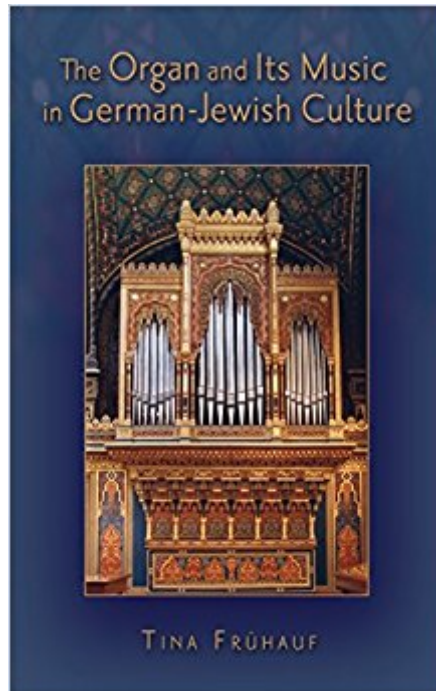




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# The Organ And Its Music In German-Jewish Culture



## Synopsis

The Organ and Its Music in German-Jewish Culture examines the powerful but often overlooked presence of the organ in synagogue music and the musical life of German-speaking Jewish communities. Tina FrÃ hauf expertly chronicles the history of the organ in Jewish culture from the earliest references in the Talmud through the 19th century, when it had established a firm and lasting presence in Jewish sacred and secular spaces in central Europe. FrÃ hauf demonstrates how the introduction of the organ into German synagogues was part of the significant changes which took place in Judaism after the Enlightenment, and posits the organ as a symbol of the division of the Jewish community into Orthodox and Reform congregations. Newly composed organ music for Jewish liturgy after this division became part of a cross-cultural music tradition in 19th and 20th century Germany, when a specific style of organ music developed which combined elements of Western and Jewish cultures. Concluding with a discussion of the organ in Jewish communities in Israel and the USA, the book presents in-depth case studies which illustrate how the organ has been utilized in the musical life of specific Jewish communities in the 20th century. Based on extensive research in the archives of organ builders and Jewish musicians, The Organ and Its Music in German-Jewish Culture offers comprehensive and detailed descriptions of specific organs as well as fascinating portraits of Jewish organists and composers. With an extensive companion website featuring full color illustrations and over 200 organ dispositions, this book will be eagerly read by performers, students, and scholars of the organ, as well as students and scholars in historical musicology and Jewish music.

## Book Information

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## Customer Reviews

"This groundbreaking and engaged study is really two books in one: the story of modern Jewry's growing interest in the organ, combined with a fresh look at music in German Jewish culture. It's solid and satisfying on both counts."--Mark Slobin, Professor of Music, Wesleyan University, and author, *Fiddler on the Move: Exploring the Klezmer World*"Not often for either the general or specialized reader does such a book appear, drawing for the first time a rich, authoritative and unrivalled picture of a musical culture distinct from yet close to the western mainstream. As Dr. Fr   hauf shows, why the organ appeared in the western Diaspora's synagogues is much clearer than why it appeared in Christian churches, and it forms the basis here for a wonderfully broad account of a society and its religious practices, music and composers. Focusing on the dominant German context -- with all that this involved, from the fruitful nineteenth century to the horrible 1930s -- itself contributes to many another topic of deep interest today."--Peter Williams, author of *The Organ in Western Culture 750-1250*"With the elegance of both scholar and performer, and the insight garnered through years of archival study and hours at the organ console, Tina Fr   hauf opens new chapters in the history of Jewish music in modern Central Europe. This book makes a major contribution to studies of Jews and modernity, but no less challenges the reader to rethink the very nature of Jewish musical tradition before modernity. As cultural history, Fr   hauf's book deftly poses questions about Jewish identity and musical identity alike, where they meet and where they depart. Upon encountering the marvelous case studies in this book, readers may never again experience Jewish music in the same way."--Philip V. Bohlman, Mary Werkman Distinguished Service Professor of the Humanities and of Music, University of Chicago, and author, *Jewish Music and Modernity*"The Organ and Its Music in German-Jewish Culture memorializes a forgotten part of human history and offers the reader a scholarly treatise on an unfamiliar aspect of the organ and its music."--The American Organist"The Organ and Its Music in German-Jewish Culture is essential reading for students, performers and scholars of the organ and Jewish music. Certainly this sine qua non text sets the bar high for further research in this long-neglected field."--The Tracker"An original and authoritative account of the history of the organ and its repertoire in German Jewish culture...The Organ and Its Music in German-Jewish Culture adopts a richly multi-faceted approach to its subject, combining thorough archival research with musical analysis, reception history, and sociological and ethnographic explorations into Jewish organ culture, and thus significantly contributes to our understanding of the ways German Jewish identities developed and transformed

throughout the Diaspora before and after the mass emigration and exile of the early twentieth century." --Notes "A highly informative book, rich in content and observations." --Musica Judaica "Tina Fruhauf has been careful to cover this extensive and complex field in a methodical way." --The Diapason "The parabola of the organ in Jewish history is closely followed in this book, but it is not its only feature: the practical musician will find in it a thorough description of many organ pieces, and suggestions for research into a new and sometimes totally unknown repertoire. The composer and the musicologist will benefit from a number of hints leading to the analysis and perhaps also the utilization of Jewish traditional liturgical melodies; the scholar will enjoy a large mass of information about the composers, the halakhic questions, the main features of hazanut and of cantillation. All this is due to the deep knowledge that Tina Fruhauf has of Jewish liturgy and tradition." --Journal of Modern Jewish Studies "Fruhauf provides not only illuminating footnotes, but an excellent bibliography and most important, a fine list of published sources for organ music." --Sacred Music

Tina Fruhauf is Adjunct Assistant Professor of Music at Brooklyn College and Editor at Répertoire International de Littérature Musicale in New York. In addition to her works as a scholar, she is an organist and church musician. Her German and English publications include articles in the Journal of Jewish Music and Liturgy and Orgel International, numerous book chapters and encyclopaedia contributions on the German-Jewish music culture, organs and organ music, the piano and the violin.

This monograph on a scholarly topic -- the role of the organ in German-Jewish synagogues from the early 19th until the first decades of the 20th century, is a surprisingly revealing study that indirectly captures the emergence of liberal Judaism and the search for Jewish identity in this tumultuous period of German history. So not only musicologist but non-scholars with an interest in how liturgical music can reflect dramatic changes in both religious and secular identity will find this book worthwhile.

While it is a bit academic, the subject is something few people are aware of. It will help Jews get over their pre-disposition to dislike the organ and appreciate it for the grand and fabulous instrument it is.

This is a well documented description of a cultural feature that was essentially eliminated. A few

escaped, but there must have been many very rich moments. Sound files would be a great addition.

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