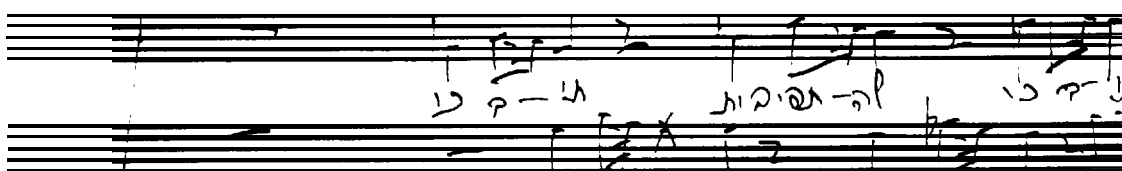




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THE KABBALAT SHABBAT PSALMS-
NEW TRANSLATIONS AND COMMENTARY

ELLIOT B. GERTEL

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PSALM NINETY -FIVE

Come, before the Lord, rejoice;
To the Saving Rock, lift voice!
Let us greet Him thankfully,
And shout for joy with psalmody.
For He rules supreme over pagan toys;
The earth, within His palm, finds poise;
The deep places are in His hand,
The mountain tops are His creation.
The sea is His, and the dry land-
All objects of His formation.
Before our Maker, let us bend knee.
In God's grazing we take feed;
Today, if but His voice we heed!
Dare not let your hearts turn flint,
As at Meribah: the Massah incident;
When your ancestors provoked Me.
They tested Me, after seeing My power;
Forty years did they cower.
I said: They are an erring hoarde;
My acts were constantly ignored.
Therefore, in My disgust,
I withheld My gift of rest.

PSALM NINETY-SIX

A new song, to the Lord, now sing;
Sing to the Lord, everyone!
Sing to the Lord, praise His Name!
Announce that He is daily saving.

Relate His glory to the nations;
With all peoples His wonders share.
Great is the Lord; much to be praised,
Revered above their abominations.

Heathen gods amount to nothing,
But our God made the heavens.

Splendor and majesty His heralds;
Strength and beauty form His dwelling.

Ascribe, O families of the nations-
Ascribe to God; glory and strength.
Render Him all due honor;
Enter His courts with your oblations.

Worship God in proper sanctity.
Tremble before Him, everyone;
Herald the reign of the earth's Support;
He shall judge peoples with equity.

Let the heavens rejoice, the earth exult;
Let the sea roar in full dimension.
Let the plain triumph with its population:
Yes, let woodland trees celebrate
Before Him Who comes, comes to arbitrate.
He will judge with clemency,
And guide people with His faithfulness.

PSALM NINETY-SEVEN

The Lord reigns; everyone be glad;
Let the coastlands show felicity.
In clouds of darkness is He clad.
Enthroned on right and equity,
He is preceded by a flame,
Which consumes His every adversary.
His lightnings flash across the terrain.
The flashes cause the earth to tremble;
The mountains, wax-like, before Him melt;
To proclaim His triumph, the heavens assemble,
And by all nations is His glory felt.
All worshipers of wooden frame,
Who pride themselves in statuary,
Will soon be put to shame;
Kneel before Him, ye mighty!

Zion heard, and was happy;
The cities of Judah rejoiced
Because of Thy retributions, Lord.
For Thou reignest in supremacy,
Above all earthen pottery.

Ye who love the Lord, hate evil;
He guards the souls of the faithful,
Saving them from the malefactor.
Light is sown for the righteous,
And joy is stored for the sincere;
Rejoice in the Lord, ye virtuous,
To Him all acclaim render.

PSALM NINETY -EIGHT

A new song, to the Lord, now sing,
For He has performed marvels:
His right and holy arm, triumphing,
In the sight of the peoples.

He reaffirms love and faithfulness
Toward the House of Israel;
Everywhere it is manifest:
Our God's mercies never fail.

Shout for joy before the Lord:
Break forth, exult; praises sing,
Accompany hymns with the chord,
With the chord and with the string.

Let the sea roar in full dimension;
The world with all its population.
Let the rivers clap their hands;
All mountains, greet Him jubilantly:
He comes to judge the lands:
He will judge men with clemency,
All peoples with equity.

PSALM NINETY-NINE

God reigns; let nations quake!
Cherubim His throne; let the earth shake!
God triumphs in Zion, supreme over men;
Let them thank Thee, Who art holy.
Thou didst merit, through fairness,
Thy praise as a King Who lovest justice.
In Jacob, Thou didst effect righteousness.

The Lord our God, exalt ye;
 Kneel at His footstool; He is holy.
 Moses and Aaron, His ministers;
 Samuel, among His petitioners-
 They called to Him, and heard answers.
 He addressed them in a cloudy column;
 They kept His testimonies, given doctrine.
 Our God, they heard Thine oracle;
 Thou didst forgive them, but avenged evil.
 The Lord our God, exalt ye!
 Worship at His sacred mount;
 Hallowed is the Deity.

PSALM TWENTY-NINE:

A Psalm of David:

Render to God, ye mighty-
 Render Him honor and potency
 Affirm that He merits glory;
 Worship God in proper sanctity.

The Lord's voice mutes the showers;
 The glorious God thunders-
 Even over the mighty waters.
 The Lord's voice is powerful;
 The Lord's voice is regal.

The Lord's voice pulls cedars down;
 It shatters the cedars of Lebanon.
 Like a playful calf, they dance;
 Ox-like, Lebanon and Sirion prance.

The Lord's voice pulls flames apart,
 Causing deserts, like Kadesh, to start.
 The Voice strips forests, strips oaks bear,
 While all, in the Temple, His glory declare.

During the Flood, the Lord reigned;
 His rule will always be maintained!
 God bless His folk with endurance;
 God grant His people assurance.

PSALM NINETY-TWO:

A Sabbath Song:

To thank Thee, Lord, is fitting,
 To serenade Thy Name, Most High:
 On the timbrel, first on the ten-string-
 On the plaintive-sounding harp,
 Thy kindness to hymn each morning;
 Each evening, that Thou standest by.

For I rejoice in Thy doings;
 I exult in Thy designs.
 How great are Thy workings,
 How deep are Thy plans;
 Idiots are always stumbling;
 The fool detects not Thy signs.

Like grass have the wicked grown,
 And sinful throngs against Thee gathered,
 But only to be trampled down.
 Yet Thou wilt ever be exalted!
 Thine enemies will be overthrown,
 All perversity-mongers scattered.

But Thou hast raised my horn,
 I am ox-like in victory.
 Despite mine assailants' scorn,
 I am in fine oil soaked.
 Mine adversaries forlorn,
 Their just rewards I hear and see.

The pious shall flourish like the palm-tree,
 Tall like cedars of Lebanon.
 Sown in God's house, grown in His society,
 They shall sprout green and sapful in old age;
 Divine righteousness they will make known,
 Affirming **my** Refuge without frailty.

*** According to Rabbinic legend, Adam was to be put to death on the Sabbath for eating of the forbidden fruit. But the Sabbath herself pleaded before God, crying that He must not so desecrate His holy day of peace. Adam, thus, delivered, composed this Psalm to express his gratitude for the blessing of Sabbath.**

PSALM NINETY-THREE

The Lord has reigned, in majesty robed;
 Girded with power, He fixed the earth,
 Whose foundations cannot be moved.
 Thy throne over-firm, Thou didst always rule.
 Yet the streams lift up, lift up their voice,
 As if to challenge Thee to duel.
 Mightier than the waters washing,
 Stronger than the showers shattering,
 Broader than the breakers breaking,
 Is the Lord on high.
 Thy testimonies completely faithful,
 Holiness befits Thy domicile,
 O Lord, forevermore.

“There is no room for God,” said the Baal Shem Tov, “in him who is full of himself.”

No observation could be more vital to the Sabbath, no comment more a key to the treasury of the Seventh Day. To enter the vault of Shabbat, the Jew must leave behind everything that would tempt him to ravage its treasures: his needs, his worries, his anxieties, and his obsessions. He must enter the house of the God of his forebears; return to family and friends; live a day of holiness. This is how he helps to redeem the entire world, how he mints the securities of *Messianic existence with the reserves of God’s spiritual treasury.

The Sabbath is a hallowed kingdom whose every citizen is royalty. It is the day which is the eternal reminder of every Jew’s life in the Covenant, a day when all of life may be renewed and refashioned, a day when a new world is in the making.

But how does one share royalty in a sovereignless kingdom? How can the Sabbath Queen rule without the tutelage of her Divine Master? An ancient passage from the Zohar, the sourcebook of Jewish mysticism, describes the authorized descent of the Sabbath Queen:

When the Sabbath arrives, she is isolated, separated from the evil side of creation. Every kind of disputation is barred from her; she remains at one with the Holy One. She is crowned with many crowns in the presence of the Holy King. All zealous tyrants and stringent overloads flee from before her and vanish. There is no realm in the universe beyond her authorized rulership. Her countenance reflects the Supernal Light. On earth she is crowned by

a holy nation who, each Sabbath, are endowed with new souls.¹

Despite the stir in supernal realms, it is not easy for us to remember that God is the King of our lives, that the holy kingdom of Sabbath must be entered in order to worship Him and renew human insight in a changed setting beneath His throne of glory. Throughout the ages, making a living has necessitated less thought about how to live.

Yet the Psalmist helps us to remember what we need to acknowledge in order to partake of the Sabbath treasury. He proclaims God King, bearing witness to His power and unity over man and nature, establishing the higher realm of the Sabbath above the anarchy of human passion, laying a highway to God within the wilderness of human wandering. The main theme of the introductory Sabbath psalms is God's Kingship. According to the Midrash, Adam recited Psalm 93 upon entering Eden, and composed Psalm 92 in repentance for his sin. Rabbi Abraham ben Nathan ha-Yarki observed that it is particularly appropriate "to proclaim the Unity of God's Kingship on the Sabbath," and to hope "that the glory of His Kingship might once again be made manifest to us by virtue of the Sabbath."²

The Psalmist embraces the Lord in song (95-96), in adulation of His omnipotence (97), in recognition of His triumph (98), in human kinship (99), even in the majesty of the storm (29). In Hebrew, the original meaning of the root for "king" (melech) is "Counsellor" or "Decision-maker." Little wonder, then, that the Psalmist speaks of God as Judge and Arbitrator in referring to Him as King.³

Abraham Heschel describes how prayer is the vehicle through which we can all share the Psalmist's experience of the Divine Sovereign :

The true motivation for prayer is not, as it has been said, the sense of being at home in the universe. Is there a sensitive heart that could stand indifferent and feel at home in the sight of so much evil and suffering, in the face of countless failures to live up to the will of God? On the contrary, the experience of not being at home in the world

¹ *Zohar Terumah*.

² Cited by Leon J. Leibreich, "An Interpretation of the Sabbath Eve Liturgy," *Journal of Synagogue Music*, April 1972, p. 20.

³ See Martin Buber, *Kingship of God* (N.Y.: Harper Torchbooks, 1967), p. 102.

is a motivation for prayer. That experience gains intensity in the amazing awareness that God himself is not at home in the universe. He is not at home in a universe where His will is defied and where His kingship is denied. God is in exile; the world is corrupt. The universe itself is not at home. To pray means to bring God back into the world, to establish His kingship for a second at least. To pray means to expand His presence. . . . When we say "Blessed be He," we extend His glory, we bestow His spirit upon the world. In other words, what underlies all this is not a mystic experience of our being close to Him but the certainty of His being close to us and the necessity of His becoming closer to us.

Let me warn against the equating of prayer with emotion. Emotion is an important component of prayer, but the primary presupposition is conviction. If such conviction is lacking, if the presence of God is a myth, then prayer to God is a delusion. If God is unable to listen to us, then we are insane in talking to Him. All this presupposes conviction. The source of prayer then is an insight rather than an emotion. It is the insight into the mystery of reality; it is, first of all, the sense of the ineffable that enables us to pray. As long as we refuse to take notice of what is beyond our sight; beyond our reason, as long as we are blind to the mystery of being, the way of prayer is closed to us. If the rising of the sun does not move us there is no reason for us to praise the Lord for the sun and for the life we live. The way to prayer leads to acts of wonder and radical amazement. The illusion of total intelligibility, the indifference to the mystery that is everywhere, the foolishness of ultimate self-reliance, are serious obstacles in the way. It is in the amount of our being faced with the mystery of living and dying, of knowing and not knowing, of loving and the ability to love that we pray, that we address ourselves to Him who is beyond mystery.'

He who wishes to visit the kingdom of Sabbath and to feel the guidance of the Sabbath Bride must crown God king in his heart. The Psalmist reminds men and women, standing upon the threshold of Sabbath worship in every generation, that society must laud the works of God as it applauds the words of men.

⁴ Heschel, *The Insecurity of Freedom* (N.Y.: Farrar, Straus and Giroux, 1966), pp. 258-9.

Let the rivers Clap their hands;
O mountains, greet him jubilantly:
He comes to judge the lands;
He will judge men with clemency,
All people with equity. (Psalm 98)

GENEALOGIES OF TWO WANDERING HEBREW MELODIES

By ERIC WERNER

Dedicated to my dear friend
J. Schirman, Jerusalem

I

It is well known that tunes of songs, no less than their texts, often provide an historical mirror of an exceedingly sharp focus. A special category of such songs are the so-called “migrating” or “wandering” tunes. What wanders is, of course, usually the tune, or a motif of it, not the text itself. Ever since J. G. Herder alluded to such migrations, the students of folksongs, especially the German romanticists, have singled out common motifs of content or form, rarely of melodic resemblances. Thus, the brothers Grimm were already aware of the wandering literary motifs of the Hebrew *Had Gadya*, and a little later the first courageous monograph on wandering songs and melodies appeared : Wilhelm Tappert, “Wandernde Melodien,” in his *Musikalische Studien* (Berlin, 1868). He was so bold as to attack, indeed, to refute the favorite romantic dogma that all folksong is the result of an anonymous, quint-essential and collective creation of the national spirit. It may be noted in passing that the entire Haskalah uncritically accepted this postulate and occasionally even embraced ideas of “racial characteristics” in a tune or a text (e.g. P. Minkowski, S. Rosowsky, et al.).

While wandering tunes frequently reveal the cultural (or sub-cultural) interrelationship between two or more countries, it is often difficult to decide in a given case, who was the lender and who the borrower, since both versions of the tune continue to co-exist, and the go-between-group, if there ever was one, can but rarely be established.

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Judaism, a wandering nation and a “minority-civilization,” has ipso facto left many traces in the folklore of the nations with which it came into long-lasting contact. On the other hand, Jewish folksong has absorbed many, today forgotten, tunes and songs of olden times, from the various host-cultures, be it in raw or in stylized versions. The tunes were invariably stylized, if they were incorporated in the liturgical chant: they had to be “actively assimilated” into the existing style of the Jewish musical tradition.

A classical example of such a wandering tune was provided by A. Z. Idelsohn in his examination of the *Hatikvah*-tune.¹ Following his teachers, the German romanticists, he juxtaposed the *Hatikvah*-tune with a great number of other, parallel melodies of most diverse origins, without endeavoring to establish their age, provenance, primary source or appearance, or their (hypothetical) connection with the *Hatikvah*. Aside from this regrettable omission, his study bears the stamp of a true pioneering effort. The wandering tune, common to the Spanish, Polish, Czech, Hungarian, German, Armenian, Basque and Portuguese folksong, has an ancient history that seems to reach back to the fifteenth century and perhaps to even earlier times.

Two celebrated tunes of the Ashkenazic liturgical chant will be studied in this article. However, they will be examined in a different way from the method used by Idelsohn: that is, not simply presenting parallels, whose history is usually obscure, but by investigating their genealogies. As in a family’s genealogy, one may differentiate between a main stem and its branches, so in a musical genealogy, there is the main variant that has changed but little in the course of time, and its many branches, that often deviate noticeably from the main stem.

The two tunes under consideration are both “archetypes,” in the sense that they should be considered as models of many similar and cognate tunes. The archetype is viewed or thought to be the simplest, (not necessarily the oldest) version of the related variants. They are :

¹ A. Z. Idelsohn, *Jewish Music in its Historical Development* (New York, 1929), Table XXVIII, pp. 222 ff.

(1) The tune of Eli *Tziyon*, a melody that in the Ashkenazic tradition is chanted during the so-called “Three Weeks” (between the 17th of Tammuz and the 9th of Ab, the anniversary of the Temple’s destruction). It is sung to various liturgical texts, such as “לכה דודי”, “קדיש”, “תרחם ציון כאשר אמרת”, “מי כמוך”, “אדון עולם” and others.

(2) The family of tunes, rhythms, or melodic motifs engendered by, or closely related to, the prototype of Ashkenazic “לדוד ברוך” [Ps. 144] and its main variants.

* * *

Neither the poet of *Eli Tziyon* is known, nor has the exact age of the poem been established. There are, however, some signs that might hint at the time of its origin. It is certainly a post-biblical *qinah*, whose structure includes the following pattern in the scheme of the rhymes:

<i>1st quatrain</i>	<i>2nd</i>	<i>3rd</i>	<i>4th</i>	<i>5th</i>	<i>6th</i>	
a	c	d	a	a	a	
a	a	a	a	a	a	
b	d	e	f	g	h	etc.
a	a	a	a	a	a	

The metric scheme is arranged in 4-line stanzas; in fact, the entire poem is based upon one suffix rhyme on the penultimate *-eyha*. In each stanza — usually in the last word of the third line — a new word appears that does not rhyme with *-eyha*. Each line contains 3 or 4 words and approximates the old metrical idea of isosyllabism. The meter is not always consistent, inasmuch as the third line (through the new non-rhyming word) sometimes has the accent on the last syllable. The entire poem is an extension of the literary motif *וְכַבְּתוּלָה חֲגֹרֶת שֶׁקַּעְלִי* [sic] *בְּעַל גְּעוּרֵיהָ* (Joel 1:8).

Although the *piyyut* and its tune follow the rule laid down by Abraham Ibn Ezra: *והחרוזים שיש להם טעם נגינות ראים להיות משקל* (7b *צחות*) ... *כל חרוז וחרוז שמה*... (7b *צחות*), it does not necessarily indicate that it is more recent than the rule, for the (foreign) melody was applied

to the original text,² but according to the musical rhythm it is always the last syllable that is stressed; this contradicts the grammatical rules and suggests that the person who set or arranged (not yet in any written form) the Spanish tune to the Hebrew text, did not care about correct stress of the syllables. The germinating cell of the tune is clearly established in the following motif:

Music Ex. 1



This is found in the ancient **Codex Calixtinus** in Santiago di Compostela, in the liturgy of the patron saint of Spain, St. James (Jacobus maior).³ This Codex must interest us also for other reasons: it contains a hymn consisting of Latin, Hebrew, and Greek words; its function seems to have been to sound familiar to the myriads of pilgrims from many European and perhaps African countries. Moreover, the monastery was a center of the mission to the Jews, especially during the thirteenth and fourteenth centuries, and was engaged in proselytizing Jews. A few lines of the hymn may demonstrate its character?

Prosa sancti Jacobi

- 1 (a). Letabunda et cemecha (שמחה) gaudeat Yspania.
2. In gloriosi Jacobi almi profulgenti nizaha (נצחון).
- 2a. Qui hole (עולה) celos haiom (היום) in celesti nichtar (נכתר) gloria.

² The Hebrew text might be paraphrased, following Zunz' interpretation, in this way: "in a poem, the verses of which are set to music, the meter of the verses must remain equal, verse by verse." Cf. Zunz, ***Synagogale Poesie***, p. 116, n(h).

³ P. Wagner, ***Die Gesaenge der Jacobusliturgie zu Santiago de Compostela*** (Fribourg, 1931), p. 64 (hereafter called PWCC).

⁴ *Ibid.*, pp. 36/7 (fol. 118s Codex Calixtinus.)

3. Hic Jacobus Zebedei achiu (אחייו) meuorah ((מְבוֹרָךְ?)) johannis, supra jamah (ימא) Galilee a salvatore nicra (נקרא)....

The Codex Calixtinus (hereafter called Cod. Cal.) was written (or compiled) shortly after 1100, and some of its tunes seem to antedate even the turn of the century, as they can be found in older French mss., written in the so-called Aquitanian notation. Many famous clerics belong to the authors of the texts, named in the Codex, but it is widely assumed that these hymns or narratives were falsely attributed to them. There is no doubt, however, that the entire Codex was written and made up in Compostela, the shrine of St. James, the older brother of Jesus and first bishop of Jerusalem. Among others one finds contributions by a Patriarch Guilelmus of Jerusalem (as legal successor of St. James) which follows immediately upon the “Prosa sancti Jacobi” quoted above.⁵ Therein the saint is asked to attend to the many pilgrims who have come to visit his shrine. Indeed, the multinational character of the Cod. Cal. is asserted in these words:

Hunc codicem primum ecclesia Romana diligenter suscepit. Scribitur enim in compluribus locis, in Roma scilicet, in Hirosolimitanis horis, in Gallia, in Italia, in Teutonica in Frisia et praecipue apud Cluniacum [Cluny].⁶

The ms. was certainly not written by Pope Calixtus II, who died in 1124, but in his honor for authenticating Santiago de Compostela as the central shrine of St. James. St. James’ day was and is celebrated on July 25 which usually falls in the “Three Weeks.” During that period, especially after July 25, thousands of pilgrims moved about the European streets, and their hymns were heard by everyone, Christian and Jew alike. Most scholars assume that a number of texts and tunes of the Cod. Cal. originated in France or under French influence, probably that of the monks of Cluny. Thus it appears that Idelsohn’s conjecture of the Spanish origin of the Jewish tune was essentially correct, although he based

⁵ PWCC, p. 38.

⁶ Cod. Cal., fol. 185r

it solely on a parallel with a Spanish folksong, which, at closer inspection, turns out to be Basquish, not Spanish.⁷ The parallel tunes which Idelsohn presents, including a recent (nineteenth century) song with a Czech text, confirm his basic conviction that the source of the tune was a Spanish pilgrimage song. Nowhere does he investigate its origin, its age, or that of most parallel tunes. We shall now examine the genealogy of the main stem and its main branches or variants.

II

The Latin hymn “Jocundetur et laetetur” (PWCC, p. 64) bears the melodic nucleus of the tune of *Eli Tziyon*. The first expansion and stylization of the Latin hymn, which had a fixed meter, seems to have been made by the knightly monk Heinrich von Louffenberg, whose codex (Cod. B 121), destroyed during the siege of Strasbourg in 1870, was written between 1415-1443.⁸ Fortunately the renowned hymnologist Ph. Wackernagel had previously copied almost the entire codex. It contains the Latin-German version of a Christmas hymn.

Puer natus in Bethlehem	}	8-syllabic trochees
Unde gaudeat Jerusalem		

or, in the pure German version:

Ein Kind geboren zu Bethlehem	}	8-syllabic iambs
Des freudet sich Jerusalem,		
Alleluia.		

⁷ Cf. Felipe Pedrell, *Cancionero musical popular Espanol*, (Barcelona, n.d.), II, No. 315. In a later publication, Idelsohn has somewhat rectified this, but never reached a conclusion.

⁸ Cf. F. M. Boehme. Altdeutsches *Liederbuch* (Leipzig, 1877), p. 771, No. 33 ; also W. Danckert, *Das europaeische Volkslied*, 3rd ed. (Bonn, 1970), pp. 43, 460.

a) Eli Tziyon. BT 213

E - li tzi - yon v - a - re - ha ke - mo i -
 shah be - tzi - re - ha, ve - khiv - tu - lah ho -
 gu - rat sak 'aley ba - al ne - u - re - ha.

b)

Pu - er na - tus in Beth - le - hem, ein
 Kint ge - born zu Beth - le - hem. un - de gau -
 det Je - ru - sa - lem, At - le - lu - ia, al -
 le - - - lu - ia.

K. Meister, Kathol. Kirchenlied Nr. 31

The Strasbourg ms. contained a number of texts and tunes that were quite well known at that time. There are at least 10-12 variants of the text and tune of *Puer natus* in the old hymn-books of Germany, both Catholic and Protestant, all with two exceptions connected with Christmas or the New Year. Two variants, so-called “contrafacts,” have the text “Herr, nun heb den Wagen selb” (Koepple’s *Gesangbuch* [Strasbourg, 1537]) and still later “Zion, lobe Deinen Herrn” (Cologne, 1638), both versions kept in 7-syllabic trochees. A Parisian version is attributed to a Jacobus de Benedictis(!)⁹

⁹ Julian, *Dictionary of Hymnology*, II, 1217; see also E. de Meril, *Poesies inedites du Moyen Age* (Paris, 1854), p. 337.

The Latin parallel cited by Idelsohn

Salve mundi salutare	}	8-syllabic trochees
Salve, salve, Jesu care,		
Cruci tuae me aptare		
Vellem tibi me aequare		
Da mihi tuam copiam		

belongs, however, to the Easter cycle, and was obviously copied from the Vorlage *Puer natus*. It is contained in the “Sirenes symphoniacaе” (1678), a not very popular Catholic hymn-book.¹⁰ In view of the fact that the great majority of the German and English variants are sung as Christmas or New Year’s carols, the question arises: why do most of these hymns belong to the Christmas cycle and not to the Post-Pentecostal cycle, when the patron Saint had his day? The answer is simple: In Santiago de Compostela two days of St. James are celebrated: VIII Kalendis Augusti (July 25) and III Kalendis Januarii (translacio et ***electio eiusdem colitur***).¹¹ The first date may explain the chanting of the tune during the “Three Weeks,” when the streets resounded from the hymns of the summer-pilgrims while the second date was used for Christmas and the New Year.

The oldest English version may be found in the Heresford Breviary (1505), but the intonation of our tune is most fragmentary. All other versions of text and tune in England originated centuries later. Before plotting the ages and paths of the variants we ought to give due consideration to the meters: The Hebrew text apparently antedates the original (Spanish) melody, for the Hebrew stresses the penultimate syllables of each line (the 7th syllable), whereas the musical rhythm of the tune demands the stress upon the 8th syllable. Musical ictus and textual accents thus conflict with each other in almost every verse. If the melody had preceded the text, the man who adjusted the text would presumably have fitted it better to the metrical stresses.

¹⁰ Karl S. Meister, *Das deutsche kathol. Kirchenlied* (Freiburg i.B., 1862), p. 326.

¹¹ PWCC, p. 23.

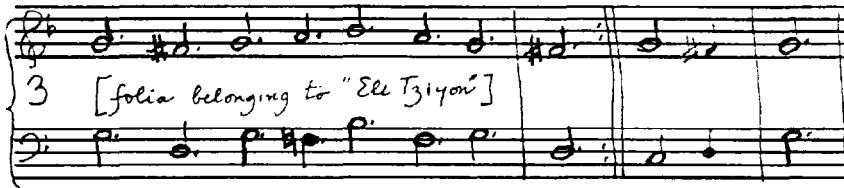
The migration of our tune appears to have taken place in two phases :

1. As a **pilgrimage** song, either after July 25 or during the Christmas-New Year cycle, often **zersungen** (sung to pieces) with many variants. ¹²

2. After the sixteenth century the tune consolidated itself in the form structure of **the folia**, beginning about 1630,¹³ and the tune reached the level of art-music in Italy, Spain, France and Austria. As the **Folia** by Corelli, it has become a celebrated composition for violin and keyboard.

What is a **folia**? Although the term is well-known among musicians, a strict definition or etymology is still wanting, owing to the fact that the expression has at least three different meanings, i.e., a ritualistic ceremony (fertility), a musical, and a choreographic one. Leaving the first and third meaning aside, and referring to the specifically musical meaning, the **folia** is defined as an S-measure structure with fixed bass and/or melody. The example of the folia-type, as given in the **Harvard Dictionary of Music**, is all but identical with the Jewish version of our tune, and every other variant shows a distinct resemblance to it.

Music Ex. 3



In the foregoing we have sketched the development and the migrations of our tune. Since the **folia** is closely related to the **Moresca**, one senses the Spanish-Arab flavor of our stylized tune.

¹² Both of the most recent versions (Basquish and Czech) have secular texts; the tune survived, even after the pilgrimages ceased.

¹³ Cf. the article **folia** in *Musik in Geschichte und Gegenwart*.

Before attempting to set down the path of the melody, we must ask ourselves if the Hebrew version is represented in its originally crude form or in a late stylized arrangement. Both the metrical and the prose-texts used in the liturgy for our tune testify that indeed stylization must have taken place: the false stress which the tune sets on the ultimate syllable of the lines of *Eli Tziyon*, disappeared in later poems sung to the same tune, such as e.g., “צִיּוֹן כְּאִשֶּׁר אָמַרְתָּ” □ nfiY as well as in the prose-texts, Moreover, some of ‘the versions in mss. of the eighteenth century, in the Birnbaum Collection of Hebrew Music (at Hebrew Union College in Cincinnati), try, though somewhat timidly, to adjust the proper musical rhythm to the correct metrical stresses. We shall probably not err too much, if we date the time and place of stylization in seventeenth century Germany or Prague, the latter being the “clearing-house” for the export of stylized *hazzanut*.

A possible list of the tune’s migrations may conclude this first attempt:

- A. Likely origin is Cluny, France, the site of the famous abbey from which came the religious reform in Christianity of the eleventh to twelfth centuries.
- B. Then to Santiago de Compostelo in northwestern Spain, since the ninth century the site of the shrine of St. James.
- C. Then to Strasburg, on the border of France and Germany, which became an important religious center after the tenth century.
- D. From there, it wandered eastward into the Germanies.
- E. Simultaneously, the melody became popular in both Paris, France, and England.
- F. From Paris, it seems to have traveled southward to the Basque area of northeastern Spain.
- G. From Germany it spread to Bohemia.

III. THE *Bergamasca*

The *Eli Tziyon* and its variants serve the Ashkenazic liturgy as a “seasonal” leitmotiv preceding the Ninth of Ab exclusively. They are chanted during a particular time of the Jewish year. The tune is,

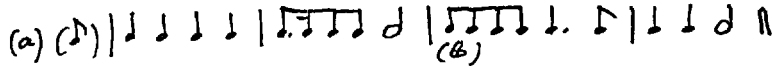
however, not restricted to its original piyyut, but is applied to various, not always metrical, texts.

The second melody to be expounded is, however, less an individual tune than a melodic archetype (actually the ideal father of an entire family of related strains), set to a variety of texts, which are chanted on many occasions and seasons. In fact, some of the variants are used all through the year. We shall first quote the textual incipits of the main variants:

<i>Day of rendition</i>	<i>Poet</i>	<i>Incipit</i>
17th of Tammuz	Ibn Gabirol	שְׁעָה נֶאֱסָר
Sabbath Mincha	Ps. 144	לְדָוִד בְּרוּךְ:
Passover	Anonymous (for Passover)	אֲדֹן עוֹלָם
Friday eve	Moshe ?	כָּל מִקְדָּשׁ שְׁבִיעִי
New Year Yotzer	R' E. Kalir	אֲדִירֵי אֵימָה
Eve of Yom Kippur	Yom Tov of York	אֲמָנִים בֵּן
New Year Yotzer	R' Simcha b. Isaac b. Abun	אֲדָר וְהוֹד

Of the seven texts quoted here, only one is scriptural, although biblical quotations permeate all the other poems. The scriptural text is, of course, *L'David Barukh*, Ps. 144; musically speaking, it is closest to the archetype itself. With the exception of the *Zemirah* כָּל מִקְדָּשׁ, all other texts belong either to the category of *selihot*, or to *piyyutim* of the High Holidays. Yet these seven texts which are chanted to variants of our mode, are by no means the only verses applied to it. With the exception of *L'David Barukh* (chanted during the *Mincha* service of the Sabbath) all of the other texts, including the numerous ones not quoted here, originated between the eleventh and thirteenth centuries, and were composed by Sephardic as well as by Ashkenazic *peitanim*. The tunes of these texts are by no means fully identical, but they contain certain melodic-rhythmic elements common to all, and characteristic of the archetype. These constants are :

Music Ex. 414



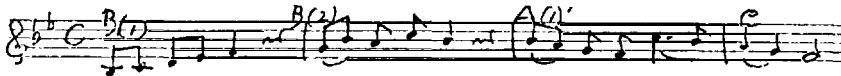
This is the pattern of the Italian *Bergamasca*, a “rogue’s dance,” that is already mentioned in Shakespeare’s comedies (e.g., *Midsommernight’s Dream*, II, 1). A number of German and English songs contain this rhythmic pattern, indicating that the dance was quite popular outside Italy. The incipit of *L’David Barukh* consists of two motifs:

Music Ex. 5¹⁵

Le - da - vid ba - ruch A - do - nai tsu - ri, ham - la - mcd ya - dai la - krav

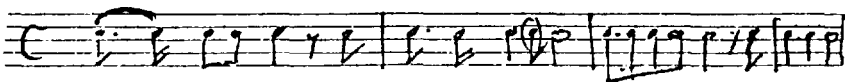
Another variant has the same motifs, but in a different order:

Music Ex. 6



Om-nam ken ye-tser so-khen ye-tser so-khcn ba-nu

These melodic deviations are immediately recognizable as simple permutations of the original order, while the rhythmic variants are considerably more differentiated ;¹⁶ thus we encounter :

Music Ex. 7: Rhythmic pattern of *Eder vahod*

¹⁴ The first *Bergamasca* in written form is found in the Vienna ms. of Bernhard Schmid Organ book of 1517.

¹⁵ It is reasonable to assume that the German Jews became familiar with the tune in the 17th century.

¹⁶ Permutation of motifs is frequent in folksongs.

Common to all variants is the dance, or marchlike, rhythm. From where did the Ashkenazic Synagogue pick up this very merry dance? Although Salomone de' Rossi had written and published a "Sonata sopra la Bergamasca" (in his *quarto Zibro di varie sonate*, 1623), one must not assume that the *hazzanim*, who did not pay attention to his work under the best of circumstances, would have liked this rather "highbrow" music, if they were aware of it at all; the less so, as his synagogal compositions were all but ignored in *nusah Ashkenaz*.

The most likely sources of foreign tunes, which both *klezmarim* and *hazzanim* knew and held in high esteem, were military bands and vagrant singers and musicians (*Fahrende Spielleute*). The *klezmarim*, who were in close touch with the latter category, brought their tunes to the *hazzanim* who paid for them. Yet very few of them were able to write music or to read it. Hence the foreign tunes were almost invariably distorted or contaminated.¹⁷

By far the most famous example of the prototype of these dances and marches was transmitted to us as a *Gassenhauer* (street song) by no less a master than J. S. Bach; he ended his celebrated *Goldberg- Variations* with a "quodlibet," the dominant tune of which was the melody of

"Kraut und Rueben
Haben mich vertrieben"

(cabbage and turnips drove me away).¹⁸

Music Ex. 8

a) J.S. Bach "Kraut und Rüben" (Goldberg variations, no 30)

etc.

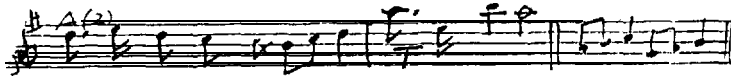
Kraut und Rü - ben ha - ben mich ver - trie - ben.

¹⁷ Cf. my *A Voice Still Heard...* (New York, 1977), pp. 97-99.

¹⁸ Cantus firmus of Quodlibet in J. B. Sach's *Goldberg Variations*.

The same motif appears in reverse order as “London Bridge is falling down”

Music Ex. 9



Ken a-nah_nu b'yad'kha he-red notser (or) falling down, falling down

The motif T is alien to the Bergamasca and originated in Jewish tradition; it is the closing refrain of the *Pizmon* “כי הנה כחומר”. This was the way in which foreign tunes were incorporated: the *huzzanim* provided them either at the opening, or, preferably, at the close, with a traditional motif.

That the break in the shape of a tune remained audible to this very day in so extremely drastic a manner as, for example, the elegy for the 17th day of Tammuz, is rare: in the *piyyut* “שעה נאסר” by Solomon Ibn Gabirol, a model of an old German folksong was used for its opening : 19

Music Ex. 10

a) Elegy for the fast-day at 17th of Tammuz¹⁹ E Kirschner VI 9

She-eh ne-e-sor a-she-nim-sar be-yad ba-vel ve-gam se-ir.

b) Wenn ich des morgens fru aufste Transmitted by H Isaac, 1942²⁰

Wenn ich des mor-gens fru auf-ste, zu
mei-nem lie-ben Bu-ben ge.

Thus far, the identity of the tunes is evident; but where the German song seems to end, the Hebrew version closes with an elaborate stylized wailing, mindful of the significance of Tammuz 17th:20

¹⁹ Cf. A. Baer, *Baal Tefilla* (Goeteborg, reprint New York, 1953/4), No. 1321.

²⁰ It was the merit of E. Kirschner, the excellent chief cantor of Munich, to have first pointed out these and similar connections between German folksong

Music Ex. 11

E hi rſchner, (Hebr Poesien) IV 6

Va - ti - ba - ka (and breached was) ha - ir the ci - - ty)

thus linking it with the cadence traditional for qinot.

In all of these cases one encounters not only borrowings *from* German and Italian sources, and frequently acculturation and adaptation to these types, but also, even more significant, demonstrable evidence of (active) assimilation of the borrowed tunes to basic Jewish tradition. The last mentioned case is conspicuous; similarly the old piyyut **הוד אדר** by R. Simon b. Isaac b. Abun, the popular paitan of the early eleventh century, is another fine example of this mutual assimilation.²¹ Both the rhythms and the melodic elements occur in it, but in a different order:

Music Ex. 12

E-der va-hod et-ten be-triv-yon she-vah e-e-rokh b'niv ve-higa-yon

Here we find the motif A of L'David *Barukh* inverted, and both B 1' and the final cadence are so shaped that they lead easily into the traditional mode of the **יוצר לראש השנה**. To alter the motifs in such a way and to such effect, a considerable ability to shape variations was necessary for the *hazzanim*, who had received nothing but the raw material from the *klezmarim* and had to stylize it for use in their synagogues. It had to fit for the proper season or occasion. This was no easy task and deserves closer examination. If the *hazzanim* would have had to live up to A. J.

and Jewish tradition in his fine study, *Ueber mittelalterliche hebraische Poesien und ihre Singweisen* (Niiremberg, 1914).

²¹ About R. Simon b. Abun, see I. Elbogen, *Der juedische Gottesdienst*, pp. 328 f.

Heschel's postulate : "I should like to conceive hazzunot as the art of **siddur** exegesis.. .,"²² they surely should have been happy not to be his contemporaries. They had to please their worshipers, and, at the very least, not offend their rabbis. They were obliged to present not only the established musical tradition, the nusah, but also to offer recent, not generally known, material, which they received from their **klezmarim** or their **singers**. They had to compose them for their congregations according to well-known models, carefully observing certain unwritten laws of modes and rhythms; all this and exegesis, too? Nor is Heschel's follow-up tenable: "Words die of routine." This is a general statement, almost a platitude; it may be true of the daily prayers, but it is most certainly not true, when applied to the **piyyutim** for our High Holidays. Their texts, more often recherche rather than simple, to say the least, were not likely to die "of routine." The musical challenge of the medieval and pre-Emancipation **huzzunim** consisted mainly in the acquisition of new music, and its stylization and assimilation to the established nusah. Only a few were truly able to fulfill all these demands, and still guard and preserve the dignity of the service. Who would teach them musical taste, when hit songs and vulgar dances inundated the streets outside the ghetto? A. Z. Idelsohn has described their situation exceedingly well in his study on "Songs and Singers of the 18th Century."²³

Considering that there was no musical school or standard accessible to these cantors, we shall devote the last part of this essay to a brief examination of the method, by which the best cantors of the eighteenth century varied and stylized the "alien corn," so that it was not immediately recognizable as such.

IV

The phenomenon of "**zersingen**" as well as its practice (sing to pieces by extending either the text, or the melody, or both) is

²² Cf. A. J. Heschel, "The Vocation of the Cantor," *The Security of Freedom* (New York, 1966).

²³ See A. Z. Idelsohn, "Song and Singers of the Synagogue in the 18th century," *HUCA*, Jubilee Vol. (1925), pp. 357 ff.

well-known among folklorists. The hazzanim, while unskilled in music theory, used this technique in order to conceal or at least to extenuate the break in style, when a foreign tune was to be embedded in the Jewish tradition. This was the first and usually crude way toward a “disguising variation.” A good example is the *z'mirah* **כָּל מְקֹדֶשׁ שְׁבִיעִי**. Its meter consists of 5 lines, each of accentuated words, all ending with one rather primitive suffix-rhyme. The raw material of the tune was taken from an old German *Abendgesang*, itself a derivative of an older *Weise*. The *Bergamasca*-rhythm, familiar to the Jews, which is not compatible with the German *Vorlage*, was nonetheless added to disguise the foreign tune, and a bit of *recitativzersingen* followed, so that the similarity between original theme and variation almost vanished from ear and sight; the Bergamasca-rhythm was still maintained:

Music Ex. 13

א) Kol me - Kadesh Shvi'ri. Mode of Bruder Veit's Ton E. Kirschner VIIa.)

Kol me - ko desh she-vi - t ka - ra - ui lo sho - mer sha - bat ka -

da? me - ha - le - lo

We observe here that the Hebrew variation, in this as in most other cases of originally German tunes, emphatically stresses the march-rhythm, whereas many of the originals are either in triple time, or in a quietly fluent 4/4 time, as for example, in the *piyyut* **quoted** above, **שְׁעָה נֶאֱסָר**.²⁴ A more sophisticated type of variation is found in the tune of the piyyut **אֲדִירֵי אֵימָה** (by R. E. Kalir, for the New Year's Day). It sets pairs of rhymed verses, each of 4 accentuated words, against the congregational response **ה' מְלִיךְ**,

²⁴ Even in the so-called hazag-meter, as e.g., in “אֲרוֹן עוֹלָם”, the music in the older tradition always used 4/4 time. Only after 1820 ‘there appeared versions of it in triple time. Tradition insists on march-rhythm, so did the Hasidim!

הַמְלֶכֶּה הַיְמֻלְךָ. Nothing could be more contrasting with the dialectic poem than the simple love-song:

We juxtapose the two tunes, first the German and then the Hebrew:

Music Ex. 14

Adirey ayumah BT 1102
Cantor
A - di - ray a - yu - - - - mah ya - a -

Choir
di - - ru be - kol. A - do - nai me - lekh!

Cantor
Be - ru - ey ba - - rak ye - va -

Choir
- - re - khu be - kol. A - do - nai ma - lakh!

Cantor
Gi - bo - rey go - vah, yag - bi - ru be - kol. A - do - nai yim - lokh!

Choir

All meinGedenken BAL 127
U
All meinGe - den - ken die ich han, die sind bei dir, Du

aus - er - wel - ter ein - ger Trost bleib stet bei mir! Du, du, du

solt an mich ge - den - ken, het ich al - ler wunsch ge - wolt, von

dir wolt ich nicht wen - - - - ken.

This method of “diminution” and “figuration” was well known among the composers of the Baroque, and some of the *hazzanim*

must have been excellent musicians to learn this type of variation “by rote.” The German tune is disguised in this way, and the ornaments cover virtually the entire melodic contour of the original.²⁵ All these borrowings and variations were both necessary and possible under two conditions: (a) the idea of an existent ideal nusah had to be maintained; (b) the hazzanim were not familiar with musical notation. When the second premise was no longer valid and the cantors learned to read and write music, they were no longer dependent upon the *klezmarim* and could find new tunes either in printed sheet music or else compose their own music and fix it in writing. In the second case they were able to follow the modes and principles of tradition; in the first case they preferred — in Western and Central Europe — melodies from the Italian opera, later from the Vienna classics, while in Poland and Russia the situation was contaminated by the massive influx of Slavonic folksong, mixed with Tartaric and Oriental elements.

*
*
*

In the genealogies presented above we encountered in the first tune a saint’s hymn, transformed into a dance-form (*folia*) or a pilgrim’s song. In the second tune the original songs were again dance tunes, marching or love songs, all secular in character. The marching songs, so eagerly taken up by German *hazzanim*, might be considered the last remnants of the ancient *Heldenlieder*, for which the German Jews had had a considerable flair, as witness the numerous Judeo-German paraphrases of *Gudrun*, the *Nibelungen*, the *Bow-book*, and the ancient texts and tunes of German folksongs. In sum, what the German Jews used — aside from their old traditional psalmodies and cantillations — were either songs of their Christian environment, often originally religious, then

²⁵ It is noteworthy that the German song was first written in the celebrated *Lochamer Liederbuch* that bears a Judeo-German dedication by the Jew Wölfli of Locham to his “Gemaken,” Barbara. This tune, therefore, antedates 1450; the Hebrew variation, however, is not as old; it probably dates between 1550 and the end of the 16th century.

secularized ones, transformed into a dance-like or march-like variant; occasionally remnants of the old **“Heldenlieder”** were among these songs. These were the styles that breached the walls of the ghettos and were preserved in the synagogues.²⁶ To Polish and Russian Jews this kind of heroic or epic song was foreign; the somewhat less alien Italian dances, and the marching melodies, however, were much beloved by **hasidim** as well as **mitnagdim**.²⁷

Yet in the end it was the knowledge of musical notation that became the watershed between Eastern and Western Ashkenazic hazzanut, even before the Emancipation. The aforementioned great Birnbaum Collection of Hebrew musical manuscripts speaks a most eloquent language concerning this very point. When those early hazzanim of around the 1800s first discovered the — for them — “secret” art of musical notation and thereby were exposed to the mainstream of Viennese classical art-music, they simply were unable to resist that powerful impact. It took the repeated warnings and teachings of the young Science of Judaism to stem and regulate the trend toward passive assimilation. Only the genius of a Solomon Suizer and his disciples was equal to the task of rejuvenating, indeed, of refurbishing the liturgical chant; this time, however, by removing it from German (or Italian) folksong and dance, and orienting it toward a synthesis of Jewish musical tradition and classical form structure.

²⁶ Cf. *Monumenta Judaica* (Cologne, 1963), pp. 694 ff.

²⁷ Most interesting is the sharp cleavage that exists between Polish and Czech folksongs. On this question, which also touches on the strong Moravian elements in Ashkenazic chant, see O. Hostinsky, *Mitteilungen ueber das tschechische Volkslied in Boehmen und Maehren*, Vol. III (Vienna, 1909), and Zdenek Nejedly’s powerful study, “Magister Zawisch und seine Schueler” (in *Sammelbaende der internationalen Musikgesellschaft* VII, 1905/6); most recent is M. Komma’s study, *Das boehmische Musikantentum* (Kassel, 1960).

THEY WERE FOUR . . .

AKIVA ZIMMERMAN

(Translated from the Yiddish by Samuel Rosenbaum)

They were four, each one a world of his own, but all four belong to the world of music and hazzanut; and all four passed away in 1980. One, the eldest of the group, was a Litvak, Meyer Machtenberg. He was born August 1, 1884 in Vilna. The second, from Galicia, was Israel Alter, born on Yom Kippur at Neilah-time in Lemberg in 1901. The third was an American, David Joseph Putterman. His career opened a new chapter in the history of hazzanut. Born in 1903 he was the first American-born hazzan. The fourth of the quartet, the unique member of this *havurah*, was not only a hazzan, but a journalist who wrote for the Yiddish newspapers of Holland, France and Belgium. In addition, he was a Colonel in the Belgian Army, a recognized painter, and well known in Belgian government and political circles. He was Hazzan Pinhas Kolenberg, born in 1913.

* * * *

Meyer Machtenberg began his musical career with Hazzan Moshe Hayim Feldman of Vilkomer and with his uncle, Avraham Machtenberg who served as hazzan of the *Hevra Kadishu Shul* in Vilna. He progressed and became a member of the choir of the great *shtotshul* where the well known Gershon Sirota was chief-hazzan and Hazzan Abramson was the choir-director.

Machtenberg was known as *Meyerl der sopran*. As he grew older and gained some experience he began to tour the small towns and villages around Vilna *davening Shabosim* wherever he could, hoping to become a full-fledged hazzan just as other young members of the Vilna choir had done. Interestingly, one of Machtenberg's closest choir friends in those years was Ab Cahan, who was to gain prominence as an author and as the crusading editor of the great New York Yiddish newspaper, *Der Forverts*, (*The Jewish Daily Forward*).

As a child of a musical family (his cousin was Jascha Heifetz), he was drawn to classical music. He liked nothing better than to

Akivah Zimmerman is a free-lance writer for the Israeli Hebrew and Yiddish press. **He has been a life long lover and student of hazzanut and hazzanim. Our readers may have met him as he attended and participated in a number of recent conventions of the Cantors Assembly. "They Were Four . . ." appeared recently in the Yiddish journal "Folk un Tziyon," published in Tel Aviv.**

sneak into the opera or symphony concerts. He came to America at 17, and was engaged, almost at once, as the choir-director for Hazzan Kazemirsky. This position enabled him to study for the opera with the elder Hammerstein. Whatever his reasons, however, he soon determined that he would devote his life not to opera but to synagogue music. He became a much sought after choir conductor for every great hazzanim of the time — Yossele Rosenblatt, Mordecai Hershman, Leib Glantz, Yaakov Rappaport, Isaiah Meisels and many others. A short time later he was appointed choir-director of the prestigious Temple Beth El of Boro Park.

When Gershon Sirota came to the United States for his first American tour, he sought out *Meyer'I der sopran*, and was delighted to find that his former soprano soloist was now a leading synagogue musician. Machtenberg became Sirota's conductor and accompanied him at all of his appearances in America, including a gala concert in the Metropolitan Opera house.

When Moshe Kusevitsky came to America, it was Machtenberg who prepared his choir and who accompanied him in the majority of his appearances and on a number of recordings, as well.

Machtenberg also became a popular liturgical composer. He seemed to know the public pulse and his compositions for hazzan and choir became immediate successes. His composition, "*R'tzey Asirosom*" became widely known as a result of many performances by Yossele Rosenblatt. Hazzan Yossele Shlisky, a fine hazzan with a ringing tenor combined with a faultless coloratura did the same for Machtenberg's "*Uv'yom Hashabos*". Both Kusevitskys, Moshe and David, helped popularize his beloved "*Shehecheyonu*" all over the world.

I met Machtenberg when he came to Tel Aviv in 1962. He was a storehouse of anecdotes and information about hazzanim and hazzanut.

Machtenberg spent his final years in Florida where he died at the age of 95. It is my understanding that Machtenberg's entire musical library is now in the care of the New York choir director, Abraham Nadel.

* * * *

In May 1979, several months before his death in New York, I met Israel Alter. We talked about our mutual love, hazzanut. I asked him many questions on *nusah* and I recorded his answers.

Alter talked extensively about his early life, expressing his opinions on hazzanim and hazzanut. He also sang for me a number

of his own hazzanic compositions. I believe that I was among the last to have recorded his thoughts and to have heard him sing.

Hazzan Alter was born in Lemberg in 1901 into a family of celebrated rabbis and scholars. He traced his ancestry back to the author of "**Turey Zahav**," a highly regarded Talmud commentary. His father, Avraham Yehudah, was one of the leading figures of the Lemberg community, and lived to reap much pleasure from the success of his children in their chosen fields: One, R. Moshe Elhanan Alter was the head of the Lemberg Bet Din; another, R. Shmuel, author of a respected scholarly treatise, "Likutei Betor Likutei," became a well known rov in America. Two of R. Yehudah's sons became hazzanim : one R. Yisroel and the other R. Yehoshua. The latter served as hazzan in the extremely orthodox, "**Turei Zahav**" shul in Lemberg. They say that the tune for "**Kol M'kadesh**" which he composed, is still being sung in the court of the Hoshiatiner Rebbe.

R. Yisroel Alter studied in Vienna with two great masters, Hazzan Z'vi Hirsh Halpern and Hazzan Yehudah Leib Miller. It was in Vienna that Alter assumed his first hazzanic post and from there, shortly thereafter, he was called to become the *stot-haz'n* in Hanover. He came to the United States in 1934. After a short stay he journeyed half way across the world to Johannesburg, whose community he served for 25 years as Chief-Cantor. During those years he toured all the major European cities concertizing and making great hazzanic appearances. He became Cantor-Emeritus in 1961 and left for New York where he devoted himself to composition and to a new career as an instructor in hazzanut at the Hebrew Union College's School of Sacred Music.

Alter composed (at the commission of the Cantors Assembly, the world's largest body of hazzanim) musical settings for almost the entire liturgical year. (There are now available Alter volumes for Shabbat, Shalosh R'galim, Selihot and Yamim Noraim. Unfortunately, he became ill and passed away before he could complete a setting of the three week-day services. **S.R.**) In addition, he composed a large number of recitatives and choral pieces. His artistic settings for a large number of Yiddish and Hebrew poems are deservedly popular.

One of his best known concert pieces is his setting to **Mishnah Aleph**, Chapter Three of **Pirkei Avot**, "**Akavya ben Mehalalel Omer**". The composition was spread throughout the world in a recording by Hazzan Moshe Kusevitsky. The music critic, Menahem Kipnis, says of the piece that it is "**K'dat Moshe veYisrael**, Moshe Kusevitsky and Yisrael Alter."

It is worth noting here what Alter told me about how he came

to write "**Akavya.**" Alter was once in Vienna at a world conference of Agudas Yisroel. The conference hotel was filled with a large number of the most prominent **rabbeim** of the generation, the Tshort-kover Rebbe, the Sadegurer Rebbe, the Boyaner, the Gerer Rebbe and many, many others.

One of the rabbis recognized Alter and asked him to sing something. Alter was a little apprehensive; what should he sing for an audience like this? He decided that it would be from the Mishnah, **Akavya.** And so it was. In the midst of his singing he noted that one of the rabbis was crying. When he finished, the rabbi told Alter that though he had studied Mishnah for decades, never had he been so moved to tears of repentance and confession as he had from Alter's interpretation.

Immediately he sat down and wrote out, as he could remember it, his improvisation of **Akavya.**

Hazzan Alter passed away on the 27th of Heshvan, 5740, November 17, 1980.

* * * *

David Putterman came from an entirely different environment, being the first American-born hazzan.

On the one hand, Putterman's heart was filled with love and understanding for traditional hazzanut; he was a student of Yossele Rosenblatt, Zeidel Rovner, Jacob Rappaport and Zavel Zilberts. On the other hand, as he developed, he began to attract to the field of synagogue music a great number of contemporary composers to express their Jewishness in their craft.

Among the latter were such musical giants as Darius Milhaud, Kurt Weill, Ernest Bloch. Leonard Bernstein early on composed a setting to **Hashkivenu** for him. He did not neglect Israeli composers, inviting men like Paul Ben Haim, Nahum Nardi, Mark Lavry, Haim Alexander and Josef Tal to compose liturgical works.

Putterman was the founder of the Cantors Assembly in 1947 under the aegis of the Conservative Movement's Jewish Theological Seminary of America.

He began his career as hazzan of Temple Israel of Washington Heights in New York where he served for two years. From there he went on to the prestigious Park Avenue Synagogue whose distinguished **sh'liah tzibbur** he was for 42 years. He was fortunate that the rabbis with whom he served the Park Avenue Synagogue shared his passion for enhancing the music of the synagogue. They helped him as well in his ambition to raise the status of the hazzan in America.

Putterman died at the age of 77, in Tishrei of 5740. Shortly before his death he was privileged to see his masterful collection of synagogue choral music, "*Mizmor l' David*," a 400 page anthology, published in his honor by the Cantors Assembly.

* * * *

Composing a eulogy for Hazzan Pinhas Kolenberg is a very difficult task. We were friends for many years; we corresponded regularly about *Yiddishkeit*, literature, hazzanut, politics and about the graphic arts, as well.

I received my last letter from him shortly after Pesah 5739. He told me how well received was his chanting of *Tal*. He discussed the articles he had written for the Mizrahi newspaper "*Unzer Veg*" on Rabbi Jacobovitz of Great Britain and about a series of articles he was preparing for the Belgian-Jewish press on the singer, Joseph Schmidt. He asked for a report on the 1980 Cantors Assembly convention in which I had participated.

Upon my return to Israel in June, I learned the tragic news that he had died suddenly from a heart attack.

Kolenberg had studied hazzanut with Zavel Kwartin, Yehudah Leib Miller and Hazzan Eibishutz. He was for 42 years the Oberkantor of the Jewish community of Brussels. He served, too, as the chief Jewish chaplain of the Belgian army and was of great help to Belgian soldiers of the Jewish faith. The Queen Mother Elizabeth (the grandmother of the current King) took great interest in his musical activities and came to hear him officiate a number of times. In return, he was invited to visit her at her residence where she herself accompanied him when he sang for her.

The hundreds of articles which he wrote, memoirs and dozens of his paintings appeared in almost every Belgian newspaper and magazine. It is my hope that his friends and admirers will collect this wealth of material and publish it in a commemorative volume. Kolenberg had completed a recording of hazzanut before his death and it is to be hoped that this will soon become available.

* * * *

They were four ... and they left us in 5740. I know I will be forgiven if I quote a line from Kohelet with a minor change: "*Dor holekh vedor eynenu ba.*" A generation passes and a new generation of that quality has yet to appear.

**THE OLD HAZZ'N OF KREV:
A Legend from Hazzanic Folklore**

MOSHE KUSEVITSKY

The old Krever hazz'n, a learned Jew, used to tell his choir singers that every soul comes down to earth to accomplish something. It is incumbent on each human being to find those sacred sparks which may have unfortunately fallen into unholy places, and to help them find their way back to their rightful place. They lie hidden like lost gold, buried in muck and dirt. If one can find the gold, dig it out, clean it and polish it, it can be restored to its original beauty and brilliance. That is the way it is with old nigunim, which have lost their way in the dark byways of the world.

That is what the old hazz'n taught his singers; and always he would add with vigor: That is why I came to earth, in order to restore the old *nigunim*, and to raise them up to their pristine sanctity. My soul comes from the world of the *nigun*.

The old hazz'n and his choir boys would wander about the fields and forests and hills which surrounded his shtetl, not far from an old castle which long ago had housed royalty. Nearby there was a swiftly flowing brook which wound its way down from the hills and curved around the grounds of the castle. The jabbering of the frogs and the songs of the peasants as they harvested combined into a symphony of nature.

The beautiful singing of the birds of summer, and every once in a while, the sad song of a homesick shepherd inspired the old hazz'n to new thoughts:

"True music is not that which consists of a predetermined connected series of selected tones, but rather those tones, lost in the wilderness, which strayed from the world of music. Every day at precisely the same hour the heavens release a variety of voices, sometimes a yearning cry, as when nature cries — the trees, the grass, even the wind, they groan and moan, dragging everything down with them in their sad clamor. Then, if you listen carefully, you are caught up in such a hungering, such a yearning, such a sadness that it cannot be described in words, but can only be sensed; it can only be felt as a melancholy tugging at the heart.

Translated by Samuel Rosenbaum from one of a series of articles written by Moshe Kusevitsky for the once influential Yiddish monthly journal of hazzanut, "Di Hazzonim Velt" published in Warsaw from 1933 to 1935. This article appeared in the April 1934 issue,

“Other times, tunes come down from music’s heaven which are bright, joyous and so glorious that those who hear them become filled with joy and are themselves uplifted to the heavens.

“I believe it is my task to gather up all of these tones, the sad ones and the happy ones, and to create out of them melodies fit for the sacred task of prayer.”

The choir boys would listen, but would understand little of what the old hazz’n was trying to tell them. Nevertheless, the hazz’n would take the boys with him on his search for lost tones. He would bend his ear close to the trees, telling the choir, “Hear! listen! The trees are singing praises!”

He would lie down on the earth, ears straining for any sound and exclaim: “Aha, now the earth is singing!”

The boys would stare at him in awe and wonder as the old hazz’n, searched for lost tones. They wanted to imitate him, wanted to try to understand what he was driving at, but alas they understood nothing, heard nothing more than an occasional rustle of leaves in the wind, But the trees and grass were pleased that the old hazz’n understood them and heard their song.

He also taught them how to pray. The main thing about prayer, he would say, is to become devoutly attached to the words, to become immersed in them, saturated with them, and this possible only through the power of song; because song brings with it longing and a loving yearning. Only this deep immersion can bring this devout attachment.

And if you want to know what longing means, then get up early in the morning and go, one by one, into the forests before the Almighty brings forth the first ray of sun, when all is covered with the blanket of the darkness of the departing night, and listen to the song of God’s newly awakened creatures; to the call of a crow, or to the pipe of a shepherd, then you will understand what longing means and what devotion is.

From time to time, you could find the simple choir boys searching the paths in the forests, eyes glazed as though hypnotized, ears opened wide trying to capture the tones from music’s heaven.

Then the old hazz’n would gather them together around the shepherd to listen to his playing, and explain to them the inner meaning of song. The shepherd knew them well and was accustomed to their early morning visits. He would let his sheep wander where they would and he would stretch himself out on the grass, sing a tune, and then play for them on his pipe. The hazz’n remained nearby listening, drinking in the lovely tones.

Then, after a while, he would call out: "Boys, know that the shepherd's song comes from his heart, directly from the world of song. But he himself does not understand his own song. It is created for him by nature. Now, I will raise his song of nature to *teffile*, to sacred song.

He then would stand up and sing for them the following, urging them to join:

Hehorim

He-ho — rim — tir-ke-du ch'ey — lim —

g'vo — as — kiv — ney — tzon. He-ho — rim

tir — ke-du ch' — ey —

lim g' vo — as — g'vo —

os — kiv — ney — kiv — ney tzon

Ha-hol-chi — ha — tzur — a-gam majim

cha-lo-mish — cha-lo-mish, cha-lo-mish, cha-

lo-mish le-mai — ro — l'mai-ro — mo — yim.

“The mountains skipped like rams,
The hills like young sheep. —
Who turned the rock into a pool
The flint into a fountain of water

from Psalm 114

Do you know, dear children, the origin of this song? the old hazz'n would ask. This is the song that Israel sang in the desert when they fled from Egypt.

From then until today the tune remains one of the most beloved of the Jews of Krev.

מלכיות זכרונות ושופרות

Malchioth Zichronoth

W'Shoforoth



Recitatives

by

Rev. HEINRICH FISCHER, Leeds



Until 1938

Oberkantor der Israelitischen Kultusgemeinde am Seitenstettentempel

VIENNA

Hazzan Heinrich Fischer was the last to serve the great Jewish community of Vienna as *Oberkantor der Israelitischen Kultusgemeinde am* Seitenstettentempel before the country was overrun by the German Army in 1939. He escaped to Leeds in Great Britain where he was finally able to publish this fine collection of settings to the major portion of the Rosh Hashamah liturgy; the culminations of plans formulated in earlier years in Vienna.

מלכיות

AL - KEN N'-KAV-VEH L'-CHO H'-DO-NOI E-LÔ-HEI - NU LIR-OS M'-MÉ.
 ROH B'-SIP - E-RES UZ-ZE - CHO, L'-HÁ - R - VIR GIL - LU -
 LIM MIN NO-O - RETZ V'-HO - E - LI - LIM NO-RÔS YIK-KO-RÉ -
 SUN, L'-SÁK-KÉN Ô - LOM B'-MÁ - L'-CHUS SHAD - DÁY V' - CHOL - B'-NEI VO -
 SOR YIK-R' - U VI - SH' - ME - CHO, L'-HÁF - NÔS É - LEI - CHO
 KOL - RI - SH' - EI O - RETZ: YAK-KI - RU V' - YÉ - O' -
 U KOL - YÔ - SH' - VEI SÉ - VEL KI L' - CHO TICH - RÁ KOL
 BE - RECH TISH - SHO - VÁ KOL - LO - SHÂN: L' - FO - NEI - CHO H' - OÔ -
 NOI E - LÔ - HEI - NU YICH - R' - U V' - YIP - PÔ -
 LU, V' - LI - CH' - VÔD SHI - M' - CHO Y' - KOR YIT - TÊ -
 NU, VI - KÁ - B' - LU CHUL - LOM ES - ÔL - MÁ - L' - CHU - SE -
 CHO, V' - SIM - LÔCH H' - LEI - HEM M' - HÉ - ROH L' - Ô - LOM VO - ED,

KI HAN-MA-L' CHUS SHE-L' CHO HI U-L' Ô-L' MEI AO TIM-
 LÖCH B'-CHO-VIT. KRK-KO-WV @-SÔ-RO-SE-
 CHO, A-DÔ-NOI YIM-LÖCH L'-Ô-LOM VO-ED: V'-NE-E-MAR,
 LÔ-HIB-BIT O-YEM B'-YH-A-KOV V'-LÔ-RO-OH
 MOL B'-YIS-RO-ÉL A-DÔ-NOI E-LÔ-NOV IM-MÔ U-S'-RU-
 AS ME-LECH DÔ: V'-NE-E-MAR, VÂ-Y'NI VI-SHU-RUN
 ME-LECH B'-HIS-AS-SÉF RO-SHEI OM YÂ-CHAD SHI-V'-
 TEI YIS-RO-ÉL: U-V'-DI-V'-REI KOD-SH'-CHO KO-SUV LE-MAR,
 KI LA-DÔ-NOI HA-M'-LU-CHO U-MÔ-SHEL BÂD-GÔ-YIM: V'-NE-E-MAR, A-DÔ-
 NOI MO-LOCH GE-US LO-VESH LO-
 VESH A-DÔ-NOI ÔZ HIS-AZ-ZOR AF TIK-KON TÉ-
 VBL BAL TIM-MÔT: V'-NE-E-MAR, S'-

U SH'-O-RIM RO-SHEI-CHEM V'-HIN-KO-S'-U PI-S'-CHEI O-LOM. V'-YO-

VÔ ME- LECH HAK-KO-VÔD: MI ZEH ME-LECH HAK-KO-VÔD, A-DÔ-

NOI IX-ZUZ V'-CIB-BÔR A-DÔ-NOI GIB-BÔR MIL-CHO-MOH: S'-

U SH'-O-RIM RO-SHEI-CHEM U-S'-U PI-S'-CHEI Ô-LOM V'-YO-

VÔ ME- LECH HAK-KO-VÔD: MI HU ZEH ME-LECH HAK-KO-VÔD, A-DÔ-

NOI TZ'-VO-ÔS HU ME-LECH HAK-HO-VÔD SE LOM:

V'-AL- Y'-DEI A-YO-DEI-CHO HA-N'-VI-

IM KO-SUY LÉ-NÔR, KÔ O-MAR A-DÔ-NOI

ME-LECH YIS-RÔ-ÉL V'-GÔ-A-LÔ A-DÔ-NOI TZ'-VO-ÔS A-

NI RI-SHÔN VA-A-NI A-CHA-

RÔM U-MI-BAL-O-DAY EIN E-LÔ-NIM: V'-NE- E-MAR,

V'-O-LU MÔ-SHI-IM B'-MAR TZIY-YÔN LISH-PÔT ES-HAR É-

SOV V' HO - Y' SOH LA - DÔ - NOI HA - M' LU - CHON; V' - NE - E -

MA, V' - HO - YOH A - DÔ - NOI L' - ME - LECH AL - KOL - HO - O -

RETZ BAY - YON HA - NU YI - N' - YEH A - DÔ - NOI E - CHOD U - SH' - MÔ E -

CHOD: U - V' SÔ - RO - S' - CHO KO - SUY LE - MÔR, SH' -

MA YIS - RO - EL A - DÔ - NOI E - LÔ - HEI NU A - DÔ - NOI E - CHOD:

E - LÔ - HEI - NU VE - LÔ - HEI A - VÔ -

SEI - NU, M' - LÔCH AL -

KOL HO - Ô - LOM KUL - LÔ BI - CH' - VÔ DE - CHO, V' HIN - NO - SÉ AL

KOL - HO - O - RETZ BI - NO - RE - CHO V' - HÔ -

FA BÂ - HÁ - DRA G' - ÔN UZ - ZE - CHO AL

KOL - YÔ - SH' - VEI SÉ - VÊL HA - TZE - CHO, V' - YÉ -


DR KOL - PO - UC KI AT - TON B' - AL - TÔ V' - YQ - VIN KOL - YO -

TZUR KI AT-TOH Y-TZAR-TO V'-YO-MAR KOL A-SHER N'-SHO-
 MOH B'-AP-PÔ KOL A-SHER N'-SHO-MOH B'-AP-PÔ A-DÔ-
 NOI E-LÔ-HEI YIS-RO-EL ME-LECH U-MH-L'-CHU-SÔ BAK-
 KOL MO-SHO- LOH: MA-D'-SHE- NU B'-MITZ-VÔ-SEI- CHO V'-
 SEN CHEL-KÉ-NU B'-SÔ-RO-SE- CHO SA-B'-E- NU MIT-TU-
 VE- CHO V'-SA-M'-CHE- NU BI-SHU-O-SE- CHO V'-TA-
 HER LIB-BE- NU L'-OV-D'-CHO BE-E-
 MES, KI AT-TOH E-LÔ-NIM E-MES U-D'-VO-R'-
 CHO E-MES V'-KAY-YOM LO-NO, SO-
 RUCH AT-TOH A-DÔ-NOI, ME-LECH
 AL KOL-HO-O-RETZ M'-KAD-DESH YIS-RO-EL V'-
 YOM HAZ-ZIK-KO-RON;


זכרונות

AT-TOM ZÔ-CHER MR-Â-SÊH Ô- LOM U-FÔ-KED KOL Y-TZU-REI KE-
 DEM L'-FO-NEI-CHO NIG-LU KOL-TÂ-Â-LU-MÔS VÂ-HÂ-
 NÔM NIS-TO-RÔS SHEM-MI-B'-RE-SHIS, KI E'IN SHICH-CHOH LI-F'-
 NEI CHIS-SÊ CH'-VÔ-DE- CHO, V'- E'IN NIS-TOR MIN-
 NE-GED EI-HE-CHO: AT-TOM ZÔ-CHER ES-KOL-HÂM-MIF-OL, V'-
 GÂM KOL HÂY-YO-TZUR LÔ NICH-CHÂD MIM-MEK-KO, HÂK-KOL GO-LUY V' YO-
 DU-Â L'-FO-NEI-CHO Â-DÔ-MOI E-LÔ-HEI- NU, TZÔ-FEH U-MÂB-
 BIT ÂD SÔF KOL-HÂD-DÔ-RÔS, KI SO
 VI CHÔK ZIK-KO-RÔN L'-HIP-PO-KED KOL-RU-ÂCH VO-NO-FESH, L'-HIZ-ZO-
 CHER MÂ-Â-SIM RÂB-BIM VÂ-HÂ-NÔN B'-RIY-YÔS L'-E'IN TÂCH-LIS, HÊ-RE-
 SHIS KO-ZÔS HÔ-DO-TO, U-MI-LI-FO-NIM Ô-SO GIL-LI-SO,
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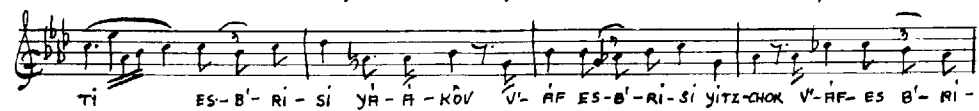
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 CHE-REV, V'-EI-ZO LASH-SHO-LOM, EI-ZO LO-RO-OV, V'-EI-ZO LOS-SO-VA, U-V'-RIY.
 YOS BO YIP-PO-KE- DU, L'-HAIZ-KI-ROM LA-CHAY-YIM V'-LAM-MO- VES:
 MI LO MIF-KOD K'-HAY-YOM HAZ-ZEH, KI ZE- CHER KOL HAY-Y'
 TZUR L'-PO-NEI- CHO-BO, MA-A-SEH ISH U-F'-KUD-DO-SO, VA-A-LI-
 LOS MITZ-A-DEI GO- VER, MACH-SH-VOS O-DOM V'-SACH-BU-LO-SOY V'-YITZ-
 REI MA-A-L'-LEI ISH: ASH-REI ISH SHEL-LO YISAK-KO-CHEK-
 KO, U-VEN O-DOM YIS-AM-METZ-BOCH, KI DO-R'-SHEI- CHO L'-O-
 LOM LO YIK-KO-SHE- LU, V'-LO YIK-KO-L'-MU LO-NE-TZACH
 KOL- MA-CHO-SIM BOCH: KI ZE- CHER
 KOL HAM-M'-A-SIM L'-PO-NEI- CHO BO VE AT-TOH DO-



RÊSH MA-H-SÊH CHUL-LOH: V' GAM ES-NÔ-
 ACH B' H- HA-VOH ZO-CHÂR- TO, VAT-TIP-K'- DÊ- HU BI-D'-
 VAR Y'-SHU-ON V'-RÂ-CHA-MIM BÂ-HA VI-A-CHO ES-
 MEI HAM-MAB-BUL L'-SHA-CHÊS KOL-BO-SOR MIP-P'
 NEI RÔ- A. MA-A-L'-LEI-NEM, AL KEN ZICH RÔ-MÔ BO L'-FO-
 NE- CHO A-DÔ-NOI E-LÔ-NEI- NU L'-HÂA-BÔS ZÂR-
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 SUV B'-SÔ-RO-SE- CHO, VAY-YIZK-KÂR E-LÔ-NIM ES
 NÔ- ACH V' ES KOL-HA-CHÂY-YOH V'- ES-KOL-HA-B'- NÊ- MOH A-
 SHER IT-TÔ BAT-TE-VOH VAY-YA- A-VER E-LÔ-NIM RU- ACH AL-NO-
 O- RETZ VAY-YO-SHÔ-KU HAM-MO-YIM: V'- NE- E-MAR, VAY-YIGH-
 MA E-LÔ-NIM ES-MA-A-KO-SOM VAY-YIZK-KÂR E-LÔ-NIM ES-B'- RI-



SÔ ES- AV-RO- HOM ES-YITZ'CHOK V- ES YA- A- KOV: V'- NE- E- MÂR, V'- ZO-CHAR-



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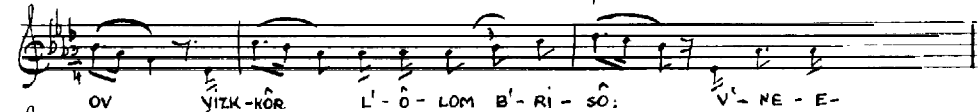
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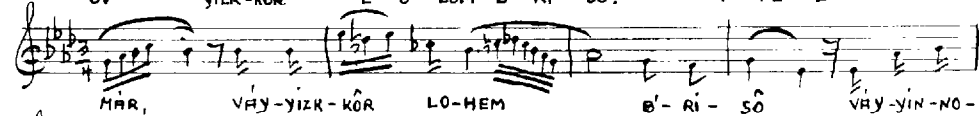
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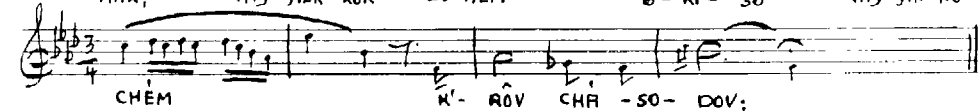
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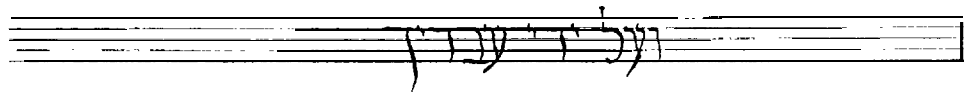
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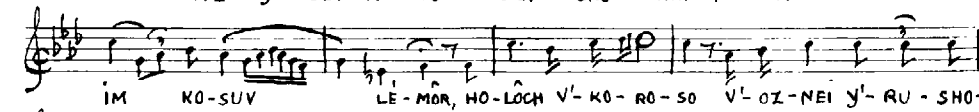
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V'- AL Y'- DEI A- VO- DEI CHO HÂN-N'- VI-



ÎM KO-SUV LÉ-MÔR, HO-LOCH V'- KO- RO-SO V'- OZ-NEI Y'- RU- SHO-



LÂ-YIM LÉ-MÔR, NÔ O- MÂR A- DÔ-MOI ZO-CHAR- TI LOCH

CHE- SED N' - U - RA - YICH A - HA - VAS K' - LU - LÔ - SO - YICH LECH -

TECH A - CHA - RAY GAM - MID - BOR B' - E - RETZ LÔ Z' - RU -

OH: V' - NE - E - MAR, V' - ZO - CHAR - TI A - NI ES B' - RI - SI Ô .

SOCH BI - MEI N' - U - RO - YICH VA - HA - KI - MÔ -

SI - LOCH B' - RIS Ô - LOM: V' - NE - E - MAR, HA -

VEN YAK - KIR - LI EF -

RA - YIM IM YE - LEO SHA - A - SHU - IM KI - MID -

DEI DA - B' - RI BÔ ZO - CHÔR EZ - K' - REN - NU

ÔD AL - KEN HO - MU ME - AY LÔ RA - CHÈM A - RA - CHA -

MEN - NU RA - CHÈM A - RA - CHA - MEN - NU K' - UM - A - ÔU - NOI:

E - LÔ - HEI - NU VE - LÔ - HEI A - VO - SEI - NU, ZO - CH' -

RE - NU B' - ZIK - MO - RON TÔV L' - FO - NEI - CHO U - FO - K' -

DE- NU BI- F- KUD- DAS Y'-SHU- OH V'-RA- CHA-
 MIM MI-SH'- MEI SH'-MEI KE-
 DEM U-Z'- CHOR LO-NU A-DO-NOI E- LO- HEI- NU
 ES HA- B'- AIS V'- ES HA-CHE-SED V'- ES HASH-SH'- VU- OH A-
 SHER NEMB-BR- TON L'- AV-RO-NOM O-VI- NU B'- HAR HAM-MO-RI-
 OH, V'-SE- RO-EH L'-FO-NEI- CHO A- KE-
 DOH SHE-O- NAD AV-RO-NOM O-VI-NU ES-YITZ-CHOK B'-NÔ ML.
 CHV HMM-MIZ-BE- ACH V'- CHO-VASH RA-CHA-
 MOV LA- A- SÔS R'-TZO- N'- CHO B'- LE-VOV SHO- LEM,
 KEN YKH-B'- SHU RA-CHA-ME-CHO ES-KA-A- S'- CHO
 ME-O- LEI- NU U- V'- TU- V'- CHO HAG-GO- OOL YO-
 SHUV CHA-RON HA-P'- CHO ME-AM-M'- CHO U-ME-i-A'-CHO U-MIN-NA-CHA-LO-

SE- CHO, V' KRY-YEM LO- NU H' DÔ- NOI E- LÔ-

HEI- NU ES- HAD-DO- VOR SHE- HIV- TRICH TO- NU B' SÔ- RO- SE-

CHO H' Y'- DEI MÔ- SHE AV- D'- CHO MIP- PI CH'- VÔ- DE- CHO KO- O-

MUR, V'- ZO- CHAR-TI LO- HEM B' RIS RI- SHÔ- NIM H.

SHER HÔ- TZE- SI - Ô- SOM ME- E- RBTZ MITZ- RA- YIM L'- EI.

NEI HAG- GÔ- YIM LI- H'- YÔS LO- HEM LE- LÔ-

HIM A- NI H' DÔ- NOI.

KI ZÔ- CHER KOL- HAN- NISH- KO- CHÔS AT- TOM

HU MÊ- Ô- LOM V'- EIN SHICH.

CHON LI- F'- NEI CHIS- SEI CH'- VÔ- DE- CHO, VA- H' KE- DAS YITZ- CHOK L' ZAR-

Ô HAY- YOM B'- RA- CHA- NIM TIZK- KOR BO- RUEH AT-

TOM H' DÔ- NOI ZÔ- CHER HAB- B'- RIS.

שופרות

AT- TOH NIG- LE- SO BA- A- NAN K'-VO- DE- CHO AL
 AH KOD-SH'- CHO L'- DAB- BÉR IM- MOM, MIN H'ASH-SHO MA- YIM HISH- MA-
 TOM KÓ- LE- CHO V'- NIG- LE- SO A- LE- HEM B'- A- A'- FAL- LEI
 TÓ- HAR, GAM HO- Ô- LOM KUL- LÔ CHOL MIP- PÓ -
 NEI- CHO U- V'- RIY- YÔS B'- RÉ- SHIS CHO- A'- DU MIM-
 MEK- KÓ B'- HIG- GO- LÔ- S'- CHO MAL- KE- NU AL- HAR SI-
 NAI L'- LAM- MÊD L'- AM- M- CHO TÓ- RON U- NITZ- VÔS, VAT- TASH- MI-
 EM ES HÔD KÓ- LE- CHO V'- DAB- B'- RÔS KOD- SH'- CHO MIL- LA- HA- VÔS
 ÉSH, B'- HÔ- LÔS U- V'- RO- KIM A- LE- HEM NIG- LE-
 SO U- V'- KÔL SHÔ- FOR A- LEI- HEM HÔ- FO- TÓ: KAK- KO-
 SUV B'- SÓ- RO- SE- CHO, VA- Y'- HI VAY- YOM HA- SH'- LI- SHI B'IM- YÔS HAB-
 BÔ- KER VA- Y'- HI KÓ- LÔS U- V'- RO- KIM V'- O- NON KO- VED AL- HO-

HOR V'- KÔL SHÔ-FOR CHO-ZOK M'- ÔD VAY-YE-CHE-RAD KOL-HO-OM M'-
 SHER BAM-MA-CHA-NEN: V'- NE- E-MAR, VA-Y'- HI KÔL HASH-SHÔ-FOR HÔ-
 LÊCH V'- CHO-ZEK M'- ÔD MÔ.
 SHE Y'- DAB-BER V'- HO-E LÔ-HIM YA-Á-NEN-NU V'- KOL: V'-
 NE- E-MAR V'- CHOL-HO-OM RÔ-IM ES-HAK-KÔ-LOS V'-
 ES-HAL-LAP-PI-DIM V'- ES KÔL HASH-SHÔ-FOR V'- ES-HO-HOR O-
 SHEN VAY-YAR HO-OM VAY-YO-NU-U VAY-YA-Á-M'-
 DU ME-RO-CHOK: U-V'- DI-V'- REI KOD-SH'-
 CHO-KO-SUV LE-MOR, O-LOH E-LÔ-HIM BI-S'-RU-OH Á-DÔ
 NOI B'-KÔL SHÔ-FOR: V'-NE-E-MAR, BA-CHA-TZO-TZ'-ROS V'-
 KÔL SHÔ-FOR HO-RI-U LI-F'-NEI HAM-
 ME-LECH Á-DÔ-NOI: V'-NE-E-MAR, TI-K'-U VA-CHÔ-DESH SHÔ-

FOR BAK-NE- SEH L'-YOM CHAG-GE- NU; KI CHOK L'.
 YIS-RO-EL HU MISH-POT L'-'CO- HEI YA-A-KOV; V'-NE- E-MAR,

הללה

HA-L'-LU-YOH, HA-L'-LU EL B'-KOD-SHO HA-L'-
 LU-HU BI-R'-KI- HA UZ-ZO; HA-L'-LU-HU BI-G'
 VU-RÔ-SOV HA-L'-LU-HU K'-RÔV GUD-LÔ:
 HA-L'-LU-HU B'-SE- KA SHO-FOR
 HA-L'-LU-HU B'-NE- VEL V'-CHIN-NÔR:
 HA-L'-LU-HU B'-SÔF U-MO-CHOL HA-L'-LU-HU B'-MIN-
 NIM V'-U-GOV; HA-L'-LU-HU B'-TZIL-TZ'-LEI-SHO-
 MA HA-L'-LU-HU B'-TZIL-TZ'-LEI S'-RU-OH:
 KOL HAN-N'-SHO-MON T'-HAL-LEL YOH, HA-L'-LU-YOH HA-L'-LU-YOH;

V' HL - Y' DEI A - VO - DEI - CHO HAN - N' - VI - IM KO - SUV LE -
 MÔR, KOL - YÔ - SH' - VEI SE - VEL V' - SHÔ - CH' - NEI O - RETZ KI - N' -
 SÔ - NES HO - RIM TIR - U V' - CHI - S' - KÔ - A SHÔ - FOR TISH -
 MO - U: V' - NE - E - MÂR, V' - HO - YOH BAY - YOH HÂ -
 HU YIT - TO - KH B' - SHÔ - FOR GO - DÔL U - VO -
 U HO - Ô - V' - DIM B' - E - RETZ HSH - SHUR V' - HAN - NID - DO -
 CHIM B' - E - RETZ MITZ - RO - YIM V' - HISH TA - CHA -
 VU LH - DÔ - NOI B' - HMR HAN - KÔ -
 DESH BI - RU - SHO - LO - YIM: V' - NE - E - MÂR, VA - DÔ -
 NOI A - LEI - HEM YE - RO - EH V' - YO - TZO CHAB - BO - ROK CHITZ -
 TZÔ VA - DÔ - NOI E - LÔ - HIM BASH - SHÔ - FOR YIS - KO V' - HO -
 LACH B' - SA - A - ROS TEI - MON: A - DÔ - NOI TZ - VO - ÔS YO - GEN A - LEI -

HEM: KEN TO-GEN AL MH-M-CHO YUS-RO-EL BI-SH-LO-ME- CHO:

תקע תוף
בית

E-LO-MEI- NU VE-LO-MEI H-VO-SEI- NU T'

KA B-SHO-FOR GO-DOL L'-CHE-RU-SE- NU V'

SO NES L'-KMB-BETZ GO-LUY-YO SE- NU, V'-KO-REV P'-ZU-

REI NU MIB-BEIN NAG-GO-YIM U-N'-FU-TZO-SEI- NU KAN-NES MIY-YAR K'-

SEI O- RETZ, VA-HA-VI-E- NU L'-TZIY YOM I-R'..

CHO B'-RIN-NOM V'-LI-RU-SHO-LA- YIM

BES MIM-DO-SH'-CHO B'-SIM-CHRS O-LOM, V'-SHOM NA-H-

SEH L'-FO-MEI- CHO ES-KOR-B'- NOS CHO-VO-SEI-

NU KI-M'-TZUV-VOH O-LEI-NU B'-SO-RO-SE- CHO AL Y'

DEI MO-SHEH AV-DE-CHO MIP-PI CH'-VO-DE- CHO KO-O-MUR,

וְיָבִיאוּ שְׂמֵחָתְכֶם

U - V' - YOM SIM-CHA-S' - CHEM U - V' - MÔ - Ā - DEI -

CHEM U - V' - RO - SHEI CHOD-SHE - CHEM U - S' - KĀ -

TEM BĀ - CHĀ - TZO - TX - RAS ĀL Ô - LÔ - SEI - CHEM V' -

ĀL ZI - VĀ CHEI SHA - L' - MEI - CHEM V' - NO - YU LÔ - CHEM L' - ZIK - KO - RĀN LI - P' -

NEI E - LÔ - HEI - CHEM Ā - NI Ā - DÔ - NOI E - LÔ - HEI - CHEM :

KI AT - TOH SHÔ - MĒ - Ā

KOL SHÔ - FOR U - MA - Ā - ZIN T' - RU -

OH V' - EIN DÔ - MEN LOCH RO -

RUCH AT - TOH Ā - DÔ - NOI, SHÔ - MĒ - Ā

KOL T' - RU - AS ĀM - NÔ YIS - RO -

ĒL B' - ĀĀ - CHĀ - MIM :

REVIEW OF NEW MUSIC

“Traditional Sabbath Songs for the Home” compiled and edited by Neil Levin and Velvel Pasternak, Tara Publications, New York, 1981. (12.95)

A new collection of Zemirot, compiled and edited by Neil Levin has just been released by Tara Publications.

The work which is both scholarly and resourceful will undoubtedly become the primary source of Zemirot for anyone interested in this category; whether they be hazzanim, serious students of Jewish music, or simply people who enjoy singing Zemirot with their families at the Shabhat table. At last, we have been treated to a much needed compendium of traditional Zemirot, many of which have either been out of print, or simply forgotten; Zemirot which, despite their pristine beauty, have **been** discarded in favor of more popular, camp-like melodies.

Mr. Levin, originally from Chicago, is both a pianist and a composer-conductor who has to his credit several important recordings, a number of choral works, and volumes of Jewish music which he composed or edited while serving as music consultant for the Board of Jewish Education in Chicago. For the publication of the Zemirot Anthology, Mr. Levin collaborated with the noted Jewish musicologist and publisher, Velvel Pasternak.

Much thought and careful preparation went into this publication both from an editorial as well as a musical point of view. Special attention is given to orthography and transliteration, and other technical matters related to the pronunciation and musical execution of the Zemirot.

The book contains a comprehensive fifteen page introduction, with extensive notes on the historical origin, authorship, themes, form and style of the Zemirot. There is also a good deal of musical analysis with regard to various foreign elements contained in the Zemirot, as opposed to Western traditions; the Hasidic contribution, and even the many variations of certain tunes that are due to the process of change. The rather elaborate introduction even provides a cross-section list of collective considerations of the compiled Zemirot with statistical data as to their tonality, range, meter tune text. relationships, and tempi. A very carefully edited copy of the texts, reprinted

Hazzan Najman is the distinguished hazzan of Congregation Shaarey Zedek in Southfield, Michigan. He previously served as Music Consultant to Chicago's Bureau of Jewish Education and as hazzan of Beth El Synagogue in Omaha.

from the Art Scroll edition and succinct English translations provide a very elegant and useful preface to the collection. The large-print musical manuscript is attractive and eye pleasing with clear transliteration, and the wide spacing between the lines makes the material far more legible than one normally finds in most source books.

Each Zemer is preceded by a paragraph or two on the liturgical origin and/or musical authorship. For example, upon turning to *Atkinu S'udata*. (P. 25), one learns that the Zemer was written by Isaac Luria, known as the ARI, zal (1534-1572) an important figure in the Kabbalist movement. There is also an explanation of the mystical allusions (all Kabbalistic) in the Zemer and of their relation to the Sabbath meal. In some cases, the liturgical commentary is followed by a note on the musical source and even a brief but relevant comment on the particular composer and his place in Jewish music.

Each Zemer has chord markings, but as the editor hastens to explain, these were intended only as a "classroom device", as Zemirot were never intended for public performances but for informal singing at home, hence — a Capella. To be sure, a goodly number of Zemirot appear (as one might well expect) in several settings. There are no less than seventeen versions of *Tzur Mishelo* and fourteen of *Yah Ribon Olam*.

The anthology also contains the complete Birkat Hamazon, some enlightening and well documented footnotes, as a glossary of important foreign terms, a general index and an index of musical examples. A cassette with many of the Zemirot recorded, is available from the publisher and should be most helpful, particularly to those who do not read music.

This collection rightfully favors older melodies of the various European traditions over more recent Israeli and current Hasidic settings. The former, having become practically extinct, cry out for preservation in the world of abandoned legacies. A second volume might well contain current settings that have passed the test of time in both popular acceptance and musicality, but this volume unquestionably fills an immediate need.

If any criticism is to be voiced at all, it would be at the inconsistency between the Sephardi pronunciation and incorrect accentuation, the sort that is usually associated with old Ashkenazi Hebrew. (e.g. Bialik's Hebrew). In defense of the editor, I might say that it is much easier to change the pronunciation of an Ashkenazi Zemer to Sephardi, than to change the entire accentuation. Since the music has been composed to the old prosody, any attempt to change the phrasing can cripple a Zemer and leave it totally unsingable.

Yet, we have managed quite well to edit, even reconstruct gems of the cantorial repertoire without damaging the true style or character of the composition. What does one do? If these Zemirot are intended merely for research, we simply defend them on the grounds of poetic license, tokens of a by-gone, pre-Israeli era. On the other hand, if this collection is, as the publisher puts it, the result of an effort to “bring *functional* Jewish music to the public, it would seem almost indefensible in this day and age, to teach children to sing Zemirot in Sephardi pronunciation, but with unacceptable accentuation. (e.g. me-nu-ha, ve-sim-ha, or mah y’di-dut) I’m not sure that I have a solution to this problem other than to rewrite these Zemirot, entirely.

Neil Levin, in publishing the new Zemirot Anthology, has made a valuable contribution to the field of Jewish music. A great deal of labor went into the preparation of a volume such as this. We are indeed indebted to Mr. Levin for his meticulous editing and for his painstaking effort in going through so many collections and editions, and for having notated many unpublished Zemirot, first hand. Both the editor and publisher may take great pride in the knowledge that they have filled a great void in Jewish musical literature.

Chaim Najman

RECORD REVIEW

CANTOR CHARLES BLOCH RECORDED LIVE, Heritage Series, New York.

Cantor Charles Bloch is one of a handful of hazzanim capable of producing an album of this magnitude, encompassing liturgical music as diverse as Janowski and Glantz, while still retaining the integrity of each style and sung with a large robust tenor voice that combines well schooled western vocal technique with Semitic-oriental flexibility.

As the album jacket, eloquently written by Issachar Miron states, the sound quality of the recording leaves something to be desired, since it was made on a “simple home tape recorder” during actual services. The courage it took to release such a personal statement is well worth the effort. We come away with increased respect for a well known cantorial artist, and with an enlarged appreciation for the variety inherent in the synagogue music experience.

In a formal service, as that which I imagine that Cantor Bloch leads at Anshe Chesed Temple, in New York City, it would be easy to fall into a pattern of one sort or another. This album presents only a pattern of traditional classical hazzanut chosen with the good taste of a hazzan thoroughly immersed in his art.

Stylistically, Cantor Bloch is his own man. He interprets with the ideas of the **chaz'n zoger**, the hazzan whose primary goal and skill are pointed to elucidating the text, even to the neglect of vocal display. But with the everpresent pipe organ accompaniment (no cover credit for organist), and with the professional choir in certain pieces (also no credits given), the pieces do fall into a formal concert mode which may not be to everyone's liking. I found the pace of most of the compositions particularly slow, and feel that a greater tension in tempi throughout would make the many climaxes more revealing, a bit less obvious. Cantor Bloch's penchant for **legato** slurs or slow **portamenti** at the end of phrases is a personal preference which I do not share. Yet, he is effective and leaves no doubt as to who is singing; it is one of his trademarks. His other trademarks leave a lasting impression on the listener. These are his clarion top voice, ringing resonance, and command of embellishment and sotto voce. The latter making a wonderful contrast to an otherwise very strong voice.

Abraham Mizrahi is the hazzan of Temple Israel of White Plains, New York. He is a graduate of the Cantors Institute of the Jewish Theological Seminary of America: has served congregations in Albany and Cincinnati and has a fine reputation as a concert artist.

Side A begins with Glantz's "*Shema Yisrael*" in which he is a bit out of his element. Although showing no signs of forcing through the extremely difficult passages, we miss the inherent orientalism of the piece in his very western interpretation. I did find it frustrating to try to think of another three or four hazzanim who would even attempt the work.

Zalis' "*Shuvi Nafshi*" exhibits Bloch's clarity and seemingly boundless energy in the top voice. The "*Hassidic Kaddish*" attributed to D. Kusevitsky-H. Zalis, shows a fine lyricism and ability to handle a legato line. The first side ends with Secunda's "*Sim Shalom*." I would have liked to have heard it sung with more fidelity to the original. The fact that it was sung at a service allows for some exaggerated trills and more embellishment than the piece usually receives. Again, it could have used the momentum a quicker tempo and faster bridging of phrases.

The second side presents some authentic hazzanic *davening* in the form of "*Vatiten Lonu*" from Raisen's "*Ato Yotsarto*" edited by Bloch. This piece lets us hear the *duekus* side of Cantor Bloch's chanting; it is most touching and stirring. The interesting "*Modim and Modim D'Rabonon*" (combined) of Kaminsky-Zalis, is then sung from "*Shoato Hu*." This is a classic, written and performed with all the elements, hazzan, choir, organ, blending in fine style. Energetically paced, it is the gem of the album. "*Birchas Kohanim*," by Raisen-Bloch is a typical example of Eastern European hazzanut and a fine addition to the standard repertoire. Unfortunately, the score is not easily available.

The album concludes with Janowski's "*Sim Shalom*" which is one of the composer's best works. The interpretation here is straightforward and performed beautifully by hazzan and choir.

This is a genuinely worthwhile recording and a tribute to a fine hazzan. It will inspire both congregant and hazzan while helping to instruct many of us in the fine art of classical Eastern European hazzanut.

TO THE EDITOR:

During the years when I served as High Holy Day *kol bo* while a student at the Seminary, I learned to empathize with *hazzanim* who must face a sea of silence during most of the long High Holy Day services. While serving Kehillath Beth Hamidrash in Virginia Beach, Va., over the past two years, it occurred to me that congregational singing might be inspired by introducing a classical melody at an appropriate point in the *Musaf* services. It was only natural that the place to begin was the medieval *piyut*, *V'ye-e-tayu*, which is a universalistic song and which scans very badly, metrically speaking, in the Hebrew. I therefore determined to find something to do with the English, and realized, all at once, how the beautiful translation of Israel Zangwill can be set perfectly to the music of Beethoven's "Ode to Joy," which melody was originally set to a universalistic hymn that parallels *V'ye-e-tayu*. The Bokser, Silverman, and Greenberg-Levine *mahzorim* all feature the Zangwill translation in appropriate meter. (The Birnbaum and Harlow *mahzorim* do not.) I would respectfully suggest to my colleagues in the cantorate that they consider this idea as an impetus to congregational participation.

Rabbi Elliot B. Gertel

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