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## A LOOK BACK

SAMUEL ROSENBAUM

From time to time it is worthwhile to look back and judge the distance one has come. I did that just the other day when I came across an article by the well known teacher-composer, Rabbi Israel Goldfarb, which appeared in the January 1925 issue of the "United Synagogue Recorder", a quarterly publication which went out of existence a very few years later.

I read it with great interest and with the same sense of *deja vu* as overtook the unknown poet who wrote:

"As the moon sinks on the mountain edge,  
the fisherman's lights flicker out  
on the dark wide sea.  
When we think that we alone  
are steering our ships at midnight,  
we hear the splash of oars far beyond us."

Today's cantorial conventions are a far cry from the one held in December 1924, yet the program has a familiar ring about it, and a certain sadness, for us and for our colleagues who were there. For them, the sadness that they did not live to see how far we have come. For us, the sadness that we have not come further.

## THE CANTORS CONFERENCE

By RABBI ISRAEL GOLDFARB

For the first time in the history of American Jewry, Cantors representing orthodox, conservative and reform congregations met in an all-day conference for the purpose of devising ways and means of how to improve the music of the synagogue, and how to secure for our divine service a more dignified and impressive rendition.

The conference, which was held on December 10, at the Patrician, 353 Riverside Drive, New York, was called at the instance of the United Synagogue of America, and was presided over by the writer of these lines. Eighty Cantors, representing congregations from all over the United States and Canada, as well as representatives of the two National Cantors Associations, attended the conference. The United Synagogue was represented by its president, Dr. Elias L. Solomon, and its executive director, Rabbi Samuel M. Cohen.

The conference was called to order by the chairman, who welcomed the Cantors and expressed the hope that the proceedings

would be marked by the spirit of peace and co-operation, resulting in a constructive program that shall be a real and lasting contribution to the synagogue and to Jewish life. He then presented three problems which confronted the conference and which were to be discussed at the different sessions, to wit:

- I. To secure a uniform rendition of the service.
- II. To encourage and foster congregational singing.
- III. To recommend the establishment of a Cantors Seminary under the direction of the Jewish Theological Seminary of America.

Dr. Elias L. Solomon then greeted the Cantors in the name of the United Synagogue, and said that one of the aims of the conference was to bring about a greater harmony between the Rabbi and the Cantor. "We must simplify and beautify the service," he said. "We must strive after greater dignity and decorum in our services." He also pointed out that at the last convention of the United Synagogue that body adopted a resolution calling on the Seminary to "establish a Cantors course leading to the degree of Chazan."

After the appointment of several committees the conference proceeded with its agenda.

The Rev. Isidore Weinstock, Cantor of the Central and Free Synagogues, presented a paper on "A Uniform Rendition of the Service." Rev. Marcel Katz, Cantor of Temple Anshe Chesed, New York, read a paper on "Congregational Singing," while the Rev. Jacob Schwartz, Cantor of B'nai Jeshurun, New York, discussed the question of a Cantors Seminary. Rev. Gann, of Newark, N. J., also rendered a report on behalf of the Cantors Association on what steps that body already took to establish a seminary for Chazanim.

A lively and spirited discussion followed the reading of the papers.

At noon a luncheon was served to all the delegates. Dr. Solomon said Grace and all the Cantors responded, thus demonstrating how beautiful and inspiring mass singing really could be.

The following resolutions were adopted as a result of the deliberations :

1. The Cantors Conference recommends that the Executive Council of the United Synagogue of America be asked to appoint a committee of not fewer than seven Cantors for the purpose of selecting passages from the liturgy suitable for congregational singing, and arranging the proper music for the same. Also that a com-

mittee on music be appointed to gather melodies for uniform use, for such passages as "Borchu," "Sh'ma," "Mi Chomocho" and "Va'anachnu," and to standardize the different versions of the traditional melodies called "scarbova" or "M'inyona."

"This program shall be submitted to the next Cantors Conference, and, if adopted, shall then be submitted to the convention of the United Synagogue, and if accepted by them, shall be final."

"Cantors shall have the right to vote by registered mail on the question above referred to, and on all matters appertaining to synagogue music."

"Cantors shall have complete freedom of self-expression in the part of the service usually rendered by themselves."

## 2. RESOLUTION ON A CANTORS SEMINARY:

"**WHEREAS**, It has been felt and expressed at this conference of Cantors that the office of Chazan and Chazanus should be brought to a higher level of dignity in conformity with the status of a "Sh'liach Tsibur," and, **WHEREAS**, It is the consensus of opinion that the time has come for a more thorough systematization and standardization of Hazanuth, so that the Hazan may be better equipped to meet the requirements of his sacred calling, **Be It Therefore Resolved**, That this conference seek ways and means to organize an institution where the education and duties of Hazan can be disseminated in its fullest form, traditionally, educationally, religiously and musically; and be it further resolved, that the Jewish Theological Seminary of America, an institution with facilities for the study of Hebrew learning, also directing the work of the Teachers Institute, an institution doing educational work, with the object of graduating Hebrew Teachers, should undertake the establishment of such a Cantors Seminary, under its jurisdiction, and that the plan of teaching and curriculum be worked out together with a representative committee of Cantors; and that Cantors already functioning for ten years should be awarded the degree of Hazan-Minister by the directors of the Cantors Seminary after one year's special course without examination. And, be it further resolved that the Cantors wing be established in the Jewish Theological Seminary under its auspices, and that it be supervised by a Board of Directors drawn from the Cantors Association and the Jewish Theological Seminary."

A motion for the appointment of a committee of Cantors, to take the matter up with Dr. Cyrus Adler, of the Jewish Theological Seminary, was then passed.

The committee appointed by the chairman consisted of: Cantors Beimel, Gann, Schwartz, Schechter, Frank, Weinstock, Katz and Morgenstern.

Other committees were as follows:

Committee on Uniform Rendition of Service: Cantor I. Weinstock, chairman; Rev. Rickel, Cleveland; Rev. J. Schlossberg, Providence; Rev. J. Mickelson, Camden; Rev. W. S. Siegel, Montreal; Rev. L. Cohen, Kansas City; Rev. J. Beimel, Philadelphia.

Committee on Congregational Singing: Rev. Marcel Katz, chairman; Rev. Davinsky, Syracuse; Rev. Paul Discount, Hartford; Rev. B. Schachtel, Buffalo; Rev. J. Weisgal, Baltimore; Rev. S. Casper, Paterson; Rev. Saltzman, New York City; Rev. Don Fuchs, New York City; Rev. Kaplan, New York City; Rev. Novak, New York City.

Committee on Cantors Seminary: Rev. Jacob Schwartz, chairman; Rev. Chas. Bender, Rochester; Rev. Joseph Wolfe, Wilkes-Barre; Rev. M. F. Goldberg, Youngstown; Rev. W. Horn, Scranton; Rev. J. Adelsman, Roxbury; Rev. J. Sirovitz, Elizabeth; Rev. Kotlonsky, New York City; Rev. Frank, New York City.

At the evening session Cantor Ancis gave a demonstration of traditional Jewish music with special reference to congregational singing, and Cantor Don Fuchs, of Vienna, delivered a brief address in which he congratulated the conference upon its splendid work and upon the fine spirit which prevailed during all of the sessions.

It was almost midnight when the conference closed amidst the singing of Hatikvah and the Star Spangled Banner. It was the opinion of all present that the good work begun by this conference should be continued, and that the United Synagogue deserved the thanks of the community for its initiative in this direction.

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## FESTIVAL OF CONTEMPORARY JEWISH MUSIC IN LOS ANGELES

ROBERT STRASSBURG

One of the most heartening events to take place this year on behalf of contemporary Jewish music was sponsored by the Jewish Federation Council of Los Angeles on Sunday June 5, 1983.

The program, consisting of four world premieres by Los Angeles composers; Udi Harpaz, formerly of Israel, and Aminadov Aloni, likewise born in Israel; Dr. Michael Isaacson, composer and moderator of the afternoon, and Walter Scharf, Hollywood composer of over 200 film and TV scores, was enthusiastically received by the large audience that filled the Federation lecture hall to capacity.

Dr. Isaacson, whose liturgical works in recent years have been heard in many synagogues throughout the country, organized the event and in an effort to bring the music closer to the audience, set aside five minutes following the performance of each work — for discussion.

The first work, a sensitive chamber composition “Tmunot” *Portrait of Israel* by Harpaz, for oboe and string quartet, was conceived of just days before the 1973 Yom Kippur war. The music portrays — in three movements — *Shuk* — *A Market Place* filled with restless musical imagery; *Kinneret* an andante cantabile tone poem describing the Sea of Galilee, and concludes with a spirited allegro capturing the *Nefesh* — “Spirit of Country.”

Aloni’s four *Shir Hashirim* settings for soprano, baritone and string quartet, oboe, harp and piano, in translation by poet Marcia Falk, proclaims him to be a composer with a rich melodic gift, reminiscent of the Mediterranean style of Marc Lavry and Paul Ben-Haim. Each of his settings had its own profile and was expressively performed by mezzo-soprano Rickie Weiner and baritone Hale Porter. The rhythmic vitality of *The King Has a Vineyard* for baritone, provided an effective conclusion to Aloni’s song cycle.

The third work of the program, orchestrated with great sensitivity, *Dream Chant* for viola, oboe, string quartet, harp and piano, captured composer Isaacson’s love for the first three aliyot from the Torah portion that he chanted for his Bar Mitzvah. The first third of the work which opens with a gentle viola solo based on the first aliya instantly arouses the listener’s attention. The work builds in intensity with an interpretation of the second aliya, as the composer

Dr. Strassburg is a well known **composer** who serves as Professor of Music at California State University in Los Angeles. .

introduces additional elements based on Indian ragas and minimalist influences, all adding interest to the contrapuntal textures of this intensely expressive composition. The ensemble responded to his conducting in a most effective manner.

The three movement chamber work by Walter Scharf “**Three Phases of Phases**”, is an elegantly tailored chamber suite reflecting the broad palette of this composer’s art. Conservative in nature, it is an honest reflection of Scharf’s introspective convictions focussing first on an **Odyssey of the Spirit**, followed by the darker shadows of our psyche **Emotion**, with the closing movement attempting to plumb the very essence of our being, **The Nerve Center**. In all, an ambitious musical confrontation of Self, open to wide interpretation by the listener, as to the effectiveness of each state.

The afternoon concluded on a lively and enthusiastic performance, directed by Isaacson, of Cantor Samuel Fordis’ effective arrangement for the full ensemble, of a medley of Israeli folk melodies.

An enthusiastic audience responded to Isaacson’s call for comments, with perceptive questions which were replied to by each of the composers. At the end of the afternoon all present acknowledged the efforts of the curator of Federation’s museum concert hall, Pauline Hirsch, who played an important role in making the program a reality. One looks forward to further events of similar significance, and hopes that other communities across the United States will go and do likewise.

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**YALKUT ZIMROTAI:  
APPRAISAL AND APPLAUSE**

PINCHAS SPIRO

Max Wohlberg is an acknowledged scholar and master composer of liturgical music. Therefore, when I received his “*YALKUT Z’ MIROTAI*” and sat down with pleasurable anticipation to study it, I was reminded of a piano recital that I attended many years ago, given by the great master, Arthur Rubinstein. I still remember my anticipation of that recital, and then how my enjoyment of it was heightened by my awareness that I was privileged to listen to one of the greatest pianists of our generation.

When I finished studying Max Wohlberg’s 40 new works, I knew that my confidence in him was indeed justified. Even a first reading revealed to me a delightful flair for melodic inventiveness, a perfect matching of word and sound and an impeccable taste for this popular genre.

The tradition of chanting religious songs during the Sabbath meal is an ancient one. But, of the many hundreds of Z’mirot texts that have been written over the centuries, only a few have survived to this day. A most interesting discourse of the origin, history and traditional place of the Shabbat Z’mirot in Jewish life written by Dr. Max Wohlberg, is included as an introduction to his “*YALKUT Z’ MIROTAI*.” It is a scholarly article, replete with information, quotes and sources.

In the Encyclopaedia Judaica there is a list of three groupings of Z’mirot texts that “have achieved prominence and were printed in most prayer books.” The three groupings are:

(I) *FRIDAY EVENING MEAL*: — Kol Mekaddesh Shevi’i; Menuhah ve-Simhah; Mah Yedidut; Mah Yafit; Yom Shabbat Kodesh; Yah Ribon Olam; Zur mi-Shello Akhalnu; Yom Zeh le-Yisrael.

(II) *SABBATH NOON MEAL*: — Barukh Adonai Yom Yom; Barukh El Elyon; Yom Zeh Mekhubbad; Yom Shabbaton; Ki Eshmerah Shabbat; Shimru Shabbatotai; Dror Yikra; Shabbat ha-Yom la-Adonai.

**Pinchas Spiro is the Hazzan of Tifereth Israel Synagogue of Des Moines, Iowa. He is the author of a number of volumes of original and creative texts on the study of nusah and cantillation; he also serves as Chairman of the Publications Committee of the Cantors Assembly and is a member of its Executive Council.**

(III) *THE END OF SABBATH*: — HadMavdil; Eliyahu ha-Navi; Be-Moza'ei Yom Menuhah; Hadesh Selsoni; Agil ve-Esmah; Elohim Yisadenu; Eli Hish Go'ali; Adir Ayom ve-Norah.

All of the above "standard" Z'mirot texts are given excellent musical settings in "YALKUT ZMZROTAZ." In addition to these, Wohlberg provides delightful melodies to Shalom Aleikhem; Eshet Hayil; Tzamah Nafshi; Shir Hama'alot (Psalm 126); Bar Yohai; Anokhi Ladonai; Asadeir Lisudata; Hai Adonai Uvarukh Tzuri, Atkinu S'udata; B'nei Heikhalah; Mizmor L'David (Psalm 23); Y'did Nefesh; El Mistater; Hinei El Y'shuati; Amar Adonai L'Ya'akov.

While the texts of the Z'mirot have survived for many centuries, the fate of the melodies used throughout the same span of years has not been as fortunate. It is the accepted notion that the average life-span of a Z'mirah melody is roughly two generations. It is also the commonly accepted opinion that most of the traditional melodies used for Z'mirot have had their origin in non-Jewish sources. (Dr. Eric Werner, in particular, seems to relish his attempts to prove this point.) Nevertheless, most musicologists agree that the process of integrating any foreign melody into Jewish usage results in a unique metamorphosis which renders that melody typically and unmistakably Jewish.

Of the 40 melodies in "YALKUT ZMZROTAZ," 38 are brand new ones that constitute a welcome addition to this area of popular Jewish musical culture. Since Z'mirot are usually chanted at the table by musically untrained laymen, it is pertinent to point out that Max Wohlberg has been for many years a proven expert at composing community chants. Many of his melodies are so popular that they have attained the stature of "traditional melodies." (I wonder how many know that the popular "*M'chalkel Chayim*" for Shabbat, which is sung in almost all Conservative congregations in the country, was composed by Max Wohlberg and included in his 1947 collection, "*Shirei Zimroh*".)

Wohlberg confines almost all of his Z'mirot to the easily reachable range of approximately an octave. Besides being tuneful and charming, his melodies have this in common — they are all easily memorized. In fact, chant any of his melodies through once or twice and suddenly you have the comfortable feeling that you have always known it! A close examination of the structure and form of all of Wohlberg's Z'mirot will reveal an astonishing variety and **ingenuity** which contribute much to the ease with which the melodies are com-

mitted to memory. The short Z'mirot have a simple, standard form. The longer Z'mirot are more intricate in their structure.

As a prime example of the ingenuity of some of Wohlberg's Z'mirot, I cite No. 38, "***Ish Hasid Hayah***." This remarkable Z'mirah is, I believe, the only one that tells a complete story, a fanciful wondrous legend. It is a long Z'mirah. There are 12 stanzas, consisting of six lines each, with three words per line. Each two lines are rhymed, but there is no consistent poetic meter. This unique Z'mirah (its title became familiar in recent years due to a popular Israeli show by that name), appears in few Z'mirot anthologies. None of those which I researched contained a setting covering the entire text of the story/Z'mirah. Wohlberg does provide music for the entire text, and I regard it as among the best in his entire bag (Yalkut) of Z'mirot. The key is f minor, and the meter is 6/8. The composer suggests that it be sung "Quasi parlando, calmly, interpretatively." (The composer's suggested dynamics for all of his Z'mirot are wonderfully descriptive and convey the essence of the spirit for which he is striving.) The over-all form is: A-A-B-B-C-A-A-B-B. A closer look at each of the main sections and its sub-themes reveals an interrelationship between all the sections. Thus, "A" consists of a-a<sub>1</sub>-b-b<sub>1</sub>-c-c<sub>1</sub>-d-e; "B" consists of f-f-g-g-h-h<sub>1</sub>-i-j-e; "C" consists of k-k<sub>1</sub>-g-g<sub>1</sub>-h-h<sub>1</sub>-i-j-e. Note that all of the sections end with the theme "e" which acts as a cadence. Note also the doubling of most of the sub-themes, a trait which all the sections have in common. The end result is not only a delightfully singable Z'mirah, but also one that is quite easy to memorize despite its great length.

The aforementioned lack of consistent poetic meter in "***Ish Hasid Hayah***" is also the case in most other Z'mirot. Yet, throughout his entire collection, Wohlberg has managed a beautiful match between word and melody, with most syllables generally assigned to one note, as well as a remarkable adherence to the proper *mil'el* – *milra* accentuation. This and the almost faultless transliteration into the Sephardic pronunciation lend the work a contemporary feeling.

Another noteworthy Z'mirah is No. 39, "***Amar Adonai L'Yaakov***." It is the only responsive Z'mirah in the collection. It consists of **22** lines, and the second half of each line ends with the quote: "***Al tira avdi Yaakov***," which is the responsive part assigned to all the participants. The composer divides the Z'mirah into two parts of 11 lines each. The melody of the first half of each line (a short two-measure theme assigned to the soloist), is echoed by the participants. The interesting aspect is that each of the 11 lines employs a slightly different melody – almost like variations on one theme. Because the participants use the same four words again and again and because

they always echo the soloist's melodic line, it makes for easy and most enjoyable participation.

Space prevents me from describing in detail each of the Z'mirot that attracted me. Yet, I cannot refrain from mentioning briefly No. 12 ("Tzamah Nafshi"), which is a genuine outpouring of the soul in a wonderfully singable and fervent melody. Some of my other great favorites are: No. 1 ("**Shalom Aleikhem**"); No. 5 ("**Mah Yedidut**"); No. 14 ("**Anokhi Ashirah**") ; No. 31 ("**Hamavdil**") and No. 32 ("**B'motza'ei Yom Menuhah**").

In our tradition there is no set mode for Z'mirot. Yet, there is a general style which one usually associates with this type of community chant. It seems obvious that Wohlberg did not compose the 40 Z'mirot with a master plan in mind, but simply let the words, the muse and his life-time recollections inspire him. His ultimate guide surely must have been his unerring instinct. Thus, he utilizes with great effectiveness the Sephardic (Spanish-Ladino) type of melody with its characteristic florid, lacy and delicate runs for some Z'mirot. It blends well with the Ashkenazic idiom. In two Z'mirot (No. 3 and No. 17), he employs no meter. These are the only two Z'mirot in which he utilizes recognizable melodic material. The Major scale appears in only seven Z'mirot. In one instance (No. 34, "**Eli Hish Goali**"), the composer seems to have been in a whimsical frame of mind. The melody has a Far-Eastern ring to it — a charming but strange sound.

Recently, I received the recording "MOODS IN CELEBRATION" (by the Beth Abraham Youth Chorale under the direction of Hazzan Jerome Kopmar) and was glad to note that one entire side of this excellent recording consisted of 11 melodies from "**YALKUT Z'MZROTAZ.**" It is always a delight to listen to this well drilled and energetic group. It was doubly pleasurable to hear them sing from my newly-discovered treasure bag of Z'mirot, arranged tastefully by Charles Davidson with a colorful instrumental accompaniment.

"**YALKUT Z'MZROTAZ**" does have a few minor faults. One of them, in my opinion, is the exclusion of any modern poetry. There is a great deal that would easily fit into the Z'mirot category. ("**Shubbat Hamalkah**" by Bialik, for instance, would make for a natural Z'mirah) .

As Max Wohlberg himself noted in his introductory remarks, the popularity of any Z'mirah in any given time depends to a great extent on a combination of lucky circumstances. Israel Goldfarb, whom I regard as the most popular composer of congregational melodies and Z'mirot in recent memory, knew that one of these ingredients is proper "packaging." Since Goldfarb was his own publisher, he made

certain that each published song appeared with the clear Hebrew text right next to it, a synopsis of the translation and, on occasion, an optional singable English version. **“YALKUT Z’ MIROTAI”** does have the Hebrew text of all the Z’mirot, but it seems an afterthought. The Hebrew text is printed side ways in the back of the book. The print is barely legible, without identifying numbers that match the music. Even more confusing, the order of the Z’mirot texts is different from that of the music.

Ideally, a collection of Z’mirot such as this should be available to every person seated around the table so that all can join the chanting, either by using the music or the Hebrew text. Unfortunately, the present format of **“YALKIJT Z’MZROTAZ”** does not easily lend itself to this procedure. I earnestly hope that future editions will present this musical collection of veritable gems in the appropriate setting that it deserves.

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## EDWARD STARK: AMERICAN CANTOR-COMPOSER AT THE TURN OF THE CENTURY

JEFFREY S. ZUCKER

The last two decades of the nineteenth century and the first decade of the twentieth century were a period both of consolidation and expansion for the American Jewish community. During this era of mass immigration by Jews from Eastern Europe, the German Jews who had come earlier in the century and their descendents were shaping a particularly American Jewish culture. As the German Jews became more established in America, they strove to become more like their neighbors. Acculturation and assimilation became the norm.'

The final quarter of the nineteenth century saw the publication of a number of musical works, primarily hymnals, for use in the growing Reform synagogues and Sabbath schools, which were institutions of and for the German-American Jews. The music in these books was drawn from a number of sources, but the authors (reflecting the taste of the era) showed an affinity for the German and American Protestant hymn styles. As congregations grew in wealth and sophistication, greater emphasis was placed upon the employment of professional singers, organists, and, in some cases, instrumentalists to provide music for the synagogue.

This article will consider the career of Cantor Edward Josef Stark, who served Congregation Emanu-El of San Francisco from 1893 to 1913. Emanu-El was one of the nation's largest and wealthiest synagogues. Its members were very Americanized,<sup>2</sup> and its rabbis were among the leaders of Reform Judaism.<sup>3</sup> Stark's duties included officiating at services and funerals, directing the choir, and teaching in the school, a routine similar to that of a modern-day cantor. He composed and arranged much of the music used at Emanu-El himself; these compositions were published as *Sefer Anim Zemiroth*, a musical service based on the *Union Prayer Book* for Sabbath, Rosh Hashana and Yom Kippur.

As a cantor and composer for the synagogue, Stark was disturbed by many of the developments that he saw in the American Reform temple. He was especially concerned because the music heard there was lacking in Jewish content. Stark was a progressive Jew who thought that acculturation had gone too far. He felt that

**Jeffrey S. Zucker is a graduate of the 1983 class of the Cantors Institute of the Jewish Theological Seminary of America. In September 1983 he will make aliyah to Israel, living and working in Kibbutz Kfar HaHoresh.**

by setting the traditional synagogue chant in a contemporary style he would create music that would speak to the temple-goer of his day. He believed strongly that, a modern congregation could be inspired only by music based on tradition, that only such music could move the Jew.

Stark's published output includes hymns for school children, cantorial recitatives and compositions for choir, organ and occasionally other instruments. His objective was to restore the traditional *nusah hat'filah*<sup>4</sup> to its rightful position in the service. Stark's music became popular and was preformed widely in American Reform synagogues.

Edward Stark's career can be considered a prototype for the professional American cantorate that was emerging during this period. Although professional *hazanim* were functioning in New York as early as the late 1840's,<sup>5</sup> it was not until Stark's generation that the cantorate in America took on the form that it has today. This article will examine Stark's training and career, as well as his ideas and music, in order to gain an understanding of the cantorial profession in America's Reform synagogues during the turn-of-the-century period. It will not consider the phenomenon of the star cantors, also active during Stark's lifetime, because they functioned primarily in Eastern European congregations that were just beginning the road to Americanization.

The fourth son in a family that included five sons and one daughter, Edward was born on March 29, 1856 in Hohenems, Austria.<sup>6</sup> His father, Josef Stark, had studied in Vienna with the renowned Cantor Salomon Sulzer and served the village as *hazan* and *shohet*. Sulzer had recommended him to his first two positions, Prossnitz (now Prostejov), Moravia (where he had served from 1843 to 1853) and Hohenems, his home village. In 1865, Josef Stark was engaged in Ichenhausen, Bavaria.<sup>7</sup>

Edward Stark spent his childhood as a cantor's son in the latter two localities. He sang in his father's choir with his older brothers; nothing else is known about his life during those years. Edward's three older brothers immigrated to New York during the 1860s, and were quite successful in the business world. They urged their family to join them, and in 1871 Josef Stark resigned his position in Ichenhausen and moved the remaining members of the family to New York.\*

The Starks settled in the German-Jewish community of New York's East Side (the extreme east fifties), and for three years Josef Stark officiated at Congregation Adath Israel, located at First Avenue and East Fifty-seventh Street. Isidore, the oldest of the

**brothers, was** in the clothing business, and was the economic mainstay of the family, employing his younger brothers as clerks. Edward worked in his brother's firm for twenty years, and was listed as a partner in the *City, Directory* of 1888.<sup>9</sup>

On April 1, **1884**, Stark married Rose Weinberger.<sup>10</sup> They were the parents of four children; the eldest, a boy, died when still a young child. Edward was a member of several social organizations, most notably the Free and Accepted Masons and the Progress Club. The latter group was a German-Jewish club based in Stark's neighborhood." He devoted much of his spare time to music, and was also a member of the Germania Quartett Club, an amateur singing group, and composed an operetta for them which was performed at Terrace Garden in 1885. This operetta, "Germania, oder Traumbild eines Gesang-Vereins" ("Germania, or the Dream of a Singing Society"), consisted of a number of selections from various operas and operettas interspersed with Stark's original compositions.<sup>12</sup> In its review of the performance, the *Hebrew Standard* reported that "Mr. Stark posses a baritone voice of great volume and beauty, and was heartily applauded for the masterly rendition of his solos."<sup>13</sup> The following November, the operetta was repeated by the Club at Terrace Garden.\* It appears that among Stark's social set, if not with a larger public, his operetta was a huge success.

With the exception of two operettas which Stark wrote for the Emanu-El Sabbath School, we hear no more about his activities on the stage. According to his anonymous biographer, he fulfilled his parents' wishes by devoting himself to the cantorate.<sup>15</sup> He studied Hebrew and *hazanut* with his father, and returned to Europe to study music in Vienna and Leipzig.<sup>16</sup> This trip, which probably took place sometime between November 1885 and October 1886, is said to have been sponsored by a wealthy friend.<sup>17</sup> This is a rather short period of time in which to receive a musical education, although Stark may have studied voice or music with one or more teachers during his stay in Europe.

In 1891, Stark was appointed to the position of cantor at Congregation Beth Elohim in Brooklyn, New York, which he held for two years.<sup>18</sup> Little is known about Stark's period of service at Beth Elohim. The congregation's minute book for that period of time is missing from the synagogue archives. All that remains is a set of resolutions in album form, produced in beautiful calligraphy.<sup>19</sup> In these resolutions, Stark was praised for

the solemn and reverential manner in which he has conducted the services, also by his excellent singing, reading, by conducting the Choir, and bringing the



Musical Library of the Congregation to a perfect system.

In late October or early November 1893, at age thirty-seven, Edward Stark was engaged as cantor of San Francisco's Congregation Emanu-El. Like its namesake in New York, Emanu-El was one of the nation's leading synagogues and it was an honor to be invited to serve there. The appointment provided Stark with considerable status in the German-Jewish society in which he had grown to maturity and felt at ease. San Francisco was a growing, bustling city, and its richest citizens were members of Temple Emanu-El. They provided the funds to support a fine musical program, and expected the best in terms of performance. Stark's goal was to provide inspiring and exciting services for his congregation by drawing from the wellsprings of Jewish tradition.

Stark's duties at Emanu-El were defined by the By-Laws of the Congregation. He was to attend all services and funerals, read the service at the house of mourning if requested to do so by the family, teach a class in the Religious School, direct the choir and perform "such other duties as the Board of Directors may prescribe."<sup>20</sup>

Stark did officiate at a number of weddings and funerals, particularly during the year-and-a-half that the congregation was without a rabbi.<sup>21</sup> The greatest part of his time was devoted to the synagogue service, and that is what shall concern us here. The congregation was one of the first to adopt the new *Union Prayer Book* (1894) issued by the Central Conference of American Rabbis, and Stark composed and arranged much music to be used with it. Many of these compositions were collected later into his Sefer *Anim Zemirot*. In addition to Stark's own works, he also performed music by Sulzer, Spicker, Schubert, Mendelsohn, A. J. Davis and Theodor Guinsberg. The works of the latter two composers were published in Alois Kaiser and William Sparger's *A Collection of the Principal Melodies of the Synagogue* (1893).<sup>22</sup> Stark also included a number of hymns by various composers, as well as adaptations of works by Haydn, Gounod, Auber, Flowtow and Reinecke. This selection of music is typical of that of American Reform temples of the period.<sup>23</sup>

Interest in the music in the synagogues was quite high, and both the Jewish newspaper *Emanu-El* and the secular San Francisco papers often listed the works performed in their reports on services at the various synagogues. This was especially true of services held on the High Holidays and special occasions. The following quotation from the *San Francisco Chronicle* demonstrates the attention given to music in the synagogues of San Francisco:

With a cultivated taste for the best music and with a love for the majestic chanting and reverent choral responses, the Jewish people have always contributed liberally for the choirs ... They have always sought the best singers and the fact of employment in one of the synagogues was a certificate of excellence. The ambition of every possessor of a good voice was to have it heard in the Jewish choirs, and even those engaged for special occasions when the choir was augmented would refer with pride to their good luck.<sup>24</sup>

When the choir at Emanu-El, which usually had eight voices, was augmented to eighteen or twenty singers, instrumentalists were often added. This occurred most often on Yom Kippur Eve and for the Memorial Service, Shavuot and for occasional festivals and celebrations. It is unfortunate that only two of Stark's compositions for instrumental accompaniment survive, because he was one of the first to write for instruments in the synagogue.

As a choir director, Stark seems to have been quite a taskmaster. According to one of his choristers, he rehearsed his choir seven hours per day, three days a week for several months prior to the High Holidays.<sup>25</sup> This was necessary in order to perform the choir's tremendous holiday repertoire up to Stark's and the congregation's standards.

Stark's participation during services was not limited to singing. He also served as an assistant rabbi or minister, and read much of the service. His reputation, however, was based on his singing and his compositions. He was a short, squat man, and was said to look somewhat like Beethoven. He had a magnificent baritone voice which could fill the huge sanctuary of Emanu-El.<sup>26</sup> In 1905, Rabbi E. G. Hirsch of Chicago visited San Francisco, and praised Stark for "combining depth of religious feeling with dignity and breadth of artistic execution," and branded him "a master who sings well because he feels deeply."<sup>27</sup> In addition to singing in the synagogue, Stark sang occasionally in recitals, and taught voice in his own studio.

Every Sunday morning, Stark conducted a worship service and taught singing in the Religious School. In 1900, the congregation published *Services for Children*. Rabbi Jacob Voorsanger wrote the services and the words for several of the hymns, and Stark composed and arranged the music. The book undoubtedly was an outgrowth of the Sunday morning service, and was intended to use primarily at Emanu-El.

Stark drew on his experience in order to produce two large dramatic productions for the school. "The Merry Company" was

presented for Hanukkah 1895. "The Maid of Shushan, or Esther the Queen" was performed for Purim in 1906. Both of these productions served to enhance Stark's reputation in the community, and, no doubt, his popularity as well. The latter, especially, seems to have been in the style of the operettas that Stark wrote in New York: it combined selections from grand opera, light opera and popular song with "quaint Jewish traditional melodies."\*\*

We see that Stark's position was quite similar to that of the modern-day cantor who is not only a performer on the pulpit, but becomes involved in all facts of congregational life. Likewise, Stark became involved in the professional organization of his day, the Society of American Cantors. In 1904, he served on an eight-member Advisory Committee assigned to outline a plan for the future activity of the Society. Two years later, he served on the Executive Board.<sup>29</sup> It is not possible to evaluate the extent of his activity in the organization because their records seem to have been lost, although he probably did attend meetings of the Society on a trip to Cincinnati, Chicago and New York in 1904.<sup>30</sup>

In a series of articles published in *Emanu-El*, San Francisco's leading Jewish newspaper, Stark discussed his views on music for the synagogue. While some of the ideas expressed were clearly his own, Stark relied heavily on Kaiser and Sparger's introduction to *A Collection of the Principal Melodies of the Synagogue*. In at least one instance, he quoted them practically verbatim without giving them credit.

Briefly stated, Stark's position is as follows: The traditional melodies of the synagogue became corrupted and disfigured by *hazanim* who were only interested in vocal acrobatics. Sulzer and his colleagues put an end to this practice. The modern composer for the synagogue should write music of

simple, noble and energetic character, not showy and inclining to parade, lest it turn attention from the melody nor too meagre of interest. The hearer must not be surprised by too frequent a use of dissonances, unusual tones, modulations and transitions, still care should be taken, not to convert simplicity into monotony, by employing exclusively fundamental chords and their first inversions.<sup>31</sup>

Stark acknowledges that an elaborate harmonic development has its place and may be used successfully in the house of worship. Indeed, the creation of music which is advanced technically and sounds inspired is the greatest challenge for a composer. Only by meeting this challenge, he tells us, can a masterpiece be created.

Stark's comments about solo vocal work reveal a feeling for the traditional *baal t'fillah*. For him, the vocal solo should reflect true piety, "which is a stranger to all outward show and seeks to appear before the Eternal Being in submissive humility."<sup>32</sup>

Stark has great praise for the organ, stating that its versatility and size have earned for it the principal position among instruments used in the house of worship. The following description of the organ illustrates the power which Stark felt the instrument possessed. The language used places Stark solidly with the romantics of the nineteenth century:

An organ in the hands of a master, in one of his best moments of musical inspiration, is inferior to no source of the sublime in absorbing the imagination. The rush and concourse of sound has been not inaptly compared to the full and even volume of a mighty river; flowing onwards, wave after wave, occasionally dashing against some rock, till [sic] sweeping with momentary increasing vehemence, to the brow of a precipice, it rushes down, a wide-spreading and overwhelming flood.<sup>33</sup>

Clarity and conciseness would seem to be the qualities which Stark required in sacred music. He desired a middle ground in harmonic language, avoiding dissonance that diverts the listener's attention from the melody, but maintaining sufficient harmonic activity to hold the listener's interest. Certainly, the clear and thoughtful presentation of the text was Stark's priority.

Stark was very much an advocate of the preservation of traditional Jewish melodies within the fabric of the contemporary Reform service, because he felt that only the traditional *nusah* could move the Jew.<sup>34</sup> He also recommended teaching these melodies to children in the Sabbath schools and at home. He hoped that traditional Jewish tunes would replace the banal hymns then taught in the Sabbath schools, and would in turn be passed on to the next generation. Stark, however, failed to use traditional melodies in the hymns he composed for *Services for Children*.

Before considering Stark's compositions for the synagogue, we shall examine the state of music in the American Reform synagogue at the end of the nineteenth century, the period during which he began his career in the cantorate. The first European professional cantor arrived in New York in the late 1840s,<sup>35</sup> and the profession was well established in America by the last quarter of the nineteenth century. Some of these cantors, such as Alois Kaiser (1840-1908) and Morriz Goldstein (1840-1906) had been students of Sulzer.<sup>36</sup> The music sung by these cantors included that of Sulzer, Naumbourg,

Lewandowski and other European composers.<sup>37</sup> The first books of music for synagogues and schools were published in the last three decades of the nineteenth century, and it is during that period that we can see the beginning of the development of an American synagogue music.

These publications included both hymnals and music for choir and organ. The hymnals included material in German and English (less German is used in later years) to music by such composers as Mozart, Mendelsohn, Macfarlan, Davis, Bamby, Beethoven and Wesley, as well as traditional melodies and compositions by the compilers. Stylistically, the music is similar to the German-Protestant chorale and Anglo-American Protestant hymn.<sup>38</sup>

The most ambitious of the works for choir and organ was *Zimrath Yah (1871-1886)* by Alois Kaiser, Morriz Goldstein and Samuel Welsh. This is a four volume collection of music for the liturgical year, and includes psalms and hymns set in Hebrew, English and German according to the various rituals in current use in American synagogues. About half of the music was written by the editors; the remainder was adapted from Sulzer, Weintraub, Naumbourg and others, or composed by non-Jewish composers. It includes some traditional cantorial pieces, but much of the music lacks traditional Jewish traits.<sup>39</sup>

In 1893, Alois Kaiser and William Sparger published *A Collection of the Principal Melodies of the Synagogue*.<sup>40</sup> Stark drew heavily on the introduction to this volume for his articles on Jewish music. The music includes fifty traditional tunes set in hymn form with English texts, followed by sixteen modern compositions, some of which are based on traditional themes. The titles of compositions from this latter group appear regularly in programs performed by Stark and his choir at Temple Emanu-El.

Two other works that were published at the turn of the century deserve mention here. Both are based on the *Union Prayer Book* (1894), as is Stark's *Sefer Anim Zemiroth*, and both became quite popular. In 1901, Max Spicker and William Sparger's *The Synagogical Service* was published. Sigmund Schlesinger's *Complete Musical Service According to the Union Prayer Book* was published in several volumes during the next few years. Both of these works contain little of Jewish content and much that is openly adapted from opera.<sup>41</sup>

This music, as well as music published in Europe, was available to Stark for use in the synagogue, and he did perform a number of works from these collections. He did, however, feel that this music was inadequate because of its distance from the tradition and its

stress on virtuosity. The question that must be considered now is: to what extent did Stark achieve his goal, namely, creating a music for the modern synagogue based on the traditional *nusah*?

*Stark's* music for the synagogue may be divided into three categories, individual works, the hymns of *Services for Children* and the volumes of *Sefer Anim Zemiroth*. Of the latter work, the volumes for the Sabbath and the High Holidays were published. He did complete a volume of music for the Three Festivals,<sup>42</sup> but this was not published and is presumed lost.

The tradition which Stark learned from his father, and which his father had learned from Sulzer, was the *nusah* of the South German Jews.<sup>43</sup> A characteristic of this *nusah* is its strong tendency to use the *adonai malakh* and *magen avot* modes.<sup>44</sup> The *ahuvah rabbah* mode was used infrequently in Germany.<sup>45</sup> The music of *Sefer Anim Zemiroth* is true to this tendency. The majority of the selections are set in major keys. The remainder are in minor, with one exception which is set in the *ahavah rabbah* mode. Not a single selection in the *Sabbath Morning Service* (which is usually sung in *magen avot* and *ahavah rabbah*) is set in minor, and only in two services — the “Memorial” and “Concluding” services for the Day of Atonement — are the majority of prayers and hymns set in minor. Quite often, a piece set in a minor key ends with a picardy third.

Almost half of the selections in *Sefer Anim Zemiroth* utilize *nusah* in some manner. These selections include settings of Hebrew texts that have a particular *nusah* associated with them, settings of English texts and interludes for organ. Because of the nature of the *Union Prayer Book*, Stark was forced to be creative. Traditional Hebrew prayers were abbreviated, or prayers and hymns in English were inserted in their places. One reason for Stark's success was his ability to adapt the *nusah* to this new situation. On the other hand, nineteen Hebrew texts with distinctive *nushaot* were not set as traditionally sung.

It is in the services for the High Holidays that *nusah* is given the most attention. The service for New Year evening and the “Concluding Service” for the Day of Atonement are the only two services in which all of the Hebrew texts are set to the traditional *nusah*. There are several possible reasons for the increased use of *nusah* on the High Holidays. First, because the High Holidays occur annually, their *nusah* is more pure than that of Shabbat, which has been varied and diluted more by usage. Second, the tradition of singing certain texts to particular *misinai* tunes on the High Holidays is very strong. Third, the Sabbath services were the first to

be published. Stark may have made a conscious attempt to write more in the nusah in the volumes that followed.

How authentic is Stark's transmission of the traditional *nusah*? In most cases, his melodic lines are quite similar to settings of the same prayers found in Sulzer's *Schir Zion*, *Baer's Baal T'Fillah* and Idelsohn's *Thesaurus of Oriental-Hebrew Melodies*, volume seven (*The Traditional Songs of the South German Jews*). Stark is loyal to the South German tradition, which he follows consistently when it differs from the tradition of Eastern Europe.

Motives from the *ahaoah rabbah* mode occasionally occur in Stark's settings of the liturgy, but only one prayer, "Toras Adonoy" for Sabbath morning, is set entirely in this mode. This particular selection is written in an Eastern European choral style, in which the choir repeats every few words after the cantor, and is the only such piece in *Sefer Anim Zemiroth*. Stylistically, it is out-of-place in the collection.

Melisma is a characteristic feature of synagogue song. Coloratura, although more common in Eastern Europe, was not unknown in Germany, although a syllabic style was more common there. Sulzer incorporated coloratura in his cantorial recitatives (for example "Vay'khulu," *Schir Zion*, No. 42). Stark made limited use of coloratura in this cantorial solo passages, but his writing lacks the imagination and vitality of Sulzer's style. In most cases, the same vocal runs are repeated over and over again. At the other extreme, Stark metricized *nusah*, which traditionally was chanted freely. One possible reason for this practice is that all of Stark's music was accompanied.

The weak area in Stark's music is his own compositional technique. His melodies are dull and tedious, and are hampered by a metrical rigidity that works against the natural rhythm of the words. His harmonic language is too often reminiscent of the "barbershop" quartet music which was so popular during the period, and he regularly changes keys for no apparent reason. One of the most serious flaws of Stark's choral music is what Albert Weisser termed "a short-breathed sectionalism."<sup>6</sup> His phrases are short, and the music seems constantly to be coming to a stop. Excessive use of the fermata and breath mark tend to emphasize this characteristic. A successful performance would have to gloss over the pauses which Stark placed in his work.

Stark's setting of the Hebrew language is quite good, with careful attention paid to correct accentuation. He does not show the same ease with English prosody, which he frequently sets incorrectly. Stark does not always succeed as an interpreter of text

and an expresser of feelings, but his music breathes sincerity. He is at his best in his "Memorial Service" for the Day of Atonement.

Stark may have been the first American synagogue composer to **write** for an ensemble that contained instruments in addition to the organ. Two of his early works, "Memorial Hymn" (1895) and "Day of God" (1898), introduce various instruments to the choir and organ. The former composition employs a harp and 'cello, and the latter adds a flute and violin to this ensemble. In general, Stark's instrumental lines are well-written. He tends to use the harp to convey a mood of sentimentality. It is known that Stark composed additional music for instruments and choir, and employed an orchestra on several occasions each year. The two works mentioned above are the only compositions for instruments that have survived to the present day.

What are the sources of Stark's style? Both Idelsohn and Weisser note the strong influence of the classic oratorio,<sup>47</sup> and the oratorio style is present in Stark's vocal lines. The works of Sulzer (particularly) and Lewandowski were Stark's models for overall form. His harmonies, however, often bring to mind a number of more popular styles prevalent at the turn of the century, such as "barbershop" quartet and light opera. Rather than forging a style of his own, Stark wrote in an amalgamation of different styles, and did not choose the most progressive styles of his day. Perhaps it is for this reason that Stark's music was heard in American synagogues as long as the styles he imitated remained popular.

Several of Stark's compositions might still be used successfully in the synagogue. His settings of "Eternal Truth" ("Sabbath Evening," No. 6, "New Year Evening," No. 4) are excellent examples of responsive chant in the *nusah*, and the congregation might be encouraged to participate. "Hodu Ladonoy" and "Onno Adonoy" ("Sabbath Morning," No. 10, No. 11) are simple and effective for Shabbat Hanukah. "Boruch Attoh" and "Sochrenu" ("New Year Morning," No. 5, No. 6) are a nice combination of cantorial solo and choral response for the High Holidays. Stark's setting of "El Noro" ("Concluding Service," No. 72) can be used effectively during the *n'ilah service*.

With the exception of the last work, what these compositions have in common is simplicity. Not all of Stark's simple and short pieces are good, but those which are his best are short in duration. In 1896, he praised that which is simple and clear.<sup>48</sup> When he heeded his own advice, he wrote his best compositions.

Edward Stark's music was a positive step for the American Reform synagogue during the first decades of this century. For most



of his mature life, Stark was an active cantor, devoted to demonstrating from the pulpit the ideas that he incorporated in his published works. In an age when many of his colleagues ignored the traditional *nusah hat'filah*, or used it only sparingly, Stark attempted to return it to its rightful place in the synagogue. He tried to accomplish this by translating the *nusah* into the musical language then popular in America. Because Stark's work was so rooted in the present, its popularity was destined to be short-lived. His music remained popular for as long as it did because synagogue music in general failed to look forward.

In early September 1912, on his way to a rehearsal for the High Holidays, Stark fell ill and had to be taken home. The *Emanu-El* reported that his physician had attributed his illness to "the strain of overwork."<sup>49</sup> Although he did return to the pulpit in January, it was clear that he was not in good enough health to be able to continue in his position. Stark resigned the following June, and in August Reuben Rinder was elected to succeed him.<sup>50</sup> He passed his last years quietly in San Francisco, and died on April 21, 1918 while visiting his daughter in Los Angeles."

Edward Stark left behind a tradition of high musical standards at Temple Emanu-El. His successor, Reuben Rinder, served the congregation for over half a century, and commissioned a number of compositions for the synagogue, among them the Sacred Services of Bloch and Milhaud. Stark's music, especially his High Holiday services, continued to be performed at Temple Emanu-El for many years. According to Mrs. Rinder, Cantor Rinder used Stark's High Holiday music for most of his career, and it was heard in many American synagogues during the half century following his death. Stark's contribution was to make the traditional *nusah hat'filah* the basis for music in the Reform synagogue. In addition, he can be considered one of the first modern American cantors.

#### NOTES

<sup>1</sup> Leon Jick *The Americanization of the Synagogue* (Hanover, New Hampshire: University Press of New England for Brandeis University Press, 1976), p. 81.

<sup>2</sup> Irena Narell, *Our City: The Jews of San Francisco* (San Diego: Howell-North Books, 1981).

<sup>3</sup> Fred Rosenbaum, *Architects of Reform* (Berkeley: Judah L. Magnes Memorial Museum, 1980).

<sup>4</sup> *Nusah hat'filah* (or *nusuh*, plural *nushaot*) refers to the traditionally accepted way of chanting the synagogue service, including the usage of prayer modes, *misinai* tunes and other traditional melodies. The style and content of *nusah* vary among different groups of Jews, and change through time.

<sup>5</sup> Albert Weisser, *The Modern Renaissance of Jewish Music* (New York: Bloch, 1954), p. 135.

6 Birth Certificate, Edward Stark, Israeli&he Kultusgemeinde, Innsbruck, Austria. The commonly published years of birth of 1858 and 1863 are both incorrect.

7 Aron Tanzer **Die Geschichte der Juden in Hohenems und in Obringen Voralberg** (Meran: F. W. Ellmeureich, 1905). p. 645. Also see Josef Stark's obituaries in the **Jewish Messenger** (August 14, 1888), the **Hebrew Journal** and **Die Deborah** (both c. August 11, 1888).

8 Anonymous biography of Edward Stark in the possession of Mrs. Dorothy Taub of Los Angeles, Edward Stark's granddaughter. This biography was written after 1929 by somebody who knew Stark or his family.

9 **New York City Directory**, 1889.

10 Twenty-four telegrams sent to the Starks on their wedding day are preserved in Stark's scrapbook.

11 Letters in Stark's scrapbook, February, 1889. **On** the Progress Club, see Harold LaT. Bennet's **Older Clubs of New York** (New York: St. Nicholas Club, 1933-34), p. 11.

12 **Hebrew Journal**, c. November 14, 1885. The previous year, Stark had written a similar production for the Progress Club. A program is included in his scrapbook.

13 **Hebrew Standard**, c. November 14, 1885.

14 **Hebrew Journal**, c. November 20, 1886. This report contains a long list of the music included.

15 Anonymous biography, p. 1.

16 **American Jewish Yearbook, 1904**, p. 102.

17 **Dictionary of American Biography**, 1935, S.V. "Stark, Edward Josef," by David de Sola Pool.

18 The year in which Stark accepted the position is uncertain, although the evidence points to 1891. The history of the congregation in its **Centennial Year Celebration** album (1962) does not mention his presence there at all. Samuel P. Abelow, in his **History of Brooklyn Jewry** (Brooklyn: Scheba Publishing Co., 1937) mentions only that he occupied the pulpit "for a short time." From 1884 to 1891 William Sparger served the congregation as minister and introduced a number of reforms. In 1891 the functions of rabbi and cantor were separated. Rev. Dr. George Taubenhaus was engaged as rabbi, and, I believe, Stark was engaged as cantor.

19 This album is currently in the possession of Congregation Emanu-El, San Francisco.

20 Congregation Emanu-El, "By-Laws of Congregation Emanu-El," San Francisco, 1892.

21 June 1908-January 1910. This was the period between the death of Rabbi Jacob Voorsanger and the arrival of his successor, Martin Meyer. **Emanu-El**, June 1908-January 1910.

22 Alois Kaiser and William Sparger, **A Collection of the Principal Melodies of the Synagogue** (Chicago: T. Rubovitz, 1893).

23 Weisser, pp. 137-142.

24 "Singers in the City Churches," **San Francisco Chronicle**, November 12, 1899, p. 12.

25 S. Homer Henley, "Yom Kippur in the Temple Emanu-El," **Western States Jewish Historical Quarterly** 4, 1 (October, 1971).

26 Ibid.

27 E. G. Hirsch, "Impressions," reprinted from the **Reform Advocate**, **Emanu-El**, September 11, 1905, p. 8.

- 28 *Jewish Times and Observer* (San Francisco), March 9, 1906, p. 5.
- 29 *American Jewish Yearbook*, 1904, p. 275, 1906, p. 122.
- 30 *Emanu-El*, December 10, 1904, p. 15.
- 31 Edward Stark, "Music in the House of Worship." *Emanu-El*, April 17, 1896, p. 13.
- 32 *Ibid.*
- 33 *Ibid.*
- 34 Edward Stark, "How Traditional Music May Be Retained in the Jewish Reformed Service," *Emanu-El*, September 18, 1903, pp. 19, 21.
- 35 Weisser, p. 135.
- 36 Abraham Z. Idelsohn, *Jewish Music* (New York: Holt, Rinehart, and Winston, 1929), pp. 332-323.
- 37 Weisser, p. 136, n. 9.
- 38 *Ibid.*, p. 137.
- 39 The author was only able to examine volume four, which was compiled by Kaiser alone. Alois Kaiser, *Zimrath Yah, vol. 4: Massaf, Minchah and N'ilah for New Year and Day of Atonement* (Baltimore: A. Kaiser, 1886).
- 40 Kaiser and Sparger.
- 41 Max Spicker and William Sparger *The Synagogical Service* (New York: G. Schirmer, 1901). Sigmund Schlesinger, *Complete Musical Service for the New Year* (New York: Bloch Publishing Company, 1901).
- "Anonymous biography, p. 3.
- 43 Idelsohn, p. 248.
- 44 Albert Weisser, Class in Synagogue Music Literature, Jewish Theological Seminary, New York, September 23, 1980.
- 45 Each of these modes is composed of a number of motives which can be related to a given scale, The mode is not defined by the scale, rather, it is the motives that create the sound of the mode. In general, the *adonai malakh* mode may be described as major-like, and the *magen avot* mode as minor-like, whereas the *ahava rabbah* mode has an augmented second between the second and third scale degrees.
- 46 Weisser *Modern Renaissance*, p. 141.
- 47 Idelsohn, p. 326; Weisser, *ibid.*
- 48 Edward J. Stark, "Music in the House of Worship," p. 12.
- 49 *Emanu-El*, September 6, 1912, p. 6.
- 50 "Minute Book," Congregation *Emanu-El* (1906-1913), June 16, 1913, p. 342 *Emanu-El*, August 15, 1913, p. 8.
- 51 *Emanu-El*, April 16, 1918, p. 5.

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- 1896 "Music in the House of Worship." *Emanu-El*, April 17, 1896, pp. 12-13. A slightly different version of this article was published in the *American Hebrew*, July 31, 1896, pp. 325-326.
- 1898 "The New Organ of the Temple Emanu-El." *Emanu-El*, August 19, 1898, p. 9.
- 1903 "How Traditional Music May Be Retained in the Jewish Reformed Service." *Emanu-El*, September 18, 1903, pp. 19, 21. This article was published as "Die traditionelle Musik des Judentums" in the *Oesterreichisch-Ungarische Cantoren-Zeitung*, 24 Jahrg., nr. 1, 4 (1904).
- 1904 "Solomon Sulzer: Professor and Chief Cantor of Vienna." *Emanu-El*, March 18, 1904, pp. 7-9.
- 1907 "The Seder." *Emanu-El*, March 29, 1907, p. 8.

## MUSIC BY EDWARD STARK

- "All Praise to God." Anthem for baritone solo and chorus, by R. Wagner, arr. E. Stark. Manuscript, Judah L. Magnes Memorial Museum, Berkeley, nd.
- "Day of God" ("Tag des Herrn"). Soprano solo and mixed chorus, with flute, violin, 'cello, harp, and organ accompaniment (English and German words). San Francisco, 1898 (by the composer). Hebrew Union College Library, Cincinnati.
- "Hymns." Manuscript, Temple Emanu-El, San Francisco. Dated 1906-1907: contains ten hymns.
- "In Distress I Called Upon the Lord" (Psalm 118:5-25). New York: Bloch Publishing Company, 1912. Adapted and arranged to the English for solo, chorus, and organ from Halevy's "Min Hammetsar."
- "The Lord is my Light." New York: G. Schirmer, 1905. For soli, choir and organ.
- "Memorial Hymn" ("Why Art Thou Cast Down"). San Francisco: L. Roesch and Company, 1895. For soli and double chorus, with 'cello and harp obligato and organ accompaniment.
- Services for Children*. San Francisco: Congregation Emanu-El, 1900, 1908. By Jacob Voorsanger, with music by Edward Stark.
- Sefer Anim Zemiroth*. New York: Bloch Publishing Company. Services for the Sabbath, New Year, and Day of Atonement. The various volumes were issued during the years listed below:
- Day of Atonement, Eve of Atonement* (1913)
- New Year Evening and Morning* (1910)
- Sabbath Evening* (1911)
- Sabbath Morning* (1909)
- Shofar Service According to the Union Prayer Book*. San Francisco, by the composer, 1905.
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## MUSIC REVIEW

*“FAMILY SHABBAT SERVICES AND MELODIES”, (Cassette) featuring Hazzan Abraham Lubin, produced by The Board of Jewish Education of Metropolitan Chicago, also including study kit (\$18)*

The cassette tape under review, produced during 1983 by the Board of Jewish Education of Metropolitan Chicago, is intended for “family study and enjoyment” by affiliates of Conservative congregations. I have no doubt that it will successfully meet this dual goal.

Side one of the tape comprises a quintessential selection from the Friday night liturgy. The second side of the cassette contains Shabbat Zemiroth eclectically chosen, as well as “Additional Songs in the Sabbath Spirit” and the *Birkat Hamaton*. The recording ends in a sublime fashion as Cantor Abraham Lubin’s superb rendition of Todros Greenberg’s “*Elohai Neshama*” heralds the coming of Shabbat morn — an apt conclusion, indeed, to a finely conceived and skillfully executed educational project.

A caveat which I, in particular, am tempted to proffer in considering this timely offering, is the absence of Shabbat morning chants. Perhaps some future cassette will include this part of our liturgy also. Admittedly, though, since most Conservative congregations do now tend to stress the Erev Shabbat Service, the choice of items is seen to be judicious.

Despite the inescapable constraints of such an enterprise, the melodies selected are certainly both interesting and edifying, and will serve to pleurably enhance the layman’s knowledge of the sacred music of our Hebrew heritage. Where the traditional *nusah* is provided for a certain text, other alternative — possibly more singable — melodies are given. The individual listener is thus enabled to appreciate the *niggunim* on various viable levels.

Hazzan Lubin’s international reputation as an outstanding practitioner of the cantorial art, and a scholar in the field of Jewish music generally, is evident even upon a cursory hearing of the recording. Moreover, in addition to his having “prepared and edited” this worthy enterprise, Cantor Lubin wrote the musical arrangements for two of the items, and composed five others.

Sonia Kass provides a solid, yet sensitive, piano accompaniment. David Politzer’s coordination of the project is laudable, and Joe

**Aryeh Finkelstein serves as the Hazzan of Beth El Congregation in Highland Park, Illinois.**

Ben-Yisrael's (Audio Production; Design and Graphics) efforts similarly deserve positive mention.

A booklet containing the Hebrew text, transliteration and translation of the items sung, accompanies the cassette tape, and both are handsomely and conveniently encased.

*Aryeh Finkels tein*

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**“SHIRON HADASH— NEW JEWISH SONGSTER by Gershon Ephros, Cantorial Anthology Foundation, Inc., 1982 Volume 1 — The Holiday Cycle**

These past five years have only reinforced our conviction that Gershon Ephros was a uniquely gifted individual whose passing was a serious loss and whose likes we are not apt to see in the foreseeable future. The contributions of Ephros in diverse areas of Jewish music are impressive indeed.

He gathered and thus rescued, little known compositions of merit, he unearthed lost manuscripts, corrected and arranged items without number, composed abundantly for the synagogue, set to music texts of our poets, composed for instruments, taught and lectured, and his contributions continue to enrich our repertoire.

Recently there appeared “*Shiron Hadash*,” printed in Israel in which Ephros set to music (for children's voices) the verses of contemporary Hebrew poets relating to all our major and minor holidays including Yom Ha-atzmaut and Yom Hazikaron as well as the Sabbath.

While most of the music is his own, Ephros also utilizes Sephardic Babylonian, Yemenite, cantillation, hassidic and folk tunes. Included are also a melody by J. Achron and Marcello's “*Maoz Tzur*”.

The alert reader will find in these songs many nusah motifs associated with most of our holidays. Thus, our children will meet in pleasant encounter such tunes as are reserved for *Misod, Hakafot, Kaddish* for *Geshem* and for *Neilah, Akdamut, Shir Hashirim, Hodu, Barkhu* for *Rosh Hashanah* etc.

The handsome volume, beautifully illustrated, contains 74 songs with English translations. The melody appears in the upper line, the lower line containing an imaginative though fairly easy alto accompaniment adding a welcome dimension to this lively, youthful, altogether delightful work.

A pedantic Hebraist should have no difficulty in setting aright a few misaccented words such as those in *Hanerot* (p. 78) and *L'tu Bishuat* (p. 96).

Since the music for Vol. II is available and its publication is being planned we look forward to continued joy derived from the gifted pen of the unforgettable Gershon Ephros.

*Max Wohlberg*

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**“ACROSS THE GENERATIONS” — JAN PEERCE, tenor; selections from the 10th Anniversary Gala Concert of Dayton, Ohio’s BETH ABRAHAM YOUTH CHORALE, HAZZAN JEROME B. KOPMAR, Director; with orchestral and piano accompaniments; recorded live May 2, 1982; produced by TAMBUR RECORDS, 1983; \$8.98**

Here is an historic recording that is a must for any lover of great singers, disciplined choruses, and fine Jewish music. Indeed, this spectacular, live recording brings together a virtually unheard of combination of musical forces. The beloved tenor, Jan Peerce, is heard here in phenomenal form as soloist with the marvelously prepared Beth Abraham Youth Chorale of Dayton, Ohio in a concert celebrating the 10th anniversary of the chorus’ founding.

The record is appropriately titled “Across the Generations,” for the soloist and chorus who blend so beautifully in producing this music are separated by a generation gap of about sixty-five years! Incredible? Yes indeed, and so is the almost “electric” atmosphere which permeates the performance. The listener senses an awesome mutual respect between soloist and chorus that produces a high level of musicality, with warmth and spontaneity, as well as control. All that is captured here for posterity is surely the result of the inspiration and charismatic leadership of Hazzan Jerome B. Kopmar.

Kopmar’s outstanding record of commissioned Jewish works (all of which are documented on discs) is probably unrivaled. More important, this fine music is alive and has been sung by the Chorale on tours throughout the world. This new recording has four wonderful compositions for cantor and chorus by Sholom Kalib, all of which were written for and performed for the first time at this concert.

Kalib’s talent for capturing the authentic flavor of traditional hazzanut and choral styles has surely found fruition in the vast

**David Lefkowitz is the distinguished Hazzan of New York’s Park Avenue Synagogue.**

musical literature he has created for all of us through the inspiration of Hazzan Kopmar. "Uv'nucho Yomar" from "DAY OF REST" and "*Uvashofar Gadol*" from "DAYS OF AWE" are already considered masterpieces of our time. Both compositions demand vocal control, musicality, and expressiveness from both soloist and chorus, and technical control and intimacy with the musical form from the conductor. To say that all of these were present here is an understatement! "*Mizmor Shir Chanukat Habayit*" (by Todros Greenberg) was arranged and beautifully orchestrated for this occasion by Kalib.

The final work on the program and the major commission of the concert, "*Modim Anachnu Lach*," is probably the most adventurous cantorial-choral concert piece Sholom Kalib has written. The orchestral and choral writing (there is a very fine fugue plus lovely harmonic treatment here) is highly developed. The cantorial sections are less novel although in all fairness to the composer, this composition would probably be better served by a more stylistically-sensitive cantor. The only weakness of the piece is a lack of musical cohesiveness between sections, especially toward the latter part of the work. It is a potentially stunning concert piece of considerable length, and this reviewer would love to see some minor revisions by the composer.

The recording also contains two of Jan Peerce's most famous solo pieces — "*A Duple*" and "*A Din Toire Mit Gott*." The vocal clarity, technical security, and unswerving steadiness of tone here are amazingly similar to the singer's performances of these pieces twenty-five years ago! And the artistic nuances and warmth of expression are in fact *superior* here.

Mr. Peerce is a vocal phenomenon without peer. The gorgeous dark, burnished tone color displayed here along with marvelous legato of line and expressive interpretation with feeling and style — all of these are qualities which are combined here in a way which is captured by no other Peerce recording. In fact these qualities of sound are not heard on any recording of any other singer for one simple reason: this is a sound which could only have been produced by a singer and artist of incredible experience and maturity, and there never has been a singer of Mr. Peerce's caliber that was so preserved at the age of seventy-eight! And that is *precisely* the point of this. Jan Peerce has shown us that a singer can continue to *grow*. Some of our most celebrated tenors of today could do well to listen carefully to this recording and learn the lessons borne out by it. A singing artist in his mature years is able to bring special dimensions of beauty and musical expression to singing if only the voice can be preserved. **Jan** Peerce has been a legendary singer "across the generations." He



continued to bring musical joy to audiences after his colleagues, who were two or three generations younger, had already faltered. What is most astounding in his performance on this recording is Peerce's unbelievable ringing clarity on notes above the staff, together with an impeccably controlled expressive legato. Furthermore, he is absolutely *undaunted* by the demanding tessitura of Kalib's music which sends many talented cantors half his age into "labor!"

"ACROSS THE GENERATIONS" is a collector's item for another reason, albeit a sad one. The fifty-five year professional singing career of Jan Peerce was abruptly interrupted just four days after this great May 2, 1982 Dayton concert when the singer suffered a paralytic stroke. We are fortunate that his inspired performance with Hazzan Kopmar and the Beth Abraham Youth Chorale (both of whom Peerce publically praised in rather remarkable superlatives in a speech at the close of the concert which unfortunately was not included on this disc) has been preserved for posterity in this recording.

It is, perhaps, the Chorale's finest recorded live performance to date. Jerome Kopmar's continuing growth in technical precision and control, as well as his musical maturity in phrasing and pacing, are apparent throughout.

As if all of the above were not enough, we are fortunate even further in that the quality of the recording is superb in every respect. The degree of presence for soloist, chorus and orchestra are all quite astounding. Yet the integrity of balance and accoustical ambience of the Beth Abraham sanctuary have been quite well preserved.

Don't miss this recording.

*David Lefkowitz*

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## MUSIC SECTION

A collection of traditional classic choral compositions for the synagogue collected by Hazzan Max Wohlberg, Professor of Hazzanut, Cantors Institute, Jewish Theological Seminary of America.

Adono	Moloch	.....	D. NOWAKOWSKY
Zaddik	Kattomor	.....	L. KORNITZER
Weschomru	(Choir)	.....	M. GOLDSTEIN
Weschomru	(Cantor-Choir)	....	M. GOLDSTEIN
Weschomru	(Cantor-Choir)	....	M. GOLDSTEIN
Elohenu	Velohe	Avosenu	.... M. GRAVMANN
Adonoj	Moloch	.....	E. KIRSCHNER
V'shomou		.....	L. KORNITZER
Kaddisch	(Sabbath	Eve)	..... A. ROSE
Mogen	Owos	.....	A. ROSE
Elohenu		.....	A. ROSE
Kiddusch	(a)	.....	A. ROSE
Kiddusch	(b)	.....	A. ROSE

D. NOWAKOWSKY

## Adono moloch.

Moderato maestoso.

Sopran 1.11.  
Coro.  
Bassi.

A-dó-nó-mo-loch ge-us lo-wesch lo-wesch a-dó-

nó-ös his o-sor-ös his o-sor.

Lento.

Af-ti-kôn te-wel bal ti môt te

Solo.

wel bal ti - môt no chon kis - a - chôn kis - a -

cho - me os me - os me - os no chon kis a cho - me -

cho me os me - os me - os no chon kis a cho - me -

chôn kis a - cho me - os no chon kis a cho - me -

os me - ô - lom me - ô - - lom o - tob. No s:

u n̄ ho - ros a - dô nō  
no - s u n̄ ho - ros a do nô no - s?

nos, hu n̄ ho - rōs kō - lom i - s?  
u n̄ ho - rōs ko - lom

u n̄ ho - rōs doch - jom  
i - s' - u n̄ ho - ros doch - jom.

*ff* Mi - ko - lōs maj im rab - bim a di rim

Mi - ko - lōs maj im ra - bim a  
misch b,rel - jom, a - di rim

Ten. di - rim  
misch b,rel - jom, misch b,rel - jom misch

maj - lm ra - bim a di rim  
 maj - im ra - bim a  
 berei jom misch be rei

Mi - ko - los ma - jim ra bim a  
 misch berei jom a di - rim  
 dirim misch b,rei jom ma - lm rab - bim a  
 jom mi - ko - los mo - jim

di - rim misch b,rei jom a -  
 misch b,rei jom ni - ko - los  
 di rim a di rim misch be rei jom ma - jim rab -  
 ro bim a di rim adi rim misch

di rim misch b,rei  
 ma - jim ra - bim a - di - rim  
 bim adi - rim misch b,rei jom  
 b,rei jom adi - rim misch

jom adi rim misch b,rei jom a-dir ba  
 misch b,rei jom misch b,rei jom a-dir ba  
 adi rim misch b,rei jom a-dir ba  
 b,rei jom misch b,rei jom a-dir ba

mo rom ba  
 mo rom  
 mo rom

mo rom a dó no.  
 adó no.  
 a dó no.  
 no.  
**Cantor Solo.**  
*p* E - dó - se - cho ne em  
**Solo.**

ui me öd le - wes - cho no -  
 e woh ko - desch

*rall.*

Coro.

E - dō - se cho ne em nu me od le wes cho no :

E - dō - se cho ne em nu me od le wes cho no :

Solo

woh ko - desch a - dō - nō le ô

woh ko - desch a - dō - nō le ô

Coro

rech jo mim a - dō - - nō le

rech jo mim a - dō - - no le

o rech jo mim lo rech jo mim.

o rech jo mim lo rech jo mim.

L. KORNI TZER

Zaddik kattomor

Kantor Nicht zu langsam (d. 52), sehr gebunden

sad - dik kat - to - mor jif - roch ke - e - res ba - two - nòn jiss - - geb sche - asu -

Orgel

lim be - wessa - do - naj be - chaz - röss e - lö - he - nu jaf - ri - - chu öd je - nu - wun be -

*rit.* *pp a tempo*

sse - woh desche - nim we - ra - a - nan aim ji - he - ju le - hag - gid ki jo - echor a - do - naj zu -

*cresc.* *mf*

Chor *rit.* *f*  
*Sopraan* ri - zu - ri - we - lö aw - lo - - ssch bö.  
*Alt* zu - ri - we - lö aw - lo - ssch bö zu - ri - we - lö aw - lo - ssch bö.  
*Tenor* zu - ri - we - lö aw - lo - ssch bö zu - ri - we - lö aw - lo - ssch bö.  
*Bass* zu - ri - we - lö aw - lo - ssch bö zu - ri - we - lö aw - lo - ssch bö.



## Wehogen baadenu.

Rec. *Ad libitum.*

Max Goldstein.

W'ho - gen ba - - do - nu w'ho - ser me - o - le - nu ô - jew de wer w' -  
 che - rew w' - ro - ow w' - jo - - - gôn w'ho - ser so - tan mi - l' - fo -  
 ne - nu u - me - a - chs - re nu uw - zei k'no - fe - cho tas - ti - re - nu  
 ki - ei - schôm - re - nu u - ma - zi - le nu ot - toh ki - ei me - lech  
 chan - nun w'ra - chum ot - toh. U - sch' - môr ze - se - nu u - wô - e - nu Echa -  
 jim u - Escholôm me - at - toh w'ad - - - ô - lom - - - U - f' - rôs o - le - nu suk -  
 kas sch' - lô - me - cho. Bo - ruch at - to - a - do - noj Hap - pô - res - - - suk - kas scho - lôm o -  
 le - nu w'al kol am - mô jis - ro - el w'al - - - j' - ru - scho - lo - jim.

## 6. Weschomru.

Lento.

Max Goldstein.

Kantor. W' - scho - m' - ru - - - w' - ne jis - ro - el es ha - schab - boe  
 Orgel.

la - - sôs es ha-schab-bos l' - dô - ro - som - b' - ris ô -

lom. Be - ni u - wen b' - ne jis - ro - - el

*a tempo*

ôs hi - l'ô - lom ki sche-sches jo - mim o - so - do - noj

es ha-scho-ma-jim w' - es ho-o - rez u-waj - jôm - ha - sch' - wi - i u-waj -

jôm - haschl-wi - i scho - was wa - ji - no - fasch

*ritard.*

## Weschomru.

Moderato.

Max Goldstein.

Sopran.  
Alt.  
Tenor.  
Baß.

**Chor.**

W'scho - m' - ru w' - ne jis - ro - el es ha - schab - bos es ha - schab -

bos la & - sôs es ha - schab - bos l' - dô - rom b' - ris ô - lom

**Soli.** *ritard.*

Be - ni u - wen b' - ne jis - ro - el ôs hi l' - ô - lom ôs hi l' - ô - lom

**Solo. Kantor.**

Ki schesches jo - mim o - so a - do - noj

Baß I.

Baß II.

es ha - scho - ma - jim w' es ho - o - rez

**Chor.**

Sop.  
 Alt.  
 Ten.  
 Bas.

U waj - jôm hasch' wi - i scho - was wa - ji - no - fash scho -  
 was wa - ji - no - fash scho - was wa - ji - no - fash.

*p* *pp* *p* *pp* *p* *pp*

### 8. Weschomru.

Freie Vortragsweise.

Max Goldstein.

**Solo.**

W' - schom' - ru w' - ne jis - ro - el es ha - schab -  
 bos la - sôs es ha - schab - bos l' dô - rom b' - ris ô - lom

**Chor.**

**Più mosso.**

Be - ni u - wen b' - ne jis - ro -  
 el ôs hi l'ô - lom ôs hi l'ô - lom

**Orgel.**

ô - hi l'ô - lom ôs hi l'ô - lom

Kantor.

Ki sche-sches jo - mim o - so a'-do - noj

es ha - scho - ma - - jim w' - es ho - o - - rez

Chor.

U - wa - jôm hasch' - wi - i scho - was

Kantor.

U - wa-jôm hasch' - wi - i scho - was waj - ji no - fash.

Chor.

## 9. Weschomru.

Andantino.

Max Goldstein.

Sopran.

Alt.

Tenor.

Baß.

Chor.

W' - scho - m'ru w' - ne jis - ro - el es ha - schab - - - bos

es ha - schab - bos

la - - sos es ha-schab-bos es ha-schabbos l'dó - rô - som b' - ris ó - lom

l'dó - ró - som - b' - ris - ó - lom l'dó - ró - som b' - ris - ó - lom.

l'dó - ró - som b' - ris - ó - lom.

**Kantor.**

W' scho - m' - ru w'ne jis - ro - - el es ha - schab -

bos la - - sós es - ha - schab - bos es ha - schab - bos

l'dó - ró - som - b' - ris - ó - lom l'dó - ró - som - b' - ris - ó - lom

**Soli.***p attacca* Lento.

Be - ni u - wen b' - ne jis - ro - - el ós hi l' -

ó - - lem ós hi l' - ó - - lom ós hi l' - ó - - - lom.

l' - ó - lom l' - ó - lom ós hi l' - ó - - - lom.

**Soli.**  
Sop.  
Ki sche-sches jo - - mim

Alt.  
jo - mim

Kantor.  
Ki sche-sches jo - - mim o - soh - do -

Baß.  
Ki sche-sches jo - - mim o - soh - do -

*cresc.*  
- do - noj es haschscho - ma - jim

*cresc.*  
- do - noj es haschscho - ma - jim w' - es ho - o rez.

*cresc.*  
noj es hasch - scho - ma - jim w' - es ho - o - - rez.

*cresc.*  
noj es - hasch - scho - ma - jim w' - es ho - o - - rez.

**Chor.**

u - wajjôm hasch - wi - i hasch - wi - i scho - was waj - ji - no - fäsch

scho - was waj - ji - no - fäsch u - wajjôm hasch - wi - i scho - was waj - ji - no - fäsch.

## Elohenu Velohe Avosenu

**Maestoso**  
*mp*

Cantor

E - lo - he - nu ve - lo - he à - vo - se - nu re - tze vim - nu - cho -

Organ

*mp*

- se - nu kad - she - nu be - mitz - vo - se - cho ve - sen chel - ke - nu be - so - ro - se - cho sab -

e - nu mi - tu - ve - cho ve - sam - che - - nu bi - shu - o - se - cho ve - ta -

her li - be - nu le - ov - de - cho be - e - mes ve - han - chi - le - nu a - do -



- noi e - lo - he - nu be - a - ha - vo u - ve - ro - tson sha - bos kod - she -

- cho ve - yo - nu chu - vo yis - ro - el me - kad -

- she she - me - cho ho - ruch a - to a - do - noi.

**CHOIR**

Bo

m'ka desh ha - sha - - - bos.

ruch hu u - vo - ruch - she - mo A - men.

## E. KIRSCHNER

## Adonj moloch.

Recit.  
Kantor. *mf*

A - do - noj moloch geu's lowesch lo - wesch a - do - noj os hifs - as - sor

af tik - kon te - wel bal tim - mot no - chon ki's - a - cho me - os me -

o lom ot - - - toh nofs' - u n' - ho - rofs a - do - noj no - is' -

u n' - ho - rofs - ko - lom ji - is' - u n' - ho - rofs dochjom mik - ko - lofs majim rabbim ad -

di - rimisch-b' re jom ad - dir bam - mo - rom a - do - noj e - do -

fse - cho ne - em - nu m' - od l' - weis' - cho no - a - woh ko - desch a - do -

noj l' - o - rech jo - mim. oder: e - do - fse - cho ne - em - nu m' -

od l' - weis' - cho no a - woh ko - desch

Sopr. a - do - noj l' - o - rech jo - mim.

Alt. a - do - noj l' - o - rech jo - mim.

Ten. a - do - noj l' - o - rech jo - mim.

Bass a - do - noj l' - o - rech jo - mim.

## L. KORBITZER

(Vorspielung 6b)

## K) W SCNOM RU

Kantor Sehr langsam, mit freiem Vortrag

we-scho-me - ru we-ne jis-ro - el: ess haschschabboss — la - a -

Orgel

ssöses ess haschschabboss le-dö-rö - sson beriss ö - lom be -

ni u - wen be-ne jis-ro-el öss hi le-ö - lom ki sche-schess jo -

mim o - esch a - do - naj ess haschocho-ma-jim we - ess ho - o - rez u - - waj -

jöm hasche-wi - - i scho - - - wass waj-jin - no - fash

## A. ROSE

## Kaddisch.

*Un poco lento.*

CANTOR. CORO unisono. CANTOR.

Jis-gad-dal w'j-is-kad-dasch-meh rab boh O-men b'ol-mo diw-ro chir-u-sseh w'jam-

Organo.

lich mal-chu-sseh b'cha-je-chon u-wjo-me-chon u-wcha-je d'chol bes jis-ro-el ba-a-

CORO. *p*

O-men j'hesch'meh rab boh m'wo-rach fo-

go-lo u-wis-man ko-riw w'im-ru o-men O-men j'hesch'meh rab boh m'wo-rach fo-

O-men j'hesch'meh rab boh m'wo-rach fo-

*cresc.*

lam u-l'ol-me ol-ma-jo jis-bo-rach CANTOR.

lam u-l'ol-me ol-ma-jo jis-bo-rach jis-bo-rach w'jisch-tab-bach w'jis-po-

lam u-l'ol-me ol-ma-jo jis-bo-rach

*cresc.*

*cresc.*

er w' jis-ro-mam w' jis-nas-sseh w' jis had-dar w' jis al-leh w' jis-hal-lol sch'-meh d'-

CORO unisono CANTOR.

kud-scho b' rieh hu b'ieh hu l' e - lo min kol bir-cho-ssso w'schi-ro-ssso

CORO.

O - men.  
tusch-b'-cho-ssso w' neeh'-mo-ssso da-a-mi-ron b'ol mo w'im - ru o - men O - men.  
O - men.

Waj'chullu.

Maestoso. CANTOR. (Coro ad lib.)

Wa-j chul-lu haschscho majim w'-ho - o - rez w'-chol z'-wo -

Organo.

om, wa-j' - chal e-lo-him bajom haschwi-i — m'lach - to a-scher o - ssoh wa-jisch-

bos ba-jom haschwi-i — mik - kol m'lach-to a-scher o - ssoh wa-j' -

*cresc.* wo-rech e-lo-him es jon haschwi-i — wa-j' - kad-desch o - ssoh, ki wo schowas mikkol m'lach-

*poco rit.* to a-scher bo - ro e-lo-him la - a - ssoh. Bo-ruch at - toh a - do -

CANTOR  
*un poco mosso*

CORO.  
boruch hu u-wo-ruch sch' - mo CANTOR.  
noj boruch hu u-wo-ruch sch' - mo e - lo - he - nu we - lo - he a - wo - sse - nu e - lo -  
boruch hu u-wo-ruch sch' - mo

he aw-ro-hom e-lo he jiz-chok we-lo he ja-a-kow ho-el haggodol haggibbor w'hanno-

ro el el-jon ko-ne scho-ma-jim wo-o rez Mo-gen o-

CORO

### № 37. Mogen owos.

wos bid-wo-ro m'cha-jeh me-ssim b'ma-a-mo-ro ha-el lak-ko-

dosch sch'en ko-mo-hu hamme-ni-ach l'ain mo b'jom schab-bas kod-

CORO. scho ki wom ro-zoh l'ho-ni-ach lo-hem CANTOR. b'jir-oh wo-fachad CANTOR.

scho ki wom ro-zoh l'ho-ni-ach lo-hem l'fo-nof na-a-wod b'jir-oh wo-fachad w'mo-

scho ki wom ro-zoh l'ho-ni-ach lo-hem b'jir-oh wo-fachad

CORO.



CORO.

b' chol jom to - mid CANTOR el ha-ho-do

deh - lisch - - mo b' chol jom to - mid me - en habbro-chos el ha-ho-do

b' chol jom to - mid el ha-ho-do

CORO.

os CANTOR. m' kad - desch haschschabbos CANTOR.

os a - don haschscholom m' kad - desch haschschabbos u-mwo-rech sch' wi - i u-me

os m' kad - desch haschschabbos

CORO.

l' - am m' duschschine o - neg se - cher l' - ma-asseh w' - re - - schis.

ni - ach bik - du - schoh l' - am m' duschschine o - neg se - cher l' - ma-asseh w' - re - - schis.

l' - am m' duschschine o - neg se - cher l' - ma-asseh w' - re - - schis.

## Elohenu.

**Andantino.**  
CANTOR.

E-lo - he-nu we-lo - he - a - wo - sse - nu r' - ze wim-nu-cho - sse - nu kaddschenu b' - miz-wo -

Organo.

sse-cho w'essen chel-ke - nu b'sso - ro - sse - cho ssab-be-nu mit-tu - we-cho wessamm'chenu li-schu - o -

sse-cho w'ta-her - lib - be - nu l'ow-d'cho be - e - mes w' - han - chi - le - nu a-do-noj e - lo -

he - nu b' - a - ha - woh u - w'ro - zon schab-bas kod - sche-cho w' - jo - nu - chu woh jis-ro-el mekad -

CORO unisono. CORO

boruch hu uworuchsch' - mo CANTOR. O - men.

d'sche sch' - mecho boruchal - toh a - do-noj boruch hu uworuchsch' - mo m'kaddesch haschecubboos O - men.

boruch hu uworuchsch' - mo O - men.

1

## Kiddusch.

**Maestoso**

CANTOR. CORO. CANTOR.

Soprano.  
Alto.  
Tenore.  
Basso.

Organo.

Bo-ruch at-toh a-do-noj, bo-ruch hu u-woruchsch-mo, e-lo-he-nu me-lech ho-o-lom bo-

CORO. CANTOR. CORO. CANTOR.

re-pli-haggo fen. O-men. Bo-ruch at-toh a-do-noj bo-ruch hu u-w-ruchsch-mo e-lo

he-nu me-lech ho-o-lom a-scher kiddsch-nub'-miz-wo-seow w'-ro-zok wo-nu w'-schab-baskid

scho b'-a-hawchwro-zon hinci-lo - nu sikko-ron l'-ma-a-sseh - w'-re - schis, ki hu

*p con molto espressione*

jom t'-chil-loh'l'-mik-ro-e kodesch-se-cher li-zi-as miz-ro — jim ki wo - nu wo - char - to

Tenore I II *p*

Basso I II ki

*con molto espressione* w'-o - sso - nu kid - dasch - to mik-

wo - nu wo - char - to w'-o - sso - nu kid - dasch - to

kol ho - am - mim, w'-schabbas kod - sche - cho b' - a - ha-

mi - kol ho - am - mim, w'-schab - bas kod - sche - cho

woh u-w'ro-zon hin-chal-to - nu bo - ruch at - toh a - do - noj CORO. m' -  
 be - a - ha - woh  
 bo - ruch hu u - wo - ruch sch' - mo

kad desch hasch - schab - - bos. Sopr. CORO.  
 me kad desch hasch - schab - bos. Alto. O - men.  
 Ten. Basso.

### Nº 40. Schehechejonu (für die Feiertage).

Andante.

CANTOR. CANTOR.  
 Bo - ruch at - toh a - do - noj CORO. e - lo - he - nu me - lech ho - o -  
 Soprano.  
 Alto. Bo - ruch hu u - wo - ruch sch' - mo  
 Tenore. Bo - ruch hu u - wo - ruch sch' - mo  
 Basso. Bo - ruch hu u - wo - ruch sch' - mo  
 Organo.

lom sche-he-che-jo-nu w'-kij'-mo-nu w'-hig-gi.

Soprano. *p* sche-he-che-jo-nu *mp* w'-kij'-mo-nu *mf* w'-hig-gi.

Alto. *p* sche-he-che-jo-nu *mp* w'-kij'-mo-nu

Tenore. *p* sche-he-che-jo-nu *mp* w'-kij'-mo-nu

Basso. *p* sche-he-che-jo-nu *mp* w'-kij'-mo-nu

o-nu la-s'man has-seh.

we-hig-gi-o-nu la-s'man la-s'man has-seh, O-men! O-men!

we-hig-gi-o-nu la-s'man la-s'man has-seh, O-men! O-men!

we-hig-gi-o-nu la-s'man la-s'man has-seh, O-men! O-men!

### Kiddusch.

**Moderato**

Soprano. **CANTOR.** *mp* Bo-ruch at-toh-a-do-noj, bo-ruch hu u-woruchsch-mo, e-lo-he-nu me-lech ho-o-lom bo-.

Alto. **CORO.** *mp* Bo-ruch at-toh-a-do-noj, bo-ruch hu u-woruchsch-mo, e-lo-he-nu me-lech ho-o-lom bo-.

Tenore. **CANTOR.** *mp* Bo-ruch at-toh-a-do-noj, bo-ruch hu u-woruchsch-mo, e-lo-he-nu me-lech ho-o-lom bo-.

Basso. **CORO.** *mp* Bo-ruch at-toh-a-do-noj, bo-ruch hu u-woruchsch-mo, e-lo-he-nu me-lech ho-o-lom bo-.

Organo. *p*

CORO CANTOR. CORO CANTOR.

re - p'ri haggo - fen O - men bo - ruch at - teh a - do - noj, bo - ruch hu u - wo - ruch sch' mo, e - lo -

*p*

he - nu me - lech ho - o - lom ascher kidd'scho - nu be - miz wo - ssow w' - ro - zoh wo - nu w' schab -

*2*

bas kod - scho b' - a - ha - woh u - w'ro - zon hin - chi - lo - nu sik - ko - ron l' - ma - a - sseh w' - re - schis ki hu

*3* *f*

jom U'chil'loh l' - mik - ro - e ko - desch se - cher li - zi - as - miz - ro - jim ki

wo - nu wo - char - to w'o - sso - nu kid - dasch - to mik

*Tempo I II.*

*Basso I II.*

ki wo - nu wo - char - to w'o - sso - nu kid - dasch - to

kol ho - am - nim w' - schab - bas kod - sche - cho b' - a - ha - woh u - wro - zon hin - chal

mäkol ho - am - nim w' - schab - bas kod - sche - cho be - a - ha - woh u - wro -

**CORO.** **CANTOR.**

to - nu bo - ruch at - toh a - do - noj bo - ruch hu u - wo - ruch sch' - mo, m' - kad -

zon hin - chal - to - nu bo - ruch hu u - wo - ruch sch' - mo,

bo - ruch hu u - wo - ruch sch' - mo,

\* Die mit einem \* bezeichneten Takte sind einer alten Melodie entnommen.



## A. ROSE

*cresc.* *rit.* **Tempo I.**  
CORO.

Sopr. O - men.  
Alto. O - men.  
Tenore. O - men.  
Basso. O - men.

desch hasch schab-bos m' kad-desch hasch schab-bos  
m' kad-desch hasch schab-bos m' kad-desch hasch schab-bos

*cresc.* *rit.*

## Kiddusch.

**Lento religioso.** CORO.

Soprano. CANTOR. bo-ruch hu u-wo-ruchsch'-mo, CANTOR.  
Alto. Bo-ruch at-toh a-do-noj, bo-ruch hu u-wo-ruchsch'-mo, e-lo-he-nu me-lech ho-o-  
Tenore. bo-ruch hu u-wo-ruchsch'-mo,  
Basso.

Organo.

CORO. CORO.

O - men. CANTOR. bo-ruch  
lom bo-re p'-ri hag-go-fen. O - men. Bo-ruch at-toh a-do-noj bo-ruch  
O - men. bo-ruch

hu u-wo-ruchsch'-mo CANTOR.  
 hu u-wo-ruchsch'-mo e-lo-he-nu me-lech ho-o-lom a-scher kidd'scho-nu b'-miz-wo-  
 hu u-wo-ruchsch'-mo

ssow w'-ro-zeh wo-nu w'shab-bas kod-scho b'-a-ha-woh u-wro-zon hin-chi-

lo-nu sikko-ron l'-ma-a-sseh w're-schis ki hu jom t'chil-loh l'-mik-ro-e ko-desch

se-cher li-zi-as miz-ro-jim ki wo-nu wo-char-to w'-o-ssu-nu kiddasch-to mik-

kol ho-am-mim, w'shab-bas kod-sche-cho b' - a - ha-woh u-w'ro-zon hin-chal-to - nu bo-

CORO. bo-ruch hu u-woruch sch'mo CANTOR. O-men.

ruch at-toh a-do-noj, bo-ruch hu u-woruch sch'mo m' - kad-desch hasch schabbos O-men.

bo-ruch hu u-woruch sch'mo O-men.

## Kiddusch.

Religioso.

Soprano. CORO. Sopr. *p*

Alto. Bo-ruch hu u-wo-ruch sch'mo

Tenore. CANTOR. Tenore. CANTOR.

Bo-ruch at - toh a - do - noj Bo-ruch hu u-wo-ruch sch'mo e - lo -

Basso. Basso.

Bo-ruch hu u-wo-ruch sch'mo

Organo. *p*

CORO. CORO.

O - men CANTOR. bo - ruch

he - nu melech ho - o - lom bo - re p' - ri haggo - fen. O - men Bo - ruch at - toh a - do - noj, bo - ruch

O - men bo - ruch

hu u - wo - ruch sch' - mo CANTOR.

hu u - wo - ruch sch' - mo, e - lo - he - nu melech ho - o - lom a - scher kidd'scho - nu b' - miz - wo -

hu u - wo - ruch sch' - mo

ssow w' - ro - zoh wo - nu w' - schab - bas kod - scho b' - a - ha - woh u - w'ro - zon hin - chi -

lo - nu sikko - ron l' - ma - a - sseh w' re - schis ki hu jom t'chil - loh l' - mik - ro - e

*cresc.*

ko - desch se - cher li - zi - as miz - ro - jim ki wo - nu wo - char - to w' - o -

*cresc.* sso - nu kid - dasch - to mik - kol ho - am - mim w' - schab - bas kod - sche - cho be - a - ha -

**CORO.**  
boruch  
woh u w'ro - zon hin - chal - to - nu bo - ruch at - toh a - do - nej, boruch  
boruch

**CORO.**  
hu u - woruch sch' - mo **CANTOR.** O - men.  
hu u - woruch sch' - mo, m' - kad - desch haschschab - bos, haschschab - bos. O - men.  
hu u - woruch sch' - mo O - men.

## NOWAKOWSKY FRAGMENTS

These excerpts of music by composer David Nowakowsky (1849-1921), music director of the Brody Synagogue in Odessa, are among a collection of Nowakowsky works currently being prepared for publication by Hazzan David Lefkowitz of the Park Avenue Synagogue in New York City.

Etz Chayim Hi

Mimkomo (Sabbath Musaf Kedushah)

Sh'ma Yisrael (Sabbath Musaf Kedushah)

Adagio

**ETZ CHAYIM HI** *music by David Noveckovsky  
adapted by D. Leffowitz.*

**Can. Tor.**

ETZ che yim hi la machzi kim ba v' tom' che ha ni'

**Solo Soprano**

ETZ che yim hi

Adagio

*mf*

u. shar d'ra che ha dar che no am v' chol n'ti vo te ha sha

la machzi kim ba v' tom' che ha ni' u. shar d'ra che ha dar che no am v' chol n'ti vo te ha sha

The musical score is written for voice and piano. It begins with a vocal line in G major, marked 'Adagio' and 'Can. Tor.'. The lyrics are 'ETZ che yim hi la machzi kim ba v' tom' che ha ni''. This is followed by a piano accompaniment section in G major, marked 'Adagio' and 'mf'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score then returns to the vocal line with the lyrics 'u. shar d'ra che ha dar che no am v' chol n'ti vo te ha sha' and 'la machzi kim ba v' tom' che ha ni' u. shar d'ra che ha dar che no am v' chol n'ti vo te ha sha'. The piano accompaniment continues throughout, providing a steady harmonic foundation.

*sup* *rit* *chaym Hi-pā*

lom, sha lom, *alfo* Ha: shi. ve. nu A. do. nai E. le. cha v' na: shu.

*tenor*

lom, sha lom *rit* Ha: shi. ve. nu A. do. nai E. le. cha v' na: shu.

*bass*

*rit* Ha: shi. ve. nu A. do. nai E. le. cha v' na: shu.

*Cantor* *morendo*

va cha: desh ya. me. nu K' Ke. dem. cha: desh ya: me. nu K' Ke. dem. *mf*

*Choir*

va cha: desh ya. me. nu K' Ke. dem. *mf* K'. Ke. dem.

va cha: desh ya. me. nu K' Ke. dem.

*morendo*



## Part III - Mimkomo

DAVID NOWAKOWSKY

Cantor  
Mim - ko - - mo, mim - ko - - mo hu -

Soprano  
Mim - ko - mo

Alto  
Mim - ko - mo

Tenor  
Mim - ko - mo

Bass  
Mim - ko - mo

C  
8 yi - fen b' - ra - cha-mim, v'ya - chon am, v'-ya - -

S

A  
hu yi - fen b' - ra - cha-mim,

T  
8 hu yi - fen b' - ra - cha-mim, v'ya - chon am

B  
hu yi - fen b' - ra - cha-mim, v'ya - chon am

8 - chon am ham - yach - - - dim sh'-mo, e - -

v'ya - chon am

v'ya - chon am ham-yach - dim sh'-mo,

8 ham-yach - dim sh'-mo,

ham-yach - dim sh'-mo,

C  
 8 - rev — va - vo - ker b'chol yom ta - mid, pa - a -

S  
*pp* e - rev *f* va-vo-ker

A  
*pp* e - rev *f* va-vo-ker b'chol yom ta - mid,

T  
 8 *pp* e - rev *f* va-vo-ker b'chol yom ta - mid,

B  
*pp* e - rev *f* va-vo-ker b'chol yom ta - mid,

8 - ma - yim b'a - ha - va — sh' - ma om - - rim:

*p* b'a - ha-va

*ff* 3 pa - ma-yim sh'ma om - - - rim:

*ff* 3 pa - ma-yim sh'ma om - - - rim:

8 *ff* 3 pa - ma - yim sh'ma om - - - rim:

# Sh'ma Yisrael

DAVID NOWAKOWSKY

S *f* "Sh' - ma Yis-ra - el, A - do - nai e - lo - hē - nu, A - do - nai e - chad."

A *f* "Sh' - ma Yis-ra - el, A - do - nai e - lo - hē - nu, A - do - nai e - chad."

T *f* "Sh' - ma Yis-ra - el, A - do - nai e - lo - hē - nu, A - do - nai e - chad."

B *f* "Sh' - ma Yis-ra - el, A - do - nai e - lo - hē - nu, A - do - nai e - chad."