HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION
NEW YORK SCHOOL

SSM WRITTEN PROJECT APPROVAL FORM

AUTHOR: Marnie Stolzenberg

TITLE: Jewish-American Art Songs: The Music of David Diamond and Julius Chajes

1/12/06

SIGNATURE OF ADVISOR **Date**

1/12/06

SIGNATURE OF SSM SENIOR PROJECT COORDINATOR **Date**

1/2006

SIGNATURE OF REGISTRAR **Date**

NOTE

ALL SIGNATURES MUST BE OBTAINED BEFORE YOUR THESIS WILL BE CONSIDERED ACCEPTED. THE ACC WILL NOT SEND OUT YOUR RESUME FOR JOB CONSIDERATION UNTIL YOUR THESIS IS ACCEPTED.

PLEASE TYPE OR PRINT ALL INFORMATION ON THIS FORM.

January, 2000

JEWISH-AMERICAN ART SONGS:
The Music of David Diamond and Julius Chajes

Marnie Alyse Stolzenberg

Thesis Submitted in Partial Fulfillment of
Requirements for Cantorial Investiture

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

Winter 2006
Advisor: Dr. Mark Kligman

CONTENTS

Chapter Page

1. INTRODUCTION....1
2. AMERICAN-JEWISH ART SONGS: THE BEGINNING....4
3. DAVID DIAMOND....10
4. JULIUS CHAJES....36
5. CONCLUSION....50

Appendix

1. "DAVID MOURNS FOR ABSALOM," David Diamond.... 54
2. "BRIGID'S SONG," David Diamond....58
3. "GALIL," Julius Chajes....60
4. "OLD JERUSALEM," Julius Chajes....64

WORKS CITED....70

Introduction

I became interested in art songs when I was an undergraduate at Binghamton University (State University of New York). Through Mary Burgess, my voice teacher, I was introduced to singing art songs of all kinds and languages. Once I began Cantorial School at Hebrew Union College-Jewish Institute of Religion in New York City, I was introduced to Jewish American art songs by going to concerts of my teachers, peers and colleagues and through musical workshops. I knew that to be a successful Cantor, I would need to know Jewish music for concerts, outside of music for worship. For my Senior Project, I wanted to study Jewish American art songs which would culminate in both a thesis and a Senior Recital.

My Thesis Advisor, Dr. Mark Kligman, helped direct me toward researching two composers--David Diamond (1915-2005) and Julius Chajes (1910-1985). There is an innate challenge in choosing these two composers. There has not been much research done on them prior. Since Diamond's passing in June 2005, more biographical information and anecdotes about Diamond have surfaced, but as Chajes passed away in 1985, my main resource has been his widow, Annette, and son, Yossi. There is also significantly less information published on Chajes since his musical world was centered in Detroit, Michigan for most of his life, while Diamond was known worldwide.

What interests me in their music, is that Diamond and Chajes composed art music for voice and instruments in vastly different styles. Diamond is classical and romantic and at some points in his career ventured into modern or atonal music. His music sounds more "American" and modern, with some set to Jewish texts at times. Chajes was heavily influenced by his Eastern European upbringing and his time spent in Israel. These

elements are brought out in his music, more than a typical American sound than other Jewish composers living in America. His music sounds more "Jewish" through his use of the Jewish modes, the more oriental sound and the texts chose to set were generally liturgical, biblical, or rabbinic. Their contrasting styles will make for an interesting recital and also broaden my concert repertoire.

Through my research I discovered how Diamond and Chajes as an American and also Jewish does or does not manifest itself in their lives and music. I also will delve into the role of Judaism in their lives and works. I am curious, if being a Jewish-American composer necessitates writing solely for the synagogue and concerts of Jewish music? Or is it enough just to call oneself a Jew and draw on Judaism once and a while for a composition? Being American in the 20th century affords Diamond and Chajes to have those choices as Jews. Through their lives and their music, the answers to those questions unfold. I also want to show how outside influences, for example, living in Israel (for Chajes) or Europe (for both composers) coming to New York City (for Diamond), and meeting certain influential people, etc. affected their Jewish and/or American identities and music

Although both Diamond and Chajes are predominantly choral and instrumental composers, their compositions of art songs have become part of the repertoire of many Jewish singers. Both composers also wrote a complete musical service for Shabbat, but the question is how do they see themselves--as Jews or as Americans or as Jewish-Americans? What does their music and their lives tell us? The Milken Archives conducted a 1998 interview with Diamond that dealt with many of these issues. As for

Chajes, I was only able to learn about these issues mainly from interviews with his widow and son, and from newspaper articles written about him after his death.

In this thesis I intend to look at these two prominent composers and their works. I will contextualize their place in Jewish American art songs. I want to show how they made their niches in American art songs through classical, romantic, and modern music (Diamond) or European (Viennese style) and Israeli music (Chajes). Their art songs truly show how America is a melting pot and gives Jewish composers many ways to choose to express themselves as Jews and as Americans.

"Jewish-American Art Songs: The Beginning"

Chapter 1

Art Songs were not always the "norm" for Jewish composers in America. Before the mass influx of Eastern European immigrants to the United States in the 1880's-1920's, Jewish composers mainly wrote music for the synagogue or for the Yiddish Theater. Until the beginning of the 20th century, that is until large inroads of immigration from Eastern Europe began to make themselves culturally felt, music was mainly restricted to the Synagogue service[1] or the Yiddish stage shows. There is limited Jewish secular music beyond Yiddish Theater songs in the United States before the beginning of the 20th century.

With this influx of Eastern European Jewry we begin to find a virtual transplanting on American soil of the secular musical manifestations found in Eastern Europe of Jews, creating art music like their Christian neighbors. Until the late 1930's Jewish secular music, (i.e. music not written for the synagogue) had been largely the product of this Yiddish speaking population.

Jewish-American Art music began with the immigrant population from Europe, who brought with them a musical attitude which started in St. Petersburg, Russia. They had been exposed to Italian, French, German and Russian art songs, and these Jews wanted their own national music to stand as equal among the nations. This group of composers formed the building block for later Jewish composers-- especially those in America post World War I. This Society for Jewish Folk Music was the first coming together, in modern times, of a group of Jewish composers with the expressed idea of

[1] Albert Weisser, *The Modern Renaissance of Jewish Music; Events and Figures; Eastern Europe and America* (New York: Bloch Publishing Company,1954) 133.

founding a Jewish tonal art.[2] They combined sacred and folk contexts in their songs. The composers of the Society held the folksong to be a potential art song.[3]

There is a specific reason that Jewish art music had a late start. Active openly Jewish participation in general development of art music does not begin to appear until the early part of the 19th century in Europe.[4] This was due to the fact that all singing and instrumental playing was banned from everyday Jewish life after the Jews were exiled. Singing was [only] permitted at religious services and on special occasions.[5]

Jewish participation in the musical life of Europe began with the period of Jewish emancipation and the period of Reform and enlightenment. This was the first opportunity that these Jews had to study Western Music and actively engage in secular culture. Musical instruments were brought back into Jewish religious worship services,[6] which was especially true among Jews who joined the Reform movement, or were carried along with the period of Enlightenment. Jews began to excel as interpreters of the great masters of musical art.[7] During the period of Enlightenment, Jews were thrown into direct contact with secular European culture and all its phases (which they had not been permitted to experience before). Their contact with 19th century music made a terrific impression upon them.[8] Before this period, many Jews converted to Christianity or hid their Judaism, so that they could be active in the music world, even playing in Haydn's orchestra.

---

[2] Weisser, 65.
[3] Weisser, 52.
[4] Irene Heskes, ed, *Studies in Jewish Music: The Collected Writings of A.W. Binder* (New York: Bloch Publishing Company, 1971) 73.
[5] Heskes, ed., 74.
[6] Heskes, ed., 75.
[7] Heskes, ed., 75.
[8] Heskes, ed., 89.

Through contact with European culture and the St. Petersburg Society, Jews that immigrated to America contributed considerably toward the fostering of an appreciation for different musical aims that went beyond the synagogue.[9]

There are three factors that have contributed to the development of modern Jewish music in America and abroad: 1) The most important factor leading to the renaissance of Jewish music was the formation of The Society for Jewish Folk Music in St. Petersburg in 1908; 2)The Zionist movement that began in 1881-1882, this new phenomenon in Jewish life set off a tremendous wave of poetry and song; 3) The organization of the Yiddish Theater by Abraham Goldfaden in 1876, they sang folksongs, which were first sung on stage, and were later adapted by the Jewish people as part of their folk heritage.[10]

The 19th century immigrant Jewish community in America paved the way with rather modest activities in the areas of publications, composition, and performance.[11] These activities, in the synagogue and in the Yiddish Theater, set the ground work for future generations of Jewish-American composers.

Now returning to the issue of Jewish-American art songs, we find that after World War I, when many of the great Jewish creative musical spirits came to America, it fell upon American Jewish musicians to carry forward the work.[12] The Eastern European musicians brought with them both a startling and living culture, which found release in folk, popular, and more formal art forms. Their impact was soon felt in the American-Jewish community.[13] The 1920's witnessed the birth of a Jewish-American literature of

---

[9] Heskes, ed. 76.
[10] Heskes,ed.,165-6.
[11] Albert Weisser, "The 'Prologue' to Jewish Music in Twentieth Century America: Four Representative Figures: [Bloch, Saminsky, Copland, and Weisgall]." *Musica Judaica* (vol. VI, no. 1, 1983-4) 60.
[12] Weisser. "The Prologue." 229.
[13] Weisser. "The 'Prologue', 2.

music. The four decades following World War I, generally saw Jewish art music come of age in America and the forgoing of what might really be designated as an American-Jewish style.[14]

American Jewish composers had considerable creative accomplishments which were on the rise and had quite an astounding proliferation in the 20th century of Jewish art music in America. Including such noted composers as Leonard Bernstein, Ernst Bloch and Aaron Copland. It was the product of such urban Jewish populations as New York, Chicago, Baltimore, San Francisco, Cleveland and Boston which began in earnest sometime before World War I.[15]

Jewish composers in America had certain features, in addition to their Jewish quality, which determine or influence their musical character. Almost all of them are either immigrant Jews (like Julius Chajes) or at the most were only second generation Americans (like David Diamond). The children of those 1880's immigrants made a musical response to their surroundings.[16] They were faced with the problems that arise from being uprooted on the one hand, and from being grafted into the developing culture of their new homeland on the other. The Jewish elements of their culture and musical perceptions are part of themselves, and they attempt to express these elements.[17] Another problem arose from the fact that by the 1940's-1950's, there were Jewish composers in America who had forgotten their European or the influential Eastern European Jewish culture. They had no satisfyingly musical or intellectual connection to that culture

---

[14] Ibid., 63.
[15] Ibid., 60.
[16] Ibid., 64.
[17] Aron Marko Rothmueller, *The Music of the Jews; An Historical Appreciation* (New York: A.S. Barnes and Co., 1967) 185-6.

because of their lack of Eastern European orientation.[18] Various forms of Jewish awareness and definition--and of course rejection took hold of many of these composers. Their views of the universe and themselves as Jews varied markedly.[19]

This group was a younger, native generation of composers. They were fostered and organized in many societies for the culture of Jewish music. The majority of this generation had origins in Eastern Europe. Many of them spent time in Israel and looked there musically. Their works often presented a blend of Eastern European Jewish with Palestinian musical elements, like the compositions of Julius Chajes. In their synagogal works, these American Jewish composers sought to integrate the traditional melodies with those of the new times (like Leonard Bernstein and David Diamond).[20] These young composers all responded, in their own way, to the great and bewildering American gift--the choice to function or not to function as exclusively Jewish artists.[21]

During the first half of the 20th century, the Park Avenue Synagogue of New York City was very active in encouraging many composers to write for the synagogue who otherwise many never have done so. Through the use of its musical facilities and the enterprise of its former Cantor, David Putterman, it has commissioned a variety of composers to set the Hebrew liturgy, including Leonard Bernstein and David Diamond.[22] The experience of writing for Park Avenue Synagogue, helped further the incorporation of Jewishness into their art music. Many of the works of those young composers were more suited to the 20th concert hall stage than to the synagogue. They employed modern harmonies in writing their sacred music.

---

[18] Rothmueller,186.
[19] Weisser. "The 'Prologue',64.
[20] Rothmueller, 187.
[21] Weisser. 'The Prologue', 64.
[22] Weisser. *The Modern Renaissance of Jewish Music,* 133.

Jewish American composers have an affinity between Jewish melody and stylistic trends of contemporary music. It is not only music written by Jews and for a Jewish intent. We hear Jewish accents, like inserting a motif in a Jewish mode--such as Ahavah Rabah, which can suddenly break through an otherwise eclectic style.[23]

Getting Jewish art music to the concert hall stage did not occur right away in America. This was eventually accomplished by those few Jewish composers who were gifted enough to assimilate traditional and folk music to their own language and make them part of a profound expression of musicality. Each composer, including Diamond and Chajes, achieved this in their own highly individual way.[24]

The key to understanding Diamond's and Chajes' art songs is to delve into their biographies and also to find out who and what influenced them Jewishly and musically. Diamond's musical and religious path led him to mainly be a composer who occassionally drew on his faith for inspiration. Chajes' life was filled with Judaism and Jewishness and for him, religion and music were always intertwined in some form. Both composers wrestle with being a Jew and being an American—where does each fit in? In the synagogue or in the concert hall? Or both?

---

[23] Herbert Fromm, *On Jewish Music; A Composer's View* (New York: Herbert Fromm, 1978) 4.
[24] Albert Weisser, "Music of Europe and the Americas," (Encyclopedia Judaica. Vol. 12. 1971).

"David Diamond"

Chapter 2

David Diamond is a product of the modern age. He was a Jew that remained Jewish, while still composing and performing in the secular world. There was no reason for him to have to hide his religion, and drew ideas for several of his compositions from texts and concepts from his faith. He felt at home composing for both the synagogue and the concert hall. Diamond composed both secular and sacred music, and saw himself as a composer that was Jewish.

David Leo Diamond was born in Rochester, New York on July 9, 1915. He was the son of Austrian and Polish immigrants. The only son of these Jewish immigrants, his father, Osias Diamond, was a cabinetmaker and his mother, Anna Schildhaus Diamond, was a dressmaker. One of three children, Diamond had an older sister, Sabina, who passed away in 1991, and a younger sister, Libby, who died as an infant.[25]

Diamond began composing and playing the violin at an early age. Initially, he was self-taught. Diamond revealed his musical talent as early as age seven. His family's limited income prevented them from giving him a musical education. Thus, he taught himself to play violin and devised his own notational system based on the four strings of his instrument. While in Public School Number 9 in Rochester, Diamond was given a free instrument and lessons, and often composed "on the sly" during class time--promoting his talent by exchanging his music for homework.[26]

In 1927, when his family could no longer afford their home, it was necessary to move to Cleveland, Ohio to live with relatives. Diamond met Swiss violinist Andre de

---

[25] Victoria J. Kimberling, *David Diamond: A Bio-Bibliography* (Jacksonville, PA: Scarecrow Press, 1987) 1.

[26] Kimberling, 1.

Ribaupierre in Cleveland. He was impressed with the young Diamond's talent and arranged for a patron to fund his musical training. From 1927-1929 Diamond attended the Cleveland Institute of Music. He studied violin and music theory with de Ribaupierre.[27]

The family returned to Rochester in 1929, where Diamond simultaneously attended high school and the Eastman School of Music on scholarship. At age 18, he wrote his first orchestral work, "Symphony in One Movement". It was performed in 1933.[28] While at Eastman he received instruction from noted teacher Bernard Rogers.

Diamond did not enjoy conventionally structured and academic confinement of institutional learning. He was a sensitive and emotional boy and found his greatest pleasure in the library, and when he had the money, he attended plays, concerts and motion pictures.[29]

Upon graduation from Benjamin Franklin High School in 1933, he had completed over 100 works, all of which had been performed. Diamond spent an additional year at Eastman (1933-1934) as a freshman, but left when he grew dissatisfied with what he felt to be a conservative atmosphere. According to music writer Mr. Michael Steinberg:

> Diamond was something of an outsider. Diamond attended the prestigious Eastman School of Music, then run by composer Howard Hanson. Hanson disliked Jews and he disliked homosexuals and he disliked modernists, and David Diamond qualified in all of those categories. And it must have been a pretty unhappy year, and I think it's significant that Diamond left the place after a year.[30]

---

[27]Ibid., 2.
[28] Ibid., 2.
[29] Ibid., 2.
[30]Elizabeth Blair, "Profile: David Diamond, who died Monday at age 89," http://www.npr.org/template/story/story.php?storyID=4704151, 15 June 2005.

After Eastman, he applied for a scholarship to study at the New Music School and Dalcroze Institute in New York City and received one.[31] In order to have some money, Diamond mopped floors at the Dalcroze for pocket money. He also persuaded security guards at the 92nd Street YMHA, where he lived, so allow him to compose in one of the music rooms after midnight.[32]

From 1934-1936 he studied Dalcroze subjects with Paul Beopple and composition with Roger Sessions. Both Sessions and former teacher Rogers were former pupils of noted Jewish composer Ernst Bloch.[33] Over the two years Diamond studied at the New Music School, he developed a deep respect for Sessions. He later called Sessions, "...one of the greatest minds of today, either within or without [outside] the field of music."[34]

In 1935 he was awarded the Elfrida Whiteman Scholarhip of $2,500, which ensured further study with Sessions. The scholarship brought him uninterrupted study for two years. His winning composition, *A Sinfoneitta* (1935), was based on a poem in Carl Sandberg's *Good Morning America*. It was later performed by the Philadelphia Orchestra in 1936. Diamond also had the opportunity to meet George Gershwin. He was a judge in the competition and was highly impressed with Diamond's work. The summer of that same year, he was invited to work at the MacDowell Colony for composers, artists and writers in Peterborough, New Hampshire.[35]

---

[31] Kimberling, 2.
[32] Kimberling, 4.
[33] " 'And So They Arrived...'; The Milken Archive records David Diamond's tercentenary celebration of Jews in America," http://www.milkenarchives.org/articles/articles.taf?function=detail&ID=48, 15 November 2004.
[34] Kimberling, 2.
[35] Kimberling, 4.

In 1935, while still in New York, Diamond was commissioned by writer Cary Ross to compose the music for e.e. cummings ballet scenario TOM, based on Uncle Tom's Cabin.[36] He was sent to Paris, all expenses paid. However, due to insufficient funds and production disagreements, TOM has never been produced.[37]

This initial trip to Paris was artistically significant for Diamond. He met with such composers as Darius Milhaud, Albert Roussel, Maurice Ravel (whom he first met in Cleveland in 1928 when Ravel was on his first American tour), writers Andre Gide and James Joyce, as well as conductor Charles Munch. Diamond had always been drawn to the French school, and through them he met many influential people and received a generous amount of encouragement as an upcoming American composer. Paris to him was a neverending source of inspiration.[38]

In the summer of 1937, Diamond began studying in Paris with legendary composition teacher Nadia Boulanger--thanks to the first of his three Guggenheim Fellowships, and continued until the outbreak of World War II in 1939.[39] Her students included Diamond's former teacher Bernard Rogers, and composers Herman Berlinski, Aaron Copeland, Hugo Friedhofer, Philip Glass, Roy Harris, Douglas Moore and Quincy Jones,[40] all noted American composers.

Also in 1937, he finished composing his orchestral piece "Pslam" and Igor Stravinsky gave him suggestions to improve it. "Psalm" was his first work to gain

---

[36] Kimberling, 4.
[37] Kimberling, 5.
[38] Kimberling, 5.
[39] Davidson, 289.
[40] " 'And So They Arrived...'"

national recognition. That year, for this piece, he received the Julliard Publication Award.[41]

When Diamond returned to America, he was unable to find a teaching position. He lived on Jane Street in New York City's Greenwich Village and spent time with friends, poet e.e. cummings and his wife Marion and artists Willem de Kouning and Arschile Gorky. He was in a difficult and somewhat humiliating financial position. He was forced to work the soda fountain in Walgreens on upper Broadway to support himself. Ironically, it was during this grim financial period that, in his spare time, he produced some of his better known works.[42]

In 1938-1939 he returned to Paris for a third time to continue his studies with Nadia Boulanger. In Paris he had achieved recognition as a gifted young American composer, and was well known in the United States, but he was still unable to find employment.[43]

During the 1940's, the world saw the creation of some of his best known works, including his first of four symphonies in 1940-1945. It was a very prolific period for Diamond. Symphony No. 1 was a milestone in his career. It was performed by the New York Philharmonic in 1941 and won him the Prix de Rome in 1942. He won a second Guggenheim Fellowship in 1941.

While he continued to work and produce music at top speed, he felt the hunger pains of poverty. He saw his family's financial security taken from them during the Great Depression and came to understand the demands and uncertainties of war. At age

---

[41]Ibid., 6.
[42] Ibid., 7.
[43]Ibid., 9.

26, Diamond understood that the future is uncertain, and one must not waste opportunities or become lost in them.[44]

In 1943 he won the Paderski Prize for his Quartet for Piano and String Trio (1938), and he later revised it in 1976.[45] In 1944 he was awarded a National Institute of Arts and Letters Grant "in recognition of his outstanding gift among the youngest generation of American composers; and for the high quality of his achievements." Also that year, he composed one of his most popular and most widely played works: "Rounds for String Orchestra."[46] "Rounds" continues to be heard with some frequency today and is considered one of Diamond's greatest successes and a classic work on 20th century repertoire. Diamond's incidental music for Margaut Webster's production of "The Tempest" was composed that same year. It opened on Broadway in 1945 and ran for 100 performances before going on a cross-country tour.[47]

Despite the prize money won, it became necessary for him to take a job as a violinist in the orchestra for the weekly Carnegie Hall radio show, *Your Hit Parade*. Diamond played with the show for two years (1943-1945). This was not the last time that he would be drawn to play in entertainment orchestras.[48] As late as 1956, he played in the orchestra of Leonard Bernstein's *Candide*. His reputation as a composer had long before reached international status. Diamond described those days (1943-1945) in the United States as "miserable."[49] He was bewildered that he was considered a "difficult" person because of his being outspoken.[50]

---

[44] Ibid., 11.
[45] Ibid., 14.
[46] Ibid., 15.
[47] Ibid., 16.
[48] Ibid., 14.
[49] Ibid., 14.
[50] Ibid., 15.

In 1949 he was invited to Hollywood to compose a film score for *Anna Lucasta* for Columbia Pictures.[51] He was given the opportunity to walk the fine line between "serious" and "popular" music. Hollywood, typically a difficult environment for "serious" composers, settled well with Diamond and he with it.[52] *Opera and Concert* called him "a Serious Composer Who is Happy in Hollywood." The studio retained a favorable opinion towards Diamond's musical idiom, versitality and modest personality. Diamond was not considered "difficult" or "outspoken" on the west coast as he was in New York. He was also happy for an opportunity to visit with Schoenberg and Stravinsky while he was there.[53] That summer he also became the first lecturer on American music at Schloss Leopoldskron in Salzberg, Austria.[54]

In 1951 he was appointed to a temporary Fulbright professorship at the University of Rome. At the end of the appointment he moved to Florence, Italy where he lived until 1965, partly to escape the repressive atmosphere created by Senator Joseph McCarthy in the United States.[55] Diamond later in his life reflected: "I left for Europe in 1951 when all the McCarthy business was going on... now, I can reflect on how really dangerous collective persecution can be. Extremism is always possible with in the democratic framework, and any kind is dangerous, especially in the arts. But if it gets recognition, and the mass simply moves with it..." His outspoken attitude got him into hot water. In 1956, Diamond was subpoenaed to testify out of the orchestra pit of "Candide" by the

[51]Davidson, 298.
[52]Kimberling, 27.
[53]Kimberling, 28.
[54] Davidson, 289.
[55] Davidson, 289.

HUAC (The House Un-American Activities Committee)."[56] His openly gay lifestyle and leftist political views made him target for attack.[57]

Diamond returned to America for one year during his mother's fatal illness in 1956. In 1958 he received his third Guggenheim Fellowship which enabled him to continue working in Florence.[58] The 1966 world premiere of his Symphony No. 5 by the New York Philharmonic was under the direction of Bernstein. It commemorated Diamond's 50th birthday and his final return from Italy.[59]

Diamond spent the later years of his life in academia and continued to compose. He was the Slee Professor at SUNY (State University of New York) Buffalo (1961 and 1963). He was the chair of the composition department at the Manhattan School of Music (1966-1967). He held several composer-in-residence positions and was appointed professor of composition at the Julliard School of Music (1973-1986). After his retirement, he continued to teach at Julliard until 1997. His honors include the William Shuman Award (1985), the Gold Medal of the American Academy of Arts and Letters (1991), Edward MacDowell Award (1991), and President William Jefferson Clinton's National Medal of Arts (1995).[60]

When Diamond turned 70 in 1985, several concerts and celebrations were held to commemorate the event. Diamond continued to lecture throughout the United States and Europe. After he retired from Julliard in 1986, he took up permanent residence in his hometown of Rochester, NY, where he passed away in an assisted living facility on June

---

[56] Kimberling, 30.
[57] 'David L. Diamond, Composer and Julliard Faculty Member, Dies at 89.' http://www.julliard.edu/update.jounalj_articles641.html. 28 September 2005.
[58] Kimberling, 44.
[59] Kimberling, 66.
[60] Davidson, 289.

13, 2005 at age 89. Before he died, he was enjoying a resurgence in popularity due to the Seattle Symphony Orchestra's recording and releasing his music to the public.

Diamond is survived by a nephew, Noal Cohen of Montclair, NJ.[61] He did not wish to have a funeral, but Seattle Symphony Orchestra conductor, Gerard Schwarz organized a memorial concert.[62]

In a 1984 interview, he was asked what he wanted to be remembered for most. His reply was brief and simple: "My music...just for the music that will survive."[63]

Jewish Influences

As a student in Rochester, Diamond was fascinated by the Cantorial art he heard in the local synagogue and at concerts given by visiting Cantorial celebrities– especially, as he [recalled] more than seven decades later, the famous Yossele Rosenblatt. Diamond also developed an intellectual interest in Jewish music history, acquainting himself with much of the available literature. During his studies with Bernard Rogers, he began writing short pieces that incorporated Jewish themes and modes.

After Diamond left Eastman and arrived in New York City, Diamond soon introduced himself to Lazare Saminsky, then the music director at Temple Emanu-El, the city's flagship Reform congregation. Saminksy, an established and respected composer in the general music world who was also one of the major personalities on the American Jewish music scene, took an interest in Diamond's gifts and became something of a patron.

---

[61]Daniel J. Walkin "David Diamond, 89, Intensely Lyrical Composer, Is Dead," *New York Times*. http://www.nytimes.com/2005/06/15/arts/music/15diamond.html. 15 June 2005.

[62] Ben Mattison. "Composer David Diamond Dies at 89." http://www.playbillarts.com/news/article/2261.html. 15 June 2005.

[63] Kimberling, 69.

Saminsky invited Diamond to write various liturgical settings for Emanu-El's services, and Diamond continued to add his own to that repertoire. Saminsky's encouragement proved significant on several levels. In a 1998 interview with the Milken Archive, Diamond acknowledged: "It was really Mr. Saminsky who got me writing more and more." In those initial New York years, Saminsky also introduced him to the highly regarded and well-established American-born composer, the first composition teacher at The Julliard School, Frederick Jacobi, who, like Diamond, included Judaically related works among his overall opera.[64]

Diamond's intellectual interest in Jewish music history along with his prodigious musical accomplishments led the American Jewish Tercentenary Committee to approach him with a commission in 1954.[65] As a major part of the celebration, the Tercentenary Committee commissioned Diamond to compose an orchestral work, leaving further detail to his discretion. It was to have two performances, by two orchestras, during the tercentenary period. "I suddenly realized that I didn't want to write merely an orchestral piece, " Diamond recalled nearly a half century later in an interview with Milken Archive.[66]

> I wanted a work with narration. So I got the idea for a kind of "spokesman." And I thought, Hillel would be the man! Jeremiah, too. So I began reviewing biblical texts,and sayings of the great sage, Hillel; and other sources. And then I wrote my own text around these. So it's really a work for narrator and orchestra.[67]

---

[64] Neil W. Levin, Liner Notes from *David Diamond AHAVA- Brotherhood and Music for Prayer*, Seattle Symphony Orchestra, conducted by Gerard Schwarz, Naxos American Classics 8.559412, 2004, CD, 3.

[65] "And So They Arrived...'; The Milken Archive records David Diamond's tercentenary celebration of Jews in America," http://www.milkenarchives.org/articles.taf?function=detail&ID=48, 15 November 2004.

[66] Ibid.

[67] Ibid.

Other sources for his script were Solomon Grayzel's *A History of the Jews, The Union Prayerbook for Jewish Worship*, various historical documents, and poetry by Moses Ibn Ezra and Yehuda Halevi.[68] AHAVA received its world premiere in Washington D.C., in November 1954 by the National Symphony Orchestra conducted by Howard Mitchell, with Lorne Greene narrating.[69]

In 1951 Diamond was commissioned to compose a musical Shabbat Evening Service by the Park Avenue Synagogue of New York City. It's Cantor, David Putterman, began commissioning younger American composers, non-Jews as well as Jews, to write for the American Synagogue and its liturgy in 1943. His program was called "Sabbath Eve Service of Liturgical Music by Contemporary Composers." Over its decade long span, Putterman's Park Avenue Synagogue program sought to encourage serious artists- who were often outside the specifically Jewish liturgical world- to contribute to Jewish worship, each according to his own stylistic language without imposed conditions.[70]

Over the years, dozens of successful composers received Putterman commissions and had their music presented at those annual services. The roster includes, among many others, such names as Leonard Bernstein, Kurt Weill, Darius Milhaud, Herman Berlinski, Robert Starer, Jack Gottleib, Lazar Weiner, Yehudi Wyner, Miriam Gideon, Lukas Foss- and David Diamond.

Of equal interest from a historical perspective is the list of many of America's most prized composers who declined the commissions, including: Arnold Schoenberg,

---

[68] Levin, 9.
[69] Levin, 11.
[70] Levin, 11.

Samuel Barber, Paul Hindemith, Aaron Copeland, Virgil Thomson, William Schuman, and Igor Stravinsky.[71]

The 1951 commission went to David Diamond, who had already contributed two settings for previous new music services at Park Avenue. A tightly unified work, the various sections of *Mizmor l'David* are, as Diamond described, "cyclically related," with a thematic and structural arch connecting them. "Everything is motivically and structurally connected, with motives and leitmotifs that are transformed. This is a technique that is certainly a result of my wonderful studies with Roger Sessions; and, of course [Nadia] Boulanger, who was even more remarkable in that sense."[72]

The entire work includes four selections from the Kabbalat Shabbat service, and sixteen settings from the evening service proper (Arvit)- as well as three organ pieces: a prelude and two interludes.

The premiere of *Mizmor l'David* was reviewed in The New York Times by prominent critic Harold Schonberg-- an indication of the legitimacy and wide respect those annual services had come to achieve far beyond Jewish communal confines. "One feels that Diamond strove hard to get at the basic core of his texts,"[73] Schonberg wrote- one of the highest complements one can pay to any composer who wrestles with the inner meanings of the Hebrew liturgy.[74]

The work was repeated in its entirety at the Park Avenue Synagogue for its 22nd annual new music service, in 1966, in honor of Diamond's 40th birthday. It was the only occasion of such an encore of a complete service by a living composer.

---

[71] Levin, 12.
[72] Levin, 13.
[73] Ibid., 13.
[74] Ibid., 13.

Musical Influences

In an interview a month before Diamond's death, *Seattle Times* music critic Melinda Bargreen, asked "In your long career, you have met and been friends with some of the most famous musical figures of the century. Which do you think was the biggest influence?" His response was: "The violinist Joseph Szigeti, one of the great artists, was interested in my music. I wrote music for him and he performed it, and this made a great deal of difference to me. In general he was more than just a very fine violinist; Szigeti was a great human being. He helped put me on the map for chamber music, just as Mr. [Gerard] Schwarz (conductor of the Seattle Symphony Orchestra and a champion of reviving Diamond's music) did for orchestral music.

"And then there was [Maurice] Ravel. He came to Cleveland (to play and conduct when Diamond's family was living there), and I met him. He urged me to study in Paris with Nadia Boulanger. That was such a crossroads for me. Sometimes I wonder what would have happened if I had missed that experience."[75]

The world of music is very glad that Diamond met Ravel during his formative years. Ravel had a strong impact on Diamond's musical outlook. Romanticism in music was Diamond's driving force. "To me," he once wrote, "the romantic spirit in music important because it is timeless."[76]

Critics and commentators have observed in Diamond's early style the distinct influence of both Eric Satie and Ravel. He continued throughout his life to admire

---

[75] Melinda Bargreen "Composer David Diamond: outlasting the trends" (The Seattle Times.com) http://www.archives.seattletimes.nwsource.com/cgi-bin/texis/web/vortex/display?slug=diamond10&date=20050510, 10 May 2005.

[76] "Seattle Symphony Orchestra Mourns Passing of David Diamond, Honorary Composer in Residence" http://www.seattlesymphonyorchestra.org,. 14 June 2005.

Ravel's music as "the most perfect, the most imaginative, and the most moving contemporary music."[77] Ravel had been Diamond's ideal composer.[78]

Diamond met Ravel only five times in his life--the first in Cleveland, and the other four in Paris. Their last meeting was in the summer of 1937 before Ravel's death, when, during his stay in Paris, Diamond was invited to attend a concert of Ravel's works. Ravel was very ill, suffering from amnesia and the purpose of this concert was to see if he would be able to recognize his own music. Ravel passed away in December 1937.[79]

When Diamond returned to America in early 1938, in tribute to the man whose music has been such an inspiration to him, he composed *The Elegy in Memory of Maurice Ravel* for brass, harps and percussion. *The Elegy* is an "impassioned work whose colorous string polyphony is enhanced by a funereal underpinning by the percussion."[80] Diamond also wrote similar tributes to other composers he revered. Two examples are *Hommage a Satie* and *Aria and Hymn* in memory of Albert Roussel.

This admiration went both ways between Diamond and Ravel. In a 1990 interview with the New York Times, Diamond shared an amusing anecdote: "I think he was interested because of my purple turtleneck sweaters. I had once seen him perform, and he wore a peculiar checkered suit, with yellow shoes, purple socks, a green shirt and a purple bow tie- all with his wonderful graying hair."[81]

Another influence on Diamond was Bach for his musical vocabulary for his structure, harmonies and colors. Diamond was resolute in his adherence to a flexible

---

[77] Levin, 4.

[78] "David Diamond, Biography," http//.www.peermusicclassical.com/composer/diamond.cfm?printpage=1. 15 November 2005.

[79] Kimberling, 7.

[80] Kimberling, 8.

[81] Daniel J. Walkin "David Diamond, 89, Intensely Lyrical Composer, Is Dead, " New York Times. http://www.nytimes.com/2005/06/15/arts/music/15diamond.html: 15 June 2005.

musical vocabulary that has served Western culture since the Baroque era in the first decade of the 17th century. Rooted in tonal and modal harmonies, traditional yet dynamic structure, and happily inventive within the confines of standard Western musical instrumentation, Diamond's music balances the polarities of the calmly rational and the exuberantly emotional—form and content. It is music that weds Bachian counterpoint with Ravelian color—no accident Bach and Ravel remained two favorite composers of Diamond since childhood.[82]

Musical Style

Over the course of his career, which spanned 7 decades, Diamond composed 11 symphonies, 10 string quartets, music for ballets, Shakespeare, opera, film scores and a myriad of vocal and instrumental works. His music was marked by an emotional directness and eloquent lyricism that made it easily accessible to audiences. He shunned serialism and the shift away from tonality that marked much American music in the mid- to late 20th century. "I hated all that avant-garde stuff," he once told an interviewer. "It was all wrong."[83]

Diamond was best known as a symphonist. He emerged in the late 1930's as a basically diatonic composer with strong Romantic roots and a natural flair for effective structural drama. In the 1940's, the composer was considered among the most promising in his generation. But in the 1950's, the commissions and premieres dried up. Anyone

[82]"Seattle Symphony Mourns..."
[83]"David L. Diamond, Composer and Julliard Faculty Member, Dies at 89" http://www.julliard.edu/update/journal/j_articles641.html. 28 September 2005.

who avoided and loudly disdained the avant-garde as much as Diamond was viewed as a "hopeless anachronism" in the United States and Europe.[84]

By the 1950's, however, an ever-increasing interest in chromaticism led to his adoption of some serial techniques, which he synthesized into a highly personalized musical language. Two examples of this new chromatism in Diamond's compositions is *The World of Paul Klee* and *Hebrew Melodies.* At a time when serial music was dominant in American composition, Diamond was a neo-Romantic with an ear for melody. In an interview with *The Seattle Times*, one month prior to his death, he said, "I have always thought music had to have strong melodic contours, good rhythmic variety and counterpoint, or it would make no dent in people... Our society needs consonance; it was always a must, because of the communicative power of that kind of music."[85]

Diamond wrote music marked by a deep sense of structure- he was a master of fugues and sets of variations- and at times dissonant harmonies and wiry melodies. The New Grove Dictionary of Music and Musicians says, "His meticulous craftsmanship and his musical sensibility have assured his position as a 20th century Romantic classicist."[86] Diamond's orchestral and chamber music, the backbone of his contribution to the repertory, displays a keen interest in counterpoint and a craftsman-like command of melody that owes something to his abiding love of Ravel.[87]

Diamond was part of what some considered a forgotten generation of great American symphonists and composers, including Howard Hanson, Roy Harris, William

---

[84] R.M. Cambell, "David Diamond, 1915-2005: Composer was responsible for 11 symphonies," http://seattlepi.nwsource.com/classical/228440_diamondobit15.html, 15 June 2005.

[85] Mattison.

[86] Walkin.

[87] Blair Johnston "Spotlight on the Artist: David Diamond," http://music.barnesandnoble.com/search/artistbio.asp?userid=p238k5yNP&CTR=7113, 8 December 2004.

Schuman, Walter Piston and Peter Mennin. Although he was a contemporary and friend of Leonard Bernstein and Aaron Copland, their fame eluded him. Nevertheless, he was an influential figure in classical music.

Shifting trends away from traditionalism and towards serialism in American music in the 1950's and 1960's caused Diamond to be branded old-fashioned and his compositions began to lose favor with the public. He was also absent much of the time living in Europe when he might have been promoting himself in the United States.

For over half a century, Diamond's music survived dismissal by the public. At one time or another, his music had been rejected by being too romantic, too melodic, even too avant-garde. Diamond was a man caught between two worlds. Though audiences claimed his work was too avant-garde, some of his peers said it was not modern enough. These composers abandoned Diamond's kind of music for the philosophies of Arnold Schoenberg. Although Diamond did incorporate some of Schoenberg's ideas into his compositions, he continued to write melodic music, and he continued to write symphonies, which were becoming increasingly unfashionable as a relic of the past. The ascendancy of 12-tone composition to his detriment angered Diamond at the time, but in a 1990 interview with the New York Times, he said, "I don't look back in anger because I feel that I've won the battle. The others have disappeared."[88]

In an interview with National Public Radio, Diamond explained further, "I tell my students be careful of joining any group that is going to produce music that is faddish or fashionable. Master your craft first. Don't worry about this. And I think that, of

[88] Walkin.

course, made it very, very clear that what I wanted to accomplish was more important than what was going on around me."[89]

Towards the end of his life, Diamond's music was rescued from obscurity by Gerard Schwarz. In the 1980's and 1990's Schwarz, conductor of the Seattle Symphony Orchestra, single handedly revived Diamond's career. Diamond credited Schwarz with restoring his reputation as a composer. In 1989, Schwarz launched a recording project devoted to the work of American composers Walter Piston, Howard Hanson, and David Diamond. The project was a success. Schwarz and the Seattle Symphony recorded about a dozen CD's of Diamond's music and Diamond became the honorary Composer-in-Residence for the Seattle Symphony. Schwarz says their popularity proves the old adage, to thine own self be true.[90]

In commenting on the revival of interest in his music and that of other mid-century symphonists, he said in an interview 15 years ago: "It's very simple: We're honest composers. ...You have to write music that will be loved. ...What is the point of composers writing only for each other?"[91]

Although he did not have their fame, Diamond did garner the respect of his contemporaries, such as Leonard Bernstein and Aaron Copland. Bernstein conducted many of Diamond's symphonies. Of his music Bernstein stated, "[Diamond is] a vital branch in the stream of American music," and he praised the "seriousness, intelligence, weight, deftness, technical mastery and sheer abundance of Diamond's music..."[92]

---

[89] Jacki Lyden, "Composer David Diamond At Last Gains Respect," http//www.npr.org 15 June 2005.

[90] Lyden.

[91] Cambell.

[92] "David Diamond, Biography"

Art Songs

Any portrait of David Diamond would not be complete without mention of his vocal music. Diamond's songs for voice and piano are among his finest achievements, sung by the likes of Jennie Tourel, Eileen Farrell, and Eleanor Steber. Diamond has cultivated the art song more consistently than any other American composer of his stature. Each of his songs is constructed with the same detailed care that is ordinarily given to an instrumental work.[93]

Between 1940 and the early 50's, he published about forty songs whose quality is high throughout. Most of his art songs were written to superb poetry by Joyce, Melville, and Shelby.[94] Other poets of choice included St. Teresa of Avila, Mansfield, Lovelace and Keats.[95]

Diamond's piano parts are usually laid out in separate, independent and continuous lines and the pianistic sonorities are rarely exploited. The accompaniments are both fluent and firm--acting like a counterpoint to the voice.[96] His emphasis on musical structure evidently makes relations to the text doubly convincing. Such relations materialize by matching a particular kind of poetry with his particular style, usually elegies. More specifically, the note-values of the voice, its accents, its direction, the length of rests between its phrases, and even its volume are all highly suggestive of an imaginative reading of the underlying words. In a few instances there exist additional details that illuminate their meaning.[97]

---

[93] "David Diamond, Biography."

[94] John Koopman "Unsong Songs; David Mourns for Absalom, by David Diamond" http://www.lawrence.edu/fast/koopmajo/diamond.html. 15 November 2004.

[95] Hans Nathan, "The Modern Period: United States of America" *A History of Song* (London: Hutchinson & Corporation., LTD) 1960, 444.

[96] Nathan, 445.

[97] Nathan, 446.

Diamond held a special affection for his art songs. They are often sung in recitals across the United States. Diamond stated his own opinion of his art songs, "The combination of great and tender texts... with my particular melodic, polyphonic and harmonic style, makes for the natural continuance of the art song in our century."[98]

Music Analysis

David Mourns for Absalom

"David Mourns for Absalom" (1946) (see Appendix 1) by David Diamond is based on text from the Second book of Samuel 18:33 from the Bible. It tells the story of a father's grief at the tragic loss of a particularly beloved son. This, even though the son had openly rebelled against the father, and it was in the defining battle of the rebellion that he lost his life.

> *"David the King was grieved and much moved. He went up to his chamber over the gate, and there he wept. And as he went, thus he said; 'O my son, O my son Absalom, Absalom my son! Would God I had died for thee, O Absalom, my son!'"* (This is the translation Diamond used in his composition).

It was written in 1946 when Diamond was getting closer to moving from his classical style of composition. *David Mourns for Absalom* was written for Hildegard Watson. It was published by Mercury Music Corporation in 1947. This piece, an art song, is written in the classical and Romantic style which Diamond felt most at home. It is a lament- as King David is mourning over the death of his beloved son Absalom. The voice line and accompaniment echo the lamenting feeling of the text through the use of word painting.

---

[98]Kimberling, 57.

Diamond begins with an introduction, measures 1-5, in the piano part that sets a rhythmic motif in the right hand that is also in the voice line. This rhythmic motif is: quarter note, half note, quarter note and then 2 half notes. There is a retrograde inversion, with some modification, of this motif beginning in measure 12.

The main theme in the voice part (see measures 6-10) has certain intervals, which are also repeated throughout the piece. The melodic theme is: up a minor third, down a minor third, up a perfect fifth, down a minor second, down a minor second, down a minor second, up a minor third and down a minor third.

There is a constantly moving bass line, which gives an avoidance of knowing where you are with somewhat blurred harmonies. The bass part is also ominous and pleading. These two descriptions depict King David's state of mind as he was mourning for the death of his son.

The piece begins in F Major and then at measure 6 changes to the relative minor- d minor. It then returns to F Major in measure 22 and then briefly back to d minor in measures 26-28. Then between measures 28 and 29 there is a key signature change to c minor. Between measures 43 and 44 there is a key signature change to b minor. The chords leading up to this change are not actual chords, but bring the music to the new key signature by acting as passing chords. Then between measures 54 and 55 the song changes key again, this time to Eb Major and then back to d minor in measure 59 and then to c minor in measure 62 and it stays in c minor for the remainder of the piece. Changes in meter also influence these changes.

The music echoes the pathos of a lament in its usual way of being portrayed by being in a downward motion. Further text painting is from measures 12-16, when the

text says "He went up to his chamber over the gate," and the music follows suit and goes up as well. The voice remains steady through measure 28 and then the dynamics pick up to fortissimo. At this point, the voice cries out "O my son!" and the music depicts the cry as it builds towards the climax in measure 49 on a high A. The bass line echoes this lament in downward scalar descents. There are specific breath marks placed in the voice part that also indicate emotion when King David cries out his son Absalom's name. This can be seen in measures 35-44. This is shown even more so by having quarter rests between words in measures 41-42 when he cries out "My son." The texture also thickens with added notes to the main rhythmic motif to show the emotion of the words.

Beginning in measure 23, when the text says "And as he went..." the voice line moves up stepwise. The bass line, in an imitative fashion, also moves up stepwise in octaves. This is shown again in measure 57 and then in retrograde motion in measure 58.

Beginning in measure 39, there is a "discussion" between the voice and the accompaniment. There is different activity in the accompaniment beginning here than before in the piece. It pushes the intense emotion along. There is play between the right hand and the left hand and at certain points they come together so the vocal line and accompaniment are more intertwined to express the emotion of the text more clearly.

Beginning in measures 35-44, the mourning of the text is shown in the voice part as the voice part weeps. This is shown in the measures of 2-note slurs. That same weeping motif can also be seen in measures 62. That motif is in sequence- constantly being lowered by a whole step each time it begins.

The chords do not appear in any kind of pattern, thus it is not in any sort of A B, etc. format. The only kind of pattern I see is that when there are short interludes of piano

between some of the verses, there are variations on the minor five chord. This can be seen in measure 5, and in measures 20-21. The meter is 2/2 throughout the piece until after measure 54. At that point, it briefly changes to 3/2 at the key change to Eb Major. Then, it returns to 2/2 at measure 56. This piece is divided into six sections by changing key signatures. First, it is in F Major (mm. 1-28), then in c minor (mm. 29-43), then in b minor (mm. 44-54), then Eb Major (mm. 55-58), then d minor (mm. 59-61) and finally c minor (mm. 62-73).

Diamond has employed multiple repetitions of the lamentation phrases to give the text added dimension and heightened intensity. He has used simple means to create a monumental music setting. Within a 2/2 meter, the voice and piano alternate in maintaining a basic quarter-note movement. This constant rhythmic motion becomes a driving, nearly obsessive presence and, reinforced with unrelenting open octaves in the piano bass hand, establishes a kind of "musical juggernaut" that underpins the drama and drives the broadly moving vocal line.

But it is with harmonic modulations that Diamond fashions his most remarkable effects. Each of the major moments in the song is set off by a powerful modulation. After a brief prelude by the piano, the singer sets the story in a song opening section in a superb evocation of the dark scene and mood. As the King sinks to the very depths of grief there is a wrenching move and then another move for the climax and then a tranquil closure in c minor.

This is a powerful and demanding song with markings such as *solemn, much afflicted,* and *intense* for the singer. The vocal phrases, though of comfortable length, are cumulative and create the effect of being very broad and spanning. The vocal range rides

from middle C, up to A above the treble staff. An optional note may be taken to avoid the high A in measure 49, but an unavoidable high G is required for the secondary climax in measure 35. There are also powerful dynamic demands (FF and FFF), which occur at both extremes of the range.[99]

The dynamics of voice and piano are not the same throughout the piece. At some points, the piano is at a quieter dynamic to allow for the voice to take over, as in the beginning with measure 6, in measure 41, and in measures 57-58. At other points in the piece, the dynamics of voice and piano are the same. Examples of this can be found in measure 12, in measure 29, in measure 35, in measure 39, in measures 44-45, in measure 53, and in measures 61-62.

This piece is based on triadic harmony and at times the left and right hands are not in sync with each other which seem to blur boundaries. Fitting into Diamond's composition of constantly moving and avoidance of staying in a single key for too long, the piece only has half cadences throughout. The only full *and* final cadence is at the very end of the piece. With those factors in mind, I would characterize the analysis of this piece as more of an analysis of emotion, than of chord structure and function. The chords and the bass part and the voice are set according to the emotion they are set to portray.

Brigid's Song

"Brigid's Song" (1946) (see Appendix 2) by Diamond is based on a poem by James Joyce from his collection *A Portrait of a Young Man*. Joyce is one of Diamond's

[99]Koopman.

favorite poets he uses to set his compositions. This short piece is published by Mercury Music Corporation and is dedicated to Brian Otis.

The topic of this song is also a lament, like *David Mourns for Absalom*, which is Diamond's most used theme, as he spent most of his life suffering from depression and neglect.

> *"Ding-dong! The castle bell! Farewell, my mother! Bury me in the old churchyard Beside my eldest brother. My coffin shall be black, Six angels at my back, Two to sing and two to pray And two to carry my soul away."*

This is a very steady and even flowing serene composition. It reflects Diamond's Classical/Romantic composition style. "[Diamond] let the melodies themselves shape his music. [His] ability to write beautiful tunes is especially apparent, critic John Pitcher says, in *Brigid's Song*. This very soulful melody [is] supported just right by the piano in such a way as to make the words seem to almost float."[100] The piece is based on tonal triadic chord structures because of the constant open fifths. Its accompaniment is reminiscent of church bells and only moves in quarter and half notes. The vocal line is also steady and flowing- also using quarter and half note movement, with only twice in the whole piece having eighth note movement (for only 2 eight notes each of the times), and only at the very end using two whole notes and one half note to sustain the last note of the piece.

There is one main repeating phrase in the piece in the accompaniment. It first appears as the introduction in mm. 1-3, then returns in 9-11 and 15-17. The phrase is: i7- i- iv7- (passing chord)- i- iv7- ii6/4- VI- v. The first two times it appears, it is used as first an introduction and then as an interlude with no voice part. The final time it appears,

---

[100] Brenda, Tremblay, "Profile: Remembering David Diamond, who has died at age 89" http://www.npr.com 15 June 2005.

there is text above it. Another pattern found in the piece is the ascending and descending stepwise motion in the accompaniment that interplay between the right and left hands. This can be seen in measures 5, 7-8, and 19-20.

Twice in the piece the left hand plays in the treble clef. The first time, in mm.4 only, it is to sound like church bells (as the text above it is "Ding-dong!"). The second time it occurs, it is at the end of the piece (mm.25- beat 2 of mm.27) where the singer says "And two angels to carry my soul away." And it is there for word painting to sound like angels are carrying this person's soul up to heaven. The time signature, throughout the majority of the piece is in 2/2, but for just measure 14 it changes to 3/2. The dynamics of the piece are not to any extreme- only ranging from piano to mezzo-forte, and only at the very last measure having diminuendo to pianissimo. This is also reflective of the contemplative and reflective nature of the text. The essence of the text is also shown through the narrow vocal range only going from E above middle to the E one octave above.

The piece is entirely in a minor and only feels finished at the final measure, which ends with a full authentic cadence. All the other cadences are half cadences and one (at mm. 21) is a plagal cadence. Just as with the chording, the cadences also reflect the text of the speaker's soul finally feeling at rest at the end, when it ends on a i chord.

"David Mourns for Absalom," a piece on a Jewish text and "Brigid's Song," both have a solemn tone, a theme common in much of his music. These songs are two examples of the common theme that runs through the vast majority of Diamond's art songs: lament. As Diamond spent most of his life in a depression, he brought out his feelings in his music and the texts he chose.

"Julius Chajes"

Chapter 3

"You mean I can be a composer?" exclaimed the young pianist. And with that, young Chajes sat down and wrote his first composition. It is a composition his young piano students still love to play."[101]

Julius Chajes (1910-1985) was born in Lwow, Poland (then—Lemberg, Austria, also known as Galicia). He was the son of Dr. Josef Chajes, a noted surgeon-obstetrician, and director of the Jewish Hospital in Lwow, and Velerja (Valerie) Roth Chajes, a very talented concert pianist. Julius also had a younger brother, Richard, born in 1912, who eventually became a doctor. One could say that Chajes was born to compose Jewish music because in addition to his mother's musical endeavors, his uncle was Dr. Peretz Zvi Chajes—the late Chief Rabbi of Vienna.[102] According to Chajes' son, Yossi, "It seems that the Roth family was the seriously musical of the two; Valerie was a pianist, and her father was apparently a violinist."[103]

The Chajes home was quite assimilated, and the family was part of the westernized Jewish "enlightened" minority of Lwow. The spoken language at home was Polish and Yiddish was frowned upon. "I have no idea whether my grandparents understood Yiddish, though I imagined they did—it was simply beneath them to speak it, they believed."[104] There was no dietary restriction or Sabbath observance, etc. Jewish identity seemed to have been chiefly reinforced by anti-Semitism encountered at every turn.

---

[101] "Upbeat Tempo," *The Detroit Jewish News* (Detroit, Michigan: 21 September 1984), 104.

[102] Gdal Saleski, "Julius Chajes," *Famous Musicians of Jewish Origin*, (New York City: Bloch Publishing Co. Inc, 1949), 35.

[103] Yossi Chajes, interview by author, e-mail correspondence, Haifa, Israel, 21 December 2004.

[104] Yossi Chajes, 21 December 2004.

> My father was six years old during the pogroms surrounding the Polish-Ukrainian battles for Lwow; each side captured and lost the city in turn, and each apparently blamed the Jews for collaborating with the other side. While my father's family did not live directly in the Jewish quarter, they lived within view of it... He remembered stray bullets entering their house in 1916, as well as the sight of benzene being sprayed with water cannons on Jewish apartment buildings across the street, and seeing the soldiers shoot the Jews who jumped out of windows of those burning buildings. Between his disciplinarian father and these horrific events, he often suggested that his childhood was not especially happy. There were also anti-Semitic incidents during World War I; his father was an army surgeon who had his family with him near the front lines. I remember him telling a story about he and his mother playing music at a soiree for the officers, and then the commotion that set in when it was discovered that his "Von Trapp" family was Jewish. Of course the real anti-Semitism set in during the 1930's; that was what precipitated his coming to Israel in 1943.[105]

At age seven, he started studying piano with his mother and later continued his piano studies with Anna and Lola Niementowska and Severyn Eisenberger at the Institute of Music in Lwow. Then at age ten, he began piano lessons with Richard Robert for two years, and later studied with Angelo Kessissoglu, Julius Isserlies, Hedwig Kanner-Rosenthal, and Mr. and Mrs. Moritz Rosenthal.

A talented pianist and composer, Chajes wrote his first piano composition and gave his first recital at age nine, and at age thirteen, he composed his first string quartet. At age fifteen he played his piano concerto, *Romantic Fantasy*, with the Vienna Symphony Orchestra. After graduating from high school in Vienna, he attended courses of musicology at Vienna University where he studied conducting under Rudolf Nilius and composition with Hugo Kauder at the Vienna Conservatory of Music.

In 1933, Chajes was the Honor Prize winner at the First International Competition for Pianists in Vienna. One year later, in 1934, he was appointed head of the piano

[105] Yossi Chajes, 21 December 2004.

department at the Music College "Beit Leviim" in Tel Aviv.[106] In a farewell concert in Vienna, the famed Rose Quartet, comprised of members of the Vienna Philharmonic Orchestra, performed Chajes' first and second string quartets.

Chajes' appointment in Israel could not have come at a better time.

> My father seemed to have seen the writing on the wall. His father had been held at gunpoint by hooligan soldiers who taunted him that they would kill "the Jew", his brother narrowly escaped a beating at the University of Vienna by jumping out of a second floor window. In 1932-33 he began insisting that his father get the family out of Europe and to Palestine. After much urging, my grandfather made a preliminary visit to Palestine. Though not really a Zionist, and certainly not religious, the free spirit of the Jews he encountered—he wrote how moved he was to hear Jews outside of his hotel room in Tel Aviv singing Hebrew songs without fear—he decided immediately that he would begin smuggling money into Palestine so as to come in as a "capitalist", and thus not have to deal with immigration quotas. By 1934 he and his parents were in Tel Aviv. His brother remained in Vienna as a medical student at the University of Vienna until he escaped on a midnight train the night of the *Anschluss*, the Nazi "invasion" of Austria in 1938; he then made his way to Palestine and finished medical school in Beirut.[107]

While in Israel (then Palestine), he conducted the Jerusalem Male chorus for two years and did extensive research on ancient Hebrew music. His time in Palestine heavily influenced the rest of his life as a composer (this will be discussed in a later chapter).

After arriving in America in 1938, Chajes played three recitals in Town Hall in New York. He also taught at the New York College of Music while in New York City. In 1940 he accepted positions in Detroit, Michigan, including a teaching post at Wayne State University. In Detroit, Chajes was active as an educator of piano and composition, organizer of Jewish groups—both cultural and musical, music director of Israel and pianist.[108]

---

[106] Saleski, 35.
[107] Yossi Chajes, 21 December 2004.
[108] Artur Holde, *Jews in Music; From the Age of Enlightenmet to the Present*, (New York: Philosophical Library, 1959), 127.

Chajes did not come directly from Israel to America. In 1936, after two years in Israel, he succumbed to the insistence of his teacher Moritz Rosenthal to return to Vienna. At the time, it seemed there was little hope for his musical career in Israel, and Rosenthal felt that Chajes needed to be based in a musical capital such as Vienna, rather than in a desert in the Middle East. In 1936 he left his parents in Palestine, after having been largely responsible for getting them there in the first place, and returned to Vienna.

Chajes escaped from Vienna to America only due to the fact that he was able to obtain a United States VISA to accompany his teacher, Rosenthal, on a tour of America in 1938, just three weeks before the *anschluss*. He too played concerts around the United States and Mexico for the next two- three years, until the Americans entered World War II, including an appearance shortly after his arrival at Town Hall in New York that was broadcast nationally on the radio.

> It was his refugee status that conspired to bring him to Detroit. I believe that the Jewish welfare board found him a position as the music director of the Jewish Community Center in Detroit shortly after the War broke out, and as my father was pessimistic about his chances of pursuing a performance career during the War, he accepted the position and its stability. While he often lamented that being in Detroit was like being in cultural exile, he called it "a cultural desert," throughout most of the 1950's-1960's he was in a position to spend a number of months a year in Europe composing.
>
> He regularly enjoyed his status of one of Detroit's foremost musical personalities. He regularly performed his compositions with the Detroit Symphony, and was close friends with some of its conductors, especially Paul Parey. His best friend was its concertmaster of those decades, Misha Mishakkoff (formerly Toscannini's concertmaster of the NBC orchestra, and my "sandak"- godfather for my brit!).
>
> In addition to his position at the JCC, which then had a wonderful auditorium and the resources to support my father's 60-70 piece orchestra for 40 years, he also had the Temple Israel position for some time, as well as faculty status at Wayne State, where he taught piano performance. His primary income, however, was derived from private piano students. In the 1960's he won the prestigious

Baldwin award as the best piano teacher in the United States (I think it was based on the performance of his students in competitions).[109]

Chajes's famous students include the composer Paul Schoenfield and Cantor Roger Weisberg of Temple Judea in Michigan. Cantor Weisberg remembers, "He was a kind and gentle human being, and had a son my age and the two of us were best friends for a few years back then. He was also an excellent piano teacher, with some top-notch students under his tutelage."[110]

When Chajes came to Detroit in 1940 to be the JCC Music Director, he also founded the Center Symphony Orchestra, the oldest semiprofessional orchestra in the Detroit Metropolitan area. Chajes wrote his own special compositions for group.

By 1945, he became a naturalized American citizen, and he stayed in Detroit for the rest of his esteemed career. Although his musical involvement caused him to travel extensively throughout the world, Detroit remained his home. In a 1974 interview, he stated, "I believe in staying and working in whatever place I am... I believe a conductor should stay and live in the city where he works. A good conductor can improve the standard of the community and the level of musicianship, but how can he, if he only 'visits'?"[111]

Although he was married to a woman named Shulamit for ten years in Palestine to keep her from being deported, and then to Marguerite Kosen-Chajes for twenty-five years, his family life began in earnest in 1964-65 when he married Annette Schoen Chajes, a soprano in his choir at Temple Israel. "He fell in love with me when he heard

---

[109] Yossi Chajes, 21 December 2004.

[110] Cantor Roger Weisberg, interview by author, e-mail correspondence, Michigan, 13 December 2004.

[111] Susan E. Snyder, "Chajes Begins 35th Year With JCC Symphony Orchestra," *The Daily Tribune*, (Royal Oak, Michigan, 18 October 1974), 6.

me sing Brahms, Schumann and Chajes!"[112] In 1965, their son Yossi (Jeffrey), his first child, was born.

> His second divorce, at least, he said was primarily due to his desire for children—and he was in his mid 50's when it finally fell into place. He agreed to very difficult divorce terms (e.g. high alimony) to secure the divorce, which Marguerite didn't want. He was very devoted to fulfilling those terms to the day he died. On his death bed he asked my mother whether the alimony check for that month had been set out (some twenty years after the divorce). She was shocked that he cared, but then he repeated that his happy twenty years of family life were only secured by this agreement and that he would honor it to the end.
>
> I benefited from a father very different from his own father; he was in his mid 50's and very wise by the time I came around, and our home life was quite happy. There was no artistic eccentricity about him—he was not overly modest, but also didn't have typical artistic quirks. He was quite down-to-earth and cared a great deal about those around him. He was also an accepting father, in my case, most notable in his acceptance of my not choosing a musical career despite talent and early success (e.g. playing concerts with local symphonies from the age off eleven.)[113]

Chajes passed away in 1985 at age 74. In an interview one year before his death, he said, "I have no regrets. I couldn't have been anything else and I couldn't have been happy with anything else. And if I have a happy nature, I think it's because my profession is what I really love... I just love it."[114]

Jewish and Musical Influences

The Jewish and musical influences on Julius Chajes cannot be separated. They are so intertwined that, they must be combined.

As it was mentioned earlier, Chajes' uncle, Peretz Zvi Chajes, was a Chief Rabbi of Vienna. He was one of the leading figures in Vienna at the time, so interestingly enough, Chajes' Jewish identity was bolstered by the identification with this man. The

---

[112] Annette Chajes, interview by author, e-mail correspondence, Pacific Palisades, California, 12 September 2005.

[113] Yossi Chajes, 21 December 2004.

[114] "Upbeat Tempo," 150.

Chief Rabbi also attended Chajes' concerts, which always meant that from the moment the Rabbi walked in, people were as interested in looking at the Rabbi as at his playing the piano. Yossi Chajes remembers, "At the very least, my father always said that he did not change his name or use an easier stage name because of the family pride instilled in him by this Chief Rabbi. Today, the Jewish school in Vienna is the Chajes Gymnasium, incidentally!"[115]

Educated in Europe, Brahms was the predominant musical influence on Chajes as a composer. This allowed him to gain a more independent tonal language in contact with Jewish stylistic elements.[116] As mentioned previously, his mother's side of the family was his primary instrumental influence. His interest in piano took off when he was between the ages of eight and nine. In Vienna, by 1921 Chajes was known as a child prodigy, and the entire Chajes family moved from Lwow to Vienna, where Julius was studying.

Although Chajes had never become a Bar Mitzvah, he searched for and found his roots... in music. The two years that he spent in Israel heavily influenced him Jewishly and musically. Upon his arrival in Israel, he was exposed to both traditional forms of Jewish music that he had never heard before, as well as to the local school of composers, like him recent immigrants from Europe, who were conscientiously attempting to create an indigenous, "oriental" form of Jewish classical music.

> My father began visiting synagogues of different ethnic communities to discover their musical traditions, much to the dismay of his father, who thought that there was no legitimate excuse to enter a synagogue! My father was particularly fascinated at this time with Yemenite music styles, which he tried to emulate in his compositions. He was also interested in the relationship of Gregorian chant to ancient Jewish music. He told me that he had researched the subject, but I don't

[115] Yossi Chajes, 21 December 2004.
[116] Holde, 127.

> know how if it influenced his compositional style. One thing, however, is certain: within a very short time he abandoned his Viennese style for a new "Palestinian" style with oriental scales and intervals. He also began setting Jewish texts to music, such as the 142nd Psalm.[117]

Chajes remained committed to the stylistic approach he adopted those two years in Israel for the rest of his life. Although he was in America for almost 50 years, and in Vienna for almost 20, he was usually referred to as an Israeli composer (though in Israel he does not seem to be regarded as such today). There are other composers in this same genre of music, who immigrated to Israel from Europe but chose to remain in Israel. Composers, including Paul Ben-Haim and Yehezkel Braun, also wrote in this "Mediterranean Style". Ben-Haim and Braun are still considered "top-notch" Israeli art song and liturgical composers today.

In the United States, although he adopted English for some of his liturgical settings, including "Let Us Adore", an English setting of the Aleinu prayer, American musical influences did not have much of an effect his art song and liturgical compositions. He did accept a job during his first couple of years in America as the pianist for Paul Whiteman's big band, but then quit after a month or two when he realized that the beat of the big band music was literally drumming any subtle musical ideas right out of his head.

His liturgical music, written primarily for Reform Temples, was composed in the 1940's- 1950's when one of his responsibilities was as music director and choir conductor for Temple Beth-El in Detroit. In 1952, Chajes published *Shabbat Shalom*, his Sabbath Evening Service for Cantor, mixed choir and organ.

---

[117]Yossi Chajes, 21 December 2004.

Musical Styles

> His music, which was being published by Transcontinental Music from at least the 1950's, had an Eastern European/Ashkenazic flavor to it. But his upbringing clearly demonstrated a love for Zion, and thus he devoted many compositions to this theme—*Palestinian Songs*, for instance, had nothing to do with today's Palestinians, to be sure. It was more about Kibbutz living and the dream of the Russian/Eastern European Jews.[118]

Chajes began composing in the Viennese classical/romantic style, but his sojourn in Israel changed his style to a "Mediterranean" style based on Palestinian folk idioms, through the use of ostinato rhythms, elaborate melismas, open fifths, and irregular phrasing, blended with structural and expressive concepts of the Western world.[119] Other composers of his generation that also composed in this "Middle Eastern Style" were Max Helfman and Bonia Shur. Chajes was part of a new leaf in national music which was born out of the new generation of composers who witnessed the return of Jews and establishment of the Jewish state in Israel.

In his own words, from a 1984 interview, Chajes explains:

> Having had my musical education in Vienna, I became part of that culture like all the Austrian Jews. When I arrived in Palestine in 1934 I felt the cultural clash between Jewish and West European culture... I discovered that the only Jewish music that existed, aside from synagogue music, was popular music, which seen from the cultural standpoint of European music, was low-class music! A new scale, a new idiom had to be created, what we call today the 'Eastern Mediterranean Style.'... I took it upon myself to become a pioneer of this type of music. I consider this my major contribution and a fulfillment of my ambition of 50 years ago.[120]

---

[118] Cantor Roger Weisberg, interview by author, e-mail correspondence, Michigan, 13 December 2004.

[119] Judith Tischler, Liner notes from American Jewish Art Songs, Paulina Stark, soprano and Nadine Shank, piano, Centaur Records, Inc. CRC 2108, 1992, Compact Disk, 3.

[120] "Upbeat Tempo." *The Detroit Jewish News* (Detroit, Michigan: 21 September 1984), 104.

Chajes' compositional technique is distinctive and he has a pronounced feeling for the Jewish modes. His formal construction reveals his good solid training.[121] This training is evident in that although he set many folk tunes, he never abandoned his classical compositional training.

> Julius always wrote from his heart. He never composed at the piano. All of his melodies were in his very being and he just wrote them down as the inspiration came to him. So I must say that he loved almost all of his music equally—His classical music (piano trio, piano concerto, etc) were a great part of his love for composition.[122]

He is regarded as one of the foremost composers of Palestinian music and is credited with having created a new and original style. [123] Chajes' songs reflect the accents of Israel and embody the orientalism that was so important in shaping the musical language of modern Israel.[124] His art songs, including "Adarim" and "Palestinian Nights", are in the repertoire of many Jewish concert singers.[125] "His art songs were compared to the lieder of Brahms because of what they gave the singer to interpret."[126] Yossi Chajes notes:

> Other than his *Shabbat Shalom* service, his music was all "art music." Because he dealt with Jewish themes, much of this could be used appropriately in a synagogue, but it is not liturgical. I think especially of choral works like the *142nd Psalm*, which was written for the World's Fair in New York, or his beautiful *Old Jerusalem*, for voice, cello and piano. The latter was a favorite of Cantors, but not as liturgy proper.[127]

Chajes has composed music for almost every instrument. More than 70 of his works have been published over the last 50 years by the Transcontinental Music

---

[121] Rothmueller, 244.

[122] Annette Chajes, interview by author, e-mail correspondence, Pacific Palisades, California, 12 September 2005.

[123] Saleski, 35.

[124] Tischler, 3.

[125] Saleski, 35.

[126] Annette Chajes

[127] Yossi Chajes, interview by author, e-mail correspondence, Haifa, Israel, 13 September 2005.

Publishers in New York. Included are orchestral compositions, chamber music, choral works, compositions for solo instruments, songs, and an opera. The opera *Out of the Desert* was written in 1966 and it is the story of the Jews' exodus from Egypt.[128]

Gordon Staples, concertmaster of the Detroit Symphony Orchestra, praised Chajes, "Julius is a very fine composer, and has a very distinctive style. When you hear a piece of his music, you know its Chajes."[129] And friend and reknown violinist Henryk Szeryng, who often played Chajes' violin sonata in recitals, wrote in 1978, "His music is to Israel what Chopin's was to Poland, de Falla's to Spain, and Bartok's to Hungary."[130]

Music Analysis

Galil

"Galil" (see Appendix 3) was composed in 1940 and continues to be published by Transcontinental Music Company. It is written in the "Mediterranean Style", which Chajes was inspired by when he spent two years living and studying in (then) Palestine. The music, cultures, and atmosphere that Chajes wrapped himself in, are prevalent in all of his art songs. The Hebrew text he chose is about a young shepherd in the Galilee, and his accompaniment evokes a feeling of the indigenous Arab modes through his use of the Dorian mode. Many composers of the 'Mediterranean Style" used the Dorian mode in their songs so they would not sound Western or Eastern European (too Jewish).

Bagalil haelyon galshu izzim mehar Atsmon.
V'achreyhem rach katon contract'ven shareholder'moneh holech um'challel:
Hayyoreh!
Chag la g'di v'chag lasseh laphallach v'laroeh.
Li li li li....

---

[128] "Upbeat Tempo" 150.
[129] Ibid.
[130] Yossi Chajes, interview by author, e-mail correspondence, Haifa, Israel, 09 December 2004.

In upper Galil the goats descended from Mount Atsmon.
And behind them a little shepherd, eight years old is walking and playing on his flute.
The early rain, a feast for the goats and a feast for the lambs,
For the phallach (farmer) and for the shepherd.

The music is serene and the voice guides the audience through the story of a shepherd and his flock. It evokes the feeling that the listener is also in the lush Galilee. The piece is in F# Dorian. The main and oft repeating harmonies are a chord succession on the tonic. The F# is a pedal tone and the harmony is static. This pattern repeats often, as does the first line of text. Measures 4-8, 9-13, 18-22, 23-27, 41-45, and 46-50 are the same. Both the accompaniment and the melody and the text are the same. The only difference is in the B section beginning in measure 28. The text changes and so does the accompaniment. Here there is more movement, as both the text and music reflect the activity of the animals rejoicing and the young shepherd playing his flute and also rejoicing. It also begins a short tonicization towards A Major, which is found in measures 32-35. The piece then returns to F# Dorian in measure 36.

In keeping with the Mediterranean Style, the time signature is constantly changing—going from 4/4 to ¾ to 9/8 back to ¾ to 7/8 to 6/8 to 7/8 to 5/8 and back again to ¾. It also has the free rhythm quality and ornaments of Middle Eastern music.

Old Jerusalem (Psalm 134)

"Old Jerusalem" (see Appendix 4) is the entire text of Psalm 134. Sung in Hebrew, Chajes' evocation of a scene from ancient Jerusalem combines a slow, sinuous melody suggestive of Near Eastern music with a mysterious, lilting dance-like motive.[131]

[131] Levin, 9-10.

It is also composed with Chajes' Mediterranean Style, but incorporates a more religious fervor to it than "Galil".

Hineh barch et Adonai kol avdei adonai
b'veit Adonai baleilot
S'u yedeichem kodesh uvarachu et Adonai
Yevarech'cha Adonai metsion oseh shamayim vaaretz.

Behold, bless ye the Lord, all ye servants of the Lord, who stand in the house of the Lord in the night seasons. Lift up your hands toward the sanctuary, and bless ye the Lord. The Lord bless thee out of Zion; even he that made heaven and earth.

Written in b minor, with freigish motives in the accompaniment and in the vocal line throughout, it is no wonder that this is a favorite of Cantors and Jewish concert singers. It is expressive and dance-like, and has a spiritual/religious feel to it. An interlude in measures 26-33 starts a hassidic niggun-like section in measure 34-65. It is very fitting that an arrangement of this piece for violin or cello and piano is also published under the title "The Chassid". This niggun section echoes the popular traditional Shabbat tune for *Yis'm'chu*, arranged by G. Hedaya.

"Old Jerusalem", like Chajes' other songs in this genre, also changes time signatures. It goes from 12/8 to 9/8 to 6/4 to 6/8 to 12/8 to 6/8. Another aspect of constant change is the accompaniment's clefs switching between treble and bass. The piece ends as it began, with the same text, melody, and accompaniment. (Measures 5-13 and 66-78). Once a raised third scale degree is introduced in measure 14, it remains throughout the remainder of the song, allowing for the V chord. This V chord is the main harmony used from measure 14-65. The song ends on a half cadence.

According to Chajes' widow Annette, "Julius' favorite art song that he composed was "Old Jerusalem"... The joy and the prayer... It covers so much emotion and is a joy to sing."[132]

[132]Annette Chajes.

Conclusion

For today's composers and performers, David Diamond and Julius Chajes' music can serve as prime examples of assimilated American Jews writing music for a Jewish and gentile audience. Both men wrote music specifically for their Jewish audience, i.e. their Sabbath Services, and also music that is for a wider audience.

Diamond left his mark on the music world as a composer who happened to be Jewish, while Chajes left his mark as a Jewish composer. When one thinks of Diamond's music, his classical and atonal styles and mostly his orchestral music come to mind. He is considered a distinguished American composer who is not Jewish in his contents. On the other hand, when one thinks of Chajes, his compositions written in the Middle Eastern, oriental style come to mind. Chajes is also associated with synagogues (Temple Beth-El and Temple Israel) and the Jewish Community Center in Detroit. One thing Diamond and Chajes have in common, is that they are both also remembered for their art songs.

Diamond made his impact on the world mainly through his instrumental music, which over the last few years, has been revived by Conductor Gerard Schwarz and the Seattle Symphony Orchestra. Diamond worked in an incredibly complex musical world. His art songs are only one vignette of who he was. Although Diamond, the man, and his music had been neglected by the public for many years, prior to his Seattle revival, he still impacted lives by teaching composition at Julliard. After his death in 2005, former students still spoke about how Diamond influenced them as composers.

Although he passed away over 20 years ago, Chajes' music still has an impact today. Through his famous students, including Paul Schoenfield, David Syme, Judith

Clurman, Rita Solan-Gottlieb, and Violet Toth-Viguri, his time spent as their piano teacher shines through in their proficiency as performers, composers and music professors. His music was still performed by the Jewish Community Center Symphony Orchestra in Detroit for a few years after his death and still sung by well known Jewish concert singers, such as Cantors Robert Abelson, Martha Novick and Benjie Ellen Schiller.

What makes Diamond and Chajes Jewish-American composers? Both men were Jewish, and chose to express their Judaism through their music in very different ways. Diamond expressed his Jewishness in a very American/modern way of using Jewish texts, as in "David Mourns for Absalom", but not composing music with a recognizable Jewish flavor to it. Diamond chose to evoke the emotion of the text, rather than bringing out the Jewish character in the music. In another example, "Brigid's Song", Diamond chose a text by James Joyce and composed a more universal song with no Jewish character to it. When Diamond specifically wrote Jewish music for a liturgical purpose, like his Sabbath Service, Mizmor L'David, Diamond also used modern compositional styles to create his liturgical music, which does not sound inherently Jewish.

Chajes, on the other hand, has an unmistakable Jewish character to his music. He used the Jewish mode *Ahavah Rabbah*, Jewish texts, and middle eastern sounds and rhythms to evoke Jewish flavor in his compositions. His way of "being Jewish" was not tied to his European roots—his was inspired by his two years spent in Israel.

Therefore, it is a combination of finding ways to live their lives as Americans while acknowledging their Judaism is some form or another in their compositions and in themselves is what makes them Jewish-American composers. By not abandoning their

Jewish culture though living assimilated or secular American lives and by incorporating Judaism in some form in their vast bodies of music, whether through their choice of texts or musical motives, or the use of Jewish modes, or just the fact that they are identify as being Jewish to themselves and to the world, etc., is what makes David Diamond and Julius Chajes truly Jewish-American composers.

The nature of Diamond's and Chajes' music demonstrates the richness and complexity of these composers. Diamond was a classical and romantic composer stuck in a time when audiences wanted avant garde styles. His music was steeped in beautiful melodies and although he was competent in writing twelve tone music, like his contemporaries Leonard Bernstein and Arnold Schoenberg. The majority of his art songs reflect his love of writing beautiful melodies and harmonies, and the solemnity of his often depressed state of mind. He never achieved the success or received accolades of his peers. Diamond was seen as too modern and at the same time too classical.

Describing Diamond as a Jewish-American composer is not something he is or should only be known as. He is an American composer, in the same way that Bernstein and Aaron Copland are. One would not hear those two composers names and automatically categorize them as Jewish—but as prominent American composers who just happened to be born Jewish and, like Bernstein, contributed some Jewish themed music that does not inherently sound or seem Jewish. Diamond will rest in peace knowing that his archive in the Library of Congress is placed next to his friend Aaron Copland, whose success and popularity Diamond both respected and envied.

Chajes had the luxury of being trained in the Viennese style of music and being part of the group of composers who helped create the Mediterranean Style. He was able

to compose his music in either of those styles or in combinations of the two. He created both secular and Jewish music. His art songs are all based on Jewish poetry or Jewish texts, and his choice of melodies and accompaniments reflect both his loves of oriental music and Jewish synagogue music. His music reflected his life. One cannot separate the man from his compositions. Unlike Diamond, Chajes will be remembered as Jewish-American composer. He built his life around Jewish music although he was an assimilated Jew.

"What... shall we look for in Jewish music? It may come down to as much or as little as a certain inflection, a particular turn of phrase, or even in a negative way, the avoidance of certain chords or cadences, all of which, to the attuned ear, mark music as Jewish."[133] Jewish-American art songs are marked by their use or avoidance of Jewish texts and Jewish sonorities. Is an art song called "Jewish-American" because it is composed by a Jewish-American composer or because it deals with a Jewish text or Jewish musical motives? The answer is "yes".

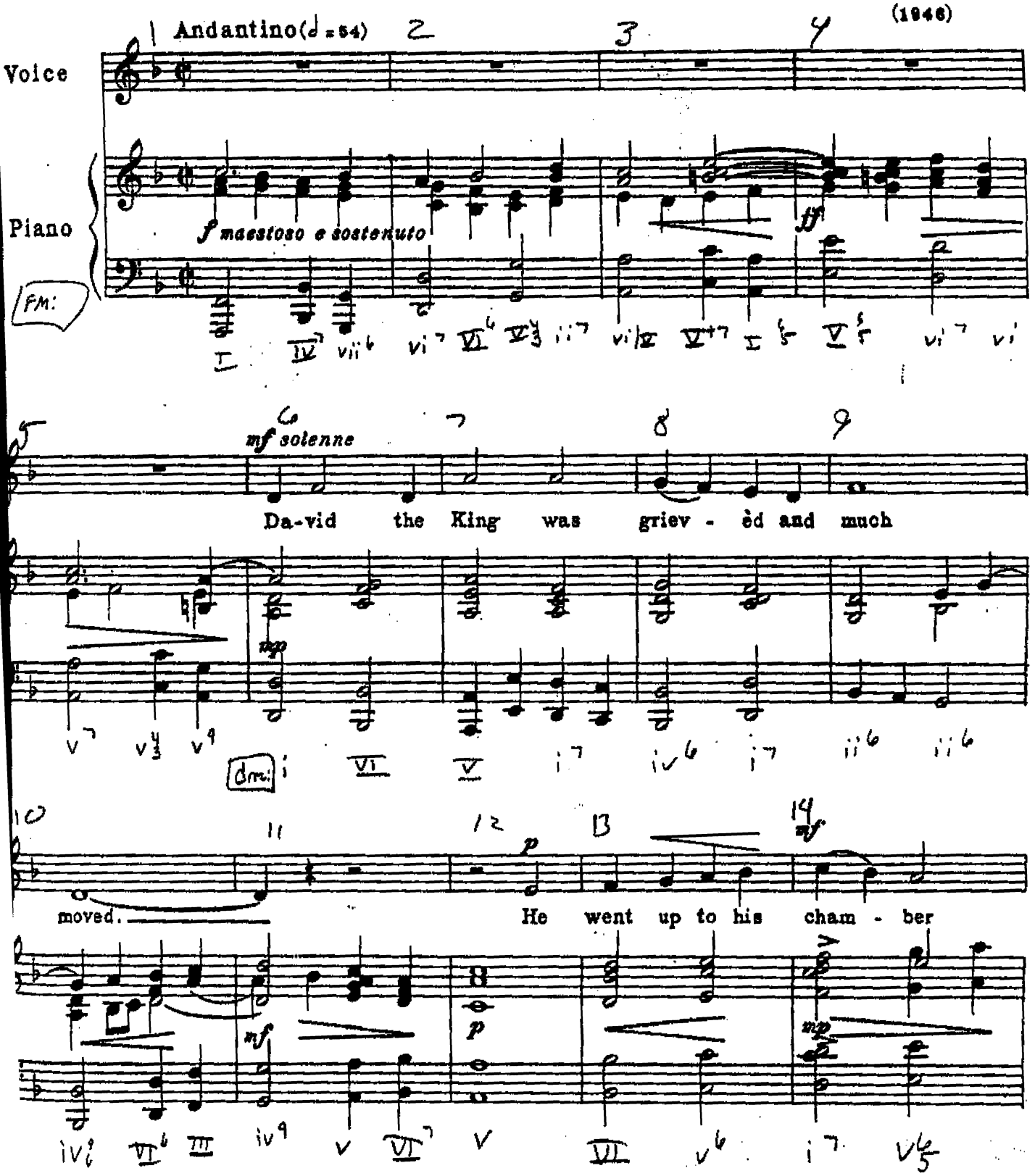
[133] Herbert Fromm, *On Jewish Music; A Composer's View* (New York: Herbert Fromm, 1978) 5.

Appendix 1

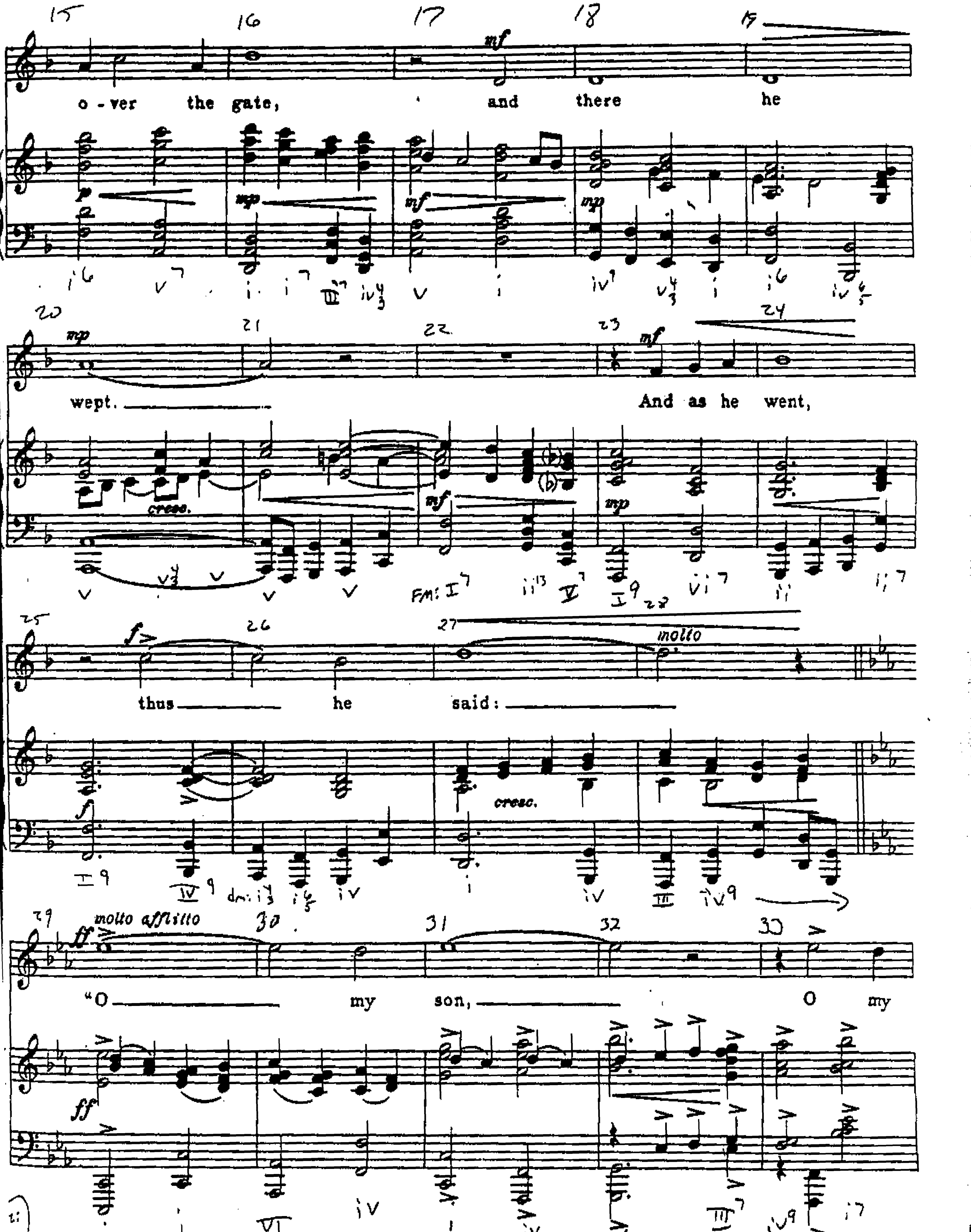
DAVID MOURNS FOR ABSALOM

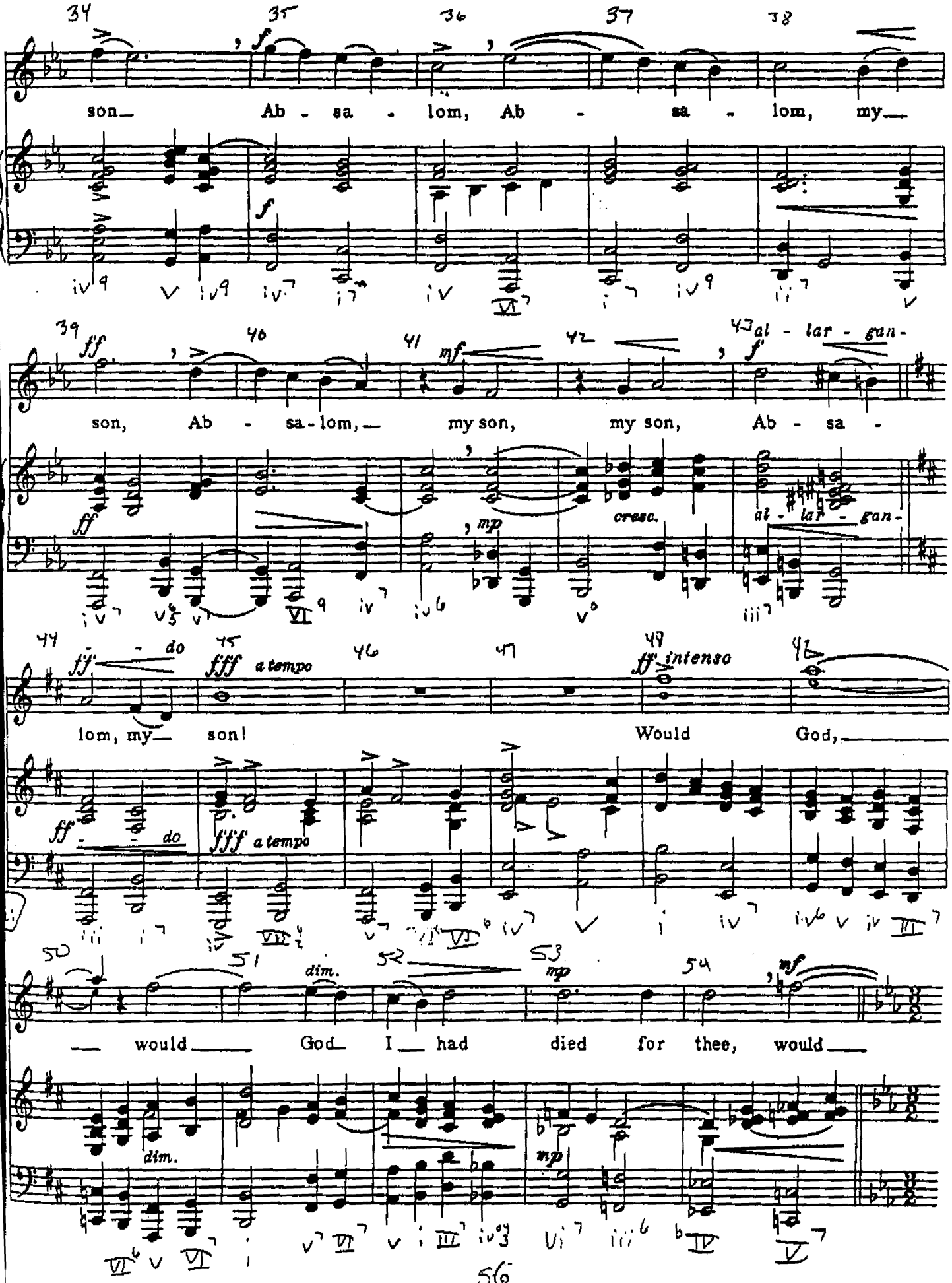
om The Second Book
of Samuel(18:33)

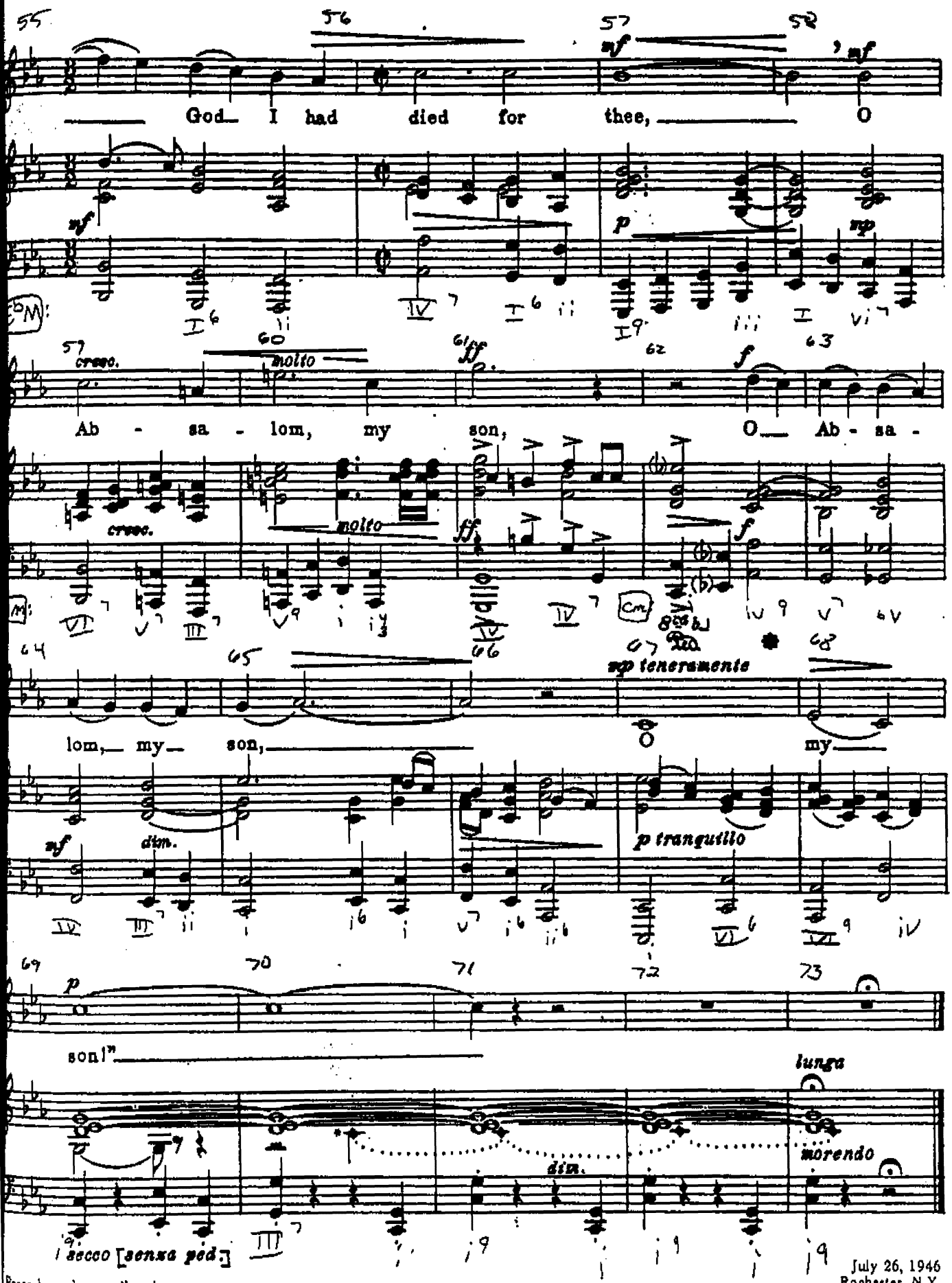
DAVID DIAMOND
(1946)



947 by Mercury Music Corp., Bryn Mawr, Pa. All Rights Reserved
00211 Printed in U.S.A.
International Copyright Secured


o - ver the gate, and there he
wept.
And as he went,
thus he said:
molto
molto afflitto
"O my son, O my
cresc.


34 35 36 37 38
son Ab - sa - lom, Ab - sa - lom, my
39 40 41 42 43
ff mf f
son, Ab - sa - lom, my son, my son, Ab - sa - al - lar - gan -
ff mp cresc.
al - lar - gan -
44 45 46 47 48 49
ff fff a tempo ff intenso
lom, my son! Would God,
ff fff a tempo
50 51 52 53 54
dim. mp mf
would God I had died for thee, would
dim. mp



Press key down silently

July 26, 1946
Rochester, N.Y.
New York, N.Y.

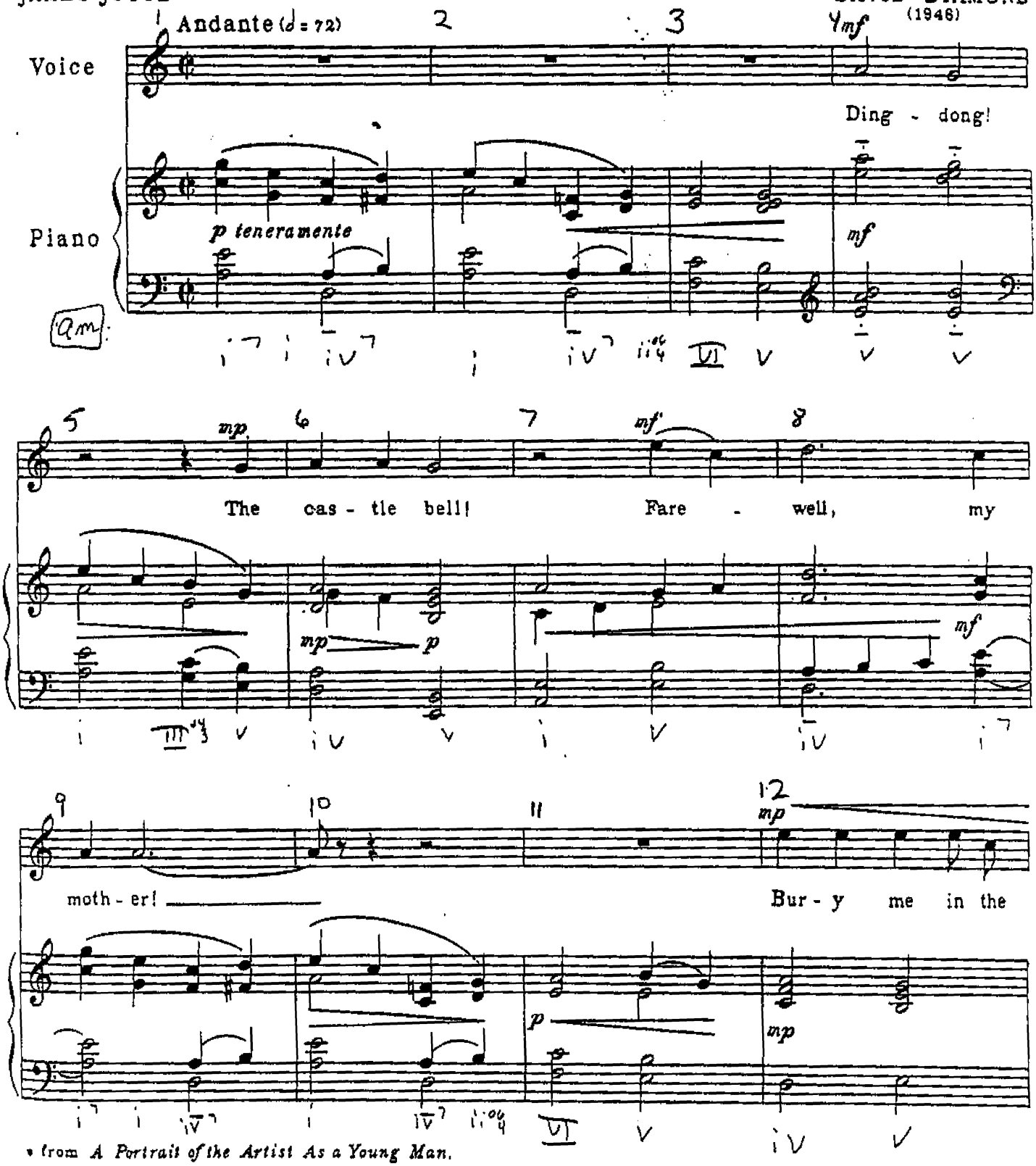
Appendix 2

To Brian Otis

BRIGID'S SONG

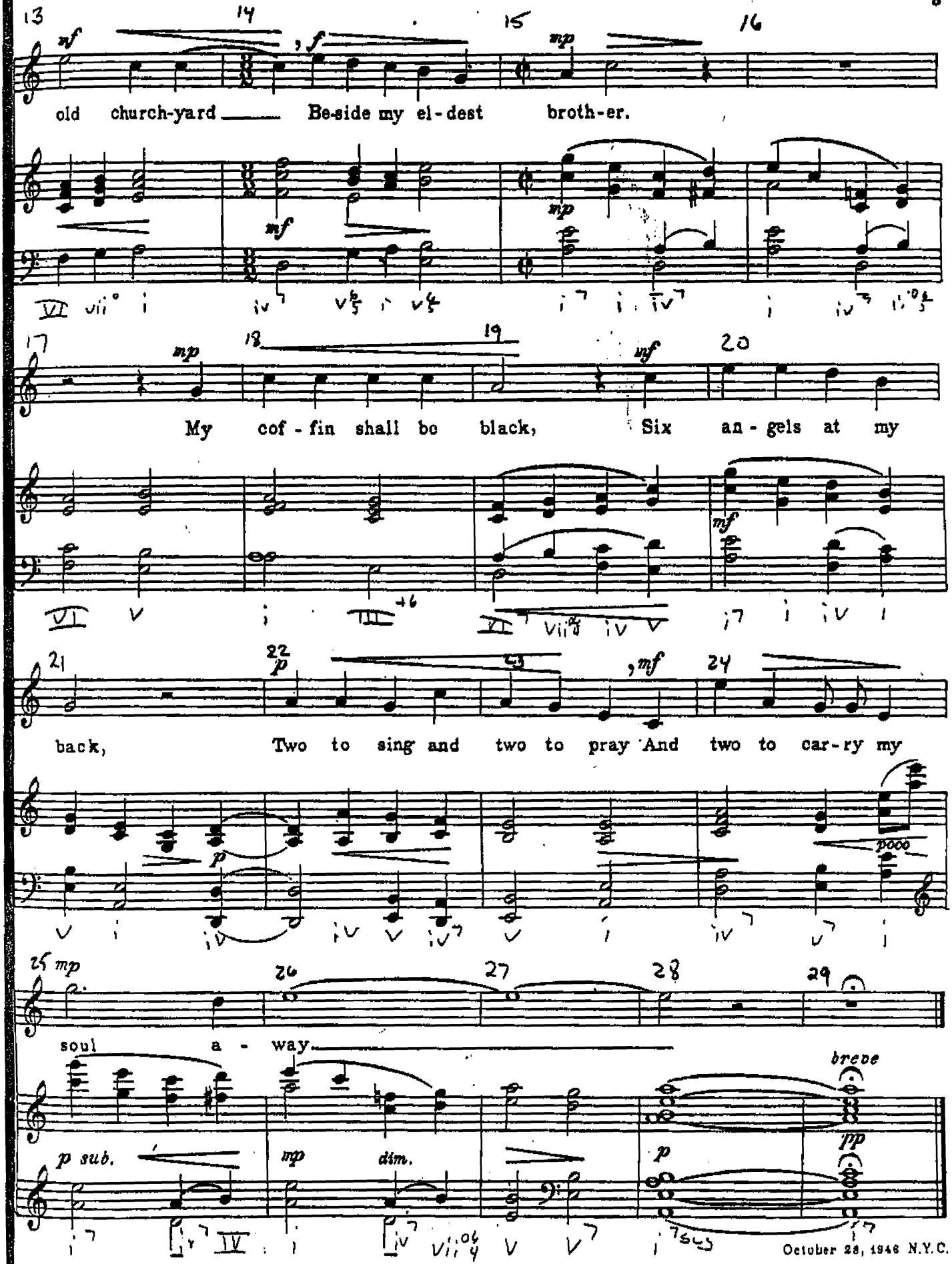
JAMES JOYCE*

DAVID DIAMOND (1948)



* from *A Portrait of the Artist As a Young Man.*

Copyright MCMXLVII by Mercury Music Corporation,
International Copyright Secured and Reserved
Printed in U.S.A.

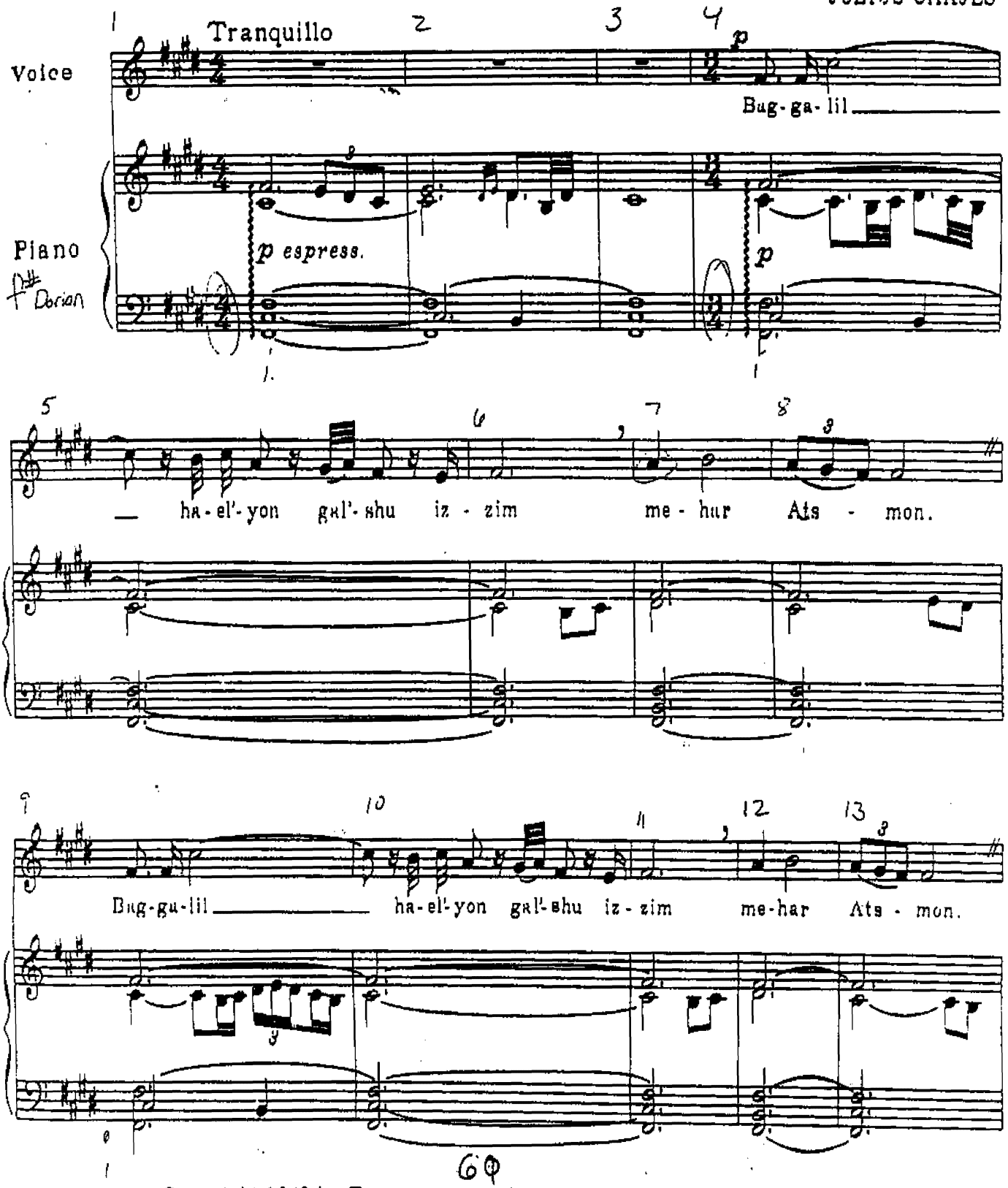

old church-yard Be-side my el-dest broth-er.
My cof-fin shall be black, Six an-gels at my
back, Two to sing and two to pray And two to car-ry my
soul a-way
October 28, 1948 N.Y.C.

Appendix 3

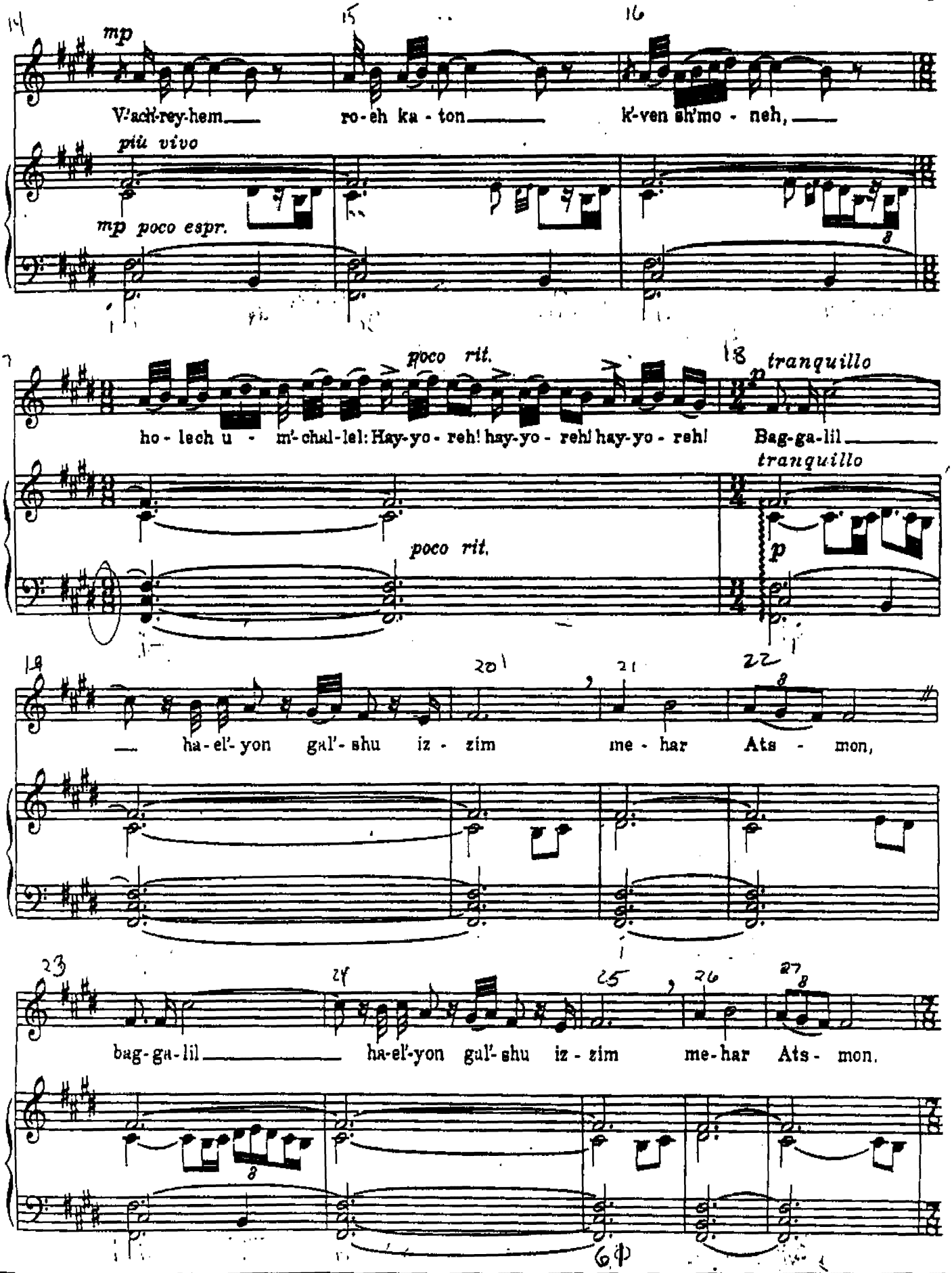
GALIL

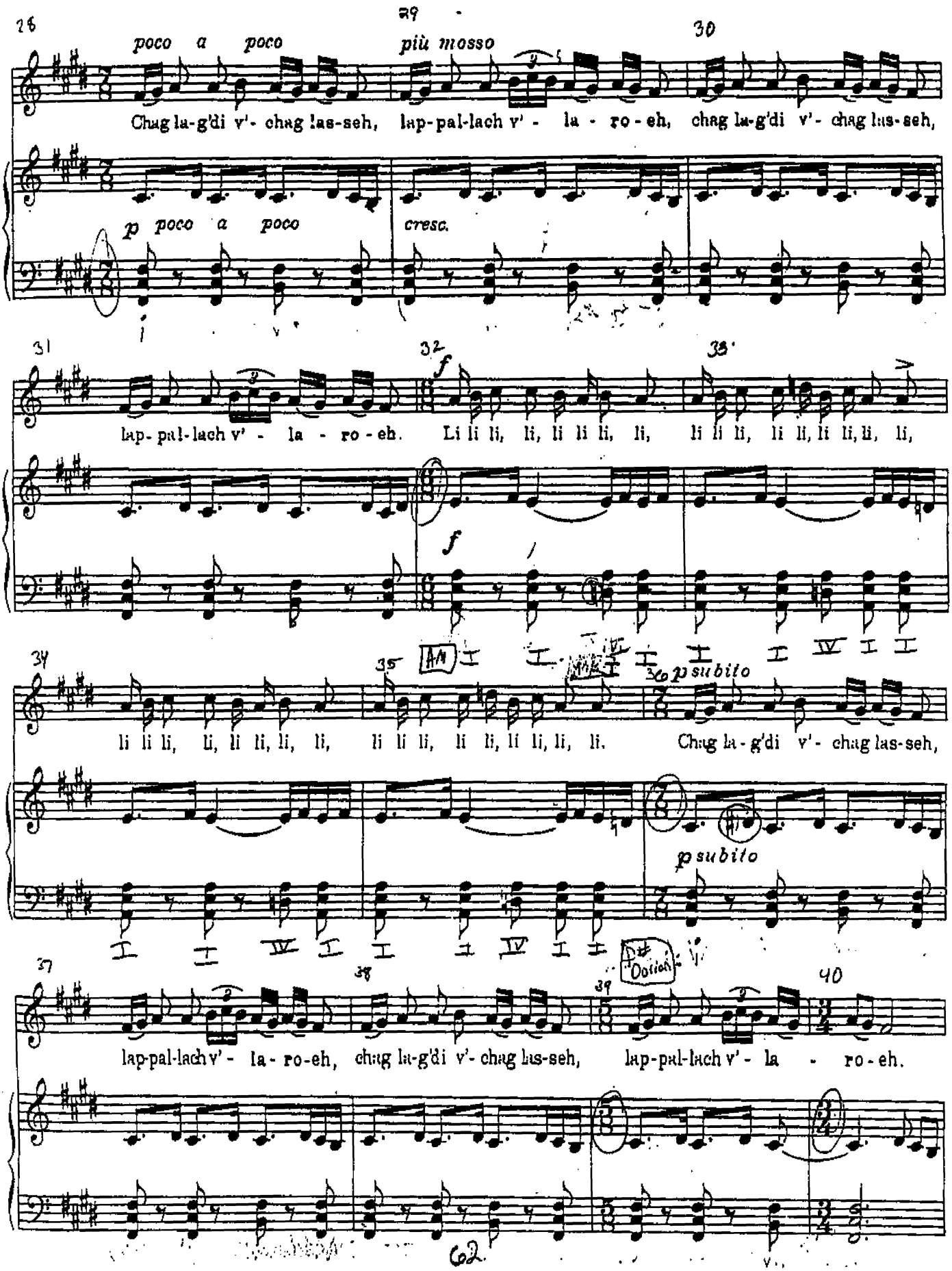
גלילי

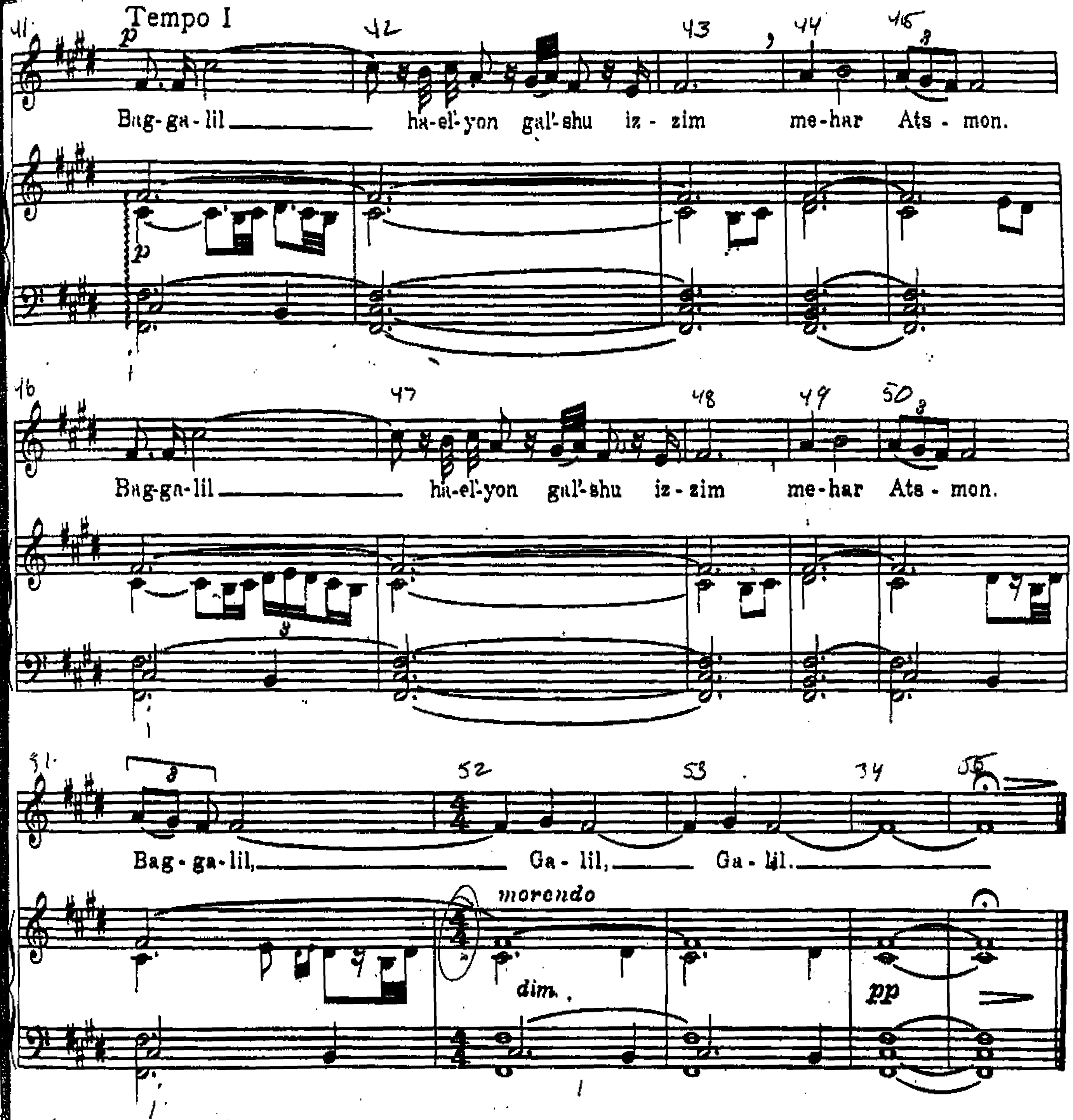
JULIUS CHAJES



Copyright 1940 by Transcontinental Music Company, New York City
Recopyrighted 1964 by Transcontinental Music Company, New York City


mp
V'ach'-rey-hem ro-eh ka-ton k'-ven sh'mo-neh,
più vivo
mp poco espr.
poco rit.
tranquillo
ho-lech u-m'-chal-lel: Hay-yo-reh! hay-yo-reh! hay-yo-reh! Bag-ga-lil
tranquillo
poco rit.
p
ha-el'-yon gal'-shu iz-zim me-har Ats-mon,
bag-ga-lil ha-el'-yon gal'-shu iz-zim me-har Ats-mon.


poco a poco
più mosso
Chug la-g'di v'- chug las-seh, lap-pal-lach v'- la - ro - eh, chug la-g'di v'- chug las-seh,
p poco a poco
cresc.
lap-pal-lach v'- la - ro - eh. Li li li, li, li li li, li, li li li, li li, li li, li, li,
f
li li li, li, li li, li, li, li li li, li li, li li, li, li.
p subito
Chug la-g'di v'- chug las-seh,
p subito
lap-pal-lach v'- la - ro-eh, chug la-g'di v'- chug las-seh, lap-pal-lach v'- la - ro-eh.



In upper Galil the goats descended from Mount Atsmon.
And behind them a little shepherd, eight years old, is walking and playing on his flute.
The early rain, a feast for the goats and a feast for the lambs,
For the phallach (farmer) and for the shepherd.

בגליל העליון גלשו עזים מהר אצמון. ואחריהם רועה
קטן כבן שמונה הולך ומחלל: היורה חג לגדי חג לשה.
לפלח ולרועה. חג לגדי חג לשה — לילי, לילי, לילי, לילי!

Any Copying, Arrangement or Adaptation of this Composition or portion thereof without the consent of the Copyright Owner is unlawful and subject to Criminal Prosecution.

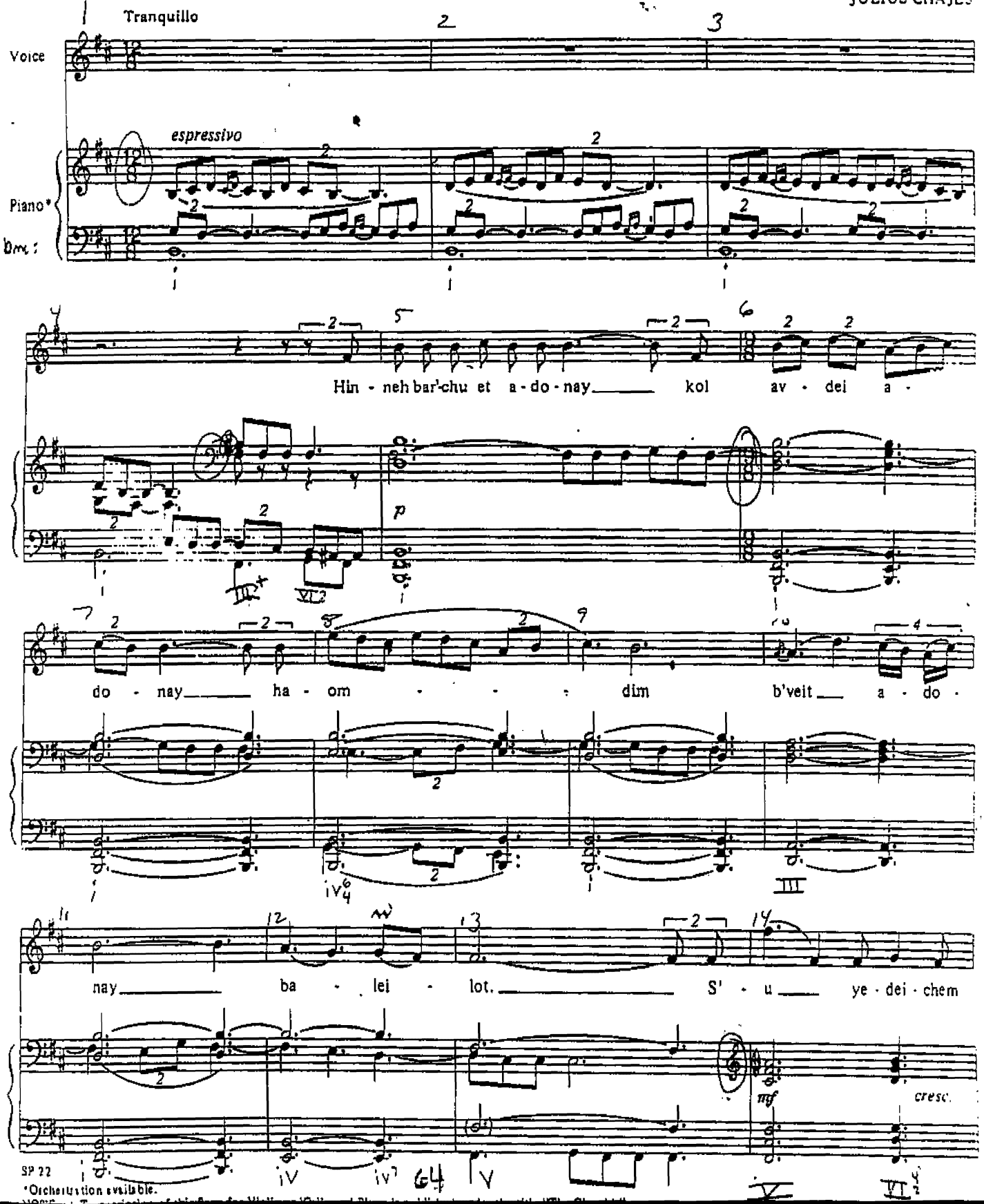
Appendix 4

To my dear friends Dr. Marshall and Sharon Schuster

OLD JERUSALEM

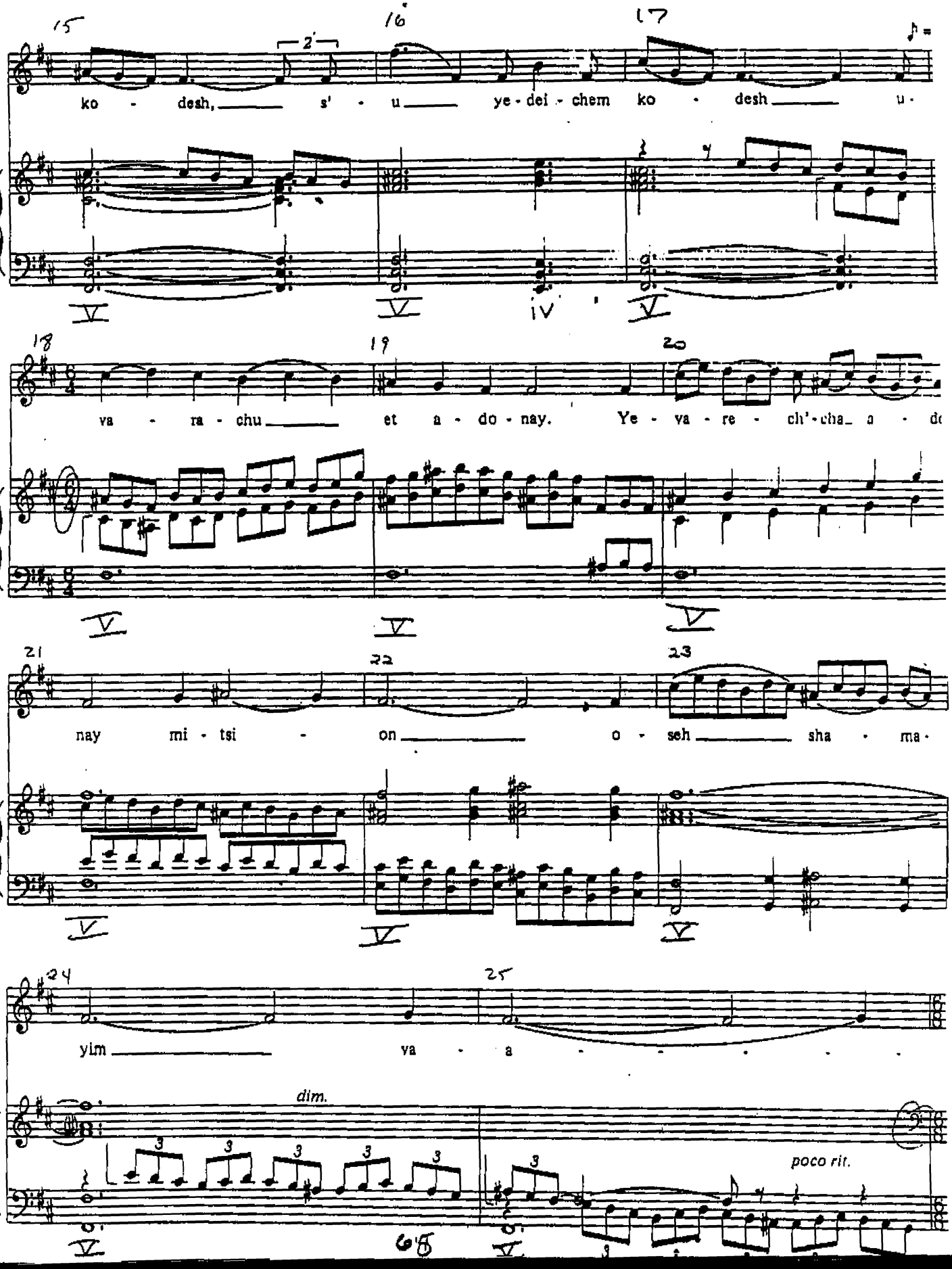
(Psalm 134)

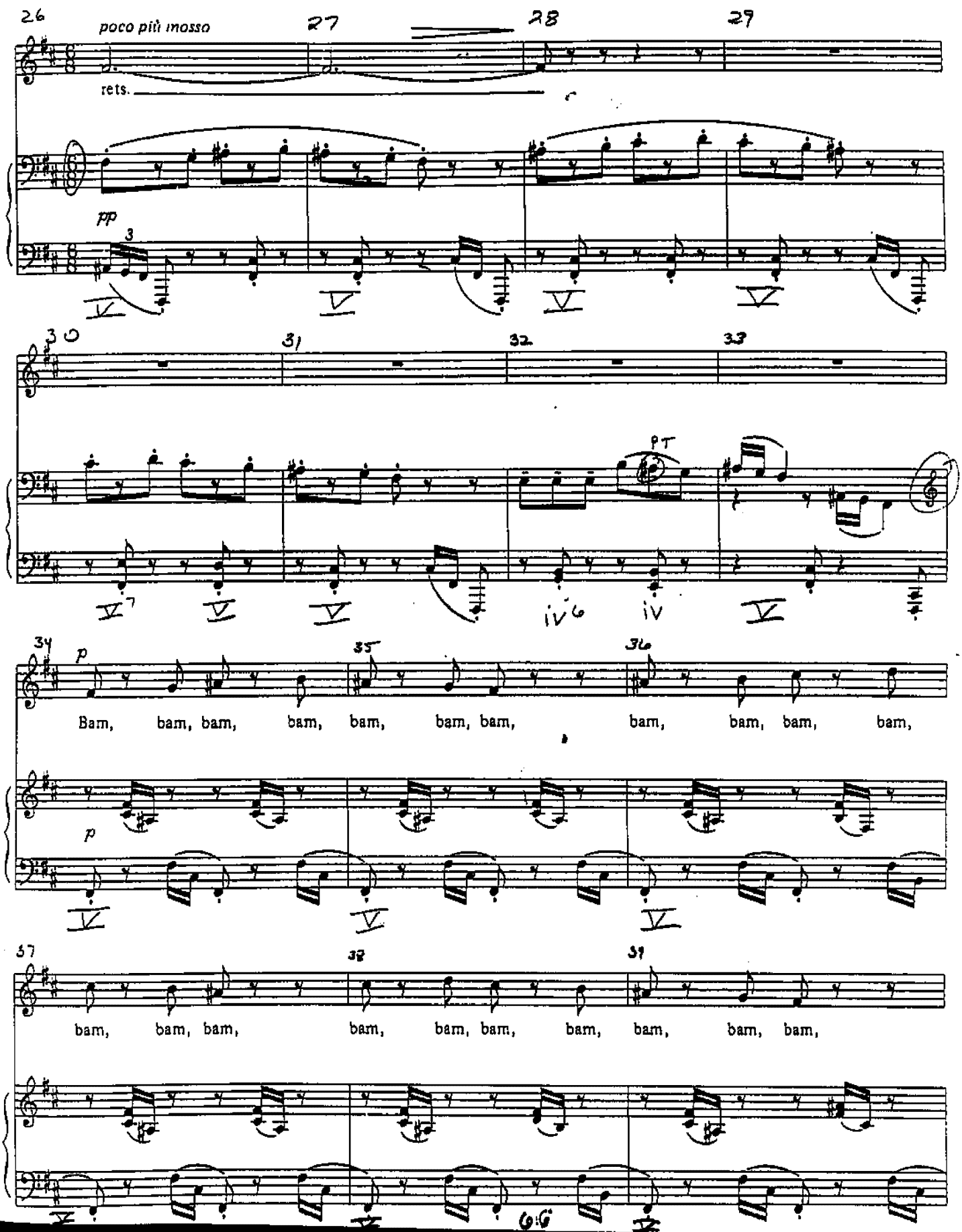
JULIUS CHAJES

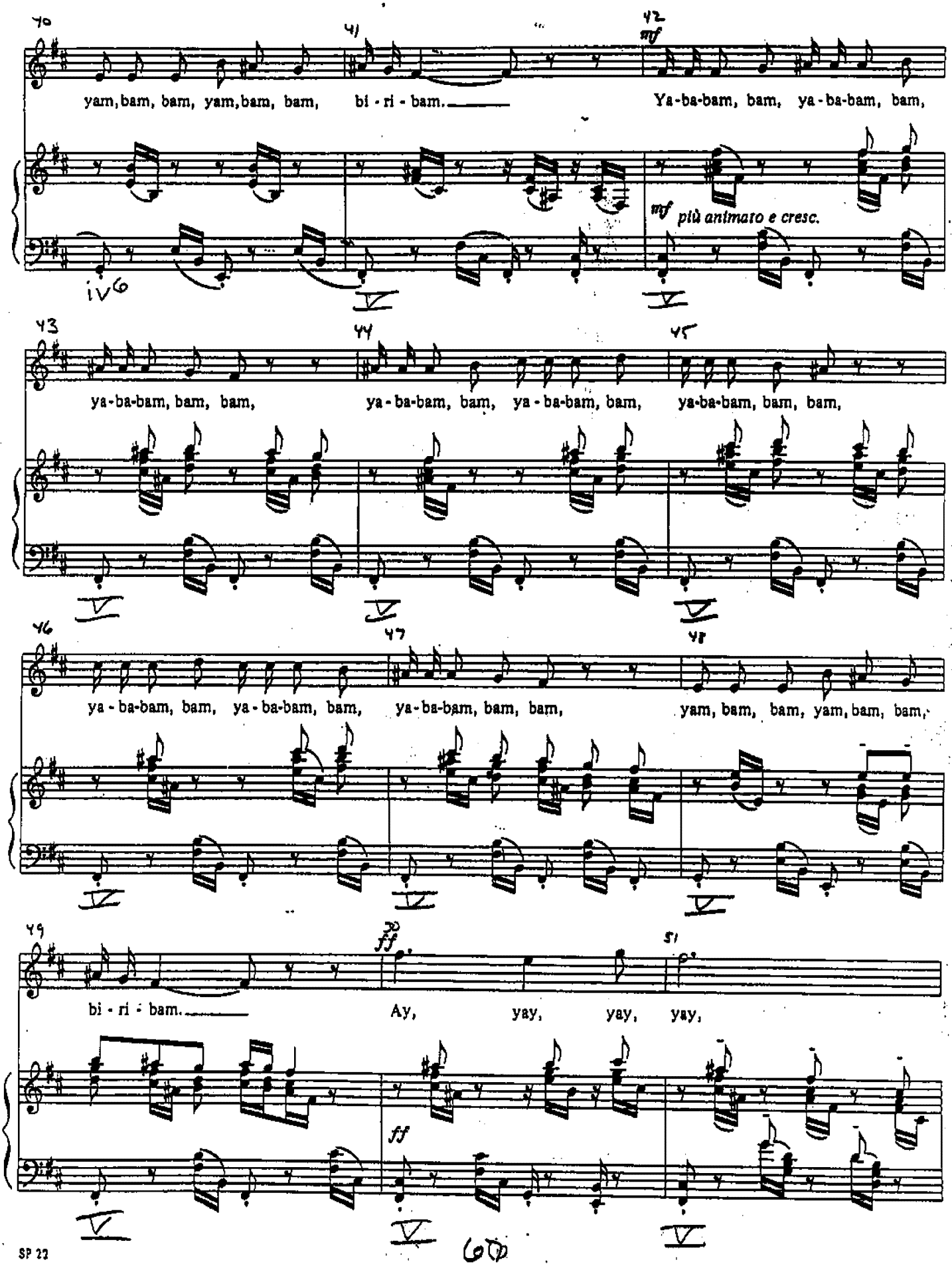


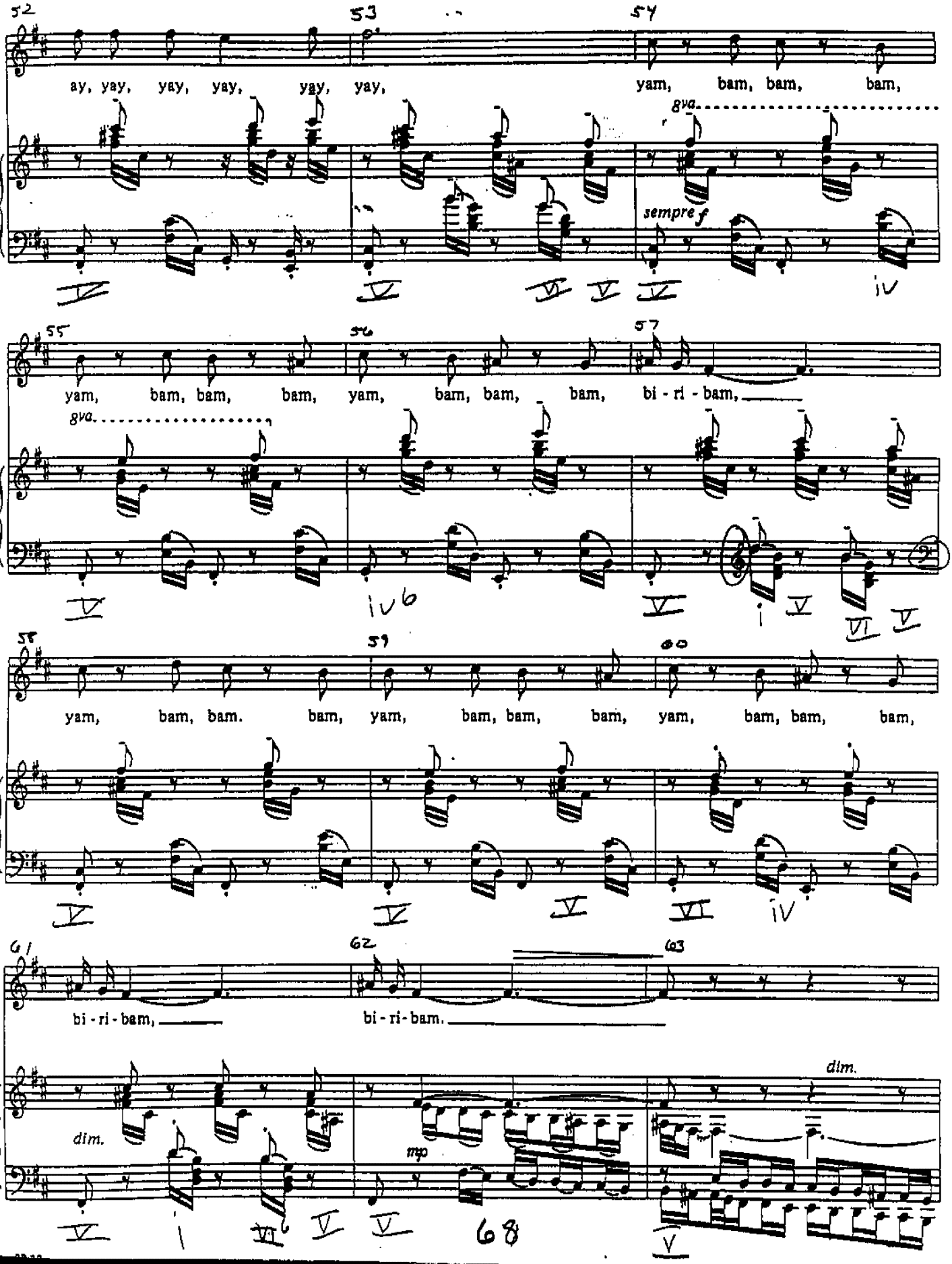
SP 22

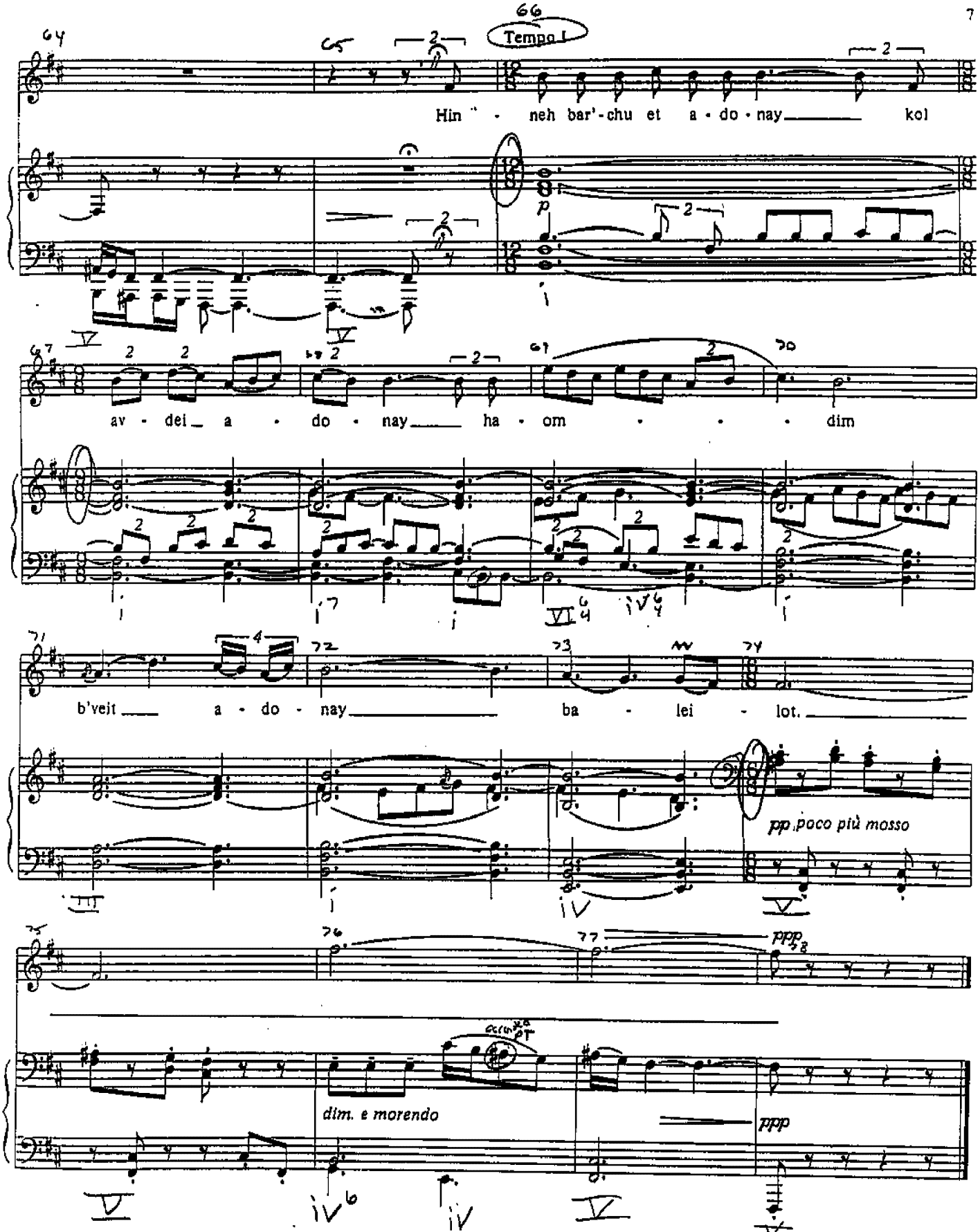
*Orchestration available.


15
16
17
ko - desh, s' - u ye - dei - chem ko - desh u -
18
19
20
va - ra - chu et a - do - nay. Ye - va - re - ch'-cha a - d
21
22
23
nay mi - tsi - on o - seh sha - ma -
24
25
yim va - a - - - - -
dim.
poco rit.


26
poco più mosso
27
28
29
rets.
pp
3
30
31
32
33
pT
34
p
35
36
Bam, bam, bam, bam, bam, bam, bam, bam, bam, bam, bam,
p
37
38
39
bam, bam, bam, bam, bam, bam, bam, bam, bam,


40
41
42
mf
yam, bam, bam, yam, bam, bam, bi - ri - bam.
Ya-ba-bam, bam, ya-ba-bam, bam,
mf più animato e cresc.
iv6
V
V
43
44
45
ya-ba-bam, bam, bam,
ya-ba-bam, bam, ya-ba-bam, bam,
ya-ba-bam, bam, bam,
V
V
V
46
47
48
ya-ba-bam, bam, ya-ba-bam, bam,
ya-ba-bam, bam, bam,
yam, bam, bam, yam, bam, bam,
V
V
V
49
50
ff
51
bi - ri - bam.
Ay, yay, yay, yay,
ff
V
V
V
60


52
53
54
ay, yay, yay, yay, yay, yay,
yam, bam, bam, bam,
8va
sempre f
55
56
57
yam, bam, bam, bam, yam, bam, bam, bam, bi - ri - bam,
8va
58
59
60
yam, bam, bam. bam, yam, bam, bam, bam, yam, bam, bam, bam,
61
62
63
bi - ri - bam,
bi - ri - bam.
dim.
dim.
mp
68



Behold, bless ye the Lord, all ye servants of the Lord, who stand in the house of the Lord in the night seasons. Lift up your hands towards the sanctuary, and bless ye the Lord. The Lord bless thee out of Zion; even he that made heaven and earth.

הִנֵּה בָּרְכוּ אֶת־יְיָ כָּל־עַבְדֵי יְיָ הָעֹמְדִים
בְּבֵית יְיָ בַּלֵּילוֹת: שְׂאוּ יְדֵכֶם קֹדֶשׁ וּבָרְכוּ אֶת־יְיָ: יְבָרֶכְךָ
יְיָ מִצִּיּוֹן עֹשֵׂה שָׁמַיִם וָאָרֶץ:

The Copyright Law prohibits copying or reproduction of all or part of this work by any process whatsoever. Violators will be prosecuted.

Works Cited

"American Composers: David Diamond,"
http://net.unl.edu/musicFeat/composer/cmamdiamond.html. 15 November 2004.

" 'And So They Arrived...'; The Milken Archive records David Diamond's tercentenary celebration of Jews in America,"
http://www.milkenarchive.org/articles/articles.taf?function=detail&ID=48.
15 November 2004.

Bargreen, Melinda. "Composer David Diamond: outlasting the trends," The Seattle Times.com,
http://www.archives.seattletimes.nwsource.com/cgi-bin/texis/web/vortex/display?slug=diamond10&date=20050510, 10 May 2005.

Blair, Elizabeth, "Profile: David Diamond, who died Monday at age 89."
http://www.npr.org/template/story/storyphp?storyID=4704151, 15 June 2005.

Chajes, Annette. Pacific Palisades, California. Interview. 12 September 2005.

Chajes, Yossi. Haifa, Israel. Interview. 09 December 2004.

_____. Haifa, Israel. Interview. 21 December 2004.

_____. Haifa, Israel. Interview. 13 September 2005.

Cambell, R.M. "David Diamond, 1915-2005: Composer responsible for 11 symphonies"
http://seattlepi.nwsource.com/classical/1228440_diamondobit15.html, 15 June 2005.

"David Diamond, Biography,"
http://www.peermusicclassical.com/composer/diamond.cfm?printpage=1.
15 November 2004.

"David L. Diamond, Composer and Julliard Faculty Member, Dies at 89."
http://www.julliard.edu/update/journal/j_articles641.html. 28 September 2005.

Davidson, Mary Wallace. "Diamond, David," *The New Grove Dictionary of Music and Musicians,* vol. 7. 2001.

Fromm, Herbert. *On Jewish Music; A Composer's View.* New York: Herbert Fromm, 1978.

Heskes, Irene, ed. *Studies in Jewish Music: The Collected Writings of A.W. Binder.* New York: Bloch Publishing Company, 1971.

Holde, Artur. *Jews in Music; From the Age of Enlightenment to the Present.* New York: Philosophical Library, 1959.

Johnston, Blair. "Spotlight on the Artist: David Diamond," http://music.barnesandnoble.com/search/artistbio.asp?userid=p238k5y9NP&CTR=7113. 8 December 2004.

Kimberling, Victoria J. *David Diamond: A Bio-Bibliography.* Jacksonville, PA: Scarecrow Press, 1987.

Koopman, John. "Unsung Songs; David Mourns for Absalom, by David Diamond," http://www.lawrence.edu/fast/koopmajo/diamond.html. 15 November 2004.

Levin, Neil W. Linernotes from "David Diamond AHAVA- Brotherhood and Music for Prayer", Seattle Symphony Orchestra, conducted by Gerard Schwarz. Naxos American Classics 8.559412, 2004, Compact Disk.

Lyden, Jacki, "Composer David Diamond At Last Gaining Respect," http://www.npr.org. 15 June 2005.

Nathan, Hans. "The Modern Period: United States of America." *A History of Song.* London: Hutchinson and Co. LTD, 1960.

Rothmueller, Aron Marko. *The Music of the Jews; An Historical Appreciation.* New York: A.S. Barnes and Co., Inc., 1967.

Saleski, Gdal. "Julius Chajes." *Famous Musicians of Jewish Origin.* New York City: Bloch Publishing Co. Inc., 1949.

"Seattle Symphony Orchestra Mourns Passing of David Diamond, Honorary Composer-in-Residence." http://www.seattlesymphonyorchestra.org. 14 June 2005.

Snyder, Susan E. "Chajes Begins 35th Year With JCC Symphony Orchestra," *The Daily Tribune*, Royal Oak, Michigan. 18 October 1974.

Tischler, Judith. Liner notes to *American-Jewish Art Songs*, Paulina Stark, soprano and Nadine Shank, piano. Centaur Records, Inc. CRC 2108, 1992. Compact Disk.

Tremblay, Brenda. "Profile: David Diamond, who has died at age 89." http://www.npr.org, 15 June 2005.

"Upbeat Tempo," *The Detroit Jewish News.* Detroit, Michigan, 21 September 1984.

Walkin, Daniel J. "David Diamond, 89, Intensely Lyrical Composer Is Dead." *New York Times*, http://www.nytimes.com/2005/06/15/arts/music/15diamond.html, 15 June 2005.

Weisberg, Cantor Roger. Temple Beth Judea, Michigan. Interview, 13 December 2004.

Weisser, Albert. *The Modern Renaissance of Jewish Music; Events and Figures; Eastern Europe and America*. New York: Bloch Publishing Company, 1954.

_____. "Music of Europe and the Americas," *Encyclopedia Judaica*, 1971.

_____. "The 'Prologue' to Jewish Music in Twentieth Century America: Four Representative Figures: [Bloch, Saminsky, Copland, and Weisgall]." *Musica Judaica*, vol. VI, no.1, 1983-4.