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FROM THE EDITOR

JACK CHOMSKY

With this issue of the *Journal of Synagogue Music* I begin my tenure as Editor, I wish, first of all, to pay homage to the yeoman's work performed by my predecessor Abraham Lubin. We all owe him a debt of gratitude for the many, many hours which he devoted to the *Journal*.

It is my hope that you will find the *Journal* to be a source of many useful things—historical articles and data, old and new music, discussion of new works and ideas, a repository of scholarly work, a forum for philosophical discussion, and even, perhaps, a place to read pertinent fictional works.

How many of these areas can we explore successfully? That depends on you. I invite you to share your work and wisdom with your colleagues. This means taking the time and effort to write at some length about projects or ideas which are important to you. It means sharing with me work which is done by others which might be of interest to our readership. We are so dispersed around the country and the world that it is impossible for one person to be aware of all of the creativity and research being carried on. Please be my eyes and ears!

If you wish to submit material, please send it to me at Congregation Tifereth Israel, 1354 East Broad Street, Columbus, Ohio 43205. If you would like to discuss an idea for an article or share thoughts about something you've heard or seen, call me at (614)253-2352. Each of us has our own unique combination of talents and interests. By sharing with each other, we can all grow and serve our congregations and our people more nobly than ever.

This issue of the *Journal* includes, as its major article, a reprint from the *American Jewish History* quarterly of an article by Robert Snyder, "The Paterson Jewish Folk Chorus: Politics, Ethnicity and Musical Culture." I found this to be a very interesting scholarly article. The Folk Chorus was not a synagogue chorus. In fact, it is fair to say that many of the people (if not most or all) who participated had no positive relationships with synagogue. Why then does this article appear as a feature in the *Journal of Synagogue Music*? I believe that it belongs here because it is a reflection of the distance we have traveled in the last 20 or 30 years. For the children and grandchildren of those who sang in groups such as the Paterson Chorus are in many cases singing in our choirs today, or have assumed important lay leadership positions in our religious communities. This is an indication of the way in which the American Jewish communities have come of age. Those who once sought to scrupulously avoid

the religious aspects of their heritage have been succeeded by generations which feel differently.

Sadly, it is also a reflection of how much less music is performed today in our communities by our people as a whole. Thirty years ago there were synagogue choirs, community choirs, and political choirs. Today there is little remaining activity for the non-professional. This article serves as an indication of the sort of direction which I am willing to pursue as editor; to expand our horizons to consider matters not directly related to our calling which are nonetheless pertinent to evaluating our cultural heritage.

Also in this issue: "The History and Technique of T'kiat Shofar:" a short article on "The Music of the Falashas," reviews of new works by Jerome Kopmar and Michael Isaacson, and a complete traditional setting of the chants for "Malchuyot, Zichronot and Shofrot," reprinted from a 1920 publication of the now defunct Metro Music Company by Hazzan Paul Ulanowsky, and an elegant organ prelude for the Yamim Noraim by Jacob Beigel reprinted from his short-lived quarterly journal, "Jewish Music".

I hope to be publishing a broad range of material in upcoming issues, but I depend on you for guidance and content. What do you want to see in the Journal? Let me know. Even better, send it to me!

Best wishes for a Shanah Tovah.

-Jack Chomsky

ON THE HISTORY AND TECHNIQUE OF T'KIAT SHOFAR

GUYLENE TREE CLARK

This past year our Temple, B'nai Israel Congregation of Sacramento, California, was searching the community for a person to blow the Shofar on the High Holy Days. Our friend and musical colleague, Carl K. Naluai, the Hazzan at B'nai Israel, approached my husband, Peter, and me. The distinction of being entrusted with this most sacred responsibility was a great honor; one which we hoped to be able to adequately fulfill.

The next months saw our lives consumed with the numerous tasks necessary for the preparation for this task. I was busy pulling files from my previous research work on the subject while Peter began his calculations on the Shofar which had been loaned to him by Carl Naluai. It was a beautiful instrument, but needed work to bring out its full potential.

At the suggestion of Cantor George Wald, Cantor Emeritus of B'nai Israel, we would like to share some of the findings of our historical and technical research in this area.

The recorded historical origins of the Shofar are found in the written cuneiform documents of the Semitic Akkadian tribes ca. 2300-600 B.C.E. The instrument was originally called a sappar, named after the species of Ibex from which the horn was taken. The Akkadians allocated the term *tikki* to the blast or warning signal which was played on the instrument. In Mari texts ca. 1750 B.C.E., the heralds 'sound the *tikki*' to warn the city inhabitants of impending danger.

The Hebrews acquired this instrument and its usage from these Semitic people. The term given to this ritual instrument was Shofar. Although some have tried to explain the etymology of the root as meaning something that is hollow, e.g., a hollow ram's horn, I believe differently. Historically, as cultures develop and acquire their peculiarities, they borrow and modify not only words, but customs to fulfill their needs. In regard to the Akkadian sappar, the Hebrews borrowed the idea of the instrument and slightly modified the name. They used the root *shin*, *pey*, *resh*, meaning to be bright, for two reasons. First, it was a similar sounding word to that of the Akkadians, and secondly, the term portrayed the notion of the horn being bright or having a brilliant or majestic sound.

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Although the instrument originally was connected with magic and sorcery similar to musical instruments of other primitive cultures, its powerful sound became useful in other manners. As the Akkadians had allotted the horn to the role of a signal instrument primarily in war, so did the Hebrews as chronicled in several passages of our Scriptures. As the culture developed, the role of the shofar became prominent in both religious and public affairs of ancient Israel. Although the intent was primarily to arouse the people with its powerful sound, the musicality in its performance became important as well. The instrument is historically chronicled as being used not only as a signal instrument, often from hilltop to hilltop, but also used in ensemble fashion and antiphonal performance.

From documented historical evidence, the sound of the shofar was a tremendous and artistically accentuated musical sonance. Following the destruction of the Second Temple, the rabbis defined the performance in religious ritual ordaining the various shofar calls to mimic the sigh of a broken heart and the whimpering of a weeping soul, preceded and followed by straight sounds. In so doing, the earlier sound quality of this instrument was obscured over the centuries.

In order to reconstruct the ancient tradition of performance techniques on shofarot, one must first understand the acoustical physics of the instrument. First of all, one must take into consideration the physical characteristics of the player, including the body size, mouth cavity and lip structure, all predetermined factors which cannot be altered. Therefore, to maximize the efficiency of the generated tone, the shofar must be altered in specified ways. Modifications will be different for each player.

The mouthpiece area consists of several qualities which determine the playing characteristics, each relating to one another with minute modifications capable of drastically altering the resulting efficiency. (1) A wide rim makes the production of low notes easier and gives greater endurance, but tends to dull the tone whereas a thinner rim facilitates ease in the upper register and gives greater sensitivity and accuracy. (2) The inner edge of the rim when well-rounded aids in production of smooth slurs while a sharp inner edge will aid in the production of clear attacks. (3) The cup width is dependent upon the structure of the lip muscle, its definitions, and the type of tissue. (4) The limits of the size and shape of the cup, its width and depth, are determined by the efficiency of the player's air stream and the shape of the mouth cavity and body size. A straight-sided cup gets a smoother and lighter quality sound while a bowl-shaped cup tends to produce a more resonant sound. A shallow cup funnels the air stream more directly through the bore while a deeper cup absorbs energy; the former producing a harder and brighter tone than the latter. (5) A wide

bore produces a large volume, but can tend to spread the tone. A smaller bore results in a more concentrated, although smaller tone. (6) The shape of the backbore, its length of straight area before opening up into the horn, controls the pitch and steadiness, (7) The relationship between the bore, cup size, and backbore determines the intonation of the instrument, whether or not the harmonics are in tune although the fine-tuning of each pitch is ultimately regulated by the embouchure.

All of the aspects are directly related to the player's body characteristics and the characteristics of the shofar, its length, thickness, and shape. What works well for one player could be the complete opposite of what another player would need. With a modern brass or wind instrument, mouthpieces can be made in every conceivable shape and size and then placed into the instrument for trial until the proper one is found. In contrast, the mouthpiece of the shofar, which must be non-detachable, has to be gradually carved out little by little, experimenting with the numerous parameters, until the optimum has been achieved. One wrong carving in any area could be devastating, making the instrument unusable by the player.

As previously mentioned, the ancient use of the shofar was often in an ensemble setting using two or more. This poses a problem that, with modern application in religious usage, has been completely overlooked. That is the problem of tuning the instruments. A sound is produced by an instrument when the elastic body is vibrated, displacing it from its normal position. This develops internal forces that tend to restore the body to its original position and beyond, then reversing the action. The vibration produces a composite of tones termed harmonics which are relative to the diameter and length of the vibrating body. The lowest harmonic is termed the fundamental. The frequencies of the other harmonics are multiples of the frequency of the fundamental. Instruments of different sizes and lengths would produce a different set of harmonics. If the instruments were carefully calculated for size and the mouthpiece area appropriately carved, it would be possible to obtain shofarot which could play in unison or, to the surprise and delight of the present day listener, shofarot which could be played in harmony.

With the recent discovery of music theory texts from ancient Near Eastern cultures written on clay tablets in cuneiform script, we now realize that they had a highly developed music system. Among their numerous scales and modes are found many which we use today, including what we term our major scale as well as many of the modes supposedly defined by the Greeks. If one were to hear this ancient music, it would not sound as foreign to our modern Western ear as previously thought. Although analogous documents do not exist from the early Hebrew culture, it is

reasonable to suggest the existence of a similar tradition. Their music theory is not documented, but amazement of foreigners upon hearing the Hebrew musicians is chronicled in documents from outside cultures.

In order to perform with agility worthy of foreign recognition in the ancient world, it is not unreasonable to conclude that the musician must have truly understood his instrument and spent countless hours in practice and preparation for performance. It is this understanding and technique that we are trying to recapture. The challenge of playing the shofar with acute technical proficiency and just intonation is doubled when the instruments are coupled. This is our challenge. In the tradition of those musicians of ancient Israel, we will continue to pursue the art so as to perpetuate this almost forgotten form of musical expression.

THE MUSIC OF THE FALASHAS

ROBBIE SOLOMON

The story of the Ethiopian Jews has been a fascinating one to the Jewish anthropologist from early on. And one of the results of Operation Moses is that much of this investigation can now be conducted in the relative comfort of Israel, rather than in the remote wilderness of Gondar and Kish. The customs and religious practices of this community, isolated as it was for thousands of years, gives us a rare glimpse into the origins of our people.

Unfortunately, these traditions have come under fire from the religious establishment in Israel, as they are based on Biblical law and do not recognize rabbinic authority. Consequently, the anthropologists will have to work quickly to document them before they are absorbed totally into the mainstream of Israeli religious life. Rabbi Moshe Tembler, in a lecture on the customs of Ethiopian Jews, stated that just as Israel managed to obliterate the uniqueness of the Yemenite community over a period of years since their arrival in 1949-50, they are accomplishing the same assimilation with the Ethiopians in a matter of months,

Music, on the other hand, usually fares better against the pressures of assimilation. While Ethiopia may not yield the wealth of music that came out of Yemen, we can certainly expect to see a sequel to the study made over twenty years ago for the ethnic Folkways series." This record, entitled, *"The Music of the Falashas,"* was recorded in the field with a hand-held tape machine. It features non-professional singers singing such prayers and chants as *Adonai for the Shabbat* or *Adonai for the Weekday*. Amharic, and the singing, antiphonal in style, at first sounds equally foreign to our ears.

However, it would be unfair to judge the music of the Ethiopian Jews as unsophisticated, based on these few field recordings. Israel is finding that their original assessment of this community as primitive, is wrong. They are an extremely intelligent and adaptive group who have the potential of being highly successful in Israeli society. Just so, on closer listening, the chants presented on this early study yield some surprisingly powerful and beautiful melodies. I took the liberty of transcribing one of them and setting the melody to a familiar text, Psalm 29. It uses the pentatonic scale typical of much of African music, and is set in an antiphonal

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***Folkways Records, 117 West 46th Street, New York, NY 10036**

arrangement as on the record. I believe you will see that the music of the Ethiopian Jews may one day be a fertile source for the composer as well as the musicologist.

HAVULADONAI Psalm 29

based on an Ethiopian chant

arranged by Robert Solomon

March, 1988

SOLO

Ha-wu la-do-nai b'-nei
 Ha-wu la-do-nai k'-vod
 Kol a-do-nai etc...

CHOIR

ei-tis. Ha-wu la-do-nai ka-vod
 sh'-eo. Hishtach- wu la-do-nai b'-had-rat
 Ha-wu la-do-nai ka-vod
 Hishtach- wu la-do-nai b'-had-rat

va-oz
 ka-desh.

The Paterson Jewish Folk Chorus: Politics, Ethnicity and Musical Culture

Robert Snyder

During the Twenties and Thirties, Zisha Walkowitz worked behind a sewing machine in Paterson, N.J., supporting a family of six in their three-room, cold-water flat. An immigrant Communist devoted to the Yiddish language, his daughter recalls that he always grew happy thinking of the after-work hours he spent singing with the Freiheit Gesang Ferein, Paterson's seventy-voice left-wing Yiddish chorus.¹

"When I go to the chorus, it's a holiday," his daughter remembers him saying. "I forget about my boss and I forget about the eight hours I'm sitting at the machine and I get a rebirth."² During the Twenties and Thirties, Zisha Walkowitz and his Yiddish-speaking comrades in the Paterson Freiheit Gesang Ferein (later Paterson Jewish Folk Chorus) were central to the rallies, celebrations and concerts of the Paterson Communist movement. Their group was part of an international network of left-wing choruses. Fusing radical and ethnic culture, they created an alternative to mainstream American culture that reinforced their political commitments. Their story embraces two major themes: the immigrant encounter with American society and the history of American radicalism.³

As Jewish radicals, the singers performed in Yiddish to celebrate a socialist vision of American society. They sang to gain converts to that vision and to reinforce the beliefs of those who already shared it. In his studies of American Populists, Lawrence Goodwyn

I owe special thanks to the people whose interviews made this essay possible: Joseph Walkowitz, Belle Bernstein, Esther Liss and Isidore Geller. Thanks also to Jerry Nathans of the North Jersey Jewish Historical Society who directed me to some helpful information on Paterson Jewish history filed at the Young Men's Young Women's Hebrew Association of Wayne, New Jersey. I am also indebted to Mrs. Helena Bokor of Passaic, N.J. who translated songs and writings from the Yiddish for me.

- 1 Interview with Belle Bernstein, Fair Lawn, New Jersey, October 9, 1980. Also, in this essay, left refers to the Old Left movement of the Communist Party and its supporters.
- 2 Bernstein.
- 3 Interviews with Bernstein, October 9, 1980; Isidore Geller, Paterson, N.J., October 17, 1980; Esther Liss, Wayne, N.J., February 21, 1981; and Joseph Walkowitz, Fair Lawn, N.J., October 8, 1980. Also, more generally, Paul Buhle, "Jews and the American Communist Party the Cultural Question," *Radical History Review*, 23, (December, 1980) and Arthur Liebman *Jews and the Left*, (New York: 1979).

has described this process as building a “movement culture” that questions and confronts reigning political ideologies, institutions and relationships. According to Goodwyn’s analysis, successful democratic movements create their culture in autonomous institutions where people can forge and sustain assaults on the established order. The Populists formulated these challenges through newspapers, lecturers and the People’s Party. Communists relied on the Communist Party and a constellation of choruses, newspapers, clubs, theatre groups, athletic teams, and summer camps which together formed a distinct Communist culture.’

Both groups confronted the same problem: how does a movement proposing radical change break into the center of political discourse and communicate with the unconverted? Protestant, Anglo-Saxon Populist farmers from the South and West fought to reach the largely Catholic, immigrant working class in the urban North.⁵ Jewish, Yiddish-speaking immigrant Communists struggled to reach Gentile, English-speaking Americans who were generally indifferent to Communism or at worst violently hostile to it. At moments the Populists and the Paterson Jewish Folk Chorus adopted similar strategies: they both claimed legitimacy through links to the dominant culture. Populists described their platform as “manly and conservative.” They celebrated their Farmers’ Alliance in mile-long wagon trains which proclaimed that “the Fourth of July is Alliance Day.”⁶ The Paterson Jewish Folk Chorus sang “Ballad for Americans” and an oratorio honoring Abraham Lincoln.’ But while both groups attempted to move from the periphery of political power to the center, the Paterson chorus faced greater obstacles. In addition to its ideology, the very immigrant origins of its members made the chorus and its cause appear to be on the fringe of American society.

The story of the Paterson Jewish Folk Chorus is profoundly influenced by its immigrant qualities. The culture of the Jewish-American left in the early twentieth century was a political culture expressed in ethnic context, drawing no distinct boundary between culture and politics. Despite the ideological differences between them, Jewish socialists, anarchists and Communists all grappled with assimilation in a polity committed to capitalism and Americanization. As Arthur Liebman has observed in *Jews and the Left* this dilemma placed their political commitments-and their very

4 On Populist movement culture. see Lawrence Goodwyn, *The Populist Movement* (New York: 1978). pp. xviii, 76. On Communist movement culture. see Bernstein, Geller and Walkowitz.

5 Goodwyn, pp. 177-178.

6 *Ibid.*, pp. 293-294.

7 Paterson Evening News, February 22, 1946.

culture - under great stress, forcing all of them to adapt and change to remain relevant to their communities.⁸

The Paterson Jewish Folk Chorus was firmly in the cultural orbit of the American Communist Party for about half of its sixty years. As a radical Jewish group, the chorus sang music with political and ethnic purposes. Its radical and Yiddish identities were inextricably linked. But at different points in the history of the chorus, each carried greater weight. In the Twenties and Thirties, chorus members sang out of a deep commitment to social struggle, treating their performances almost like an “assignment” in the larger cause of the left.⁹ But the chorus also sustained Jewish cultural needs, and over time these became more important than its original political program. Under the pressure of assimilation, political change and repression, the lyrics of the chorus came to function primarily to preserve Yiddish culture.¹⁰ Yet even when this happened, the singers carried elements of their radical past with them, precisely because they did not - and could not - draw a strict distinction between their political and ethnic identities. They did not know how to be Yiddish singers without being politically progressive, and they did not know how to be politically progressive without being Yiddish singers.

The history of the Paterson Jewish Folk Chorus reveals the difficulty of sustaining a radical movement grounded in Yiddish in a conservative, English-speaking country. But the story of the chorus is not a tale of political declension or of blind adherence to worn-out political dogma and a dying language. Throughout its history, the chorus affirmed an alternative American politics and culture. Initially, it celebrated the Communist challenge to the corporate state. It performed in Yiddish because that was the mother tongue of its singers. Later, as it confronted the challenge of entering the political mainstream, the chorus added English songs to reach a more diverse audience. Even though the chorus failed to transmit its culture to younger, more assimilated Jews, the singers sustained a tradition of brotherhood that made their concerts an exercise in internationalism and cultural pluralism, not ethnic chauvinism.

The story of the Paterson Jewish Folk Chorus begins with the arrival of Jewish immigrants in Paterson during the early twentieth century. They found a city with a boom and bust economy where workers possessed a militant tradition created before the Civil War in repeated strikes. The Jews who settled in this textile city nicknamed “The Lyons of America” made Paterson fertile ground for

⁸ Liebman, p. 355.

⁹ On treating performances like “assignments,” see Esther Liss

¹⁰ Walkowitz.

Yiddish culture. Paterson's Jewish population grew from 427 in 1877 to 5,000 in 1907. By 1930, Jews numbered an estimated 25-30,000 of the city's population of 138,500."

These immigrants were often familiar with struggle. Many Paterson Jews came from Lodz, a Polish textile center that saw strikes, mass meetings, and uprisings fought on barricades in the 1905 Revolution. In America they found a city whose labor movement, Jewish neighborhoods and ramshackle millworkers tenements, formed a familiar environment where radicalism and Yiddish culture were very appropriate.¹²

In Europe, radical Yiddish songs had stirred the rallies and meetings of Jewish socialist and labor unionists. They continued to do so in Paterson. Accounts of the 1913 silk strike led by the Industrial Workers of the World contain many references to singing Jewish strikers." In 1915, Paterson textile workers established a chorus that evolved into the Freiheit Gesang Ferein in 1923 and later became the Paterson Jewish Folk Chorus." Naturally, the Freiheit Gesang Ferein sang in Yiddish because that was the singers' mother tongue, the language in which they most easily expressed their political beliefs.

The Paterson Freiheit Gesang Ferein performed the same songs that had inspired radical Jews in Europe. These pieces were augmented by the works of Jacob Schaefer, an immigrant composer who created music that was distinctly Jewish and politically radical.

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- 11 On nineteenth century Paterson labor, see John Cunningham, *America's Main Roads*, (New York: 1966), pp 286, 142. Also, Herbert Gutman, "Class, Status and Community Power in Nineteenth Century American Cities," passim, in Gutman's *Work, Culture and Society in Industrializing America*, (New York: 1976). On Paterson's nickname and industrial heritage, see Federal Writers' Project, *New Jersey* (New York: 1939), pp. 350-351. On the Jewish population in Paterson, see Karen Berman's article on Paterson Jews in the *Paterson Evening News* September 15, 1975. For the foreign-born percentage of Paterson's population, see *New Jersey*, p. 350.
 - 12 On Lodz in 1905, see Nora Levin While *Messiah Tarried* (New York: 1977), p. 322. For descriptions of Paterson, see *New Jersey*, p. 350.
 - 13 On radical Yiddish song in Eastern Europe, see Ruth Rubin, *Voices of a People*, (New York: 1973), p. 478. On song and the Jewish labor movement in Europe, see Ezra Hlendelsohn, *Class Struggle in the Pale*, (New York: 1970) pp. 66, 122. On working class choruses in Germany, see Dieter Dowe, "The Workingmen's Choral Movement in Germany Before the First World War," *Journal of Contemporary History* XIII, 32, (April, 1978), passim, pp. 269-296. On singing strikers in Paterson, see *Paterson Evening News*, March 26, 1913, April 5, 1913, April 14, 1913, and May 12, 1913.
 - 14 For the basic history of the chorus and the history of left Yiddish choruses in general, see Mordechai Yardeini, *Fifty Years of Yiddish Song in America*, (New York: 1964), pp. 52-54. On the political split that led to the founding of the Paterson Freiheit Gesang Ferein, see Geller.

Schaefer, who conducted in Paterson and other cities, wrote 11 large scale oratorios and cantatas and more than 100 original compositions and settings of Jewish folk songs. In Paterson and elsewhere, he taught chorus members to sing by rote because so few of them could read music.¹⁵

Schaefer and the Freiheit Gesang Ferein found a ready audience in Paterson, where continuing industrial conflicts in the Twenties and Thirties fuelled the radicalism of Jewish workers. Left wing and labor union activity intensified as Paterson's important silk industry went through a decline caused largely by manufacturers' exodus to cheaper, less militant labor in Pennsylvania and the South." Communist movement activities gave the chorus a forum; it rehearsed in the hall of the International Workers Order, a fraternal insurance organization friendly to the Communist Party. The city's substantial Yiddish-speaking working class provided singers and an audience. ¹⁷

A typical chorus performance of the Twenties and early Thirties was a joint appearance of the Freiheit Gesang Ferein choruses of Paterson and New York City in Carnegie Hall May 28, 1927. The highlight of the program was an oratorio entitled "Twelve," derived from a poem on the Russian Revolution. The oratorio described 12 Red Guardsmen marching through the streets, bullying members of the middle class. The line, "Oh, mother in heaven, the Bolsheviks are turning the world upside down!" was repeated throughout the piece, impressing on listeners the power of the revolution.¹⁸

Songs performed by the chorus in these years dealt with class struggle, working class life, and revolution. "Awake" asked workers to recognize their revolutionary potential: "Awake, for it dawns/ Open your eyes and see the might that is yours." "My Resting Place," by Morris Rosenfeld, intoned, "Don't look for me where myrtles are green/ You will not find me there, my beloved.1 Where lives wither at the machine/ There is my resting place."¹⁹ "Church

15 On Jacob Schaefer and the Freiheit Gesang Ferein movement, see the *Daily Worker*, January 2, 1936. Also Yardeini, pp. 42-43 and Sidney Finkelstein, "The Music of Jacob Schaefer," in Yardeini, pp. 177-178.

16 On Paterson during the 1919 Red Scare, see Morris Schonbach, *Radicals and Visionaries*, (Princeton: 1964), p. 67. On Paterson industrial conflicts in the Twenties and Thirties, see Nancy Fogelson, "They Paved the Streets With Silk," *New Jersey History*, (Autumn, 1979), 133-134; also Richard Noble, "Paterson's Responses to the Great Depression," *New Jersey History* (Autumn-Winter, 1978), 87. On early twentieth century Paterson labor, see James E. Wood, "History of Labor in the Broad Silk Industry of Paterson, 1872-1940" (Ph.D. dissertation, University of California, 1942).

17 Interviews with Geller, Liss, Bernstein, October 9, 1980 and November 1980.

18 *Daily Worker*, May 27, 1927.

19 Bernstein and Walkowitz.

Bells” lauded revolution and dismissed churchgoing as counter-revolutionary:

‡ hear the bells ringing-stop, it's enough
Because the church bells are lulling the people.
Your wild tones have driven us crazy long enough-
it's enough.
You want to lull the world to sleep.
I've discovered a new clock, a new bell
Which wakes up the people
Not just in church and not just in the air,
Bur right on earth.
And it's calling on people to unite
And throw off their yoke.”

In its heyday in the Twenties and Thirties, the Paterson Freiheit Gesang Ferein was approximately 70 voices strong. It sang at benefit parties for the Morning *Freiheit*, (the Yiddish language Communist newspaper), secular Jewish children's schools, leftist women's clubs and the International Workers Order.²¹ “They participated in all our affairs,” recalls Isidore Geller, a former Communist Party member from Paterson. “They were the life of the organizations.”²²

Chorus performances were central to left wing activity in a city marked by its labor movement and radicalism. “A Paterson strike,” observed a Federal report of the Thirties, “converts the downtown district into a huge picket line and a mass meeting. . . .” Organizers from the Congress of Industrial Organizations and the Communist Party were active among the 18% of Patersonians who were union members. Communists led a large but unsuccessful strike in the wool and worsted mills of neighboring Passaic in 1925. Paterson workers often used the date of a big strike to recall memories of marriages and other personal events.²³

This militant spirit was reflected in a 1934 incident. On the morning of May 1, Patersonians awoke to find a red flag flying from the flagpole in front of the city library. The flag was raised overnight by Sol Walkowitz, Zisha Walkowitz's son, and a comrade. Inscribed on it, and painted on adjacent sidewalks, were slogans demanding a fund for the unemployed and an attack on fascism in the U.S.²⁴

²⁰ Bernstein.

²¹ On chorus membership see Walkowitz. On the different events at which the chorus appeared, see Bernstein.

²² Geller.

²³ On union organizing efforts in the Twenties and Thirties see Leo Troy, *Organized Labor in New Jersey*. (Princeton: 1965). pp. 82-97. On strikes and the percentage of Patersonians in unions, see *New Jersey*, p. 351. On the Passaic strike. see Rudolph Vecoli. *The People of New Jersey* (Princeton: 1965). pp. 199-200. On the practice of dating events by strike dates. see *New Jersey*, p. 35.

²⁴ *New York Times*, May 1, 1934, p. 2. I am indebted to Daniel J. Walkowitz of New York University, Sol Walkowitz' son. for bringing this incident to my attention.

On May 1, 1935, 3,000 demonstrators, mainly Communists and radical labor unionists, paraded through the city bearing signs protesting fascism and supporting labor.²⁵

The chorus gave “spirit” and “fire” to rallies in the early Thirties, according to Belle Bernstein, daughter of Zisha Walkowitz and a chorus member. “People knew that if the chorus was there, it was going to be exciting,” she recalls.²⁶

The chorus also appeared at large, formal concerts in Paterson, joined by Freiheit Gesang Ferein choruses from neighboring towns and cities. In the late Twenties, Jacob Schaefer directed more than 100 singers, a children’s chorus and an orchestra in the oratorio “Mosiach ben Yosef” in a performance at a Paterson theater. Throughout the Thirties, such concerts attracted hundreds of listeners.”

The Paterson Freiheit Gesang Ferein membership and its audience were virtually identical in background: all were Jewish, Yiddish-speaking working and lower-middle class people. Many of them were politically left wing.²⁸ In Paterson, as elsewhere, the impact of the chorus during the Twenties and early Thirties was largely confined to this Jewish left milieu. Belle Bernstein describes the chorus as “sectarian” in these years, apparently referring to its failure to have a wide appeal beyond Paterson’s Yiddish-speaking working class.”

Although some might see this as autonomy, it was an autonomy born of painful isolation from the mainstream of the American working class. From 1919 to 1929, the Communist Party was preoccupied with surviving government repression and intra-party disputes. There was little time left for formulating theories of proletarian music. During the party’s Third Period, from 1928 to 1933, American Communists followed Comintern plans and plunged into an intensified struggle to overthrow capitalism. Party members concentrated on political strategies for hastening revolution and avoided experimentation with music for workers outside the party’s foreign language groups. The result was a music and a political culture alien to the native-born working people which the party hoped to reach. When immigrant Communists, **and they** performed in languages that English-speaking Americans could not

25 Paterson *Evening News*, May 1, 1935.

26 Bernstein, November 1, 1980.

27 On concerts and the performance of the oratorio, see Joseph Walkowitz, “Kinder, Zingt” in Yardeim, *Fifty Years of Yiddish Song in America*, p. 183. On audience size, see Walkowitz.

28 Bernstein, Walkowitz; and Liss.

29 Bernstein, November, 1980.

understand.³⁰ In their search for radical purity, Communists approved only of the explicitly political music of organizations like the Freiheit Gesang Ferein. According to this analysis, indigenous American music lacked radical sentiment. Jazz was considered bourgeois and corrupt, blues defeatist, and Appalachian mountain music backward.”

This dilemma was summed up in a letter to the *Daily Worker* in 1927:

Our comrades can't sing. They sing half bad the "Internationale" and the English Boatman Song, further they are deaf and dumb.

The Freiheit Gesang Ferein does valuable work. But we have so many comrades who do not happen to be born Jews and they simply do not understand Yiddish. But they can understand English.³²

A solution to this problem was found during the Popular Front years, 1935-1940, when Communists abandoned a policy of isolation and joined with socialists and liberals to combat the rise of fascism. At this time, the Communist movement sought music relevant to the great majority of English-speaking Americans. This abandonment of previous separatism combined with growing interest in folklore throughout America and a more positive attitude towards folklore in the Soviet Union. Together, these developments changed the Communist movement's policy toward folk music and, consequently, the repertoire of the Freiheit Gesang Ferein choruses?

From the late Thirties on, the Paterson chorus sang in both Yiddish and English to reach beyond its original Yiddish audience.³⁴ As a strictly Yiddish chorus, it might have continued to sing only Yiddish songs. But as a radical Yiddish group seeking to reach the American working class, it also performed songs in English that appealed to native-born Americans.

Chorus members stress that their repertoire changes resulted from a shared political outlook, not Moscow directives. Joseph Walkowitz, son of Zisha and a chorus member, recalls:

There was no leadership - meaning from the Communist Party - given to that chorus as long as I was there, and I was there since 1945, or even prior to that, on what to sing or how to sing it or anything else. These

30 On the Third Period in general, see Irving Howe, *The American Communist Party*, (New York: 1974). pp. 175-235. On the Communist movement's approach to music, see Richard Reuss. "American Folklore and Left-Wing Politics" (Ph.D. dissertation. Indiana University, 1971). p. 51.

31 Reuss. pp. 62-65.

32 *Daily Worker*. October 11. 1927.

33 Walkowitz and Bernstein.

34 Walkowitz and Bernstein.

people **decided what they wanted for themselves**. They were all left wing oriented, they didn't **need any guidance. It all came out of themselves.**"

Similarly, **Isidore Geller**, a Paterson Communist Party member from its inception to the Fifties, recalls that the chorus "was one organization over which the party never had too much influence directly." He describes the chorus as friendly to the Communist Party without being part of it.³⁶

But links between the chorus and local Communists were quite close. Belle Bernstein remembers that the chorus and party had "a close working relationship" and that some members of the Communist Party were leaders in the chorus. In this period, most of the rank and file singers belonged to the International Workers Order, whose politics were close to those of the Communist Party." It appears that the chorus was generally anxious to support the Communist movement and therefore needed minimal party direction.

During the Thirties and Forties, all these cultural currents on the left led the chorus to modify its Yiddish image and seek a wider audience. The Freiheit Gesang Ferein became the Paterson Jewish Folk Chorus and performed "The House I Live In" and "Ballad for Americans," both songs of the Popular Front years celebrating brotherhood and the role of ordinary people in American history. The chorus travelled to New York City to back Paul Robeson at the Mecca Temple and also sang with him at Madison Square Garden in the late Thirties in a performance of "Ballad for Americans."³⁷ Although these new English pieces never replaced the chorus' core of Yiddish songs, they added a new flavor to concerts and reached out to new listeners.

Singing in English presented difficulties for some immigrant chorus members whose native tongue was Yiddish. Their accents sometimes created humorous, though unintentional, changes in lyrics. For example, in:

We want the world and all that is on it
Mines and railways. **shops and lands.**
We built it all and mean to take it
Mines and railways, **shops and lands,**

the **singers' accents turned "shops and lands" into "chops and lambs,**" earning the song the nickname "the Butcher's Song."³⁹

³⁵ Walkowitz.

³⁶ Geller.

³⁷ Bernstein. October 9. 1980 and November 1980.

³⁸ Walkowitz, Liss and Bernstein.

³⁹ Walkowitz.

Although much more a part of the American political mainstream than the chorus of the Twenties, the chorus of these latter decades still retained a radical vision. With a repertoire of both English and Yiddish songs, it extolled internationalism and equality with words and ideas that most Americans could understand. It lauded the struggle against fascism. As an active participant in a Communist movement culture, the chorus communicated its vision of an America of social and economic justice free from racial and ethnic oppression.

The sound of Yiddish-speaking singers performing “Ballad for Americans” in thick Eastern European accents might be incongruous to outsiders. But the song served a purpose: it expressed immigrant singers’ claim to a place in American society. In the face of anti-Communism, anti-Semitism and nativism, they affirmed that their leftist ideology and Jewish heritage were not un-American, but attributes giving them a special place in America.

Approximately 55 voices strong, the Paterson chorus appeared throughout World War II at benefit concerts for Russian war relief. A photograph of the chorus in this period shows 55 men and women in suits and dresses wearing boutonnières, standing formally onstage. Concerts continued to be special events for members. “You were important for a day,” recalls Belle Bernstein.⁴⁰

A February 1946 concert crystallized a decade of changes in the chorus. Onstage at Paterson School Number Six were the Paterson Jewish Folk Chorus, the Choir of Canaan, (a local Black Baptist Gospel choir), and Pete Seeger, banjo-playing folksinger and a leader in the American left wing folksong movement. The program began with the chorus singing Jewish folksongs, but these were quickly followed by pieces utterly foreign to the old-style Freiheit Gesang Verein Yiddish programs. The two choirs, one Black Baptist and the other Jewish, sang “The Lonesome Train,” a cantata on Abraham Lincoln’s funeral train. Joseph Posner, a local cantor, sang the prologue from Pagliacci, then a humorous American folksong, and finally a religious aria. Pete Seeger finished the concert with American folksongs and the audience sang along.⁴¹

Clearly, this was far from Yiddish oratorios extolling the Russian Revolution and songs dismissing church going as counterrevolutionary. The concert asserted the value of America’s diverse cultures and the American progressive tradition. In choosing the cantata on Abraham Lincoln the chorus claimed political roots in American history, not just the Russian Revolution. In performing with a Black

⁴⁰ Bernstein.

⁴¹ Walkowitz; Paterson Evening News. February 22, 1946.

gospel choir, they acknowledged the struggles and traditions of Black Americans and joined hands with another American minority group. By performing in Yiddish and also singing with the Choir of Canaan and Seeger, the chorus reached out in an attempt to become a force throughout Paterson.

Other songs performed after 1945 dealt with World War II, the Holocaust, and the birth of Israel. For some chorus members, the virtual destruction of the Eastern European Jews heightened the importance of preserving Yiddish culture, and reinforced the Yiddish identity of the chorus. One composition, "Fum Viglied to Ziglied," (From Cradle Song to Victory Song), chronicled the life of an Eastern European Jewish family. Another, "S'brent," (It's Burning), sang of the Warsaw Ghetto uprising, and accused the entire world, including the Pope, of looking on with folded hands while the ghetto expired in flames. The chorus also added "Zog Nit Keyn-mol," the Vilna resistance hymn which affirms, "Never say that you have reached the very end ... because the hour for which we yearned will yet arrive." Israeli songs performed in Hebrew reached out to Jews who might not be attracted to an exclusively Yiddish language chorus.⁴²

During the early Fifties, the chorus sang Beethoven's "Ode to Joy" at Paterson Brotherhood Week concerts promoting racial and ethnic harmony. The city government gave the singers two awards for its work on Brotherhood programs. The chorus also appeared at the city's Young Men's Christian Association and the Paterson Veterans' Council's "I Am An American Day."⁴³

As these performances indicate, the chorus had achieved some success performing for people outside its traditional Jewish audience. But if the group had broken some of the ethnic and linguistic barriers surrounding it, one label remained: its identification as an organization within the orbit of the Communist Party. During the anti-Communist hysteria of the Fifties this was a serious liability. Belle Bernstein recalls that the chorus was isolated by charges that it was a collection of "Communists" and "left-wingers." Joseph Walkowitz felt that the chorus was "stagnating" in this isolation, and singing only for its old-time supporters. If the chorus were to survive, he thought, it had to reach new listeners.⁴⁴

The Communist connection invited hostility and repression. It also tied the chorus to a dwindling movement. "In the Forties, particularly the Forties, the choir was weak already," Geller recalls. "It

⁴² Walkowitz Bernsrein.

⁴³ *Ibid.*

⁴⁴ Bernsrein, October 9 1980 and November, 1980.

didn't have what it had when it was younger ... the entire movement was weaker."⁴⁵ The isolation and decline of the Paterson left reflected the national decline of the Communist Party. Many left the Party's Paterson branch in disagreement over trade union matters, fear of government repression and disillusionment with the Party and the Soviet Union.⁴⁶

In 1954, as the Federal government broke up the I.W.O. on charges that it was a subversive Communist organization, the chorus stopped rehearsing at the I.W.O. hall in Paterson. In effect, this meant leaving the Communist movement. Afterwards, the chorus' schedule expanded to include concerts at the city library, Young Men's - Young Women's Hebrew Association, and more municipal events.⁴⁷

Reflecting on the decision to leave the I.W.O. hall, Joseph Walkowitz explains:

We felt that we had to lose some of our identification as a Communist group because we were being shackled, we couldn't get out. We had a message to give, and just to identify ourselves in a sectarian manner would not be helping our cause. . . Our cause was the furtherance of Jewish culture, Yiddish culture. We had a message of something to say and we did not want any labels because the hysteria that was on at that particular time would not help us."⁴⁸

His statement reveals both the pressures of the McCarthy era and the evolution of the purpose of the chorus: a group that originally espoused political radicalism through Yiddish culture was beginning to see Yiddish culture as an end in itself. The immediate reasons for these changes lay among Paterson leftists and Jews. Reflecting a trend that Arthur Liebman has detected among other radical Jewish organizations, the chorus became less a political institution and more an ethnic one, hoping to remain relevant to the continuing ethnic concerns of less radical Paterson Jews.⁴⁹ The change reflected the evolving status of Yiddish in Paterson: with the immigrant generation disappearing, the survival of Yiddish could no longer be taken for granted. The chorus now sang to preserve the language that was crucial to its identity.

But because the singers' ethnic identity was so intimately connected with a radical political tradition, they carried elements of their left wing past with them, Although the radicalism of the cho-

⁴⁵ Geller.

⁴⁶ Walkowitz. and Bernstein, October 9, 1980 and November, 1980.

⁴⁷ Walkowitz and Bernstein. Although it is difficult to date precisely the chorus' departure from the I.W.O. Hall. both Walkowitz and Bernstein place it in the early Fifties and emphasize the audience expansion that followed it.

⁴⁸ Walkowitz.

⁴⁹ Liebman. p. 355.

rus was diluted, it was never discarded. In Yiddish song, liberal and ex-Communist members of the chorus sustained a tradition of singing for peace and brotherhood that gave political meaning to their performances. Black spirituals, sung in support of the civil rights movement, also gave a progressive flavor to concerts.⁵⁰

And the chorus kept its commitment to Yiddish songs of social and artistic significance. The singers refused to sing commercial Yiddish show tunes.” As late as the Seventies, they voiced the old militant song of the group’s early years. One piece, written in 1930 and performed as late as 1970, asserted:

**The boss makes nothing
Everything is created by the working man. . .
And if you can ’t do anything, it’s all not nice,
So he prides himself on the one thing he can do: eat.**⁵²

But despite the old, brave lyrics and the chorus’ dogged dedication to raising money for the *Freiheit* (“they’re not ashamed to use the word comrade,” explained Belle Bernstein),⁵³ the chorus was wasting away from its inability to attract new members. The singers endured the sad decline that plagued leftist choruses throughout America. Elderly members who died were not replaced by young singers. During the Fifties, a proposed merger with a local Workmen’s Circle chorus collapsed in animosity and red-baiting. An influx of members from a disbanded chorus in neighboring Passaic added a few singers, but not enough to reverse the decline. During its final years, the chorus had to hire professionals to fill its ranks. “It left a bad taste in our mouths,” recalls Joseph Walkowitz.⁵⁴

During the Fifties, the chorus averaged 25-30 members. The Sixties saw an average of 20 singers. The chorus disbanded in 1975, when it numbered only 14 voices.⁵⁵

Explanations for the demise of the Paterson Jewish Folk Chorus rest on political and ethnic factors. From the 1950’s until 1975, the chorus suffered the erosion of its political and ethnic support.

The increasing isolation and weakness of the Communist movement in the Fifties broke the radical political movement the chorus once celebrated in song. With the I.W.O. destroyed, the Communist

⁵⁰ Walkowitz.

⁵¹ Bernstein. Nov.. 1980.

⁵² Walkowitz.

⁵³ Bernstein. Nov., 1980.

⁵³ On the nationwide decline of Yiddish left choruses see Isaac Ronch, “Their Songs Never Grow Old.” *Jewish Currents*, v. 14. #2 (Feb. 1960) 13; also Maurice Rauch. “Our Song.” *Jewish Currents*, v. 18. #3. (March 196-1) 13. On the problems of decline in Paterson. see Walkowitz.

⁵⁵ Walkowitz.

Party under attack, and many radicals disillusioned with the Communist Party and the Soviet Union, the Communist movement culture - the chorus' original *raison d'être* - withered. The rallies and celebrations which the chorus had stirred in the Twenties and Thirties ceased.⁵⁶ Deprived of the strong social and institutional support it once found in the Communist movement, the chorus was forced to look outside its old milieu for new audiences and supporters.

Beyond the dying Communist sub-culture, the singers met another obstacle: the decline of Yiddish in America and Jews' increasing integration into mainstream American culture. An enormous cultural gap separated the chorus from the younger American-born Jews who had to join the group if it were to survive.

While Yiddish-speaking immigrants made the chorus and other Paterson-produced entertainments central to their lives, their descendants apparently found their cultural sustenance in the conventional offerings of American mass culture. The difference between Yiddish-speaking immigrants and their English-speaking children was exacerbated by the birth of Israel and the Holocaust. Zionism directed young Jews interested in Jewish culture towards Hebrew and Israel, not the Yiddish language culture of Eastern Europe.⁵⁷ When young Jews did express an interest in their Eastern European roots, they encountered the results of the Nazi genocide which destroyed the world of Yiddishkeit in Eastern Europe and deprived young Jews of its resources.⁵⁸ To young Jews, Yiddish became a grandparents' language, Yiddish song a grandparents' song far removed from daily life in suburban New Jersey.

These obstacles were compounded by the disappearance of the Paterson Jewish community that had supported the singers. In Paterson, as in many other American cities, upward economic mobility, assimilation and flight from urban decay led many Jews to move to the suburbs. Jews made up 20% of the population of Paterson in 1930 but only 4% in 1975.⁵⁹ The dispersion of Jews into the

56 On the weakening of the Old Left in Paterson, see Geller. On general Jewish disenchantment with the Communist Party, see Irving Howe, *World of Our Fathers*, (New York: 1976). pp. 344-347.

57 Bob Norman, "A Jewish Folk Music Revival," *Jewish Currents*. V. 34, #9. October, 1980, 36.

58 Norman, p. 36. I am also indebted on this point to Mick Maloney, who has discussed with me the relationship between the American revival of Irish music and music in the Irish Republic. The Irish example illuminates the relationship between European ethnic music and its American manifestations.

59 For statistics on the decline in Paterson's Jewish population, see the Berman article in the September 15, 1975 Paterson Evening News. For related statistics on the growth of Jewish population in towns outside Paterson, see Edward Shapiro. "The Jews of New Jersey," in Barbara Cunningham, ed., *The New Jersey Ethnic Experience*. (Union City, N.J.: 1977), p. 308.

suburbs around Paterson scattered singers and audience, destroying the old Jewish urban community that had once nourished the chorus.

The near-simultaneous decline of the Communist movement, Yiddish language and Paterson Jewish community isolated the chorus and threatened its very existence. Ultimate proof of the isolation of the chorus came as the New Left succeeded the Old Left, bringing with it a new cultural orientation to American radicalism. Old Left choruses like the Paterson Jewish Folk Chorus rehearsed and sang in a formal, highly organized style befitting their political culture. The more freewheeling New Left found its musical expression in the topical songs of the solitary, guitar-playing folk singer or the spontaneous, exuberant black music of the civil rights movement. Where the Paterson Chorus sang in Yiddish because that was the mother tongue of its singers, the overwhelmingly American-born New Left sang in English. Where the New Left was self-consciously youthful, by the Sixties the Paterson Jewish Folk Chorus was an organization of middle-aged and elderly people. Indeed, the social and cultural differences between the Old and New Left are summed up by the differences between a formal, organized Paterson Freiheit Gesang Ferein concert at Carnegie Hall and Phil Ochs holding forth at a Greenwich Village coffee house.

Of course, the chorus was in no position to become a part of the New Left. But the chorus' devotion to Yiddish culture remained. And because the singers' ethnic identity was so deeply connected with a progressive political vision, it retained elements of its radical past. The singers' sense of ethnicity was derived from the internationalism of the Popular Front, not the factionalism of Sixties ethnic pride movements. Unlike Sixties organizations that sometimes exalted their culture in ways that ignored or slighted other groups, the Paterson Jewish Folk Chorus performed in "the cause of friendship and peace between all peoples" and invited others, like blacks or Italians, to sing along.⁶⁰

"How do we participate in the Negro struggle for equality in America?" wrote Maurice Rauch, a composer, teacher and conductor for the Paterson Jewish Folk chorus and similar groups. "The first and obvious answer is likely to be 'Sing a Negro song of struggle.' Certainly we demonstrate our solidarity with the Negro by doing so, But is this enough? How much stronger our contribution, how much more peculiarly American, how much more universal

60 For the quote on the "cause of friendship," see a chorus program from a May, 1972 concert. On the continued use of progressive songs. see interviews with Walkowitz and Bernstein, October 9, 1980 and November 1980.

does this struggle become when, alongside ‘We shall Overcome’ we sing our ‘Zog Nit Keynmol.’”⁶¹

Long after its break with the Communist movement, the chorus maintained a tradition of singing for social justice and brotherhood. Even as the chorus became more Yiddish than radical, the singers maintained connections to their radical past. The Paterson Jewish Folk Chorus took the side of all oppressed people, whether they were white factory workers in “Shnel Loifen de Redden” (Wildly the Wheels Turn) or black slaves portrayed in “Go Down Moses.” Joseph Walkowitz proudly recalls a concert attended by an integrated audience at a time when racial tensions were high in Paterson.⁶²

But it would be a mistake to understand the ethnicity of the chorus without reference to its politics. The history of the chorus reveals an intimate but changing relationship between the radical and ethnic elements in the chorus’ identity. Initially, political radicalism was the dominant component of the chorus’ identity. The chorus sang in Yiddish because that was the mother tongue of the singers and their community. But as radicals seeking to reach the majority of the American working class, they also performed English language songs and became a significant force outside their original Yiddish constituency. Although Lawrence Goodwyn chides socialists and Communists for their supposed narrow sectarianism,⁶³ the chorus creatively moved into radical and reform spheres of American politics in the late Thirties and Forties. In Paterson, at least, leftists were more flexible and committed to reaching the mainstream than normally supposed. The result was music with a conscience that maintained a distinct message even as chorus membership dwindled.

If the world outside the Paterson Jewish Folk Chorus had less and less time for a Yiddish choir, Yiddish song retained ethnic and political importance for the chorus and its audience. Communist chorus members left the Party but stayed in the chorus. They did not exploit Yiddish music and discard it when it ceased to serve their immediate political purpose. Instead, they showed a principled commitment to Yiddish that transcended their loyalty to Communism. They preserved Yiddish song as part of their ethnic heritage, perhaps with a tinge of nostalgia, and tenaciously affirmed their identity and cultural pluralism in the face of enormous American pressures to assimilate.

⁶¹ Rauch, p. 14.

⁶² Walkowirz.

⁶³ Goodwyn, pp. 292-293.

And it must always be remembered that immigrant radicals faced far more cultural obstacles than native-born Populists. As radicals, their greatest artistic resource - the Yiddish language - limited their audience. In a country where most people spoke English, the singers' Yiddish message fell on uncomprehending ears. It was not that their radicalism was un-American as jingoists might charge, but that the Yiddish culture through which they celebrated socialism was so foreign to most Americans. Starting from a position closer to the mainstream of American culture, Populists could draw on many American symbols, from revival meetings to the legacy of the American Revolution. Jewish radicals faced a dual challenge: conservatism and pressure to assimilate. Foreign-born radicals could jettison their own culture or transform the dominant American culture to make room for a variety of different subcultures.

The Paterson Jewish Folk Chorus chose the second course. They sang a limited number of English language songs to reach Americans who did not speak Yiddish. Yet they did so within a larger message celebrating harmony between Americans of all backgrounds. As Yiddish singers, they performed with pride in their own heritage and a desire for brotherhood.

Because Yiddish was so crucial to their identity, they could not accommodate themselves to younger generations of Jews who did not speak Yiddish. As the Yiddish speaking population of the Paterson area dwindled, they became an ever-more isolated island in a sea of assimilated Jews. Perhaps they could have purchased a few more years of existence by singing only in English, but that price was too great. For the singers, forsaking Yiddish would have meant forsaking the very core of their identity.

Because the chorus was eventually forced to disband, some might see its history as a story of defeat. But there is more to the singers' legacy. History records both what is done to people and what people do for themselves within their own unique circumstances. Viewed in this light, the singers left a record worthy of great respect. The chorus continually confronted great odds in singing to celebrate radical politics and Yiddish culture. They could not totally separate the two. Yet for all their attempts to make a place for themselves in a hostile polity that stressed assimilation, the singers refused to adapt so much that they destroyed their integrity, "Music wasn't their most important thing," recalls Joseph Walkowitz, "because they felt that music without a conscience - without a message - was just singing in the air to make somebody happy."⁴⁴

The chorus weathered the threats of political repression, cultural

isolation and assimilation for more than sixty years. Because of these challenges, the history of the chorus is a record of struggle, courage, adaptation and integrity in the face of great odds.

For radicals, the history of the chorus shows the importance of culture in politics. The chorus created an area of cultural autonomy for the singers, reinforced their commitment to the Communist movement, and creatively reached out to potential comrades. If music is the human soul expressed in sound, radical music can express people's deepest political feelings far more evocatively than simple slogans or speeches. While leftists justly acclaim the contributions of singers like Woody Guthrie and Pete Seeger, they know little of the immigrant choruses' great contributions to radical culture.⁶⁵ This ignorance cripples contemporary radicals' discussions of ethnicity because it ignores the lessons of a generation that confronted all the complexities of ethnicity in American life and politics.

For Jews, the chorus shows how to express ethnic pride without falling into ethnic chauvinism. The singers' pride in being Jewish was coupled with a commitment to brotherhood between races, religions and nationalities. Their efforts at bridge-building between different groups were humane and political without being formal and didactic.

For historians, the story of the chorus shows the importance of studying the intimate relationship between culture, ethnicity and radicalism in the Old Left. The singers cannot be understood as Jews or Yiddishists or radicals alone, but as the sum of all three.

The chorus' music changed over time as its members and their cultural and political environment changed. But its music always had a purpose, whether it was a call to revolution or an attempt to preserve a fast-disappearing Yiddish culture.

"The feeling of the people was that our songs should enlighten and lift up and show people what the way was," recalls Joseph Walkowitz. "It had to talk about peace, it had to talk about love, it had to be humorous, it had to be biting, it had to be demanding, it had to be joyous. There is no time to cry."⁶⁶

"They sang some pretty good stuff that no chorus had to be ashamed to sing."⁶⁷

⁶⁵ Reuss. pp. 94-96, 152.

⁶⁶ Walkowitz.

⁶⁷ *Ibid.*

A MUSICAL BRIDGE BETWEEN ISRAEL AND LOS ANGELES

ROBERT STRASSBURG

The innovative Dr. Michael Isaacson's name looms ever larger on the horizon of contemporary Jewish music. His most recent venture in the vineyard of synagogue music bears the name **Legacy**. The handsomely packaged cassette is subtitled, "**A Mosaic of Jewish** Music," and was three years in the making. It is an excellent example of the way in which our ancient prayers may be enriched and given renewed vitality, using the latest state of the recording art.

Legacy is important as a historic recording, for Dr. Isaacson, with great ingenuity and rich musicality, has widened the palette of Jewish music through the creation of a symphonic ensemble in Jerusalem. This ensemble, the new National Symphony Orchestra of Israel performing under his baton, is indeed responsive to the new Jewish music that Isaacson sets before it.

In creating this long-needed musical bridge between Israel and America, Cantor Nathan Lam of the Stephen S. Wise Temple in Los Angeles has played a most important role. The results have been very significant, Cantor Lam's vision, vocal achievements, and dedication to Jewish music in this, his second album in collaboration with Dr. Isaacson, are very supportive of the direction contemporary synagogue music is now taking.

What makes this cassette unique is not only its rich range of expression, but Isaacson's ingenuity in conducting his imaginative and colorful orchestrations in Israel, and then returning to the Evergreen Studios in Burbank, California, where with Cantor Lam and combined choral forces, the vocals are performed over the already recorded orchestra. The attractive brochure that accompanies the cassette suggests that, when all the tracks are equalized and balanced, the resulting effect is one of a "huge concert performance spanning the distance between Israel and Los Angeles."

However, what holds our attention is the soul and substance of Legacy's musical values. They are bound to appeal to both Jewish and non-Jewish listeners. Side A of Legacy provides the listener with a broad spectrum of composer Isaacson's creativity from 1969 to 1984. One is

Dr. Robert Strassburg is a well known American composer and a member of the faculty of California State University at Los Angeles.

impressed by the persuasive power of his melodic writing as much as by his rhythmic, harmonic, and coloristic process. His music clearly belongs to the mainstream of Jewish music set in motion by Ernest Bloch in the first third of our century and further enriched by the Mediterranean school of Israeli composers, among them Paul Ben-Haim and Marc Lavry. The opening work, *Shiru L'Adonai*, captivates the ear immediately with its richly colorful blend of Middle Eastern rhythm and joyous choral vitality, *Yom Zeh L'Yisrael*, from his third Sabbath service, "*Nishmat Chayim*," for cantor and community temple choir (sung in this instance by a youth choir), welcomes the Sabbath with its felicitous melodic line. The *Avinu Malkenu*, originally part of the S'lichot service commissioned by the Los Angeles University Synagogue for cantor and choir, has a mystical quality that rivals its older predecessor and may be destined to enjoy a similar popularity.

In Isaacson's *Hashkivenu*, composed in 1983, the cantor is provided with a richly rewarded melodic line of compelling tension. It is given an inspired performance by Cantor Lam. This ancient evening prayer for cantor alone is supported by an ardent orchestral affirmation of unity between the Diaspora and Jerusalem.

Sim Shalom, composed in 1982 for cantor and choir, invites immediate congregational participation in its stirring invitation to embrace the values of Torah. The *V'taher Libenu* message of the *R'tsei V'menuchateynu* which follows, also written for Cantor Lam, has a Chasidic fervor about it, both in the cantorial recitative and the lively choral interjections.

The composer's setting of the *23rd Psalm*, written in 1969 while a student of Robert Starer, foreshadows his dramatic and contemplative approach to cantorial improvisation. In this new orchestration, Cantor Lam provides an effective interpretation of its complex melodic line.

A much-needed *Biti* prayer to accompany child-naming ceremonies, as well as B'not Mitzvah occasions, written for cantor, harp, and strings, is set to a text by Rabbi Kerry Baker. It closes the expressive Side A, a survey of Isaacson's versatility as a composer, orchestrator, and conductor.

Side B features three Los Angeles composers of distinction. It opens with the music of Charles Fox, a well-known film and television composer whose *V'hi Noam*, in memory of his father, is set for rabbi, cantor, and choir. Its Handelian textures are reminiscent of the opening chorus of the Baroque master's oratorio, *Israel in Egypt*. It is a splendid composition. Rabbi Isaiah Zeldin, Cantor Lam, and the combined choirs of Stephen Wise and Valley Beth Shalom Temples, under Isaacson's direction, provide an inspiring performance.

The least memorable work of the entire album, relying mainly on the orchestral color and solo violin obbligato, is film composer David Shire's

setting, *Arise My Lovg* from the *Song of Songs*. Its attenuated melodic line does not sufficiently reflect the winter's passing and the spring's arrival expressed in the text.

Ahavat Olam by Aminadov Aloni, Music Director of Valley Beth Shalom Temple in Encino, California, is used with increasing frequency in synagogues throughout the country during the High Holy Days. Aloni provides a lovely and sensitive contrapuntal treatment of the traditional Bosh Hashana *Bar'chu* melody for cantor and choir. Newly-orchestrated by Isaacson for this recording, Cantor Lam and the combined choirs sing it with warmth and sensitivity.

Elegy for the Fallen by Isaacson is a "Mourner's *Kaddish*" for solo trumpet and strings in memory of the victims of the Holocaust. It is the sole instrumental composition on the recording, and is the middle movement of a concerto for trumpet and orchestra. Its solemn poignant utterance is a worthwhile addition to the trumpet literature.

Two rousing "fun" pieces for cantor and children's choir are welcome additions to the Hanukkah and Purim repertoire. The lively elastic rhythms and charming melodies of *Al Hanissim* and "*Esther the Queen*" possess a folk-like quality of bouyant character, and bring *Legacy* to a joyous conclusion.

Legacy may be obtained from Cantor Nathan Lam, Stephen S. Wise Temple, 15500 Stephen S. Wise Drive, Los Angeles, CA 90077.

KOL SASON: A COMPLETE WEDDING SERVICE

WARREN H. BROWN

Jerome Kopmar's Kol Sason is a complete wedding service consisting of three processional and a bridal march for instruments only, and three vocal sections with instrumental accompaniment: *Bruchim Habaim*, *Mi Adir*, and the *Sheva Biachot*. Scored for flute, harp, and cello (with optional piano), the composer's parts allow for several alternate instrumentations: another violin may substitute for flute, solo flute, or violin and piano, or piano only. Cantor Kopmar also suggests that a solo flute or violin may effectively accompany the Cantor without other instruments. This group of alternatives obviously allows for extreme flexibility in accompaniment depending on the availability of specific instruments.

The first processional is majestic, with a long and fluid melody, in minor with Aeolian modal flavor. Beginning in d minor, the processional moves through a contrasting section in g minor, and modulates to f minor before recapitulating the opening d minor section. The second processional, set in G major with Lydian overtones, opens with a flute solo and flute/violin duet, prior to the main processional pause in the procession of large wedding parties, allowing for a pause in the procession,

Contrasting to the *maestoso alla marcia* of the first two processional, the third is a quiet non-melodic solo for harp or piano in g minor, consisting wholly of arpeggios. It is a placid and simple section-an appropriate lead-in to the bridal march. These three processional allow for flexibility, according to the size of the bridal party. The tonal scheme of the three (d minor, G major, g minor) provides contrast and interest. The progression of tonality makes any or all of the three potentially effective for use as a prelude to the bridal march.

The bridal march itself, in g minor, incorporates stylistic elements of Jewish folksong. The *Bruchim Habaim* (in G major) utilizes secondary dominants in its harmonic scheme. The contrast of minor and major is most refreshing. There is an immediate segue to *Mi Adir*, also in G major, which sets off the vocal solo with a fine flute/violin obbligato. The *Sheva B'rachot* (in F major) *isgraziosq* with the seven blessings sung to a melody derivative from the first one. There is a contrast of simple diatonic melody with elaborate cantillation. This movement concludes with a vigorous rhythmic section followed by cantillation, incorporating the characteristic call and response style with voice and flute which pervades the movement.

Malchiyos - Sichronos - Schof'ros

Composed by RUDOLPH ULANOWSKY

MUSIC SECTION

Moderato.

The musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *mf* and a tempo marking of *Moderato.*. The score is divided into several measures, each with a measure number (1-6) and a corresponding syllable of the Hebrew text. The text is: *Al kén né-ka-weh lé-cho á-do-noj hé-nu li-re-óš me-hé-roh be-šif-e-reš us-se-cho lé-ha-í-wir gil-lu-lim min ho-ó-rez we-ho-e-li-lim ko-roš jik-ko-ré-šun le-šak-kén o-lom be-ma-le-chuiš schad-daj we-chol be-né wo-šor jik-rš u wi-schme-cho, lé-haf-noš é-le-cho kol ri-sché o-rez. jak-ki-ru wé-jé-de-u kol jo-schr-wé-šé-wél ki lé-cho tich-ra kol be-rech ti-scho-wa kol lo-schon le-fo-ne-cho a-do-noj é-lo-hé-nu ji-chre-u we-jip-po-lu wy-li-chi wod schi-me-cho ja-kor it-té-nu wi-kab-b'lu chul-lom eš ol ma-l'chu-še-cho we-šim-*

1 kén né-ka-weh lé-cho á-do-noj hé-nu

2 li-re-óš me-hé-roh be-šif-e-reš us-se-cho lé-ha-í-wir gil-lu-lim min ho-ó-

3 rez we-ho-e-li-lim ko-roš jik-ko-ré-šun le-šak-kén o-lom be-ma-le-chuiš schad-daj we-

4 chol be-né wo-šor jik-rš u wi-schme-cho, lé-haf-noš é-le-cho kol ri-sché o-rez. jak-ki-ru wé-

5 jé-de-u kol jo-schr-wé-šé-wél ki lé-cho tich-ra kol be-rech ti-scho-wa kol lo-schon

6 le-fo-ne-cho a-do-noj é-lo-hé-nu ji-chre-u we-jip-po-lu wy-li-

ch'i wod schi-me-cho ja-kor it-té-nu wi-kab-b'lu chul-lom eš ol ma-l'chu-še-cho we-šim-

a tempo

loch a - lé - hem me - hć - roh le - o - lom wo - ed ki ham - mal' - chuś sche - lę - cho hi

rit.

u - ló - l'me ad tim - lóch be - cho wod kak - ko - śuw be - śo - ro - še - cho a - do - noj

mp

Andante espressivo.

ji - me - loch le - b - lom wo - ed we - ne . . . e mar lo hib - bit o - wen be - ja - a - kow we -

mf

lo ro - oh o mol be - jiś - ro - el a - do - noj e - lo - how im - mo - u - ś'ru - aś me - lech

mp

bo we - ne - e mar waj - hi wi - schu - run me - lech be - hiś - aś - śef ro - śché om ja - chad schiw - té jiś - ro - el

mp

u - w'diw - ré kod - sche - cho ko - śuw lé - mor ki la - do - noj ham - me - lu - choh u - mo - schél bag go -

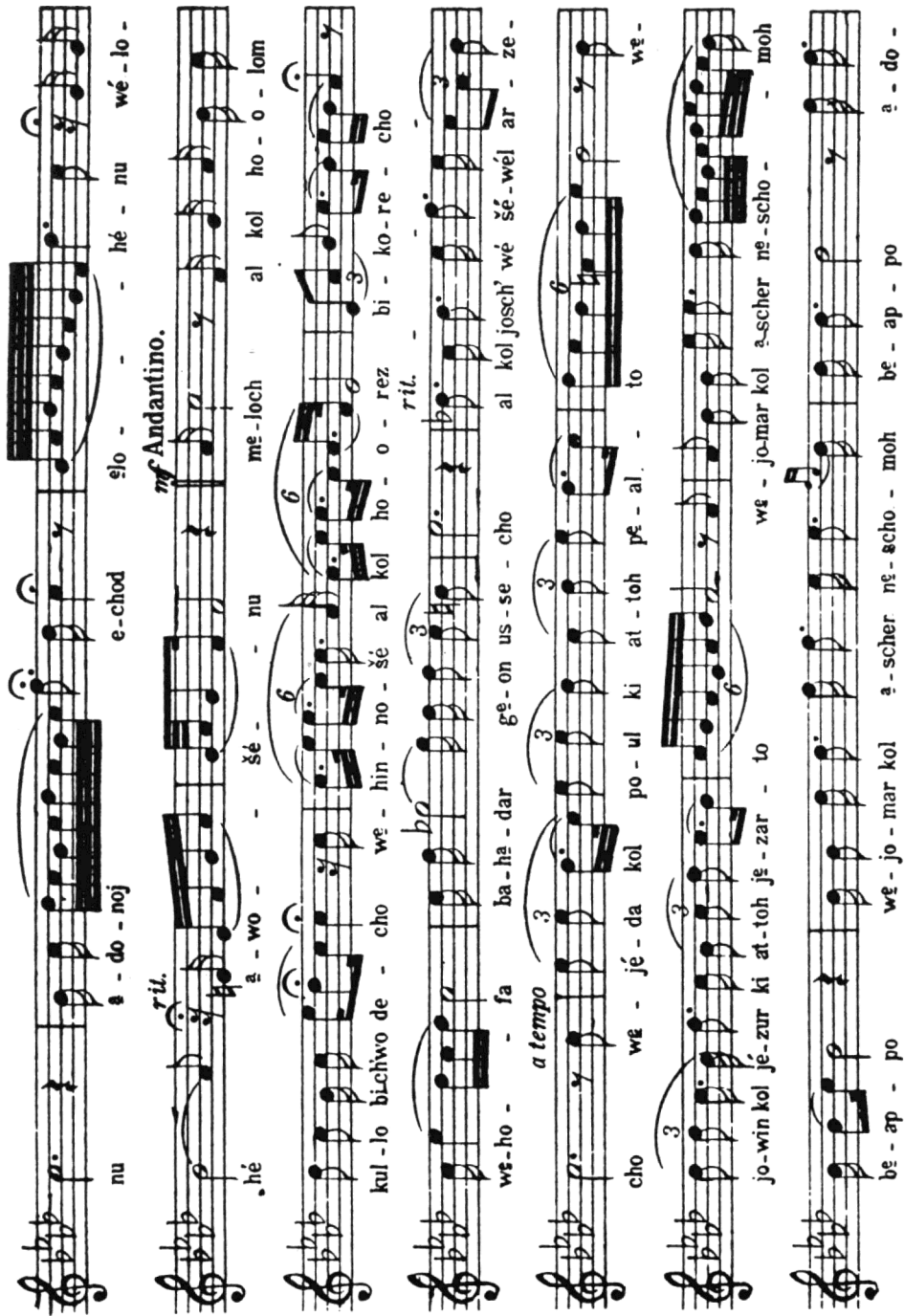
mf

im we - ne . . . e - mar a - do - noj mo - loch gré - uś lo - wésch lo - wésch a -

Allegro moderato.

we - al je - dé a - wo - de - cho han - n'wi - im koh o - mar a - do - noj
 me - lech jís - ro - el we - go - a - lo a - do - noj ze - wo - oš
 ni ri - schon wa - a - ni a - cha - ron u - mi - bal - o - daj én e - lo - him we -
 ne e - mar we - o - lu mo - schi - im ba - har zi - jon lisch - pot eš har é - šow we -
 hoj - šoh la - a - do - noj ham - mě - lu - choh we - ne - e - mar we - ho - joh a - do - noj le - me - lech al
 kol ho - o - rez baj jom ha - hu ih - jeh a - do - noj e - chod u - sché - mo e - chod
 u - wšo - ro - šcho ko - šuw lé - mor sche - ma jís - ro - el a - do - noj e - lo - hé -

mp
cresc.
rit.
mp a tempo
tr
Larghetto.



nu a - do - noj e - chod slo - - hé - nu wé - lo -

rit. *mf* **Andantino.** hé a - wo - - sé - - nu me - loch al kol ho - o - lom

kul - lo bichwo de - cho wé - hin - no - sé al kol ho - o - rez bi - ko - re - cho

rit. wé - ho - - fa ba - ha - dar ge - on us - se - cho al kol josch' wé sé - wél ar - ze -

a tempo cho wé - jé - da kol po - ul ki at - toh pě - al - - to wé -

jo - wín kol je - zur ki at - toh je - zar - - to wé - jo - mar kol a - scher ně - scho - - moh

bě - ap - po wé - jo - mar kol a - scher ně - scho - - moh bě - ap - po wé - jo - mar kol a - scher ně - scho - - moh bě - ap - po a - do -

rit.
 noj e - lo - hé jiš - ro - éi me - lech u - ma - lchu - šo bak - kol mo - scho - loh

Andantino.

ossia.
 e - lo - hé - nu wé - lo - hé a - wo - - sé - nu rē -

mf
 e - lo - hé - nu wé - lo hé a - wo - - sé - nu rē -

mp
 zéh wim - nu - cho - še - nu kad d'sché - nu be - miz - wo - še - cho wé šén chel - ké - nu be - šo - ro - še - cho

mf
 šab - be - é - nu mit - tu - we - cho we - šam - me - ché - nu bi - schu - o - še - cho wé -

mf
 han - chi - lé - nu á - do - noj é - lo - hé - mu be - a - ha - woh u - wro - zon schab - baš kod - sche -

mf
 cho wé - jo - nu - chuwo jiš - ro - éi me - kad - de - sché - sche - me - cho - wé -

con anima

ta - - - her /b - bé - nu le - ow - de - cho be - - é - meś ki at -
tr
rit.
toh é - lo - him é - meś u - d'wo - rs - ho é - meś wé - kaj - jom lo - ad

Ossia.
bo - - - ruch - at - toh é - do - noj bo - ruch at - toh é - do - noj
rit.
me - lech al kol ho - o - rez mę - kad - désch jįś - ro - éł wé -

jom has - sik - ko - - - ron
Für Sabbath.
me - lech al kol ho - o - rez mę - kad - désch ba - schab - boś wjįś - ro - éł wé -
jom has - sik - ko - - - ron

Sichronoš.

Andante sostenuto.

At - toh so - chér ma - a - sèh o - lom u - fo - kéd kol je - zu - ré ke - dem le -
 ossia. u - fo - kéd kol je - zu - ré ke dem le - fo - ne - cho nig - lu kol ta - a - lu - moš wa - ha -
 mon nis - to - roš schemmib' ré - schiś én schich - choh lif - né - chiś - sé - che - wo - de - cho we - én nis - tor min -
 rit. ne - ged é - ne - cho at - toh so - chér eš kol ham - mif - ol we - gam kol haj - je - zur lo
 nich - chod mim mek - ko hak - kol go - luj we - jo - da - a le. fo - ne - cho a - do - noj e - lo - hé - nu
 zo - feh umab - bit ad šof kol had - do - roš ki šo - wi chok sik - ko - ron le - hip - pokéd kol ru - ach wo - no - fesch le -
 his - so - cher ma - a - šim rab - bim wa - ha - mon be - rij - još f' - én tach - liś mé - ré - schis ko - soš ho - do - to u -

mil-ľto-nim o-šoh gil-li - šo seh haj-jom te-chil-laš ma-a - še-cho sik - ko-ron le-jom ri - schon ki
mf *f*

chok le-jjš-ro - él hu - mishch - pot lé-to-hé ja - a-kow we-al ham-mđi-noš bo je - o - mér
rit. *Lento.*

e - so la-cherew we - é - so lasch-scho-lom é - so lo - ro - ow we - é - so lo - so - wa u -
mp *cresc. accel.*

wřij-još boj ip-po-ké-du le - has'ki-rom la - chajjim we-lammo-weš mi lo nif - kod ke-haj-
mf

jom has-seh ki sé-cher kol hajjzur le-fo-ne-cho bo ma - a - šeh isch u - f'ku-do - šo wa - a - li - loš miz-a -
poco a poco rit. *animato mp*

dé go-wer mach-sche woš o - dom we-šach - bu - lo - šow we - jiz - ré ma-al - le isch asch-ré isch schel-
a tempo

lo jisch-ko-che-cho u - wen o - dom jjš - am-mez boch ki dor-schecho le-o-lom lo jik-ko-sché-lu we-
3 *6* *3* *6*

To jik-kol-mu lo - ne-zach kol ha - cho - šim boch ki sé-cher kol ham-ma-šim le - fo - ne - cho bo
 ossia
 ki sé-cher kol ham-ma-šim le - fo - ne - cho bo wat - toh do-rěsch ma - šěh chul-lom wě -
 gam eš no-ach be - a - ha-woh so-char-to wat - tif - ke - dé - hu bi - d'war je-schu-oh wě -
 rit.
 ra - chě - mim ba hě wi š - cho eš mé ham-mab-bul le scha - chěš kol bo - šor
 a tempo
 mip-p'ne ro - a ma-al - le - lé - hem mip-né ro - a ma-al' - lé - hem - al kensich-ro - no bo le - fo -
 ne - cho š - do-noj é - lo - hé - nu le - har-boš sar-o ke - af - roš té - wěi wě - ze - é - zo ow ke - chol haj-jom kak -
 ko - šuw be - šo : ro - še - cho waj - jis - kor é - lo - him eš no - ach wě - eš kol ha - cha - joh wě -

eš kol hab-hé-moh a - scher it - to bat - té - woh waj - ja - a-wér e - lo-him ru-ach el ho-o - rez waj-jo
 scho - ku ham-mo - jim wé - ne - e - mar, waj - jisch-ma e - lo-him eš na - a - ko - šom waj -
 jis-kor e - lo-him eš bri - šo eš aw-ro - hom eš jiz-chok wé - eš ja - a-kow wé-ne e-mar wé-so
 char-ti eš be-ri - ši ja - a-kow wé - af eš be-ri - ši jiz-chok wé - af eš be-ri - ši aw-ro - homes-kor wé -
 ho-o-rez es - kor u-wđiw-ré kod-sche-cho ko-šuw lé-mor sé - cher o - šoh le - nif, - le - o - šow
 channur wé-ra-chum a - do-noj wé - ne - e - mar te-ref no-šan li - ré - ow jis - kor le - o-lom be-ri - šo wé-ne - e -
 mar waj - jis - kor lo-hem be - ri - šo wa-jin - no-chem waj - jis - kor lo-hem be - ri - šo wé-ne - e -

Andante con espressione.

wě-al je-dé a-wo-de-cho-han-ni-wi-im ko-šuw lé mor-ho-loch wě-ko . . . ro-šo bč-
 os-né je-ru-scho-la-jim lé-mor koh o-mar a-do-noj so-char-ti loch so-char-ti loch
 che-šed ně-u-rajich a-ha-waš ke-lu-lo-ša-jich lech-těch a-chra-j bammid-bor bč-
 e-rez lo sř-ru-oh wě-ne . . . a-mar wě-so-char-ti a-ni eš be-ri-ši o-šoch bi-
 mé ně-u-ro-jich wa-ha-ki-mo-ši loch be-riš o-lom wě-ne-e-mar ha-wen jak-kir li ef-ra-jim
 im je-ledscha-a-schu-im ha-wen jak-kir li ef-ra-jim im je-led im jel-ledscha-a-schu-
 im ha-wen jak-kir li ef-ra-jim im jel-ledscha-a-schu-im

a tempo

ki midde dabbri bo so-chor es-ke-remu od al kén bo-mu mé-aj lo ra-chém a-ra-cha-me-nu 'né-
um a-do-noj e-lo-hé-nu wé-lo-hé a-wo-sé-nu soch-ré-nu be-sik-kor-on tow le-fo-ne-cho
u fok-dé-nu bif-ku-daš je-schu-oh we-racha-mim misch-mé-sché-mé ke-dem misch-mé-sché-mé ked-dem
u-schor lo-nu a-do-noj e-lo-hé-nu eš ha-be-riš we-ěš-ha-che-séd we-eš hasch-wu-oh
a-scher nisch-ba-to le-aw-ro-hom o-wi-nu be-har ham-no-rij-joh we-še-ro-eh le-fo-ne-cho a-ké-doh
sche-o-kad aw-ro-hom eš jiz-chok be-no al gaw bam-mis-bé-ach we-cho-wasch racha-mow
ja-šoš re-zo-ne cho be-lé-wow scho-lém kén jich-be-schu racha-me-cho eš ka-aš'cho mé-o-lé.

nu u - w(tu)wcho hag-go-dol jo schuw cha-ron ap-p'cho
 me-am-me-cho u - me - i - r'cho u - mi - na-cha - lo - še-cho
 we - kaj - jem lo - nu a - do - noj e - lo - hé - nu
 eš had-do - wor sche-hiw-lach-lo - nu be - šo - ro - še-cho
 al je - dé mo s'cheh aw - de - cho mip - pi che - wo - de - cho ko - o - mur
 we - so - char - ti lo - hem be - riš ri - scho - nim
 a - scher ho - zé - ši o - šom mé - u - rez ri - iz - ra - im le - é - né hag - go - im lih - još lo - hem lé - lo - him a -
 ni a - do - - noj kí so cher kol - ha - nisch - ko - choš at - toh hu mé - o - lom wš én schich - cho
 lif - né chíš - še che - wo - de cho wa - a - ké - daš - jiz - chok le - sa - ro haj - jom be - rach - nim tis - kor
 bo - - - - - Ruch at - toh a - do - noj so - chér hab - be - riš.

Schofros.

Allegro moderato.

At - toh nig - lé - šo ba - a - nan ke - wo - de - cho al am kod - sche - cho le - dab - bér - im - mom
 min ha - scho - ma - jim hisch - ma - tom ko - le - cho we - nig - lé - šo a - lé - hem - be - ar - fe - lé to - har
 gam kol ho - o - lom kul - lo chol mip - po - ne - cho u - wri - još be - ré - schiš cho r'itu mimnek - ko be
 hig - go - lo - s'cho mal - ké - nu al har ši - naj le - lam - méd le - am - cho to - rob u - riz - woš
 wat - tasch - mi - ém eš hod ko - le - cho we - dib - broš kod - sche - cho mi - la - ha - woš ésch be -
 ko - loš. u - wro kim a - lé - hem nig - lé - šo u - w'kol scho - for a - lé - hem ho - fo - to kak - ko - suw be - šo - ro - še - cho
 waj - hi waj - jom hasch' - li - schi bih - još hab - bo - ker waj - hi ko - još u - w'rou kim wš - o - non ko - wéd al ho - hor we -

Lento.

ne - e - mar tik - u wa - cho - desch scho - for bak - ke - seh is - jom chag - gé - - ma ki

chok le jis - ro - el hu misch - pot le - lo - hé ja - a - kow we - ne - e - mar , ha - le - lu - - joh

ha - le - lu él be - kod - scho ha - le - lu - hu bir - ki - a us - so ha - le - lu - hu big - wu - ro - šow

ha - le - lu - hu k'row gud - lo ha - le - lu - hu b'sé - ka scho - for ha - le - lu - hu b'né - wel we - chin - nor

ha - le - lu - hu b'šof u - mo - chol ha - le - lu - hu b'min - mim - we - u - gow ha - le - lu - hu b'zil - ze - lé scho - ma

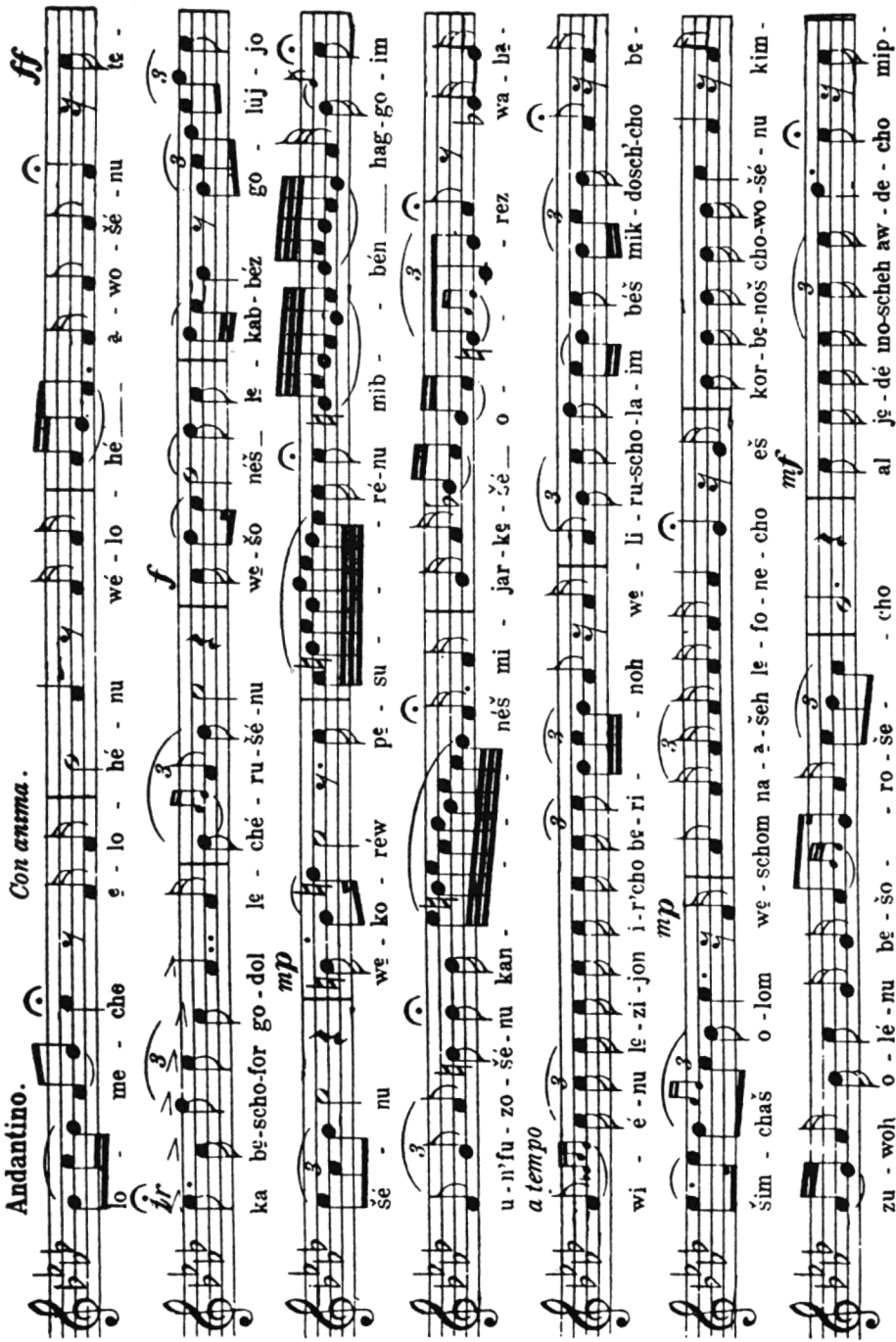
ha - le - lu - hu b'zil - ze - le š'ru - oh kol han - ne - scho - moh te - hal - lel joh ha - le - lu - - joh

we - al je - dé a - wo - de - cho han - ne - - wi - - im ko - - - šuw lé - mor

kof jo sch wé šé-wél wě-scho-diné o - rez kin-šo nés ho-rim ti-re u wě-čiš-ko - a scho-for
 tisch - mo-u wě-ne - e-mar wě - ho-joh baj-jom ha-huj it - to-ka be - scho - for go - dol u - wo - u
 ho - o - w'dim be-e - rez aech-schur wě - ha-nid-do-chim be-e - rez niz - ra-jim wě-bisch-
 ta-ča - wu la - do - noj be har hak-ko - desch bi-ru-scho-lo - jim wě-ne e - mar wa - a - do -
 noj a - lé hem jé-ro - eh - wě - jo - zo chab - bo - rok. chiz - zo - wa - a - do -
 noj e - lo - him - basch scho - for - jis - ko wě-ho - lach be-šag-roš te - mon - a - do -
 noj ze - wo - oš jo - - gén a - le - hem kén to-gén al am-m'cho jis ro - éi bishch-

Andantino.

Con anima.



lo - me - che e - lo - hé - nu wé - lo - hé - nu te -
ka be-scho-for go-dol le - ché - ru-sé-nu wé-šo nés - le - kab-béz go - luj - jo
sé - nu wé - ko - réw pé - su - ré-nu mib - - bén - - hag-go - im
u - n'fu - zo - sé-nu kan - - néš mi - jar - ké - šé - o - - rez - wa - li -
wi - é - nu le - zi - jon i - r'cho be - ri - - noh wé - li - ru-scho-la - im beš mik - dosch-cho be -
šim - chaš o - lom wé - schom na - a - šeh le - fo - ne - cho eš kor - be - noš cho - wo - sé - nu kim -
zu - woh o - lé - nu be - šo - - ro - še - - cho al je - dé mo-scheh aw - de - cho mip -

pi - chr - wo - de - cho ko - o - mur ko - o - mur
 - de - cho ko - o - mur
 Andante.
 u - w'jom šim' - chaš - - - chem u - w'no - a - dé - - chem u - w'ro - sché
 chod - sché - chem u - š'ka - tem ba - cha - zo - z'roš al o - lo - še - chem we - al - siw - che
 schal - mé - chem we - - ho - ju lo - chem ie - sik - ko - - ron lif - né é - lo - hé - - - chem a -
 ni a - do - noj é - lo - hé - - - chem ki at - toh scho - mé - a kol scho - for u
 ma - é - sin t'ru - - oh we - én do - meh loch bo - - - ruch at - toh a - do - noj
 scho - mé a kol te ru - ais am - mo jš - ro - ét be - ra - cha - - nám.

Sw. = Salic, Aeoline, Flute 4
 Gt. = Dulce, Gamba
 Ch. = Clarinet alone Soft
 Sw. to Ped. = Soft Ped.

Synagogue Prelude

FOR

NEW YEAR AND THE DAY OF ATONEMENT

JACOB BEIMEL

Larghetto ($\text{♩} = 76$)

Organ

Gt. Tuba (Shophar)

Sw.

Gt. Gamba

Sw.

Gt.

Sw.

Ch. *mp*

add Vox Humana *p*

Gt. *mp*

First system of musical notation. The upper staff (treble clef) features a melodic line with a *mf* dynamic marking. The lower staff (bass clef) contains a bass line with a *mf* dynamic marking and a *Sw.* (Sustained) marking. The system concludes with a fermata over the final notes.

Second system of musical notation. The upper staff (treble clef) includes a *cresc. poco a poco* marking and a *y* (sforzando) marking. The lower staff (bass clef) features a bass line with a *f* (forte) dynamic marking. The system concludes with a fermata over the final notes.

Third system of musical notation. The upper staff (treble clef) contains a complex chordal texture. The lower staff (bass clef) features a bass line with a *f* (forte) dynamic marking and a *Gl.* (Glissando) marking. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The upper staff (treble clef) features a melodic line with a *mp* (mezzo-piano) dynamic marking. The lower staff (bass clef) contains a bass line with a *mp* dynamic marking. The system concludes with a fermata over the final notes.

a tempo

ril.

ten.

ril.

ten.

ten.

This system consists of three staves. The top two staves are a grand staff (treble and bass clefs). The bottom staff is a single bass clef. The music is in a key with one flat (B-flat major or D minor). The first staff has a *a tempo* marking. The second staff has a *ril.* marking. The third staff has a *ten.* marking. The music features arpeggiated chords and flowing lines.

a tempo (Maestoso)

ff

ff

This system consists of two staves. The top staff is a grand staff (treble and bass clefs). The bottom staff is a single bass clef. The music is in a key with one flat. The first staff has a *ff* marking. The second staff has a *ff* marking. The music features block chords and arpeggiated patterns.

mf

mf

This system consists of two staves. The top staff is a grand staff (treble and bass clefs). The bottom staff is a single bass clef. The music is in a key with one flat. The first staff has a *mf* marking. The second staff has a *mf* marking. The music features block chords and arpeggiated patterns.

fff

fff

ff

This system consists of two staves. The top staff is a grand staff (treble and bass clefs). The bottom staff is a single bass clef. The music is in a key with one flat. The first staff has a *fff* marking. The second staff has a *fff* marking. The music features block chords and arpeggiated patterns.