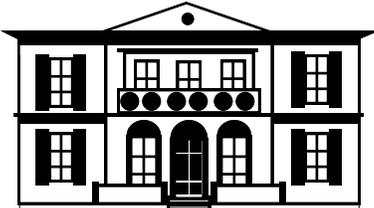


IN TOUCH

MARCH 2012



LETTER FROM THE PRESIDENT

FRANCESCA BRUNNER-KENNEDY

Dear Friends,

I hope you will eagerly read the news contained in this issue from the AFJMH, the museum, and the town of Hohenems. These positive changes represent hard work from a handful of people who are trying to improve their little corner of the world.

I am proud to tell you that the American Friends of the Jewish Museum Hohenems (AFJMH) now has a website: <http://afjmh.org/>. It contains some information about the organization itself, links to the museum's website, contact information, copies of the latest newsletters, and a button to pay donations by PayPal (no more having to e-mail me for a link). Dave Taenzer, grandson of Rabbi Aron Tänzer, has agreed to be our webmaster, and I thank him for his contributions.

The museum is also making changes to its website. They hope to unveil a completely new one in April. We'll send you news when it goes live.

Please read Director Hanno Loewy's news herein about what else is keeping them busy. I've previously mentioned the genealogy database and the new exhibit called "Everything You Always Wanted to Know About Jews, but Were Afraid to Ask." There will also be an exhibit this summer excerpting interviews on Jewish identity, ethnicity, genetics, culture from a book by Jewish artist Marina Belobrovaja of Zurich.

You'll also find a lovely piece on reconciliation: the story of Harry Weil, Jr., a trustee of the AFJMH, and the last surviving member of the Jewish community in

Hohenems. He lived in Hohenems as a child, and then was forced to flee with his family in 1939, finally settling in America. Instead of harboring ill will toward his homeland or repressing his heritage, he has celebrated it, visiting Hohenems regularly, and asking to be buried in the cemetery there. In October, the town embraced him with a golden key award presented by Vice Mayor Günter Linder. It's a wonderful example to all of us on how to remember the past, but not live in it. To move forward, to forgive, and to find common ground.

*Francesca Brunner-Kennedy
President, American Friends of the Jewish Museum Hohenems ❖*

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HANNO LOEWY, PRESIDENT

ASSOCIATION OF EUROPEAN JEWISH MUSEUMS (AEJM) PRESS RELEASE

28 November 2011

English Translation of AEJM Press Release

At its annual conference in London, the Association of European Jewish Museums (AEJM) has chosen Hanno Loewy, director of the Jewish Museum Hohenems, as its new president. He succeeds Rickie Burman, director of the Jewish Museum in London. The Association Board is comprised of: Hetty Berg (Jewish Museum, Amsterdam), Magda Veselská (Jewish Museum in Prague), Erika Perahia Zemor (Jewish Museum of Thessaloniki) and Daniela Eisenstein (Jewish Museum of Franconia).

Ninety delegates from 45 Jewish museums ranging from Spain to Ukraine and Norway to Turkey - as well as numerous guests from the USA and South America - discussed at the November 2011 meeting current perspectives of Jewish museums, new approaches to educational work in the multi-ethnic immigrant community as well as joint projects to commemorate the precarious situation of European Jews during World War I. The AEJM organizes regular workshops and training of its member by curators and other staff. In the future, development training for museum educators, counseling services and

internships will enable smaller museums and newly established institutions, especially those in Eastern and Central Europe, to benefit from the experience of large institutions such as those located in Paris and Berlin, Frankfurt or Prague - but also for the established museums to benefit from the geographical and cultural diversity of the European-Jewish diaspora experience. The AEJM has evolved from its beginnings more than twenty years ago into a strong partner to the museums, promoting their independence from political and other interests and their professional development. The



development of high standards for original research and a conscious appreciation for the Jewish heritage makes the Jewish Museums not only an important resource for the development of Jewish life in Europe, but also a model for the recognition of the diversity of European cultural heritage as influenced by immigration and ethnicity. ❖

NEWS FROM THE MUSEUM

DR. HANNO LOEWY

These are some of the recent activities of the Museum.

Everything You Always Wanted to Know About Jews. But Were Afraid to Ask

There are many questions around about Jews. Some are taboo, some only seem to be. But where people sense a secret or mystery they often look

for something "Jewish" behind it.

Some of these questions are uncomfortable for the one who asks, some are politically incorrect, and some are awkward. But, mostly the answers are not that complicated, as one can guess. What do Jews look like? Are Jews born talented money makers? Can Jews be at home in any

country? Is it permissible to make jokes about the Holocaust? Why is it so difficult to discuss the politics of Israel?

Together with artists like Yael Bartana (Amsterdam/Berlin/Tel Aviv), Adi Nes (Tel Aviv), Tamar Latzman (New York), Zbigniew Libera (Warschau), Shmuel Shapiro (Kislegg), Harley Swedler (New York/

Paris), Zoya Cherkassky (Tel Aviv), Tamir Zadok (Tel Aviv), Sidney Lumet and Woody Allen, we want to confront these questions in a witty mood.

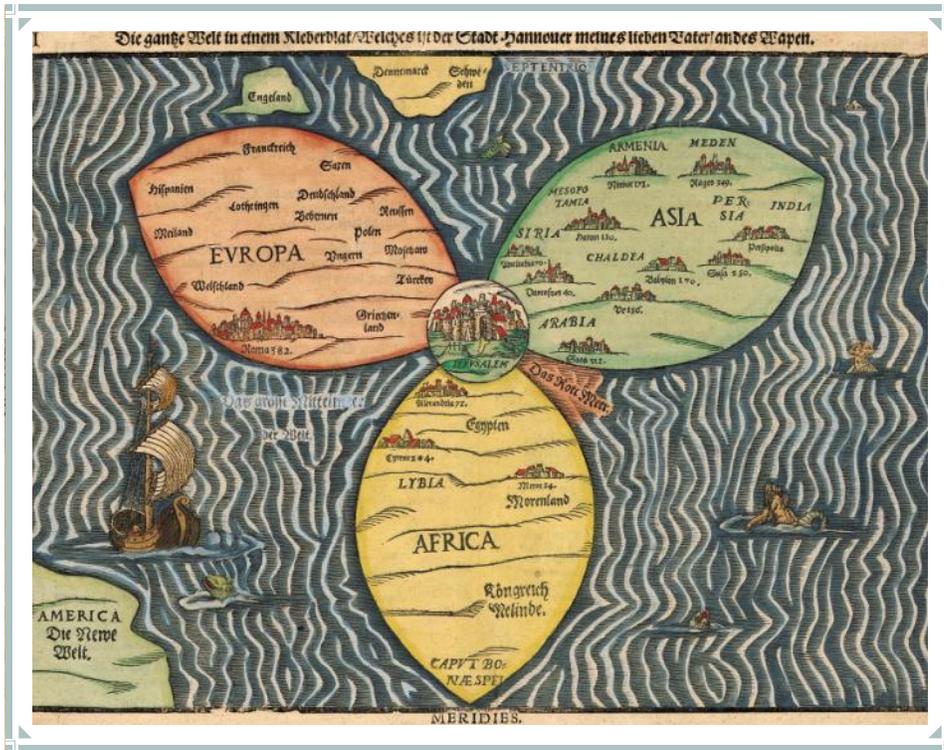
And we invite visitors to ask their own questions. Answers will be published on:

www.jm-hohenems.at or
www.wassieschonimmerueberjudenwissenwollten.at

(Continued on page 3)

NEWS FROM THE MUSEUM

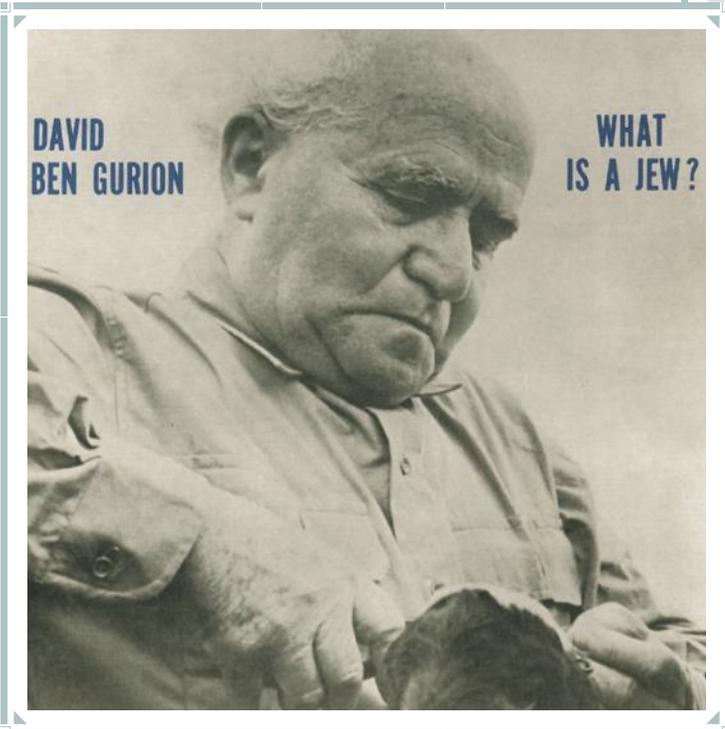
Some artwork from the exhibit *Everything You Wanted to Know About Jews*.



"The whole world in a clover leaf", world map of Heinrich Bünting, about 1581



"Untitled", by Zoya Cherkassky, Tel Aviv



Record "David Ben Gurion: What is a Jew", Collection Roger Bennett, New York

NEWS FROM THE MUSEUM

(Continued from page 3)

New Website and Renovations

Not always as visible but sometimes crucial: the quality of our work depends on our infrastructure. With funds from the federal government, we are working on the creation of a completely new website that we hope will be on the net in April. Our website is getting older. Equipped with a state of the art technical background (CMS), the new website will be much more flexible, visually much more attractive and easier to maneuver, both for the visitors and for us, presenting content for you that outreaches into the global world.

By no means “virtual” but deeply grounded is the second improvement of infrastructure. A major renovation of our changing exhibition space in the basement was long overdue. With funds from the federal government (that at least covered a part of the cost) we finally had the chance to install a new lighting system in the basement. And, we were able to create two new passageways between the rooms, enabling visitors to move in a circle. This sounds like a small change, but we had to move 15 tons of stone.

It makes our exhibition space much more flexible and usable. Come and see!

Hohenems Genealogy Database

Our database project is moving ahead with funds from the State of Tyrol. In cooperation with the University of Innsbruck and Professor Thomas Albrich, the Jewish Museum has been working on the history of the Jews of Tyrol (including Southern Tyrol) for almost 20 Years. Two books with biographies of Jews from Tyrol and Vorarlberg, edited by Thomas Albrich, were published in 1999 and 2008. Students of history and a working group, including Niko Hofinger, did research in the files of the City, the State and the Jewish community, on the fate of some 3000 Jews from Tyrol, and their descendants. Many of these families are also related to Hohenems and Vorarlberg. The results of that research were collected in an internal database, but it still has to be worked through for integration with our genealogy website. This was made possible recently with a generous grant from the State of Tyrol that enables us to include this data in a particular project for three years.

At the same time, our database is growing and including more and more biographies, photographs and documents, making it a rich resource for both the descendants and scholars alike. See www.hohenemsgenealogy.at

New Publication in the Spring

In 2010, when the Jewish Museum Hohenems invited the crowd to surprise us and our visitors with a “Jewish something” (a chosen object) for an exhibition, Jewish artist Marina Belobrovaja of Zurich felt provoked to answer this question more radically. Reacting both on our call and the increasing impact of genetics on the discourse about identity among Jews, she started her personal “DNA-Project”. Working on a seemingly endless chain of interviews with Jewish friends and relatives, as well as strangers to her, who commented with each other on the questions of Jewish identity, ethnicity, genetics, culture and politics, she constructed her own “DNA” of Jewish discourse, like “stille Post” (Chinese whispers). A very particular exploration of Jewish thought in times of new challenges.

After a first presentation in the Jewish Museum Hohenems in March 2011 she decided to

turn this project into a book. *DNA-DAN-NAD-NDA-AND-AND*, including 60 interviews (all in English and German), will be published in May and will be presented in the Jewish Museum in June. An installation of some of the interviews will accompany our summer exhibition.

News from the staff

In February 2012, Junia Wiedenhofer joined our collections department. She supports Christian Herbst, working on the genealogy project of the Museum. Junia Wiedenhofer was born in Tyrol, studied history in Innsbruck, and wrote her master’s thesis on the situation of Russian Jewish immigrants in Israel.

In August 2011, Julia Schertler-Dür joined our staff part-time in the education department. Together with Tanja Fuchs, she is now organizing the guided tours, workshops, educational programs and materials of the Museum. Julia Schertler-Dür was born in Bregenz and studied English and Contemporary History in Salzburg. She worked as a High school teacher and, since 2007, as a cultural guide and research assistant for various projects in the Jewish Museum Hohenems. We are glad to have both Junia and Julia on board. ❖

HARRY WEIL JUNIOR

Harry Weil was recently awarded the Golden Ring of Honour of Hohenems.

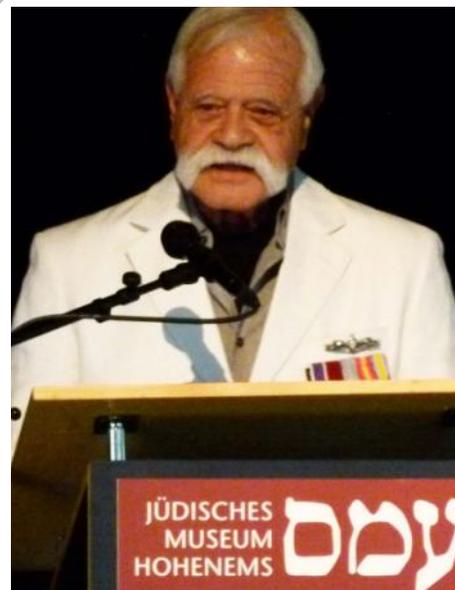
Harry Weil, Jr, born in 1931, grew up in Bregenz, Austria. His family returned again to Hohenems where he attended the Volksschule (primary school). In 1939, together with his parents, he fled over Switzerland to the U.S.A.

From 1948 to 1955, Harry Weil Jr. served in the U.S. Navy, participated in the Korean War and was awarded the Purple Heart. He is the only still living Jewish Hohenemser from the time of the persecution.

The award is a symbol of restitution and acceptance that was denied his father, the last Cantor and Organist of the Jewish community of Hohenems who after the Second World War wanted to return to Hohenems.

Harry Weil lives today in Los Ranchos near Albuquerque, New Mexico and wishes like his father to be buried in the Jewish cemetery in Hohenems. He feels "at home" in Hohenems, that's it. In 2008, within the documentary "Flight into the Unknown," in his biography he states, "I am an American, an Austrian, a Catholic, a Jew... and proud of all these roots."

Harry Weil, Jr has in a unique way preserved his connection with Hohenems despite all adversities, including the persecution in his original homeland and the later refusal of a resettlement of his family. With regular visits, his emphasis that he feels at home here and his wish to be buried in Hohenems like his father, clinches his connection to Hohenems.



Harry Weil at the recent celebration of the Museum's 20th Anniversary

This award should be a bridge from the past to the present and a sign of the recompense (or compensation, reparation, redress) denied his father. ❖

REMARKS AT THE AWARD CEREMONY

VICE MAYOR GÜNTER LINDER, 12 OCTOBER 2011

Unquestionably one of tonight's two honourees has had the longest trip to Hohenems, yet nevertheless he has always stayed very close to Hohenems: Mr. Harry Weil, Jr. has travelled here from Albuquerque, New Mexico, and is honouring us by receiving this award personally.

"Home is where the heart is," it is said, and this spring Harry Weil, Jr. quoted this here in the Löwensaal, in German, to describe his

relationship to Hohenems: "Heimat ist dort, wo das Herz ist." Beautiful words, that prove that feelings, thinking and actions of a person can never be reduced to his or her passport. "Home" is a feeling, a love, that connect to several places, to people or to an idea.

Let me elaborate a bit further: With good reason Harry Weil, Jr. could have erased Hohenems from his

memory, in bitterness. In 1938 he had moved to Hohenems with his family and attended the elementary school. The seizure of power by the Nazis forced the Jewish family Weil to flee, first to Switzerland and later to the United States. The uncle of Harry Weil, Jr., Louis, did not succeed in this; he was murdered by the Nazis in Dachau. Harry's father, Harry Weil, Sr., had been the last organist at the synagogue of Hohenems and wanted to

reestablish contact with his homeland after the war. One must admit that his efforts were responded to very negatively, not even his property here in town was restored to him. The family thus settled permanently in the U.S. and Harry Weil, Jr. served from 1948 to 1955 in the U.S. Navy. Wounded and highly decorated, he returned from the Korean War. After a brief time serving in the Air Force in North

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REMARKS FROM THE AWARD CEREMONY

(Continued from page 5)

Africa, he had seen much of the this world as a young man and settled down in Albuquerque, New Mexico, in the late 1950s. There he still lives. He is father to five children and has been married to Marita Ann Johnston for 30 years. His passions are his horse ranch and sheep farming. Remarkably, he stills works in his job as a tax consultant. Four weeks ago he celebrated his 80th birthday; our congratulations. This anniversary presents a perfect occasion to present him with this award tonight.

One doesn't have to live in Hohenems to stay or to become a "Hohenemser." Harry Weil, Jr. is a man who loves Hohenems and is closely connected to this city. Given all that was taken from him and his family irretrievably,

and the harm they suffered, Harry Jr. has shown how a self-confident, grounded man, that has been challenged in his life, may exemplify love and forgiveness. A man who sits firmly in the saddle, as we frequently have seen him. Love often doesn't simply flourish through closeness, but also through a wistful look from afar. Throughout the years Harry Weil, Jr. always has been a bit of an "Emser" in New Mexico, kind of "our Austrian ambassador in the States." He has often visited Austria, and especially Hohenems, for the Jewish Museum's Meetings of Descendants and the Museum's Anniversary this spring, just to name two occasions.

Harry Weil, Jr. is a man that has himself experienced escaping,

expulsion, persecution and war. Yet he has always been in search of that which unites and not divides us. He has stated: "I am American, Austrian, Catholic, Jew ... and proud of all these roots," if I may quote him. Again and again he has proven especially his deep and honest attachment to Hohenems in words and deeds. Some years ago, in the TV documentary "Flucht ins Ungewisse" ("Escape into Uncertainty"), the story of the Jewish Community of Hohenems based on selected biographies he showed his attachment. As a Trustee of the American Friends of the Jewish Museum Hohenems, he has supported the Jewish Museum Hohenems. This evening we owe him much for that too. You'll notice the "Friends" in the title: "Freundschaft" or "Friendship" serves as

a basis of this commitment, of joining forces, that has made a lot of things happen in recent years.

Harry Weil, Jr. is the last surviving member of the Jewish Community Hohenems, which had existed until the 1930s. It is my honour to present the Golden Ring of Honour of Hohenems to him this evening. As I know him, he will keep and bear it in honor. We will always be pleased again to welcome Harry Weil, Jr. to Hohenems in the future: "Here, where the heart is." This award, this ring, is meant to build a bridge from the past to the present. This ring expresses our gratitude to it's bearer for his connection to Hohenems. And this ring shall also seal our own deep connection with him, the bearer. ❖



Harry Weil receives his Golden Ring of Honour

THE LIFE, TIMES AND MUSIC OF CANTOR SALOMON SULZER

GERHARD SALINGER

Salomon Sulzer was and still is an eminent figure in the world of Jewish liturgical music. Various publications deal with his life and music, among them the documentation by Hanoeh Avenary, Walter Pass, Nikolaus Vielmetti and Israel Adler "Kantor Salomon Sulzer und Seine Zeit," two Idelsohn publications about Jewish music and liturgy and the "Katalog zur Ausstellung" des Landes Vorarlberg - "Salomon Sulzer, Komponist, Kantor, Reformator (Wien 1991) with contributions by Bernhard Purin, Karl Heinz Burmeister, Klaus Lohrmann and Walter Pass. Also to mention is the publication by Rabbi Dr. A. Taenzer "Die Geschichte der Juden in Hohenems." (Dr. Taenzer writes his name Salaman Sulzer.)

Salomon Sulzer was born on March 18, 1804 in Hohenems, a town in Vorarlberg in the western part of Austria, not far from the Swiss border.

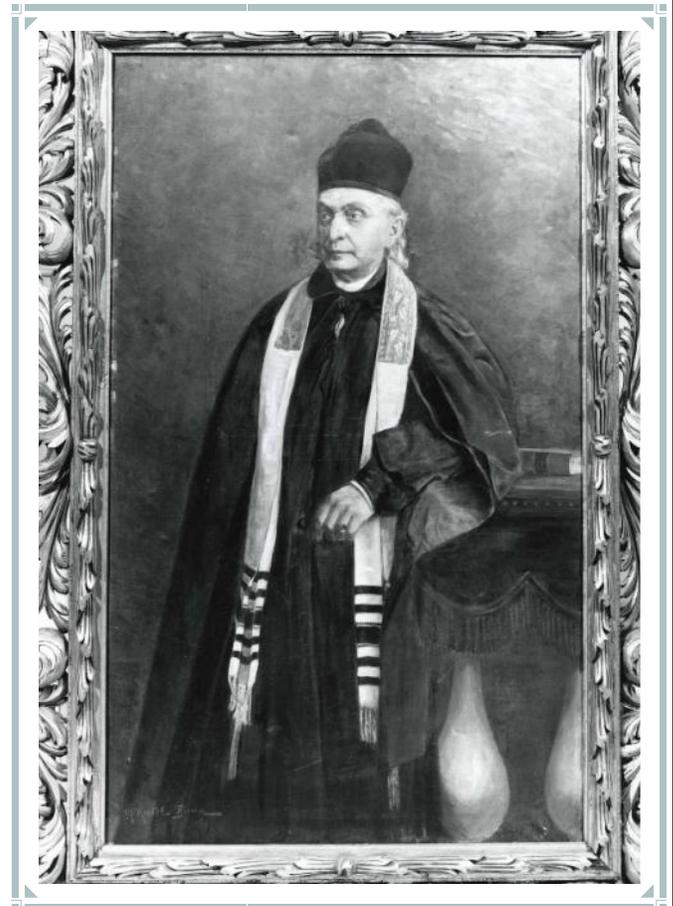
The oldest known member of the Sulzer family is Josle Levi, born in 1610, who resided in Hohenems since about 1635. His house was located near the Schwefelbad (sulphur bath),

not far from the Jewish Cemetery in Hohenems. Just as most other Jews living there, he was engaged in commerce. His good relationship with the count was probably the reason that he became head of the local Jewish community.

In 1663, he moved to Sulz, and from there to Altenstadt, both in the Feldkirch district, but returned to Hohenems in about 1667. Although he had a Schutzbrief (letter of protection) since 1657, without any known reason, in 1676, the count expelled the Jewish families from Hohenems, a part of his territory. The Jewish families, after paying Schutzgeld to the local Austrian authorities, were then permitted to live in Sulz, a village between Hohenems and Feldkirch, which enabled them to collect outstanding debts.

In the meantime, Josle Levi's son Salomon became head of the Jewish community.

Soon after they arrived in Sulz, there were bitter complaints by the local Sulzer citizens, culminating in hostilities against the new Jewish arrivals.



After the count of Hohenems changed his mind and was willing again to issue Schutzbrieft, the Austrian authorities in Innsbruck ordered most Jews to leave Sulz. There were three exceptions: only the most wealthy Jews, Salomon Levi and his brothers, Abraham and Wolf, were permitted to remain in Sulz. Salomon Levi died in 1703. Salomon's son, also called Josle, as his grandfather, now became the head of the

small Jewish community in Sulz.

Josle Levi must have become quite wealthy. He maintained storage facilities in various towns in the area and also lent money to the count of Hohenems. His sons had moved to the Augsburg area (Bavaria) and were there commercially active.

But things began to change in the fall of 1744. On December 23 and 24, 1744, a mob

(Continued on page 8)

SALOMON SULZER

(Continued from page 7)

under the leadership of the local head of town by the name of Leonhard Gries attacked all Jewish property, plundered Jewish homes, and willfully destroyed the Jewish houses. As a result of this pogrom-like event, the local Jews from Sulz fled first to Liechtenstein and settled later in Hohenems. Josle Levi died in 1753. His son, Jacob, born in 1707, was not as fortunate as his father. His two brothers were now living in Kriegshaber near Augsburg.

The new head of the Jewish community in Hohenems was now Maier Uffenheimer, the son of Jonathan Uffenheimer.

Jacob Levi's son again was named Josef (1758-1848).

During the second half of the 18th century, trading opportunities across the Swiss border developed which were of great importance also to the Jewish families in the area. Josef Levi was very active in Switzerland and in 1785, sold great quantities of goods at Swiss trade fairs. But it appears that this fortunate time came to an end soon after 1800.

During the short time period from 1806 until 1814, Vorarlberg was part of the Kingdom of Bavaria. Under the Bavarian Judenedict of 1813, Jews were forced to adopt German family names and the Levi family elected the name "Sulzer."

The population of Hohenems in 1807 was around 3,130. Included here were 81 Schtzjuden, 348 family members and service employees, a total of 429 Jews.

When Salomon Sulzer was born (in 1804), his family, in former years well to do, lived at that time under strained economic conditions. As a boy, young Sulzer, with some musical talent, was not destined for the commercial life of this family. His abilities were noted by the local cantor, Benjamin Levi-Bermann. At the age of eleven, he was sent to Eendingen in the Swiss canton Aargau. Eendingen, a small town, is one of the oldest Jewish communities in Switzerland. The Eendingen synagogue was built in 1764, eight years before the Hohenems synagogue was built. In Eendingen, he accompanied Cantor Lippmann as a "meschorrim," a kind of assistant. (Hilfssaenger) Then a practice of that

time. During services, usually two meschorrim formed the cantor's small choir.

He was also with the cantor several months when he performed in Alsace, then under French rule with a large German speaking population. He returned to Hohenems in 1813, and continued his studies in Karlsruhe in Baden under Cantor Eichberg. In 1820, then only 16 years old, he was offered the position as cantor in Hohenems. Due to the poor economic position of the local community, his salary was very small. Sulzer remained in Hohenems until the end of 1825. On January 8, 1826, he was permitted to take an eight-week vacation and traveled to Vienna.

Sulzer in Vienna

At this point, it is appropriate to mention the changing conditions under which the Jews in Vienna lived during the centuries.

The earliest Jewish settlement occurred during the 12th century. At that time, they had a synagogue and owned houses. During the Third Crusade in 1196, the Jews in Vienna were murdered. Only a few years later, a new

settlement was reestablished with a second synagogue built in 1204. An estimated 1,000 Jews were then living in the Jewish quarter.

At the time of the Black Death (bubonic plague) in Europe (1348-1349), when so many Jewish communities were decimated, the Jews in Vienna were spared such a fate. However, many Jews whose lives were threatened sought refuge in Vienna. 1421 was the year of the "Wiener Gesera" (persecution) when the community was destroyed and Jewish property was confiscated.

Fifteen Jewish families lived in Vienna in 1512. During the Thirty Year War (1618-1648), the Jews were suffering just as the rest of the population. In 1624, Ferdinand II confined the Jews of Vienna to a ghetto. Some 500 Jewish families lived there in 136 houses. Many Jews made their living from domestic trade, some from international trade.

In 1669, Leopold I expelled all Jews from Vienna and converted their synagogue into a church, the present Leopold Kirche. When eventually Leopold ran into financial difficulties, he remembered his Jewish subjects again and permitted some of them to

(Continued on page 9)

SALOMON SULZER

(Continued from page 8)

resettle there against payment of high taxes. In 1777, 520 Jews lived in Vienna, but their number was restricted by legislation of Maria Theresa.

Before Sulzer arrived in Vienna in early 1826, this was the situation: An official Jewish community (Kultusgemeinde) was not legally permitted. Neither was a rabbi allowed to function under the theory that there was no community. The religious services were conducted by the "Vorbeter" (someone who is knowledgeable in the liturgy but who does not have to be a trained cantor). Those Jews who lived in Vienna were tolerated by the emperor and the authorities, according to their usefulness to the city, despite the existence of the so-called Wiener Toleranzpatent, which applied to Christian denominations, but not to Jews. Unofficial sources claim that there were at that time 124 family heads. Together with their wives, children and service personnel, the total number amounts to 1,256 tolerated persons. Since there was no official Jewish community, those in charge of community functions were for many years called

"Vertreter" (representative). Head of the "Vertreter" who conducted business with the authorities was for some time Natan Adam von Arnstein (1748-1838).

Since many of those Jews who lived at that time there were economically well off, and an official house of prayer did not exist there until 1825, influential men of the community, such as Michael Lazar Biedermann (1769-1843), head of the "Vertreter," and Isak Loew Hoffmann von Hoffmannsthal (1759-1849), were instrumental in the establishment of a dignified house of worship.

On April 9, 1826, under the supervision of the architect Josef Kornhaeusel (1782-1860), the Wiener Stadttempel was consecrated. As was the practice at that time in Europe, this house of prayer was hidden within a building, with the entrance from Seitenstettengasse. This hidden location saved the building from destruction during the Pogrom night on November 9-10, 1938 because neighboring property would have been endangered. All freestanding synagogues were either burned down or blown up at that time.

When the synagogue was dedicated, Noah Mannheimer (1793-1865), from Copenhagen, Denmark, spoke and requested that Salomon Sulzer officiate as Vorbeter.

In a decree of January 22, 1820, Kaiser Franz demanded that a rabbi has to prove that he has profound knowledge of the "philosophical sciences" and is also competent in the teaching of Jewish religion. He also preferred services in German or in the language of the country and that prayer books have appropriate translations.

When Mannheimer accepted his new position in Vienna, his title was Prediger (preacher). He was also director of the religious school. He was recommended by Michael Lazar Biedermann for the position. [Under other circumstances in European countries, the title "Prediger" was sometimes assumed by an officiating cantor when no rabbi was employed. The title Prediger/preacher implies that the official has no rabbinical training. Mannheimer could not use the title "rabbi" because such a title was not authorized at that time by

the Austrian authorities. Sulzer assumed the title "cantor" and Ober-Cantor in later years.]

Before Sulzer arrived in Vienna, the musical arrangement of the prayers were not standardized, and each cantor selected his own melodies, sometimes in the then prevailing Rokoko or Baroque styles. Usually, the cantor at that time had at his side two boy singers to accompany him (called "meshorrers" or meshorrerim). Sulzer changed this arrangement and introduced the quartet form for four voices.

In some publications, Sulzer is referred to as a "Reformer." While this may be true in respect to the musical style he introduced, up to this day, the Seitenstettengasse synagogue maintains the traditional form of religious services as found elsewhere. This was due to the fact that only a minority of the community wanted more changes in the ritual. The traditional form of service was continued in those Vienna synagogues built at later dates. Many of them had large men's choirs. This was also the case in the Stadttempel at a later time.

(Continued on page 10)

SALOMON SULZER

(Continued from page 9)

On June 25, 1827, Sulzer married Franziska (Fanny) Hirschfeld (1809-1855). She was a daughter of Carl Hirschfeld and came from a Hohenems family.

The new temple and the presence of Cantor Sulzer soon attracted many visitors to the synagogue who were anxious to hear the new cantor. Soon he made many friends in the musical world of Vienna, many of whom were not Jewish, because music played an important part in the cultural life of Vienna.

To broaden his musical knowledge when he started his new position, Sulzer invited many of his new friends, who played a part in the musical life of the city, to write compositions for him in the Hebrew language and adaptable for religious services. Among them was the well known composer Franz Schubert (1797-1828). He was the last of the great classical composers during the transition to the Romantic period. Schubert is known worldwide for his ten symphonies, chamber and piano works and his Lieder (songs) as an independent art form.

Sulzer profited much from this, although short lived, relationship. A year before his death, Schubert presented Sulzer with his composition of Psalm 92 in Hebrew, *Tov L'hodos*. Schubert departed this world on November 19, 1828 at the young age of 31 after a short illness, but his musical legacy survives to this day.

By the time Sulzer's compendium *Shir Zion I* came out in 1840, he had received 37 musical contributions from mostly non-Jewish composers, of which 18 were incorporated in his *Shir Zion I*. Their names are:

- Franz Schubert, one composition, Psalm 92.
- Josef Fischhof, who was Jewish, 6 compositions.
- Ignaz Ritter von Seyfried, 2 compositions, among them his *L'cho Dodi*.
- Joseph Drechsler (1789-1852), 16 compositions. He was a royal court conductor (Hof-Kapellmeister) and wrote the music for the inauguration of the *Stadttempel* in 1826.
- Wenzel Wilhelm Wuerfel, 3 compositions, among them his version of *Adon Olam*.

- Franz Volkert, 9 compositions, best known for his *Hayom Teamtzenu* at the end of *Mussaf* for the high holidays.

Among those who attended Sulzer's synagogue services was the composer Franz Liszt (1811-1886). He was not known for any love of Judaism and was the father-in-law of the composer Richard Wagner. But, he had much praise for Sulzer and his musical talents.

Other important personalities of that time period were the well-known composer Robert Schumann and, when on a visit to Vienna, Meyerbeer.

Although the Vienna Jewish community wanted to limit Sulzer's activities to the synagogue, he is known to have performed also outside the synagogue, especially reciting in the Schubert tradition his *Lieder* (songs).

Sulzer became widely known outside the country and attracted many students from other parts of Europe. Among those were many who sang in his choir:

- Max Wolff was later cantor in Teplitz, Mannheim and San Francisco.

- Josef Stark was later cantor in Prossnitz (Moravia), in Hohenems until 1865 and Ichcnhausen (Bavaria). He emigrated to New York in 1885. His son Eduard J. Stark (1863-1918) was a cantor and composer in San Francisco.
- Best known was Moritz Deutsch (1818-1892) who became a cantor in Breslau in 1844.
- Joseph Mayer officiated in Prague, Teschen (Bohemia) and since 1844 in Tarnopol.
- Gruenewald, since 1847 in Krotoschin/Posen.
- The Jewish community in Hohenems sent their cantor Leopold Reichenbach (1820-1885) to Sulzer in Vienna. According to Rabbi Taenzer, he later conducted the synagogue choir in Hohenems.
- Israel Blum (born in 1825) was recommended by Sulzer for the Jewish community of Troppau (then Austrian Silesia).
- Moritz Perles (1825-1891) received his training and education from Sulzer and later officiated as cantor in Prague.

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SALOMON SULZER

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Some of Sulzer's choir boys in the 1850's later became prominent in the cantorial field. Among them were Aloys Kaiser (1840-1908) who, in 1866, became a cantor in Baltimore, and Moris Goldstein (c. 1840-1906) who, in about 1881, was a cantor and composer in Cincinnati. To be mentioned further is Moses (Mor) Friedmann who officiated from 1850 to 1858 in the new synagogue in Wienfuenfhaus and was later in Budapest. Cantor Friedmann also became lecturer at the Budapest Rabbinical - and Teachers Seminary. Among Sulzer's students from Odessa, where choral music was much in demand, was Osias Abrass (1820-1884), Wulf Schestapol (approximately 1832-1872) and Jacob Bachmann (1849-1905).

In contrast to Berlin, where after 1865 the community became more or less divided in its ritual into Orthodox and Conservative factions, the Vienna Jewish community adhered to its old traditions. There was no use of an organ. Sulzer's synagogue, with its original quartet of four male voices, later added a boy's choir with 20-30 participants. To-

day's Vienna's Stadttempel has a choir of 10-12 adult male voices.

In 1848, the Jews of Vienna were still a tolerated minority that had no official status. (Even after his arrival in Vienna in 1826 Sulzer obtained a Schutzpatent.) 1848 was a year in which political upheavals took place in parts of Europe, and the masses revolted. There was this feeling that the authoritarian regimes were too oppressive. Instigated by speakers with revolutionary themes, the seed was laid to prevail upon the people to show their anger and to revolt.

The upheavals started in Paris on February 22, 1848 and spread to Munich (Muenchen, Bavaria) March 2, 1848, Cologne (Koeln/Prussia) March 3, 1848, Berlin/Prussia March 11, 1848, Vienna March 12, 1848, Budapest, Austrian Empire, March 18, 1848, Venice, Austrian Empire, March 22, 1848 and Milan, Austrian Empire, March 22, 1848. Pre diger Mannheimer openly supported the intended political changes. Sulzer's sympathies were also with the "new order," but he was less outspoken. Both Mannheimer and Sulzer, as can be seen in pictures, participated at the burial

of those who died on March 17, 1848 as a result of the revolt in Vienna.

The turbulence in those days was not initially successful and the authorities prevailed. Croatian troops under Field Marshal Windischgraetz were no match for the unarmed rioters. There were also three Jewish victims. The first result was court proceedings against the main agitators in November, 1848. Among four persons condemned to death was the journalist Hermann Jellinek, a brother of Pre diger Jellinek who succeeded Mannheimer after his death. On November 11 (Shabbat Vajera - Gen. 18-22), Mannheimer in his sermon exhorted his congregants and deplored the circumstances that led to the defeat of the revolt.

The defeat of the revolution was very discouraging for Austria's Jews at first. Although nominally all religions had equal rights, in practice, however, it was a different matter.

An encouraging change occurred when the new young emperor, Franz Joseph I, acceded to the throne. In a speech on April 3, 1849, he surprisingly used the words

"Israelitische Gemeinde von Wien." A provisional statute for Vienna's Jewish community was promulgated in 1852. The joy about the new monarch, however, was overshadowed by a new Austrian constitution in 1851 that reinstated the old authoritarian rule. Restrictions for Austrian Jews followed in 1853. Jews were excluded from all state offices.

Military defeats by Austria's army in 1859 reversed the political situation and a liberalization followed, applicable also to Austria's Jews. In 1861, three Jewish representatives became members of the Vienna city council. The year 1867 established equality for all segments of the population in Austria, as well as in Hungary. In the 1860's, the previously subdued status of Austria's Jews had changed for the better.

After the publication of "Shir Zion" in 1840, Sulzer's music became not only popular in Europe, but also to some extent in America. In America, it was introduced in Albany, New York, Cincinnati, New Orleans and other locations, and also Odessa when in 1859, a new synagogue was built.

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Sulzer received many honors and now had the title “Ober-Cantor” (Chief or Senior Cantor). His salary was twice that which the Predigers Mannheimer and Jellinek received.

Jellinek retained the title “Prediger” when he succeeded Mannheimer, who had died in 1865. Dr. Adolf Jellinek (1820-1893) had been Prediger at the new Leopoldstadter synagogue and was known as a formidable speaker. He followed Mannheimer by not making any changes in the ritual to maintain the status as Einheitsgemeinde. While some members had wished the introduction of an organ, this would have offended the more traditional persons and a split in the community was to be avoided by all means.

In 1865, Sulzer’s Shir Zion Part II was published. It contained some additions and some changes of Part I.

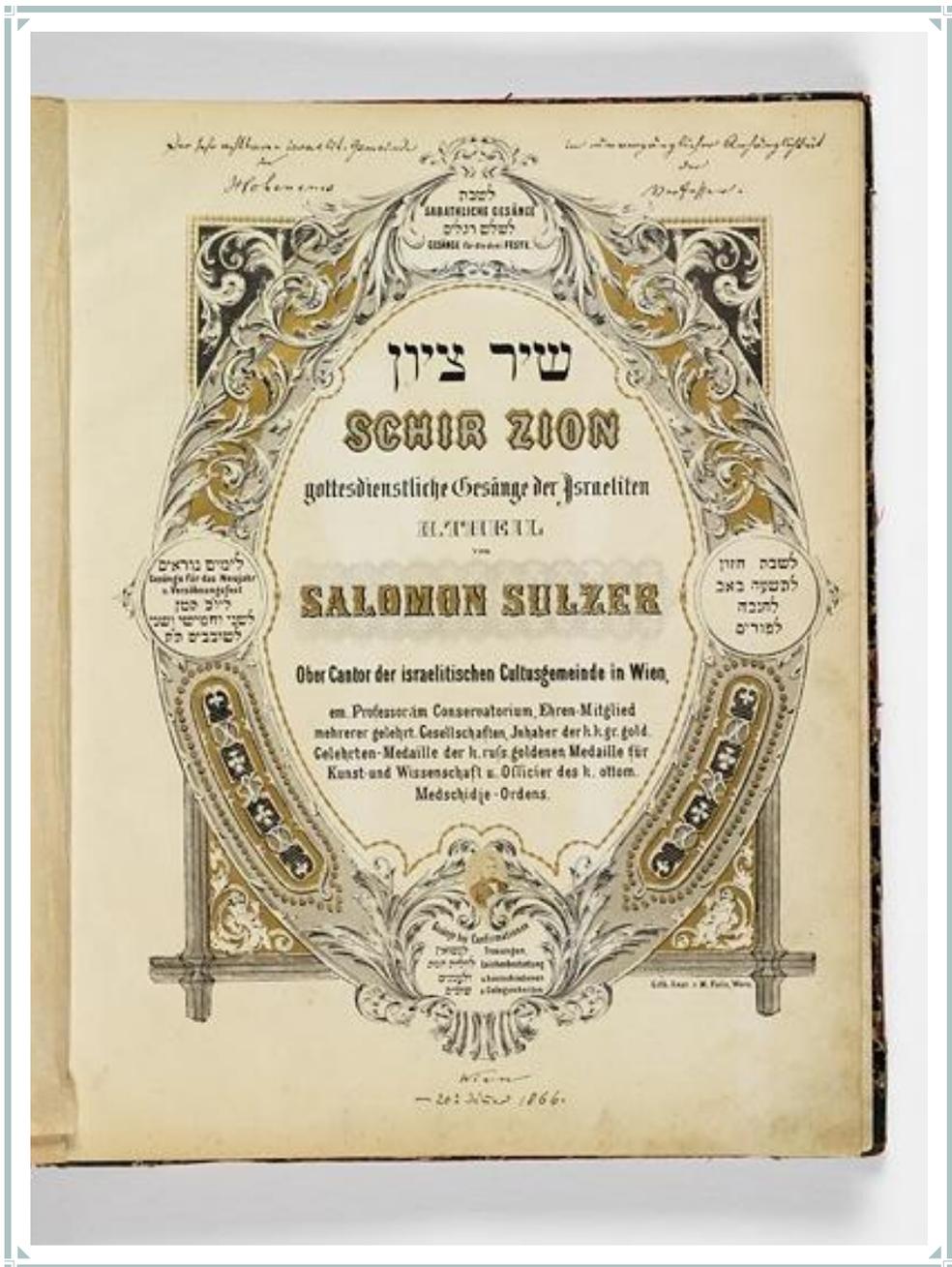
While Vienna’s Jewish population in 1848 consisted of 197 tolerated individuals, the number soon grew to 4,000 Jews through immigration to the city from all parts of the monarchy. In 1857, 6,217 Jews lived in Vienna, equaling 2.18% of Vienna’s total population

(287,824). This number climbed to 72,588 Jews in 1880, when the city’s population stood at 721,551, which means that the Jewish popula-

tion had now climbed to 10.5%.

In March 1866, Sulzer celebrated his 40th year as cantor in Vienna. One festive celebration took

place on March 25 at the Musikvereinsaal, the other on March 25 (Shabbat Gadol) at his synagogue (Stadttempel).



Schir Zion, Sulzer's Book

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There was reportedly no open anti-Semitism during Sulzer's lifetime.

While, in fact, most musicians at that time were his friends, exceptions existed. A well known example is Richard Wagner. Already in 1850 Wagner anonymously wrote about the subject "Ueber das Judenthum in der Musik." In 1869, he expanded this theme with his "Aufklaerungen ueber das Judenthum in der Musik." In his critical remarks, he was supported by his father-in-law, Franz Liszt. Liszt, however, took a selective approach in his utterances. While he respected Jews for their knowledge, talent and intelligence, he accused them of having taken over the press (newspapers), the banks, and even in the field of art (Kunst), and he referred specifically to music. "They have never known how art, thanks to inspiration creates, because art is Schaffen (to produce, to create)." "There is a difference between genius and talent: Between Bach and Mendelssohn, between Beethoven and Meyerbeer." "The Israelites have never created new forms, because they created neither separate forms of architecture,

Malerei (the art of painting), music, songs nor poems which could be considered a national form of creation. Especially they confiscated the field of music, with tremendous success. They wanted to copy the best which we had. The Jews wanted to elaborate only in those elements which we created. The Hebrews never intended to be like the French, Germans or Italians. They remained Sons of Israel."

For Sulzer, however, he had glowing praise and admiration. As an "Asiatic genius," he considered him unique and original in his art form. (From Franz Liszt "Judenthum in der Musik" April 2, 1859) Liszt writes in his famous work, "The Gypsies:" "Only once we witnessed what real Judaic art could be if the Israelites would have poured out their suppressed passions and sentiments and revealed the glow of their fire in the art forms of their Asiatic genius, in its full pomp and fantasy and dreams - that hot fire which they kept so carefully hidden and they covered with ashes that it should appear cold. In Vienna we knew the famous tenor Sulzer, who served in capacity of precentor in the synagogue, and whose

reputation is so outstanding. For moments we could penetrate into his real soul and recognize the secret doctrines of the fathers....We went to his synagogue in order to hear him. Seldom were we so deeply stirred by emotions as on that evening, so shaken that our soul was entirely given to meditation and to participation in the service."

This quoted thought was standard opinion of all gentiles who heard Sulzer. To them, his song and singing were something foreign, un-German, and un-European. The same opinion was shared even by assimilated Jews whose Jewish sentiments had dwindled to a minimum while Jews from the ghetto - untouched by foreign influence - were overwhelmed by his powerful and sweet voice and inspiring rendition, but were unaffected by the Jewishness of Sulzer. To them, he was a wonderful singer only. They considered his music galchish (church style) and by no means Jewish.

Sulzer officiated at his synagogue for the last time on April 2, 1881 and retired at the age of 77. His eyesight, according to his son Joseph, had considerably

deteriorated years before his retirement. During the winter of 1889, Sulzer contracted pneumonia, but recovered. This serious illness must have weakened his heart. On January 17, 1890 at 10:00 in the evening, he fell into a deep sleep, never to awaken again.

Salomon Sulzer had a large family. His wife, Fanny, who came from Hohenems, died in 1855. She was the daughter of Moses Levi, who had changed his name in 1812 to Carl Hirschfeld. At the time of his death, Sulzer was survived by four sons, Julius, Emil, Carl and Joseph. His surviving daughters were Marie, Hermine, Henriette, Rosalie, Rachel, Franziska (Fanny) and Augusta. Predeceased were Hermann (2 years), who died in 1831, Bertha, who died in 1836, Sophie, who died in 1885, Klara, who was born in 1834, Caroline, born in 1837, and Theodor, born in 1839.

Four of his children had musical careers: Henriette and Marie, who were opera singers, the latter later became a professor of music; Julius had the title K.K .Hof-Kapellmeister (music director); Joseph was first a solo cellist

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with the K.K. Hof-Oper and in 1892, became, music director and as such directed the choirs of the Vienna Kultusgemeinde.

In his commemoration after Sulzer's death in Vienna's Stadtempel, Prediger Jellinek concluded his remarks: "Salomon Sulzer, Songmaster Zions, songrich Levite, you have glorified God on Earth through your voice, through your songs and through Shir Zion."

On the 100th anniversary of Sulzer's death on January 17, 1990, Austrian radio devoted a program about Sulzer's life and the Austrian Post Office printed a special stamp for the anniversary.

Sulzer's Music

As an early composer in the 19th century and due to his many students, he had the advantage that his Shir Zion was available in print and could serve as a guide for his students. To this day, his music is sung not only in Europe, but also in the rest of the world, especially his Torah service. While later in the 19th century, Lewandowski overtook Sulzer in Germany, his

Ein Komocho is even sung there.

In his publication "Jewish Music - In History and Development," Abraham Idelsohn has devoted a number of pages to Sulzer and his music - from a positive to a negative angle. While Sulzer pointed out in his Shir Zion that his purpose was to recreate the traditional songs, Idelsohn noted that Sulzer reshaped them. But he also pointed out that Sulzer avoided all the embellishments which he considered tasteless and go mostly back to the 18th century. Furthermore, he avoided repetitions of words that so many chazzanim employed.

Most of Sulzer's compositions are written in the major key. He also made use of the recitative form, a musical reading more nearly approaching speaking than singing (a sample is one of his V'shomru compositions).

Sulzer paid little attention to Eastern European chazzanuth, although he did say in Shir Zion II: "I paid attention to even the Polish song, i.e., the traditional modes of the Jews in Eastern Europe, in so far as it presented real individual characteristics, seeking to utilize it in its original features,

and to set it in musical forms." But, his music did not reflect the forms and modulations of Eastern European chazzanuth. As Idelsohn noted in this respect, it was due to the fact that before coming to Vienna, Sulzer was cantor in a small community in western Austria (Hohenems) where Eastern European chazzanuth was unknown. But, as Idelsohn wrote, Sulzer brought "dignity of the song and dignity of the singer."

Sulzer was a very proud person and as a cantor he wanted to be acknowledged as equal to the rabbi, but in this respect, he did not succeed.

Sulzer's positive contributions, as Idelsohn described them, come under the following divisions:

- His form of expression distinguishes itself by a brevity and conciseness similar to the ancient Hebrew style.
- No lyrical melodies of playful character occur, his melodic line always being serious and dignified.
- He was the first to base the Synagogue song on classical harmony and style.
- He further introduced the regular

four-part singing, consisting of boys (soprano and alto) and men (tenor and bass). In this innovation, however, Israel Lovy of Paris preceded him in 1822.

- He overemphasized the phase of exultation and holiness in the Synagogue song, neglecting the no less important emotional strain, the sentimental note in the Jewish song, an important feature in Semitic-Oriental music. Due to the lack of that element, Sulzer's music and style makes an exalted but cold impression upon the pious Orthodox Jew, though in a few pieces, he touches the deepest Jewish emotions.

In his preface in "Shir Zion," he pointed out that "harmony is a cheerful art" and that sadness cuts off the wings of the spirit, and Israel's martyrdom, to his mind prevented the creation of a musical art.

It was not so much the music that convinced the people, as the manner and the marvelous beauty of rendition, which fascinated and bewitched them, according to Idelsohn.

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His use of recitatives was not always accepted in congregational singing, especially in American congregations. As an example, "Baruch shenatan Torah" in the Torah service is mostly sung in the same tune as the preceding "Ki Mi Ziyon," not as recitative.

During his 50 years in office as cantor, he was able to observe changes in the ritual in the synagogues of other countries. Neither he nor Mannheimer nor Jellinek were able to make any changes in the ritual because the Viennese Jewish community and its leaders did not want to offend people and insisted to retain the status quo as Einheitsgemeinde.

At the age of 72, Sulzer composed a pages-long Denkschrift (memorandum) addressed to the Viennese Jewish community (March 26, 1876). Referring to his 50 years in office, he felt it his duty to speak about the past years to give the younger generation some idea about the developments over those years. At the same time, he was making recommendations for the future. In his remarks, he expressed his thanks to the cantor of his youth in Hohenems, Salomon Eichberg, at

that time in his nineties and living in Duesseldorf, for preparing him for his profession. He spoke words of gratitude for Prediger Mannheimer (who died in 1865) and their cooperation beginning with the early years of their service.

Sulzer was obviously disturbed when members of the congregation sang too hastily and before the voice of the cantor was heard ("Vorintonierung"). For this reason, he recommended the use of an organist who would also be choir director. He cites the old objections to the use of an organ but considers them no longer valid. "Only the organ is in the position to guide and regulate the communal songs and cover up wrong tunes..." (As previously mentioned, the Viennese community ignored this proposal.) The second proposal was the possible elimination of certain prayers, also disregarded by the community.

The next consideration he favored was in the modification of the Torah reading, although he is not specific. However, he did favor the omission of blessings during the Torah reading (Mi Sheberach), which Sulzer found distracting.

When Sulzer recommended such innovations, he was not unaware of what happened in Berlin and Budapest. The new large synagogue that opened in 1865 in Berlin contained an organ. The Jewish Congress in Budapest in 1868 ended in disharmony and a schism. The results were three formations: Neolog (conservative) synagogue groups, Orthodox synagogue groups and third "status quo ante" synagogues. The latter retained their old ritual. In the second half of the 19th century, new Jewish composers arrived at the scene: Lewandowski in Berlin, Naumbourg in Paris, Hirsch Weintraub in Koenigsberg and, later, Emanuel Kirschner in Munich and David Nowakowski in Odessa. So outside of the Monarchy, Sulzer's influence began to fade somewhat, but he is not forgotten.

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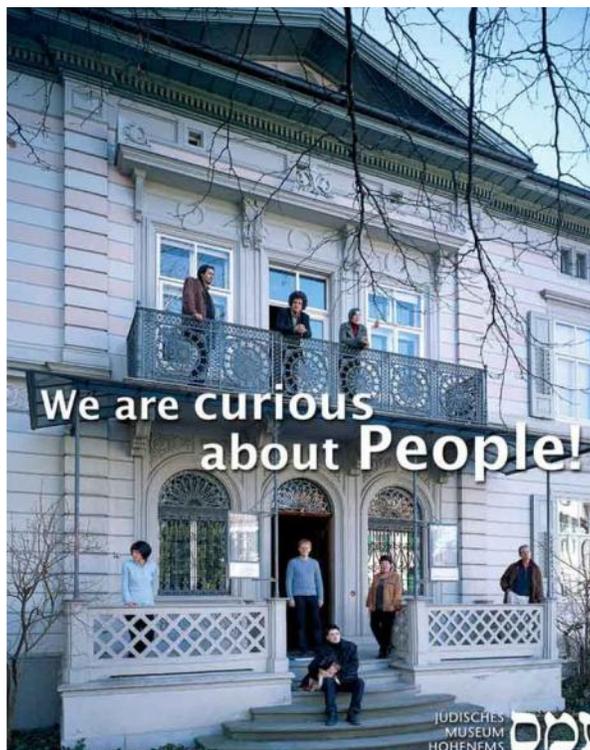
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The Jewish Museum of Hohenems, as a regional museum, remembers the rural Jewish community of Hohenems and its various contributions to the development of Vorarlberg and the surrounding regions. It confronts contemporary questions of Jewish life and culture in



Europe, the diaspora and Israel - questions of the future of Europe between migration and tradition. The museum also deals with the end of the community of Hohenems, the regional Nazi history, the expulsion or deportation of the last members of the community, anti-Semitism and the Holocaust. Along with these fragmented lines of regional and global history, it is also devoted to the people and their histories and maintains a relationship to the descendants of Jewish families in Hohenems around the world.

The permanent exhibition in the Heimann-Rosenthal Villa, which was built in 1864, documents the history of the Jewish community in Hohenems which existed for over three centuries until its destruction during the era of the Nazi regime. The museum offers annually changing exhibitions and an extensive program of events. ❖

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During the first meeting of the descendants of Jewish families from Hohenems in 1998, the idea to found the American Friends of the Jewish Museum Hohenems, Inc. emerged. The association unites the numerous descendants living in America and supports the Jewish Museum

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