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MOSES J. SILVERMAN (1914-1986):
A BRIEF RETROSPECTIVE

SAMUEL ROSENBAUM

The rabbis teach: “*Shneyarnassim tovim yesh lahem Yisrael, Moshe veDavid,*” Israel is blessed with two great leaders, Moses and David.

In one tragic moment, on the morning of May 16th, American Jewry became bereft of a leader who combined in himself both qualities ascribed to Moses and David: the quality of mind and the quality of heart, the gift of wisdom and the gift of song.

For almost five **decades** he served the men, women and children of Anshe Emet Synagogue with the elegance and dedication as befits a Moses and a David. He was active in every area of hazzanic service long before the expanded parameters of the contemporary hazzan's role became the model on which the Cantors Assembly built its vision of the American cantorate. He served as pastor, teacher, organizer and provider as befits a parnass.

Most of all he was a sheliah tzibbur of unsurpassed skill; traditional, yet innovative, artistic and dramatic without theatricality, sensitive yet direct and understandable while still radiating that aura of mysticism and faith which are the hallmarks of authentic hazzanut.

For over four **decades** he was in the leadership of the Cantors Assembly, working side by side with colleagues who were like he, intoxicated with a passion for hazzanut, determined to bring their dream of a new cantorate to reality; to mold a formless cluster of private practitioners into a profession of distinction, stature and service.

I will always cherish the memory of him as he was all those wonderful years when work and hope and joy abounded and flourished: vibrant, impeccable in bearing and manner, radiating confidence and dependability. He was a joy to be with, gentle, caring and loyal, yet he did not easily tolerate incompetence or fraud. He had a passion for perfection in himself and in others. He demanded and gave only the best.

Samuel Rosenbaum is the Executive Vice President of the Cantors Assembly and has served as Hazzan of Rochester's Temple Beth El for forty years.

He could have devoted himself only to his congregation. We of the Cantors Assembly must be eternally grateful that he chose to do otherwise, for he more than any other single individual, helped shape the American cantorate of today. He became concerned early on with where the hazzanim of the future would come from, with what professional tools they would need, with what new materials he could use to enlarge their perspectives as guardians and transmitters of the synagogue's musical tradition. Most important, he became concerned with raising the funds needed to bring his concept of the cantorate to life.

In the process he served in every office in the Cantors Assembly. He capped that with three terms as President. Afterwards, he refused to become merely a past-president, and he compiled an astounding record in providing the funds needed with which to confront the future.

During the last two months of his life, in spite of his deteriorating health, he insisted on conducting one of his most intensive campaigns for scholarship funds. He seemed driven to make this drive a big one and he did. By the first of May most of his contributors had sent in their gifts, but still, a day did not pass but what he continued to send me the scattering of checks which continued to come in.

On Friday morning, May 16th, the mail brought me two envelopes from Moe, addressed in his hand and mailed on May 12th, the date he entered the hospital. As usual, the checks were accompanied by a carefully written note which included the list of enclosed checks and the grand total for this year. Only this time, as if it was an afterthought, under the total he added and underlined, "Thus far."

At the nadir of his life and quietly terrified at the ordeal awaiting him, he was insisting, "It's not over, there's more to come." *Az yashir Moshe!* The song of Moses was not ended, but would continue to echo on and on.

Our lives will never again be the same. We will be poorer for his absence, but far richer for having lived in his company for an altogether too short a time.

JOSEPH ACHRON On His 100th Birthday

PHILIP MODDEL

Any time dedicated to the memory of a creative genius would sanctify the moment and honor the person. This tribute is dedicated to Joseph Achron who was born one hundred years ago. Though, during his lifetime, he was a brilliant star on the firmament of great musicians, an outstanding violinist and a noted composer of a hundred musical works, most of them published - after his death in 1943 - his fame fell into oblivion. Today, 40 years later, his music is still conspicuously absent from concert programs. New compositions are struggling to win public hearing in a competitive world. Few friends and no relatives are left to take an interest in promoting his works.

Joseph Achron was born on the 1st of May 1886 in Losdzey the county of Suwalky in Russia. His father gave him his first violin lessons. The family moved to Warsaw to expose him to better teachers. He soon proved to be a child prodigy. His eminent talent developed quickly. When 9 years old, Achron made his concert debut; and some time later, a critique of his artistic talent, found in the "Rigaer Tageblatt" (1900), states "His program - Mendelssohn's Violin Concerto and Tartini's Devil's Trill - demands a technique rarely mastered at such a youthful age."

Joseph's success was the pride of his family. However, this happiness was not shared by his paternal grandfather, Mordecai Achron, the owner of a store in Mariampol. A very pious Jew himself, he regarded his grandson's violin playing as not too respectable an occupation. He did not want a "klezmer" in his family. When he heard of Joseph's success he exclaimed, "I would be happier if he had learned 'a blatt Gemorah' instead."

ST. PETERSBURG

In 1898 the Achron family decided to move to St. Petersburg to give Joseph the opportunity of studying with the greatest violin teacher of the time, Leopold Auer. After some difficulties in obtaining permission to settle in Russia's capital, the authorization was granted and Julius Achron found a job as a proof-reader with the Hebrew periodical "Hamelitz". He worked hard to provide for his family but died of anemia within a short

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time. Joseph entered the St. Petersburg Conservatory where he studied the violin with Auer and harmony with Lyadov. His keen intellect and musical talent made him a favorite pupil. Achron was graduated in 1904 and received the highest honours of his class of outstanding students. He was also awarded a prize of twelve hundred rubles donated by Grand Duke Michael, the Czar's brother.

Achron was now a recognized master of his instrument and had twelve published compositions to his credit, among them the ***Eighteen Variations on Kamarinskaya***.



Var. no. 9



.2 Theme and variation no. 9 ("Hebraique") from "Variations on Kamarinskaya", opus 12.

At that time Berlin was the centre of European music culture, which attracted leaders in the fields of art and music; it was thus with great enthusiasm that the **young** artist accepted an invitation to give concerts in Germany. His recitals there proved to be as successful as those on his Russian tour. At a concert attended by the German Empress, the great violinist, Joseph Joachim, remarked: "In elegance of (playing) he matches Jan Kubelik, but he exceeds him in beauty of tone." And after a concert conducted by Glazounov, the St. Petersburg Zeitung wrote, in March 20, 1908, "His interpretation of the Tchaikowsky Concerto give Achron a place among our greatest virtuosos. His excellent bowing technique, his purity of intonation, .. brilliance and virtuosity are never an act of exhibitionism but part of his musicianship." Achron later remembered with pride his concert at the Leipzig Gewandhaus where he played Beethoven's Violin Concerto (with Achron's own cadenza) under the direction of Arthur Nikisch. The great conductor invited Achron to his home where the young composer played some of his own works, accompanied at the piano by Nikisch.

The next three years Achron spent in giving concerts, his headquarters remaining in Berlin. The compositions written during this period were for violin and piano, most of them short pieces, which Achron included in his concert repertoire.

Achron had reached a high goal in his life. He was famous and successful and could have pursued the career of a distinguished violinist. But the glitter of the concert hall did not attract him for long and he found little contentment in the prospects of a virtuoso career proper. His innermost desire was to express himself, not as an interpreter, but as a creator of music. His musical integrity and his desire for perfection led him to interrupt his concert work. Achron, now twenty-one years old, returned to St. Petersburg and became arduously engrossed in the study of composition, applying himself to counterpoint, fugue and form. At the same time he completed a course in orchestration under Maximilian Steinberg, the son-in-law of Rimsky Korsakov. After three years of intensive study he wrote his first Violin Sonata, opus 29, his most ambitious work thus far.

He now wielded all the formal and technical tools with the greatest precision and, thus equipped, he proceeded in his creative work with renewed enthusiasm. At precisely this point the most significant event for his further development occurred, leading him to that sphere of creation whose purest exponent he was later to become.

THE HEBREW MELODY

At the age of twenty-five Achron had thirty-two compositions to his credit, many of these had already been published and some were in the repertoire of well known violinists. He had come a long way since his early days in Lodzey but recognition and success had brought a certain estrangement from his own heritage. The Jewish atmosphere of his parents' house, the "cheder" and the synagogue were memories of the past; he lost all identification with the environment and had become completely absorbed in the musical renaissance of Russia - and perhaps even more - by the trends which dominated the musical styles of the Western world.

This tendency of the assimilated composer at the turn of the century found a reaction in a number of Jewish musicians who were bound by Jewish tradition. Stimulated by their love of Judaism and their longing for the re-establishment of a Jewish homeland, these men strove toward the creation of their own style of musical expression and, what is more important, awakened a response in the heart of many Jewish artists who might otherwise have drifted beyond the borders of assimilation. Conscious of their heritage, the members of this group founded the

‘Society for Jewish Folk Music’ in St. Petersburg, in 1908. It was no accident that this renaissance originated in Eastern Europe. There, the confinement of a people within the walls of the ghetto served as self-protection, and Jewish life could find its own expression and develop deep roots. The apparent poverty and lack of culture within the ghetto brought about a renewed yearning for the Zionist ideal, which included the rebirth of the Hebrew language, literature, art and music.

The enthusiastic members of the Society for Jewish Folk Music, formed a special committee consisting of such men as Mikhael Gniessin, Moses Milner, Lazar Saminsky, and Alexander and Grigory Krein. Headed by Joel Engel, a branch of the Society was soon established in Moscow. In 1911, the president of the Society in St. Petersburg, Salomon Rosowsky, had attended one of Achron’s recitals and had visited the young artist-backstage at the end of the performance. This is Rosowsky’s account of the meeting: “I felt drawn towards him at once. We found a common interest. I started talking about Jewish music, and he grew keenly interested in every aspect of this new field. He told me that the idea of a Jewish music had never entered his mind. Our discussion in that small dressing room was to be of the utmost importance for both of us. Thus started a friendship that was to last a lifetime. Rosowsky became Achron’s mentor, and the two men exchanged almost a hundred letters in the ensuing years.

His first experiment was a composition for violin and piano on a theme he had heard as a boy in a Warsaw synagogue. He wrote the “HEBREW MELODY”, his best known composition, in a half-hour.

This composition had its first performance in St. Petersburg in 1912, at a ball-concert given by General Skalan, the Czar’s adjutant. On that occasion Achron presented a program of classical music and, when asked for an encore, decided to play the newly-composed “Hebrew Melody”, not expecting the piece to find particular favor in the judgement of this aristocratic society. As he began to play, a magic spell seemed to quiet the audience. There was an atmosphere of intense interest while the strains of the Hassidic melody filled the sumptuous hall of the palace, “gave vent to the outburst of suppressed pain and emotion, and then, towards the end, falling back exhausted.” When Achron ended there was tumultuous applause and the composer was asked to repeat the piece.



Ex. 3. Beginning of the "Hebrew Melody", opus 33.

Henceforth Achron concentrated his efforts towards the cultivation of Jewish music. He became chairman of the music committee of the "Society" and, with passionate determination, focused his imagination in a new direction. He had found his way home. Elated by the immediate success of his HEBREW MELODY, he composed, a month later, the Ballad on a Hebrew Theme for cello and piano, entitled "Hazon" (opus 34). As in the previous work, the chant of a cantor in Suwalki had been his inspiration. The cello takes the cantor's part in a conventional rhapsodic style:



E. 4. The 'cello theme from "Hazon", opus 34.

This was followed by three pieces based on Jewish folk songs, the Hebrew Dance and Hebrew Lullaby, opus 35, and Dance Improvisations, opus 37.

The Variations on "El Yivneh Haglil," opus 39, stand out as the masterpiece among Achron's piano compositions. The work was conceived in a virtuoso pianistic style and was dedicated to his brother Isidor, an outstanding pianist.

Achron was an instinctive contrapuntist and his technique was often a point of dissension between him and his colleagues in the Society. They were more interested in the harmonization of folk tunes which left the melody in its original form, while Achron preferred to exploit and develop its inherent contrapuntal possibilities. In his *Sher*, opus 42, for example, the contrapuntal design virtually overshadows the melody. Harmonic problems were a constant challenge to him. He once said to Rosowsky, "To compose a Jewish melody is not difficult; the problem is how to create Jewish harmony and Jewish counterpoint."

Achron was opposed to those who forcefully wanted to create a Jewish style. As desirable as such an achievement might have been, he believed that it had to take a natural course in order not to become imitative and artificial. In his essay, "On Jewish Music" Achron wrote, "To create artificially music which would be considered Jewish would not only be unnecessary but impossible.. . If, however, music is developed by gradual assimilation of every-day life, and shaped into artistic form by composers who were actually bred in a Jewish atmosphere, and who succeeded in expressing their own experience musically, such a creative product would be welcome and accepted as an important and integral part of music as a whole." And to those who advocated a purely Jewish style Achron replied, "Let it be said that such purity does not and cannot exist at all. This is as true of art as it is of the constituents of life, since inter-influences are not only unavoidable but desirable."

The constant strain of performing and composing affected Achron's health. Upon his doctor's advice he travelled south to the Ukraine in order to seek rest. A year later he accepted a professorship at the conservatory in Kharkov, where he became head of the violin and chamber music department. But in the spring and summer of 1914 Achron was again giving concerts in Western Europe.

THE WAR YEARS

In August, 1914, when the guns announced the conflict that was to beset the world for the next four years, Achron found himself in Berlin. It was not safe for an alien subject to be caught in the troubled political stream of Central Europe at this time and Achron wanted to return to Russia as soon as possible. The border between Germany and Russia was already closed and the only route open to him led through neutral Sweden.

He hurried to Paris and boarded the ferrytrain to London. In England he planned to embark on the next boat for Sweden. But when he arrived in London the trunk that contained his music, manuscripts, and personal belongings, was missing. Weary and disappointed he spent a day searching for his possessions and at last found them in the cloakroom of Charing Cross Station. By then, however, he had missed the ship to Sweden. He finally secured a berth on another vessel and reached Stockholm annoyed at the delay. Yet the incident had been a blessing in disguise, since the first ship struck a mine and sank to the bottom of the sea, losing many of its passengers and all its cargo.

Achron eventually reached Kharkov and remained there until June 1916. The war was in progress, and in order to serve his country to the best of his ability, he joined the music corps. His headquarters were again in St. Petersburg, now named Petrograd, and his duties were to entertain the troops along the front.

In 1920 Achron married Marie Raphof, an accomplished singer who directed the vocal department of her father's music school in Petrograd. Both Joseph and Marie were thirty-four years old then and matrimonial bond became a very happy one. Marie was endowed with poetic talents and translated the lyrics of many of Achron's songs from the original Yiddish into Russian and German.

At the end of the war Achron was offered a chair in the Conservatory in Petrograd. But he felt uncomfortable in the post-revolutionary situation and declined the offer, although gratified by this mark of esteem. He explained that as a performing artist, he felt the urge to travel. Thus he was able to retain his artistic freedom, and to resume his concert activity to a greater extent than ever before. Between October 1918 and November 1922 Achron gave over one thousand recitals. Despite his busy schedule he found time to compose and to complete his second Violin Sonata, opus 45.

Achron's stage presence was modest, free of mannerisms, and he was "embarrassed by too much applause." **As** a violinist Achron was conscious of every technical aspect of his instrument. He wrote an essay on the "Fundamentals of Violin Playing," published in German and Russian by Universal Edition. This was followed by the publication of a study on "The Execution of the Chromatic Scale on the Violin," which was published in German, Russian, French and English. Achron's method was widely adopted by string players, and Jascha Heifetz gave credit to Achron as the originator of the system.

The year 1922 was a significant one in Achron's life. He realized that the conflict between the career of a soloist and that of a composer demanded a decision. The divergence between the two paths became pronounced, and in his inner struggle the creative force again won the upper hand. But the unsettled conditions of the post-revolutionary war years seemed far from ideal. The insecurity of life in Russia prompted the momentous decision to leave his native country for the West. Achron returned to Petrograd for the last time. At his farewell concert there, on October 14, 1922, he shared the program with his wife, who sang a group of songs. Thus ended a period in Achron's life in which his artistic development had been closely bound up with the culture of Russia, his training guided by masters of the national movement of that country, and his spirit stimulated by the enthusiasm of the Society for Jewish Folk Music.

RETURN TO BERLIN

In December 1922 Achron took up his new residence in Berlin. In the 1920's this city was a Mecca for artists, and, through the influx of the intelligentsia from countries of oppression, Berlin also became a centre of Jewish culture. The Society for Jewish Folk Music, founded in 1908, had been disbanded by the Soviet Government in 1918. It somehow survived in an unofficial manner for another four years, and finally ceased to exist in 1922. Now, many a former member had found a home and intellectual stimulus in Berlin. Joel Engel, the guiding spirit of the Jewish national school, tried to continue the work of the "Society" there by establishing the publishing firm of Juwal, with a branch in Jerusalem. He was assisted by Mikhael Gniessin, who also took up residence in this city.

Musical life in Berlin was passing through a metamorphosis

characteristic of this period. The reaction against romanticism, evident in every sphere of life, had given rise to many schools of musical thought, and all of these could be observed here. The rich tonal harmonies of Russian music competed with the expressionist New Music of the Viennese School of Arnold Schonberg and his circle, with neo-classicism, with neo-baroque, and with the aggressive strains of the young German modernists' music.

It was French impressionism that exerted the strongest influence on Achron during his stay in Berlin. His major composition of that period, the Children's Suite, based on the motifs of the trope, is a happy blend of traditional cantillation and the tonal color of impressionism. Originally written for the piano, this work enjoyed great popularity, and was later transcribed by the composer for sextet. An orchestral arrangement was made by David Tiomkin in 1942. These twenty miniatures in the form of preludes have the merit of simplicity that makes the Children's Suite one of Achron's best work.

In Achron's development, the scriptural tropes became the dominant element in creating Jewish themes. They now took the place of the Hassidic folk tune, which had been the first stimulus to move Achron toward Jewish art. Hassidic melodies had appealed to his emotions; cantillation appealed to his intellect. The former had limited possibilities for development. the latter was a basic source for infinite variations.

This creative period in Achron's life also produced most of his vocal music. No longer imitating other trends, the voice of the Jewish composer now spoke his innate language. The Canzonetta, opus 52, is one of Achron's most profound musical expressions.



Ex. 7. Theme of the "Canzonetta", opus 52, no. 2.

PALESTINE

Joseph Achron, now thirty-eight years old, had spent most of his life as a musical wanderer. His artistry had delighted audiences in many cities, but he had never found a permanent home for himself. Nowhere had he stayed longer than three years. His close friend, Joel Engel, whom he had followed to Berlin, now decided to settle in Palestine and Gniessin returned to Russia. Engel's departure, Germany's post-war depression, and the lure of the New World, all contributed to Achron's renewed feeling of restlessness. In February 1924 he finally announced his intention of leaving for America. A farewell concert of his compositions was arranged by the publishing houses Jibneh and Juwal. But before crossing the Atlantic Ocean, Achron wanted to realize a life-long desire-to visit the Holy Land. He arrived there in spring and stayed for several months. He gave fifteen violin recitals and derived a good deal of pleasure and satisfaction from this musical pilgrimage.

IN NEW YORK

On January 1, 1925. Achron entered the United States of America. He spent the first few months with his aunt in Chicago, but travelled to New York when a Jubilee Concert was arranged in honour of Professor Leopold Auer's eightieth birthday on April 28. in the circle of his most famous students. A galaxy of artists appeared at the concert in Carnegie Hall. Auer, Heifetz. and Zimbalist played Vivaldi's Concerto for Three Violins, for which Achron had written the cadenza. Rachmainoff, Joseph Hofman and Gabrilowitch among others, also took part in the gala event.

A short time later Achron took up his residence in New York. where he was to remain for the next nine years. He soon established himself in that city and on December 1st. 1930 became an American citizen. Renouncing the clamorous success of virtuosity, he instituted his own violin master class, while his wife Marie opened a vocal studio in cooperation with Alexis Kossloff, a choreographer at the Metropolitan Opera House. Freed from the strenuous task of a demanding concert interruptions, Achron was finally able to settle down and to devote himself to composition more than ever before.

His first large-scale work, the Violin Concerto opus 60, written in August, 1925 and scored in July 1926, was dedicated to his friend Jascha

Heifetz. Accompanied at the piano by Nicholas Slonimsky, Achron first introduced this concerto to Koussevitzky, in an arrangement for violin and piano. The work had its first orchestral performance by the Boston Symphony Orchestra under Serge Koussevitzky, with the composer as soloist. Critics very much disagreed on the merits of this composition. While the first movement is rather enigmatic in form and harmony, the second movement, the finale, captures the listener with its joyful improvisation on two Yemenite themes.



Ex.9. The two Yemenite themes from the Finale of Achron's Violin Concerto opus 60.

At the same time he was commissioned to compose the Dance Of Salome (published by I.M.P. Jerusalem), scored for chorus, percussion and piano.

ACHRON the TEACHER and the STUDENT

Apart from the preoccupation with compositions, Achron devoted much time to the study and analysis of harmony. He was the eternal student, with an unsatiable appetite for learning and experimenting. He left sheaves of paper filled with exercises of chord modulations, mementos of his endeavours to make harmony fit the style. Rosowsky, with whom he frequently discussed his musical problems, recalls: "In one of my compositions I happened to use a whole-note scale. Achron strongly disapproved of my efforts, saying that the whole-note scale was a pattern employed by Claude Debussy, and favoured by the impressionists, but not akin to the spirit of Jewish music." Rosowsky replied, "Never mind; if I write it, it's Jewish."

Achron's musical credo was not dogmatic. He was tolerant of all musical forms and fashions, as long as they were within the borders of good taste and acceptable craftsmanship. He preferred to compose while sitting at the piano, whistling the themes under his breath while he developed the rhythmic structure and the harmonic design. He worked speedily. A major composition was first sketched for the piano, then orchestrated. He arranged many of his shorter pieces for a variety of instrumental combinations: "I have no special musical preferences: any style of music or form - be it polyphonic or homophonic, rhythmic or colourful, simple or complex, equally appeals to me if it bears marks of individuality, which I consider the most important in art. The only elements I exclude entirely are banality, vulgarity, and cheap taste."

Achron's younger brother, Isidor, had meanwhile established a reputation as a master of the piano. Like Joseph he had travelled and given concerts in many countries and had also settled down in the United States. For many years he acted as accompanist to Jascha Heifetz. Isidor was also a gifted composer who had a Piano Concerto and other works to his credit. But, because of an estrangement, it was only on rare occasions that the two brothers joined forces at a public recital.

Joseph was now named professor of violin at the Westchester Conservatory of Music in New York. Regular hours permitted him to take time to review and edit many of his previous compositions. In order to have his works performed for concert audiences he rearranged many of his shorter pieces for chamber ensembles and rescored *Belshazzar*. The orchestral version of this composition, originally written as incidental musical for the play, became a majestic work that makes use of practically every instrument of the modern orchestra. It is scored for twenty-eight wind instruments in addition to strings and a large battery of percussion.

12 135 Più allegro (1-192-200)

Fl. pe
ob
Cor. ang.
Clar. o.
Fag.
C. Fag.
Tromboni
Trombe
Timpani
Perc.

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Ex. 12 A page from the score of "Belshazzar" in Achron's own handwriting.

His association with Maurice Schwartz's Yiddish Art Theatre produced a number of scores: *The Tenth Commandment* (Goldfaden), *Kiddush Hashem* and *Stempenyu* (Sholom Aleichem), and the *Witch of Castille* (Sholem Asch). In spite - or perhaps because - of the high musical standard of his work Achron was not able to repeat his previous success in this field. The audience expected ditties, easy to remember and to whistle, but Achron gave his theatre music symphonic dimensions. He demanded great technical skill of each instrumentalist in order to create maximum sound with a limited number of players. Achron's mastery of musical construction is evident in his incidental music to H. Levick's *Golem*. The *Golem* theme of the first movement is repeated in the last one, which described the disintegration of the *Golem*. But here the theme is played exactly in retrograde motion and the harmonies are in a mirrored image of the first statement. Yet the construction is so remarkably smooth that the listener does not become aware of the reversal. Only a study of the score reveals the intricate form.

Another work of this most productive period in Achron's life, his *Evening Service for Shabbat* (opus 67), deserves special mention. This composition was commissioned by Lazar Saminsky, music director of Temple Emanuel in New York.

IN LOS ANGELES

In the early 1930's Los Angeles was in the process of becoming the cultural centre of the Western World. Its warm climate attracted many of the foremost composers and musicians of our times. A number of European artists, many of whom owed the disruption of their lives to political upheavals, took up residence in California. Thus, Bloch came from Switzerland, Castelnuovo-Tedesco from Italy, Milhaud from France, Schonberg from Austria, Toch from Germany, and Heifetz, Horowitz, Piatigorsky, Rubinstein and Stravinsky from Russia, via Western Europe.

Achron enjoyed the warm friendship of many of these outstanding men. Schonberg in particular valued Achron's personal sincerity and integrity. They spent hours together. The strong personality of Schonberg the teacher influenced Achron and made him a follower of his method to compose with twelve-note rows. Jascha Heifetz, another of Achron's friends, remarked: "He is one of our foremost modern composers. I cannot say enough on his behalf, both as a musician and as a man." The

music critic, Morris Browda, wrote: "If Achron the violinist is a worthy rival of Achron the composer, to me a better statement could be. Achron the man is a worthy rival of Achron the musician."

Musical life in Los Angeles was, at that time, far less developed than in the cities on the East Coast, except for the activities at film studios. The film industry flourished, and a demand existed for musicians in all fields, as composer, arrangers, and performers. Directors could afford to engage the best musical talents. Achron soon found himself writing film scores as well as playing in studio orchestras. This was, of course, not the life he had mapped out for himself, but it provided the means for devoting most of his time to serious composition.

It was a source of pride and satisfaction to Achron that the Los Angeles Philharmonic Orchestra scheduled the first performance of his Second Violin Concerto on December 19, 1936, under the baton of Otto Klemperer, with the composer as soloist.

Immediately after this successful performance Achron began work on his Third Violin Concerto, opus 72, which had been commissioned by Jascha Heifetz and was completed that same year, 1937. It had its premiere performance on March 31, 1939, with Los Angeles Philharmonic Orchestra. Klemperer again conducted and Achron himself was the soloist, but this time the critics were quite reserved in their praise: on the whole it was received rather unfavourably. Reviews states: "The music was too abstract", "There was no warmth in the work, or in the performance of the soloist", "The composer did not make his mark."

There is a world of difference between the composer of the Hebrew Melody, the Canzonetta and the Stimmungen, opus 32, and the author of the Third Violin Concerto, the Sextet, and the Concerto for Piano alone, opus 74. The first movement of his Sinfonietta, opus 71, sounds as if it were written in agony. The movement entitled "Friends" is full of storm and violence.

In mid-April 1943, while Achron lay critically ill and his spirits were ebbing, two of his friends, Bronislaw and Jacob Gimpel, secretly arranged a broadcast of his work in order to surprise and to cheer him. In the hospital room his wife, Marie, knowingly turned on the radio at the appointed time. When Achron heard the sound of his own compositions,

he sat up with animation and listened with a deep sense of fulfillment to a movement of his A major Sonata, his Children's Suite, and finally the Hebrew Melody. This was the last music he ever heard. He died on April 29, 1943, two days before his fifty-seventh birthday. His body was placed into a crypt in the Beth Olam Mausoleum in Hollywood.

Achron's estate, consisting of about one hundred published and unpublished compositions, was crowded into a trunk and did not see the light of day for years. The vast majority of his work lies fallow; on rare occasions only the Hebrew Melody lifts up its woeful voice to sing a tribute to its creator.

A biographer's perspective may distort the relative merits of his subject. Was it not the fate of many masters before Achron to fall into oblivion after death? Mere talent remains forgotten but history has shown that the works of a genius are often resurrected after many years and may then grant their creator greater stature than he enjoyed during his lifetime. In Schopenhauer's analogy talent and genius are compared to archers. When the man of talent sends forth his arrow, it lands much further than that of other bowmen, and everyone praises his skill. But the arrow of the man of genius flies so far ahead that it is not found by his contemporaries. Only later generations reach the place where the arrow fell, and with wonder, they realize the genius' greatness. Time will tell whether Achron was a man of talent or of genius. In either case he has a place in history for he represents the important phase in which composers rose above the ghetto level of simple tunesmiths, of "klesmer" and "badchonim," and made their Jewish voices heard in the realm of art music.

PRESERVATION AND CHANGE IN THE MUSICAL TRADITION OF THE KARAITE JEWS: IN ISRAEL AND IN THE UNITED STATES

JEHOASH HIRSHBERG

(Reprinted with permission from the Proceedings of the 9th World Congress of Jewish Studies held in Jerusalem this year.)

In his essay "Theory and Method in Musical Change" John Blacking had emphasized the distinction between the rare cases of real change and what is actually "flexible variation." Further he comments that "any model of society let alone of change, must of needs be a processual model" and "a radical change does not necessarily have to be synonymous with a revolution." A study of the musical practice of the Karaite Jews of Egyptian origin now settled in Israel and in the United States will provide a case study of the role the process of flexible variation has played in overcoming the results of the radical upheaval in the social and cultural life of the entire community. Emigration of Karaite Jews from Cairo began soon after the establishment of the State of Israel, and the mass exodus started after the 1956 and the 1967 wars terminated the process, reducing the magnificent Cairo community into a tiny group of mostly aged Karaite Jews, no longer active as a community.

The majority of Karaite Jews immigrated to Israel, where they were all of a sudden faced with a totally new reality of life, being a "Jewish minority within a Jewish majority", in the words of the editor of the first Karaite pamphlet, Bechor Yehudah (1956). They soon regrouped in a few urban and rural centers, establishing synagogues, and evening classes for the youth. In America they dispersed in the enormous secular and pluralistic society, with only one center slowly emerging in the San Francisco Bay area, now well organized under an enthusiastic and competent leadership.

Music has always fulfilled important functions in the religious and social life of the Karaites, with the repertory being generally divided between strictly liturgical cantillation which dominated the prayer and paraliturgical songs used on holidays and all events of the life cycle. With the uprooting of the community, music has played an important role in the process of social and religious regrouping of the Karaite Jews in their new

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centers, which were at first temporary structures turned into synagogues, private homes, or, as is still the case in San Francisco, a reform temple temporarily used by the Karaite community on certain occasions. The questions addressed in the present paper are related to the ways in which processes of change in the music reflect parallel processes of social change, and in which way has music supported and enhanced deliberate actions of the community in preserving its social structure and self identity under the new circumstances. The complexity of this question has been stressed in Blacking's response to Lomax's theories, and has recently been readdressed in Steven Feld's study of the Kaluli tribe.

The wide range of variables affecting the study will be illustrated by the first set of examples, which comprises four recordings of the Havdalah (see chart I and musical example I)

Two sets of variables are involved:

1. Diachronic, in that the informants belong to three distinct age groups.
2. Local, in that two belong to the American community and the other two to the Israeli.

The comparison has been done from both emic and ethnic points of view, taking into account Blacking's suggestion that when the emic approach is taken, "the social boundaries of the folk who hold the views are as significant as the musical categories that they are assessing.**"

The recordings by Ovadia and by Gaver have been played on three occasions to informants who were asked to comment on the differences between them. Mourad Al-Koudsi pointed at Ovadi's version as the one known to him from Cairo. The community leaders from San Francisco stated that the variants represent the two synagogues in Cairo, that is, the old Karaite synagogue in the Harat Al Yahud il Karain, where Gaver had lived, and the new magnificent synagogue in the more affluent Abassieh section where the more well-to-do Karaite Jews moved to since the beginning of the present century, among them Ovadia. The highly prestigious Hakham (Chief Rabbi), Tovia Babovitch, who was invited by the Cairo community from Russia in 1933 and served for more than 20 years, used to lead the prayers in the new synagogue.

Still, the Karaite Jews of the Harat al-Yahud preferred their own traditional singing to that of Babovitch. Jacob Matzliah, who lived in Abassieh, was critical of Babovitch's cantillation and openly preferred the version which he had learned from Rabbi Masouda at the Harat al-Yahud. While the American informants were positive in the distinction

between the variants, Rabbi Moshe Dabah, while accepting their distinction, was reluctant to consider the two renderings as actual different variants, claiming that they were virtually the same, with Ovadia's weaker voice responsible for the smaller melodic range which is indeed the most salient difference between the versions. Dabah's view is supported by the analysis of the recordings. Matzliah's variant is closer to that of Gaver, with its wider range and its final cadence, which repeats itself throughout the remainder of the long prayer. Yet, the contour of the melody is different, especially in the middle section, which is a continuous two-phrase sentence in Ovadia's and Gaver's versions compared with the exact repetition of the phrase in Matzliah's rendering. The young Cohen is nearly identical with Gaver at the beginning, but his final cadence is modally different from both Gaver and Matzliah. The singing of the Havdalah should thus be considered a flexible process rather than replications of any accurate melody. The different replies of the informants clearly illustrate Blacking's definition of social boundaries.

The American informants, as will be shown later, maintain a purist point of view, in that they are extremely careful of any extreme variant and deviation from what they consider the authentic repertory. Dabah represents the more pluralistic approach which admits a flexible variety of variants as long as they represent the overall heritage. His pluralistic approach also reflects the social and institutional structure of Karaite community of Israel. Despite what looks like a hierarchical structure of a community ruled by a Chief Rabbi and a religious council, there is in reality no autocratic leadership in the Israeli Karaite community, and the Rabbis and lay members are encouraged to express opinions and ideas. With only one community in the U.S., there is no need for such pluralism, and there is a pronounced need for a clear and definite policy.

The second pair of examples represents the diachronic process of change, which, to use Blacking's terminology, is no more than a flexible variant. Unlike the cantillation, the paraliturgical songs are actual melodies with the range of acceptable variants much more limited in them. The song "Karati be'Koli" belongs to the group of popular songs, published in a small booklet containing the well-remembered and loved Karaite song texts. The song was performed by Rabbi Feruz with a small cantors choir during a national gathering of Karaite Jews in Jerusalem on Passover, 1985. Upon hearing the performance Rabbi Haim Levi objected, was invited to the stage and performed the version he claims is the more authentic, in that it contains a melismatic phrase, placed in brackets in example 2, which has been left out altogether in the more recent version. The song alternates between measured phrases with changing meters and

unmeasured declamatory melismatic phrases. The more recent version, which omits the ornamental phrase, represents the tendency of the younger generation, as explained by the religious leaders of the community, to prefer light, rhythmical songs. Both variants are known and recognized by the community, and the change is conscious and deliberate, illustrating an open attitude allowing for flexible variants in order to keep the younger members interested in the traditional music of the community.

The important aspect of behavior and performance practice is illustrated by the next pair of examples, Psalm 136, which is a regular section of all daily and holiday prayers. Like most of the Karaite liturgy, it is chanted in responsorial style. The first performance displays a constant overlap between the cantor and the congregation, whereas the second recording, that of the San Francisco community, represents a slower, careful performance where the congregation avoids overlap, almost deliberately. Indeed, Cantor Joe Pesach commented in an interview that he has been trying to reach “harmony” and order in the prayer, which he considers essential in the case of his newly organized community. The sense of heavy responsibility and careful planning in the San Francisco group clearly contrasts with the spontaneous, flowing style of the Ramlah congregation.

The final aspect to be considered is that of the development and expansion of the paraliturgical repertory. Many of the traditional melodies for the some 130 paraliturgical poems have been totally forgotten. The Israeli Karaite community has introduced new melodies to several songs through the two different processes of contrafacta and newly-composed melodies. The melody of **Econ le'mul Shabath** was adapted by Moshe Dabah from an Egyptian folk song.

Mourad El-Koudsi has immediately identified the original song. He, as well as the San Francisco group, were reserved and even opposed to the idea of contrafacta of Egyptian tunes, as representing external influence which might dilute the fragile remnants of the authentic Karaite repertory. Joe Pesah conceded that such process might suit the large and well established community in Israel, but could be dangerous to the small and new San Francisco community. All the same, he supported the idea of introducing the younger generation to their Egyptian origins through the guided listening to records of Egyptian music.

While the contrafacta technique was intended to reestablish ties with the Egyptian heritage, the newly composed melodies represented the most extreme adjustment to the younger taste. The Karaite Jew Moshe Tanani has composed two songs which acquired enormous popularity in all Karaite centers in Israel, while totally unknown and unpracticed in the U.S. Measured, rhythmic and non-melismatic, Hoy Shuvi Zion represents the outcome of the process of change initiated in the modification of Karati Be-Koli. (See musical example 3).

The musical practice of the Karaite Jews represents a conscious and careful use of the process of flexible variation as means for enhancing the social, cultural and religious ties of a small community in danger of dispersal following a radical social and political change. Music is widely practiced in both of the new centers as an important unifying device, but the approaches are different according to the different social environments of the communities. The Karaite Jews in Israel allow for a wide range of flexible variants and expansion of repertoires of songs which provide material for group singing in the many communal and educational events.

The Karaite community in San Francisco, while feeling economically proud and secure, is in need of a stable leadership capable of preserving and reconstructing the precious and fragile memories of past heritage, so that free modification and flexibility might prove to be self destructive. As written by Blacking "music is the supreme poetry of the heart and the algorithms of the heart may tell us more than any words about the conscience and consciousness of a nation or a community." In the case of the community of the Karaite Jews of Cairo, music has served as one of the principal means in their impressive victory over the powers of dispersion and uprooting, victory achieved through the strength of their deep cultural heritage and their proud belief in their historical identity.

Chart 1 - Examples

Excerpt	Informant	Recorded
1. Havdalah	Joseph Ovadia, 75, immigrated to U.S. 1962	August 1983, Providence, RI
2. Havdalah	Jacob Matzliah, 71, immigrated to U.S. 1964	October, 1984, San Fran., Cal.
3. Havdalah	Avraham Gaver, 50, immigrated to Israel 1970; Rabbi of Ramlah	April 1985, Jerusalem
4. Havdalah	Moshe Cohen, 21, raised in Israel	June 1985, Jerusalem
5. Karati beKoli	Moshe Feruz, 49, immigrated to Israel 1957	June 1985, Jerusalem
6. Karati Be'Koli	Haim Levi, 55, immigrated to Israel 1949; Rabbi of Ashdod	June 1985, Jerusalem
7. Psalm 136	Joseph ElGamil, 42, immigrated to Israel 1951; Rabbi and Scholar, Ramlah	October 1978, Ramlah Synagogue (in function)
8. Psalm 136	Joe Pesah, 40, immigrated to U.S. 1970, Rabbi and Cantor, San Francisco	October 1984, Foster City Synagogue (in function)
9. Econ I'mul Shabath	Moshe Dabah, 48, immigrated to Israel 1957, Rabbi and Director of the Karaite Center, Jerusalem	March 1983, Jerusalem
10. Egyptian Folk song	Mourad Al Koudsi, 66, immigrated 1959, Scholar and teacher, Rochester, N.Y.	September 1984, Rochester, N.Y.
11. Hoy, Shuvi Zion by Moshe Tanani, Ramlah	Ofakim Congregation	April 1983, Ofakim

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- FELD Steven Feld, "Sound Structure as Social Structure", Ethnomusicology, 28 (1984), 383-410
- LOMAX Alan Lomax, Folk Song Style and Culture (Washington, 1968)
- MUSIC All field recordings are deposited at the Sound Archives, The National Library, Jerusalem. The musical examples are designed to bring out the essential points referred to in the discussion and are intended to produce all details.

The Musical Tradition of the Karaite Jews

1. Ovadia

Mazliah
U V' SHEM A DO NAI EKRA A NA A DO NAI HOSHI A NA

Gaver, Cohen
KOS YE SHUOT E SA — U V' SHEM A DO NAI E KRA A NA A DO NAI HOSHI A NA

Ovadia

2.
Mazi
A NA A DO NAI HATZ LI - CHA NA BA RUKH HA BA BE SHEM A DO NAI

Gaver
A NA A DO NAI HATZ LI CHA NA

Cohen
BA RUKH HA BA BE SHEM A DO NAI

Ovadia

3.
Mazi
BE RAKH NU KHEM MI BEIT A DO NAI

Gaver
EL A DO NAI V YA ER LANU

Cohen
BE RAKH NU KHEM MI BEIT A DO NAI EL A DO NAI V YA ER LANU

4. Ovadia

Mazi
IS RU HAQ - BA'A YO TIM - AL KAR NOT HA MHZ BE-TAKH

Gaver

Cohen
IS RU HAQ BA'A YO TIM AL KAR NOT HA MHZ BE-TAKH

Jehoash Hlirshberg

EX 2

KA RATI BE KO LI KOL YR MI VE
 LE- LI VE SIT RI VE GO A LI VE
 E - LI VE SIT RI VE GO A LI VE
 GAMI GO A LI VE GAMI GO A LI

EX 3 MOSHE TANANI

HOY HOY HOY HOY SHU-VI ZI-ON KU-MI RO-NI HA RI MI KO LEKH
 HEI TI VI NA GEN BESHVA HA DASH LE EL GO A LEKH VE LA MATIS TI BE NEKZAR
 RMI - VE AT BAT ME LEKH HA SI RI SH DEKH VE LIV SHI HO DEKH
 BIG DEI TIF AR TEKH BK DEI TIF AR TEKH

MUSIC AND PROPHECY

DAVID WEINTRAUB

(We are grateful to the Editor of “Dor leDor” of The World Jewish Bible Society in Jerusalem for permission to reprint the following article.)

“It appears from many passages in Scripture” — says Burney — “that music was as nearly allied to prophecy as to poetry”. It is interesting to note that *vates*, in Latin, signifies prophet, poet and musician at the same time.

“Hebrew has no name for poet — strictly speaking. Indeed there were no professional poets. Lawgiver and troubadour were united in one and the same person. This combination lasted with Israel longer than with any other people since poetry and song were in the service of the Lord and therefore not in danger of being used for unethical purposes. Moses, Miriam, Saul, David, Solomon belong to that category of servants of the Lord. After Solomon, idolatry was on the increase, assigning to poet, singer and prophet a more private existence. Since the all-powerful God was the object of their songs, the poetic and musical character became largely subordinated to the religious one. That’s why the name of a troubadour became completely lost in the title of prophet of the Most High” 2.

Leo Meyer, in his Handbook of Greek Etymology 3 says that music comes from the root *man*, which originally signified, after Roscher’s Mythologisches Lexikon.4 the inspiration necessary of the *aidos* for his presentation.

In English, this etymology is still recognizable in our expression *mantic*, defined as “relating to divination, soothsaying, or the supposed inspired condition of a soothsayer; prophetic, as mantic frenzy”5.

In the Bible, the expression *nibba, n’vi’im* denotes prophesying, prophets. But if we look at 1 Chron. 25: 1 we find the word applied to the Levitical singers in the sense of *musicians: Moreover David and the captains of the host assigned to the service of the sons of Asaph. and of Heman and Jeduthun “who made music” — ha ’n ’viim.*

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Further. in 25:2 *Of the sons of Asaph, Zaccur and Joseph and Nethaniah and Asarelah, the sons of Asaph; under the hands of Asaph, who made music – hanibbo, according to the order of the King.*

In || Chron. 10: 14 we read: *Then upon Jahaziel, the son of Zechariah, the son of Benaian... a Levite of the sons of Asaph came the spirit of the Lord in the midst of the congregation.*

Heyman, Asaph and Eytan or Yeduthun and their families are counted as *singers*.” The singers received still another great title when Scripture calls them *Chozeh-seer* another synonym for prophet. “All these were the sons of Heman (the chief singer) the King’s seer in the words of God” 7

The difference between the singer and the seer. according to Gressman. 8 is as follows:

Whereas the singer pours out his sentiments in the harmony of sound. the seer communicates his vision in words. But these words do not lack rhythm or melody either. For in such a state of vision no seer... uses colloquial everyday language. He speaks in poetry ---like the arabic *Kahin* in his *Sag*-i.e. rhymed prose - an expression etymologically related to the state the prophet finds himself when he prophesies: *M’shugah*.

The term “*M’shugah*” is used in Jer. 29:26 with the connotation of prophesying: *For every man that is “M’ shugah” and prophesies.* It is true that the connotation of “*MShugah*” here and in other verses is not exactly flattering -- but it appears to be an ingredient of prophecy -though the preponderance of the state of “*M’shugah*” seems to detract from the ponderability of prophecy.

The specific word used for the signing of the Levites-Prophets Singers-Seers is *Massa--Song*.

How do we know that this word, which usually denotes burden. also reflects the activity of the appointed elite of the levitical singers’?

We read in Numbers 7:9 *But unto the sons of Kehath he gave none -because the service of the sanctuary belonging to them was that they should bear upon their shoulders’-” Yissa’ u”.*

The Talmud asks: “Since the expression ‘upon their shoulders’ is used-is it then not obvious that the inference be that they carry it? – But the word “*vissa u*” teaches us that “*singing*” is meant 9.

Gressman interprets the Levitical procedure of “*Massa*” as follows:

“Sar Hamassa” is the conductor; the expression “Massa” not only signifies the lifting of the burden itself. It also implies the lifting of the head to a stately rhythmical anaphonesis with song, dirge, prayer — and finally synonymous with son itself” 10.

This is the Biblical text: ***And Chananiah, chief of the Levites, was designated for song: he was a teacher of singing, because he was a master (I Chron. 15:22).*** In Hebrew the rendering of the last word **“meyvin”**- is commonly translated; “he understands”. but we see from the polarity of meanings in I Chron. 25:8 that ‘Master’ would be the more appropriate translation. The text reads here: ***And they cast lots, ward against ward, as well the small as the great, master as well as pupil.***

Rashi, similarly commenting on the above quoted verse in I Chron. 15:22, has this to say:

“We have proof of levitical singing mentioned in the Bible on account of the expression **yassor b’massa** — not to be read with an ‘S’ but with a ‘SH’ — **yashor b’massa** — that is the lifting of the voice in song”.

To impress the people with the sacred calling of the Levites. Solomon dressed them opulently:

The Levites, who were the singer, all of them of Asaph, of Heyman, of Jeduthun with their sons and their brethren were dressed up in white linen (II Chron. 5: 12). Solomon took his cue from Exodus 28: 15 ***And thou shalt make the breastplate of Judgement with artistic work, like the work of the Ephod thou shalt make it: of gold, of blue of purple and of scarlet and of fine twined linen thou shalt make it.*** And, a few sentences further, in Verse 31:

And thou shalt make the robe of the ephod all blue. King David also wears linen while officiating in the processional of the Ark moving to Jerusalem:

And David was clothed with a robe of fine linen, and all the Levites that carried the Ark and the singers and Chananiah the maestro of the song of the singer — David had also upon him an Ephod of fine Linen (I Chron. 15:27).

The first inkling of an association of prophecy with music we get from the creation account in Genesis 11. Through the medium of a musical voice — God’s voice, Adam sees the vision of God and can communicate with the Eternal: ***And they heard the voice of the Lord God resounding in the garden of Eden in the cool of the day.***

This state of affairs is reversed later when man learned to make the musical sounds that predispose to the attainment of the prophetic state.

The prophet Samuel gives the following prescription for prophecy to Saul: 12

After that you shall come to the hill of God where there is the garrison of the Philistines. And it shall come to pass when thou art come thither to the city that thou shalt meet a company of prophets coming down from the high place with psalteries and timbrels and pipes and harps before them and they shall prophesy and the spirit of God will come upon thee and thou shalt prophesy with them and shalt be turned into another man.

The next account of music used as an ancillary to prophecy we find in the story of the prophet Elisha. He was being consulted in an oracular fashion about the outcome of a proposed war against *Mesha* the king of Moab.

Elisha apparently was not quite in the mood to prophesy at that time. This is what he said:

As the Lord of hosts lives, before whom I stand, were I not that I regard the presence of Jehoshaphat the king of Judah – I would not look at you nor see you. But now – bring me a minstrel. And it came to pass when the minstrel played that the hand of the Lord came upon him he said: Thus saith the Lord...13

E. Werner and I. Sonne, in their scholarly article in two parts on the Theory and Philosophy of Music in Judaeo Arabic Literature, make a difference between the allopathic and homoeopathic use of music and song in connection with prophecy 14.

The allopathic use would reduce whatever feeling stands in the way to bring the mood in line with the concentration necessary for prophecy -whereas the homoeopathic use would increase the excitement already present in the prophet and thus exaggerate and heighten the prophetic manifestations.

Gressman makes a sweeping statement, quoting Aristotle:

“While enthusiasm manifests itself with the true prophets seemingly out of nowhere – without being sought ~ it has to be coaxed out of others with artificial means, This is done, aside from feasts, dances, honey and intoxicating beverages through music-in itself a child born out of enthusiasm” 15. (In this connection it may be noted that the word “enthusiasm” comes from the Greek ‘with God’).

It seems that a certain state of “God intoxication” accompanied all prophecies and prophets, except the prophecy of Moses. Rabbi Elazar says in the name of Rabbi Josi ben Simra “All prophets prophesied without knowing *what* they prophesied – except Moses and Isaiah. Moses said: *My doctrine shall drop as the rain, my speech shall distill as the dew* (Deut. 32:2). Isaiah declares: *Behold Land the children whom the Lord has given me are for signs and for wonders in Israel from the Lord of hosts* (Isaiah 8: 18).

Rabbi Joshua went further and said that even Isaiah was not aware that he prophesied, for it is written in Job: *My lips start to speak clearly* (Job 33:3) or another possible translation : */should like to know what my lips speak by themselves.*

Even the father of the prophets, Samuel, was ignorant of what he prophesied, for does he not say “and the Lord sent Jerubaal and Bedan and Jephthah and Samuel” (Samuel 12: 11): it does not say he sent *me*, but it says he sent Samuel – which means that he was just an *instrument* in God’s hands – that is, God spoke *through* Samuel.

In the prophecies of Isaiah *song* is connected with prophecy on many different occasions. We shall only refer to the actual terminology dealing with song.

In Isaiah Ch. 12 the following expressions occur strewn throughout the chapter: The *Lord God is my strength and my song.*

Sing unto the Lord for He has done excellent things. Sing and shout, thou inhabitant of Zion.

In Ch. 25:9 *This is the Lord for Whom we have waited; let us sing and be happy in His salvation.*

In Ch. 26: † *In that day the song shall be sung in the land of Judah*

In 48:20 *Go forth with a voice of singing, declare ye, utter it. even to the end of the earth. Say ye that the Lord has redeemed His servant Jacob.*

In Ch. 52:8: *Thy watchmen shall lift up the voice, with the voice together they shall sing ... break-forth into joy, sing together...*

The prophet Nahum calls his prophecy *Massa -a* song (Nahum 1: 1)

Habakkuk calls his prophecy *Massa* – a song. In Chapter 3 he exclaims (Ha b. 3: 18) *I will rejoice in the Lord of my salvation. In verse 1:9 To the chief singer of my melodies -,*

The above quotes connecting music and singing with prophecy are but samples of the vast array of implicit or hidden connections of prophecy with song.

In conclusion, I should like to allude to an interesting interpretation on a verse in Genesis (43: 11), rendered by a famous Hassidic leader known for his predilection for Jewish song, the Modzitsker Rebbe:

And Israel (Jacob) said to them (his son): If it must be so now, do this: Take of the best fruits in the land in your vessels and carry down the man a present – a little balm and a little honey spices and myrrh, nuts and almonds (Gen. 43: 11)

Rashi interprets the expression *the bestfruits* (in Hebrew: Zimra) as follows: “Take from the best of the land, the fruit which everybody sings praises to when it appears”. And now the Modzitsker Rebbe’s comment:

Jacob said to his sons: Take with you the zimra, the spond, the niggun from Israel to my son Joseph – in particular the zimras shabhos ~ the Sabbathsong. Specifically the Psalm, “A Song for the Sabbath Day” (Psalm 92) because that will make Joseph feel good and lift him up on a spiritually higher plane in the strange land Egypt.

The Modzitsker Rebbe also offers an alternate comment: “Take with **you**”- said Jacob to his son - “**the** art of music which is so necessary for serving the maker properly.” For just as the tunes used in the Temple during sacrifices had different levels – (referring to the Song of Ascents and connecting it with different modes) so love of God also has different levels 17. In holy matters, ascend always to greater holiness,

Footnotes

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12. I Samuel 10:5.
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14. Eric Werner and I. Sonne, **Theory and Philosophy of Music in Judaeo-Arabic Literature**, in HUCA XVI, (1941) and XVII (1943)
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- 16 Midrash T'hillim SHOCHERTOV 90.
17. Talmud Berachot 28.

ARE CHILDREN GOOD FOR A SYNAGOGUE?

ELLIOT B. GERTEL

(Reprinted from “Your Child” with permission of Dr. Morton Siegel, Director United Synagogue Commission on Jewish Education.)

One would hardly think that children would be a controversial issue in the shaping of the future of the American synagogue. After all, the education and involvement in Judaism of the children is of fundamental importance. In the *Shema we* read: “And these things which I command ye this day shall be in thy heart, And thou shalt teach them unto thy children, and speak of them when thou sittest in thy house, when thou liest down and when thou risest up.” (Deut. 6:6-7). The famous maxim of the Talmud comes immediately to mind: “As my father planted for me, so do I plant for my children” (Taanit 23a). And the Sages said that children who are taught Torah are the builders of our people (Berakhot 64a).

Jews love their children with a love that has stuck others, especially literary or graphic artists, as unique and beautiful. Thackeray wrote: “I saw a Jewish lady only yesterday with a child at her knee, and from whose face towards the child there shone a sweetness so angelical that it seemed to form a sort of glory around both.”

The question is not whether children are important in Judaism; they are. The question is not whether we love them: we do. The issue, rather, is whether the modern synagogue can continue to be child-centered and survive.

As I see it, the issue is two-fold. First, we must ask whether the synagogue service is to be geared to the child, Secondly, we must decide whether the synagogue is an extension of the Hebrew School or the Hebrew School is an extension of the synagogue.

One would not think that either issue was very controversial; one might even suspect nit-picking in raising these issues. But the truth is that *both* issues are old, even ancient, sources of controversy, and that dealing with them now may be our only way of extricating ourselves from the vicious predicament of synagogues that are either empty or are kindergartens.

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What do you do with children in the synagogue?

In his classic essay, "The Child in Jewish Literature," Solomon Schechter, the father of American Conservative Judaism, showed that the problem dates back thousands of years. The religious life of the child, he relates:

began as soon as it was able to speak distinctly, or with the fourth year of its life. As to the character of this initiation we learn from...Talmudical passages, that is consisted in teaching the child the verses. "Hear, O Israel: the Lord our God is One" (Deut. XxX111.4) It was also in this year that the boys began to accompany their parents to the synagogue, carrying their prayer-books. At what age the girls first came out-not for their first party, but with the purpose of going to the synagogue-is difficult to decide with any degree of certainty...I hope that they behaved there more respectfully than their brothers, who played and cried instead of joining in the responses and singing with the congregation. In some communities they proved so great a nuisance that a certain Rabbi declared it better to leave them at home rather than to have the devotion of the whole congregation disturbed by these urchins. Another Rabbi recommended the praiseworthy custom of the Sephardim, who confined all the boys in the synagogue to one place, and set a special overseer by their side, with a whip in his hand, to compel them to keep quiet and to worship with due devotion. (*Studies in Judaism, First Series, 1896, pp.3656*)

We don't have to enter into a long historical or sociological inquiry to know that there will always be tension in the synagogue between the need to cater to the children and the need to hold the interest of older people. The problem with toddlers is best solved by the common sense of parents who ultimately learn how much the congregation will tolerate and just when the children must be removed from the sanctuary.

But the problem with Hebrew School aged children is more complex. How much should they be made to feel that the rabbi is speaking to them? If the rabbi speaks only to them, are the adults not going to be put off by being ignored when they, too, have limited hours to hear a substantial Jewish message? If the service is directed toward the children, will it not become juvenile, with the music overly simplified, the atmosphere less devotional, the intensity of prayer giving way to the restlessness of the classroom?

It would seem that compromise is called for. The rabbi, cantor and choir have just so many services. Perhaps once every six weeks or so they *should* direct their energies toward making the child feel comfortable and desirable, and even, in the synagogue. The Hebrew School should prepare the child to feel comfortable in the prayers of any synagogue. But in order to feel comfortable in *his* or *her* synagogue, the child should be addressed, whether in groups, through special services that transform vocabulary words learned in Hebrew School into building blocks for communion with God, and for loyalty to one's congregation and Jewish community.

No one denies that children should feel comfortable in the synagogue. But there seems to be a lot more debate today regarding their actual role. This is because, for the time being at least, children are at more of a premium than they were a generation ago. Congregations can't guarantee their own continuity (they know that families tend to pull out when Hebrew Schools are no longer needed), but they are desperate to have a present-to attract enough young families to keep the bar and bat mitzvah factory rolling. The attempt to keep the young families happy results in so-called "synagogue programming," which plots to parade children and parents, and which utilizes gimmicks that hardly communicate to parents that commitment, study and hard work are the only pillars of Jewish parenting.

The question, then, may not be whether children are good for the synagogue, but whether synagogues are good for children. In many congregations, children are paraded across the *bimah* not so much to enhance the child's experience as to amuse the adults or to bolster the attendance. Hebrew Schools are really bait for new members, What does such a congregation offer adults? How can it teach a child to anticipate some day taking his or her place among the adults, when the synagogue is so child-oriented?

The first question a young parent asks of the synagogue is, "What can you do for my children?" Yet the Torah says, "*V'shinan-tam le-va-nekha*, And ye shall teach the commandments unto your children** (Deut. 6:7). The parent must find a place in the congregation, must study, in order to teach his own children.

Many of the great, old downtown Jewish congregations in American cities had no Hebrew Schools. A synagogue wasn't a place for a school. There were Talmud Torahs for that, whether at the Jewish Community Center or under other auspices. A synagogue was a place for *adults* to study and to pray. It was a place for the *hevrah*, for the holy society, for groups that studied Jewish Law, recited Psalms, visited the sick, helped the poor, tended to the burial of the dead in dignity.

One did not choose a synagogue because it offered the best babysitting service. One did not choose a synagogue because it offered a platform on which to parade one's child like the proverbial Hollywood parent. Rather, the synagogue was joined because of its conductiveness to worship because of the level of its study groups, because of the beauty with which the prayers were chanted, because insights of the rabbi. Parents joined a synagogue not for Hebrew Schools, but because one was a Jew, and a Jew needed to pray, or at least to try to pray.

How can adults or children believe that Judaism is anything more than a bar mitzvah factory when they attend (alleged) services where the only message the rabbi offers the congregation is a list of the bar mitzvah boy's hobbies or an account of his parents' achievements or social standing, a superficial send-off often accompanied by shallow praise? Friday night dinners are offered to young families who don't try to have them at home. Birthday services are the only holiday services children attend, for they are in public school on Sukkot, Pesah and Shavuot. Life cycle Judaism, in this style, has become a way of life in synagogues where Judaism is not a way of life, an obsession in synagogues where adults fail to learn the art of prayer and shun the discipline of Jewish study.

Can such gimmickry really produce Jews who will take the synagogue seriously? Or will it just produce Jews who expect the same gimmickry when-but not until-their own children want to play synagogue?

Children should not become pawns in the effort of synagogue leaders to entertain adults or to gain members. They should not be used as pawns in synagogue services and, even more important, not in Hebrew Schools. If there are two Conservative synagogues in a community, they should have a united school that combines the best talents of all possible teachers, and that provides but service to students. Better yet, the Reform and Orthodox synagogues should be united with the Conservative Synagogues in a system of Jewish education which would allow for different tracks in religious orientation and yet combine forces for teaching orientation and yet combine forces for teaching basic skills and values.

The United Synagogue "Guidelines For School Coordination" read as follows:

Ideally...Conservative congregations, when faced with a massive decline in school enrollment, or when such a decline is projected in the years to come, are urged to negotiate with another (or more) Conservative congregation(s) in the immediate geographical area, with regard to a combined school system.

The United Synagogue standard go on to say the where there is more than one affiliated congregation in a community, each should regard itself as complementing the work of the other. Whenever possible, joint advisory committees shall be appointed to minimize areas of competition and to extend and further areas of cooperation.

What is required is a change of attitude on the part of Conservative congregations (and synagogues in general) in order to conform with these ideals. Until such a change in attitude comes, children will be exploited and even the United Synagogue will be caught in contradiction. The United Synagogue should not, for example, be giving Solomon Schechter awards to congregational schools save when all congregations in a particular area have combined forces and shared resources. Otherwise, the United Synagogue is really *encouraging* superfluous schools.

It is about time that the Conservative congregations in any given community get together and take stock of their collective facilities with a sense of being part of the *same Movement*. Dialogue should be opened on what each congregation can or can't accommodate and on how they can cooperate.

The day will come when the aging of all our synagogues and the fewer children available for Hebrew Schools will make it necessary for the national bodies of Jewish religious movements to create dioceses, as in Catholic and Protestant church groups, so that existing facilities will be better utilized and will better suit geographical needs. If we show Jewish children that synagogues close down when they don't have Hebrew Schools, then what are we saying about Jewish adults? If our children figure out that they are but pawns to get adults into a synagogue (and they usually figure this out when their parents talk about pulling out of the synagogue after Hebrew School graduation), what message will they get about Jewish education and about synagogues? I discovered, in a telephone survey of the 136 graduates of the Hebrew Schools of our community who still live in the area, that while very few children are permanently turned off by this state of affairs, something almost as bad happens-they plan to use the synagogue in the same way that their parents do!

Only when there is cooperation *within* the various synagogue bodies-United Synagogue, Union of American Hebrew Congregations-can there be cooperation within a specific community. In Europe, the *kehillah* or Jewish Community Council managed by paying the salaries of the staff, so that rabbis were never regarded as the hirelings of the officers of their

respective congregations, but as being retained by the community at large. The synagogues were not in the education business—a task for which most are hopelessly unqualified. Rather, the **community** saw to it that schools functioned, and that different tracks of education were offered to those who were more Orthodox or more liberal in their parents' interpretation of Judaism.

A Hebrew School works only to the extent that it influences parents to feel comfortable in a particular synagogue's interpretation of Judaism, and involves them in learning and in teaching their children. This is the philosophy behind such programs as the United Synagogue Parent Education Program. If parents learn no more about Judaism than they knew before they joined a synagogue, if they are active in a Hebrew School but develop no feeling for the synagogue as an institution, then the future of synagogue and Hebrew School will be very bleak indeed.

THE COMMISSIONING PROCESS

MORTON GOLD

(A paper presented at the Midwest Conference of the Cantors Assembly in Southfield, Michigan, April 1, 1986)

I am here today, primarily, to discuss the various solos I have written as part of larger, essentially choral compositions. With the exceptions of the Sabbath Eve Sacred Service, all excerpts have been taken from works which were commissioned from me. The fact that I have written the kind of music I have is due in large measure to the confidence shown in me by four distinguished cantors in the Conservative movement: Cantors Harold Lerner, Pinchas Spiro, Jerome Kopmar and Chaim Najman. They all went to a great deal of effort to see to it that I created new works of music, music that was Jewish in character and subject matter. Any success I may have achieved is due in large measure to the depth of their desire to see me create. They could have chosen another way. To be blunt about it, commissioning a new work is costly, time consuming, and offers as much chance for success as buying a ticket in the state lottery!

These cantors and others like them could have chosen another way. They could simply have performed music composed ten, thirty, fifty, or even a hundred years ago. Need I remind you of the biblical injunction ever to "sing to the Lord a new song'?" There are many cantors who simply function as booking agents bringing packaged attractions to their congregations. On the surface it seems as if they are doing much for "Jewish music", "creativity," and the like. In reality, what they are doing is full of "sound and fury," signifying very little. For those of you who have not brought forth new music, I should like to offer a few observations on the commissioning process, the philosophy that attends it and its consequent cost.

Commissioning a new piece of music may be compared to building a house. You can get anything you want depending on how much you have to spend. The cost will depend on the size of the house and its appointments. Using the same analogy, how much the music will cost will vary with its length and the forces involved. And, one should add the caveat that there is no guarantee that you or others will like the finished product. For the most part, every cantor has been his own entrepreneur in

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the sacred act of music creation. The idea of two or more congregations joining together to commission a work is an idea whose time has come! The fact that each synagogue is a private fiefdom having little to do with others inter (or intra) denominationally is a condition that does little for Judaism, Jewish music, or Jewish culture in a community. It is increasingly difficult to find one or two sponsors to undertake the financial obligation of bringing a major new work into the world. What kind of costs are we talking about, and not parenthetically, why?

First of all, there is the cost of paying the composer to write and arrange the music. Then there are the inevitable other expenses. These expenses will vary with the kind of work being composed. If you are thinking about a new V'shamru for yourself and your choir, with or without organ, the expenses will be comparatively small. While the creation of any new composition for the synagogue is laudable, you merely adding to an existing stockpile. There is no shortage of V'shamru's or any other prayer in the service. What there is a shortage of is the major choral work with orchestral accompaniment that is Jewish in nature and also in its appeal.

I am not going to discuss the phrase "Jewish in nature" used in the previous sentence. The late Louis Armstrong put it quite nicely when he discussed the definition of jazz. "Like the Master of the Universe, it is what it is!" When Jewish children participate in high school, collegiate. or community choruses, the highlight of their experience is a performance with orchestra. The music performed is frequently sacred and almost always not Jewish in nature. The lone Jewish entries are the "Sacred Service" by Ernest Bloch and the "Chichester Psalms" by Leonard Bernstein. These Jewish pieces may be likened to a few strands of spaghetti in a musical pot. Need I mention the frequent performance of the masses by Haydn, Mozart. Schubert et al, or the more ambitious masses by Bach and Beethoven. or the requiems by Berlioz and Verdi. We can do better than we are doing. The praise of the name of God demands that we strive to increase our efforts.

While sheer numbers nor length will guarantee neither quality nor critical acclaim. a **work** for soloist(s), chorus and orchestra will offer an alternative to the conductor of the local symphony or university who is looking for a viable alternative to his usual programming. While there is a catalogue of compositions Jewish in nature. it is not a vary large one. Surely it is not as large as the list of possibilities from non-Jewish sources. This is when you come in. You can see to it that music of a Jewish nature of spirit. content or association is both commissioned and performed. In

order to do this, you will have to band together, either in association with other congregations in your own city, or with those of other cities, in or out of your state. Why? I have previously referred to expenses. Large forces require more of everything, but the cost is worth it?

A rough list of the expenses follows. Should the text not be in the public domain, a libretto will have to be provided for the composer. Then there is the copying and duplication of a piano-vocal score; copying and duplication of the orchestral score; extraction and duplication of the orchestral parts. You now have music but no performers. You now will need to procure a chorus, orchestra and conductor.

With regard to the chorus: a high school group might do, but more often than not, it will not. A community chorus, if one exists and is of suitable quality, might be acceptable. You might try to assemble a chorus utilizing the temple and church choirs in your area. Cantor Spiro has made the performance of my “Haggadah” an annual event in Des Moines in exactly this way. You may use a collegiate choral group if it is available, or if you have the resources, hire a professional group and augment it with others. I would advise against hiring even professional singers who have not sung together. Good solo singers do not usually make a good chorus.

With regard to the orchestra: You may pay for a community orchestra which is usually a semi-professional group. You may prefer to rent a collegiate group and possibly augment it with selected professionals, or hire a professional pick-up group, or use your nearby symphony orchestra. “If you will it, it is no dream,” is a philosophy that applies equally well to music. And as J. Penny Arbuckle was wont to say: “You get what you pay for” to which I add ... if you are lucky.

We have mentioned such items as the costs of commissioning, copying, duplication and the assembling of performing **forces**. In addition to the conductor and other soloists, if any beside yourself, there are other factors to consider. These include: the physical set up of groups, rehearsal facilities, the number and location of separate and joint rehearsals, programs, lighting, programs, extra security and custodial personnel. Indeed, it would be enlightening should any of the cantors who commissioned music from either myself or others write about their experiences up to and including the premiere performance.

I have selected works from the body of my music which have been distributed. Each demonstrates a different aspect of my style. In large

concerted works. I frequently use a vocal solo without chorus to express lyrical thoughts usually (but not always) of a nondramatic nature.

I. Psalm 93. The Lord Reigneth.

This comes from my Sabbath Eve Sacred Service. It was composed in 1964 and uses Ashkenazic pronunciation. It was not commissioned and I have not yet orchestrated the **work**. While it has its moments of drama, it is essentially a non-theatrical work. I did not have an earthly audience in mind. While the Psalm is quite tonal, its harmony has moments which are more adventurous than others. The Form is ABA with a brief coda.

2. What follows are the settings of the text of the Kiddush in two very different styles. The first setting I added to my service six years after it was completed. By that time I started using the Sephardic pronunciation. Most of the service employs the pentatonic scale as a motif in the various prayers. When I reached the phrase, *kivanu vaharta*, I used this motif and scale in a most triumphant manner.
3. The second setting of the Kiddush text was originally for Cantor and treble voices and later recast for mixed choir, at the commission of Hazzan David Lefkowitz. This setting is taken from the larger **work** "Day of Joy." While the inclusion of a choir is most desirable, the Kiddush may be chanted as a solo. Hazzan Kopmar who commissioned "Days of Joy," specifically requested an Eastern European flavor to the music, and also the appropriate *nusah*. I was only too happy to oblige him. If you are at all uncertain of my musical roots, this selection should remove any doubts.
4. The next excerpt is taken from "Havdalah," commissioned by Hazzan Spiro. Originally, I used a very brief solo for the setting of Amar Rabi Elazar. When I recast the work with orchestral accompaniment at the commission of Cantor Najman, I wrote another setting to this text. The piece is in three sections. The first is semi-recitative in nature, the second very lyrical and emotional, reflecting the spirit of the next. The concluding sections recall the beginning.
5. PSALM 116 from "Songs of Praise," in English (*Mah ashiv la-Adonay*). While the larger work is extroverted, dramatic and even theatrical in nature, the setting of this Psalm deliberately is not. The form is ABA.

6. The last two excerpts come from “Proverbs of Sages.” The music was commissioned by Hazzan Kopmar for his youth chorale in Dayton, Ohio, but may be performed by any treble choir. Proverbs is based on excerpts from Pirke Avot. The text required the services of one who could capture its spirit quickly and adequately. There are many different moods in the solos, as well as the concerted pieces.

7. I conclude my presentation with an excerpt from “Songs Of Praise” which was commissioned by Hazzan Najman to commemorate the 50th anniversary of Temple Beth El in Omaha, Nebraska in 1979. Of all my compositions, this is the least known, and consequently the least performed. The excerpt you are going to hear is the conclusion of Part One. The chorus consisted of an expanded temple choir augmented by a professional chorus. The orchestra was drawn from the Omaha Symphony and was conducted by the composer.

Hazzanim are soloists by nature. However, you ought to be interested in a situation where you could shine more brilliantly, if you had many others to keep you company, musically speaking. Why not think in terms of a one-hundred chorus instead of a small choir? Why not think in terms of an orchestra of no less than three dozen, instead of an organ and/ or a few instruments. After all, no less a personality than King David enumerated all the instruments he could think of to praise the Lord. It seems to me that almost in exasperation he concluded: “Let all that has breath praise the Lord.”

A SABBATH EVE SACRED SERVICE

Excerpt from PSALM 93

Morton Gold

(Allegro) (Music Illustrates Feeling of Text)

Come Primo

MI-KOL-OS MA-YIM RA-BIM A-DIA

IM MISH-B-REY YOM A-DIA BA-MO-AM A-DO

NOY EY-DO-SE-CHO NE-EM-NU M-

A SABBATH EVE SACRED SERVICE

Excerpt from KIDDUSH
Use of Pentatonic Mode

Morton Gold

Yim. Ki -

MAESTOSO (Bready)

vo - nu vo - char - to vi - so - nu ki -

RIT.

Pedal. Ad Lib.

dash - to mi - kol ho - a - mim Vi - sha

* Choir May Sing in Unison here with Cantor

DAYS OF JOY

Excerpt from KIDDUSH

Morton Gold

available from Transcontinental Music Publishers

Nusach and Florid Cantorial Style

25

mits-vo-tav. Va-ti-ten le-nu A-do-nai E-lo-hay-nu b' a-ha-

28

va mo-a-dim i' sim-cha, cha-gim us-me-nim i' sa-

32

son. Et yom chag-hama-tset ha-zeh z' man chey-ru-

35

tey-ru mi-ka-ra ko- desh, zey- cher li-tsi-

SHEHECHEYANU -from KIDDUSH - DAY OF JOY
(Joyful Treatment of Text)

67 *Cantor:* *Molto Joso*
ma non troppo
choir:

hu u·va·ruch shi' mo, E·lo·hay·nu me·lech ha· o· lam She·he·che·

hu u·va·ruch shi' mo, She·he·che·

hu u·va·ruch shi' mo, She·he·che·

hu u·va·ruch shi' mo, She·he·che·

72

ya· nu v' Ki·y' ma· nu, she·he·che· ya· nu v' Ki· y' ma· nu,

ya· nu v' Ki·y' ma· nu, she·he·che· ya· nu v' Ki· y' ma· nu,

ya· nu v' Ki·y' ma· nu, she·he·che· ya· nu v' Ki· y' ma· nu,

ya· nu v' Ki·y' ma· nu, she·he·che· ya· nu v' Ki· y' ma· nu,

Excerpt from PSALM 116 - from SONGS OF PRAISE

Morton Gold

Another example of expressive style - reflecting spirit of the text

Toto più mosso
sfz

Grief - as in the sight of the Lord is the death of those (the death of those) who love
Grievous in the sight of the Lord is the death of those (the death of those) who love

15 *Molto app.*

Him I am your ser- vant born of Your hand- maid; these five have
I am your ser- vant born of Your hand- maid; these five have

20 *rit.* *Tanto più*

You loos- ed my bonds, O Lord To You I bring a
You loos- ed my bonds, O Lord To You I bring a

Excerpt from AMAR RABI ELAZAR -from HAVDALAH
Morton Gold

Highlight from this moving solo - reflecting spirit of text.

(Tenor)
Calm *p* *oss.:*
(Bar.) L'i-ma-an d'i-chai vi-rey-

Calm *p* *Go*

Molto Esp.
ah a-dab-ra-no sha-tem bach. L'i-ma-an bat Adu-nai
dir. poco Meno Mosso *65 (70)*

E-lo-hey-nu a-van'sha tau lach. L'i-lach.
E-lo-hey-nu

Conclusion of dramatic solo from PROVERBS OF THE SAGES
Morton Gold

(for BARITONE)

Said: "For I give you good doctrine for I give you good doctrine, for I give you good doctrine.)

ALLARG. for - Sake ye not my To - ran." (For sake ye not my

To - ran my To - ran, my To - ran.)

pp colla parte

A Tempo e Agitato

colla parte

pp

colla parte

Excerpt from PROVERBS OF THE SAGES
(BARITONE) Light hearted in spirit.

Morton Gold

ALLEGRETTO

1. Sev-en things are in a lad and sev-en in a wise man.

Sev-en things are in a lad and sev-en in a wise man.

wise man. (Sev-en things, sev-en things, sev-en things are in a