

**Reassessing the “Great Jewish Composer”:  
400 years of Salamone Rossi’s *Ha Shirim asher liShlomoh*<sup>1</sup>**

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In a brief item published in 1861 in *Ben Chananja*, a German periodical devoted to Jewish theology edited and published by Leopold Löw, rabbi of Szegedin (Hungary), the renowned Viennese preacher Adolf Jellinek discussed a printed booklet containing music from the late Renaissance with a text in Hebrew characters found at the Imperial Library of Vienna.<sup>2</sup> The booklet included one vocal part (*alto*) from a collection of choral works entitled *HaShirim asher liShlomoh* (referred to hereafter as *HaShirim*), by the Jewish composer Salamone Rossi, who was active in Mantua from the end of the sixteenth century to the first quarter of the seventeenth century. Jellinek, who at the time preacher at the Leopoldstäter Tempel in Vienna, would never have predicted that his modest report on Rossi would mark a beginning of the intensive scrutiny of the work of this Italian Jewish composer that would span, and even intensify, throughout the twentieth and twenty-first centuries.

The fascinating 1999 volume on Rossi by the late Prof. Don Harrán was the culmination of the process started by Jellinek more than a century and a half ago.

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1. This essay appeared originally in Hebrew in *Pe'amim* 93 (2003): 172-82 as a review of Don Harrán, *Salamone Rossi: Jewish Musician in Late Renaissance Mantua* (Oxford University Press, 1999). The author is grateful to the publisher of *Pe'amim*, the Ben Zvi Institute in Jerusalem, for its permission to translate and expand it in a new English version that appeared in *Min-Ad: Israel Studies in Musicology Online* 3 (2004). To Feliza Bascara, who translated this original Hebrew text, I express my gratitude. My deep appreciation goes to my then former graduate student (in 2003) and now colleague Francesco Spagnolo who contributed enlightening commentaries to the original Hebrew version of this essay and for the ongoing (and at times amusing) dialogue we maintained over the years a propos Rossi. The present version (September 2022) is an edited, revised and substantially expanded version of the original essay focusing primarily on Rossi's *HaSchirim asher liShlomoh* on the occasion of the four-hundredth anniversary of its publication.

2. Adolph Jellinek, “Zur Geschichte des Synagogues Gesänge,” *Ben Chananja* 4, no. 27 (1861): 236-37. See the original article in the appendices to this essay.

Because of the book's great importance, I found it appropriate at that time to expand the usual scope of a review into a critical essay. Therefore, I preceded my discussion of Harrán's book with comments to assist the reader in comprehending Harrán's scholarly achievement and his fundamental place in the history of research on Rossi.<sup>3</sup> The essay concluded, after the review of Harrán's book, with reflections that arose from its reading.

### **Prelude**

Following Jellinek, nineteenth-century Jewish intellectuals and researchers of Jewish culture in modern universities started to perceive Rossi as a figure worthy of careful study.<sup>4</sup> Shortly after the publication of Jellinek's article, cantor and composer Samuel Naumbourg (1815-80), a central figure in the Jewish musical life of Paris, began to take an interest in Rossi's Hebrew musical works. Naumbourg learned about Rossi's Hebrew works through Wolf's *Bibliotheca Hebraea*, which cites an item titled *Basso HaShirim asher liShlomo* by "R. Schelomo Meachamim [a misreading of Meha'adumim, i.e. the "of the Reds" i.e. Rossi]."<sup>5</sup> Naumbourg eventually managed to acquire the *basso* and *tenor* parts, and was overjoyed to read Moïse Schwab's announcement, published in the journal *Revue Israélite*,

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3. This task is even more relevant now, after Prof. Harrán completed in 2003 the publication of Rossi's *Opera Omnia*, published by the American Musicological Society in its series *Corpus Mensurabilis Musicae* no. 100. Rossi's works in Harrán's modern and definitive edition consists of thirteen volumes. Harrán started this enterprise in 1995 and completed it in 2003 with the superb scholarly publication of the score of *HaShirim* (the last volume of this edition printed in two fascicles) that includes a detailed analytical essay in the accompanying introductory texts.

4. Preceding Harrán, Israel Adler and Judith Cohen contributed pioneering studies on the transformations of *HaShirim* from its original publication in the seventeenth century to its twentieth-century reception. See Israel Adler, *La pratique musicale savante dans quelques communautés juives en Europe aux XVIIe-XVIIIe siècles*, 2 vols. (Paris-La Haye, 1966), esp. Vol. 1, pp. 57-60; Judith Cohen, "Shlomoh di Rossi – Goralah shel yetzirah – HaShirim Asher LiShlomoh" ("Shlomoh di Rossi – The Fate of a Word – HaShirim Asher LiShlomoh"), *Tazlil* 9 (1976): 8-14. Cohen's article is a critical essay on the first modern edition of *HaShirim*: Salamone Rossi, *Hashirim Asher Lish'lomo*, edited by Fritz Rikko, 3 vols. (New York: Jewish Theological Seminary of America, 1967-73). More updated bibliography on *HaShirim* and Rossi appears throughout this essay and in its appendix.

5. See Johann Christoph Wolf, *Bibliotheca Hebraea...*, 1-4 (Hamburg 1715-33), vol. 4 (1733), p. 974. Fürst apparently copied from Wolf's bibliography. See Julius Fürst, *Bibliotheca Judaica*, 1-3 (Leipzig 1863), vol. 3, p. 175.

which reported that the Bibliothèque Nationale in Paris had acquired the *sesto* part (the sixth voice of the choir) from Rossi's *HaShirim*.

Equipped with three vocal parts of this early Hebrew musical work, Naumbourg sought help in 1874 to locate the remaining parts.<sup>6</sup> He turned to Baron Edmond de Rothschild, among others, to help him locate and acquire the missing parts, which were very rare and scattered throughout several libraries in Western Europe. The Baron indeed procured some other parts on behalf of Naumbourg. However, the missing parts were eventually located, not unexpectedly, at the library of R. Marco Mortara (1815-1894), chief rabbi of Mantua, Rossi's city. These findings facilitated the publication of the ancient Hebrew scores in a modern edition. In 1877, Rossi's *HaShirim asher liShlomo*, edited by Naumbourg, was finally published for the first time in a modern musical transcription.<sup>7</sup> It is worth noting that Naumbourg allowed himself considerable license as an editor, to the extent that he even changed the original text of one of Rossi's compositions.<sup>8</sup>

Naumbourg's publication of Rossi's Hebrew works stirred much interest in the concept of "Jewish art music" among Jewish intellectuals in Central and Western Europe. Naumbourg also contributed to the development of the idea of a "Jewish musical history" in Jewish discourse at the end of the nineteenth century. In other words, Jewish scholars (and Naumbourg among them) wholeheartedly joined the emerging new science of music, Musikwissenschaft, by endorsing the Romantic concept of music history as a succession of "great composers" or "geniuses." The

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6. Further details on the progress of Naumbourg's search appear in a short article on Rossi included in the introduction to the anthology of his works for synagogue: Samuel Naumbourg, אגודת שירים *Recueil de chants religieux et populaires* (Paris, ca. 1874), p. XLVI. An inexplicable bibliographical riddle is how Naumbourg failed to notice the existence of an entire set, in mint condition, of *HaShirim* located at the Bibliothèque National of Paris, just a short distance away from where he was sitting! On this, see Adler, *La pratique musicale*, Vol. 1, p. 59 and n. 235.

7. השירים אשר לשלמה *Cantiques de Salomon Rossi, Psaumes, Chants et Hymnes*, transcrits en notation moderne et publiés par S. Naumbourg (Paris, 1877; reprint: *Out of Print Classics of Synagogue Music*, Transcontinental Editions, no. 17 [New York, 1954]). Naumbourg's book contains a selection of Rossi's secular works, edited by the renowned French composer Vincent d'Indy.

8. In her article quoted above in note 4, Judith Cohen discusses in detail the many errors found in this early edition as well as in other editions of Rossi's work.

only problem they had was the scarcity of composers worthy of inclusion in the emerging Jewish pantheon of musical luminaries. It is against the backdrop of these intellectual trends that the keen interest in the figure of Rossi must be contextualized.

Naumbourg could not contain himself from vividly expressing how Rossi's work redeemed (also for his own self) the contemporary anti-Semitic image of the un-musical Jew. Moreover, he stresses how much he sacrificed in order to bring the works of his "co-religionist" to public attention precisely in Paris and precisely in the aftermath of the Franco-Prussian war. Stressing the prevalent lachrymose view of Jewish history dominating the spirits of late-nineteenth century European Jewish intellectuals, Rossi emerges as a hero who created high art in spite of all odds. In the last paragraph of his historical introduction to the edition of Rossi's work, he explicitly names the German responsible for the spread of the vicious representation of the Jew as lacking musicality:

In completing this study, I could highlight the difficulties I had to overcome, the obstacles I had to surmount and the nights that my work had cost me. I prefer to confess that it was pleasant for me to undertake this work, and even more pleasant to finish it, to prove that at any time, when they could, the Israelites did not refrain from the study of the fine arts, and that in spite of the persecutions and the sufferings endured by them with a devotion like no other, they were never the enemies of music, as has been vainly and falsely claimed by a certain modern composer, whose miserable and judeophobic spirit is not even matched by his immense talent. I named Richard Wagner. If I succeed in bringing this conviction into the minds of my readers, and if they believe that I have well merited art by saving from oblivion the works of a co-religionist as distinguished as Salomon Rossi, I will not regret the trouble I have given myself and it will be the best reward I can aspire to.<sup>9</sup>

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9. Naumbourg, *Cantiques de Salomon Rossi*, pp. 19-20.

Alongside Naumbourg's publication of Rossi's works, Eduard Birnbaum (1855-1920), a pioneer of Jewish Musikwissenschaft, wrote one of his most significant essays dedicated to Jewish court musicians of the sixteenth and seventeenth centuries in Mantua.<sup>10</sup> In this monograph, Birnbaum dedicates a substantial segment to Rossi's laying the foundations for the modern scholarly research on this celebrated Italian Jewish composer. Most significantly, Birnbaum writes:

Actually, Shlomoh [sic] Rossi is the most important musician of his kind to be produced by the Jewish people. Only the second Shlomoh of our days, Salomon Sulzer, the unforgettable master responsible to a great extent for the renewal of synagogue singing, and whose achievements as a musician, both instrumentally and in song, are so brilliant, can be compared to him. This has been well phrased by Leopold Löw [1811-75, Hungary's first Reform Rabbi] when conferring upon Sulzer the title "Morenu" – but he saw fit to set Sulzer even above Rossi!... We of the House of Israel may say of the last of the Jewish musicians of Mantua that ever since the day of the destruction of the Temple no other has been more worthy than Salamone Rossi to head the Levites' choir of harps.<sup>11</sup>

This is one of the clearest statements of the Romantic concept of the "great composer" at the very inception of Jewish musicology. And the pairing of the two Salomons, Rossi and Sulzer, as two pillars of "modernization" of synagogue music will be recycled as we shall see below.

About a quarter of a century after Birnbaum, A. Z. Idelsohn, in his influential book, *Jewish Music in Its Historical Development*, credits Rossi with bringing harmony and polyphony, two distinctive markers of European art music, into the synagogue. Idelsohn even goes so far as to suggest that Rossi had direct influence on the process of modernization in the synagogue music of Central and Western

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10. See Eduard Birnbaum, *Jüdische Musiker am Hofe von Mantua von 1542–1628* (Vienna, 1893). Translated, revised and expanded English edition by Judith Cohen, as *Jewish Musicians at the Court of the Mantuan Dukes (1542-1628)*, Documentation and Studies Series, 1 (Tel Aviv, 1978).

11. Birnbaum, *Jewish Musicians*, 19-20.

Europe in the seventeenth and eighteenth centuries.<sup>12</sup> Although Idelsohn's claims require critical scrutiny, the fact that the *alto* part from *HaShirim*, which Jellinek described in 1861, was the property of the renowned Viennese cantor Salomon Sulzer, indicates that there was a certain awareness of Rossi's precedent among the innovators of European synagogue music in the first half of the nineteenth century. Sulzer, who was closely associated with Jellinek, donated his precious holding to the Imperial Library in Vienna. Moreover, major collectors of Judaica such as R. David Oppenheimer secured copies of parts of Rossi's *HaShirim* for their collection, another sign that this unique work did not fall into total oblivion.<sup>13</sup>

Following Naumbourg's publication of 1877, Rossi's selected items from *HaShirim* began to be performed in modernizing synagogues outside Italy becoming from the late nineteenth century on a feature of the Jewish liturgical music soundscape in Europe and America. For instance, the collection of synagogue choral works for four voices, *Qol rinnah*, published in London and New York in 1910, contained Rossi's *Adon 'olam*.<sup>14</sup> This piece appears alongside works by prominent composers of synagogue music from the second half of the nineteenth century, such as the aforementioned Salomon Sulzer, Louis Lewandowski, Israel Mombach, as well as Samuel Naumbourg. This suggests that, already by the early twentieth century, Jewish musicians considered Rossi as integral to the "Jewish music history" narrative and even as one of its foundational figures.

In the twentieth century, especially from the 1970s onward, Rossi's Hebrew works were the focus of studies by musicologists, mostly if not all Jewish.

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12. See Abraham Z. Idelsohn, *Jewish Music in its Historical Development* (New York, 1929), p. 203.

13 See, Isaac Metz, Eleazar S. Embden, and J Goldenthal. *Collectio Davidis: I.e. Catalogus Celeberrimae Illius Bibliothecae Hebraeae, Quam Indefesso Studio Magnaque Pecuniae Impensa Collegit R. Davides Oppenheimerus; Libros Hebraeos Ex Omni Fere Literarum Genere Tam Editos Quam Manu Exaratos Continens*. Hamburgi: ex typographia Altonana fratrum (Bonn 1826), pp. 454-5, item 1399.

14. This in fact is Rossi's *Kaddish*, which Naumbourg set to the text of *Adon Olam*. See Lewis M. Isaacs & Mathilde S. Schechter, קול רינה, *Hebrew Hymnal for School and Home*. (New York & London, 1910/5670).

Composers, editors of Jewish musical anthologies, and conductors of Jewish choirs joined the movement that the distinguished Israeli musicologist Hanoch Avenary (whose contribution to the dissemination of Rossi's music will be discussed further on) called the "the contemporary Renaissance of Rossi."<sup>15</sup>

Proof that Rossi and his works had a special standing among Jewish musicians in Europe, the United States and Israel, is in the continuous stream of reprinted editions and arrangements of *HaShirim* that appeared throughout the twentieth century. Take, for example, the reprint of Naumbourg's edition of *HaShirim* in the USA in 1954; the arrangements by the Jewish composer from Paris, Leon Algazi;<sup>16</sup> Eric Werner's *3 Hebrew Compositions for Mixed Choir* of 1956;<sup>17</sup> and the *Sacred Service, transcribed for the American Synagogue*, edited by Isadore Freed in 1954, one of the leading composers of the American Reform movement, a work based on settings of selected pieces from *HaShirim* (with the Hebrew text underlay transcribed in the Eastern European Ashkenazic pronunciation!) combined with original pieces for the organ.<sup>18</sup> The highpoint of the interest in Rossi's *HaShirim* in America was undoubtedly the new revised edition of *HaShirim* by Fritz Rikko.<sup>19</sup>

The American Reform and Conservative movements' attraction to Rossi deserves special attention. It reveals their identification with a Jewish artist who was conceived as a model of the possible synthesis of Jewish culture in the Diaspora with the surrounding non-Jewish culture through "harmonious" musical

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15. See Salamone Rossi, *Canzonettas for 3 voices (1589)*, edited by Hanoch Avenary (Tel Aviv, 1975), Introduction.

16. Leon Algazi and Vladimir Dyrk (eds.), *5 choeurs de Salamone Rossi* (Paris, 1933).

17. Eric Werner (ed.), *3 Hebrew Compositions for Mixed Choir* (New York, 1956).

18. See Salomone Rossi, *Sacred Service*. Transcribed for the American Synagogue by Isadore Freed (New York, 1954). Musicologist Eduard Birnbaum preceded Freed with his "modern" arrangement of Rossi's Hebrew works. Eduard Birnbaum (arr.), *Wenn Gott, der Herr, das Haus nicht bauet, im Tonsatz von Salamone Rossi Hebreo*. (Königsberg [ca. 1894]).

19. See above, note 5. Before this publication appeared, the errors in the Naumbourg edition were still perpetuated. The third volume of Rikko's edition contains an article by Joel Newman on Rossi's musical style (pp. 41-57). This volume also includes a list of modern publications of Rossi's works.

composition. Freed's introduction to his *Sacred Service* expresses this particular conception:

Rossi also devoted himself to the synagogue being the first musically well-educated figure. It is remarkable that in the bigoted atmosphere of the sixteenth century, a composer who always signed himself Salomone Rossi Ebreo (the Hebrew) could have risen to this important place while yet remaining faithful to the religious beliefs of his forefathers.

The translation of "Ebreo" as "Hebrew" and not "Jew" (as the Italian term implies) reveals the modern esteem of Rossi by emphasizing the composer's allegedly stressing his proud "difference" within the hostile Christian society of the past. It is interesting to note that also the Israeli edition of Rossi's works emphasize that "Hebrew" rather than the "Jew" (on this issue see further below).

Rossi's reception in the historiography of Jewish music from the late-nineteenth century to the present reveals a continuous growth in the Mantuan Jewish composer's popularity and stature. Don Harrán's book represented a high point in this fascinating intellectual process.

### **The Book**

Don Harrán diligently collected all of Rossi's works and carefully prepared them for scholarly publication (see above, note 3) throughout the second half of this career based in Israel upon his immigration from the USA in 1963. In addition to this immense task, he published the monograph on Rossi's life and works discussed herein. This book is the crowning effort of the intensive research on Rossi spanning for over a century and a half.

No researcher could have been more suited to compose a monograph on Rossi than Don Harrán. As one of the leading researchers on music of the Renaissance period in the late twentieth century, he mastered the fine details of the music from this fascinating period in the history of Western art music. Working in Jerusalem, in close proximity to the most distinguished modern center of Jewish studies, Harrán enjoyed direct access to the richest research resources on Jewish history



and culture in Italy. This twofold proficiency allowed him to crystallize a comprehensive historical-cultural viewpoint, vitally important in order to properly assess Rossi's life and works.

In preparation for his book, Harrán invested intensive efforts into locating every possible piece of information, to the minutest detail, on Rossi and his social and cultural surroundings. Among the sources he used were the Mantuan city archives, especially the archives of the Gonzaga family, who governed the city and employed Rossi; the Jewish community archives in Mantua (reaching beyond this archive's classic and in-depth survey by Shlomo Simonsohn);<sup>20</sup> the complete works of Rossi, three hundred and thirteen in number, and the texts used in these works: the dedications at the beginning of the Italian works and the different texts included in the opening of *HaShirim*, which includes the famous *responsum* of Rabbi Leone da Modena.

Rossi's entire output includes secular vocal works in Italian (canzonettas, madrigals and *madrigaletti*), instrumental music (symphonies, canzonas, sonatas and various dances), and sacred songs in Hebrew. Harrán's book is organized according to these musical genres.

The book opens with Rossi's biography, which immediately makes us aware of Harrán's meticulous work in constructing the story of the composer's life based on the copious and fragmental evidence available to him at the time. Harrán next discusses the details of the publications of the composer's works; much information regarding the composer is included in works published during his lifetime. Publishing music in the late sixteenth century and the early seventeenth century must have been no easy task, for a composer would have had to deal with many economic hardships and technical difficulties. Who was behind all these publications? And what were their motives?

Harrán suggests that Rossi may have received support twice over for the publication of his works: once from his Christian patrons, mostly from the Gonzaga family, and then from his Jewish benefactor, the banker Moses Sullam. This

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<sup>20</sup> Shlomo Simonsohn, *History of the Jews in the Duchy of Mantua*. Jerusalem: Kiryath Sepher, 1977. (In Hebrew)

obligated the composer toward his supporters, as can be seen in the very obsequious dedications at the opening of his published works. The relationship between Rossi and his patrons reveals the composer's unsteady standing and his obligation to bow down to figures who were secondary in Mantua's social hierarchy. In Harrán's own phrasing, "what is touching, even saddening is that Rossi seems to be grasping in every direction to achieve protection and security" (p. 50). "In any case," Harrán adds, "the true story of Rossi's relations with his 'patrons' lies hidden behind a veil" (p. 51).

Two central chapters of the book, the third and the fourth, are dedicated to Rossi's vocal and instrumental music. Both chapters are constructed according to a similar formula—from the general to the particular, that is, from the overall characteristics of each genre to the characteristics of particular criteria, such as: form and genre, compositional models, rhythm, word-note relations (in vocal works), terminology (for example, the titles of works), etc. Harrán convincingly bases and develops the idea, first conceived by the German musicologist Hugo Riemann at the beginning of the twentieth century that Rossi was more innovative in his instrumental music. His main contribution in this field was the development of the trio-sonata (works for two equal melodic instruments accompanied by a figured bass), which became a dominant genre of the Baroque period.

Another important chapter, which is useful to any musician who wishes to perform Rossi's works today, is the fifth chapter, entitled "From Composition to Performance." In this chapter, Harrán suggests solutions to the fundamental problems that concern performers of Renaissance music today. These problems arise from the way music was printed during Rossi's time. For example, which instruments were intended by the composer to be used? (The composer did not always indicate the names of the instruments.) There are also problems concerning the interpretation of the notation. For example, when should one add accidentals that are not found in the original notation? Furthermore, how is one to tune the instruments? What tempo and dynamics should be used for different sections? Another important issue is how to suit the texts to the music of the vocal works. This chapter is undoubtedly a useful guide for any serious performer wishing to revive Rossi's works.

In the sixth chapter, Harrán deals with Rossi's musical works for theater. It seems that Rossi was more involved in theater than is apparent from his published works. Harrán suggests the very likely possibility of Rossi's involvement with the Jewish theater group that was active in Mantua at the time. This assumption is based on convincing arguments related to the literary sources of some of the vocal works, as well as to stylistic and structural characteristics of several of the instrumental works. Harrán also assumes that some of the works published by Rossi were performed in plays put on by the Jewish theater group of Mantua and in other staged performances at the Gonzaga home.

Rossi's Hebrew works in the collection *HaShirim asher LiShlomo*, which comprises a fifth of all of the composer's known works, are discussed at length in the seventh chapter. Here, Harrán summarizes his earlier studies from the different perspectives of this unique work. The chapter opens with a detailed discussion of the historical and cultural context in which Rossi's Hebrew work was conceived. Harrán focuses on the texts at the beginning of *HaShirim*: Rabbi Leone da Modena's two introductions (*haskamot*) and his *responsum* from 1605 regarding the use of polyphonic song in the synagogue of Ferrara. This significant and detailed *responsum*, which reveals information about the debate on this issue in the synagogues of northern Italy at the beginning of the seventeenth century, is printed at the beginning of *HaShirim* as though the composer or his spiritual patron (da Modena) had anticipated that there would be opposition to the innovation in Rossi's works.

The author then discusses the classification of *HaShirim* texts and the supposed contexts in which they were performed. Harrán rightly emphasizes that Rossi's works were not meant to replace or even to lessen the practice of traditional monophonic prayer by the cantor and congregation. On the contrary, Rossi's works were meant to create short "artistic spaces" within the continuity of the traditional performance of liturgical texts sung by the cantor and the congregation. The intention was to contribute additional value to certain parts of the service that were traditionally "musical stations," such as texts that were usually sung according to a specific known melody. Among these texts are *Barehu*, the *Qaddish* that precedes it, the *Qeddushah*, various Psalms (twenty out of the thirty-three pieces in

*HaShirim* are from the Book of Psalms), *piyyutim* (liturgical poetry) according to the Italian custom, and one wedding song that concludes the collection.

Further on, Harrán discusses the musical style of *HaShirim* in detail, according to a formula similar to that used in the discussion on other musical genres addressed in the book. The discussion raises the unique issue of the placement of the Hebrew text beneath the notes. Rossi published the texts in Hebrew characters and, as a rule, placed the words in their entirety at the end of each musical line. The exact placement of the syllables in the musical sentences was left open to the singers' interpretations, and therefore presented a serious problem to any choir conductor who performed *HaShirim*. Harrán's new edition of 2003, based on his careful scholarly research, provided solutions for most of these uncertainties.

Harrán concludes his analysis of *HaShirim* with the following words: “[In the last piece of *HaShirim*, the wedding ode *LeMi Ehfotz*,] Rossi seems to be writing an epitaph to his own conception of Hebrew music as a blend of Italianism and Hebraism, not to speak of his own life story as a reconciliation of the separate cultures in which he moved” (p. 241).<sup>21</sup> And, in the Conclusion, he adds in the same spirit: “Like consciously Jewish musicians in later times, Rossi confronted the problems of preserving his Jewish identity in a non-Jewish environment and of communicating, as a Jew, with Jews and Christians in such a manner as to be understood and esteemed by both” (p. 242).

These words reveal the writer's high regard for the subject of his research: his admiration for Rossi's almost unique achievement in combining the Jewish heritage (which was also the author's heritage) and the non-Jewish Italian musical culture (to which the author dedicated the best of his efforts).

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21. Dvora Bregman uncovered in 2010 the identity of the author of this wedding echo-poem that had eluded Don Harrán throughout his career. See Dvora Bregman, “Nefashot bezivug nikhnasot kagever be'alma,” [Haaretz, September 22, 2010](#). Harrán could not contain his enthusiasm after Bregman's discovery and published an extensive new article expanding on this finding, “A New Thing in the Land: Jacob Segre as a Poet in Salamone Rossi's Songs by Salomon (1623),” *Revue des études juives* 172(3-4), pp. 337-369.

## Postlude

Regardless of the many scholarly attributes of Harrán's book described above and without seeking to diminish its importance, this work nevertheless raised a few questions regarding pertinent issues that the author could have addressed, but preferred not to. These questions touch upon two issues: the first is a discussion of whether it is possible to judge and evaluate the relationship between the Jewish culture and the non-Jewish culture of the past through the sensibilities of the present; and the second concerns the reception process of an art work from the past in the present, and its influence on research.

The first question, which is of particular interest to historians studying the history of Italian Jewry in the sixteenth and seventeenth centuries, is whether or not there was a Jewish Renaissance in Italy that paralleled the non-Jewish Renaissance. Does Harrán adopt the approach that Hava Tirosh-Rothschild called "harmonistic interpretation," whose representative was Cecil Roth (who, by the way, frequently used the field of music in general and the Rossi case in particular in his arguments).<sup>22</sup> This approach claims the existence of a new and unique period of cultural blossoming and openness to the spirit of secularism and individualism among Italian Jewry. Or does the author perhaps adopt the approach of the school of Joseph Baruch Sermonetta and Robert Bonfil that almost completely rejects the term "Jewish Renaissance"? Or is the author possibly inclined to adopt David Ruderman's stance that does not reject the term "Jewish Renaissance," yet claims that only a small elite sector of Italian Jewry underwent this process? And how does the author regard Moshe Idel's stimulating standpoint that music among Renaissance Italian Jewry reflected their propensity for mystical, theurgical, and magical activities? A discussion of these questions might have enriched the book and turned it into the ultimate study on the music of Renaissance Italian Jewry for many years to come.

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22. Hava Tirosh-Rothschild, "Jewish Culture in Renaissance Italy — A Methodological Survey," *Italia* 9 (1990): 63-96. All of the observations in this paragraph concerning the different perceptions of the Jewish Renaissance in Italy derive from this article.

The second question, that is, the influence of Rossi's reception process on modern research and the modern interpretation of this subject, calls for a discussion, however short. Piecing together the figure of Rossi as the archetypical "great Jewish composer" is an interesting topic. As we have seen, many (mostly Jewish) musicians and musicologists have dedicated themselves to Rossi, and Harrán is no different from his predecessors in this sense, except for the excellent quality of his study. Harrán classifies Rossi's story "as the stories of all other culturally vibrant composers, thoroughly unique in the annals of music history" (p. 242). The "great Jewish composer" is a talented musician according to all the criteria of the general surrounding culture, who maintains close ties with his community and does not give up his Jewish identity in order to be accepted by the non-Jewish society. Harrán's study undoubtedly contributes to maintaining Rossi's reputation as the first "great Jewish composer," by placing him beside prominent Jewish composers of the twentieth century who are considered "Rossi's spiritual descendants, among them Ernest Bloch, Darius Milhaud, and Leonard Bernstein" (p. 2).<sup>23</sup>

On this point it might have been possible to ask to what extent Rossi was a "good Jew" and how it is at all possible to measure the "quality" of the Jewish identity of an individual. Did Rossi observe all or some of the *mitzvot* (religious deeds)? Was he familiar with the Jewish bookshelf? According to Harrán's assessment, it is possible that Rossi was the author of the Introduction to *HaShirim* and, therefore, must have had some familiarity with *halakhic* literature; yet, this idea remains only an assumption.<sup>24</sup> Apart from the few members of the rabbinical elites who supported him, how did the contemporary Jewish communities of Mantua or Venice regard Rossi? Hard to know with certainty.

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23. This trope also returns in many recordings and Internet sites. See for example the CD *Blessings of Beauty: A Classic Collection of Judaic Gems by Kurt Weill, Morton Gould, Salamone Rossi, Billy Joel, David Amram, and more...*, The Orchard, #883 (2000), whose promo reads as follows: "A unique exploration of beautiful and passionate music inspired by the Jewish soul. Includes works by Kurt Weill, Salamone Rossi, Morton Gould, Billy Joel, David Amram, and more. These Judaic gems are adapted from song and arranged for flute, flute choir, and piano."

24. It is also possible to assume that Rabbi Leone da Modena may have been the actual author of the Introduction to *HaShirim*.

No matter how nil our knowledge about Rossi's Jewishness was or is, Jewish moderns have been engaged in reinforcing his Jewish identity according to their own self-perception of what it means to be a Jew. One enlightening episode in this respect is found in an exchange between two of the most prominent cantors-scholars of the turn of the twentieth century, Abraham Ber Birnbaum and Pinchas Minkowsky.

Birnbaum, published a review Minkowsky's essay, *Die Entwicklung der synagogalen Liturgie bis nach der Reformation des 19. Jahrhunderts* (Odessa, 1902), in the periodical *Hatzfirah* (15/2/1903, p. 2), that amid some polite compliments focused heavily on one issue: Minkowsky's inexplicable failure to even mention Rossi in his essay. Due to the interest that this text has for the modern reception of Rossi, I have translated the relevant passage adding in square brackets some necessary editorial notes:

The living spirit that surrounded all communities and all houses of prayer [in the Renaissance] also blazed a trail into the Ghetto into which the Jews were forced [to dwell]. And not only that, but I am baffled by the distinguished author [Minkowsky] for what escaped his eyes, that also in the sixteenth century a Jewish Palestrina was born among us, Rabbi Shlomo Di Rossi in Mantua, an excelling musician of that court. All is a matter of luck. In Sulzer's liturgical songs [i.e. in his *Schir Zion*], an obvious majority [see Talmud Bavli, Berakhot 48b] of the best melodies were composed by Christian composers of his generation, and [still] he was granted a period [in Jewish music history] called after his name while a great rabbi and scholar (*balshan*, lit. linguist) who preceded him by three hundred years [Rossi] included in his "Shirei Shlomoh" [sic] many great and noble melodies for choirs of three, four, five, six voices, and all from his own creation, and in any case no less [valuable] and perhaps also not worse than Sulzer's melodies, and they [Rossi's compositions] do not fall below those by Palestrina, he [Rossi] did not earn a transcendental place in the written annals of Israel. Also [the historian of Jewish liturgy Leopold] Zunz mentioned him [Rossi] cursorily [in his biography of Azariah de Rossi, *Kerem Chemed* 5 (1841),

p. 130] without knowing much about him, until the musicologist (*hasofer hazimruti*) [Emil] Fogel [in his *Bibliothek der gedruckten weltlichen Vocalmusik Italiens*, Berlin 1892, vol. 2, pp. 161-5] uncovered [Rossi's] true nature. Also we should thank the learned cantor [Eduard] Birnbaum from Königsberg for finding many ancient writings related to the life of De Rossi [published] in the *Allg[emeine] Zeit[ung] des Judenth[ums]* in one of the 1890s [volumes]. The Rabbi De Rossi was also a poet and a writer [composer?] in the Italian language, and besides his book [*HaShirim*] that is full of great and good melodies for prayers and Psalms, written at the request of the Mantuan authorities, he composed also musical plays (*hiziyonot zimrah*) and all sorts of songs in the language of Italy...<sup>25</sup>

Birnbaum bestows upon Rossi the title of “Rabbi.” Even if this is a euphemism used to address a person of distinction, it certainly suggests a reasonable degree of allegiance to Jewish religious observance. What is more remarkable in this passage is the sense of national pride elicited by the image of “our” Jewish Palestrina. Birnbaum seems to imply that we (Jews) finally have a composer inscribed in the general history of Western music of whom we can be proud. And if that praise of Rossi were not enough, Birnbaum engages in a not too concealed critique of another famous Jewish musician called Salomon, Sulzer, blaming him for engaging Christian composers for his cantorial anthology *Schir Zion*. Criticizing

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<sup>25</sup> Abraham Ber Birnbaum's bibliographical sources quoted in this review are rather questionable. The reference to Emil Vogel's catalogue of Italian vocal music from the Renaissance where Rossi appears as a composer of secular music is baffling considering that Birnbaum fails to mention Samuel Naumbourg's edition of *HaShirim*. However, the mention of Zunz's reference to Rossi may be a clue testifying that Birnbaum was aware of Naumbourg's edition of *HaShirim* because the later does mention Zunz's obscure quote in the introduction to his edition (see more on this below). Abraham Ber Birnbaum's reference to Eduard Birnbaum's notes on Rossi is also perplexing. They were published in the renowned monograph *Jüdische Musiker am Hofe von Mantua, 1542-1628 (Mit 2 Musikbeilagen von S. Rossi)* published in Vienna in 1893 by M. Waizer und Sohn and reprinted in the *Kalender für Israeliten für das Jahr 5654* issued by the same publisher on 1893/4 rather than in the *Allgemeine Zeitung des Judenthums*.



Sulzer in 1903 to compliment Rossi, just prior to Sulzer's centennial (1904) that was marked with great pomp throughout the cantorial world, was a bold move.

Minkowsky took Birnbaum's critique very personally. In his long response titled "Salomon Rossi and Salomon Sulzer" spread over six (!) installments in the competing Hebrew journal *Hamelitz* (published between July 1 and September 9, 1903), Minkowsky stages a passionate defense of Sulzer, framed within the context of an encompassing, Zionist-inspired interpretation of Jewish history from the Renaissance to his day. After mocking Birnbaum for his unfortunate (per Minkowsky) expression, "all is a matter of luck," he unleashes a vintage lachrymose analysis of Jewish history (similarly to Naumbourg's quoted above) in a fascinating rhetorical, if contorted, argumentation in which Sulzer is compared to no less than Moses and Thomas Alva Edison. Rossi, per Minkowsky, lived in a period when the Jew, trapped in the ghetto, was subjugated by the perfidious Christian authority surrounding him but not less by the tyranny of rabbinic obscurantism ensnared by the contemporary spread of Lurianic Kabbalah. Rossi's musical work, though worth of praise for its aesthetic achievement, was a truncated attempt to "reform" Judaism with no prospect of success.

Unlike Rossi's, Sulzer's genial and innovative musical work, so argues Minkowsky, appeared on the stage of history when enlightened social forces were liberating the Jew from the shackles of religious persecutions and the yoke of backward-looking rabbis. Sulzer's appeal to Gentile composers to contribute to the synagogue was a necessity, as Sulzer alone could not have carried the burden of revamping the liturgy at the highest level of musicianship. Here Minkowsky introduces an unexpected argument. In the Middle Ages and the Renaissance, Jewish musicians were sought by Gentiles (as Rossi exemplifies) but since then Jews were excluded from high quality music making. In sum, Sulzer succeeded with his "musical reform" not because of "luck" but rather because history was inevitably moving forward towards the "aesthetic normalization" of the Jews and their synagogue music.

Minkowsky fully adopts the title of Rabbi for Rossi following Abraham Ber Birnbaum. Apparently this honorific title originally derives from Naumbourg's misreading of an earlier source. According to Naumbourg (*Cantiques de Salomon*

Rossi, 1877, p. 12): “[Johann Christoph] Wolf gave to our author [Rossi] the Latin name of Rubeis which means Rabbi [however, it means in fact “Red” a translation of the Italian “Rossi”]. This is a mistake: because, while he [Rossi] knew Hebrew perfectly, as demonstrated by his dedication to Moise Sullam, he exercised neither the profession of Rabbi nor that of Hazan (officiant minister).” In short, a chain of misinterpretations consecrated Salamone Rossi with a rabbinical clout that will persist well into the twentieth century.

Indeed Abraham Ber Birnbaum and Minkowsky’s rabbinical ordination of Rossi found echoes in America. In an impressive brochure edited by Aaron H. Rosen on the 30<sup>th</sup> anniversary of the Jewish Ministers Cantors Association of America on Sunday, February 3<sup>rd</sup>, 1924, titled *The History of Hazanuth*, Rossi is listed as “Rabbi (Chazan)” in a short biographical note about him appearing next to other luminaries in the history of the Euro-American cantorate. The note adds that Rossi “prevailed upon the Rabbis to allow polyphonic music in the Synagogue music” (p, x). So Rossi was a not only a “Rabbi-Cantor” but also a “progressive” one, resisting orthodox rabbinical authority and therefore worthy of being listed in the illustrious roster of cantors of the American Conservative movement.

Is Rossi’s place in non-Jewish musicological discourses as central as it is in Jewish or Israeli ones? Rossi’s name is not mentioned in Grout’s *A History of Western Music* (in its more recent edition by Palisca), a textbook commonly used in Western universities prior to the appearance of Richard Taruskin’s monumental *Oxford History of Western Music* which also ignores the Mantuan Jewish composer (though next to many others, as Taruskin explains in his introduction to this work of epic proportions).<sup>26</sup> We must point out though that Rossi appears in some textbooks on Baroque music, particularly Manfred Bukofzer’s classic *Music from the Baroque Era from Monteverdi to Bach*.<sup>27</sup>

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26. Donald K. Grout and Claude Palisca, *A History of Western Music*, 6<sup>th</sup> ed. (New York & London, 2001); Richard Taruskin, *Oxford History of Western Music* (New York, 2009).

27. (New York: Norton, 1947). p. 53. Bukofzer was one of the distinguished members of the roster of German Jewish musicologists who immigrated to the USA before World War II. I am not arguing though that the mentioning of Rossi is related to his Jewish ancestry. However, it is worthwhile to remember the presence of Rossi in German Jewish publications during the Weimar Republic, Bukofzer’s formative period in Germany. The

Rossi as a “major” composer appears however abundantly in notes to recordings of his music (see Appendix). For example, in *Salamone Rossi Hebreo*, (Zamir, #910, 1998) one reads: “The scene: the court of Mantua during the fullest flowering of the Renaissance enlightenment. The world has changed and the Dark Ages had passed... for a while. During this all too brief respite from segregation and persecution, the Jews of Mantua experienced a new freedom and, in response, a blossoming of art and music flowed from the ghetto. Perhaps the greatest representative of the Jewish participation in the Italian Renaissance is the composer and violinist, Salamone Rossi. Exceptional on many counts (the first Jewish polyphonic music to be published, one of the first composers to write instrumental sonatas, etc.), Rossi eagerly embraced the revolution taking place in the music of his gentile contemporaries, namely Monteverdi and Gastoldi.”

On an ecumenical conference dedicated to Rossi held in New York City in 2002, the following review appeared:

If someone told you that one of the most important, influential and best-selling composers in Europe around 1600 was an observant Jew living in a ghetto, you’d probably think it was a joke. We are just now beginning to learn how far from a joke this Jew’s story is... It was 300 years before any other Jewish composer attempted something similar — it took that long for any Jewish musicians to venture out into the larger Christian society or to bring new music into Jewish society. Only with the liberalizations of the nineteenth century were Jews to be found once again at the center of the music world. But even then, most of those, like Felix Mendelssohn, Gustav Mahler, etc., found it

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same applies to a colleague of him, Alfred Einstein, the great scholar of the Italian madrigal. Einstein dedicated one of his last articles to Rossi as Italian madrigalist. It was published from all places in a prestigious Jewish studies journal, an inclusion justified by the composer’s Jewish ancestry (Alfred Einstein, “Salamone Rossi as Madrigal Composer,” *Hebrew Union College Annual* 23 [1950-51], p. 383-396). Einstein had previously written (while still in Germany) a biographical entry on Rossi in G. Herlitz and B. Kirschner, *Jüdisches Lexikon: Ein enzyklopädisches Handbuch des jüdischen Wissens*. Berlin: Jüdischer Verlag, vol. 4 (1930), col. 1505.

necessary to convert to Christianity before they or their work could be accepted.<sup>28</sup>

I labeled the intensive pondering on Rossi and most particularly on his Hebrew works carried out by mostly Jewish researchers and performers in the late twentieth and early twenty-first centuries, “Rossi-mania.” A symptom of this trend can be found in the profuse production of commercial recordings of Rossi’s Hebrew works (in their original choral format or in diverse types of arrangements). Apart from the pioneer LP *The music of Salamone Rossi, Hebreo, of Mantua* of the New York Pro Musica of 1957, Rossi’s music was rarely recorded in the next four decades. Yet, from the mid-1990s, a deluge of recordings, especially of *HaShirim*, marked the return of the great Jewish composer to the public arena. At least ten CDs of Rossi’s *HaShirim* were produced between 1995 and 2001 in the USA and Europe.<sup>29</sup> Since then the Internet, and especially YouTube, has contributed to the nurturing of Rossi’s figure as a sort of early Jewish cultural icon in dozens of recordings of *HaShirim* (of which a small selection appears in the appendix below) amid his Italian vocal and instrumental music. An amusing example of the utilization of Rossi’s towering image can be found in the title of a review of CDs by contemporary Italian klezmer bands (who are in fact partially influenced by hard rock): “Salamone Rossi’s Children: Three Italian Klezmer Bands.” Rossi has become a kind of “patron saint” for any modern Jewish music coming out of Italy!<sup>30</sup>

In addition, Rossi is one of the very few non-Israeli composers whose works have been published by the Israel Music Institute (IMI), the “national” publishing house for Israeli art music. IMI published two books of Rossi’s works in Italian, edited by the late Prof. Hanoch Avenary, and this fact was not mentioned in

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28. Raphael Mostel, “Meet Europe’s Hottest Composer, c. 1600: A Devout Ghetto Dweller Named Rossi,” *Forward*, 29 November 2002. Rossi also made it to the Art Section of *The New York Times* (8 November 2002, section E, Page 10, Column 1): Barry Singer, “A Renaissance Composer, Actively Jewish When That Wasn’t Easy.”

29. See the list of recordings and videos at the end of this article. WorldCat provides 226 results to the search “Salamone Rossi” and “Music” (recordings) as of September 7, 2022.

30. See: [http://www.klezmershack.com/articles/davidow/2000\\_0312\\_italy.html](http://www.klezmershack.com/articles/davidow/2000_0312_italy.html). Last accessed August 28, 2022.

Harrán's book.<sup>31</sup> It was unfortunate that in a book whose every detail is scrupulously based on the most esoteric bibliographic details, the Israeli publications of Rossi's works were missing.<sup>32</sup> This raises very interesting questions: What about Rossi in terms of Israeli culture and contemporary Israeli music in general? Did the heads of the Israeli publishing house consider Rossi to be the kind of model worthy of imitation for a successful synthesis of Israeli music culture? Is Rossi also conceived in Israel as a good starting point for "Jewish music history" and, hence, as part of the construction of a national Jewish narrative in the field of music?

In conclusion, however much Rossi and his Hebrew works are important (and indeed they are!) and respected, this does not justify the lack of proportion between the attention paid to them and to other issues in the research of music in Jewish cultures and societies of the past and the present. Because of the somewhat obsessive treatment of Rossi as a "great Jewish composer," the research of Jewish music tends to ignore many other Jewish composers who were no less productive and successful in bridging between Jewish and the surrounding non-Jewish culture through their works.

For example, during Rossi's time, at a relatively short geographical distance from Mantua and Venice, the Ottoman Empire was home to a school of distinguished Jewish musicians. This group was to excel in its contribution to the shaping Ottoman court music, on which much of today's Middle Eastern art music (especially instrumental genres) is based. One of Rossi's contemporaries was Avtaliyon ben Mordechai, a disciple of Rabbi Israel Najara (ca. 1550-1625), who was recognized by the non-Jewish society as a notorious composer. During the era of Haydn, Mozart and Beethoven, when European Jews had almost no access to art music circles, the Jewish composer and musician Itzhak Fresco Romano (an observant Jew who died in 1815), known in Turkish literature as Tamburi Izak,

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31. See Salamone Rossi, *Madrigals for 5 voices (1602)*, edited by Hanoach Avenary (Tel Aviv, 1989) and the *Canzonettas for 3 voices (1589)*, quoted in note 12 above.

32. In contrast, Avenary's editions are mentioned in the new edition of Rossi's works edited by Harrán (see n. 3 and 4 above) that appeared after the original version of this review essay.

directed the musical court of Sultan Selim III. Izak's secular works are still performed today by the most important ensembles in Turkey and are heard on radio and television.

Until recently, the names of Avtaliyon and Tamburi Izak were completely excluded from the narrative of "Jewish music history." This is due to an Eurocentric approach that emphasizes composers of Jewish pedigree who entered the pantheon of Western music history (in all its registers) while Jewish composers from North Africa and the Middle East have remained within the ahistorical rubric of "folklore." However, they are not alone. Other European Jewish composers suffered a similar fate. This is evident, for example, in the absence from texts on Jewish music history of names of Italian Jewish composers who promoted the use of choral music in Italian synagogues from the mid-nineteenth to the early twentieth century.<sup>33</sup> Their absence is the result of subjective aesthetic evaluations; their works were considered to be of lower quality because they sounded too "operatic."

When it first appeared, this essay aimed at triggering a comprehensive discussion on central issues concerning the historiography of music in Jewish societies. Don Harrán's impressive and exemplary work on Rossi and, later on, other Italian musicians of Jewish ancestry from the Renaissance and Early Baroque, opened the door to an unprecedented understanding of music among the Italian Jewry of the late sixteenth and seventeenth centuries. Recent scholarship has been diligently following his example.<sup>34</sup> However, balancing the unevenness of Jewish music history remains a desideratum.

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33. See, Francesco Spagnolo, *Music and Synagogue Life*, in Roni Weinstein (ed.), *Italy*, Ben Zvi Institute, Jerusalem, 2012, pp. 143-150 [Hebrew]

34. See Linette Bowring, Rebecca Cypess and Liza Malamut (eds.), *Music and Jewish culture in early modern Italy: New perspectives*. Indiana University Press, 2022, especially the essay by Stefano Patuzzi in this volume, "Salamone Rossi's *Songs of Solomon*: The Pleasures and Pains of Marginality."

## Appendix

### Published recordings of *HaShirim* or selections from it arranged chronologically (ASIN = Amazon Standard Identification Number)

*The music of Salamone Rossi, Hebreo, of Mantua: (flourished 1587-1628)*. Ed. Noah Greenberg (New York Pro Musica). Canada: Columbia Masterworks (1957). ML 5204. Program notes by Joel Newman and texts of the vocal pieces in Italian and Hebrew transliterated, with English translations. Rereleased in 1979. This is the oldest commercial recording of Rossi's works, a result of the collaboration between the dean of Rossi's modern research, Joel Newman, and the New York Pro Music with whom he collaborated for many years.

*Chants-Mystiques; Hidden Treasures of A Living Tradition*, Matthew Lazar, Pgd Special Markets, #20340 (1995), ASIN: B0000047JO.

*Salomone Rossi: The Songs of Solomon*, Conductor Pavel Kuhn, Panton (Cze) #811271(1996), ASIN: B000004AKK.

*Salamone Rossi: The Songs of Salomon, Pro Gloria*, Musicae Recordings #113 (1997), ASIN: B0000011YK.

*Salamone Rossi: The Songs of Solomon*, Yorkshire Baroque Soloists Pro Gloria Musicae Recordings #113 (1997), ASIN: B0000011YK.

*Rossi, Hashirim Asher Lishlomo*, Pro Cantione Antiqua, Carlton Classics #6600452 (1998), ASIN: B000003YQ7.

*Salamone Rossi Hebreo*, Zamir, #910 (1998), ASIN: B00005R63F.

*Taste of Eternity*, Matthew Lazar, Western Wind, #1890 (1998), ASIN: B00000F1BM.

*Rossi: The Two Souls of Solomon*, Accent Records #96119 (1999), ASIN: B00000444H.

*The Songs of Salomon: Jewish Sacred Music from 17th century Italy*, New York Baroque, Eric Milnes Director, Vol. 1, Dorian #93210 (2000), Vol. 2, Dorian #93220 (2001). ASIN: B00004UDEW,

*Lady Take a Lover: Music and Poetry from the Ghettos of Renaissance Italy*, End Pin, (2002), ASIN: B000065EP1.

*Salamone Rossi Hebreo Mantovano*, Philip Thorby, John Shrapnel, Siena Ensemble. The Classical Recording Company, London, 2002. is the first CD produced in Britain to contain a cross-section of Rossi's music. See: <http://www.michelenewandor.co.uk/music.htm>,

*Musique Judeo-Baroque - Jewish baroque music*. Joel Cohen, Boston Camerata. Arles: Harmonia Mundi (2011; first issued in 2001). ASIN: B000027NYA. See: <https://www.youtube.com/watch?v=SvkhBrTWCWE> (Eftah na sefatai)

*Il mantovano hebreo*, Profeti della Quinta. Linn Records, Glasgow (2018). ASIN: B07CPK4SR8. See: <https://www.youtube.com/watch?v=GqHCwG5oVNw&t=9s>

### **Selection of videos of *HaShirim* and about Rossi and his work**

<https://www.youtube.com/watch?v=JbjCtVEJbdg>

Salamone Rossi, Words and Music with Prof. Joshua Jacobson a project of the Zamir Chorale of Boston and Jewish Choral Music

<https://www.youtube.com/watch?v=tGoLCbZ2SGg>

The World of Salamone Rossi with Prof. Joshua Jacobson

<https://www.youtube.com/watch?v=G4MxHwIQ-yc>

Defending Salamone Rossi: The Justification of Jewish Music in Late Renaissance Italy with Prof. Joshua Jacobson

<https://www.youtube.com/watch?v=5y5aE132ouk&t=333s>

The 400th anniversary of Salomone Rossi's Hashirim Asher LiShlomo (1622)  
Salomone Rossi: Lamnatzéach al-hagitit / Psalm 8; Hashkivenu / Evening prayer  
From: Hashirim Asher Lishlomo [The Songs of Solomon] (Venice, 1622) Profeti della Quinta: Doron Schleifer, Roman Melish, Lior Leibovici, Jacob Lawrence, Elam Rotem

<https://www.youtube.com/watch?v=yzbjoAqzqvw>

Hashirim asher lish'lomo (The Songs of Solomon): Yitgadal veyitkadash  
Naxos

[https://www.youtube.com/watch?v=DvCBW7Rz7\\_Q](https://www.youtube.com/watch?v=DvCBW7Rz7_Q) (HaShirim from 8:56)

Salomone Rossi and his innovations with Elam Rotem

<https://www.youtube.com/watch?v=zWGxUno2vko>

Salamone Rossi - Songs of Solomon - Kuhn Chamber Soloists

<https://www.youtube.com/watch?v=x6sXCJH6BhA>

The Strangers: Songs of Solomon, Salomone Rossi

<https://www.youtube.com/watch?v=larzoEotC8Q>

Hashirim asher lish'lomo (The Songs of Solomon): No. 1. Shir hamma'alot, B'shuv Adonai. New York Baroque, Eric Milnes, conductor. Naxos

<https://www.youtube.com/watch?v=SMm5TNARdSA>

Salamone Rossi – Odecha ki Anitani, San Francisco Choral Artists, Magen Solomon, Artistic Director



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