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A PRACTICAL PROPOSAL TO UPGRADE  
THE LEVEL OF TASTE IN THE MUSIC  
IN THE SYNAGOGUE

*Arnold M. Rothstein*

To begin with an apology is supposedly poor form. Nevertheless, a three-tiered apologetic disclaimer is proffered right at the outset:

1. The proposal grows out of more than a quarter century of serious and sustained thought and study of synagogue music, including observations in, at least, 100 American synagogues, regionally distributed- from the humble to the magnificent. It is a modest proposal and a practical one, but it is far from modest in its requirements and in its effects. Few details will be offered not because they are unavailable, but because they may overwhelm; hence, rather than obscure the central idea, detail has been deliberately restricted.

2. There is purposeful resolve in eschewing subjects of great moment to the general health of the synagogue. Enough doctors are available to diagnose religious and sociological problems relating to the synagogue; these are left for such specialists.

3. Not infrequently, one hears the charge: "Since this problem [whatever it is] is related to all other problems, we can make no progress unless all other problems are resolved." Merely to set the statement down should be enough to dispose of the charge, yet there is the lingering suspicion that a critic will load his musket with such powder and discharge volley upon volley.

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**1 In the March, 1980 issue of the Journal of Synagogue Music, an author asked the question: "How can we daven for Jews who don't know how to daven?" Unfortunately, any reductionism tends to paralyze action. Surely, to one who hungers for bread, music is a poor substitute. Yet, at the Pesah Seder, we note that it is first *Haggadah*, then *knedlech*, (although some might prefer to reverse the order). In Jewish tradition, food has always come after prayer and benediction. To insist, therefore, that we consider some other problem before we can even begin to consider this one is certain to entangle us hopelessly in coil of our own jumbling. To answer the question posed by the author, it may be that one of the reasons for Jewish illiteracy in a third generation is because aesthetic poverty (among other reasons) propelled the first generation to turn elsewhere for nourishment.**

With that prefatory note out of the way, a brief outline of procedure is now in order. The audience to whom the proposal is addressed includes cantors, choir-masters, music directors, and Rabbis-on the assumption that it is they who lead, rather than follow. The proposal to upgrade the level of taste in music in the synagogue is simple enough to state and, for convenience, may be separated into two divisions: one, long-range and one, shorter-range — in terms of potential for implementation. The first division of the proposal has to do with technique in music-making and the second deals with repertoire. Actually, most professional proposals tend to deal primarily with repertoire; indeed, the exhortations to upgrade repertoire are legion; and legion is the number of deaf ears upon whom such diffuse exhortations fall. Therefore, this proposal will not sound a mere call for upgrading all of the repertoire, in general. Instead, only a modest and particular suggestion for short-range effort and effect will be made. However, priority demands that the matter of technique of music-making be attended to first, since it is long-range with regard to its more-lasting influence and in terms of its potential for implementation and execution. So much for introductory remarks.

To upgrade the level of taste in music that is heard in the Synagogue requires, foremost, attention to the sounds people make when they sing. When such sounds are unmusical to begin with, any attempted upgrading of mere repertoire results, instead, in degradation, for most of us know how easily fine works can be rendered flimsy and shoddy because of poor technique. Very simply put, it is the voices of children that have to be attended to, not because vocalism is an end in itself nor, yet, because a musical career is a projected end, but in order to prepare a seed-bed in which aesthetic sensitivity may be nourished. When children reach adulthood after having experienced proper and natural vocalism, this fact — almost in and of itself-will help to produce a demand for aesthetically purer and more appropriate repertoire. To use Kipling's phrase, "it's their care that the wheels run smoothly."

A beginning, then, is to be made in the religious school, in junior services, and particularly in Bar-Mitzvah training; in short, wherever children are asked to sing. Indeed, it is precisely in Bar-Mitzvah training wherein the practicality of the proposal lies. But here is the catch! Whoever is responsible for training children must have a clear picture in mind of how a child's voice is supposed to sound. Judging from prevailing practice, such awareness-let alone, knowledge — is conspicuously absent. By and large, Bar-

Mitzvah children chant with a rough and gruff, unmusical, simulated-adult-sound. But the child voice is not supposed to sound heavy-chested, nor deep, nor whimpering, nor nasally congested. Moreover, especially to be guarded against is the imitation of the adult voice. **Children** are naturally imitative at an early age and learn primarily by imitation and, so, special safeguards have to be erected if a child is to be taught to produce a flute-like, light, head-tone which remains with him usually up to puberty (Pubescence does occur at various ages, but usually between 12-16.) The model for such a disembodied tone can be heard in the great Anglican and Roman Church choirs or the Vienna Choir Boys. To be sure, such choirs are musical nurseries or **greenhouses designed to cultivate unusual** quality. I refer to them only to illustrate the kind of tone that is proper and natural to children, and to assert that all children can be trained to sing with the disembodied head-tone-even if they cannot be trained to be choristers in illustrious cathedral-type choirs. The result will be — other things being equal — congregants who, having been exposed to beauty, will demand beauty. I hasten to add that the proposal does not require cathedral-type schools (although the idea of such a school is worth independent consideration). It does, however, require cantors and music teachers willing to school themselves in the way children's voices are supposed to sound, i.e., unlike adult voices, with the use only of pure head tones. One way of schooling oneself is to listen to recordings of the Vienna Choir Boys. Another is to study a text on the child voice.<sup>2</sup> Yet, it may be that for a cantor or music teacher to be able to acquire such technical awareness presupposes, first, a vision, a faith, and a conviction that exposure to beauty will beget beauty.

There is one further catch to what has been said. A strong cultural prejudice exists against boys sounding like girl sopranos, for it is deemed unmanly for a boy of 11 or 12 not to try to be a bass or, at least, to pretend to mimic the part. Trainers of Bar-Mitzvah children, especially, have to counter this cultural attitude for it is absolutely pernicious in its effects.<sup>3</sup> One of those effects is a raucous-sounding congregant who shouts congregaticmal refrains and who demands frivolous trifles as a steady musical diet. (See

<sup>2</sup> William J. Finn. *Child Voice Training*. Chicago: H. '1'. Fitzsimmons Co. (44 pp.) (Father Finn was the famous director of the Paulist Choirs.)

Francis E. Howard, *The Child Voice in Singing*. New York: H. W. Gray (138 pp.)

<sup>3</sup> While I cannot go into greater detail here, it can be done. See texts in note 2.

illustrations in next section.) In brief, my contention is: that children who are taught to sing naturally and properly, i.e., uniformly as sopranos, are the key to subsequent raising of aesthetic standards. Incidentally, this is an hypothesis that can be verified empirically; in fact, it could be a good doctoral thesis. I have called this the long-range part of the proposal only because its effects are probably the most enduring in grappling with practices such as those indicated in the section of the paper to follow.

As indicated, the second division of the proposal to upgrade the level of taste has to do with repertoire — not all of it, just some of it — and not necessarily to expand it, but to shrink it. Cantors, particularly, as well as the other functionaries mentioned earlier, have to be willing to declare a moratorium on carnival-type tunes and here, they need the help of the professional association. I am using the rubric — carnival-type tunes — as a convenience, to express the idea of the purpose of such music, i.e., music which does not interfere with more-important activity. In this, the carnival-type tune shares a purpose similar to the “while-U-wait” music one often hears on telephones, when someone puts us on “hold,” or with the non-descript and non-intruding music frequently heard at the cocktail hour at a “high class” bar. Now, I submit that a thorough-going musicological analysis of music for circus-juggling, high-wire acrobatics, a merry-go-round, or a carnival is not needed here simply because we already have a fairly good impression of what such activities dictate in the way of musical background — background, not foreground: nothing requiring too much auditor attention, con-

*Illustration # 1:*

*With movement*



tinuous and superficial sound, a bouncy or jumping rhythm along with playful — not reposeful — predictable, moves and turns. Here is an elementary piano piece for a child entitled, “The Acrobat.”

Consider, now, some examples of tune-trifles enjoying widespread popularity in the American synagogue. If not universal, there are a sufficient number of synagogues in which they may be heard as to constitute aesthetic blight:

This illustration is offered by way of contrast to a carnival-type tune. Despite the title, the music-as subject matter-seeks to convey a tonal image of what an acrobat is and does. This is accomplished through the technique which the piece demands and through the content which is expressed. The piece is very effective in its didactic/cognitive message even as it happens to be musically satisfying, because form and content are appropriate to each other.

Illustration #2 : Hovu Ladonoy

Ho-vu la-do-noy b' ney — ey-lim, ho-vu la-do-noy  
 ko-vod vo — oz. Ho-vu la. do- noy k' vod sh'mo, hish  
 ta-cha-vu la-do — noy L' had-ras ko — desh

Illustration #2 is probably the best example of a carnival-type tune, but illustrations 3 and 4 leave little to be desired in this regard. One may note how alike in effect #2, 3, and 4 are. Incidentally, whether one corrects any of these for accentuation, or changes the pronunciation, has little effect on basic structure. I say this only because there is a tradition that it is the words which actually alter the character of a tune.

Illustration #3 : Shehu Natch Shomayim

She-hu no-neh sho-mayim v' yo-sed o — retz u —  
 mo-shav y'ko-ro ba-sho-ma-yim mi — ma-al ush-khi-nas u-zo,  
 ush-khi-nas u-zo b' gov-hey m' — ro — mim — . etc

In illustration #4, whether author Goldfarb was inspired by “Farmer in the Dell” or not, the piece is far from inspiring:

*Illustration #4: Bayem Hahu*

Ba- yom ha- hu, ba- yom ha- hu yih'-ye A-do-  
-roy e- chod u-sh' mo —, u-sh' mo —, u-sh' mo e- chod

Consider how the effect of illustration #5 differs in substance and style from any of the foregoing:

*Illustration #5: Man on the Flying Trapeze*

He flies thru the air with the great-est of ease, the  
dar-ing young man on this fly-ing tra-peze. His move-ments are  
grace-ful all the girls he does please and my love he has sto-len a-way

In illustration #5, the rhythm creates a bouncier effect, but substantially, the aerialist could perform his routine just as well to the tune of any of the illustrations above. Even the words are easily adaptable to #2 or 3.

Of course, there will be some who will object that the foregoing illustrations are not carnival-type tunes — no matter how playful, frolicking and restless they may be — and besides, it does not really matter. Later, I shall try to indicate how indiscriminateness does matter, but for the moment, the aptness of the categorization has to be dealt with. It is not just poor performance that calls forth the designation, carnival-type; it is the internal structure which produces the interminableness we associate with a hurdy-gurdy or organ-grinder. Even given more refined setting and polished execution, the endless merry-go-round character is inescapable. It is, therefore, argued that such trifles are inappropriate for a prayer service since their purpose — participation through uninterrupted fun, frolic, and superficiality — is at extreme variance with that of the liturgy which seeks to convey instruction, inspiration, pensiveness,



and repose.<sup>4</sup> In illustrations 2, 3, 4 — unlike illustration 1 — form and content are not appropriate to each other.

What is **being** suggested is that contraction of the repertoire — if necessary — is preferable to maintaining such trifles in vogue and currency. If replacements must be found, **these** can come from frank borrowings and adaptations from more solid material already in the literature. (Without going into too much detail on this point, some examples of languishing tunes that can be reworked are L'David **Barukh** and An'im Zemiroth.) More importantly, however, **these melodies** for Havu Ladonai, She-Hu Noteh Shamayim, and Bayom Hahu deserve long-needed retirement.<sup>5</sup> Here, the Cantor's Assembly might exert professional influence on its members to combat the inclusion of such carnival-type music. There will surely be enough carnival-like execution of other existing material, anyway, that is inevitable, but the fountain from which the stream and spray spout and re-circulate can be turned off.

**Surely, there** are diplomatic/political considerations involved in such action. A cantor has to tread lightly on long-standing congregational traditions. (Indeed, it is difficult to establish a tradition and even more difficult to abolish one!) Yet, the cantor who is a leader — not just a follower — will know how to persuade a congregation and to educate it to the idea that “not just anything goes.” If a beginning were to be made with these particular carnival-type tunes, other kinds of impropriety would not receive so much nourishment. Adopting as a credo, “one tune is as good as another” — so long as there is participation — can breed only indiscriminateness, unawareness, and even promiscuity. (Indeed, we have reaped a rich harvest from this notion; this is what is meant by aesthetic blight.) Here is just one instance of this different kind of impropriety — the **result of** opulent tolerance and sustenance:

<sup>4</sup> I am aware that some will argue that the origins even of some *missinai* tunes is far from exalted, e.g., the *minnesong* and troubadour airs. I believe the criticism has already been anticipated in disclaimer #3: “Why work on *this* problem; work on *another* one.” However, other responses can be made: First, the elapse of many centuries has obscured pristine origins of some *missinai* tunes; moreover, it has permitted purification of many of their structural elements by artistic reworking. Second, one need not — with foreknowledge — start out with base material hoping that time will do the reworking. There is sturdier stuff in undeserved oblivion “crying” to be used.

<sup>5</sup> The usual tunes to *En Keholehu* and *Alenu* also deserve being laid to rest — because of overwork and staleness. This issue is a different one than a carnival-like musical structure.

## Illustration # 6: B'rosh Hashanah

B' rosh ha-sha-nah yi-ko-sey — vun uv'-  
yam tam ki-pur yey-cho-sey — mun.

The profound and magnificent B'rosh Hashanah settings of Sulzer and Naumbourg are consigned to relative obscurity not because they are primarily choral works but because a childish tune-fragment is firmly entrenched. Now, illustration #6 is not a carnival-type tune, but it is an insipid one which has deleterious effects, in that it arrests and stultifies aesthetic development, in more than one way. First, is its rudimentary and threadbare structure and quality; but more importantly, it mis-educates and misdirects, for B'rosh Hashanah is no more a congregational refrain than is Kol Nidrey or Birkhat Hahodesh. Such as these are equivalent to musical sermons and demand majestic, declamatory treatment or, at least, a style other than a fragmentary, childish response or refrain. In other words, what should be a cantorial or cantorial/choral rendering is confounded with something calling for congregational participation. (This in no way diminishes the idea of congregational participation; it merely re-assigns it to its appropriate sphere, namely, responses, refrains, and hymns, not recitations.) However, the over-arching aesthetic argument is: why should intelligent and enlightened congregants take the synagogue seriously if, aesthetically, they are subjected to a kinder spiel?<sup>6</sup>

To sum up -in order to raise the level of taste in music in the synagogue, a twin-approach is needed: a beginning has to be made in exposing children to hear beautiful sounds coming from within them and surrounding them. Unless this is done, recommendations regarding repertoire will founder and we will continue

<sup>6</sup> There are other examples of mis-education and of languishing resources. Various versions of the *Kaddish*- notably, the hauntingly *serene* tune of *Minhah*, *Yom Kippur*. and the stately *Kaddish* before *maftir on Rosh Hashanah* — are in eclipse and oblivion because two versions, appropriate in their *own* right-that of Friday night and the Sabbath Musaf-concluding *one* — are permitted to sweep the field in ubiquity. While not exactly a matter of impropriety, there is unwarranted interchangeability. But the problem, here, probably has less to do with an existing congregational diet of trifles and more to do with childish naivete or professional indifference or ignorance.

to encounter aesthetic poverty and malnutrition. Second, the standard repertoire has less to be augmented as to be purified of its baser elements, in this case, some particular carnival-type tunes.

Objections are anticipated: 1) there are other values to be served in having children just sing and sing, e.g., fun and identification with others. 2) "Any tune is all right," so long as there is heartfelt participation.

First, neither objection can be justified or maintained on aesthetic grounds which demand selectivity and the criterion of propriety. Second, the practicality of this proposal lies in its being within reach; but indifference, of course, can relegate it to a messianic age. Surely, there are enough other problems with taste and discrimination, in general, as indicated in connection with B'Rosh Hashanah and the eclipsed versions of the Kaddish. Cantors, primarily, have the professional obligation to rid the synagogue of the carnival quality and style in music, even as they join with others in making sure that a carnival atmosphere does not obtain elsewhere in the institution.

## EPILOGUE

This proposal does not pretend to address all problems or even many ones, just some very persistent ones which serve to maintain the synagogue in a state of aesthetic depression. Congregants who go to a concert hall would not put up with what they frequently experience, musically, in a synagogue. Why they seemingly do so may be explained by a long-standing belief that that is the way things are, and a faith that other considerations—presumably religious ones — take precedence over aesthetic considerations.

## HIGH HOLY DAY HYMN MELODIES IN THE SPANISH AND PORTUGUESE SYNAGOGUES OF LONDON

MAXINE RIBSTEIN KANTER

The many ex-Marrano communities which were established in Western Europe and the Americas after 1600 owe most of their customs and traditions to the parent community at Amsterdam. Records show that the early prayer books were shared by all, religious leaders and teachers were exchanged, and there was continuous contact between the Dutch community and its most far-flung branch. As each new congregation was formed, the older "siblings" would contribute monies and religious articles necessary to the ritual and aesthetic needs of the community.' In time, subjected to various other influences, each congregation developed some traditions of its own; these occasionally affected even the sacred High Holy Days, as Joseph Jesurun Pinto already observed in his precentor's manual of 1758.<sup>2</sup>

However, it was only in 1857, when a collection of Portuguese liturgical tunes was first published by de Sola and Aguilar,<sup>3</sup> that a document concerned with any substantial amount of musical material became available and could then be circulated amongst the affiliated congregations in an effort to fix and preserve the repertoire.<sup>4</sup>

### THE EARLY SEPHARDIC COMMUNITY OF LONDON

The last great community formed by the Marrano refugees in Western Europe was that of London. After the expulsion from Spain in 1492, a few of the fugitives came immediately to London where some had probably established business contacts previously. (These contacts may themselves have been secret-Jews or Marranos as freedom for the unbaptized Jew in England ended on October 10, 1290, when Edward I ordered all Jews to be expelled.) Even the tiny number of Marranos on English soil were in a precarious position, for, in 1498, as part of the negotiations for a marriage between his son Arthur and Catherine of Aragon, Henry VII prom-

This article, a second on the subject by **Maxine Kanter is an excerpt from her doctoral dissertation "Traditional Melodies of the Rhymed Metrical Hymns in the Sephardic High Holy Day Liturgy: A Comparative Study."** Ms. Kanter was granted her degree of Doctor of Philosophy by Northwestern University in August 1978. She is now an Adjunct Instructor of Jewish Culture at Spertus College in Chicago.

ised the Spanish envoys of their Catholic Majesties that "he would prosecute without mercy any Jew or heretic whom they might point out in his dominions."<sup>5</sup>

Nevertheless, throughout the 17th century Marranos again found their way to the British Isles as merchants and businessmen. A new settlement in London began about 1630 with the arrival of Antonio Fernandez Carvajal, who soon became known as one of the most prominent merchants in the city and the founder of English Jewry.<sup>6</sup> Other noteworthy English Jewish names begin to date from this time, including the Henriques (later called Hendricks, and active in the New York branch of Sephardim), Arias, Nunez, Marques, Robles, Alvares, Mendez, Blandon (Brandon), Gomez, Rodriguez, etc.

By 1656 the existence of a Jewish community in London was acknowledged once again and the readmission of the Jews to England became a much-debated political question. At this time, when England was under the jurisdiction of the Protectorate, there were two separate movements operating with pro-Jewish sympathies. The first was a religious element. Puritanism was characterized by a return to the Bible- especially the Old Testament. Jewish doctrines and the Hebrew language were seriously considered for adoption,<sup>7</sup> and English proselytes are known to have entered the Jewish community in Amsterdam.

The second point of view operating in the Jews' favor was a more practical one, based on the candid recognition of the material advantages which the Jews could gain for England, advantages they had secured in the past for Holland and other countries. Oliver Cromwell, the Head of State, was himself a religious man steeped in the teachings of the Old Testament. At the same time, he had visions of a resurgence of business activity on an international scale, with London as the principal center of European commerce. He realized that the Jews could play a vital part in accomplishing this plan, and that if their talents and capital were not used for the benefit of the English they were likely to be snapped up by the Dutch.

In 1651 Menasseh Ben Israel, the renowned Dutch rabbi, sent the English Council of State a formal petition for the granting of readmittance of the Jews.\* The committee, on which Oliver Cromwell served, considered the matter and replied with an invitation for Menasseh to come to England for discussion. Unfortunately, a war between the two countries intervened, delaying negotiations,

but the old rabbi was persistent, and traveled to London in 1655, where he argued eloquently in support of his petition. Although the lawyers for the English government came to the conclusion — and wrote it as opinion — that there was no statute which excluded the Jews from the country, Cromwell had grown cool to the idea and broke up the conference before it had made any final conclusions.

Cromwell then proceeded to perform what has been described as a peculiarly English solving of a perplexing problem. There was no formal declaration about it, no authorization, no statute, and, consequently, nothing to cause controversy. Roth writes:

The Resettlement had not been authorized — it had been ‘connived’ at. It was a typical English compromise- inconsistent, illogical, but unexpectedly, satisfactory as a working arrangement.<sup>9</sup>

### *Establishment of the Congregation*

The war with Spain resulted in enlarging the number of Marrano immigrants. By 1656 there were enough new Marrano arrivals to necessitate the renting of a house to be used as a synagogue. This was at No. 5 Creechurch Lane, almost a “stone’s throw” from the present synagogue in Bevis Marks. Prior to this, religious services were held at Carvajal’s home, for as a fervent Jew, he had a private synagogue in his house. He had also arranged in 1656 for his kinsman Moses Israel Athias to come to England from Hamburg (where he had been an Assistant Hazzan and teacher in the Talmud Torah) to work in his business and to officiate in the synagogue which was opened in 1657.

When the English Protectorate was abolished in 1660 and the monarchy was reestablished under Charles II, the Jews were virtually unaffected by the many changes that were caused by the repeal of legislation enacted during the Commonwealth. Happily, Charles had been befriended by some of the Jews of Amsterdam during his exile, and his gratitude toward them helped him decide in favor of the Jews in his own country. In 1664 he issued a formal charter of protection for the Jews who at last could establish a legal and proper community. Thus *K. K. Sahur Asamaim* became a vital link in the chain connecting the congregations of the Marrano Diaspora.

From a community of thirty-five to forty families in 1660, the London Jewish community grew to over 700 by 1695 when a census was taken in London.<sup>10</sup> Part of this tremendous increase in Jewish

immigration was due to the arrival of William and Mary in England in 1688. Many of the newcomers came from the Netherlands and included Ashkenazim, sometimes called **Tudescos**, as well as Sephardim.

*Description of the Synagogue at Bevis Marks.* An enlargement of the synagogue as part of a drastic remodeling in 1674 was inadequate for the expanding Sephardic community, and so plans were made for the construction of a new synagogue building. Inasmuch as all the members of the community lived within a mile of Creechurch Lane, it was necessary to locate a site which was near the existing building. In February, 1699, a contract was signed with a builder named Joseph Avis for the erection of a synagogue at Bevis Marks, and the construction began in the summer of 1700 on the first synagogue to have been especially created for that purpose in London since the Jews had been expelled from England in 1290.<sup>11</sup> The building was consecrated at an opening ceremony shortly before Rosh Ha-Shanah on Sabbath eve, the 27th of Elul, 5461 (1701), but there is no record of any extraordinary musical or other activity attending this event as was the custom in the Amsterdam synagogues on such occasions.<sup>12</sup> The building is still standing and in occasional use, although a branch was built in 1896 on Lauderdale Road in the Maida Vale section of London to accommodate the congregants who had moved away from central London.<sup>13</sup> Roth has written a brief sketch of the "Cathedral Synagogue of the Jews in England" describing Bevis Marks as a reproduction on a smaller scale of the great Sephardi *esnoga* of Amsterdam of 1675, modified by some more characteristically English features.<sup>14</sup>

The appearance of the synagogue has changed little since its earliest days, except that the system of lighting—designed to be provided by numerous candles placed in the magnificent chandeliers, as in the Amsterdam *esnoga*—has been supplemented by electricity. This amounts to little-noticed electrical lights which have been installed around the sides of the building and arranged to resemble candles.<sup>15</sup> Some of the wooden benches on which the worshipers sit were brought from the synagogue on Creechurch Lane, and the Hekhal is of fine polished wood "much in the style of altar decoration in the neighbouring Wren Churches in the City of London."<sup>16</sup> The three bays which divide the Sanctuary are separated by fluted Corinthian pilasters; on the back, or east, wall are the Ten Commandments, painted on canvas in golden Hebrew letters. The other interior walls are still covered with the original

eighteenth-century style decorated paper. The building has been included by the Royal Commission on Ancient Monuments as one of the National Monuments of Britain, and as a building of outstanding value.

### *Expansion of the Sephardic Community in England*

By the end of the seventeenth century the numbers of Marranos and ex-Marranos migrating from Portugal began to dwindle, and in 1860 the last of the refugees from Portugal landed in England in a destitute condition. Meanwhile, other new settlers were arriving; in addition to the Dutch there were many illustrious Italian Sephardi families (including the Disraeli), some of whom originally came from Spain and Portugal. In the course of the eighteenth century the flow of immigrants directly from North Africa, or indirectly from Gibraltar, was stepped up. This was due in part to the fact that Gibraltar became a British possession in 1704, and in 1786 when it was besieged by the Spanish, large numbers of refugees fled Gibraltar seeking haven in London.

At first the newcomers were not entirely welcomed, for although they breathed new life into the congregation, at the same time it was perceived that they diluted its original ethnic make-up, permanently changing its character. Many of them were looked down upon as inferiors, not only materially but culturally as well, and were known generally as *Berberiscos*.

This attitude was renewed again with the arrival of Sephardim from the Levant and North Africa in subsequent centuries, although without the newcomers the synagogue would close its gates. Despite its great heritage the Marrano element has for some time been insignificant in the general Jewish population of London. The disappearance of the familiar Spanish and Portuguese names which had figured in the history of the community caused great consternation to the Elders of the Congregation. Since the declining social status of the Sephardi community was also mirrored in its diminishing finances, improvements in synagogue management and general affairs were essential to meet the needs of the membership. A committee was appointed by the Mahamad in 1803-04 to consider Hebrew and overall religious education, the substitution of English for Portuguese as the language of the Synagogue, and the appointment of a new Haham. Addressing themselves immediately to the committee's recommendations regarding this last-mentioned matter, they invited applications for a spiritual leader from principal Sephardic communities in Europe.



The Mahamad responded quickly to those who offered their services, selecting and **engaging** Raphael Meldola (1754-1828) of Leghorn as Haham in 1804. Melclola came from a long line of rabbis and scholars, many of whom had also been **physicians**.<sup>17</sup> His father, Moses Meldola, had taught Oriental languages at the University of Paris, and the new Haham had been a dayyan in Leghorn before coming to England.

Among his many contributions to the betterment of the community there is evidence of his interest in music. As an Italian, Meldola had been fond of music and was the first person to introduce a choir into the London Synagogue. This choir, consisting of orphans belonging the Synagogue Orphanage, sang his ode *Kol Rinah* when the synagogue building was rededicated in 1824.

Following a long hiatus after the sudden tragic death of Haham Artom in 1879, during which the congregation was without spiritual leadership and direction, Moses Gaster (1857-1939) was unanimously elected to fill the post of Haham. Despite the considerable efforts that were made to secure an eligible aspirant from the Sephardi ranks, none had been found, and so Gaster became the first (and to date the only) Ashkenazi to be chosen in England for that lofty office. He was a strong personality and a respected scholar, with a command of half a dozen languages, and he is credited with advancing the Spanish and Portuguese community both internally and externally within the larger sphere of English society. The five volumes of the *Book of Prayer* which were edited and revised by Haham Gaster from 1901 to 1907 were an important milestone in the perfection and dissemination of Sephardic liturgical material.

When Gaster retired at the end of 1918 the Congregation did not immediately appoint a successor. The congregation again existed without a Haham until 1949, when Rabbi Solomon Gaon, who had been the Senior Hazzan, was appointed. The Haham (whose title is now Rabbi Dr. Gaon, Chief Rabbi of the Sephardic Congregations of Great Britain and the Commonwealth) and the Hazzan, Rev. Eliezer Abinun, received their training at Jews' College and have been long associated with the Bevis Marks community, where they are both still active in their respective positions. The junior rabbi, Abraham Levy joined the Lauderdale Road clergy as a Student Minister in 1956.

In the early years of the twentieth century there were two large waves of immigration which further altered the ethnic profile

of the London community. The first was due to the destruction of the Sephardi community at Salonica after the ruinous Balkan Wars ending in 1913. The second is attributed to an influx of Jews from Persia and Bokhara. The latter are, strictly speaking, not Sephardim at all, but are similar to them in ritual procedures and are, therefore, more eager to worship with the Spanish and Portuguese Jews than with the Ashkenazic.

Since 1975 three more Sephardic synagogues have been consecrated in the London area. Two of these are in the London suburb of Wembley and the other is in the central city. One of the Wembley congregations is a branch of Bevis Marks-Lauderdale Road, and the other is a Moroccan congregation said to consist almost entirely of rabbis.

### MUSIC IN THE SYNAGOGUE

In response to a growing inclination within the community, the choir became a permanent institution at Bevis Marks in 1839. The decision was motivated in great part by a desire for the improvement of the order and decorum during synagogue services.\* This was to be achieved by shortening the services and improving the quality of the singing by having the boys of the communal schools — who were trained specifically for this purpose — chant those parts of the service that were usually chanted by the entire congregation and also make the responses to the hazzan's portions.<sup>19</sup>

The choirs were not initially the success they were intended to be, and there were occasional problems encountered as a result of this innovation. In the Minutes of the Congregation there are frequent records of complaints about them,<sup>20</sup> and in 1840 the Mahamacl was forced to admit that:

The members of the Congregation must be aware that the establishment of a Choir *done*, will not affect all that is required to secure order and decorum in Synagogue: much more is necessary to be done, or rather to be avoided: . . .<sup>21</sup>

At this time the choirs were not under the supervision of professional choirmasters, and David de Sola charged that "our choirs are selected from musically untaught persons."<sup>22</sup> Not until 1871 was there a permanent choirmaster, when the choir was drastically reorganized and Henri de Solla, a trained musician, was appointed.<sup>23</sup> Not long afterward he resigned, objecting to the difficulties created by conditions imposed upon him by the Mahamad, and the choirs lapsed into their former unsatisfactory state. An improved arrangement was later devised and agreed upon, and de Solla was reap-

pointed choirmaster again in 1877, serving until 1879 when it was dedicated that the choirs of Bevis Marks and the Great Synagogue (Ashkenazic) would have to be reorganized. (De Solla was later appointed choirmaster at the latter synagogue.)

He was succeeded in 1880 by Elias Robert Jessurun, who completed the required reorganization of the choir at Bevis Marks, although it did not meet with the approval of those members of the congregation who were musical, or considered themselves to be so. One of Jessurun's tasks was the preparation of the musical sections of the prayer books *Haham Moses Gaster* was revising during his tenure.<sup>24</sup> Jessurun died in 1933 after serving as choirmaster at the synagogue for fifty-three years.

Jacob Hadida, who followed Jessurun as choirmaster in 1933, was also responsible for the new edition of music in the prayer books revised by *Haham Solomon Gaon* (1958-1971), completing his revision and correcting the proofs before his death early in 1967.<sup>25</sup> When Hadida retired in 1954, Abraham Lopez Dias was appointed to replace him in this position, and he was the choirmaster until 1974, when he was succeeded by Maurice Nunes Martin (ez), who still serves in this capacity.

In a recent interview with this writer *Haham Gaon* stressed the place of the choir in the services as "helpers to the congregational effort," stating that the choir has no historic place in Sephardic ritual and reiterating his position against the choirs becoming too polished or musically precise, lest the congregation "sits back and listens to the choir as if it were a concert."<sup>26</sup> *The Haham* feels strongly that the Sephardic attitude and tradition has always been group-oriented, and cautions against a situation in which the choir would usurp the role of the community by "paying too much attention to harmony and not enough to melody." For this reason *Haham Gaon* has directed that the choir no longer sing in harmony, but in unison; furthermore, if the community wishes to begin singing before the choir, they are to do so and the choir is to follow them.

#### SOURCES CONCERNING THE LITURGICAL MUSIC OF THE SYNAGOGUE

##### *The Ancient Melodies . . .*

When David Aaron de Sola issued a prospectus for his musical publication in 1857, he wrote that his intention was to fix and preserve the repertoire of Sephardic sacred melodies which had been orally transmitted and which he feared would "in a few

years . . . be entirely forgotten and lost.“<sup>27</sup> He also intended this work to become a source book for the “new congregations [which] constantly arise in distant parts of the globe.“<sup>28</sup>

The success of his project can be measured by the use his work has seen, not only in the London Congregation (which has revised de Sola and Aguilar’s work twice), but in the New World, where, especially in the English-speaking communities, ***The Ancient Melodies*** has remained both popular and necessary. Even in Curacao and Savannah, where the congregations no longer follow the Sephardic minhag, de Sola and Aguilar’s pioneer endeavor is used as a familiar reference.<sup>29</sup>

The melodies were transcribed and harmonized by Emanuel Abraham Aguilar (1824-1904).<sup>30</sup> but the selection of the repertoire was undoubtedly made by de Sola, who writes:

No melody has been inserted in this collection which is not, as far as I have been able to investigate, at least a century and a half old . . . It only remains to be stated, in addition, that these melodies have been written, as I heard them in Amsterdam and in this county. Mr. Aguilar has written them from hearing me sing them.<sup>31</sup>

Reverend de Sola, hazzan of Sahar ***Asumaim***, the Spanish and Portuguese Jews’ Congregation at Bevis Marks in London from 1818 to 1860, was born in Amsterdam on the 26th day of Kislev, 5557 (December 26, 1796). He was the only son of Aaron and Sarah Namias Torres de Sola, highly educated and observant Jews who traced their family origins to pre-Expulsion Spain and, later, to Holland and England.

Arriving in England in July, 1818, at the invitation of the London congregation-and with only a slight knowledge of the English language — the proposed ***Hazzan Sheni*** seems to have adapted himself exceedingly well. He successfully performed the necessary prothetic service to the satisfaction of the congregation within a short time, and was elected hazzan on the 12th of August, 1818. Just as in Amsterdam, the standards expected of the hazzan as reader were extremely strict. Gaster writes:

He [the hazzan] was closely watched lest he should commit mistakes in the reading of the Law, for then he would have been fined 5s. for each mistake he had committed. In one of the account books of the congregation we find that one of the new Hazanim was fined (in the year 1701) 15s. for three

mistakes on one occasion, and on another, 5s. If this operation of fining continued every Sabbath throughout the year the result would be that the Hazan, instead of receiving a salary from the congregation, would remain its debtor.<sup>32</sup>

De Sola's progress continued and within the year he was married to Rebecca, eldest daughter of the Haham, Dr. Raphael Meldola. He also began the serious study of English language and literature, collecting an extensive library of standard English works.<sup>33</sup> In 1829 he published his first work, "The Blessings," with an English translation, and in 1831 he preached the first English sermon ever heard in the Portuguese synagogue, religious discourses having been infrequent and invariably delivered in the Spanish or Portuguese languages.<sup>34</sup> By 1834 he was urged to make English discourses a permanent institution, the Mahamad resolving that at least once a month Hazzan de Sola deliver a sermon in English during the year 5595 (1835). A notice apprising the congregation of this innovation was duly published and sent to the members; the twelve talks were delivered as scheduled, thus helping to prepare the way for the new English translation of the prayers of the Spanish and Portuguese ritual which de Sola was proposing and began to issue the following year. The spirit of the Reform movement was increasingly powerful and affective, threatening to engulf traditional Judaism, and counter-measures were considered necessary.

In 1840 de Sola issued a prospectus for a new edition of the Sacred Scriptures, with critical and explanatory notes. The first volume, containing also a brief history of former translations, appeared in 1844 and was considered to be a valuable literary production, being republished shortly afterwards in Germany.

During this period de Sola's literary talents were blooming in another direction as well, for, in association with Charlotte Montefiore and her sister, Lady Rothschild, he produced the "Cheap Jewish Library," in order to "supply the humble classes of Israelites with interesting and instructive reading."<sup>35</sup> The first volume consisted of seven moral and religious tales; the second contained useful information "conveyed in the form of a dialogue on the Geography of Palestine, History and Antiquities of the Jews, etc."<sup>36</sup> One well-known writer who contributed to the series through de Sola's encouragement was his friend and pupil, Grace Aguilar (1816-1847), the sister of Emanuel Aguilar and the author of many novels and other works on Jewish themes. However, it is *The Ancient Melodies* . . . which is probably de Sola's most valuable and

lasting literary contribution, not only for his collaboration in this first attempt at notating and authenticating the sacred music repertoire of this branch of Jewry, but for the English translations of many of the hymns and the scholarly “Historical Essay” which prefaces the collection.

De Sola may have become acquainted with his associate Emanuel Aguilar through the latter’s sister Grace, who was studying Hebrew with the Hazzan. Born in London in 1824, Aguilar received his musical education at Frankfort-on-Main, studying harmony and composition with Professor Schnyder de Wartensee. In 1848 he married Sarah, the eldest daughter of Elias Lindo of Frankfort, and the granddaughter of David Abarbanel Lindo, a staunch member of the rigidly orthodox segment of the London Sephardic community.

In that same year Aguilar gave a concert with the Gewandhaus Orchestra of Leipzig, afterwards returning with his wife to London where the young couple settled. He received a measure of distinction as a minor composer; his musical compositions include two operas, three symphonies, three cantatas, chamber and piano music, and a set of preparatory piano pieces for Bach’s “Well-Tempered Clavier.” Although he gave annual piano recitals of classical works — especially those of Beethoven — he was best regarded as a teacher of music. According to an obituary in *The London Times* he was “a highly successful teacher of the pianoforte on principles more scientific and artistic than those of the average music master.”

Many years before his death in 1904, Emanuel Aguilar and his wife had left the Jewish community, baptizing their three sons and one daughter and raising them as Christians. One of the sons, Harold Felix, as an adult, sought admission to the Jewish community and was accepted as a member of the London Sephardic congregation in 1898.<sup>37</sup> The following year he married his first cousin, Flora Valery, daughter of Solomon Lindo, reinforcing his ties with the Jewish, and, more specifically, the Portuguese Jewish community.

Considering the facts known about Emanuel Aguilar — his professional training in Germany, his conversion to Protestant Christianity, his systematic approach to piano playing—one is not surprised at the decidedly condescending tone this nineteenth-century conservatory trained musician assumes in preparing a work drawn from an oral and “traditional” source. In a prefatory note to *The Ancient Melodies* he apologizes for their imperfection, writing:

The Liturgy of the Spanish and Portuguese Jews is entirely musical, every portion being either intoned, chanted, or sung in verses to the melodies of which this work is composed. **The** singular irregularities of rhythm which will be perceived in many of them, is, I think, attributable, in some instances, to their dating from a period anterior to the use of *bars* in music; in others, from their composers being unacquainted with musical notation.

Having little knowledge or experience with Oriental music, from which to a considerable degree traditional Jewish music traces its source, Aguilar was plainly unaware that it is characteristically un-rhythmical.<sup>38</sup> It was apparently unthinkable to him that music could exist without bar lines, as if musical notation was, in fact, music. He therefore perceived the “irregularities” of rhythm as errors, or — even worse — as representative of an undeveloped musicality, rather than being typical of an older, more complex and sophisticated melodic art.

In an evident effort to modernize the musical portion of the Portuguese ritual, perhaps to bring it up to a par with the style of music of the developing Reform ritual which was patterning itself after the Protestant service, Aguilar did not render the melodies in their original and true monophonic character. Instead, “. . . for the most part, [they are] harmonized so as to be sung in parts, they are written in the manner I have thought most convenient for playing.”<sup>39</sup>

Of the seventy hymns notated, only one, *Shofet Kol Ha'arez* (Illustration No. 3), is given without either a meter signature or an accompaniment. It is the only highly melismatic piece in the de Sola and Aguilar collection. We cannot help but wish that more of the melodies were given in this manner, since, undoubtedly, the desire for modern harmonies as well as the employment of nineteenth century performance practices resulted in distortion and misunderstanding of both the rhythm and the modal quality of the melodies.<sup>40</sup> One must look with suspicion at the 19th century musicians and editors, who, as it has been repeatedly demonstrated, altered sixth and seventh scale tones and adjusted cadences to correspond to the more customary major and minor modes. Undoubtedly their “improvements” also account for the imposition of strict duple or triple meters on melodies which were originally in free rhythm.

All of the de Sola-Aguilar melodies have texts, although in some cases only one stanza or merely the refrain is given, and all are

in transliterated Hebrew. Some hymns are given in English translation for the first time, de Sola himself providing US with some insight into his standards as a translator.<sup>41</sup>

The hymns are divided into six categories, according to their liturgical function, although in practice some of the melodies are used for more than one text.<sup>42</sup> These are:

I **Zemirot ue-Bakkashot** (“Morning Hymns”), Nos. 1-6.

II **Le-Shabbat** (“Sabbath Melodies and Hymns”), Nos. 7-25.

III **Le-Yamim Nora'im** (“For Feast of New Year and Day of Atonement”), Nos. 26-36.

IV **Le-Shalosh Regalim** (“Festival Hymns”), Nos. 37-49.

V **Kinot le-Tisha be-Ab** (“Elegies for the Ninth Day of Ab”), Nos. 50-62.

VI **Shirim Lekhol Et** (“Occasional Hymns”), Nos. 63-70.

The melodies have been arranged for performance in the following manner : one is for solo voice (unaccompanied), nineteen are for solo voice with accompaniment, three are for solo with chorus, nineteen are for solo with keyboard accompaniment, one is a duet, six are for three voices, forty are for four voices, and two are for five voices.<sup>43</sup>

About half of the melodies are set to piyyut texts; the others are for Psalms or portions of prayers or Scriptures. Among the piyyut genre are a few zemirot that are not part of the regular service but may be sung at private devotions or on domestic occasions.

Of the twelve tunes de Sola and Aguilar have included for the High Holy Days (which are evenly divided, six for Rosh Ha-Shanah and six for Yom Kippur), ten are for piyyutim. These include **Ahot Ketannah, Shofet Kol Ha'arez, Yah Shimkha, Et Sharei Razon, Adonai Bekol Shofar, Shema Koli, Anna Be-Korenu, Yah Shema Ebyonekha, El Nora Alilah,** and **Elohim Eli Attah.** The **Kedushah** for Rosh Ha-Shanah and the refrain **Adonai Melekh** do not belong to the piyyut species and have no significant repetition of melody.

Among the piyyut settings seven belong to one of the forms utilizing a repetitive structure; **Adonai Bekol Shofar, Shema Koli, and Elohim Eli Attah** have no melodic repetition or refrain, and, of these, only the first one has a refrain text. This lack of repetition or musical refrain in the **Adonai Bekol Shofar** melody is all the more puzzling when we recall that it is this melody which is employed



so often in the High Holy Day services for the hymns with poetic refrains. Perhaps this melody, associated with the poem of an unknown poet, and therefore not possible to date, is much older than melodies for the other pizmonim. Concerning the age of refrain types Gustave Reese writes:

We should like to suggest that responsorial chanting and the use of the antiphon as a refrain may have prompted such forms characterized by the refrain, as the **rondeau**, **uirelai**, and **ballade**. *or* that, alternatively, some ancient folk-practice, which made use of the refrain and of which the **rondeau**, **uirelai**, and **ballade** are comparatively modern examples, may have inspired liturgical practice, whether among the Syrians, the Byzantines, or the Western Christians.\*\*

We have only to add, “or the Western Sephardim,” keeping in mind that as the important Jewish cultural centers began to move northwards to Christian Spain and Provence during the middle of the twelfth century, it is likely that this “new music” heard by the Jews affected their own musical culture. Similarly, the music of the Minnesmgers and the local German chants of the church influenced the synagogue song of the German Jews.

Notwithstanding the lack of proof of the singing of contrafacts which must have taken place since very early times, the custom of using existing tunes goes back at least to the writings of the Hebrew Psalms. Further, it is known that the medieval hazzanim/paytanim were not unlike the wandering bards, and that in their travels it was highly probable that they heard bits and pieces-if not the whole-of tunes from the Church, the Royal Courts, and the popular or folk-sphere. No doubt the Jews, in turn, exchanged tunes with non-Jews as well as their co-religionists, creating new styles and traditions as they went along. This explains the “wandering,” “itinerant” or “folk” motives that have been identified, as well as the substitution or transplantation of melodies from one text to another.

Among the twelve melodic settings in ***The Ancient Melodies***, four are similar to the major or C mode (Ionian), four are similar to the D modes (Dorian or Hypndorian), three are similar to the E modes (Phrygian or Hypophrygian), and one is in the harmonic minor.<sup>45</sup> These modes (*maqāmat* in Arabic, **ragas** in Hindu) are considered in their original Oriental sense (i.e., short motivic figures or groups of tones within a certain scale), repeated or varied by the composer in order to fit the text or function of the piece. ***Et***

*Sha'arei Razon* affords us an excellent example of such construction; it consists of several short motives which are repeated, alternated, fragmented, or ornamented to fit the text. (See Illustration No. 5.)

Of the twenty or so melodies in de Sola and Aguilar which are wholly or partly in modal form, roughly half are in the mode Idelsohn describes<sup>46</sup> as the "Prophetic mode." The other half correspond to Phrygian, Hypophrygian, or Mixolydian melodic figures generally. The tonality of Oriental music is based on a quarter-tone system, the octave having twenty-four steps. Probably the acculturated ear of the Marrano emigres had already lost the ability to discern such subtleties by the time they arrived in Holland; the scale patterns in de Sola's collection have all been Westernized.

In attempting to date the creation of the melodies de Sola suggests three chronological divisions. To the first belong "Those most ancient whose origin is supposed to be prior to the settlement of the Jews in Spain. Nos. 12, and 44 are . . . of this class; as are also very probably many chants used on the Festival of the New Year and Day of Atonement."<sup>47</sup> Unfortunately, he does not specify which of these chants he would include in this class, and, in fact, has placed all of the High Holy Day tunes except one in the second category, which he claims contains:

Melodies composed in Spain, and subsequently introduced by the Israelites into the various countries in which they took refuge from the persecution in the Iberian Peninsula. In this class, which forms the larger portion of our collection, we include the Nos. 1, 2, 3, 8, 9, 10, 11, 13 to 39, 45, 47 to 52, 56, 57, 58, 62, 68 and 69. The other numbers not mentioned, we are inclined to consider as of a later date.<sup>48</sup>

Idelsohn, however, suggests a Spanish hallmark for a much smaller number of the tunes — twenty-three, compared with de Sola's forty-seven<sup>49</sup> — and though he does not explain further or offer either criteria or proof for his assessment, he does speak appreciatively of de Sola's literary Preface to *The Ancient Melodies*.

In comparing the de Sola and Idelsohn lists of melodies which are "from the Spanish period," I find that although they concur on only nineteen items, nine of them are from the High Holy Day category.<sup>50</sup> That these experts should be in agreement on nine out of twelve examples given in this one classification is not surprising and, in fact, serves to reinforce the theory that, because of the

sanctity associated with the High Holy Days, there is a greater tendency at that time to preserve old tunes.

### ***The Book of Prayer and Order of Service . . .***

Beginning with the second volume of de Sola's revised prayer book, ***The Order of Service for the New Year***, edited by Haham Moses Gaster in 5663 (1903), the melodies were placed at the back of the book, notated in the treble clef in vocal style and with **solmi**-zation as well as the transliterated Hebrew beneath the musical notation; notations were also added for Kaddish, ***Yedei Rashim***, ***Ein Kc-Elohenu***, and ***Adon Olam***-all sung to the same melody as ***Yah Shimkha***. ***Yigdal*** is also given, set to the melody for ***Et Sha arei Razon***; ***51 Elohai Al Tedineni*** and ***Adonai Yom Lekha*** appear, sharing the tune for ***Shemar Koli***, which is here given with the hazzan's introductory part, omitted in the de Sola-Aguilar original. ***Lema ankha Elohai*** and ***Ya aneh Bebor Abot*** are also notated, placed together with ***Adonai Bekol Shofar***, a practice already specified in the textual headings to these poems.

In Volume III, ***The Order of Service for the Day of Atonement, 5664*** (1904), ***Adonai Negdekha*** is given together with ***Shema Koli***. The only supplemental piyyut melody in Jessurun's collection is that for ***Shebet Yehudah***, a brief, jaunty, folk-like tune with a five-note range (la to mi), many repeated notes, conjunct melodic motion, and syncopated "feminine" cadences concluding its two phrases.

***Adonai Melekh*** is given in its entirety, with the poem ***Be-Terem Shehakim*** interspersed. ***Elohim Eli Attah***, which was not actually set, but only referred to in de Sola and Aguilar's ***The Ancient Melodies*** here has full musical and textual notation, the melody somewhat different from that of ***Rahem Na Alav***, in the earlier book. ***Shamem Har Ziyon*** and ***Yisrael Abadekha*** are given in the melody of ***Adonai Bekol Shofar***, as the rubrics prefacing the first poem in the London prayer books have directed (unlike the Amsterdam tradition, which utilizes the ***Yedei Rashim*** tune). In Jessurun's interpretation of this important tune the alteration of 4/4 and 3/4 meters has been forced into a consistent quadruple meter.

A small but illuminating detail may be observed in ***Yah Shema Ebyonekha***; whereas in the first notation of the melody the first phrase is repeated literally, the later example changes the interval at the beginning of the second phrase (third measure) to that of a half-step instead of a fourth (do-ti-do, instead of do-sol-do). This kind of an alteration in melody is almost always the result of the

introduction of harmony, and indicates how, in a relatively short period of time, innovations in performance practices can erode the original contour of a melody.

*Recordings of the Liturgical Melodies of the London Synagogue*

In early 1950 the combined choirs of the Lauderdale Road Synagogue and Bevis Marks recorded a volume of *Traditional Tunes of the Spanish and Portuguese Jews' Congregation, London*, under the direction of Jacob Hadida, with Abraham Beniso, Assistant Hazzan, as soloist.<sup>52</sup> The High Holy Day selections consist of *Atanu* (the introduction to the Amidah on the Day of Atonement); *Adon Olam* (which concludes Shahrarit on both holidays), sung to the *Yedei Rashim* melody; *El Nora Alilah* (introducing the concluding service on the Day of Atonement); and *Yigdal Elohim Hai* (which concludes the evening services on Rosh Ha-Shanah and Yom Kippur), sung to the melody of *Et Sha arei Razon*.

These are all sung in four-part harmony with the young boys singing the soprano parts. The choir sings all the pieces mentioned above with the hazzan heard only in the Ne ilah hymn, where he repeats the stanza in a highly embellished fashion with the choir humming in the background. (See my transcription of Beniso's **solo**, Illustration No. 6.)

Regarding his style of hazzanut, Beniso writes:

My "ornaments" are mainly [from] the Spanish flamenco influence. In fact, 30 years ago when I went to London as Hazzan I found the melodies being sung quite "staccatto" [sic] which ran counter to my Latin (or real Sephardi) temperament. I well remember the late Mr. Jacob Hadida, the learned choir-master at Lauderdale Road Synagogue saying to me, . . . 'I like your twiddly bits although they are not in the music. Keep them there.'<sup>53</sup>

Mr. Beniso tells me also that it is his practice to go to London about every other year for the High Holy Days and to officiate at one of the Spanish and Portuguese synagogues there, thus enabling Haham Gaon and Hazzan Abinun to visit the other congregations and conduct some of the services in the various Sephardic communities during this solemn season. On these occasions Beniso chants "*only* the London melodies," and he quickly adds, "and heaven help me if I do otherwise!"

The combined congregation sponsored a three-volume *Music of the Spanish and Portuguese Synagogue* in 1959, which was recorded

at Bevis Marks by the Lauderdale Road Synagogue Choir and Hazzan Abinun under the musical direction of choirmaster Abraham Lopez Dias. The excerpts from the High Holy Days include **Ahot Ketannah, Shofet Kol Ha'arcz. Et Sha arei Razon, Adonai Bekol Shofar, Shema Koli, Br-Terem Shehakim** (with the refrain **Adonai Melekh**), **Anna Be-Korenu, Elohim Eli Attah, Shin'anim, Yah Shema Ebyonekha, and El Nora Alilah**. All the pieces recorded are sung in unison and follow the notations in the back of the latest edition of the prayer book, as edited by **Hadida**.<sup>54</sup>

### **Performance of the Traditional High Holy Day Melodies Today**

In the evening services for Rosh Ha-Shanah the hazzan does not repeat the last stanza of **Ahot Ketannah** to the melody of **Shofet**, as is the custom in Amsterdam.<sup>55</sup> Kaddish on both evenings is sung to the **Ahot Kctannah** melody. The Kaddish in the morning service (before Yozer) on Rosh Ha-Shanah and Yom Kippur is also sung to this melody and not to the tune of **Yedei Rashim**.

The hazzan sings the refrain of **Shofet** (in Shaharit) alone only at the end of the last stanza; this manner of performance is repeated in **Lema ankha** and **Adonai Bekol Shofar**. There are no repetitions by the hazzan in (**Et Sha arei Razon** until the last stanza, which he repeats slowly, after the choir has repeated the last line twice.

For the eve of Kippur the hazzan begins the first line of **Shema Koli**, the choir joining in and continuing until the end, omitting the repetition of the last four lines (beginning **Anah Ani**) by the hazzan, as is done in Amsterdam. In Shaharit, after singing **Ubkhen Nakdishakh** twice, the community begins the first (refrain) line of **Afudei Shesh**, but after this line they only recite the rest of this poem — and the **Elohim El Mi** and **Adonai Zeba'ot** which follow.

The Introductions to the Kedushah in Musaf are sung as in Amsterdam, with **Ubkhen Nakdishakh** sung twice responsively and the congregation singing **Bimromei Erez** to the tune of **Adonui Bekol Shofar**, fitting in the words as best they can and coming together emphatically on the last line, **Kadosh, kadosh, kadosh, Adonui Zeba'ot**. After **Ubkhen ve-Lakh, Erez Hitmotetah** is recited only. **Aromimkha** and the remainder of the Abodah are recited, not sung, with the congregation giving responses, as they do also in the Amsterdam and New York congregations. The three **Ashrei Ayin** poems are read only, although there are some (principally from the Oriental groups) who are making an effort to reintroduce melodies for the singing of these pizmonim again.

In Minhah, after **Ubkhen Nakdishakh** is sung twice, **Benei Elyon** is sung to the melody of **Adonai Bekol Shofar** by the hazzan and the

congregation. Then **Ubkhen ue-Lakh** is sung twice responsively and **Anshei Hesed** is recited. **Yah Shema Ebyonekha** is sung by all in the traditional melody with the repetition of the first (refrain) stanza after each of the six stanzas, including the first one. The hazzan repeats the last stanza and refrain alone after the congregation has finished.

**El Nora Alilah** is performed the same way except that the hazzan has no solo repetitions in this hymn. After **Ubkhen Nak-dishakh** the hazzan and congregation perform **Erelim** together, also to the tune of **Adonai Bekol Shofar**, and only recite **Emet Bisfarekha**. **Shebet Yehudah** is chanted very slowly, in keeping with its solemn subject, and canceling what appears on paper to be a melody of high-spirited character. Only if Yom Kippur coincides with the conclusion of the Sabbath is **Ha-Mabdil** included, and then it is sung-as it is in Amsterdam, Montreal, and Philadelphia — to the same melody as **Yah Shema Ebyonekha**.

#### CONCLUSION

The Sephardic community in London is the only one in the world (except for Israel) that has a larger population now than it had before World War II. This is due to the heavy Sephardic immigration from North Africa, Gibraltar, and the East (mainly Egypt, Syria, India, Iran, and Iraq.) There are now an estimated twenty to twenty-five thousand Sephardim residing in England; of the ten congregations affiliated with the Association of Sephardic Congregations, three are Indian, one is Persian (Iranian), one is Turkish, one is Moroccan, and one is made up of emigres from Aden (South Yemen). Only three congregations are Spanish and Portuguese, and they have large memberships of Ashkenazim as well as Eastern Sephardim.<sup>56</sup>

Considering this tremendous diversity, it is to be expected that the traditions of the established English Sephardic community are subject to intense and persistent stress towards change. If the Amsterdam Portuguese Jewish community is facing extinction, this Spanish and Portuguese community is facing replacement-by the more viable and enthusiastic “Oriental” Sephardim. None of the religious leaders come from the Amsterdam tradition and all are Ladino-speaking; Haham Gaon and Hazzan Abinun are from Yugoslavia, Rabbi Levy is from Gibraltar, and the other hazzanim in the community are from the Orient.

In addition to the cosmopolitan make-up of the Sephardic community, the practice of having the presiding clergymen visit

the various synagogues and function at, worship services with the congregations presents another obstacle to the preservation of a single tradition. From the point of view of developing sound fraternal relations, this undertaking is certainly commendable, but as a security measure to insure the purity and continuity of the Minhag Castille it is most hazardous. No doubt the changing- and exchange of-personnel has accounted for the widening differences between the English Spanish and Portuguese tradition and that of the Dutch, particularly in the area of the synagogue melodies.

The future in terms of the continuation of the Western Sephardic traditions is not encouraging. Assimilation, intermarriage, and a gradual erosion of old established customs have taken their toll. If, as Marc Angel has said, "the Sephardim exist as a small minority within a small minority,"<sup>57</sup> the Spanish and Portuguese branch of Sephardim must endure as a small minority within a small minority within a small minority, and the awesome task Angel predicts for survival may well become for them an impossible dream.

# The Ancient Melodies

OF

## THE LITURGY

OF

THE SPANISH AND PORTUGUESE JEWS.

HARMONIZED BY

EMANUEL AGUILAR.

PRECEDED BY

AN HISTORICAL ESSAY ON THE POETS, POETRY AND  
MELODIES OF THE SEPIIARDIC LITURGY,

BY THE

REV. D. A. DE SOL.4,

MINISTER OF THE SPANISH AND PORTUGUESE CONGREGATION OF JEWS,  
BEVIS MARKS, LONDON.

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LONDON:

WESSEL AND CO., HANOVER SQ. ; SCHOTT AND CO, 139, REGENT ST.;

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—  
1857.

Illustration No. 1

Title page (Courtesy British Museum)



## ADONAI BEKOL SHOFAR.

ALLEGRO MODERATO. (♩ = 128)

N<sup>o</sup> 31.

a 5 Voci.

First system of musical notation for 'ADONAI BEKOL SHOFAR.' It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO MODERATO' with a metronome marking of 128. The lyrics 'A - do - noi be - kol shofar' are written below the vocal line.

Second system of musical notation. It continues the vocal line and piano accompaniment. The lyrics 'yash - mi - ang ye - shung - a le ka - beta se - te -' are written below the vocal line.

Third system of musical notation. The tempo changes to 3/4 time. The lyrics '- su - ra be - bo sheyon te - shunga a -' are written below the vocal line.

Fourth system of musical notation. The tempo returns to common time. The lyrics 'Ih E - lo - - him bit - - rung - a.' are written below the vocal line. The piece concludes with a double bar line.

## SHOFET KOL HAARETZ.

LENTO (SENZA TEMPO)

Nº 27

Sho - fet . . . kol ha - a -  
 . . . . . zets ve - o - tih . . . . .  
 he - mish - pat yang a - mid . . . . .  
 na - cha - yim . . . . . voche . . . . .  
 o - d ul um . . . . . a - ni tata - mid . . . . . veet te -  
 fi - lat a - sha - - - - - cha - bim -  
 - kon o - la - - - - - tang a mid . . . . .  
 o - - - lat a - hu - - - - - kur  
 a - sher - - - leng - o - lat ha - ts - - - - mid.

Illustration No. 3

Hymn from *The Ancient Melodies* ..

## LECHA DODI.

ANDANTE CON MOTO. (♩ = 116)

N<sup>o</sup> 7.  
a 4 Voci.

Le - chah do - di . . . . li - krat . . . ka - lah . . . . .

pe - ne sha - bat - - ne kab - - be - lah . . . . Sha - mor ve - za -

- chor be - di - bur e - chad . . . . . ishming - a . . . nu el

a - me - yu - chad A - du - nai . . . . . chad . . . . . ush - mo e -

- chad . . . . . le - shem ul - tif . . . . . ret ve - lit - hi - lah.

Illustration No. 4

Hymn from *The Ancient Melodies* ...

## - ET SHAARE RATSON.

N<sup>o</sup> 30.  
a 4 VOci.

MODERATO (♩ = 126)

Et - sha a - re rat - son le - hi - pa - te - ach yom

This system shows the beginning of the hymn. It features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'MODERATO' with a quarter note equal to 126 beats per minute. The key signature has one sharp (F#). The lyrics are 'Et - sha a - re rat - son le - hi - pa - te - ach yom'.

UNIS.

hey - eh cha - pai le - el sho - te - arh. A -

This system continues the vocal line and piano accompaniment. The tempo remains 'MODERATO'. The lyrics are 'hey - eh cha - pai le - el sho - te - arh. A -'.

\* Zechur nah li be yom hu -

Zechur nah li be yom hu -

This system continues the vocal line and piano accompaniment. The tempo remains 'MODERATO'. The lyrics are 'Zechur nah li be yom hu -'. There is an asterisk above the first measure of the vocal line.

- che - ach o - ked ve - ha neng - kad ve - ha -

- che - ach o - ked ve - ha neng - kad ve - ha -

This system continues the vocal line and piano accompaniment. The tempo remains 'MODERATO'. The lyrics are '- che - ach o - ked ve - ha neng - kad ve - ha -'.

\* When sung, this phrase is to be taken by the Contralto and Tenor in the Octave between the Soprano & Bass.

- mis - be - ach. Be - achu - rit nu - so be - sof hang - sarah ha -

- ben asher nu - lad lecha mi - Sa - rah ihm naf - she - cha bu

ad me - od nik - sha - ra - kum ha - a - le - hu li len - go - lah

ba - rah al bar - - - - - sa - her ku - bod le - cha so

- re - ach u - ked ve - na - ng - kad ve - ha mis - be - ach.

## YAH SHIMCHA.

ANDANTE QUASI ALLE GRETTA (♩ = 108)

N<sup>o</sup> 28.

a 4 Voci.

Yah shim - cha . . . . . a - ru - mim - cha

ve - sit - ka - te - cha      lo - a - cha - seh

e - e - san - ti      ve - e - e - man - ti

*Piri len tn.*

ve - et E - lo - he - yis      ra - - - el

# El Nora 'Alilah

Hazzan

Mi-Kha-el sar Yis-ra-el E-li-ya-  
rit, (Beniso)  
a tempo hu le-Sab-ri-el.  
Ba-se-pu-na ha-ge-u-lah be-she-  
-sat ha-ne-a-lah  
El no-ra 'a-li-lah El no-ra a-li-lah.  
lan.

## NOTES

<sup>1</sup> See David de Sola Pool's, Prayers for the Day of Atonement. "Introduction, xii-xiv, and *An Old Faith in the New World*, [written in collaboration with his wife, Tamar de Sola Pool] Chapter XIV, "Fellowship and Friendship," 410-457.

\*See my article "High Holy Day Hymn Melodies in the Portuguese Synagogue of Amsterdam," *Journal of Synagogue Music* X/1 (July, 1980), 50-52.

<sup>3</sup> *The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews*. (London: Wessel and Co.). This was photographically reproduced in 1931 by the Oxford University Press as *Sephardi Melodies being the Traditional Liturgical Chant of the Spanish and Portuguese Jews' Congregation*. There is also a supplementary part consisting of traditional melodies harmonized by E [lias] R[obert] Jessurun.

<sup>4</sup> Fourteen Sephardic tunes were included in a collection of traditional melodies compiled by Gerson Rosenstein (1790-1851). the first Jewish organist in the first Reform Temple in Hamburg. The publication, *Sammlung von gottesdienstlichen Gesängen nach der Ordnung des Hamburger Tempel-Gebetbuches*, was issued posthumously in Hamburg in 1852. Rosenstein added the tunes to the predominantly Ashkenazic songbook as a courtesy to David Meldola (1780-1861). the new hazzan, who had introduced Portuguese tunes into the Temple.

<sup>5</sup> Cecil Roth, *A History of the Marranos* (Philadelphia, 1932), 252.

<sup>6</sup> The expulsion of the Jews from England was nearly complete, although from time to time there were reports of professing Jews in the country. There is some evidence that Carvajal had been neither a New Christian or Marrano, but was rather himself a convert from Christianity. For the history of the resettlement of the Jews on the British Isles and an account of the Sephardic community in particular. see Albert E. Hyamson, *The Sephardim of England* (London, 1951); Neville Laski, *The Laws and Charities of the Spanish and Portuguese Jews' Congregation of London* (London, 1952); and Roth, *Marranos*, Chapter X, "Resettlement in England," 252-270.

<sup>7</sup> As extreme examples of this trend, there were cases of persons prosecuted in England for holding Judaistic beliefs. Jewish doctrines concerning the Sabbath and *Kashrut* were also considered, demonstrating some measure of understanding and respect for the beliefs of the Jewish people.

<sup>8</sup> Menasseh dedicated his Latin version of *Esperanca de Israel* ("The Hope of Israel") to the English Parliament in an effort to solicit their good will. This treatise. published by the Portuguese Congregation of Amsterdam in 1650, dealt with reports of "lost Hebrew tribes of Reuben and Levi" discovered in Ecuador. If this were true, Menasseh reasoned. then Jews were absent only in the British Isles. If they could return then the Dispersion would be complete as it had been prophesied **in the Bible, and the Redemption and appearance of the Messiah could occur.**

<sup>9</sup> *A History Of the Marranos*, 265.

<sup>10</sup> Hyamson writes, "Of an apparent total of 716 men, women, and children. 519, judging by their names, were Sephardim: of these, 501 lived within the city limits and 18 within the walls **The Sephardim were by no means all men of means. and some were not even Yehidim or enrolled members of the Community.**" (*The Sephardim of England*. 70.)



<sup>11</sup> It was estimated that the construction of the new synagogue would be £2,650, and that was the price agreed upon by all concerned. However, after all the expenses were met, Avis still had not used all of the money allocated, and, being a Quaker, it would have been against his beliefs to make a profit from a building devoted to the worship of God and he therefore refused to accept the whole sum.

<sup>12</sup> The lack of a large planned celebration at this time may have been due to the fact that the Congregation was undergoing a period in which there were vacancies in religious leadership. Hazzan David Pardo (appointed in 1681) had died while the new Synagogue was being built and Haham Solomon Ayllon (Haham since 1689) had resigned in 1700. He was succeeded by David Nieto in late 1701, either just at the time of or shortly after the opening of the building.

<sup>13</sup> The Synagogue at Bevis Marks is used today only on Thursdays, Sabbaths, and Holy Days. Haham Moses Gaster has written a minutely detailed account of the Congregation as a memorial to the 200th anniversary of the building's inauguration, entitled *History of the Ancient Synagogue of the Spanish and Portuguese Jews, the Cathedral Synagogue of the Jews in England. situate in Bevis Marks* (London, 1901). For a catalogue and description of the ritual contents of the Synagogue see *Treasures of a London Temple*, compiled by A. G. Grimwade, A. F. Kendrick, et al. (London, 1951).

<sup>14</sup> "Bevis Marks Synagogue," *Les Judaïsme Sephardi IX* (Dec. 1955), 394. Concerning the twelve elegant glass windows Roth adds, "The number twelve corresponds of course to the tribes of Israel: for the Sephardim made a point of such mystical correspondence in their synagogue architecture planning."

<sup>15</sup> These are not used on Yom Kippur and other state occasions when the Synagogue is illuminated solely by the lighted candles, as is the *Esnoga* at Amsterdam.

<sup>16</sup> Roth, "Bevis Marks Synagogue," 394. The building seats 400 men on the main floor and 160 women in the galleries.

<sup>17</sup> One of Raphael Meldola's ancestors was Isaiah Meldola (1282-1340), who was born in Spain and became Haham in Toledo; later he settled in Italy, where he was Rabbi of Mantua. (Hyamson, *Sephardim*, 224).

<sup>18</sup> Hyamson, *Sephardim*, 276.

<sup>19</sup> *Ibid.*, 272. The Mahamad also recommended "that an appeal should be made to the Congregation generally to attend synagogue, to abstain from conversation **while there**, to make the responses in due time and order; and to remain until the conclusion of the service."

<sup>20</sup> *Ibid.*, 366.

<sup>21</sup> *Ibid.*, 288.

<sup>22</sup> Prospectus of *The Ancient Melodies*, as given in Abraham de Sola, *Biography of David Aaron de Sola* (Philadelphia, 1864), 39. Apparently the hazzan was expected to work with the choirs, for Abraham writes (apropos the death of the Hazzan de Sola's colleague, Rev. Isaac Almosnino, in 1843); "His [David de Sola's] duties were, therefore, now considerably increased: and as the Synagogue was to be reopened, after a thorough repair, . . . the training of a choir, in conjunction with Mr. Saqui, was super-added to his other duties." (p. 34).

<sup>23</sup> Oddly enough, de Solla, his father Jacob Cohen de Solla, and the entire family were expelled from the Bevis Marks Congregation in 1847 because Henri and his two brothers were members of the choir at the Burton Street [West London] Synagogue.

<sup>24</sup> *Book of Prayer and Order of Service According to the Custom of the Spanish and Portuguese Jews* , 5 vols. and Supplement (London, 1901-1907). The notations follow the prayers at the end of each volume except the first.

<sup>25</sup> *Book of Prayer* , 4 vols. (Oxford). Vol. IV (for the Festival of Tabernacles) has not yet been completed.

<sup>26</sup> New York, March 28, 1978. The Haham feels that this is the Present situation in the New York Spanish and Portuguese Congregation, and that while it is very beautiful and impressive, the congregation refrain from participating. He is concerned lest the melodies be lost.

The choir at *Shearith Israel*, which has been under the direction of Leon Hyman since November, 1955, has, at the most, ten men. Many of the singers are professional musicians and they sing at Sabbaths and all Holidays in three and four-part harmony.

<sup>27</sup> Abraham de Sola, *Biography*, 39.

<sup>28</sup> *Ibid.*

<sup>29</sup> One melody both communities have retained from the past is the Ne ilah hymn El Nora *Atilah*, although it has been somewhat altered rhythmically. (See Illustration No. 7).

<sup>30</sup> Title page (see Illustration No. 1).

<sup>31</sup> "Historical Essay," 17.

<sup>32</sup> Gaster, *History of the Ancient Synagogue*. 46.

<sup>33</sup> See Richard D. Barnett, "Haham Meldola and Hazan de Sola," *Transactions: Sessions 1962-1967* XXI (London, 1968). 1-38, and "More Letters of Hazan de Sola," *Transactions: Sessions 1970-1973* XXIV & Miscellanies Part IX, 1975, 173-184.

<sup>34</sup> Spanish and Portuguese were still used as vernacular languages in the Sephardic community of London in the first quarter of the 18th century and were the languages commonly spoken in the home of David de Sola's parents. His father-in-law, the Haham, preferred Spanish-or his native Italian- to English. See Hyamson, *The Sephardim of England*, 224-239. The chief medium of instruction -both in the synagogue and the religious school-was Portuguese, and Spanish was the second tongue. Even today in Sephardic congregations such as those in Amsterdam and London, the prayer for the government and certain announcements are in Portuguese.

<sup>35</sup> Abraham de Sola, *Biography*, 28. Several of the tales were reprinted in the United States by The Jewish Publication Society of America in Philadelphia shortly after they appeared in London. They were also republished in various periodicals.

<sup>36</sup> *Ibid.*, 28.

<sup>37</sup> There is some similarity between the life of Emanuel Aguilar and that of his older contemporary, Felix Mendelssohn. It seems very likely that Aguilar might have named his son out of respect for the great master, neither Harold nor Felix occurring very commonly as Sephardic names.

<sup>38</sup> Professor Eric Werner is of the opinion that Aguilar was confusing rhythm (structured time) with meter (structured rhythm.) (Interview, New York, March 29, 1978.)

<sup>39</sup> Aguilar, "Prefatory Note." (See *Adonai Bekol Shofar*, Illustration No. 2, for a specimen of Aguilar's style of notation and harmonization.)

<sup>40</sup> Aguilar's setting of *Lekhhah Dodi* (Illustration No. 4) provides an excellent example of the misrepresentation of a melody. He has placed the piece in F major and harmonized it accordingly: but if the melody, which

is in the highest voice, is lifted out **and transposed to a mode whose final is E**, the tunr will start-and hover **-around G**, the third degree. Its modal quality (Phrygian?) will be more apparent and its natural charm more authentic as well as pleasing.

<sup>41</sup> "The same method adopted in my version of the poetical pieces of the Sephardic Prayers into English has here been adhered to. viz., to give a faithful rendering of the words, as well as the spirit of the original, without sacrificing perspicuity to mere elegance of diction." *The Ancient Melodies*. 19.

<sup>42</sup> The only melody mentioned by de Sola in his Essay as being used for another text also is No. 70. *Rahem Na 'Alav* ("Dirge for the Dead"), **sung** also to Gabirol's *Elohim Eli Attah* for the morning of the Day of Atonement. Melodies borrowed from one holiday or special occasion to be used on another are very rare in the Sephardic tradition.

<sup>43</sup> There is an Appendix, which contains one melody, an original tune composed by de Sola for *Adon 'Olam*. Since two alternate melodies were given for *Ein Ke-Eloheinu* (No. 46), the actual number of notations included in the collection is 72.

<sup>44</sup> Gustave Reese, *Music in the Middle Ages. With an Introduction on the Music of Ancient Times* (New York, 1940), 225.

<sup>45</sup> Those in the C mode are Nos. 29 (Kedushah), 35 (*Yah Shema' Ebyonekha*, but this may also be in G, or Mixolydian), 36 (*El Nora 'Alilah*), and 70 (*Rahem Na 'Alav / Elohim Eli Attah*). Those in the E mode are Nos. 28 (*Yah Shimkha*), 30 (*Et Share'ei Razon*), **and** 33 (*Anna Be-Korenu*). Those in the D mode are Nos. 26 (*Ahot Ketannah*), 27 (*Shofet Kol Ha'arez*), 31 (*Adonai Bekol Shofar*), and 32 (*Shema' Koli*, although this could also be a mode **on A**, or Aeolian, since it only includes  $\underline{a}$  hexachord). The piece which seems to be in a harmonic minor is No. 34 (*Adonai Melekh*), but the A= may have been changed from an original A.

<sup>46</sup> *Jewish Music*, 50. Eric Werner refers to this mode as the *Tropos Spondeiakos*, a modification of the Dorian mode. See *The Sacred Bridge*, 442-444 (New York, 1959), and *A Voice Still Heard* (London, 1976), 60 and 151.

In the "mode of the Prophets" or "Tropos Spondeiakos" (either partly or wholly) are Nos. 1, 3, 4, 16, 17, 19, 26, 27, 31, 32, 49, 51, and 68.

<sup>47</sup> De Sola, "Historical Essay," 1A.

<sup>48</sup> *Ibid.* Of the melodies used for the High Holy Days, only *Rahem Na 'Alav* is placed in the last category. It is surprising that de Sola considered *Ahot Ketannah* to be of Spanish provenance inasmuch as he placed the author's birth after the Expulsion from Spain. He writes, "Abraham Hazan, born at Salonica, in 1533 ." ("Historical Essay," 7).

<sup>49</sup> "Of the Spanish period we may consider the numbers: 6, 8, 9, 11, 12, 14, 16, 18, 27, 28, 30, 31, 32, 34, 36, 42, 51, 54, 56, 59, 62, 68." Idelsohn, *Jewish Music* 515, (n. 2).

<sup>50</sup> De Sola and Idelsohn agree that *Shofet Kol Ha'arez*, *Yah Shimkha*, *Et Share'ei Razon*, *Adonai Bekol Shofar*, *Shema' Koli*, *Anna Be-Korenu*, *Adonai Melekh*, and *El Nora 'Alilah* are from the Spanish period and that *Rahem Na 'Alav* was composed at a later time. Neither *Yah Shema' Ebyonekha* nor the Kedushah displays the characteristics of most of the pieces placed in the "older" classification, and the *Ahot Ketannah* has been disqualified by Idelsohn, as mentioned above.

<sup>51</sup> This represents a rare break with the tradition of the Amsterdam community, which sings the *Yigdal* to one of the "leitmotifs" of the High Holy

Day season, *Yedei Rashim/Yah Shimkha*, alternate poems for the two days of Rosh Ha-Shanah by Yehudah Halevi. (Note Aguilar's notation for this hymn, Illustration No. 6, in which he incorrectly gives the text for the refrain of *Yedei Rashim* instead of *Yah Shimkha*.)

<sup>52</sup> These are four 78 r.p.m. records (Nos. SP100-SP103), the last of which consists of High Holy Day pieces. The recordings were made at a studio in London.

<sup>53</sup> Letter to this writer, September 15, 1975. Today a **businessman**. Beniso states that he occasionally officiates at weddings and festivals in **Gibraltar**, "mainly at *Nefusot Yehudah Synagogue* which we call *La Esnoga Flamenga* ('The Flemish Synagogue'); we seem to feel there must be **some connection** with Amsterdam." (My transcription of Beniso's solo in *El Nora* is given as Illustration No. 7.)

<sup>54</sup> The recordings were made by W. H. Troutheck and were supervised by John Levy, who selected the tunes and wrote the program notes on the record jacket. Excerpts from these three twelve-inch long-playing records were made by Folkways Records in 1960 with the same title. (Folkways Records Album No. FR.8961).

<sup>55</sup> According to Raphael de Sola of London, a great-grandson of David de Sola who was raised in the Montreal Spanish and Portuguese community, this stanza (beginning *Hizku*) is sung to the *Shofet* tune as in Amsterdam, and this melody is continued to the first part of the hazzan's *Kaddish* which follows on both nights of Rosh Hashanah.

<sup>56</sup> It must be remembered that even in the synagogues which call themselves "Spanish and Portuguese" forty to sixty per cent of the members are wholly Ashkenazic. Haham Gaon assured me that this fact was not a serious threat to the continuance of Sephardic tradition as "sometimes the Ashkenazim are the best guarantees for the [Sephardic] tradition to survive." (Interview, March 28, 1978).

<sup>57</sup> "The Sephardim in the United States: An Exploratory Study," *American Jewish Yearbook 1973* LXXIV (Philadelphia, 1974), 115. Rabbi Angel, originally from the Sephardic community in Seattle, is presently officiating at *Shearith Israel* in New York City.

# Symbols of Faith in the Music of Leonard Bernstein

JACK GO-ITLIEB

**T**HE late Bruno Walter once was asked what he considered to be the essential difference between Bruckner and Mahler. Walter replied that “Bruckner had found his God, but Mahler was always looking.” Like Mahler, Leonard Bernstein in his symphonic works has been in the pursuit of theological meanings, but for our time. In the Preface to the score of his Symphony No. 2, *The Age of Anxiety* (1949), after the poem by W. H. Auden, he states: “The essential line of the poem (and of the music) is the record of our difficult and problematical search for faith. . . .” But faith in whom or what? A deity, humanism, existentialism, dogma, self-reliance? Describing the last two sections of his symphony, the jazzy “Masque” and the “Epilogue,” Bernstein goes on to say how all the energy expended in the “Masque” results in a new freedom “. . . to examine what is left beneath the emptiness. What is left, it turns out, is faith. The trumpet intrudes its statement of ‘something pure.’ ” But what is this “something pure”? We are still left hanging. It is a vague comment, uncharacteristic of Bernstein. In 1977, on the jacket notes for the latest recording of *The Age of Anxiety* (DG 2530969), he offers more precise guidance:

**Faith. turns out to be in your own backyard, where you least look for it, as in this glass of orange juice I am holding in my hand. There is God in the orange juice, for sunshine is there, earth, vitamins. It's really a Buddhist idea. God in everything .**

That is helpful, but still it does not totally ring true, given the composer's non-Oriental background.

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In the same Preface to the symphony, Bernstein suggests that a fresh look be taken at the music by going back to the Auden poem. Perhaps Auden's words could offer clues. Bernstein had said:

**No one could be more astonished than I at the extent to which the programmaticism of this work has been carried. . . I was . . . writing a symphony inspired by a poem and following the general form of that poem. Yet . . . I discovered detail after detail of programmatic relation to the poem – details that had “written themselves,” wholly unplanned and unconscious.**

The last part of the original “Masque” by Auden finds the character Rosetta observing Emble, a drinking companion who has passed out on her bed. She says:

**We're so apart  
When our ways have crossed and our words touched  
On Babylon's Banks. <sup>1</sup>**

An allusion to Psalm 137: “By the waters of Babylon, there we sat down and wept”<sup>1</sup>? Rosetta goes on:

**You'll build here, be  
Satisfied soon, while I sit waiting  
On my light luggage to leave if called  
For some new exile**

Another clue: “exile.”

Further on, she continues:

**I'd hate you to think  
How gentile you feel**

And still later:

**You're too late to believe. Your lie is showing,  
Your creed is creased. But have Christian luck.  
Your Jesus has wept; you may joke now,**

Then, in the following lines, Rosetta changes from the second person singular, and now speaks in the first person plural:

**for we are His Chosen,  
His ragged remnant with our ripe flesh  
And our hats on, sent out of the room  
By their dying grandees and doleful slaves,  
Kicked in corridors and cold-shouldered**

<sup>1</sup> *The Age of Anxiety* from the *Collected Longer Poems* (New York, 1975), pp. 344 ff. Used with the kind permission of the publisher, Random House, Inc., New York, N.Y.

At toll-bridges, teased upon the stage,  
 Snubbed at sea, to seep through boundaries,  
 Diffuse like firearms through frightened lands,  
 But His people still.

That is an obvious reference to the Diaspora of the Jewish people.  
 Then in a subsequent passage:

Though I fly to Wall Street  
 Or Publisher's Row. or pass out, or  
 Submerge in music. or marry well,  
 Marooned on riches, He'll be right there  
 With His eye upon me. Should I hide away  
 .My secret sins in consulting rooms,  
 My fears are before Him: He'll find all.  
 Ignore nothing.

This specifically suggests Psalm 139:

Where could I go to escape from You?  
 Where could I get away from Your presence?  
 If I went up to heaven, You would be there.  
 If I lay down in the world of the dead,  
     You would be there.  
 If I flew away from beyond the east  
     or lived in the furthest place in the west.  
 You would be there to lead me.  
 You would be there to help me.

(vv. 7-10)

The concept of the omniscient and omnipresent God may be a  
 Buddhist idea, but it is also deeply embedded in Jewish theology.

But if this were not enough to convince us of the poet's intention,  
 Auden's "Masque" concludes with:

Though mobs run amok and markets fall.  
 Though lights burn late at police stations,  
 'T' though passports expire and ports are watched.  
 Though thousands tumble *Sh 'ma Yisrael*,  
*Adonai elohenu, Adonai ec had.*

Judaism's declaration of monotheism: "Hear O Israel, the Lord our  
 God, the Lord is One!" And then, **attacca, we** arc into Auden's  
 "Epilogue."

Bernstein's "Epilogue," with that "something pure" idea in the  
 trumpet, thus demands to be reevaluated. Exactly what is that idea?  
 Four notes formed into two intervals of the fourth:





Elohim: "Lord God," or Adonai Eloheinu: "Lord our God." Bernstein's musical equivalent of the "something pure" is thus triumphantly proclaimed, at the conclusion of the Symphony:

EX. 2

SH'MA YISRAEL: *Molto sostenuto*

The musical score is presented in three systems. The first system contains the vocal line and piano accompaniment for the first two measures. The second system continues the vocal line and piano accompaniment for the next four measures. The third system shows the piano accompaniment for the final three measures, with the vocal line omitted. The score is written in G major and 4/4 time. The piano part features a steady, rhythmic accompaniment with chords and moving lines in both hands. The vocal line is a simple, declarative melody. The tempo is marked *Molto sostenuto*.

Vocal line lyrics:  
 A - DO - NAI E - LO - HEI -  
 yod - hei - vav - hei  
 NU A - DO - NAI ECHAD!  
 yod - hei - vav - hei

Piano accompaniment includes markings such as *mf*, *ff*, and *l.a.* (lento assai).

Everything points to it: Auden's words, Bernstein's heritage, the notes themselves, including a penultimate one-quarter measure denoting the word **echad**: "One!," a full measure containing one chord. Perhaps the choice of the pitch names  $D_b$  and  $A_b$  (in Ex. 2 enharmonically written as  $C\#$  and  $G\#$ ) are an unintentional abstraction of the name ADOnAi. But, more convincingly, they could be a pun on one of the names Auden uses for God: "our colossal father" and "our lost DAD."

The acceptance of faith in **The Age of Anxiety** is not blind. In the heart of the composer it is always the Jewish faith, pure and simple. (Perhaps not so simple.) Bernstein, deliberately or unintentionally, cannot be otherwise.

Persistently, throughout the years, this belief has been associated musically with the motive of a descending fourth followed by a whole or half-step. The motive is almost always put into an asymmetric meter, and it invariably appears in the closing (and/or opening) moments of a work.

In both the beginning and conclusion of **Jeremiah**, Symphony No. 1 (1942), the motive represents God's voice, His prophet:

Ex. 3A Mvt. I Largamente



Ex. 3B Mvt. III Lento

An-observant Jew would recognize this as coming from the Rosh Hashanah liturgy, heard for the first time as part of the prayer section called the Amidah. This compilation of fixed benedictions, recited at all services with varying interpolations, probably constitutes the second most important Jewish prayer after the creed of Sh'ma Yisrael (see Ex. I).

In the Epilogue of **The Age of Anxiety**, the motive portrays God's name (see Ex. 1 b).

The response to the word **alleluia** in the "Spring Song," from incidental music to the play **The Lurk** (1955), is explicit (see Ex. 4).

Ex. 1 *Amidah, Rosh Hashanah: opening*

Mi - sod cha-cho-mim u - n'-vo-nim u - mi - le - med  
 da - as m'-vi - nim etc. va - a - do - nei ho - a - do - nim.

(With words of the wise and knowledge of the learned, I open my lips in prayer.  
 before the Lord of Lords.)

Ex. 4

COUNTER-TENOR

*mp dolce*

A - - - men.

With the Finale of *Kaddish*, Symphony No. 3 (1963), where the symbolism of the motive is God's image as created in man, it begins to be launched from the pitch of F (for Faith?):

Ex. 5 *Allegro vivo, con gioia*

Sopranos  
 Y'-hei sh' - mei ra ba, y'-hei- sh'-mei ra - b a m'-va - rach

And, inescapably, it continues in *Chichester Psalms* (1965), at the beginning and at the end:

Ex. 6A *Mvt. I Allegro molto*

*ff con brio*

Ex. 6B *Mvt. III Lento possibile*

*pp dolce* *ppp*

In the last choral section of Muss (1971), which in many ways is more a Jewish work than a Catholic one, the motive is inverted into

Ex. 7 *Andante non troppo mosso*

*pp sempre*

Lau - da, Lau - da,

As recently as 1974, its retrograde form is assimilated into the twelve-tone row used for the blessing: "Praised are You, O Lord," from both the first and last movements of *Dybbuk*:

Ex. 8A *Sostenuto* (♩ = 88)

*f* *mf* *p*

Ba - ruch A - tah

(1) Ba - 4 ruch 7 A (11) A (12) do (1) nai .

From this, the theme of the second section of the Ballet arises:

Ex. 8B *Andantino*

*p dolce*

9 10 12

"To explain why this motive clings to Bernstein's musical expressions of faith is, at best, a matter of conjecture; but perhaps it can be interpreted as a by-product of his youth. The motive permeates the liturgy of High Holy Day music (see Ex. I) where it is fraught with ritual and doctrinal significance. Furthermore, the motive, used as a final cadence, is endemic in the Three Festivals of Sukkot, Passover,

and Shavuot. During these holidays, for example, the Benediction, "May the Lord lift up His countenance upon you and give you peace," is chanted as

Ya - eir A do - nai pa - nav ei-le-cha v'-yo - seim l'-cha sha - lom

Even if one were only a "holiday Jew," such a repetitive motive could seep into and take hold of the impressionable mind of a growing musician.

All of this results in the inevitable question: Did Leonard Bernstein create any or all of these musical symbols purposely or would he admit to them? For the answer, one has only to refer to his own words from the preface to *The Age of Anxiety*: "... I trust the unconscious implicitly, finding it a sure source of wisdom and the dictator of the condign in artistic matters."

#### Acknowledgments

THE AGE OF ANXIETY: SYMPHONY NO. 2

THE LARK, French and Latin Choruses

KADDISH: SYMPHONY NO. 3

CHICHESTER PSALMS

MASS

All published by Amberson Enterprises, Inc., New York  
G. Schirmer, Inc., New York London  
Sole Selling Agent

JEREMIAH: SYMPHONY NO. 1

Published by Warner Brothers, New York

DYBBUK

Published by Amberson Enterprises, Inc., New York  
Boosey and Hawkes, Inc., New York London  
Sole Selling Agent

THE INFLUENCE OF SALOMONE ROSSI'S MUSIC:  
PART IV.

DANIEL CHAZANOFF

*(A continuation of an article on the subject  
published in Volume IX, No. 3, November 1979)*

ROSSI'S FIVE PART COMPOSITIONS FOR STRINGS

Included among Rossi's instrumental compositions of 1607 and 1608 are thirteen works in five parts.' Once again, the reader needs to be aware of the continuo part which is additional but basic to the trio sonata structure upon which all of Rossi's instrumental works are fashioned. The five part works are really trio sonatas with two optional parts added. In order of publication they are listed as follows:

1. Sinfonia a5 & a3, si placet, con doi Soprani & il Chittarone — Book I, "21-1607
2. Sinfonia grave a5 — Book I, #22-1607
3. Gagliarda a5 & a3, si placet detta L'Andreasina- Book I, #23-1607
4. Sinfonia a5 & a3, si placet — Book I, #24-1607
5. Gagliarda a5 & a3, si placet, detta LaNorsina — Book I, #25-1607
6. Gagliarda a5, detta la Massara- Book I, #26-1607
7. Passeggio d'un balletto a5 & a3 -Book I, #27-1607
8. Sinfonia a5 & a3, si placet — Book II, #27-1608
9. Sinfonia a5 & a3, si placet — Book II, #28-1608
10. Sinfonia a5 & a3, si placet — Book II, #29-1608
11. Sinfonia a5 & a3, si placet — Book II, #30-1608
12. Sinfonia a5 & a3, si placet — Book II, #31-1608
13. Gagliarda a5 & a3, si placet, detta Narciso — Book II, #32-1608

The five part works include eight sinfonias, four galliards and one *Passeggio d'un balletto*. The canzona is notably absent from Rossi's five part compositions. As indicated by its title, the *Passeggio d'un balletto* is not a complete work but rather a passage from a dance setting intended for the stage. The reader should be aware that Rossi wrote several dance settings for the early music dramas

**This is the tenth in a series of articles on the subject of Salomone Rossi by Daniel Chazanoff. Dr. Chazanoff's studies on Rossi were made possible by a research grant from the National Foundation for Jewish Culture.**

**The author has had twenty-five years of experience as a teacher, performer, conductor and administrator.**

of Monteverdi. These were choreographed by Massarano, the Jewish dancing master at the Mantuan Court. Rossi's five part **Gagliarda detta La Massara** was dedicated to the dancing master.<sup>3</sup>

Table I:  
THE STRUCTURE AND LENGTH OF ROSSI'S  
5 PART COMPOSITIONS

1. Sinfonia (Book I, #21-1607) — 3 part form — first section of 7 bars is repeated, second section of 5 bars is not repeated, third section of 8 bars is repeated.
2. Sinfonia (Book I, #22-1607) — 3 part form — first section of 9 bars is repeated, second section of 7 bars is not repeated, third section of 11 bars is repeated.
3. Gagliarda, L'Andreasina (Book I, #23-1607) — 2 part form — first section of 5 bars and second section of 11 bars are both repeated.
4. Sinfonia (Book I, #24-1607) — 2 part form- first section of 5 bars and second section of 11 bars are both repeated.
5. Gagliarda, LaNorsina (Book I, #25-1607) — 2 part form — first section of 6 bars and second section of 13 bars are both repeated.
6. Gagliarda, LaMassara (Book I, #26-1607) — 2 part form — first section of 7 bars and second section of 8 bars are both repeated.
7. Passeggio d'un balletto (Book I, #27-1607) — one section of 8 bars which is repeated.
8. Sinfonia (Book II, #27-1608) — 2 part form- first section of 8 bars and second section of 11 bars are both repeated.
9. Sinfonia (Book IT, #28-1608) — 2 part form — first section of 13 bars and second section of 13 bars are both repeated. Both sections have first and second endings.
10. Sinfonia (Book II, #29-1608) -one section of 16 bars which is not repeated.
11. Sinfonia (Book II, #30-1608) — 2 part form- first section of 9 bars and second section of 21 bars are both repeated.
12. Sinfonia (Book II, #31-1608) — 2 part form-first section of 7 bars and second section of 17 bars are both repeated. Both sections have first and second endings.
13. Gagliarda detta Narciso (Book II, #32-1608) — 2 part form- first section of 6 bars and second section of 11 bars are both repeated.

## Table II:

## SOME TRENDS IN ROSSI'S FIVE PART WORKS

1. The canzona is absent from Rossi's five part works.
2. The four galliards are all written in a binary (two Part) form. They vary in length from 30 to 38 bars including repeats.
3. The eight sinfonias exhibit much freedom. Structurally, they are in one, two and three parts and vary in length from 16 bars to 60 bars.
4. The one, short *Passeggio d'un balletto*, according to Rikko and Newman, "... was included in the original apparently in order to fill out space on the table of contents page."<sup>4</sup> There is, however, a curious relationship between this work (Book I, #27-1607) and the work just before it i.e., the *Gagliarda detta la Massara* (Book I, #26-1607) which honored the dancing master, Massarano. While this galliard was probably danced to at court, it may also have been used by Massarano as a teaching tool since he served as the dance teacher for Mantua's nobility and their children. The *Passeggio I'un balletto*, taken from a stage work of Rossi's was probably choreographed and/or danced to by Massarano.

## THE FIVE PART SINFONIAS AND GALLIARDS

## SINFONIA (BOOK I, #21)5

Typical of Rossi's style which forms the beginning of violinistic music, the first Sinfonia a5 (Book I, No. 21) of 1607 opens with a dialogue in the violin parts:

## EXAMPLE 1 —



The same is true in the opening of the second section. However, instead of canonic imitation, we find the two violin parts using



modal scales (a reminder of the 16th century in a 17th century composition):

EXAMPLE 2 –

Handwritten musical notation for two violin parts. The top staff is labeled "VN. I MIXOLYDIAN MODE" and shows a scale starting on G4, moving up stepwise to D5, then down stepwise to G4, with a sharp sign on the G4 note. The bottom staff is labeled "VN. II DORIAN MODE" and shows a scale starting on G4, moving up stepwise to D5, then down stepwise to G4.

In the third section, Rossi features a dialogue which moves in sequence; each entrance is a step below the previous entrance. Observe measures 13 thru 16 in the two violin parts.

EXAMPLE 3 –

Handwritten musical notation for two violin parts showing a sequence of four entrances. The top staff has entrances labeled D, B, and A. The bottom staff has an entrance labeled C. Each entrance consists of a short melodic phrase.

The continuo part (keyboard) in contrast to the movement found in the two violin parts, provides a block-like chordal setting. Note measures 1 thru 4.

## EXAMPLE 4 —

Musical notation for Example 4, showing a piano accompaniment. The bass line is a simple eighth-note pattern, and the treble part consists of chords.

Typical of the trio sonata style, the Cello part doubles the bass line of the keyboard. The first four measures provide an illustration.

## EXAMPLE 5 —

Musical notation for Example 5, showing a single bass staff with a simple eighth-note pattern.

The two optional viola parts function in several different ways. First, while the cello part doubles the bass line of the keyboard, the viola parts double the treble part as in the opening measure.

## EXAMPLE 6 —

Musical notation for Example 6, showing a viola part (V. I.) doubling the bass line of the keyboard.

Musical notation for Example 6, showing a second viola part (V. II.) doubling the treble part of the keyboard.

Musical notation for Example 6, showing the piano part (P. A. N. O.) in the treble clef.

Second, the violas provide duetting episodes in combination with the violin parts. One example is found in the third measure, where the second viola part moves in sixths with the second violin part.

EXAMPLE 7 —

Handwritten musical notation for Example 7. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a handwritten 'H' to the left of the staff. Above the top staff, there are two handwritten 'Z' characters with arrows pointing to the first and second measures. Above the bottom staff, there are two handwritten 'Z' characters with arrows pointing to the first and second measures. The notation shows a sequence of notes in both staves, with a vertical line connecting the two staves at the end of the second measure.

Third, the viola parts are used to create harmonic interest by moving in contrary motion to the violin parts. Observe measure eleven.

EXAMPLE 8 —

Handwritten musical notation for Example 8, consisting of four staves. The first two staves are in treble clef and the last two are in bass clef. Each staff has a handwritten 'H' to the left of the staff. Above the first staff, there are two handwritten 'Z' characters with arrows pointing to the first and second measures. Above the second staff, there are two handwritten 'Z' characters with arrows pointing to the first and second measures. The notation shows a sequence of notes in each staff, with a vertical line connecting the two staves at the end of the second measure.

## SINFONIA GRAVE6

The second five part sinfonia (Book I, #22) of 1607, entitled Sinfonia Grave gives the appearance of a pavan. While the two violin parts open the work in canonic imitation, the slow nature of the rhythm indicates a stately processional. Note measures one thru four in the violin parts.

## EXAMPLE 9 —

VN. I.

VN. II.

In contrast to the first section, the second and third sections of this tripartite form give the appearance of a madrigal or motet with one exception. Madrigals and motets were unaccompanied contrapuntal songs; the madrigal was based upon a secular text and the motet upon a religious one. All five string parts in the second and third sections display individually-voiced, contrapuntal writing. At the same time, however, we find these in the company of a continuo part. Observe measures 10 and 11 which open the second section.

## EXAMPLE 10 —

H.Z.

H.Z.

The image shows a handwritten musical score for a madrigal setting. It consists of four staves. The top three staves are labeled V, A, and C, representing the vocal parts. The bottom two staves are labeled K and B, representing the keyboard and basso continuo parts. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and phrasing slurs.

Once again, we find Rossi using old ideas in a new way. In this case the 16th century madrigal is placed in the setting of a continuo part, the facet which established Rossi as the father of the string baroque in Italy. As pointed out in another article by the writer, this technique was used a few years earlier, by Rossi, in *The Second Book of Madrigals for 5 Voices with Basso Continuo* (1602) and *The Third Book of Madrigals for 5 Voices with Basso Continuo* (1603).

## GAGLIARDA, L'ANDREASINA'

The short Gagliarda, L'Andreasina (Book I, #23) of 1607 is only 16 bars in length and yet it contains nine different time signatures, all within a three pulse meter as follows:

$3/4, 3/2, 3/4, 3/2, 3/4, 3/2, 3/4, 3/2, 3/4$

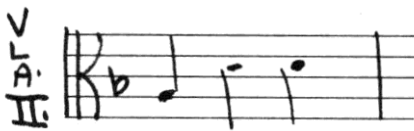
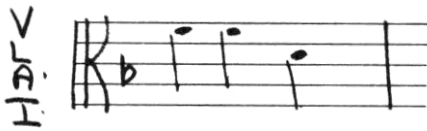
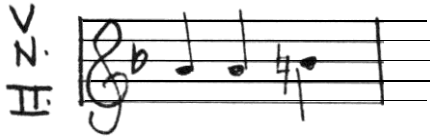
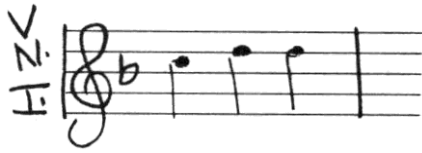
Unlike the sinfonias which contain a dialogue in the two violin parts or, sometimes, individually voiced counterpoint in the string parts, the galliards exhibit vertical block-like chords to accommodate the dance as in the opening measure.

## EXAMPLE 11-



The vertical harmonic structure is even more pronounced in the opening of the second section where all parts, strings and keyboard, contain three quarter notes.

## EXAMPLE 12 -



Rossi sustains harmonic interest in the work by:

1. modulating from F Major to d minor and
2. providing a sprinkling of chromaticism.

SINFONIA (BK. I, #24)<sup>8</sup>

Like the Gagliarda, L'Andreasina, the Sinfonia (Bk. I, #24) of 1607 is a two-part form and sixteen measures in length. This sinfonia opens with a dialogue in the two violin parts. At the same time, the other three strings provide a chordal accompaniment in quarter notes. Observe the five string parts in measures 1 and 2.

EXAMPLE 13 --

The image displays five staves of handwritten musical notation. The top two staves are labeled 'H. V.' (Violin I and II) and show a melodic dialogue with eighth and sixteenth notes. The bottom three staves are labeled 'H. V.', 'H. A.', and 'H. C.' (Violin III, Viola, and Cello/Double Bass) and show a chordal accompaniment of quarter notes. The notation is in F major and 3/4 time.

In contrast to the first section which is chordal in appearance and sound, the second section looks like a madrigal with five inde-



pendent voices in the string parts. Compare the opening measures of the second section (Example 14), with that of the first section (Example 13).

EXAMPLE 14 —

The image shows five staves of handwritten musical notation. Each staff begins with a treble clef, a sharp sign, and a 'V' symbol. The notation is handwritten and includes various note values, rests, and phrasing slurs. The first staff has a treble clef and a sharp sign. The second staff has a treble clef and a sharp sign. The third staff has a treble clef and a sharp sign. The fourth staff has a treble clef and a sharp sign. The fifth staff has a bass clef and a sharp sign.

GAGLIARDA, LA NORSINA<sup>9</sup>

The Gagliarda, La Norsina (Bk. I, #25) of 1607 is in two parts like the Gagliarda, La Andreasina but it is three bars longer. It also contains more chromaticism as in measure 5 of the keyboard part.

## EXAMPLE 15 –

Handwritten musical notation for Example 15, consisting of two staves (treble and bass clef). The notation includes various rhythmic markings such as '3/2', '3/4', and '2' above and below the notes, along with accidentals like sharps and flats. The notes are connected by stems and beams, indicating complex rhythmic patterns.

Similar to La Andreasina, this galliard contains a number of time signature changes, all in three pulse meter as follows:

$3/4, 3/2, 3/4, 3/2, 3/4, 3/2, 3/4, 3/2, 3/4, 3/2, 3/4$

GAGLIARDA, LA MASSARA<sup>10</sup>

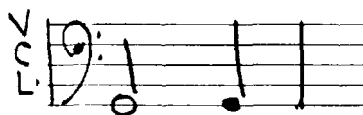
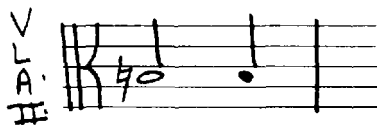
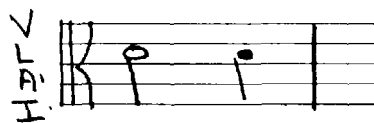
Rossi entitled this galliard La Massara to honor Massarano, the dancing master of the Mantuan Court. It is listed in Book I, #26 dated 1607.<sup>11</sup> While only 15 measures in length it contains some interesting features. First it has seven different time signatures as follows:

$3/4, 3/2, 3/4, 3/2, 3/4, 3/2, 3/4$

Second, six measures of the fifteen which are in  $3/4$  time make use of the *da da* rhythm. This occurs in both the string and keyboard parts of measures, 2, 4, 7, 10, 12 and 15. A random sample of this would be measure 2.

## EXAMPLE 16 –

Handwritten musical notation for Example 16, consisting of two staves (treble clef). The notation includes rhythmic markings such as 'V', 'Z', and 'H' above and below the notes, along with accidentals like sharps and flats. The notes are connected by stems and beams, indicating complex rhythmic patterns.



In every case this rhythm was interspersed between measures having more movement, giving the effect of momentary pauses or slowing down.

A third feature worthy of mention is the block-like chordal nature of the keyboard part; in twelve of the fifteen measures, the keyboard plays vertical chords. For example, look at the first two measures of the keyboard part.

## EXAMPLE 17 –

This example points to Rossi's pioneering in the area of instrumental monody. Finally, we see Rossi as an innovator in violin technique. Note measure 14 where the first violin part plays 1/16th and 1/32nd notes.

## EXAMPLE 18 –

## PASSEGIO d'un BALLETO (BK. I, #27)12

As mentioned earlier by the writer, the *Passegio d'un Balletto* is not a complete composition but rather a passage from a work written for the stage by Rossi. As in the previous composition which honored Massarano, this *Balletto* was written with him in mind.

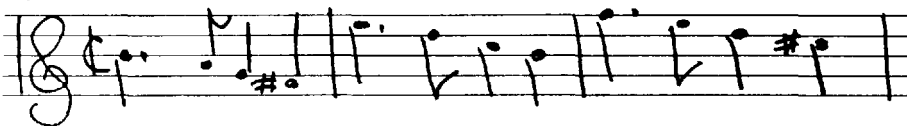
While the passage is only eight measures long, it does possess several interesting traits. In the first, third and fifth measures, the 'cello part moves in contrary motion to the two violin parts. Note the downward movement in the two violins and the upward movement of the 'cello part.

## EXAMPLE 19 –

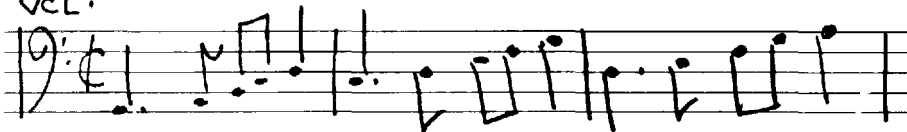
MEASURE 1.      MEASURE 3.      MEASURE 5.

VN.I

VIN. II

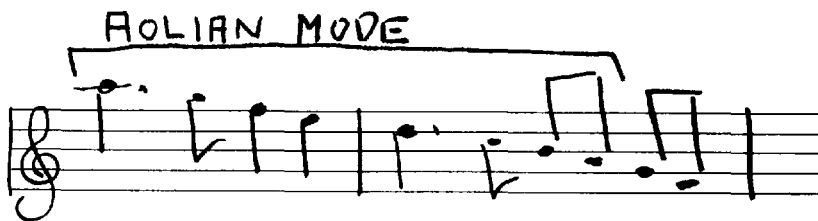


VCL.



In measures 5 and 6, the first violin part plays a descending scale-like passage in the Aolian mode, the basis of our pure minor scale.

EXAMPLE 20 —



Rossi's use of vertical chords is once again demonstrated in measure 2, 4 and 8 where all five string parts have whole notes.

## EXAMPLE 21-

MEASURE    MEAS.    MEAS.  
2.            4.            8

The image shows a handwritten musical score for five instruments: Violin I (V. I.), Violin II (V. II.), Harp I (H. I.), Harp II (H. II.), and Cello (V. C.). The score is organized into three columns labeled 'MEASURE 2.', 'MEAS. 4.', and 'MEAS. 8'. Each staff contains a single note in each of these three measures. The notes are positioned on the second line of the staff in all cases, indicating a consistent pitch across the instruments and measures.

## SINFONIA (BK. II, #27)13

This sinfonia (Bk. II, #27) of 1608 is interesting because it combines the elements of a pavan and galliard, the two most important court dances of the period. The first section of eight bars is in duple meter and its rhythm indicates the style of a stately dance. In the second section, containing eleven measures, we find a characteristic of Rossi's galliards i.e., a three pulse meter with changing time signatures as follows:

$3/4, 3/2, 3/4, 3/2, 3/4$

The 'cello part in measures 17 and 18 gives evidence of the wavering between old and new concepts at the beginning of the 17th century. Here we find the dorian mode in a descending scale passage. Note the half-steps from 2 to 3 and 6 to 7 of the scale.

## EXAMPLE 22 -

DORIAN MODE

The image shows a handwritten musical score for a cello part. The time signature is  $G:3$  (G-cello, 3/4). The key signature has one flat (B-flat). The melody is a descending scale: G4, F4, E4, D4, C4, B3, A3, G3. The notes are written on a five-line staff with a clef. The word 'DORIAN MODE' is written above the staff with a bracket indicating the scale.

## SINFONIA (BK. II, #28)14

Structurally, this sinfonia (Bk. II, #28) of 1608 is in two parts with each part having a first and second ending. The first section opens with a dialogue in the two violin parts as follows:

## EXAMPLE 23 –

Example 23 shows the first two measures of a dialogue between Violin I (VN. I.) and Violin II (VN. II.). The notation is in treble clef with a common time signature. Violin I starts with a whole rest in the first measure, followed by a series of eighth notes in the second measure. Violin II starts with a quarter note in the first measure, followed by a series of eighth notes in the second measure.

Measure 4 is interesting because the violins engage in a duetting episode. Both parts play the same rhythm in sixths.

## EXAMPLE 24 –

Example 24 shows the first two measures of a duetting episode between Violin I (VN. I.) and Violin II (VN. II.). The notation is in treble clef with a common time signature. Violin I starts with a quarter note in the first measure, followed by a series of eighth notes in the second measure. Violin II starts with a quarter note in the first measure, followed by a series of eighth notes in the second measure.

In contrast to the dialogue provided by the violins at **the** opening of the work, the keyboard provides a chordal accompaniment as in the first two measures.

## EXAMPLE 25 –

Example 25 shows the first two measures of a chordal accompaniment. The notation is in treble clef with a common time signature. The first measure shows a chordal accompaniment with a quarter note and a half note. The second measure shows a chordal accompaniment with a quarter note and a half note.

Typical of the trio sonata style, the 'cello doubles the bass part of the keyboard in the opening measures.

EXAMPLE 26 —



The two optional viola parts double the treble part of the keyboard when the work opens.

EXAMPLE 27 —



In measures **14** and **15** which open the second section, the two violins play a duet. An unusual setting is introduced, here, when the cello carries on a dialogue with the two violin parts.

EXAMPLE 28 —



At the same time, the two viola parts play a drone accompaniment on half notes in fourths and fifths.

EXAMPLE 29 —

The image shows two staves of musical notation for violas. The top staff is labeled 'VLA I' and the bottom staff is labeled 'VLA II'. Both staves are in a key signature of one sharp (F#) and a 2/4 time signature. The top staff plays a sequence of half notes: F#4, G4, A4, B4, C5, D5. The bottom staff plays a sequence of half notes: C4, D4, E4, F#4, G4, A4. Brackets above the notes in both staves indicate that they are playing in parallel motion, with the top staff consistently a fourth or fifth above the bottom staff.

SINFONIA (BK. II, #29)15

In previous five part works we have observed Rossi's use of scales in the Aolian, Mixolydian and Dorian modes. This *sinfonia* (Bk. II, #29) of 1608 contains a scale in still another mode i.e., the Ionian which is the ancient name of our major scale. It appears as a descending bass line in the cello part against a canon-like opening in the two violin parts. Note measures one thru four.

EXAMPLE 30 —

The image shows three staves of musical notation. The top staff is labeled 'V. I.' and the middle staff is labeled 'V. II.'. Both violin parts play a canon-like opening consisting of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is labeled 'V. C.' and plays a descending bass line consisting of a sequence of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. Brackets above the notes in the violin parts and the cello part indicate that they are playing in parallel motion. The scale is labeled 'IONIAN MODE'.

Then, in measure number 10, the second viola and 'cello engage in a duetting episode, a third part — and move in contrary motion to the first violin's melody.

## EXAMPLE 31-

Handwritten musical notation for Example 31, showing three staves:

- Staff 1: Violin I (V. I.) in treble clef. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4.
- Staff 2: Violin II (V. II.) in treble clef. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4.
- Staff 3: Cello (C.) in bass clef. The melody consists of a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3.

Later, the second violin provides motion against the other four string parts which play the same rhythm in measure 13.

## EXAMPLE 32 —

Handwritten musical notation for Example 32, showing three staves:

- Staff 1: Violin I (V. I.) in treble clef. The melody consists of a quarter note G4, a quarter note A4, and a quarter note B4.
- Staff 2: Violin II (V. II.) in treble clef. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4.
- Staff 3: Cello (C.) in bass clef. The melody consists of a quarter note G3, a quarter note F3, and a quarter note E3.



The last two sinfonias, in five parts, of 1608 were evidently for 4 high viols and basso continuo. In modern transcription, the four high viols become treble clef instruments. This could mean either 4 violins or 2 violins and 2 violas since advanced viola players are capable of reading treble clef when playing in the higher register. A discussion of Sinfonia #30 and #31 follow.

#### SINFONIA (BK. II, #30)

While the work opens with imitation in the first and second violin parts, a dialogue does not develop. The five string parts give the appearance of a Bach chorale. Observe measures one thru four.

#### EXAMPLE 33 —

Another baroque trend is found in the harmonic content of this sinfonia. The first section opens in g minor and closes on a dominant chord in D Major rather than minor. The second section also opens in g minor but closes in G Major.

SINFONIA (BK. II, #31)17

A two measure canon in the first and second violin parts opens the work.

EXAMPLE 34 —

In the third measure of the opening, the second and fourth violin parts play a duet in sixths.

EXAMPLE 35 —

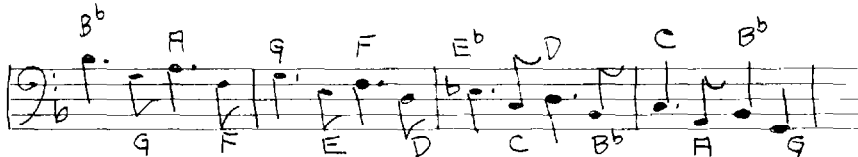
Then, in measure 5, the second violin and 'cello play an episode in thirds.

EXAMPLE 36 —



It is in the second section of this sinfonia that Rossi points far ahead of his time. First, he combines elements of the pavan and galliard; measures 8 and 9 are in duple meter, measures 10 thru 14 in triple meter and measure 16 to the end in duple meter. A second interesting feature is found in the sequential treatment of the bass line. Note the 'cello part in measures 19 thru 22.

EXAMPLE 37 —



## GAGLIARDA, NARCISO18

The Gagliarda, Narciso is the final five part work of Rossi's string compositions written during the years 1607 and 1608. Like his other galliards, the work contains a number of time signature changes, all within a three pulse meter. These are as follows:

*3/4, 3/2, 3/4, 3/2, 3/4, 3/2, 3/4, 3/2, 3/4, 3/2, 3/4*

Some characteristics of Rossi's early instrumental style are found in use of:

1. a dialogue in the two violin parts
2. skips rather than stepwise movement and
3. duetting episodes

An example of a dialogue in the two violin parts is found in measures 3 and 4. Here, the violins are involved in rhythmic, rather than melodic, imitation.

EXAMPLE 34 —



In measure 8, the two viola parts play a series of skips as follows :

EXAMPLE 35 —



A duetting episode is found in measures 13 and 14 where the two violins play a series of thirds and sixths.

EXAMPLE 36 —



SUMMARY: ROSSI'S STRING WORKS OF  
1607 AND 1608

Rossi's string works of 1607 and 1608 belong to a period when Italian court manners were the model for all of Europe. The "chief conditions and qualities of a courtier"<sup>19</sup> were put forth in a classic of the time. *The Courtier*, by the 16th century Italian writer, Castiglione describes the requirements as follows:

To sing well upon the book  
To play upon the lute and sing to it with the ditty,  
To play upon the viol and all other instruments with frets<sup>20</sup>

This statement alludes to the singing of madrigals or motets at sight, singing and accompanying one's self on the lute and playing any of the viols or lute-type instruments. All three facets i.e., the madrigal, lute and viol were important in establishing Rossi's instrumental style which formed the beginning of violinistic music in Italy. First, the madrigal formed the basis of the ensemble style. Second, the lute provided the concept of chords. Finally, the viol became the medium through which Rossi expressed instrumental timbre, style and voicing.

Following on the heels of the continuo madrigal, which Rossi wrote in three books dated 1600, 1602 and 1603, the sinfonias and galliards of 1607 and 1608 established the basso continuo in instrumental or specifically string music. Thus was born the trio sonata which became the classic chamber music form of the baroque.

While Rossi's string compositions of 1607 and 1608 *were* written in three, four and five parts, the works are all referred to as trio

sonatas because the fourth and fifth parts are optional. In its original form, the trio sonata was played by two high viols accompanied by a keyboard — and a bass lute doubled the bass line of the keyboard. The modern adaptation uses 2 violins accompanied by a piano — and the 'cello doubles the bass-line of the keyboard. The addition of a fourth part creates a string quartet (2 violins, viola and cello) accompanied by a keyboard. A five part work would add a second viola to the four part combination.

To close, the sinfonias and galliards of 1607 and 1608 represent both a beginning and an encl. They mark the beginning of baroque string ensemble music and the last of Rossi's instrumental compositions to use the viol. Recognizing the violin's greater expressive power, he abandoned the viols, in 1613, calling for instruments of the violin family.

#### FOOTNOTES

<sup>1</sup> Fritz Rikko and Joel Newman, Editors, *Salamon Rossi Sinfonie. Gagliarde, 1607-1608*, (Bryn Mawr, Pennsylvania, Mercury Music Corp., 1971), Vol. II.

<sup>2</sup> Rikko and Newman, *op. cit.*, Table of Contents.

<sup>3</sup> Alfred Sendry *The Music of the Jews in /he Diaspora*, (New York: Thomas Yoseloff, 1970), P. 265.

<sup>4</sup> Rikko and Newman, *op. cit.*, Preface.

<sup>5</sup> Rikko and Newman, *op. cit.*, P. 1-2.

<sup>6</sup> Rikko and Newman, *op. cit.*, P. 3-4.

<sup>7</sup> Rikko and Newman, *op. cit.*, P. 5-6.

<sup>8</sup> Rikko and Newman, *op. cit.*, P. 7-8.

<sup>9</sup> Rikko and Newman, *op. cit.*, P. 9 10.

<sup>10</sup> Rikko and Newman, *op. rit.*, P. 11-12.

<sup>11</sup> Rikko and Newman, *op. cit.*, Table of Contents.

<sup>12</sup> Rikko and Newman, *op. cit.*, Appendix, P. 28.

<sup>13</sup> Rikko and Newman, *op. cit.*, P. 13-14.

<sup>14</sup> Rikko and Newman, *op. cit.*, P. 15-17.

<sup>15</sup> Rikko and Newman, *op. cit.*, P. 18-19.

<sup>16</sup> Rikko and Newman, *op. cit.*, P. 20-22.

<sup>17</sup> Rikko and Newman, *op. c-it.*, P. 23-25.

<sup>18</sup> Rikko and Newman, *op. cit.*, P. 26-27.

<sup>19</sup> John Murrav Gibbon, *Melody and the Lyric*. (London: J. M. Dent & Sons, Ltd., 1930). P. 68.

<sup>20</sup> *Ibid.*



## L'CHAH DODI: A NEW TRANSLATION AND COMMENTARY

ELLIOT B. GERTEL

Come, my dear friend, the Bride let's greet;  
Sabbath's radiant countenance meet.

"Keep" and "remember" — simultaneously,  
God bade Israel's unique assembly;  
God is One; His Name is Unity,  
To Him alone all praise and glory!

Let us welcome Sabbath, hurrying.  
For she is our font of blessing,  
The primordial stage of God's ordering;  
Created last, but first in His planning.

Sanctuary in the City of God's reign,  
Arise from your ruins; spring up again!  
Too long drenched by tears of shame,  
Look! And see His mercies end pain.

Shaking off shame's dust, be stirred!  
Dress proudly, my people, of role assured;  
And when by David's Scion delivered,  
We shall commit our souls to Thee.

Get up, ye sleepers; sleepers, awake!  
Rise to God's light, shining for your sake;  
And offer a new song at your daybreak,  
For God's glory is reflected in you.

Be not ashamed; be not confused!  
Why be downcast, forever abused?  
By Thy word, our afflicted enthused  
That Jerusalem will rise again.

Your pillagers will end as spoil,  
Your swallows subject to God's foil;  
In you will the Master rejoice,  
As a groom delights in young bride.

Spread yourself out in manifold ways;  
Worship the Lord, Who alone merits praise;

**Elliot B. Gertel is a student at the Rabbinical School of the Jewish Theological Seminary of America who has contributed frequently to this journal and to a number of other scholarly periodicals.**

By the son of Peretz, restored in a daze,  
We shall yet know unbounded joy.

Come in peace, O husband's pride;  
Come, every joy and ecstasy provide;  
Among God's faithful treasure abide;  
Dwell among us, Sabbath Bride!

#### MORE THAN A POEM

In the sixteenth century, Rabbi Shlomo Halevi Alkabetz, renowned saint and sage and mystic, composed the sublime liturgical poem, *L'chah Dodi*. Each Sabbath eve he lives again; his voice resounds in the stillness of the synagogue. The *L'chah Dodi* is more than a poem. Its urging cannot be ignored; its grandeur cannot but lift the spirit. It possesses a quality which renders life and wisdom to printed words. Reassurance resounds from its stanzas. Hebrew words become harmonious, assuming the hope and vision of many generations. Our forebears' tears and yearnings for redemption, their deep faith and sanctified rest, touch us as we are heartened by God's promise and exalted by the arrival of His day.

We become suspended, past and present fused in awesome covalence. The future falls subject to the Sabbath. Peace and joy absolve time; rest and love deter chronology. Time seems to waver and to abstain. *Shabbat* is too precious to fall victim to the clock. By the service is it measured; with an additional soul is it lived. The Sabbath is that detached day of the week which draws the Jew into an infinite and universal boardwalk. It links man with God and traverses centuries of wandering and perilous living in the destiny of the precious people devoted to the Sabbath Day.

#### TRANSFORMATION

Indeed, the *L'chah Dodi* summons within us a sense of unity that is suppressed during the week. The Jew enters the synagogue after a week of consuming concerns and taxing travails. He is not unwilling to leap onto the oasis of the Seventh Day. But he is thwarted by the mind. Mundane thoughts prevade his emotions; reigning worries discourage the will. And as he sits within his pew, his eyes move toward the windows. He regards the sun in its daily descension, which now appears so much more graceful, as if it were withdrawing to leave a special guest, a Sabbath Queen, in privacy. He perceives that in a matter of moments the past week will fade into stillness. He stands before a portal of sanctity, a threshold that unites Israel with God, the individual with himself, Jews with

all Jews, men with all men. The Sabbath begins at nightfall.

Our Sages understood well the mixed feelings precipitated by this hour. And they correlated a Prayer Book of many orders. Indeed, the Hebrew term for Prayer Book — Siddur — means “order.” The **psychological order** subtly reaches over the preoccupied mind and stirs the sequestered soul. If only we could allow **Shubbat** to emerge from its latency; if only we could embrace it as a reality which lends sanctity to life! The **L’chah Dodi** can release that which is suppressed.

What time is more appropriate than Sabbath eve for this psychological order? Each week we stand together on the border between the holy and the profane, the infinite and the finite, the profound and the trivial. The Jewish mystics recognized this; hence, they would not jump into the Sabbath Eve Service, but would serenade the Sabbath Bride<sup>1</sup> with a special service of welcome (**Kabbalat Shubbat**), for which they selected special psalms emphasizing God’s Kingship and power.<sup>2</sup>

In the city of Safed, high above the sea of Galilee in Palestine, the Kabbalists — the mystics of the sixteenth century<sup>3</sup> who initiated the Kabbalat Shabbat Service,<sup>4</sup> — would clad themselves in white as Friday faded into darkness, and hasten to the fields to receive Bride Sabbath.

## ONENESS AND REDEMPTION

Interleaved between the introductory psalms, the **L’chah Dodi**, filled with Scriptural passages and allusions,<sup>5</sup> became the most beloved medieval contribution to the Rabbinic order of prayers. Rabbi Alkabetz, who would also go forth with his pious neighbors to escort the Sabbath Bride, preserved within his poem the beauty of that experience as well as the promise of prophetic visions of redemption. Just as bride and groom are one in marriage, so is Israel unified with the Sabbath Bride in the matrimony that occurs weekly, and thus we recall the unity of God and man envisioned by the ancient seers.

<sup>1</sup> The Sabbath Bride motif may be traced to B. Shabbat 119a.

<sup>2</sup> See A. Z. Idelsohn, *Jewish Liturgy and its Development* (N.Y.: Schocken, 1967), p. 51.

<sup>3</sup> See Solomon Schechter, “Safed in the Sixteenth Century, in *Studies in Judaism*, pb. (Phil.: Jewish Publication Society, 1970). pp. 231-97. On the mystical literature regarding this service, see Gershom Scholem, *On the Kabbalah and its Symbolism* (N.Y.: Schocken, 1965). pp. 141 ff.

<sup>4</sup> The *Kabbalat Shabbat Service* is not named after the Kabbalists. Both are from the Hebrew root, “to receive.”

<sup>5</sup> See Idelsohn, pp. 128-9.

“What is the meaning of the word, **Shabbat?**” asks the **Zohar**, the sourcebook of Jewish mysticism. “It is the Name of the Holy **One**, blessed be He, the Name of perfect Unity on all sides.”

The poem is enhanced by its form. The first Hebrew letters of eight of its lines vertically spell out the author’s name: **Shlomo Halevi**. Although it was common for the medieval Hebrew poets to include their names acrostically in their songs of the Divine, much can be learned about their mysticism by studying their personal involvement to the point of building prayers around signatures.

The Kabbalist attempted to cleave to God by unifying himself before Him. Jewish Law cautioned him about the dangers of regarding everything as permeated by, and one with God, since this can lead to antinomian blurring of moral standards.<sup>6</sup> Indeed, to regard every place and every act as holy is to gradually confuse unchastity with sanctity. Yet, although mystic monism can be dangerously abused, as can all potent and valuable ideas, the human quest for unified and integrated existence can find authentic grounding in Divine commandment. Thus, for example, the Sabbath commandment is the source of enactments as well as ecstasy. One could not preserve the latter without the former. It is only with the Law that the thirst for the Divine Presence can be quenched without the extremes of ascetic indifference and drunken revelry. Certain mystics have therefore warned that man must view God from “our side,” from the point of view of His transcendence, while God, in viewing the world “from His side,” pervades all reality with His Unique Being, even when granting freedom to His creatures.<sup>7</sup> Authentic Jewish mysticism is the awareness that man’s quest to attain unity with God is dependent upon the way of Torah, which channels powerful spiritual yearnings from self-indulgence to self-discipline.

The Kabbalist offered himself to God by sharing, as it were, in God’s concern for mankind. His love for God moved him to search for any Divine “distress” that he might ease in his small way. He sensed a kind of suffering and separation within the One God Who seeks to rule with justice and mercy a world that has exiled Him with strife and insensitivity. It is as though the Kabbalist were able to regard Divine concern as a weeping eye, and see reflected upon its retina the image of human folly and treachery.

<sup>6</sup>See Walter S. Wurzburger. “Pluralism and Halakhah,” in *Treasury of Tradition*. ed. Lamm and Wurzburger (N.Y.: Hebrew Publishing Company, 1967).

<sup>7</sup> See Norman Lamm “The Unity Theme and its Implication for Moderns,” in *ibid.*

Kabbalistic belief did not for a moment imply that God is not truly and absolutely One, or that His creation of man in some way requires human cooperation for the continuity of His Oneness. Rather, the mystics of Safed concluded that the purpose of man as creature is to engender pathos for the Creator, Who wills human unity. Jewish mysticism was a call to man to live up to his cosmic responsibility: to be sensitive to the needs of fellow human beings, and to the infinite concern of the Almighty as expressed in His Torah.\*

In the *L'chah Dodi*, Rabbi Alkabetz reminds the worshiper that the Rabbis regarded the commandments to “keep” and to “remember” the Sabbath as being simultaneously uttered by God.<sup>9</sup> The Jew must therefore remain vigilant in his sanctification of the Sabbath, so that the blessings of the day are not lost to memory or to mechanical observances. We abstain from a multitude of distracting labors so that we may realize in the most tangible way that God is the Supreme Reality in life.

Rabbi Alkabetz stressed in the *L'chah Dodi* that while redemption depends upon the grace of God, it cannot be achieved without human struggle and preparation. Hence his dramatic charge that, with the coming of each Sabbath, the Jewish people arise and renew themselves, in anticipation of the restoration of Zion and Jerusalem, which the ancient Prophets regarded as but the first step in the redemption of all mankind. Yet no human being is capable of preparing all mankind for redemption. Nor is any one Jew able to prepare his entire people. And so, perhaps, since Rabbi Alkabetz could not personally urge future generations onward, he implanted his name in a prayer which binds the generations in yearning for redemption.

and then replied, “And you, sir, for whom do you work?” Rabbi Naphtali could not help applying the question to his position as teacher and pastor. “Tell me, sir, would you like to work for me?”

#### TO REMIND US

Many years ago, though many decades after the passing of Rabbi Alkabetz, the Zaddik of Rofstshitz, Rabbi Naphtali, strolled through the streets of that town. He chanced to meet the watchman of an imposing estate. “Good evening to you, sir! For whom do you work?” inquired the curious Rabbi. The watchman answered

\* See Abraham Heschel, “The Mystical Element in Judaism,” in Louis Finkelstein, *The Jews: Their History, Culture and Religion*.

<sup>9</sup> See Exodus 20:8, Deuteronomy 5: 2, and B. *Shavuot* 20b.

he inquired, eyeing the watchman. “Certainly,” was the reply. “What would my duties be?” “To remind me,” said the Rabbi, “to remind me.”

The *L'chah Dodi* poem is a liturgical watchman in our midst, reminding us for Whom we rest, to which people we belong, and of the kind of redemption we anticipate. Within its stanzas lie the elements of the kind of Sabbath experience for which we have all yearned!

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***Editor's Note:***

In the July 1980 issue of *The Journal of Synagogue Music*, the translations of three Sabbath eve prayers which were part of Mr. Gertel's article on the Sabbath eve liturgy, were inadvertently mixed together.

We publish below the correct texts with our apologies to the author and to those readers who were confused by the misprints.

***R'tzei***  
***(Avodah)***

Favor, Lord, Thy people, Israel,  
And their humble prayer.  
Restore the Service to Thy Temple;  
And receive in love and favor there  
Israel's worship and sacrifice.  
O may our offerings suffice;  
And may our eyes soon behold  
Thy return to Zion, as of old!  
Blessed art Thou, Merciful Lord,  
Whose Presence, to Zion, is restored.\*

**Modim Anahnu Lakh  
(Hodaah)**

**We** thank Thee, Lord, Who forever  
 Is our God, as of our fathers.  
 We thank Thee in every generation!  
 Rock of our lives, Shield of salvation,  
 We thank Thee and Thy praises mention:  
 For our lives, in Thy handling;  
 For our souls, in Thy keeping;  
 And for Thy miracles, daily recurring;  
 For Thy wonders, for Thine every boon,  
 Each moment given — eve, morn and noon.  
 O Thou Whose Name is Goodness-  
 Thou Whose tender mercies endure;  
 Who withholdest not loving kindness,  
 In Thee we always feel secure.

**The following prayer is added on *Rosh Hodesh (New Moon)*, and during *Succot and Pesah*:**

**Ya' ale V' yavo**

**Our God, as of our fathers:  
 May our remembrance alight,  
 Reach Thee, be noted, and find favor  
 In Thy hearing and in Thy sight,  
 Along with the memory of our forebears,  
 And of the Davidic Messiah. Thy servant,  
 And of Jerusalem, Thy city of holiness.  
 May Thy people Israel, now a remnant,  
 Find rescue, well-being, grace and tenderness:  
 Compassion, life and peace in this festivity . . .  
 Remember us, Lord, for our best interest!  
 Recall us for blessing; save our vitality!  
 Show us reprieve and compassion!  
 Have mercy on us; save us.  
 Our eyes are bent in Thy direction!  
 For Thou art God, sovereign and gracious.**

## REVIEW OF NEW MUSIC

## “NEW YEAR’S SERVICE FOR YOUNG PEOPLE”

by Jack Gottlieb for two-part chorus and piano/organ, Theophilous Music, New York

It is difficult for a “non-composer” — to critically evaluate a composer’s creative efforts, be the work excellent or mediocre. I have no desire to fall into the category of those so-called professional critics who, throughout history, have ridiculed in their time the works of some of our greatest composers, only to find their own criticism buried in the “junkyard” of inane, sterile pontification.

I want to say at the outset that I have only the highest respect for those engaged in the art of composing, the most difficult of all the music disciplines, especially for the unsung heroes who labor in behalf of Jewish music.

I consider Jack Gottlieb to be one of those unsung heroes. His constant efforts on behalf of Jewish music are well known — his rewards very meagre.

In evaluating his “New Year’s Service for Young People” which was published in 1970 and given its first performance in St. Louis on Rosh Hashanah September 30, 1970 I find much to be praised and to be criticized; a mixed bag as it were! I am taking the liberty of listing each one of his twenty parts that constitute the entire work with brief comments on each:

1. New Year’s Greeting to God:  
Excellent: the music and words are warm and meaningful, setting the stage for the litany of songs to follow.
2. Shehecheyanu:  
Pleasant and well paced by syncopated rhythms.
- 3-7. Barhu-Shma-Mi Hamoha (A-B-C) :  
Good use of traditional modes backed by modern harmonies which, for our day, is convincing.
8. Zahraynu:  
Very brief but effective.
9. K’dusha:  
Traditional mode, excellently conceived and written.
10. V’al Kulam:  
Very brief but effective.

**David Politzer serves as the Director of Music for the Board of Jewish Education of Chicago, Illinois.**



11. Resolve (for Rosh Hashanah) :  
The composer has suggested this be more effectively sung by sub-teenagers. I assume he means young children. I personally suggest that it be performed by very young children. (Ages 6-8) — the words, otherwise, would be too trite.
12. The Book of Life:  
One of the finest settings in the work for young people. Rhythmic, snappy, meaningful.
13. Hymn of Forgiveness:  
Sequences at the outset overdone. Words are a bit trite and the piece, as a whole, is not convincing.
- 14A-14B. Silent Devotion and May the Words:  
“Shades” of Broadway tunes. I think they lack feeling of religiosity.
15. S'u Sh'arim:  
Good, particularly as a two-part setting.
- 16A-16B. Shma — L'ha Adonai:  
I am reminded too much of the “Little Mary Sunshine” syndrome in the melodic and rhythmic treatment.
- 17-18. Hodo al Eretz — Etz Hayim — Hashivenu:  
The Hodo is “passable”; the Etz Hayim reminds one again of Kadota in Indian-land. The Hashivenu is very good, particularly as a two-part song.
- 19-20. Vanahnu — On That Day — Closing Hymn:  
All three are good, particularly the closing hymn with its traditional Barhu (high holy day) mode.

I find Mr. Gottlieb's work to be, on the whole, a contribution the High Holiday repertoire for young people and deserving of widespread use, especially by our reform congregations.

## PSALMS OF WOE AND JOY

for S.A.T.B. Choir, Transcontinental Music Publication 991047, Transcontinental Music Publications, New York, by Robert Starer

Undoubtedly, the most challenging task for today's realistic, serious composer is to create an expressive musical statement within a contemporary idiom that does not alienate the larger musical community by its use of dissonance or performance complexity. So often one reads through a new piece and marvels at the clever relationships on the printed page but cringes at the prospect of performing the music or teaching it to an ensemble. These may be vital works in the abstract evaluation of organized sound but, especially in light of today's publishing economics, they will be known by few and performed and remembered by less. When a new composition arrives that is as mindful of the performers as it is of its own aesthetic integrity it is, indeed, a time for celebration. Happily, Robert Starer's *Psalms Of Woe and Joy* is this kind of contemporary choral masterpiece. In addition it is a wonderfully constructed example of the heights Jewish music can reach in our own time.

The two movement structure, commissioned by the Zamir Chorale of Boston in 1976, finds its text from Psalm 6: Chaneini — *Be Gracious To Me, Lord* and Psalms 136 and 148: *Hodu — Glory To The Lord*. Composed originally in the Hebrew and later given a sensitive English translation by the composer, Starer's facility for text setting and coloration is elegantly demonstrated in these realizations.

In his previous choral works, *Ariel, On the Nature of Things, and Images of Man* the composer's stylistic preference for dramatic rhythms infused with jazz-like phrasings synthesizes with traditional cennic devices and techniques of motivic expansion; so it is with these psalms.

In the first movement (the two settings are unified by motivic recollection) pedal octaves at the extremes of the keyboard punctuate an expanding, urgent plea "*Chuneini, Adonai*". Always interesting, rhythmic variations never yield to misaccentuations of the words. The texture thickens yet softens at the question "*Bi-sheol mi yodeh lach?*" and comes to rest on the lyrical soprano chant (easily adopted for solo cantorial use) "*Hoshieini Adonai, lemaan chasdecha*". A

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pianissimo pedal of the extreme octaves, now a step higher, finalizes a most evocative cadence. This psalm text affords us an intimate view of Man and God and in its introspective circumvaluation and sense of drama Starer's setting adds definition to the concept of religiosity in music.

The second movement offers a brisk contrast. An alternating 7/4, 8/4 pattern (perhaps paced a bit too optimistically at 152) dances gloriously in praise of the Lord. It is easy to understand why Martha Graham has frequently commissioned ballet scores from Starer. He knows when to infectiously repeat patterns and when to let the music take off in flight. He understands the crackling rhythms of the Hebrew prosody and allows it to work for him. There is energy everywhere. The singers at one point snap fingers and slap thighs in exultation and over all this a skillfully orchestrated keyboard part darts in and out with fiery percussiveness. The thirteen bar coda reprises the first movement "*Chaneini*" motive and extreme keyboard octaves alongside the compelling 7/4, 8/4 pattern and an easy but effective choral *divisi* for a bravura ending that is sure to bring audiences to their feet and congregants up to the front for after-service Thank You's

I believe this is Robert Starer's first association with Transcontinental under Cantor Stephen Richard's editorial leadership and Samuel Adler's guidance. All deserve our sincere thanks for making available this magnificent new work. It is guaranteed to have a long active life, and for this we are grateful.

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## "HAZZAN IN RECITAL": A REVIEW

SHOLOM KALIB

The annual convention of the Cantors Assembly is always an exciting and memorable experience for cantors as well as guests. It is an annual occasion when cantors from across the United States and Canada and beyond gather to see each other, to hear Jewish musical works old and new, to listen to and engage in discussions of a wide variety of topics of interest to the professional cantor.

At the 1979 convention, a new feature was introduced, entitled "Hazzan in Recital". On that occasion, the eminent Cantor Jacob Barkin presented a recital, including works ranging from old Italian classics to opera, from classic Yiddish and Hebrew songs to hazzanut. It was magnificent. It set a most challenging precedent for any to follow.

There are indeed very few cantors possessing the vocal ability and training, the musical discipline and schooling, as well as the broad scope of knowledge and experience required to present a program of such varied styles at a truly proper level of technique, artistry and expertise. However, at this past convention of the Cantors Assembly at Grossinger's in Liberty, New York, on Wednesday afternoon, April 30, 1980, the convention was once again honored by a "Hazzan in Recital" program — this time by Cantor **Louis Danto** of Congregation Beth Emeth of Toronto. It was as thrilling as it was brilliantly executed.

Cantor Danto was accompanied by the very able, well known pianist, Leo Barkin, also of Toronto. The program included three old Italian classics, three art songs by the immortal Austrian composer, Franz Schubert; the celebrated operatic aria, **Lamento di Federico** by Francesco Cilea; two light and charming classic Yiddish songs, and a similarly light Hebrew song; two additional but more serious Yiddish classics, followed by two Russian classics on Hebrew themes by Rimsky-Korsakov and Balakirev, respectively, and climaxed by two magnificent pieces of hazzanut by the late Cantor Leib Glantz. The program thus included the highest quality of art music in five languages, and with even greater diversity of style, and Cantor Danto rendered each and every selection with immaculate purity of tone and at a level of artistry most rarely matched.

The most striking feature of Cantor Danto's art is his amazing vocal technique. It reveals the blending of head and chest resonance

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with a mastery and control that identifies it as a product of the classic Italian *bel canto* tradition, an art close to lost in our day. The listener perceives an impression of effortless, totally unstrained vocal production. The pure, seemingly effortless sound flows with artistic expression amid the most subtle and effective fluctuation of dynamic range — from the softest shade of piano to a full, very strong *forte*. This technique was used to obvious advantage in the seventeenth and eighteenth century Italian opera songs, which were composed during the same time and place which generated the *bel canto* vocal method as well as the early Italian opera itself. This technique was no less effective, however, in the light, vivacious Schubert lieder *Wohin* and *Seligkeit*. Cantor Danto's unique ability to sustain notes amid the most subtle dynamic nuances came out with stunning effect in the Schubert *Du bist die Ruh'* The measured *crescendo* in that song in the ascending phrase "*dies Augenzelt vor deinem Glanz allein erhellt*" ("your glance alone brightens this enclosure") deserves particular mention as a highlight of technique and artistry. In the operatic aria, *Lamento di Federico*, Cantor Danto displayed once again most sensitive artistic interpretation, subtlety of nuance, but in this selection, dramatic power as well.

It was a refreshing and rare experience to hear Yiddish and Hebrew song sung with such delightful technical purity of tone and artistic beauty. The lovely and rarely performed *Hebrew Song* of Rimsky-Korsakov and the *Hebrew Melody* by Lermontov-Balakirev were also rendered at the high artistic level that characterized the entire recital. The famous cantorial selection *Sh'ma Yisroel* by the great cantor known for his novelty of style, Leib Glantz, seemed to climax the program. Its majesty of style and dramatic interpretive power were projected so convincingly and effectively, one could almost anticipate the thunderous applause and cheering from the enthusiastic audience which greeted its conclusion. It caused one to wonder whether the final selection might not suffer from an anti-climatic effect. However, in the final selection, another cantorial recitative by Cantor Leib Glantz, no less beautiful and powerful than his *Sh'ma Yisroel*, Cantor Danto actually succeeded in matching and even exceeding the emotional, dramatic and artistic impact he had achieved in the *Sh'ma Yisroel*, which brought the audience to its feet in a thunderous standing ovation, which in turn served to render a most fitting close to a truly masterful recital.

The piano accompaniments of Mr. Leo Barkin were rendered with utmost skill and musical taste, revealing illustriously his vast experience, technique and artistic judgement for which he is so well known.