Heinrich Schalit: Hamavdil Bein Chol L'Kodesh

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Introduction

This is a study of the life and music of Heinrich Schalit. Having lived to be ninety years old, he endured decade upon decade of industrial, political, and cultural change. The tumultuous times in which he lived and the people he encountered are exemplified in the vast range of musical styles of his compositions.

Of continual importance throughout Schalit's life was his religion, Judaism. As a young composer, Judaism was a peripheral part of Schalit's home-life and education and was not represented in his music. At the age of thirty, though, Schalit made the conscious decision to write, almost exclusively, Jewish music. The sudden shift from the secular to the religious musical world had a profound affect upon Schalit's compositional style as well as the make-up of his listening audience.

In Part I, I give a detailed description of Schalit's life, beginning with the marriage of his father and ending with the death of Schalit's wife, five years after his own . It is designed to familiarize the reader with the major events, as well as some minor ones, that took place during his life. My intention is to give the reader a glimpse at the different sides of Schalit: as a student, scholar, teacher, Jew, Zionist, husband, father, musician, and composer. This will enable the reader to view his compositions in the context with his life.

In Part II, I have chosen several of the composer's compositions from various periods in his life and examined them more carefully. In particular, I have selected one piece from his Romantic period, one from his post-Romantic period, one of his Zionist pieces, and one of his Jewish sacred music pieces. I will show the reader how the changing political and cultural environment directly affected Schalit's compositional styles and cite specific musical examples to support my claims.

The purpose of this study is three-fold. One objective is to familiarize the reader with the life of Schalit, a talented composer who is not well-known. The second is to determine why a man, who had just begun to receive national recognition as a secular composer, would suddenly decide to compose almost exclusively Jewish music. But "Jewish music" is an elusive term. Musicologists are yet to agree on a conclusive definition of Jewish music. The final objective of this paper, therefore, is to define what Jewish music meant to Heinrich Schalit and how his concept of Jewish music evolved over the decades of his life.

Part I: The Life of Heinrich Schalit

Biographical Time Line of Heinrich Schalit

1886: Heinrich Schalit born January 2

1886-1907: Youth in Vienna

1907-1933: Life in Munich

1921: Heinrich Schalit marries Hilda Schork on July 18

1924: Birth of Joseph Josiah Schalit on April 28

1930: Birth of Michael Schalit on March 10

1931: Birth of Theodor Schalit on March 6

1933-1939: Rome

1939-1940: England

1940-1943: Rochester, New York

1943-1948: Providence, Rhode Island

1948: Denver, Colorado

1949: Hollywood, California

1950: Return to Denver

1958-1976: Retirement in Evergreen, Colorado

1976: Death of Heinrich Schalit on February 3

Chapter One: Vienna

Joseph Schalit, father of Heinrich Schalit,[1] was a Hebrew scholar and an ardent Zionist inspired by Moses Hess.[2] While living in Vienna, he married Josephine Fischer, the daughter of a Jewish farmer. The two settled in Novosiolsk, an agricultural settlement outside of Vienna, in an attempt to fulfill Joseph's Zionistic dreams. Since the early Zionists moving to Palestine needed to be skilled farmers and builders, they established agricultural communities to help teach these skills.

Before long, it became apparent that Joseph was ill-suited for agricultural work. In addition, he was unable to support his family financially as it grew to three with the birth of Isidor on June 5, 1871. They decided to return to Vienna, the cultural center of the Austro-Hungarian Empire, which held a great deal of appeal for Joseph who was a scholar and inventor by nature.

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

[2]Moses Hess (1812-1875) was an early Zionist, a predecessor of Theodor Herzl. He had been raised as an assimilated Jew but grew increasingly disillusioned with the prospect of total Jewish integration into the gentile world. In his book, Rome and Jerusalem (1862), he developed his ideas of ". . . the insubstantiality of the ideal of emancipation as an end in itself. In trenchant language he criticized the attitude of modern Rabbis of every school, who by regarding Judaism solely as a religious system, had sacrificed the national idea; and he affirmed that the reconstitution of a political nationality in Palestine was the only solution to the indubitable problem of the Jew." Cecil Roth, A Short History of the Jewish People (Hartford: Hartmore House, 1969), 408-409.

In Vienna, Joseph began a Hebrew newspaper, still hoping to perpetuate his Zionist dream. Yet this project, too, was doomed to failure. In the assimilated atmosphere of Vienna, very few members of the Jewish community were educated in Hebrew and those who could speak Hebrew considered Hebrew to be *lashon hakodesh* (the holy language), reserved for prayer. Furthermore, Joseph's competition--a Yiddish newspaper--easily won over the majority of Jews, for whom Yiddish was their native tongue. Having depleted Josephine's dowry to near nothing, Joseph was forced to give up his dream.

Meanwhile, financial obligations only multiplied as Joseph's family grew. A second child, Bertha, was born on May 30, 1873, and in the spring of 1875, a third child, Ernestine was born, but she died shortly thereafter. While Joseph supported his growing family by working as an inventor and writer, his meager income was supplemented by Josephine, who began working in a factory. In 1881, however, Josephine contracted tuberculosis and died in July at the age of twenty-seven.

One year later, Joseph married Marie Lothringer and his financial luck began to change. He became a "prokurist" (an accountant and legal representative) for a Jewish liquor firm that imported Carmel wines from Palestine. With Marie, Joseph had three children: Leon, born February 19, 1884; Heinrich, born January 2, 1886; and Frida, born February 22, 1891.

Several factors played a role in young Heinrich's development as an individual and as a musician.* Two of his siblings were to have an especially strong impact on Schalit. He admired Leon, his older

brother, and spent a good deal of time with him. Leon became an active Zionist and a close friend of Theodor Herzl.[3] Perhaps Heinrich Schalit's strong Zionistic ideology (which is discussed in greater detail in Part II of this paper) was first nurtured by Leon, together with Joseph Schalit's Zionistic visions.

Schalit's half-sister, Bertha, a musician herself, led Schalit to express himself in this medium. She studied piano at the Konservatorium für Musik und Darstellende Kunst (Conservatory for Music and the Performing Arts) and often filled the home with music. Brother and sister were united by their mutual love of music. Of course, Vienna itself was recognized throughout Europe as among the most efflorescent music centers and fueled their interest in music.

While these familial factors influenced Heinrich Schalit, nothing affected him more significantly than his severe visual impairment. Ambiopia (double-vision) damaged one of his eyes; a childhood accident caused an injury to the other, leaving him with only 1/50 of normal vision. This disability had a direct impact on everything that Schalit did throughout his life.

From an early age, Schalit was a self-taught composer. A family friend presented some of Heinrich's compositions to Joseph

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[3]Theodor Herzl (1860-1904) was the father of political Zionism and founder of the World Zionist Organization. He was convinced that the Jewish problem could not be solved through assimilation because of anti-semitism and the only solution was a mass exodus of Jews from Europe and resettlement in a territory of their own. He called for the use of science and technology in the development of Israel, for tolerance in all spheres, and for a society based on a cooperative basis. His visions were best outlined in his book called Der Judenstaat. See Encyclopaedia Judaica, (New York: Macmillan Co., 1971), s.v. "Herzl, Theodor."

Labor[4] who then took the twelve-year-old Heinrich on as a piano and theory student. On account of his poor eyesight, Schalit enrolled at the Israeltisches Blinden Institut (Jewish Institute for the Blind) that same year. There, he also studied choral singing with Josef Singer.[5] Although, at this point in his life, Schalit had no aspirations to compose Jewish music, this eminent scholar of Jewish musicology certainly asserted some influence on him.

Schalit was in a fortunate position compared to many of his musical colleagues for his family not only embraced his talent but encouraged him to develop it.[6] Not unlike today, people frequently tried to discourage friends from becoming musicians as society looked at them with something less than high regard, primarily because most musicians earned very little money. Many of Schalit's musical colleagues worked toward their dream in direct contradiction to their family's wishes.

Upon graduating from the Jewish Institute for the Blind, Schalit enrolled at the Konservatorium, where he became totally immersed

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[4]Joseph Labor (1842-1924) was a blind musician who studied at the Konservatorium. Upon his graduation, in 1863, he was appointed as the chamber musician for the King of Hanover. He returned to Vienna to teach and compose, but Labor would only teach blind students. He became Schalit's first piano teacher. Shortly after their studies began, Labor discovered Schalit was not totally blind and dismissed him as a student. See Michael Schalit, Heinrich Schalit, 64.

[5]Josef Singer (1841-1911) succeeded Salomon Sulzer as the Oberkantor (head cantor) at the Seitenstettengase Synagogue in Vienna. He taught singing at the Jewish Institute for the Blind and tried to establish a school of cantorial singing. Singer was also one of Judaism's first musicologists. He attempted to systemize Ashkenazic music by comparing Jewish modes to old European and ancient Greek music. The findings of his research remained in high regard until supplanted by A. Z. Idelsohn's research several decades later. Ibid.

[6]Michael Schalit, interview by the author, 4 January 1996.

in his music. He began studying piano with Leschetizky[7] and theory and composition with Robert Fuchs.[8] In 1906, Heinrich Schalit graduated from the Konservatorium and won his first contest in composition.

Heinrich went to Castle Itter for the summer and worked as the resident musician. His father, who had been ill for several years, died that year and his beloved sister, Bertha, married her first cousin and left Vienna. With no close family in Vienna, Heinrich decided to move to Munich, another important musical center, to begin his career as a composer and performer.

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[7]"Theodor Leschetizky [was] the most celebrated piano teacher in Vienna and perhaps the world at that time." He was a world renowned pianist of the Romantic style and loved by all of his students. Darryl Lyman, Great Jews In Music (Middles Village: Jonathan Cavid Publishers, 1986), 184.

[8]Robert Fuchs (1847-1927) was a Romantic composer who taught theory and composition. He became a professor of theory at the Konservatorium in 1875 where he taught such greats as Gustav Mahler and Jan Sibelius. Schalit dedicated his first published piece to Fuchs. See Michael Schalit, Heinrich Schalit, 65.

Chapter Two: Munich

Munich was a city filled with educational and professional promise for Schalit and he immediately began capitalizing on new opportunities. During his earliest years in Munich, Schalit composed some of his best works. For two consecutive years, his compositions won first prize at the Festival of the Arts at Llangollen, Wales. As well, the distinguished Musicians' Association of Munich and the Rebner Quartet of Frankfurt performed many of Schalit's compositions.

In 1909, he enrolled at the Royal Bavarian Academy of Music in order to study organ, while he continued his composing. In 1913, he became friendly with Bruno Walter[9] who assisted him in promoting his career. During this time, he composed several wonderful pieces for piano and other instruments as well as a few song cycles, such as Frühlingslieder (Songs of Spring)[10] and Gesänge für eine Singstimme und Klavier (Songs for Voice and Piano).[11]

With the onset of World War I, life became more difficult for the young composer. The ravages of war haunted the city. Food

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[9]Bruno Walter (1876-1962) began his career as a concert pianist but a few months after his professional debut he decided to pursue a career as a conductor. In the early 1900s, he worked under Gustav Mahler at the Vienna Opera. In 1913, however, he took the position of music director of the Munich Opera, where he stayed until 1922. See Lyman, 236-238.

[10]Heinrich Schalit, Sechs Frühlingslieder für eine hohe Stimme und Klavier, Op. 12, poetry by Max Dauthendey (Köln: Tischer & Jagenberg, no date).

[11]Heinrich Schalit, Gesänge für eine Singstimme und Klavier, Op. 5, (Munich: Otto Halbreiter, no date).

shortages were the norm and wounded soldiers returned with horrible war stories. Less money was invested in the arts making it difficult for anyone to find work. For a nearly blind musician and composer--who was also a bachelor--financial well-being became a great challenge.

It was around this time that Schalit began his transition to composing Jewish music. It is curious that he would choose this time to make such a change, for it was a time of strong anti-Jewish sentiments in Germany and, despite his declining income, Schalit had finally begun to establish a reputable name for himself in secular music. It appears the influence of his father and brother, of religious identity, and his early studies under Josef Singer at the Israeltisches Blinden Institut, overcame Schalit's seemingly easier and financially more rewarding path of secular composition. (Part II: Chapter Six develops the above ideas in greater detail with regard to the manner in which his music changed and the reasons behind the changes.)

The ideals of Zionism continued to attract his attention. For a time, Schalit even considered changing his name to its Hebrew equivalent, Chaim. He also became increasingly intrigued by the poetry of Yehuda HaLevi,[12] as translated by Franz Rosenzweig,[13] as

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[12]Yehuda HaLevi (c. 1075-1141) was a poet and philosopher who lived most of his life in Spain. He lived during the First Crusade as well as the turn of the millennium, a time when many Jews and others felt redemption was at hand. At the age of sixty, he set out for Eretz Yisrael, convinced that a Jew living outside the Holy Land lived an incomplete life. His 800 known poems contain several themes: songs of praise of friends and nature, religious poetry, lamentations of Israel and friends who died, and poems about Israel. For more information see: The Encyclopedia of Judaism, 1989, s.v. "Judah HaLevi."

[13]Franz Rosenzweig (1886-1929) was a German Jewish philosopher and existentialist. He was raised in an acculturated family but chose to devote all of his career to Judaism late in life. He played an important role in founding the Freies Judisches Lehrhaus (Free Jewish House of Learning) in Frankfurt. His

well as the poetry of Heinrich Heine.[14] Schalit used their poetry as the text for many of his compositions, beginning in World War I and continuing throughout his career.[15]

While on vacation in the summer of 1920, Schalit's piano playing drew the attention of a young woman named Hilda Schork. On August 18, 1921, the two were married. They had their first child, Joseph, whom they named after Heinrich's father, on April 28, 1924. Schalit was still earning only a meager income. He had begun to establish a good reputation for himself but, in the increasingly anti-Semitic atmosphere of Germany, he was now regarded as a musician who was Jewish, rather than just a musician, which negatively affected his income.

As the German economy began to improve, so did Heinrich Schalit's economic status. The Great Synagogue of Munich hired Schalit, now forty-one years old, as the organist at the end of 1927. Upon his arrival, the music of Lewandowski[16] prevailed. Schalit, who

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most important work was Der Stern der Erlösung (The Star of Redemption) in which he taught that there are three elements of total existence: God, the Universe and Man. He applied his existentialist approach to the study of the Bible as well. Among his other important works are his translation of much of Yehuda HaLevi's liturgical poetry into German and a German translation of the Bible which he worked on in conjunction with Martin Buber. Ibid., "Rosenzweig, Franz"

[14]Heinrich Heine (1797-1856) was "one of the greatest lyric poets in the German language and Germany's outstanding writer." Heine, raised as an assimilated Jew, was baptized into the Protestant Church in an attempt to further his career but succeeded only in alienating himself from the Christian community as well as the Jewish community. Ironically, it was only after he was baptized that he began to learn about Judaism. Much of his poetry focuses around Jewish themes. Encyclopaedia Judaica , s.v. "Heine, Heinrich."

[15]See the Chronology for a complete list of Schalit's compositions, including texts by Yehuda HaLevi and Heinrich Heine.

[16]Louis Lewandowski (1821-1894) was a German composer and conductor. Lewandowski adopted the German Romantic style of music and applied it to Jewish liturgical text. He also made simplified arrangements of traditional synagogue melodies. He succeeded in attracting a very broad

had become fascinated with the research of A. Z. Idelsohn,[17] began composing his own liturgical music to be used in lieu of Lewandowski's. He felt that Sulzer[18] and Lewandowski, whose music reflected the times in which they lived, had romanticized and operatized Jewish music at the expense of the meaning of the text. Schalit wanted to re-introduce a sense of spirituality that stemmed from an authentic Jewish tradition and enhanced the meaning of the text while incorporated contemporary harmonization techniques.

As the status of Jews in Germany continued to deteriorate, the Schalits began to search for a new place to settle. In the summer of 1930, Irma Lindheim, a member of his congregation, introduced Schalit to Rabbi Philip Bernstein from Rochester, New York. The following autumn, Bernstein persuaded his congregation to bring Schalit to the United States for four months to serve as a musical consultant for Temple B'rith Kodesh. In truth, Bernstein wanted to persuade his board to hire Schalit for a permanent position. However, the stock market crash of 1929 dried up any funds which might have been available to pay him, so Schalit returned to Germany.

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spectrum of listeners. For half a century after his death, his music remained the single most influential in all of the Western Ashkenazic community. See Lyman, 278.

[17]Abraham Zvi Idelsohn (1882-1938) was a cantor, composer and founder of modern Jewish musicology. He was born in Latvia but lived also in Regensburg, Johannesburg, Jerusalem, and Cincinnati. While in Palestine, he did extensive research on the Jewish oral tradition which resulted in his Thesaurus of Hebrew-Oriental Melodies, and in 1929, he published his most recognized work, Jewish Music in Its Historical Development. See Lyman, 272. Although some of his research is now contested, it is an important resource for Jewish musicology to this day.

[18]Salomon Sulzer (1804-1890) was a Viennese cantor, composer, and conductor. His music was extracted from traditional melodies but harmonized primarily in the German romantic style that was prevalent in his day. His compositions were performed widely throughout Europe. See Lyman, 293-294.

By 1932 the Nazi party was firmly established in Germany, especially Munich. The Schalits--now numbering five after the birth of Michael on March 10, 1930 and Theodor, named after Theodor Herzl, on March 6, 1931--were evicted by their downstairs neighbor, a member of the Nazi party. They were forced to find new, less comfortable accommodations.

Adolph Hitler became chancellor of Germany in 1933. In a Munich suburb called Dachau, Hitler's regime constructed the first concentration camp. The Schalits began receiving threats of being sent to Dachau for their next vacation. Meanwhile, Bernstein continued in his attempts to get the Schalit family out of Europe, but an application for a visa to the United States was rejected due to Schalit's vision problems. As an alternative, Heinrich was offered and accepted a job as the choir director at the Tempio Israelitico in Rome. The Schalit family left Germany in December, 1933, never to return to either Germany or Austria.

Chapter Three: Wandering

Life was difficult in Rome. Although the Schalits lived as middle-class residents, the middle class in Italy was worse off than that of Germany. Their living arrangements were adequate but small and less comfortable than in Germany. Heinrich, addressed as Maestro Enrico Schalit, acclimated relatively well but Hilda never did become comfortable with Italian. Despite the difficulties created by the transition to a new country, the Schalits were well accepted by the Roman community, or at least as much as Italians would permit foreigners to be accepted.

Heinrich continued his composing and supplemented his income by teaching, performing in concerts, and accompanying musicians at weddings. He maintained contact with Bernstein who did his best to support the family by selling Schalit's music in the States.

But Italian life for the Schalits was short-lived: the Roman-Berlin Axis was established in 1938 and Nazism began to take hold in Italy. The police informed Schalit that he and his family would have to leave Italy. Schalit wanted to move to Palestine where his brother Isidor was living. Isidor discouraged him, though, because life in Palestine entailed hard physical labor, which Heinrich's poor eyesight precluded, so Schalit went to the British Embassy. Through his musical activities and contacts, he was able to find a sponsor, Major

M. Gilbert Micholls of London. The Schalits sold most of their belongings and left for England in March, 1939.

Upon their arrival in London, the Schalits fell victim to the world-wide depression. England, in an attempt to support British citizens, restricted employment of foreigners. The Schalits' visa permitted them to enter the country as immigrants but did not grant them permission to take employment. They were supported by the Bloomsbury House and Major Micholls.

Six months after their arrival, Britain declared war on Germany. German refugees were given the status of enemy aliens. Because Heinrich and Hilda had passports, visas, and a letter from Otto Schiff,[19] they were protected from arrest or internment. Their son Joseph, who was sixteen at the time, was not as fortunate. He was arrested and sent to the Isle of Man and eventually moved to an internment camp in New Brunswick, Canada.[20]

The remainder of their sojourn in England proved relatively uneventful. The two other sons adjusted well to British society. With virtually no work to occupy their time, the Schalits visited frequently with Heinrich's brother, Leon, and his wife, who also had found refuge in England. Schalit was frustrated by the absence of a piano as well as the absence of his music which was in storage. With little to distract his attention, he occupied his time by doing crossword puzzles from the London Times.

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[19]Otto Schiff was a prominent member of the immigrant aid group organized in England to protect Jewish immigrants.

[20]Joseph was eventually freed from the camp by his cousin, Eli Schalit, a member of the Royal Canadian Air Force. Josef remained in Montreal where he worked for the war effort and also smuggled arms into Palestine. He rejoined his family with his new wife in Providence, Rhode Island 1947. Michael Schalit, interview by the author, 4 January 1996.

Chapter Four: Exodus from Europe

Bernstein continued his efforts to extricate the Schalits from Europe. In August 1940, the Schalit family went to Liverpool in a final attempt to emigrate to America. After undergoing extensive medical exams, they set sail for Quebec, then made their way by bus and ferry to Rochester, New York. Bernstein's temple, B'rith Kodesh, helped to establish them in an apartment and then appointed Heinrich as their organist and music director. Heinrich familiarized himself with American Jewish liturgy and began composing once again. He also engaged his friend, John Slater, an English professor at the University of Rochester, to translate some of his earlier works, (such as the aforementioned Frühlingslieder), into English.[21] Schalit then edited the music to fit the text.

As the war persisted, Bernstein showed his support for the war effort by moving to New York City to serve as the executive director of the Committee on Army and Navy Religious Activities for the Jewish Welfare Board. Inflation continued but Schalit's salary did not grow with it. Hilda was forced to hire herself out as a housekeeper in order to supplement the family income. In 1943, Schalit, now fifty-seven, reluctantly began searching for a better

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[21] Heinrich Schalit, Songs of Spring (originally Op. 12), poetry by Max Dauthendey, English by John Rothwell Slater, private collection of Michael Schalit, Cardif By Sea, CA. The English translation of this song cycle also included the addition of a sixth piece, May, which originally appeared in Op. 17. May received wide recognition when sung by Marian Anderson on an international tour in the forties.

paying job so Hilda would no longer have to work. He took a job as music director at Temple Beth El in Providence, Rhode Island.

In Providence, Schalit reached the height of his sacred music career. He worked, composed, performed, and was able to finance, publish, and distribute many of his compositions. Despite his successes, Schalit was not terribly happy at Temple Beth El or with the Rhode Island weather. In the summer of 1947, the Schalit family took a vacation in Colorado. While there, they visited Temple Emanu-El in Denver where Schalit received a vague promise of work. Upon returning to Rhode Island, Schalit decided that his work situation and health from the humid atmosphere, a somewhat psychosomatic problem, were no longer tolerable.

Schalit's drive and his whims made him a difficult man. It was Hilda that essentially held the family together during all of their troubles. Heinrich, who was middle-aged when his sons were born, had little patience for small children. He was driven by his music, satisfied with nothing less than perfection in himself as well as his students. In an interview last spring,[22] Michael Schalit said it was essentially his father's demand for perfection that drove all three of Schalit's sons away from music because none of them were the child prodigy he required them to be. Although he had several close friends, such as Paul Ben-Haim, Hugo Chaim Adler, and Herbert Fromm, Schalit led a relatively secluded and anti-social life.

Now sixty-two years old, Schalit left with his family for Denver, Colorado. Hilda was delighted at the start. For the first time in their

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[22]Michael Schalit, interview by author, 1 May 1995, conducted by phone.

lives, the Schalits owned a house. The job at Temple Emanu-El, however, never materialized. Living on a tight budget, Heinrich taught piano and voice, continued composing and assembled a community choir. Hilda became a bookkeeper.

Schalit continued his search for full-time employment and, in the fall of 1947, Temple Israel in Hollywood, California offered Schalit a one-year contract. Maintaining their residence in Colorado, the Schalits picked up and moved once again. Come the end of the year, when his Hollywood contract was not renewed, they returned to Denver where Schalit continued composing.

Upon adding an extra room to a summer retreat in Evergreen, Colorado in the summer of 1955, the Schalits sold their home in Denver and retired to Evergreen, making it their permanent residence. Their sons supplemented the meager income they continued to earn.[23] Schalit claimed the stillness of Evergreen helped him to concentrate. He used the time to publish a major portion of his work. He also continued revising several of his older works and composed a third sacred service.

On February 3, 1976, Schalit died in his sleep at the age of ninety. His wife, Hilda, developed a severe pain in her leg five years later. When she was taken to the hospital she was determined to die, and die she did.

All in all, Schalit led a very long and fortunate life. Despite his physical challenges, he was able to pursue the career of his desire

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[23]Samuel Adler, interview by author, 30 November 1995, Atlanta. Samuel Adler is the son of Hugo Chaim Adler who was a close friend of Heinrich Schalit. Samuel spent many evenings as a boy listening to the two of them discuss music, politics, etc.

and support himself and his family, however minimally, throughout his life. He and his entire family also managed to escape one of the most dangerous periods in Jewish history at a relatively small cost. In the process, he created some of the most beautiful and adventurous music of his day.

Part II: Putting the Music and the Man in Context

Chapter Five: The Backdrop

In order to appreciate fully the milieu in which Schalit lived and composed, it is necessary to first step back and glance at certain aspects of the environment that influenced him. The nineteenth century was one of vast social and economic changes which had a profound effect upon the arts and upon European Jewry. In particular, the nineteenth century brought in the emancipation of European Jewry, the age of romanticism, and a developing sense of nationalism. Schalit's early work is representative of the Romantic Movement but also progresses into the post-Romantic era and includes an awareness of nationalism. To fully understand the work of this young composer, therefore, one must have a viable understanding of the above environmental elements.

During the nineteenth century, the world entered into a new era brought about mostly by industrialization and modernization. Industrialization led to a re-distribution of wealth and the development of a large bourgeois class. Modernization affected day-to-day living as well as employment opportunities. Such an elementary change in societal and economic structure transcended every aspect of cultural life for gentiles as well as Jews. As ethnomusicologist Philip Bohlman contends,

> **Within a remarkably short period of time, Jews were actively engaged in cultural areas in which their previous contributions had been negligible. Jews had entered into many of the most favored and economically rewarding professions in numbers many times disproportionate to the**

> relative size of their community. To the degree that German culture benefited from the nineteenth century's sweeping socio-economic changes, the Jewish community benefited even more and served to quicken the pace of the changes.[24]

The nineteenth century brought modernization to a wide field of European Jewry, especially those of western Europe. Large numbers of Jews began leaving rural settlements in exchange for urban life. In 1848, for example, there were only 842 Jews living in Munich. By 1900, the number had grown to 8,739 and to 11,000 by 1910.[25] Jews interacted with the secular world on a grander scale. They started to represent a large percentage of the audience in musical events, as well as actively pursuing careers in the arts.

Music also underwent some radical changes during the nineteenth century which are attributable to Enlightenment and the re-definition of social classes. As the musicologist Peter Hansen suggests,

> Instead of being associated almost entirely with church or court, music became one of the most prized possessions of the new middle class. People of the day performed music for their own pleasure as never before. . . . For listeners, too, an opportunity to hear symphonies and operas as well as glamorous virtuosos was provided by the public concerts that, for the first time, were given in large numbers.[26]

A new art movement emerged called romanticism, affecting all of the arts but perhaps none as profoundly as music. The Romantic Movement was a counteraction against neoclassicism and is characterized by freedom of form and spirit with emphasis on feeling

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[24]Philip Bohlman, "The Land Where Two Streams Flow," (Chicago: University of Illinois, 1989), 32.

[25]Encyclopaedia Judaica, s.v. "Munich."

[26]Peter S. Hansen, An Introduction to Twentieth Century Music, (Boston, Allyn and Bacon, Inc., 1967), 4.

and originality, and the common man.[27] Within music, the Romantic period is said to have begun with Beethoven and ended with Wagner. It is characterized by exploration of harmonic expression rather than counterpoint.[28] Former theory rules were broken down opening the door to a sense of sentimentality never before expressed in formal music composition. Composers such as Beethoven developed complex harmonies by expanding the range of instruments and extremes of dynamics resulting in a diverse sense of color in the music. His compositions were also much longer than classical music had been allowing more room for emotional and musical development.

The orchestral component was expanded as well. The number of players increased as did the variety of sounds the orchestra produced. New instruments, such as English horns, harps, bass clarinets, and trombones developed out of the instruments already used in the orchestra. They were designed to expand the range of the orchestra and the fullness of its sound.

The boundaries between art, literature, and music began to blur as composers attempted to tell stories or paint pictures through their music, especially in opera. Richard Wagner (1813-1883) is best recognized for this attribute[29] having emerged as one of the outstanding composers of the century. He maintained that he was not merely a composer but a musical dramatist. An avid socialist, Wagner also predicted the dissolve of opera as a source of elite entertainment and the emergence of musical stage-work for the

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[27]Webster's New World Dictionary, 2nd ed., s.v. "Romantic Movement."

[28]Wilfrid Mellers, Man and His Music: Romanticism in the Twentieth Century, (New York: Schocken Books, 1969), 1.

[29]Ibid., 4-6.

masses. Two common techniques he used were modulation without perfect cadences as well as chromaticism,[30] both of which are abundantly present in Schalit's work.

Schalit was a good student. His early compositions directly reflected music of composers from the early Romantic period, such as Schumann,[31] and later Romantic composers such as Wagner, and expressionists such as Strauss and Mahler. Schalit began composing in the wake of Wagnerian romanticism in Vienna, the self-proclaimed music capital of the world. He wrote only instrumental music, primarily for piano but also strings, and one piece for orchestra. His second major piece, Klavierquartett in E moll für Klavier, Violine, Viola und Cello, Op. 2 (Piano Quartet in E Minor for Piano, Violin, Viola, and Cello),[32] was awarded the Austrian State Prize for composition in 1907.

Vier Charakterstücke für das Pianoforte (Four Character Pieces for Pianoforte)[33] is his first opus and consists of four short pieces which are a clear example of his Romantic period [See Example1]. In this piece, Schalit has taken Wagner's precedent of modulation and chromaticism quite to heart. It begins with an appoggiatura on the sixth of the scale creating a sense of yearning typical of the Romantic period. An appoggiatura always falls on a down-beat. By adding

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[30]Encyclopaedia Britannica, s.v. "Wagner, Richard."

[31]Robert Schumann (1810-1856) was a German composer who lived during the Romantic period. He aspired to become a great pianist but injured one of his fingers while trying to increase the dexterity of the fingers on his left hand. Instead, he became one of the great composers of his day.

[32]Heinrich Schalit, Klavierquartett in E moll für Klavier, Violine, Viola und Cello Op. 2, Manuscript, composed in Munich, 1906, revised in 1922, Private collection of his son, Michael Schalit, Cardif By Sea, CA.

[33]Heinrich Schalit, Vier Charakterstücke für das Pianoforte, Op. 1, (Mainz: Schotts Söhne, 1909).

non-harmonic tones to the down-beat, the appoggiatura weakens the sense of arrival causing the aforementioned sense of yearning. Frequently, Schalit sets up the appoggiatura on the previous beat, a technique which is very Germanic and dates back to the Classical period. Charakterstücke continues with a slow unfolding of harmonic changes, through secondary dominants, perpetuating the sense of anticipation. An abundance of secondary dominants disguises the tonic which is not revealed until the sixth measure. Charakterstücke is full of chromatic harmonies and written in asymmetrical phrases. (i.e. The phrases are comprised of six measures rather than the standard eight bars.)

At this point in his career, Schalit imitated sounds he heard around him that were typical of the nineteenth century, even though there are hints of some musical changes to come. For example, Charakterstücke reflects the influence of the composing style of Schumann [See Example 2]. Schumann, like Schalit, utilized several miniature character pieces to display differing moods, a Romantic device also employed by Mendelssohn and Liszt. In this piece, Der Dichter spricht (The Poet speaks),[34] Schumann used appoggiaturas as an expressive device, delaying resolution to the tonic. The modulations in both composers' pieces are similar, slowly unfolding the harmony. The pieces are very lyrical, revealing a vocal line even though they are not set to words. Schumann also textured his music by creating three separate vocal lines, with movement in the inner voices and the bass line, which is a favored tool of Schalit. Another

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[34]Robert Schumann, Scenes from Childhood, Op. 15, ed. by Harold Bauer, (New York: G. Schirmer, Inc. 1945).

similarity, although it is not displayed in this example, is the triplet figures prevalent in both composers' styles.

Just as the nineteenth century changes in music represented the socio-economic changes of the masses, Judaism changed to reflect the new status of Jews within the general population. A new movement known as Reform swept over western Europe. A. Z. Idelsohn explains some of the changes that took place in Reform Judaism in a chapter of Jewish Music:

> The idea was so to remodel Judaism that it should not be a stumbling block by reason of its Orientalism and Medievalism, that it should be as easy to observe as is Christianity, that, furthermore, the modern Jew should not be offended by its strangeness and should be attracted by its European exterior.[35]

A new type of Jewish music emerged from its Christian model with Lewandowski and Sulzer at its forefront. They composed ornate operatic-style pieces similar to those performed in the Protestant Church at the time and Romantic in style. One of their primary objectives was to minimize the Semitic sound from Jewish music. The Orientalism of Jewish music was a foreign and, therefore, alienating sound to Christian neighbors as well as to many of the acculturated Jews. Composers such as Sulzer and Lewandowski felt assimilation could be perpetuated more readily if acculturation took place, not only in Jewish daily life, but also within religious worship.

Schalit's move to Munich coincided with the end of the Romantic period. It was a time of great transition in the world of the arts, perhaps best labeled as the post-Romantic period or the

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[35]A. Z. Idelsohn, Jewish Music in Its Historical Development, (New York: Schocken Books, 1975), 233.

beginning of expressionism. Expressionism pressed the limits explored by romanticism to an extreme. In music, where harmony was elaborate in romanticism, it dripped with decadence during expressionism. Munich, a city recognized as being conservative in nature,[36] was slow to associate itself with this new development. Schalit, anxious to explore progressive musical sounds, reflected the change in style early on in his music, placing him at the forefront of post-Romantic composers within Jewish as well as gentile circles.

A wonderful demonstration of his new style is Gesänge für eine Singstimme und Klavier, Op. 5 [See Example 3]. Gesänge was most likely composed sometime between 1908 and 1913, only a few years after Charakterstücke. It is drenched with thick, lush chords which are enriched by sevenths, ninths, and elevenths. Already there is a more expanded use of harmonization, evident in the modulations and chromaticism of the piece. Schalit has made appoggiaturas a part of the melodic line. By prolonging them, the appoggiaturas seem to be harmonized unto themselves. Once again, the music is full of deceptive cadences which develop a sense of suspense and anticipation. When the tonic finally does appear, Schalit quickly passes through it rather than dwelling on it.

His use of expanded chords and prolonged appoggiaturas is very similar to the style of Richard Strauss (1864-1949), one of the masters of expressionism. Within just a few brief years, Schalit's music has moved from the sentimentality for which the Romantic

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[36]Jehoash Hirshberg, Paul Ben-Haim: His Life and Works, (Jerusalem: Israeli Music Publications, 1990), 34.

period is recognized to the rawer sense of passion for which expressionism is known.

A matter of great relevance was the continued threat of anti-Semitism. Despite the privileges that had been granted to Jews in the nineteenth century, such as admission to higher schools of education and professional groups, anti-Semitism persisted. The anti-Semitic undercurrents, however, were masked by the thorough assimilation of Jews into gentile society. By the end of the nineteenth century, Jews identified themselves as Germans who were Jewish rather than Jews who lived in Germany.

Theodor Herzl, who was raised as a thoroughly acculturated Jew, realized that the threat of anti-Semitism would not disappear merely by changing laws. He claimed that Jews may consider themselves to be acculturated but, by the gentile community, would always be considered subjugated. Herzl's theory inspired him to develop the seeds of Zionism. Although rapidly growing in popularity, at the time Zionism was not an intricate part of Jewish ideology.

While the concept of creating a homeland in Palestine was unique to Judaism, the *nationalistic* premise of Zionism was not original. In fact, around the turn of the century, a strong sense of nationalism began to develop throughout eastern and western Europe in gentile as well as Jewish communities. One manifestation of nationalism within music was the development of a music style based on folk melodies.[37]

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[37]Worthy of mention, but only peripherally relevant, is the move toward nationalism in Russia. Musically, nationalism is best exemplified by a group known as the Russian Five [Balakirev (1837-1910), Borodin (1833-1887),

The general trend toward nationalism and the developing Zionist movement had a direct impact on Schalit. Schalit was growing progressively more intrigued by the ideals of Zionism, a claim few other liberal Jews would make at that time. He was also well aware of the nationalist trends in music. Other Jewish composers who had similar interests in nationalism and Zionism, such as Paul Ben-Haim (see next chapter), often went to Palestine where these concepts became manifested in a new music form.[38] Making aliyah was not a viable alternative for Schalit but, in his music of the next two decades, Schalit's Zionist and Nationalist ideals became remarkably evident.

Moussorgsky (1839-1881), Cui (1835-1918), and Rimsky-Korsakov 1844-1908)]. The purpose of the Russian Five was to develop a Russian nationalist school of music to rival cosmopolitan composers such as Tchaikovsky. They influenced composers such as Dvorák, Grieg, and Smetana who also developed a nationalist music style inspired by folk melodies.

Likewise, nationalism had a profound effect upon Russian Jewry. In reaction to Alexander III (1881-1896) who enacted severe restrictions upon Jews and began instigating pogroms in the Pale, Jews began to realize the futility of assimilating into the Russian community. Combined with the general trend toward nationalism, a Russian *Jewish* nationalist movement was born.

Two historians, Saul Ginsburg (1898-1940) and Pesach Marek (1862-1920) were greatly responsible for the beginnings of the movement in Russian music. They published a notice in several journals requesting contributions of Jewish music from throughout the land. Their request sparked off a series of events which eventually led to the founding of the St. Petersburg Society for Jewish Folk Music in 1908 (officially in 1909). The primary objective of the Society was to promote Jewish music and composers via music publications, journals, and national as well as international performances.

The progress of the St. Petersburg Society also made its way to Germany due in part to Leo Wintz. Wintz was the publisher of Ost und West, a Jewish cultural journal in Berlin which began in 1901. He published and distributed music for the St. Petersburg Society for Jewish Folk Music throughout Germany thereby making Russian nationalist Jewish music well-known throughout Jewish circles of Germany. Schalit, having recently arrived in Germany, was surely aware of the St. Petersburg Society and the beginnings of a nationalist movement within Jewish music.

[38]For more information, see: Jehoash Hirshberg, "Heinrich Schalit and Paul Ben-Chaim in Munich," Yuval: Studies of JMRC 4, (1982): 131-49.

All in all, the early years in Schalit's composing career consisted of a large but logical progression. He began as a Romantic composer at the end of the age of romanticism as a result of the education he had received and the environment in which he was raised. But this period in his life was short-lived. He quickly moved on to a more modern sound, that of expressionism, in the post-Romantic era and began establishing a good reputation for himself in German music circles. Simultaneously, he revealed a heightened awareness of nationalist and Zionist movements developing around him. His progress as a composer, however, came to an abrupt halt with the commencement of World War I.

Chapter Six: World War I and the Years to Follow

World War I was a time of major change in Germany which had a profound effect upon Schalit and his work. It led him to make a decisive change in the type of music he wished to compose, bringing to a virtual halt his secular career and beginning his career as a composer of Jewish music. This chapter examines what took place in Germany during World War I to give some insight as to why Schalit made such a dramatic change. It also defines, to some degree, what Schalit interpreted "Jewish" music to mean and begins to describe how his interpretation evolved over the years to follow.

World War I was fought on a grander scale than any previous war had ever been. Aside from being the first *world* war, it was also the first war to utilize airplanes in battle and the first war to include the technological advances of the nineteenth century in its weaponry. The casualty rate and extent of injuries was greater than the world had ever seen and Germany was at the heart of the war's destruction. Soldiers returned to Munich from the front marred with permanent scars of battle. Although Schalit's vision prevented him from serving his country, he was profoundly affected by the death and maiming of his fellow countrymen. The war served to rouse a heightened sense of spirituality within Schalit due to an increased awareness of vulnerability and the significance of faith in times of crisis.

Also of relevance was the deleterious effect of World War I on the German economy. Small businesses were replaced by big industry which produced war materials, creating a shortage of raw materials and basic consumer goods for the general population. The drought of 1916 and 1917, which depleted much of Germany's food supply, exacerbated the dire straits of the economy. The war ended in defeat, causing inflation to climb over 250 percent. Hardship persisted as the blockade, which Great Britain had formed near the end of the war, prevented supplies from reaching Germany. The blockade extended even beyond the official conclusion of the war.

The strikes against the German economy had an especially adverse effect on Germans, such as Schalit, who were not substantial property owners or active in industry. Before the war, Schalit's career had been progressing nicely but, as the economy worsened, Germans had less money to invest in the arts. Doors closed and job opportunities quickly dried up drawing a halt to the progress his career had been making. As a bachelor, his situation was even graver in that his was the only income upon which he could rely. Furthermore, his poor vision prevented him from seeking most other employment opportunities.

Another limitation caused by his poor vision was the difficulty of notating his compositions. Writing was an extremely laborious task for Schalit, consuming a tremendous amount of time. He began to realize, at this point in his career, that he did not have the endurance that was necessary to write long complex pieces. He started to focus instead on composing short songs accompanied by only one or two instruments. Two exceptions are Hymnische

Gesänge, Op. 21 (Hymnic Songs)[39] for baritone and orchestra, a series of four short songs, and In Ewigkeit, Op. 23(In Eternity),[40] composed for choir, organ, harp, solo-violin, and violin chorus. In a world of talented competition, Schalit was forced into the realization that his composing disadvantages would probably prevent him from becoming a great success in the highly-competitive secular world.

Yet another reason for Schalit's vanishing job opportunities was the upsurge of anti-Semitism taking place within Germany. At the beginning of the war, anti-Semitism briefly disappeared as hostility was directed toward external forces.[41] Wealthy Jewish businessmen such as W. Rathenau and A. Ballin helped to manage the war economy. Jews also played a prominent role in "war societies" which supplied food and raw materials. Due to their profitable means of involvement in the war effort, negative attention was once again directed toward the Jews as the war continued. They again became scapegoats and were often accused of being responsible for the prolongation of the war.

Jews were also identified with the Bolshevist revolutionaries, a radical leftist group whose leadership was mostly comprised of a small handful of Jews. The vast majority of Jews however were not radicals but moderate leftists who identified with the Weimar

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[39]Heinrich Schalit, Hymnische Gesänge, Op. 21, text by Yehuda HaLevi and Heinrich Heine, manuscript, 1926, private collection of composer's son, Michael Schalit, Cardif By Sea, CA.

[40]Heinrich Schalit, In Ewigkeit, Op. 23, text by Yehuda HaLevi, (Munich: published by the composer, 1929).

[41]Saul Friedlander, "Political Changes from the Middle of World War I until the Beginning of the Weimar Republic and their Effect on the Jews (1917-1923)," in Perspectives of German-Jewish History in the 19th and 20th Century, Leo Baeck Institute (Jerusalem: Jerusalem Academic Press, 1971), 73.

Republic because it offered more opportunities for Jews than Imperial Germany had offered. Upon Germany's defeat it was the Weimar Republic that benefited most. Since Jews were supportive of the Republic, they became labeled as traitors.

The combination of these factors led to a strong resurgence in anti-Semitism. At the conclusion of World War I, according to Robert Weltsch:

> German Jewry lost the central economic and financial position it held in world Jewry in the nineteenth century and above all forfeited its cultural and religious role. For this they found compensation, to a large extent, through their ascendance to intellectual, economic, and political prominence under the Weimar Republic, however hemmed in they were by radical anti-Semitism.[42]

Schalit did not profit from the Weimar Republic which benefited primarily businessmen and professionals. Instead, he felt only the derogatory effects of heightened anti-Semitism preventing his access to gentile music circles, among other places.

One of the ultimate consequences of World War I on Germany's Jews was a new awareness of Jewish nationality versus German nationality. As previously mentioned in Chapter Five, Jewish nationality was not a new concept to Schalit. However, the new situation thrust upon Jews by German society instigated a wave of Zionistic zeal. It was perhaps the final push Schalit needed to direct his creative attention toward Judaism.

In brief summation, World War I posed four new and crucial elements to Schalit in his self-cognizance as a Jew and composer:

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[42]Robert Weltsch, "1918--The Break with Conventional Attitudes to Jewish Problems," ibid., 82.

heightened spiritual awareness, a state of economic crisis, renewed anti-Semitism. and an enhanced awareness of Jewish nationalism. In retrospect of the war, Schalit wrote:

> The psychological effect of the war years and the period immediately following them brought about a decisive change in my creative work, and at the same time ended my 'romantic period.' The realization that I was a Jew penetrated more and more deeply into my musical works and continually reminded me of my responsibility.[43]

The earliest of Schalit's Jewish music is distinguished as such primarily due to its Jewish content and, to a much lesser extent, its Jewish style. The texts are set to the writings of Jewish poets and are spiritual or Zionist in subject matter. The first of such works was Seelenlieder, Op. 16 (Soul Songs).[44] This song cycle was composed from 1916 to 1917 and includes the text from five poems by Yehuda HaLevi praising God and the angels. The pieces are set to a German translation of the text, demonstrating that Schalit had not yet completed his transition to Jewish music.

The first song in that cycle, Knechte der Zeit (Slave of Time) [See Example 4] begins on a major seven chord and contains only major seven chords for four measures. Still contemporary in sound, Seelenlieder shows influences of the musical expression of Gustav Mahler (1860 -1911). Mahler tended toward a less dense texture than did Strauss while maintaining rich open harmonies. Mahler also exhibited tremendous depth of feeling by elongating his harmonies

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[43]From a letter to Gerhard Herz, 1936. Hirshberg, 51-52.

[44]Heinrich Schalit, Seelenlieder, Op. 16, poetry by Jehuda HaLevi, German by Emil Bernhard Cohn, (Wein: Universal Edition, 1921.)

and then filling them in over longer periods of time. As did Schalit, Mahler enhanced emotion with an extensive use of appoggiaturas.

As previously stated, Schalit demonstrated his progress in expressionism in Gesänge which is full of chromatic movement and harmonic wandering. In contradiction, Seelenlieder demonstrates a conscious attempt to revert to a simpler style. Schalit is experimenting with a more primitive harmonic language in order to develop deeper personal emotion. He has taken a small set of ideas and enhanced them harmonically while maintaining a constant rhythm and sense of direction. Chromaticism is still present but rooted in a diatonic melody. The harmonies are rich but not thick. That is to say they are more spaced out more than they once were, full of open parallel fifths. In fact, much of Schalit's music contains parallel fifths, showing a conscious rejection of the rules of classical music theory, and leading to a full open sound in his harmonies.

In Seelenlieder, Schalit also introduced an Oriental sound, as he understood it, that was not previously exhibited in his music. A reflection of the move toward nationalism, his tunes now sound like folk melodies. He has replaced the prevalence of chromaticism with the introduction of modality. For example, Knechte is written primarily in D-Dorian mode. He tended to disguise the modes, however, by liberally changing between major and minor keys. Others of his time, such as Stravinsky, Debussy, and Bartok also used this technique of fluctuating between the major and minor.

It is in Schalit's early Jewish music that one begins to see a musical language all his own. His music is always warm and inviting but charged with thrilling vocal lines. It is never static; constantly

progressing toward modulation or resolution. The listener comes to expect non-harmonic tones and deceptive cadences. Even when the tonic does occasionally appear, Schalit tends to move on quickly in search of a new emotion. In songs such as Knechte, where the tonic appears in the second chord of the piece, the listener is almost surprised. The differing vocal lines create their own melodies but are harmonized to each other making each note and chord an essential part of either the melody or the harmony. There are virtually no "throw-away" notes to be found. The prevalence of open parallel fifths is a tool utilized over and over again by Schalit. Despite its stability, these fifths create a sweep to his music aspiring toward a sense of celestiality.

At the conclusion of the war, anti-Semitism continued to rage in Germany. New laws imposed more and more restrictions upon the Jews as Nazism began to take hold of Germany. Despite, or perhaps in reaction to, the mounting anti-Jewish sentiments, Schalit continued in his commitment to compose Jewish music. One exception is Sechs Liebeslieder, Op 17 (Six Love Songs),[45] which he composed in 1920 for his wife-to-be, Hilda. It is a cycle of love songs set to the poetry of Max Dauthendey (1867-1918) and is a flashback to Schalit's Romantic period.

In the twenties, Schalit's music began to exhibit nationalism more blatantly. As explained in the previous chapter, one manifestation of the nationalist movement in music was the development of the folk song. Ostjüdische Volkslieder, Op. 18 and 19

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[45]Heinrich Schalit, Sechs Liebeslieder, Op. 17, poetry by Max Dauthendey (Wein: Universal Edition, 1921).

(Eastern Jewish Folk Songs)[46] is a collection of Jewish folk songs that Schalit arranged in the early twenties. They are set to Yiddish, German, and English. Although still containing a bit of the Schalit flair, he arranged these short songs with a simple accompaniment. The accompaniment serves to enhance the melodies rather than become an intricate part of the pieces. In the extant works of Schalit, this collection is the first of Schalit's that was not strictly original work. Later in his career, he also arranged several pre-existing melodies set to sacred music texts as well as Palestinian folk songs.

As has been plainly exhibited, the late teens and early twenties were a time of major change in the direction of Schalit's composition. At his financial expense, as well as the expense of his reputation in secular music circles, Schalit followed his religious and political convictions in pursuing a career in Jewish music. Would he have become well-known if he had remained a secular composer? It is impossible to know for sure but World War I was the starting point of what was to become a lasting and profound contribution to the world of Jewish music.

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[46]Heinrich Schalit, Ostjüdische Volkslieder, Op. 18 and 19, (Munich: manuscript, no date).

Chapter Seven: Sacred Music

In the preceding chapters, I have traced the development of Schalit's career from romanticism, to his post-romantic period of expressionism, through to the beginnings of his Jewish music. This chapter examines the final step in his long career, his sacred music.

Schalit's sacred music career began at the end of 1927 when he was hired by the Great Synagogue of Munich to be their musical director. The cantor at the time was Emanuel Kirschner, a composer of liturgical music[47] well-known within Jewish music circles. Kirschner felt somewhat threatened by Schalit's arrival but within a short time the two men became good friends.

It took some time for Schalit to familiarize himself with the liturgical music and needs of the congregation. He did not compose his first piece for them until nearly two years after his arrival. That piece was called In Ewigkeit (In Eternity). It was published by his close friend, Irma Lindheim,[48] and dedicated to the memory of her husband, Norvin R. Lindheim. As with many of his previous Jewish works, it is set to a poem by Yehuda HaLevi. There are two remarkable aspects of this piece: it was the first piece Schalit composed for organ and the first piece he composed for choir. In

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[47]Emanuel Kirschner was one of the first composers to compose Jewish music for organ as an independent instrument rather than chordal accompaniment. He hinted at more Jewish motifs in his music than his predecessors, Lewandowski and Sulzer, but still composed primarily in the Romantic style.

[48]At the time, Irma Lindheim was the president of Hadassah in America and it was through her that Schalit met Rabbi Philip Bernstein.

Ewigkeit was a reflection of the new venue for which he was composing, the classical Reform synagogue, and catered to the needs of the modern congregation.

At the end of 1930, Schalit made his first journey to the United States to be a music consultant at Temple B'rith Kodesh in Rochester. During his four month stay in the States, Schalit did his best to familiarize himself with the American Reform liturgy and composed four sacred songs that later appeared in the Union Hymnal.[49]

During his visit, Schalit wrote an article for B'nai Brith Magazine articulating his impression of the various influences upon music within liberal Judaism, especially in Germany. Without question, the two composers who had influenced German music the most were Louis Lewandowski and Salomon Sulzer. The following quote from that article tells of Schalit's reaction to their music:

> . . . Sulzer's and Lewandowski's choir-compositions are largely feeble imitations of the classic and romantic types of that time. Only too often the German folk-melody or the Protestant choir-song serves as model. The musical content is meagre and only seldom does the music express what is conveyed in the exalted and powerful words of the text. Melodies and harmony are mostly procured at second or third hand and even for their day are conventional and superannuated . . .[50]

He continued in the article with his vision of the direction Reform music should be headed:

> . . . Newer and more beautiful and more Jewish material must be produced. Much more than ever before will there be laid upon the

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[49]The Union Hymnal was a publication published by the Central Conference of American Rabbis (CCAR) intended for use by the congregation during the service to enable their participation in the music. The Central Conference of American Rabbis, Union Hymnal, 3rd. ed. (The Central Conference of American Rabbis, 1940).

[50]Heinrich Schalit, "Hebrew Devotional Music," B'nai Brith Magazine, March 1931, 201.

> Reform synagogue the honorable and lofty duty of promoting the development of a new sacred style on its own soil. The time is ripe for taking over the newly acquired knowledge into our religious music, thus synthesizing the old and new, and invading new devotional territory. Increasingly there is awakening in responsible circles of our day the consciousness that the Jewish professional composer of marked calibre is particularly called to activity in genuinely Jewish realm of glorifying and praising the Most High, and that to him is granted the opportunity of creating out of true Jewish sentiment, under religious inspiration, grand and undying and incomparable strains of worship.

Sulzer and Lewandowski attempted to create a new sound for Judaism that was a reflection of the secular and Christian music circles around them. In reaction to the Baroque period, they made a conscious effort to harmonize modal sounds into westernized Romantic harmonization. Schalit responded to Sulzer and Lewandowski in a fashion similar to their response to their predecessors. He attempted to replace Romantic harmonization by integrating modal melodies with new harmonic innovations such as extended chords and parallel fifths.

He set about the task of composing songs that would meet with his expectations of what Jewish music should be. His new sound maintained some of the changes introduced by Lewandowski and Sulzer, such as antiphonal components between the cantor and choir. This is a characteristic very typical of German Jewish music. Furthermore, although he consciously utilized traditional Jewish melodies, he frequently disguised those melodies with his complex harmonies and multiple vocal lines which is especially evident in his early Jewish music. The overall result of this composing technique was the creation of a sound that Schalit deemed to be more "Jewish" than that of Sulzer and Lewandowski. While this may perhaps be true, his music is comparitively less "Jewish" sounding than that of

many of Schalit's colleagues and predecessors, such as Fromm and Binder.

In the summer of 1931, Schalit wrote the work of sacred music for which he is perhaps best recognized, Eine Freitagabend Liturgie, Op. 29 (A Friday Evening Liturgy).[51] His inspiration for the service was Alexander Weinbaum, the choir director for the Lützowstrasse Synagogue in Berlin, who challenged Schalit to create a musical service in a fashion, differing from that of Lewandowski or Sulzer, which would incorporate the sounds of the day with the sounds of old. Within six weeks, Schalit composed Eine Freitagabend Liturgie to the liturgy of the liberal Berlin Jewish community. It was performed at the Lützowstrasse Synagogue with Max Janowski playing the organ and Oberkantor Hanns John singing the cantorial part.

The service is a marvelous demonstration of Schalit's gift of intertwining new musical concepts while making every effort to keep faithful to older Jewish musical traditions. L'chu N'rannana is one example [See Example 5]. A sample of the "new" in this piece is the introduction. The top part of the accompaniment is written in parallel minor chords while the bottom part is written in parallel major chords until they both resolve to the tonic. An example of the "old" is the melody which is taken directly from Idelsohn, as are several other melodies in this service. Rather than harmonization, Schalit's accompaniment is almost always in unison with the cantor's

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[51] Heinrich Schalit, Eine Freitagabend Liturgie, Op. 29 (Munich: published by the composer, 1933). This piece was later re-worked for the American Reform liturgy and published as Liturghiya shel Leyl Shabbat or Sabbath Eve Liturgy (Denver: published by the composer, 1951)

line except for an occasional modal chord that accentuates the modality of the melody. The grandness of his open fifths counteracts the simplicity of the nusach. He often embellishes the sound further with minor chords when one expects to hear the major. The piece concludes with the same harmonic ideas with which it began.

Ludwig Altmann compared this service to Ernest Bloch's renowned service Avodat HaKodesh:

> Where Schalit wanted to compose music intended for the synagogue and as a religious work of art (as he himself had stated), Bloch strives beyond liturgy and reaches for the oratorio. Where Schalit's musical measures are sharply separated from each other as the divine service requires, Bloch integrates individual parts of the service into a unified whole by means of long symphonic preludes and interludes. Where Schalit believes in ancient traditional melodies recently rediscovered, Bloch distrusts this research. Schalit wrote a musical service of awe-inspiring power and of musical and stylistic unity, while Bloch painted an overwhelming multitude of scenes--the hallmark of his work.[52]

As mentioned in the B'nai Brith article, Schalit felt a passionate need for talented modern composers, aside from himself, to commit themselves to the development of Jewish music for the Reform movement. To this end, he befriended a young Munich-born composer, Paul Frankenburger, who later changed his name to Paul Ben-Haim:[53]

> Upon my first hearing the works of Paul Frankenburger, I was deeply impressed by his great maturity and his technique and style. He wrote in modern style --but without a trace of the national heritage of our forefathers. As a musician with considerable Jewish and Zionist

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[52]Ludwig Altmann, "Erneuerung der Religiös-Jüdischen Musik? Einführung in die Werke von Heinrich Schalit und Ernest Bloch" C.V. Zeitung (Berlin) June 21, 1934. Cited by Michael Schalit, Heinrich Schalit, 36.

[53]Frankenburger was inspired to change his name in order to gain employment, which his tourist visa strictly forbade, as a conductor during his first visit to Palestine. Hirshberg, 105.

> awareness, I felt it my duty to try to convince him of the need to channel his talent into the music of the Jewish culture. I met Paul Frankenburger and we became friends. He became acquainted with my music and its Jewish spirit, appreciating it greatly, successfully conducting a concert of my Hymnic Songs for baritone. This was how the Jewish flame was kindled . . .[54]

Between 1928 and 1929, Frankenburger composed three liturgical pieces. Unlike Schalit, Frankenburger did not have a Zionist background. His sacred music was based strictly on liturgical texts and aspired toward a spiritual involvement in the meaning of the verses rather than conveying a particular ideology.

He referred to his music as "musica sacra" rather than Jewish sacred music, almost as though he was compromising between Schalit's pull toward Jewish music and his desire to maintain his place in mainstream German society. His music was set to texts that could be sung in non-Jewish as well as Jewish circles. In other words, Frankenburger was drawn by Schalit to the world of sacred music but was unwilling to fully commit to it as Schalit had.[55]

As the situation in Germany worsened for Jews due to Nazi pressure, Frankenburger considered his emigration options. Inspired greatly by Schalit's Zionistic prodding, Palestine held a certain amount of appeal. He made an exploratory visit to Palestine in May of 1933 and made aliyah in November of the same year. Be it due to the new language of his audience or his own religious fervor, Ben-Haim continued to not only compose sacred music but also Jewish art music. His art music reflected the influences of Middle Eastern music as he composed for singers such as Bracha Zephira. The style of his

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[54]Hirshberg, 54.
[55]Ibid., 78.

music never fully left that of German expressionism but rather, Ben-Haim incorporated Arabic and Sephardic melodies into that style. Later in his life, Ben-Haim returned to an almost pure German expressionistic style. However one categorizes Ben-Haim's music, it is undeniably among the best Jewish music to emerge from the first half of the century.

Throughout the rest of his life, Schalit continued composing primarily sacred music, including two more sacred services. He also continued to compose music set to the text of Yehuda HaLevi as well as composing a couple of secular pieces. In his later years, Schalit was less prolific, focusing on publishing and editing his music rather than composing new music.

Early in the development of his sacred music, Schalit set out to achieve a specific goal: ". . . synthesizing the old and the new and invading new devotional territory. . . ." With his three sacred services and other liturgical pieces, not only did he succeed in accomplishing his goal but he succeeded as well in becoming a model for Jewish composers of his day and composers that followed him. His music expressed a masterful grasp of differing musical styles while maintaining an element of individual expression. His devotion and commitment to the high standards of Jewish music set a precedent toward which all Jewish twentieth-century composers should aspire.

Conclusions

Heinrich Schalit's life spanned nearly a century. He experienced the development of German nationalism, the awakening of Zionism, two world wars, enormous evolution in the lifestyles of world Jewry, numerous cultural milieus, and a multitude of other phenomena. Having familiarized the reader with the facts of Schalit's life, this paper has demonstrated how the above factors combined to influence his compositional style and how that style evolved over the course of his career.

This paper explores the trials and tribulations of the composer's long life extending from Vienna, the center of the musical world, to the quiet peaceful town of Evergreen, Colorado. It features specific periods in Schalit's career: romanticism, expressionism, early Jewish music, and sacred Jewish music. The specific characteristics of each of these periods are defined and then supported by musical examples. Reasons for the various musical phases in his life are explained via their historical context and substantiated by direct references to events taking place in the world around him.

During his Romantic period, Schalit's music was a product of his education. Although it did display mastery of the subjects he had studied, it showed very little of his unique flair which became apparent later in his career. His early music clearly shows the influence of masters from throughout the Romantic period such as Schumann, Wagner, Mendelssohn, and Liszt. Shortly after the turn of

the century, Schalit's music began to reflect the new cultural movement forming around him, expressionism. Again, one clearly sees the influence of other music greats such as Strauss and Mahler.

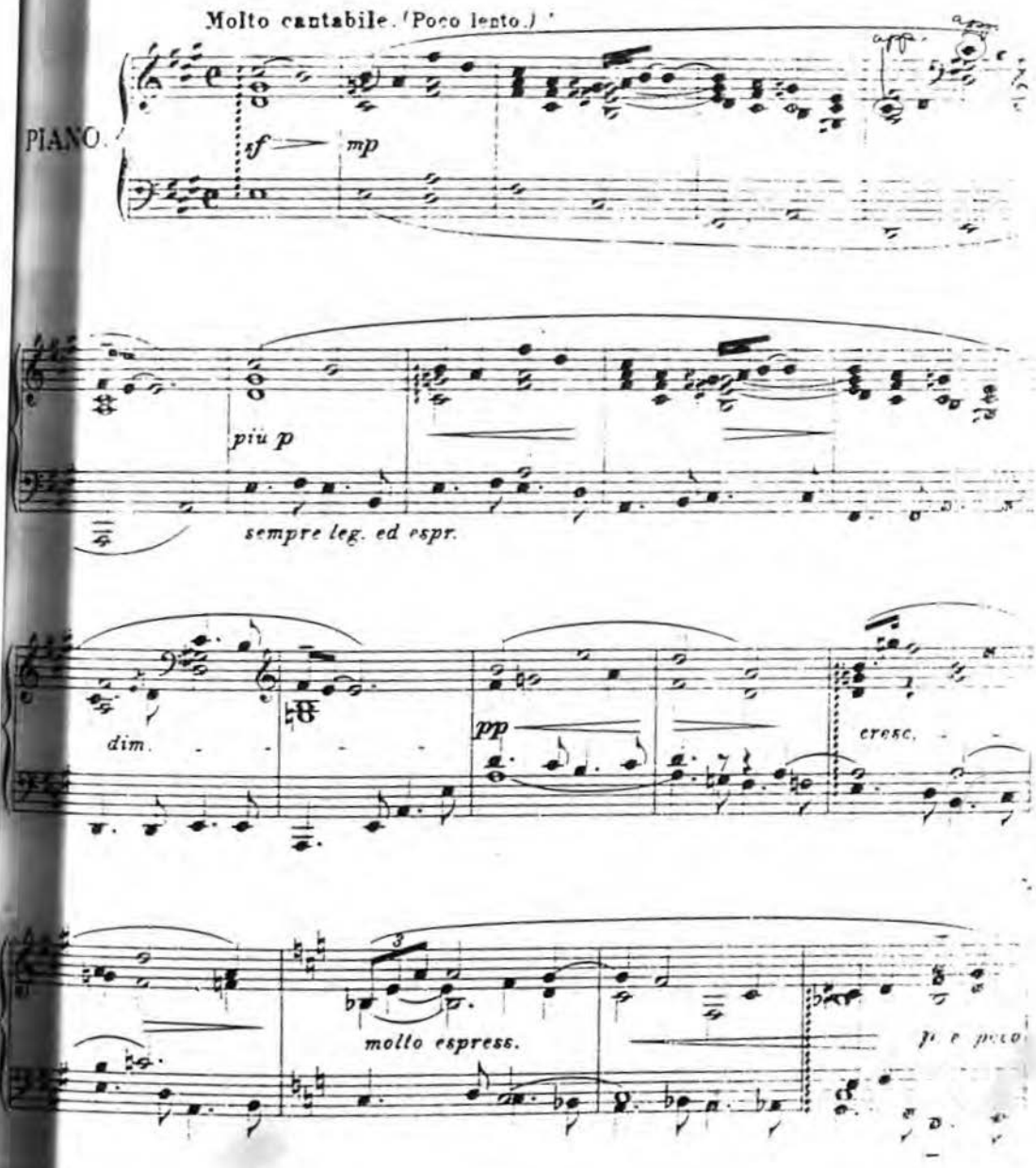
Schalit made a decisive change in his composition style following World War I, committing himself to compose Jewish music. This music was distinguished primarily by the texts he chose, in particular, the poetry of Yehuda HaLevi. Still containing many elements of his expressionistic style, it was harmonically simpler than his previous music and included modal excerpts.

The beginning of the final stage in Schalit's composing career took place in 1927 with the introduction of sacred music into his repertoire. He aspired toward the high ideal of setting traditional Jewish music to contemporary harmonies and succeeded overwhelmingly in accomplishing that goal. In the process, he set a standard of excellence toward which other Jewish composers continue to strive.

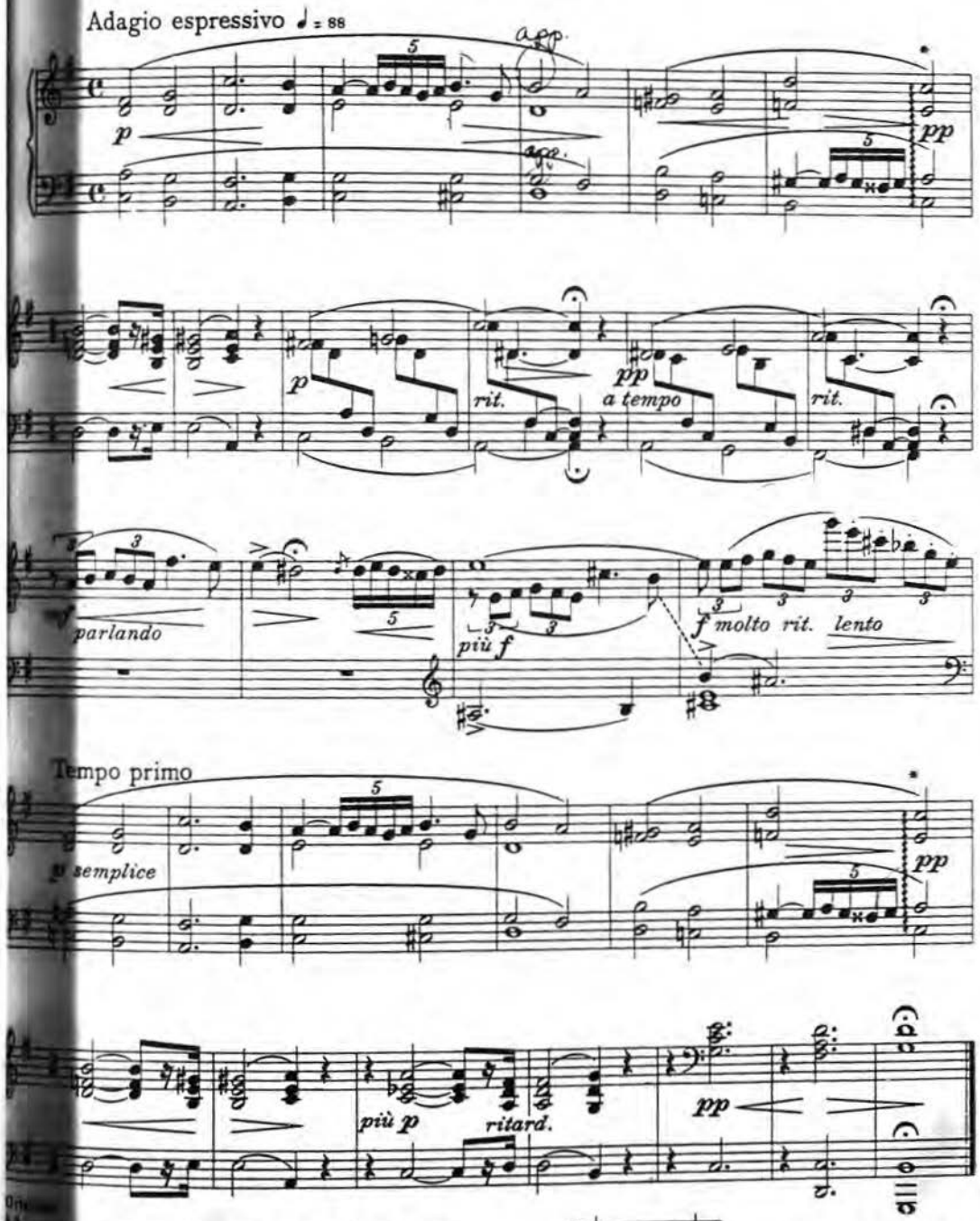
Unfortunately, Schalit's music is not well known to many Jewish composers and cantors. Several reasons can be offered to explain why. One probable reason is his hesitance to distribute his music through a publisher. In order to meet a publisher's criteria, a composer is frequently forced to sacrifice individuality and conform to the publisher's desires. Likewise, especially in Schalit's day, composers occasionally do not receive the full commission due to them by a publisher. By insisting on publishing his own music, it never received the level of distribution it otherwise would have. Furthermore, Schalit was not an official member of any religious or musical organization limiting his musical contacts.

In retrospect, one can see the power music held over Schalit throughout his life and the depth of emotion he displayed in his music. Influenced by German compositional techniques as well as the traditions of his Jewish ancestors, Schalit provided his listeners and "the sweet singers of Israel" with a passionate, eloquent, and unique musical heritage waiting to be explored.

Example 1: Stilles Glück by Heinrich Schalit

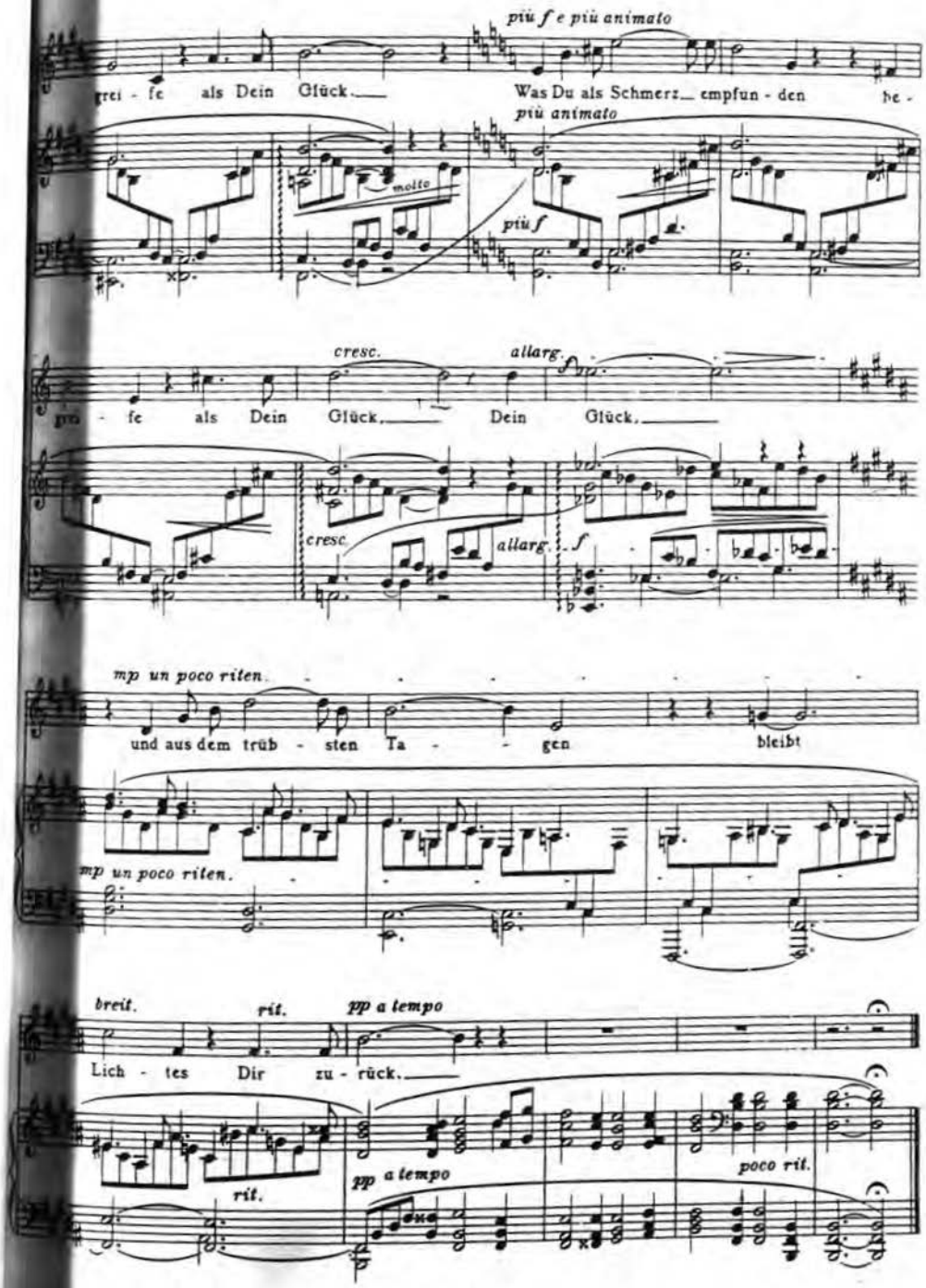


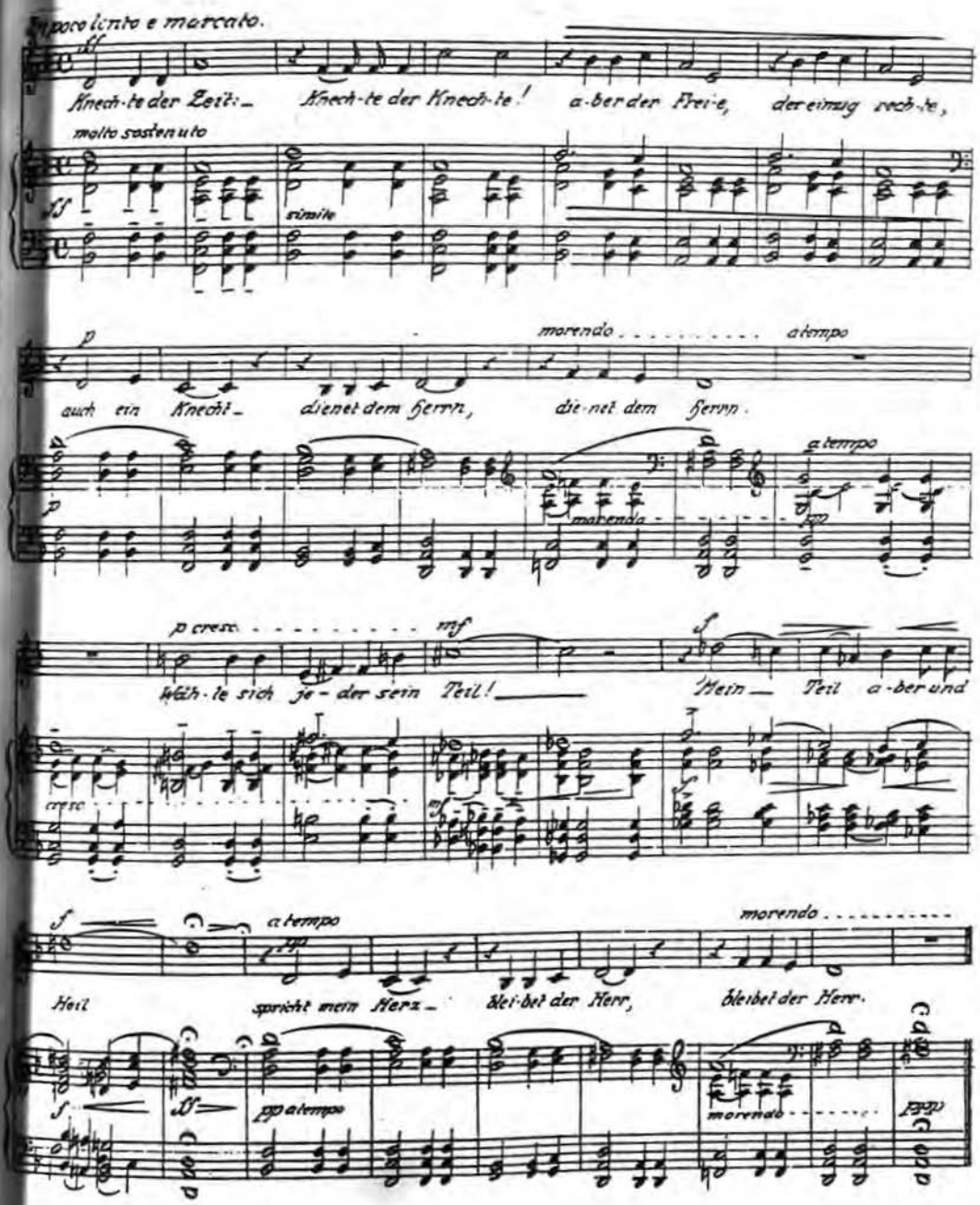
Druck von B. Schott's Söhne in Mainz. 28472 1



The absence of a qualifying A in the bass, not only here but in the similar cadence eight measures from the end, is totally incomprehensible to the present editor. However, this open space has apparently been left without comment in all other editions.

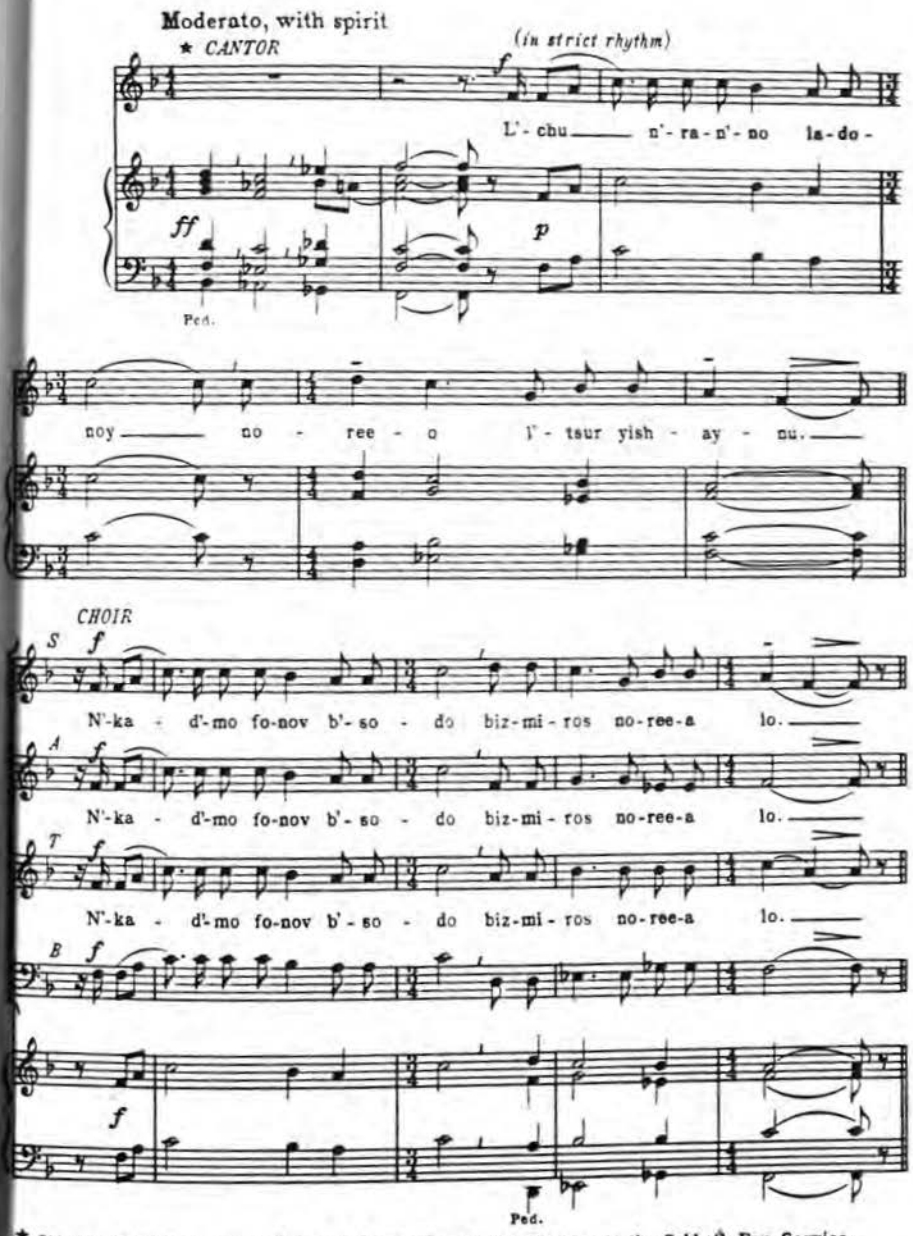
This, according to Carl Deis, is the interpretation of the composer's peculiar notation.


più f e più animato
grei - fe als Dein Glück. Was Du als Schmerz empfun - den he -
più animato
molto
più f
cresc. allarg.
gro - fe als Dein Glück, Dein Glück,
cresc. allarg. f
mp un poco riten.
und aus dem trüb - sten Ta - gen bleibt
mp un poco riten.
breit. rit. pp a tempo
Lich - tes Dir zu - rück.
rit.
pp a tempo
poco rit.



Autografie & Druck:
Handdruck. G.m.b.H. München.

Example 5: L'chu N'rannana by Heinrich Schalit



★ Old traditional Psalm-mode (Bars 2-6) used for the introduction to the Sabbath Eve Service.
Source: A. Z. Idelsohn "Jewish Music"

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

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

Duration: about 10 min.
Dedicated to Professor Robert Fuchs

Es Kündet: 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 Kompositions-staatspreis ausgezeichnet, 1907. (Awarded the Austrian State Prize for composition in 1907).

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

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

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

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

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

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

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

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

Duration: 10 min.

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

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

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

Duration: 20 to 25 min.

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

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

Brioso - Andante - Allegro - Poco largamente

Duration: 30 min.

Miniaturen fur 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 fur Cello und Klavier Op.9
Munich: MS, 1908

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

Konzertstück fur 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 füu Klavier in F moll
5. In der Dämmerung

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

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

Composed 1913-16
". . . die in der Prägnanz der Darstellung, in der überraschenden Selbstständigkeit der Gestaltung wirkliche Frühlingsluft atmen." — *Nürnberger Zeitung*

Phantasie, Zwischenspiel und Doppelfuge über das Wort S-C-H-A-D-E für Klavier Op.13
Munich: MS, 1916. 40 p.

Duration: 20 min.
Herrn und Frau Friedrich Kaula zugeeignet
". . . die der Komponish glünzend selbst spielte, is virtuos gearbeitet."
—*Bayerischer Courier*

Klavierstücke Op.14
Munich: MS, 1906-17. Separates

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

Gesänge fur Solostimme und Klavier Op.15
Munich: MS, n.d. No longer extant

Seelenlieder nach Gedichten von Jehuda Halevi (aus dem Hebräischen übertragen von Emil Bernhard Cohn) für eine Singstimme mit Klavierbegleitung Op.16
Wien: Universal Edition, c.1921. 15p.

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

Duration: 10 min.
Composed 1916-17

Sechs Liebeslieder nach Dichtungen von Max Dauthendey für eine hohe Singstimme und Klavier Op.17
Wien: Universal Edition, c.1921. 23p.

1. Der Himmel öffnet die blaue Tür
2. Einst werden Sonn' und Sterne kalt
3. Höre mich, Geliebte mein
4. Deine Augen
5. Mai
6. Ueberall 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 Kaeissers oizress (If I had the Emporer's power) (Lullaby) 4 p.
3. Jume, Jume (Benjamin, Benjamin) (manuscript no longer extant)
4. Is gekimmen der vetter Nossen (He has come, old uncle Nissen) (Wedding song) 3 p.
5. Di mame hat mich awek geshikt (Mother has sent me away) (Maiden's song) 3 p.

Liedertexte und Anmerkungen aus *Die schönsten Lieder der Ostjuden* und *Das jüdische Volkslied* (Merkblatt) von F.M.Kaufmann, Jüdischer Verlag, Berlin.
Composed 1920-25

Ostjudische 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 willsti? (Was willst du?) 2 p.
4. Sizen, sizen siben Waber (Die sieben Weiber) 3 p.
5. Mejerke man sin (Meierke, mein Sohn) incomplete 2 p.
6. In droussen is a triber Tug (Und draussen ist ein trüber Tag) 4 p.
7. Wie asoi ken ech listik san (Wie denn kann ich lustig sein) 2 p.
8. Er hot mir zigesugt (Er hat mir zugesaft) 3 p.
9. Ale ljule (Lullaby) 2 p.
10. Ba man Mamess Hasele (Bei mein Mutters Häusele) 2 p.
11. Schpiltze mir dem naem Scher (Spielt mir denn den neuen Tanz) 2 p.
12. Tif in Weldele (Tief im Wäldchen) 1 p.
13. Klip-klap efen mir (Klippklapp, öffne mir) 2 p.
14. Her nor di schein Meidele (Hör' doch, du mein Mägdelein) 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 Gesange 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 Gesange (nach Dichtungen von Jehuda Halevi aus dem Hebräischen übertragen von Franz Rosenzweig und Emil Bernhard Cohn) für eine hohe Singstimme und Klavier Op.22
(Munich): MS, 1925. separates, 19 p.

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

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

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

Duration: 10 min.
From the Hebrew of Judah Halevi, German by Franz Rosenzweig, English by Hortense A. Lindheim and H. Schalit.
Norvin R. Lindheim in Memoriam

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

1. Elieser am Brunnen (Eliezer at the Well) Genesis 24:12-14, German by Martin Buber and Franz Rosenzweig, (also has English text) 7 p.
2. Der Wahre (from the Hebrew of Judah Halevi, German by Franz Rosenzweig). Composed 1926. Hebrew and German texts. Dated 1928. 5 p.
3. Adon Olam for baritone sole, mixed four-part choir, orchestra, organ and harp. 15 p. 1928.

German and Hebrew; German version by Franz Rosenzweig.
Duration: 10 min.
Nickname: "Garganaj" (garganey, species of European duck, or teal); name was probably used for a competition in which this work was entered.

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

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

German title: *Bilder aus dem Marionettentheater*

Drei Stucke für Violine und Klavier Op.26
Munich: MS, 1929. separates, 10 p.
1. Lobgesang (Song of praise) 2 p.
2. Tanzlied (Dance song) 2 p.
3. Tanzhumoreske (Dance humoresque) 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 Gesange 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 (Passover). 2 p. and 1 p., respectively.
No. 19 is for Hanuka. 1 p.
No. 15 is for the Sabbath. 1 p.

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

Eine Freitagabend Liturgie für Kantor, einstimmigenund 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 synagogue. Preceded publication of Bloch's *Sacred Service* (Avodat haKodesh) 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, gemischten Chor und Orgel Op.30
Munich: MS, 1931-33. 20 p.

1. a) Orgeleinleitung
b) Danket dem Herrn (Chor mit Bariton solo)
2. Selig, wen Dein Wort erquicket (Sopran solo)
3. Allmächtiger, der ist und war (Bariton solo)
4. Du bist der König (Chor)
5. Aufwärts zu den Sternen (Sopran)
6. Laut durch die Welten Tönt (Bariton)
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 *Sabbath 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 pronunciation. Unfinished.)

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

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

Danze chassidiche (Chassidische Tänze). Suite per violino e pianoforte (Originalfassung für Streichorchester) Op.34
Rome: H.Sch., c.1936. 19 p. Violin part, 4 p. (separate)

1. Meditazione religiosa - adagio sostenuto, solenne
2. Danza chassidicha - allegro con moto
3. Meditazione religiosa - lento, mistico
4. Danza chassidicha - allegro non troppo
5. Danza chassidiche - risoluto, vigoroso
6. Cantico del Baal-Schem (Lobgesang des Baal-Schem) - Impetuoso - andantino celestiale

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

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

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

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

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

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

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

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

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

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

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

English version by Dr. John R. Slater

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

Words by Belle S. Gitelman

Builders of Zion (Bonay Zion). Hebrew cantata based on Palestinian Songs for solo voices, unison or two part chorus and piano
Providence, RI: H.Sch., c.1944. 23 p.

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

Duration: 18 min.
Published under the auspices of Temple Beth El, Providence, RI.
Forword by Rabbi William G. Braude.
Composer's remarks.
Translation in prose of the Hebrew poems in the Cantata by Rabbi William G. Braude

The Pilgrims. Cantata based on Palestinian and Hebrew folksongs for solo voice, unison or two part chorus and piano
Providence, RI: H.Sch., c.1945. 36 p.

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

Duration: 20 min.
Dedicated to Mrs. Archibald Silverman
Foreword by Rabbi William G. Braude
English translation by Rabbi William G. Braude. Composer's remarks

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

Duration: 7 min.
Dedicated to Mrs. Frances F. Darman
Poem by Solomon Ibn Gabirol (c.1020-1057?)
Translated from the Hebrew by Israel Zangwill (1864-1926)

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

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

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

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

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

Dedicated to the genius and humanitarian Albert Einstein in reverence
Republished in *Sabbath Eve Liturgy*, 1951 p. 25
Also published as Sheeru ladonoy in David J. Putterman, *Synagogue Music by Contemporary Composers*. New York, NY: G.Schirmer, Inc., (1952?) p.42-52

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

I. Introduction
  1. Ma tovu
II. Welcoming the Sabbath
  2. Psalm 95
  3. Psalm 97
  4. Psalm 98
  5. L'cho dodee
  6. Psalm 92
  7. Psalm 93
III. Sabbath eve service
  8. Bor'chu
  9. Sh'ma
  10. V'ohavto
  11. Mee chomocho
  12. Hashkeevaynu
  13. V'shomru
  14. Vay'chulu
IV. Silent devotion
  15. Silent devotion
  16. May the words
V. Sanctification
  17. Kiddush
VI. Torah service
  18. Lo yorayu
  19. Sh'ma
  20. Hinay ma tov
  21. Or zorua
  22. Yimloch Adonoy
VII. Close of service
  23. Vaanachnu and Bayom haHu
  24. Adon olam (Hebrew and English)
  25. Benediction
  26. Organ postlude

Preface by composer
Psalm 95 dedicated to Rabbi Philip S. Bernstein, Temple B'rith Kodesh, Rochester, NY
Psalm 97 dedicated to Rabbi Herbert A. Friedman, Temple Emanu-El, Denver, CO
Psalm 92 dedicated to Emanuel Kirshner of blessed memory
Psalm 98 dedicated to the genius and humanitarian Albert Einstein
Psalm 93 dedicated to Rabbi William G. Braude, Temple Beth El, Providence, RI
L'cho dodee dedicated to Rabbi Stephen S. Wise of blessed memory

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

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

1. Praise unto Him (Words by Leon Schalit)
2. Beyond the stars (poem by Dr. John R. Slater)
3. The Lord's servant (poem by Judah Halevi (1080-1145) translated by Nina Salaman)
4. The Lord is my strength (words from Psalm 118) (dedicated to Marian Anderson)
5. The Lord is my shepherd (23rd Psalm) (in memory of Leon Schalit)
6. O Lord, return (words from Psalm 6) (dedicated to Ruth Kisch-Arndt)
7. Song of the redeemed (words from Psalm 107:1-3) (dedicated to Ruth Kisch-Arndt)

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

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

I. Introduction
1a. Ma tovu
1b. Ma tovu
2a. Early will I seek Thee - Shachar avakeshcho
2b. Early will I seek Thee - Shachar avakeshcho
3a. Aneem z'meeros - sweet hymns
3b. Aneem z'meeros - sweet hymns
II. Sabbath morning service (Shacharees l'shabbas)
4. Bor'chu
5. Sh'ma
6. Mee chomocho
7a. Tsur yisroayl
7b. Tsur yisroayl
8. Kedusha - responses: Kodosh Boruch k'vod - Yimloch
9a. Silent prayer and May the words
9b. Silent prayer and May the words
III. Torah service
10. S'u sh'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 haHu - On that day
20. Ayn kaylohaynu - A song of glory

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

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

Duration: 6 min.
Dedicated to Rabbi Philip S. Bernstein

Lest we forget! In memoriam to six million Jews, for mixed voices (SATB) and organ or piano
Evergreen, CO: H.Sch., c.1961. 12 p.

Duration: 6 min.

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

Evergreen, CO: MS, 1962. 10 p.

Organ Prelude
Evergreen, CO: MS, 1963. 6 p.

Duration: about 5 min. 30 sec.
Commissioned 1963 by Congregation Emanu-El of the City of New York. First performed in Temple Emanu-El of New York City on November 24, 1963.
Sub-titled "The Eternal Light"

The Sacred Covenant. Anthem for mixed voices with organ accompaniment
New York, NY: Transcontinental Music Publications, c.1963. 9 p.

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

Songs of Glory. Five anthems for mixed chorus and organ
Evergreen, CO: H.Sch., c.1963. 31 p.

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

Sing unto the Lord. Anthem for mixed voices
New York, NY: Transcontinental Music Publications, c.1964. 5 p.

Duration: 1 1/2 min.
Based on Psalm 95: 1-2
Commissioned 1963 by Temple Emanu-El of Dallas, Texas

Hadrat Kodesh (The beauty of holiness)
Sacred service for cantor, solo voices, choir and organ
Evergreen, CO: H.Sch., c.1966. 55 p.

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

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

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

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

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

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

Based on Psalm 128:3-6

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

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

Duration: about 22 min.
Poems by Judah Halevi, English versions by Nina Salaman
Dedicated to Jedidah (Hilda Schalit)

Kiryah yefayfeeyah (City of beauty)
Hebrew anthem, for mixed voices (SATB), solo and organ or piano
Evergreen, CO: H.Sch., c.1971. 8 p.

Poem by Judah Halevi, English by Rabbi William G. Braude First published in *The Pilgrims* Cantata, . . . , 1945, p. 29.

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

Based on Psalm 107:1-3
Revision of No.7 (Song of the redeemed) in *Seven Sacred Songs*, 1952, p. 18.

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

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

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

Hebrew poem by Solomon Ibn Gabirol (ca.1020-1057), English by Israel Zangwill (1864-1926)
Last publication by Heinrich Schalit, it appeared posthumously.

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Schalit, Heinrich. Ostjüdische Volkslieder, Op. 18 and 19. Munich: manuscript, no date.

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