves be baptized."

When I recently laid hands on a register of the members of the Jewish community in Berlin, it gave me pleasure to leaf through the well-known names. Yes, the friends were still alive; the very orthodox zoology, mineralogy, and botany are all present. But I did not find any acquaintance of the younger generation. They were all baptized, not as soldiers but earlier, and all of them may now well be government officials [Regierungsbeamte] and lieutenants.

And why not? There is no difference between the Deism of a liberal, Protestant clergyman and that of an enlightened rabbi. Christian ethics are so self-evident to educated Jews today that they convince themselves that they can be derived from the Old Testament. In most cases, conversion is therefore no longer a matter of religion or conscience. Among some of the oldest and richest families of Jewish descent, it already happened decades ago. Often the only reminder of the faith of the fathers is a certain ironic atavism of external appearance; Abraham's spitefulness?

But baptism is not the end of the Jewish question. Even if the individual can create better conditions of existence by breaking away: the totality cannot. For if half of all of Israel converted, it would create nothing other than a passionate "anti-Semitism against the baptized," whose effect would be more unhealthy and immoral than the movement today by

virtue of prying and suspicions on the one side, and hatred for the renegades and mendacity on the other. The remaining half, however, deprived of its leaders, would shrivel to an uneducable mass. During this kind of selection, a lot of good metal, perhaps the best, would end up in the slag, for those of the most refined sentiments have the hardest time deciding to take an ideal step, as long as a material advantage is often inseparably linked to it.

What, then, must happen? An event without historical precedent: the conscious self-education of a race to assimilate to outside demands. Assimilation not in the sense of Darwin's "mimicry," adopting the color of their surroundings, but assimilation in the sense that tribal qualities – regardless of whether they are good or bad – that are demonstrably hateful to fellow Germans [Landesgenossen] are cast off and replaced by more suitable ones. If it were possible for this metamorphosis to simultaneously improve the overall balance sheet of moral values, then that would be a happy accomplishment. The goal of the processes should not be imitation Germans, but Jews who are German by nature and education. At first, it is necessary for an intermediate condition to develop, which, recognized by both sides, represents a line of separation and connection between Germandom and typical Jewry [Stockjudentum]: a Jewish patriciate, not of property, but of intellectual and physical culture. Through its roots, this estate will continuously draw up new nourishment from below, and in time it will absorb all the material that is digestible and capable of transformation.

www.germanistorydocs.org

Source: Walther Rathenau, "Höre Israel!" ["Hear, O Israel"], in *Die Zukunft* [The Future] 5 (1897), pp. 454-62.

Original German text reprinted in Jürgen Schütte and Peter Sprengel, *Die Berliner Moderne 1885-1914* [Berlin Modernity, 1885-1914]. Stuttgart, 1987, pp. 172-77.

Translation: Thomas Dunlap

Forget Thy Affliction: The Life and Music of Heinrich Schalit

Appendix B

Chronology of Compositions

Four Characterstücke für das Pianoforte
Op. 1
Munich: Schott's Söhne, c. 1909. 21 p.

1. Stilles Glück
2. Trost
3. Fallendes Laub
4. Regen

Duration: about 10 min.

Dedicated to Professor Robert Fuchs

Es künden 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 Schallits. 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." — *Münchener Post*

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

1. Ich wandle (H. J. Ehrlert)
2. Wie Liechten wie (Ricarda Hüch)
3. Tröstung (Carl Brüger)

Duration: 10 min.

Jugendland, Leichte Klavierstücke Op. 6
Köln: Fischer & 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. Kehrhaus

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: Fischer & 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, eilt Dich, die Bäume blühen!

Composed 1913-16

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

*Phantasie, Zwischenspiel und Doppel-
Juge 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 zugeeignet

"... die der Komponist glänzend selbst spielte, ist virtuos gearbeitet." — *Bayrischer Courier*

Klavierstücke Op.14

Munich: MS, 1906-17. Separates

1. Choralvorspiel (Motto: "Es blitzen im Grund die Zinnen 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 übertra-
gen 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 Sing-
stimme und Klavier Op.17*
Wien: Universal Edition, c.1921. 23p.

1. Der Himmel öffnet die blaue Tür
2. Bist du 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 gekommen 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* (Merk-
blatt) 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 willstü? (Was willst du?) 2 p.
4. Sizen, sizen sibem Waber (Die sieben Weiber) 3 p.
5. Mejerke man sin (Meierke, mein Sohn) incomplete 2 p.
6. In draussen is a trüber Tag (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 zigesagt (Er hat mir zugesagt) 3 p.
9. Ale ljule (Lullaby) 2 p.
10. Ba man Mame's Hasele (Bei mein Mutters Häsele) 2 p.
11. Schpiltze mir dem naem Schet (Spielt mir denn den neuen Tanz) 2 p.
12. Tief 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. Brich 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 (Elieser 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: "Gargana" (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. Tanahumoreske (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) Orgeleinführung

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. (Mikram 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 chassidische (Chassidische Tänze)

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

1. Meditazione religiosa - adagio so-
srenuto, solenne

2. Danza chassidicha - allegro con
moto

3. Meditazione religiosa - lento, mo-
tico

4. Danza chassidicha - allegro non
troppo

5. Danza chassidicha - risoluto, vigor-
oso

6. Canticum dei Baal Schem (Lobgesang
des Baal-Schem) - impetuoso - andan-
tino celestiale

2. Dantia - Finale - L'elevation (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, eilt 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 yom (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 *Avl molay rachameem* (Memorial prayer). 3 p.

He 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 Amita, melody by Sh. Protolsky

4. Kee tavnu (When you come), melody by M. Zaira

5. Krucem anu (Our clothes are ragged)

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. Gerschow

10. Bar Yochai, melody by A. Davidovitz

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'uya (Allelujah) - chorus, melody by E. Pugachow

3. Yerushalayim (Jerusalem) - solo, words by A. Hameiri

4. M'kom sham ararim (There, where the mighty cedars...) - chorus

5. Tseyon tamateh (O Zion, undefiled)

- solo, melody by M.M. Dolitsky

6. Seesu v'simcha (Be glad and rejoice) - chorus, melody by M. Zaira, words by Y. Sheinberg

7. Kirya y'fitya (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. Puttermann, *Synagogue Music by Contemporary Composers*. New York, NY: G.Schirmer, Inc., (1952?) p.42-52
- Sabbath Eve Liturgy* (Liturgiya shel ley! 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. Anecm z'mecros - sweet hymns

3b. Anecm z'mecros - 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 - Vmloch

9a. Silent prayer and May the words

9b. Silent prayer and May the words

III. Torah service

10. S'u sh'oreem

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 haffu - On that day

20. Ayn kaylohayntu - A song of glory

Foreword 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

Palm 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 tirk'ru (Thou shalt love the Lord, . . .)
6. Mee chomocho (Who is like unto Thee)
7. Tsur Yisroayl (Rock of Israel)
8. Ovos (The fathers)
9. K'dushah (Sanctification)
10. Yih'yu l'rotsen (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 Gabriel (ca.1020-1057), English by Israel Zangwill (1864-1926)
Last publication by Heinrich Schalit, it appeared posthumously.

Forget Thy Affliction: The Life and Music of Heinrich Schalit

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