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Book Review

FROM THE EDITOR

This is an exciting time for technology in general, and for the Journal specifically. Many changes are in the works which we hope will not only maintain the Journal's historical high level of scholarship, but will also make the Journal more accessible and usable on a practical basis for all hazzanim in the field. There are plans to make all past Journal articles available by mail, fax, and perhaps even E-mail. There will be major changes made in the editorial structure of the Journal which should result in a more timely and cost-effective publication. The fruits of our labors in these areas will be evident in the very near future, and we appreciate our readers' patience as we attempt to harness this new technology.

The hazzan of today finds himself/herself constantly pushed and pulled to bring the music of the service to the lowest common denominator. In this issue several of our most esteemed colleagues, speak to that very issue.

Dr. Max Wohlberg has graciously provided a copy of a speech which he gave to a conference of composers in Milwaukee in 1984. His comments made more than eleven years ago are still cogent today.

In an article entitled "Amerpop Music In the Conservative Synagogue," Hazzan Dr. Charles Davidson examines one of the most critical and perplexing issues affecting today's hazzan, namely the use of current popular "Jewish" melodies in the synagogue service, and the far-reaching effects of this trend. Hazzan Davidson's thought-provoking words will prove enlightening as each hzzaan seeks to bring Jews into the service and then to provide a moving, spiritual experience once they are there.

In the near future the Cantors Assembly is hoping to reinstate the printing of convention proceedings. To this end, we offer two eloquent discourses given at the Cantors Assembly convention held in May, 1995. First, we have the address of Hazzan Abraham Lubin as he assumed the office of President of the Cantors Assembly. Hazzan Lubin deals with the issue of the current role of the Hazzan, what it can be, and what it should be and caps his speech with an original setting of

Finally, we print the annual "State of the Union" address given by one of the most eloquent and knowledgeable hazzanim of our time, the Executive Vice President of the Cantors Assembly, Hazzan Samuel Rosenbaum. His words are articulate, cogent and speak to the heart of the above issues vital to every hazzan. Hazzan Rosenbaum never "pulls his punches", nor does he skirt the issue but attacks it head-on, yet always without offending.

As we examine synagogue music today, Dr. Daniel Katz has written a most scholarly presentation on the history of the use of *m'shor'rim* in the synagogue. The information contained in Dr. Katz's dissertation will prove invaluable in any presentation about the history of Jewish music.

In June, 1995, the world of Jewish music lost one of its most important and influential figures by the passing of Sidor Belarsky, *z"l.* Belarsky was among the most prominent practitioners of the Yiddish art song. His recordings are still studied today, and his artistic style is unmistakable. We reprint an-article about Belarsky from the Jewish Frontier followed by a thesis written by Cantor Joel Colman about the life and contributions to Jewish music of Sidor Belarsky.

Still in keeping with nostalgia, Hazzan Murray Simon presents a warm, touching, personal recollection of Dr. Herbert Fromm, one of our most prolific composers for the synagogue. Hazzan Simon succeeded Dr. Fromm in Boston in 1972, and portrays the various aspects of the man, the composer, the musician.

The Cantors Institute (soon to be renamed) at the Jewish Theological Seminary is a well-spring of new and upcoming talent. We offer here a paper by Misha Pisman, a CI student slated for graduation in May, 1996, which provides some fresh and very beautiful insights into the Avodah Service for Yom Kippur.

The Bassanos: Venetian Musicians and Instrument Maker in England, 1531-1665, is reviewed by Jeffrey Nussbaum, the President and founder of the Historical Brass Society. In my conversations with Mr. Nussbaum, and my viewing of this group's professional journal, I have found several selections with regard to Jewish music. We welcome this contribution and hope it will be the first of many.

To round out this issue, we present several selections by Dr. Max Wohlberg. The *Keil Malei Rahamim* requires no vocal gymnastics, is simple enough to use at any funeral, yet is musically interesting and expresses the meaning of the text. For those who think that you must leave nusah behind to write lively congregational melodies which invite participation, we offer Dr. Wohlberg's *Yism'hu.* Finally, his *Adon Olam* which offers enough "excursions" to satisfy the musically adventurous, a dignified setting again expressive of the text, yet completely and totally singable for any congregation properly lead by its Hazzan.

Enjoy !

ELEMENTS TO CONSIDER WHEN COMPOSING SYNAGOGUE WORSHIP MUSIC

By DR. MAX WOHLBERG

On my way yesterday to Milwaukee, I was thinking of the Jewish composer. I compared him to artists in other areas. Some of the similarities as well as dissimilarities between the composer and artists in other areas seem to have some relevance to what I am about to say. The painter who paints a beautiful picture, as seen in nature, gives us a ready product — a-product which has a finality about it. It's there. Nothing is to be done about it. You can't improve on it. You can look at it. It is a finished product. It will remain as is — as it was painted.

A musical composition, however, does not have that quality of permanence about it because its performance will depend on the performer. If ten people sing the same composition, it may sound differently with each singer. So the composition that is presented to us is of a more elusive quality. Many years ago I read in an article that a given symphony when conducted by Leopold Stokowsky can last or did last approximately 13- 15 minutes longer than when the same symphony was conducted by Arturo Toscanini. Toscanini didn't give it all the schmaltz that was inherent in the composition, but Stokowsky dragged it out and made use of it; the same symphony was performed differently, the same notes were played differently.

So the musical composition will depend not only on the performer, but the same performer, the same singer, will sing it differently today than he will sing it tomorrow or sang it six months ago. Much depends on the mood of the singer and on various other elements. In other words, music varies, the same notes change. Even the dynamics that composers put down on music — andante, allegretto, largo and presto — are relative. The metronome figures are merely an indication, a suggestion, a recommendation to the performer, but the performer will interpret as he or she sees fit and feels at the moment.

The viewer of a picture, by viewing a product nevertheless contributes something of himself due to his makeup, his knowledge — or lack of it; his experience — or lack of it; his imagination — or lack

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of it. These will influence his looking and his understanding of this object. The same thing occurs in music. The listener has to contribute something — does contribute a great deal, actually — while listening to it. The experienced musician or the sensitive listener will get a great deal more out of a given composition than someone who is not a musician or who is not sensitive to sound, to the delicacies of dynamics. Thus, the more gifted we are, the more we will get out of a piece of music. Therein lies some similarity.

On the other hand, it seems to me that the painter looks out, he observes; he looks at nature; he looks at colors; he looks at figures, he observes distance, shadings, shadows, sunlight. He looks out. The composer looks at the text, but he has to look inside, within himself. Introspection, I believe, is much greater and more decisive in composing than it is in painting.

There is one other valid and vital difference between the painter and the composer in that if a painting is presented to me and I hang it on the wall, I may look at it a number of times, but still it remains an external object. It doesn't become part of my life. A composition, particularly if I am a performer, becomes part of me. I have to learn it, I have to sing it, I have to interpret it, and I have to feel what the composer felt in order to give a proper interpretation. This involves active identification with the composer.

This act of identification and inner relation must be the concern of the composer of liturgical music to be sung in the synagogue; that is, to become part of the service, he must give heed to things that the painter is not interested in at all. The composer for the synagogue must pay attention to me, the worshiper. He must give us music with which we can pray. He must give me music that I can interpret; in which I will find comfort, relief, sustenance, support, and even love.

The davener who comes to the synagogue to pray after a drab day of mundane activities wants to be transported into a different mood than he finds in business, in the market place. He wants to be lifted into a spiritual realm. The musician has to give him this opportunity which will lift him out of the drab surroundings of everyday life and elevate him to a higher level of existence. The composer, the musician has to provide the music that will accomplish this task.

Someone comes to the synagogue joyfully to celebrate a Bar or Bat Mitzvah or a wedding of a member of the family. The composer for the synagogue must create music which will enable him to feel this joy. Someone comes into the synagogue to find consolation after a loss

sustained. The musician has to supply music which will comfort and console this worshiper. The musician for the synagogue has to understand me, the worshiper. He has to know what music I will feel, what music I will understand, what music will not be jarring to me, but will smooth out the rough spots of existence.

Now it seems to me the composer for the synagogue — more so than the composer of liturgical music for the church because participation in the liturgy of the church is on a much smaller scale than it is in the synagogue — must be aware of my limitations and of my abilities. If you offer me music of a radically experimental nature, an ultra modernistic quality which is foreign to me, it won't do justice by me, it won't accomplish its task. Thus, there are certain limitations which a synagogue composer is exposed to. He cannot give free rein to his imagination because he is not writing music in the abstract. He's writing music which is to be used for worship. Therefore, this music has to become something personal, something intimate. It will be part of me, unlike the picture on the wall, which never will. Because this music will become a vehicle for the expression of my joys, of my sorrows, of my hopes, of my disappointments, of my happiness, and of my pain. This is admittedly a difficult task that the composer for the synagogue has to face and therefore, it is proper — I must give credit to our chairman, Cantor Eichaker — to have arranged this meeting. I am delighted that I have the opportunity of meeting so many of my colleagues who are involved in this same endeavor. We should exchange viewpoints on this matter. Now, if a composer asks me, "How am I to write for the synagogue?" I will say, "Before you sit down and compose, you ought to know what there is, what has been done until now in synagogue music."

If you look at the music of the synagogue, you find at least three main areas in traditional music.

Cantillations — The manner in which we cantillate various books of the Bible. There are approximately some twenty-odd signs over and below the text in the printed Bibles and we chant those signs. However, those self-same signs are chanted differently when they appear in the Five Books of Moses, when they appear in the Books of the Prophets, when they appear again on Tisha b'av in the Kinot. When we sing the Song of Songs, they assume a different melodic line with different motifs. I think the Jewish composer ought to be aware of these cantillation signs and their respective melodies because -- consciously or subconsciously — cantors and composers are influenced by these signs.

One can write a whole composition merely using cantillation signs. A listener would probably think it was a free composition.

Modes — Modes are not merely scales. They do fit into scales, but each mode has certain characteristic motifs, little melodic figures which are common to these given modes. Ninety percent or more of our synagogue service is sung in these modes. There are specifically three main modes which we utilize and each of these has its motifs.

When the cantor chants or improvises, he does so in the mode commonly utilized for that part of the service. For instance, in the Friday evening service, we have two modes dominant. We have the Adonai Malach mode, which is a major-like mode with a lowered seventh and a lowered tenth. But these lowered notes are not lowered below the tonic. The second mode is the Magen Avot, which is a natural minor mode equivalent to the notes from A to A. It has its characteristic motifs, as do all the'modes. On the Sabbath morning, we use different modes. A knowledge of these modes is essential.

Misinai ***Tunes*** — Finally, the third element which composers ought to be acquainted with are so-called Misinai tunes -the tunes that are supposed to have come from Sinai. They of course do not come from Sinai. They are of much later origin. They are most likely from Western Europe or Central Europe starting from about the 11th or 12th century to about the 16th or 17th century.

I recently put down the number of Misinai tunes that my students at the seminary ought to know. They added up to about 140. In addition to these 140, there are some limited to certain localities; therefore I did not include them.

Speaking of modes, I am reminded of an experience.. Some years ago we had in New York at a Jewish music forum and an organization called Mailam. Most Jewish composers belonged to it. At one of our meetings I mentioned the fact that recently one of our composers published a Sabbath morning service. As you know, that Sabbath morning service is mainly the Ahava Rabba mode. This composer, however, abstained from using the Phrygian mode altogether in the entire book. Of course, I didn't mention his name though he was present. (He was indeed a very fine composer.)

How come? I asked. Does this not show lack of respect for our tradition? He spoke up and said, "I wanted to show that I can write Jewish music without using the Phrygian mode."

I was delighted that A.W. Binder, for instance, and some of the others present agreed with me, but the episode seemed odd. Of course, one can write Jewish music without using the Phrygian mode. *But,* if

one is writing for the synagogue, why not follow the tradition of the synagogues, and they *do* use this mode for the Sabbath morning service.

Now, on these three items that I just mentioned that is, cantillations, modes and Misinai tunes — we base another three groups. The first are hazzanic recitatives, accompanied or unaccompanied. Then we have the choral compositions. Finally, we have instrumental music free or based on our first three items.

My concerns, and I'd like to hear some of your concerns, lie in the following areas. Perhaps you wish to discuss them or take them into consideration. One is that I find that many Misinai tunes are disappearing or have disappeared, for various reasons. One of the most obvious reasons is that the text to which these tunes were joined were eliminated from our prayers. Texts disappeared, the melodies disappeared. They disappeared not only in the Reform congregation, but in the Conservative synagogues as well and some even in the Orthodox. Now I don't justify their disappearance because their texts disappeared. I believe it is possible to retain these Misinai tunes and apply them to texts that are still in the prayer book. Instead of singing, for instance, on Passover evening Leil Shimurim, which is eliminated, sing this melody to Umalchuto b'ratzon Kiblu aleihem, which is still found in the prayer book. We can apply the old tunes to still-existing texts.

My second concern is that the proper modes are ignored by many for various reasons. Some of it is due to simple ignorance. Some of it is due to the fact that we want to introduce some nice, exciting melody that happens to be in the wrong mode. We nevertheless introduce it. While the intent may be worthwhile, these modes ought not to be ignored.

Finally, a phenomenon which disturbs me very much. One of the strongest, most vita1 facts in our life, in our Jewish life, is the reality of Israel. Whether we are believers or atheists; Orthodox, Reform or Conservative, Israel is very precious to us. For the past thirty-six years, there is a land of Israel.

Alas, in our prayers, this existence of Israel is not reflected. How can we utter our prayers, assert our peoplehood, without expressing the reality, the validity, the existence of Israel? In our daily prayers, we always did mention Jerusalem and we prayed for its welfare. Whenever we ate, we praised the Builder of Jerusalem. We made mention of Zion and Jerusalem, but it was just a hope and a dream. Leshana Haba-a Birushalayim, "next year in Jerusalem," but today the dream became

a reality.

We ought not to limit our consciousness of Israel to Yom Ha-atzmaut, to one day in the year, but to its existence reflected in our song, speech and prayer. This reflection is lacking. I miss it because I am conscious of the holocaust practically every day of my life. I'm painfully conscious of the tremendous loss involved, though 1 cannot express it, I cannot find adequate expression for it. No words seem to be strong enough and painful enough to express this tremendous loss.

But now I have something joyous, I have Israel. Our eyes are directed toward it, our prayers are concerned with it. I'd like to see some musical characteristic representation when we gather before the Almighty to give thanks for the existence of Israel.

Having spoken of matters whose absence I deplore, permit me to point to a musical element whose presence is a source of personal annoyance. Every rabbi wants to have a lively, spirited congregation. Ruach — spirit, is the much sought-for ingredient. Cantors likewise seek congregational participation. As we now have Chassidic song-festivals throughout the country, people hear new, snappy, catchy, lively little tunes, which attain considerable popularity.

I visualize a rabbi telling his cantor, "Have you heard . . , ?" And receiving a favorable reply, will respond, "Excellent! Let's bring it into our congregation." The cantor accepts the suggestion of the rabbi and perhaps he himself is in favor of it. Thus some rather trite, cheap, vulgar tunes are introduced into our services, enabling our worshipers to clap their hands and to stamp their feet. Alas, too few are sufficiently sensitive to realize that they do not fit into a dignified service. They are most likely not only in the wrong mode, but in the wrong *mood.* The text is often butchered, and most likely the pronunciation, accent and emphasis are all wrong. These items may qualify as Zemirot, as table songs, but not as music. A quality native and natural to a Chassid in Meah Shearim is artificial and spurious to the rest of us living in a differing milieu.

Since I mentioned Israel, I want to say that in all my previous visits there, I used to visit the synagogues of the eastern communities — such as the Yemenite, Syrian, Bokharian, and other exotic communities.

On my last trip, this past summer, I wanted to visit only the Ashkenazi synagogues. I wanted to hear if in the Ashkenazi synagogues in Israel, something new has happened during these past 36 years — if a new Israeli quality entered the service of the Ashkenazi synagogue. So I visited the Orthodox, Conservative, Reform, and the so-called Progressive synagogues. I also worshipped at Mevakshei

Derech, which has a Reconstructionist philosophy -- a unique, wonderful congregation. I also attended the Italian synagogue. I was anxious to hear a new melodic strain, the sound of young Israel that can be imported into the United States.

I listened to the Ashkenazi services. I met with the cantors, choir leaders, composers, and rabbis of various congregations, teachers at various universities, and so on, to discuss this problem. I'm sorry to say, I heard nothing new. They're still singing the music that they brought from Milwaukee and Philadelphia, from Chicago and from Cleveland, from Vienna and from Lemberg. Nothing new. There was something else that bothered me. And here I had conflicting desires.

Thirty years ago, I met a Yemenite rabbi and an Egyptian cantor who were still conversant with the old traditions of the communities from whence they came. Many of those old timers have passed on. The younger people who succeeded them are not as knowledgeable of the old traditions. And so I wished to preserve a memory, a remembrance of what was done in Yemen, Morocco or Algiers once upon a time. In other words, the tradition of old has weakened.

But while I wanted the old retained, I also wanted to see a new development. Please keep in mind that this is the first time in our history that a Yemenite congregation is located near a Moroccan congregation, which is adjacent to a German congregation next to a Syrian congregation facing a Bokharian congregation overlooking one from the United States. A literal assemblage "from the four corners of the earth." But we pray: Vekabtzeinu Yachad brings ***us together.*** I would have liked to see some little element which they all have in common, because we do want to create one nation, one people, Goy Echad — one people. Israel, one people. So, while I want the Yemenites to sing their tunes, I also want to see some connecting link between this Yemenite and the Moroccan and the German and the French and the American.

Am I making myself clear? I would have liked to see some unifying factor, some bit of integration between these far-flung communities which are now, for the first time, together. Equally important is the fact that never in our history have there been six million Jews in one country as we have in the United States. If, therefore, a historic need, involving the economic or cultural welfare of our people, arises, it is up to the six million to alleviate this need. As far as Synagogue music is concerned, it is, I believe, the American Jewish composer who will have to help find solutions to these problems, if you consider them problems. I'm sorry to say, when it comes

to creativity of Synagogue music, we cannot expect much from Israel. There is little being created in Israel for the mother synagogue.

In all of Israel, there are only four good choruses. There are only two synagogue choirs — one in Jerusalem and one in Tel Aviv. The music heard is ancient music. When a composer is asked to compose for the synagogue, he is as a rule, asked to compose for an American synagogue. Commissions are for export.

I've voiced some of the problems which concern me. You may have others. Let us exchange views and hear each other's opinions. I'm confident that in the time we have here today — others will join us tomorrow -we will augment our views, enrich our understanding and benefit from each other's experience. Perhaps, new creativity will emerge from that.

AMERPOP TUNES IN THE CONSERVATIVE SYNAGOGUE

by CHARLES DAVIDSON

For some observers a disquieting pattern of musical-cross-over from the Reform Movement to some Conservative synagogues seems to be emerging: the use of America-pop style melodies in liturgically inappropriate places in the Liturgy.

Many of these tunes are indistinguishable in style, harmonic flavor and form from American light-popular music. In the Reform congregation their use was perhaps understandable: a musical language familiar to the congregant who listens to the radio, watches television or goes to the movies; minimal textual challenges for congregants who generally do not read Hebrew; an historical lack of liturgical participation by the synagogue-goer, etc. But within the past several years Amerpop tunes have made inroads into a number of Conservative synagogues where those services had previously been completely based upon traditional nusah. These incursions have prompted strenuous objections by some *hazzanim* and have been just as vigorously championed by others.

Are there historical precedents for the inclusion of songs in the "popular" style in our musical liturgy?

Popular secular tunes from both Jewish and non-Jewish sources and their entry into our sacred music is a phenomenon the dates back to ancient times. Many Psalm texts, as their headings indicate, were sung to the tunes of well known folk melodies, which in effect were the "pop" music of the time, and as far back as the Second Temple, scholars wrote of their disapproval of the Greek songs that were heard in the sanctuaries of Israel.2

In the Sephardi tradition Jewish poets and paytanim had, since the 10th century, deliberately selected well known secular Arabic melodies for their poetry. The new texts could then be easily sung by the congregation at first hearing. This music and the poetry it carried was sung in synagogal services in Babylonia, Syria, Morocco and Spain.3

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2 Yehuda Ratzabi (1966) in Amnon Shiloah, *Jewish Musical Traditions, 1992*, p. 72. This singing of well known tunes to different texts is called contrafact.

3 Idelsohn, *Jewish Music In Its Historical Development*, 1929, 2nd printing. 1940, p. 112.

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In the 14th century, Jacob Levi Molin, the Maharil, established a musical ritual for the Ashkenazi synagogue service, sanctioning specific tunes for specific services. But in spite of this formalizing of the musical ritual, people who mingled all week with gentiles in business, upon returning home to the Ghetto on Shabbat, demanded that the hazzan sing the tunes they knew from the outside world, to the great dismay of Jews with adifferent sensitivities anddespite the protest of rabbis.4 Thus, within 100 years of, and in spite of the Manaril's proclamations, the synagogue service included German, Bohemian, Polish and Russian folk-music adapted to liturgical text.5

This vacillating between rejecting and at other times accepting secularisms into the musical fabric of the synagogue continued throughout our history, For example, in the 13th and 14th centuries this practice was condemmed but in the 15th and 16th centuries it was tolerated. 6 At least one scholar states that when "new" music was accepted it may have been because it had some semitic features or echoed a synagogue modality.'

A strong complaint from the 16th century, that could be echoed in the 20th, was that *hazzanim* introduced music for prayers which did not have a liturgical history of being sung either by the congregation or at great length by the *hazzanim.8*

Inconsistency in the official response to secular tunes continued into the 17th and 18th centuries when the rabbis complained that "*hazzanim* in our generation . . . transfer tunes from the secular to the sacred." Some

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4 ibid., pp. 178-9

5 Eric Werner, "A Voice Still Heard," 1976, p. 5

'ibid.

7 Idelson, p. 176

'Within the past decade several tunes for Sabbath morning's *Ledor Vador* have become widespread. However, this particular text is the lynch-pin which defines the *nusah* of the passages which follow it. As such, it was always the chant-prerogative of the precentor, not of the congregation. In our European past there were always occasions outside of the prayer service suitable for the singing of "popular" and spirited tunes which relfected the secular culture: *Shabbat Zemirot* and the *Haggadah* for example. In most American-Jewish communities these opportunities are either limited or do not exist. Perhaps, therefore, the tefillot and "Jewish camp" are the only places left for Jewish-American musical expression. Amerpop tunes might not be so objectionable to those who find them so if they were limited to anthems or hymn texts such as *Ein Keiloheinu, Adon Olum or Lekhu Dodi* where there is somewhat more popular tradition.

cantors as well, also disapproved of the practice and wrote that "hazzanim used to take tunes from the theatre or the dance hall and used them for the service."[9] On the other hand, Rabbi Joel Sirkes of 16th century Poland and a great talmudic scholar, contended that he had no objection to permitting even church melodies in the synagogue if they were universal in appeal.[10]

In our time, the inclusion in israeli synagogues of the popular "Yerushalayim She1 Zahav" to the Kedushah and the well known Arabic melody "YaMustafa" (known in French as "Cherie je ta'aime" [I Love You Dearest] " to the Kaddish shows a disregard for and an indifference to appropriate nusah as well as a blurring of lines between the sacred and secular. On the other hand, over the years, some tunes which originated in the secular culture are now accepted as "traditional" in the synagogue: Ein Keiloheinu, Maoz Tsur, Eli Tziyon, the Lekha Dodi tune for Sephira and others.

It is obvious that the inclusion of Ameripop-style tunes is meant to enhance participation. But, as some *hazzanim* have since discovered, the ease of their absorption in prayer is in direct proportion to the difficulty in dislodging these tunes from the service. A melody that will soon sound cloying to the professional who perceives them as lacking real value or substance can easily become a favorite of the worshipper who will find its popharmony reassuring. Conservative clergy should look for other alternatives to "beef-up" congregational singing rather than be "trapped" into keeping music that is difficult to dislodge.

In the traditional east European synagogue congregational prayer was stimulated by the hazzan who seldom used full length tunes. In that synagogue the congregation chanted audibly with an impassioned davennen that was highlighted by cantorial song. Both hazzan and congregation knew the parts they had to play and they inspired one another. I addition to creating a background of "murmurai" which he ***hazzan*** used as a canvas upon which he created his solo reflections, the kahal often sang short phrases of melody with the hazzan as part of his recitative or zogn. There are many examples of these short, 4 or 6 bar tunes. Such phrases are found for example in the ***Kudesheinu*** of Katchko, ***V'chol boeolum*** of Shlisky, as well as in the of Rosenblatt, Ganchoff, Moshe Kussevitsky and many others. With the lessening of synagogue skills in our time this partnership

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9 Yehudah Leib Moses and Solomon Lifshitz were the writers. Idelsohn, p. 209

10 Encyclopaedia Judaica, 1619-20.

11 ibid., p. 66

has eroded if not disappeared. In its place a participatory vacuum exists which up to recently was felt mostly in the Reform service but now is becoming more of a problem for Conservative rabbis and cantors. Should the Conservative elements follow suit and give up the distinctly Jewish "give-and-take" of ***hazzan-kahal*** interchange in favor of Amerpop banality? It is fervently hoped not.

The instruction and advice given to the large number of Reform and Conservative cantors who are graduates of our cantorial schools, should speak to the question, but perhaps it is not addressed from the point of view of ***nusah*** . If this is the case it is unfortunate and does not resound to the credit of our schools. It seems obvious to some that music which is appropriate to Disney-movies and TV is not necessarily music which is appropriate to prayer no matter how comfortable the familiar patterns and harmonies may make some worshippers feel.

However, the question of using the techniques of "our time" to add a contemporary flavor to services is certainly moot. Blending the music of contemporary American culture with proper ***nusah*** is the real challenge to today's creative spirit.

It is a challenge that American Jews who write for the synagogue should accept.

Do the current pop incursions into the service mirror a centuries-old tradition of such adaptations? The answer is probably yes. Do these songs serve a utilitarian function in the Reform service? The answer again is yes. Should this same process be encouraged in Conservative synagogues? Not without losing the smooth flow of nusah ha-tefillah which should characterize the musically sophisticated Conservative service and not without surrendering what is precious for what is patently dispensable.

A SPEECH BY THE CANTORS ASSEMBLY'S PRESIDENT

BY HAZZAN ABRAHAM LUBIN

Thank you Nate for your kind words. My dear colleagues and friends of the Cantors Assembly. It is with a profound sense of gratitude and trepidation, that I accept this highest honor of the Cantors Assembly's leadership, to serve as your President.

When a Jew is-about to performance of a Mitzvah, namely, fear and love. However, on closer examination, it is so true (and indeed appropriate) that a complete commitment and devotion to a noble cause, brings together these two emotions, of fear of trepidation and love.

Fear in the sense that when we are afraid, we tend to take extra precaution and greater care before we take the first step, before we make a decision, before we make a final judgment and come to a reasoned conclusion on a given issue.

The other emotion is that of love. True love is total commitment and absolute devotion. True love is unconditional and selfless. I intend to approach my tasks with these same two complimentary emotions, as I assume the office of President of the Cantors Assembly.

I pledge to you today, that as President of our beloved Cantors Assembly, I will make every effort to be inclusive; to find a reasoned consensus of opinions expressed by all of you, members of the Cantors Assembly, the very lifeblood of our organization; I will seek the wisdom, counsel, strength and support of every one of your elected Officers. I intend to draw heavily on the wealth of experience, the wide ranging knowledge of the inner workings of the Cantors Assembly, and the sheer wisdom and good counsel of our management and administration exhibited by our Executive Administrator, Abraham Shapiro. I know I will not hesitate for a moment to call on all the wisdom and experience of my most immediate predecessors in this office; Hazzanim Stephen Stein, Nate Lam and Robert Kieval, as well as everyone of our beloved past Presidents, who, each in his own way, continues to give of his time and counsel to the work of the Cantors Assembly. They are Sol Hammerman, David Leon, Solomon Mendelson, Ivan Perlman, Morton Shames, Gregor Shelkan, Kurt Silbermann, Charles Sudock, Isaac Wall, and Max Wohlberg. And I remember with deep gratitude, the inspiration and the work of our past Presidents who are no longer with us, but without whom this organization would not be existing and thriving today. They are Hazzanim Michal Hammerman, Arthur Koret, Yehuda Mandel, Saul Meisels, Nathan

Mendelson, Moshe Nathanson, David Putterman, Abraham Rose, and Moses Silverman. May they always be remembered for good. *Aleyhem Hashalom.*

Let me now turn your attention to the single most important issue that burst upon the American-Jewish community in the wake of the 1990 National Jewish Population Survey. The issue as we all so painfully know, is that of Jewish Continuity.

It was shocking to learn that, and I quote, "In recent years just over half of born Jews who were married, at any age, chose a spouse who was born gentile, and has remained so, while &than 5 percent of these marriage include a non-Jewish partner who became a Jew by choice."

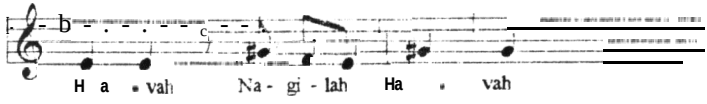
As we enter the last half of this century and are practically at the portals of the 21st century, we need to quickly respond to the challenge of this single most serious complex and far reaching agenda item of the North American Jewish community.

As Hazzanim we have a central role to play in bringing about a turning point in the present direction of rampant assimilation among such large segments of the Jewish community.

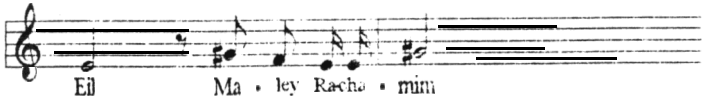
We need to seriously review, rethink and once and for all re-examine our task and priorities as Shlichay Tzibbur, serving the needs of our congregations and communities whose very existence and continuity is in question.

Let me, if I may, make one modest suggestion which I believe we as Hazzanim need to accomplish, if we are to make adifference in the quality of Jewish life of the congregants we serve.

I would like to use as point of reference a phrase found in the Ahavah Rabbah prayer. We are all familiar with the musical connotation of the Ahavah Rabbah mode. We know, of course, that inherent in this exciting mode are found a diversity of melodic possibilities from the most joyous song such as Havah Nagilah



to the most solemn chant of Eil Maley Rachamim.



Textually this prayer, which introduces the Sh'ma contains the following phrase: Lishmoa, Lilmod, Ulemamed, Lishmore Ve-la-asot." (To hear,

to study, to teach, to observe and to do."

This liturgical instruction, ought to be our personal agenda and credo as Hazzanim, as we approach the transition from the 20th and into the 21st century.

Let me briefly delineate each of these words of instruction:

Lishmoa - To hear

We need to hear and to listen to our congregants. What are they saying to us? What are the present needs? Not what the needs of their parents and grandparents were. But what are their needs today?

Lilmod - To study

Each one of us, no matter how young or old, needs to set a time for personal study to equip ourselves adequately with as much knowledge in various areas of skill, in order to function fully and better in a variety of ways.

U-lelamed - To Teach

We must be involved in the educational program of our congregations. We need to be creative in finding avenues and opportunities to teach what we know and love so much. We need to make the worshipers as excited and enthusiastic about Tefilah (prayer), Jewish music, the Hebrew language, Jewish culture and everything in between.

Lishmor - To observe

We must constantly be on the watch, and observe and recognize the tremendous changes that are rapidly occurring in the dynamics of present day congregational life. We need to respond actively and creatively and not to sit back passively and continue "business as usual," and only react, sometimes. a little too late.

Ve-la-asot - And to do

Ah! Ha! This is the core of it all. To do the Maaseh. The hard work that we need to do in every area of the synagogue's program where we can apply our special skills and expertise where we and we alone can make a difference.

Our reward will be to know that we truly matter in the scheme of things, we can and we better make a difference.

As Shlichay Tzibbur ("Emissaries of the community") we must serve the Tzibbur ("The community") with the crucial needs of today in order to secure the continuity of tomorrow.

In conclusion I want to add that students of Jewish history are not so alarmed, and are well aware that this is not the first time when continuity of the Jewish people, its faith, language and culture were threatened. However, in each instance our response and resilience averted the impending calamity.

Let me cite but two examples: Following the destruction of the 2nd temple in 70 c.e. when the continuity of Jewish existence was threatened, Rabbi Yochanan Ben Zakkai, one of the leading sages of the 1st century, restored Jewish life and scholarship in the city of Yavneh, which quickly became the religious national center for a dispersed community.

Closer to our day, in the 19th century, Judah Leib Gordon (183 1- 192), one of the outstanding Hebrew poets of the 19th century, wrote a poem called "Le-mi Ani Amel" (For Whom do I Labor?") in which he cried out in despair. "Oh who can tell the future, who can tell me?/Perhaps I am the last of Zion's poets/and you, the last readers." Gordon feared the demise of the Hebrew language with himself. Yet - who followed him? Only the greatest Hebrew poet of modern times: Chayim Nachman Bialik (1873-1934), whose genius and spirit have left an indelible imprint on modern Hebrew literature.

Unlike Judah Leib Gordon, I am not ready or willing to say Kaddish and ask if we are the last of Zion Hazzanim and our congregants the last worshippers.

Let us take our example from our Rabbi Yochanan Ben Zakkai who, in the midst of the ruins and destruction of Jerusalem and its temple, picked up the pieces and did the Maaseh, the work. He restored Jewish life, Jewish scholarship, the Institution of the Sanhedrin, and Jewish prayer in a city called Yavneh. It occurred to me that the spelling of the name Yavneh is the same as the Hebrew word Yibaneh - "It shall be rebuilt." To paraphrase another great sage, Rabbi Elazar who spoke in the name of Rabbi Chanina: "Al tikray Yavneh Ela Yibaneh" - Do not read Yavneh but Yibaneh - "It shall be rebuilt."

We must not despair. There will be continuity of a strong and thriving Jewish community here in America. If only we build and rebuild. We as Hazzanim, must play a crucial and central role in this enterprise and renaissance of the Jewish heart, the Jewish should and the Jewish spirit.

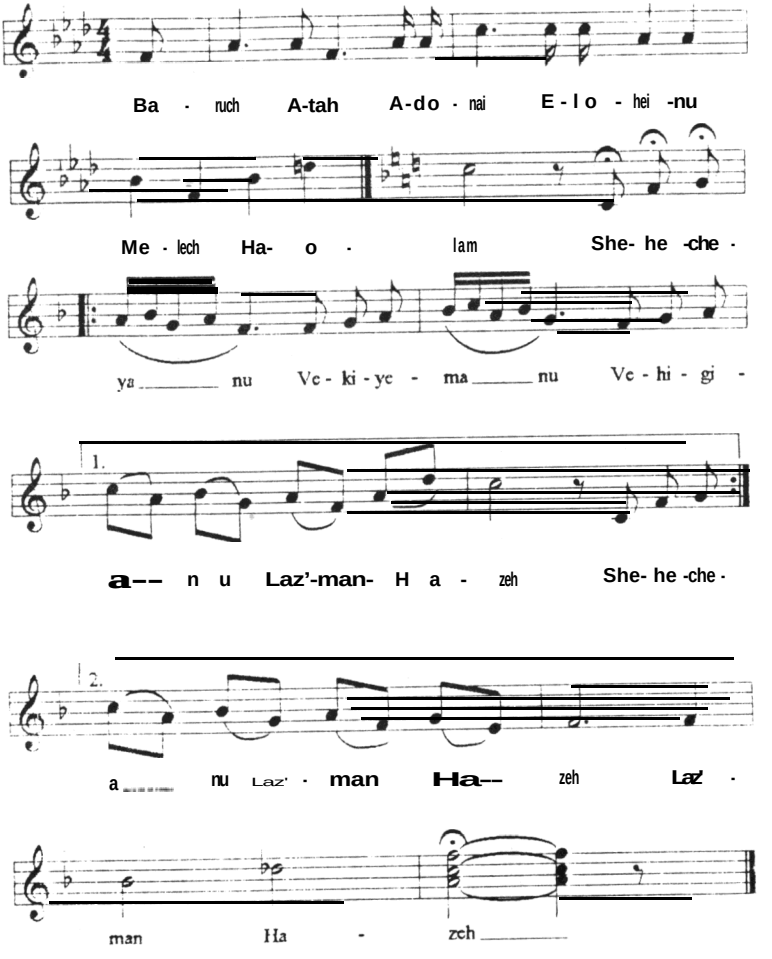
"Im tirzu ein zu agadah" - "If you will it, it is not a dream"

Thank you.

Please join me in the refrain of the Shehecheyanu.

SHEHECHEYANU

By ABRAHAM LUBIN



THE ANNUAL REPORT OF THE EXECUTIVE VICE PRESIDENT - CANTORS ASSEMBLY

By **HAZZAN** SAMUEL ROSENBAUM

"The American Synagogue: A Work in Progress"

An exploration of the rapidly evolving nature of faith, prayer choices, and Hazzanut

It was not long after I began to prepare this report that I realized what a difficult task the Committee had carved out for me. As is my custom before I begin to write a Report I read through all of the previous ones I have given over the years. And although the language is different, one after another, the general content concerned itself, to a great degree, with the dilemmas and the discontents of the Hazzan, together with some thoughts on how we might go about alleviating them.

After reading my 1994 Report, I was convinced that I could, in all honesty, repeat it this year. Every problem that I had described, and every course of action that I had suggested seemed as valid today as they were last year. As a matter of fact, some of the problems have become even more depressingly acute. And to make things worse, neither my diagnosis, nor my remedies seem to have made any difference.

So, I turn to a small, random group of colleagues and friends, who I felt were faithful, knowledgeable Jews, faithful Hazzanim, thoughtful and creative professionals. I asked them to take some quiet time to respond to a letter from me asking for their help.

I told them that this report was meant to be the subject of a panel discussion of rabbanim as well as hazzanim. I indicated that we were pleased that we were growing closer as colleagues and to the understanding that we are really two sides of the same coin.

For general topic, I continued, would concern itself with an appraisal of a number of major concerns: The state of our faith and that of our congregants or the lack of it; our unhappiness with our shrinking liturgy together with its appropriate chant, which go to make up the act we know as prayer.

I added that we would also include some consideration of God: How do we feel about God? The One we believe in, the One we know; the One we worship, the One we love or the One we feel we cannot

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know, and the One whom some dismiss as irrelevant after the Holocaust; and in the face of the spreading evil and violence across the face of the entire world. (See Tokyo, Oklahoma City, Waco, Bosnia, The Middle East, Rwanda, Iraq, Sarajevo, Georgia, Sacramento, etc., etc., etc.) Even more to the point, how do our congregants feel about the relationship between God and these events?

Many of these problems are beyond our capacity to control, either as hazzanim or rabbanim or as ordinary, sane human beings. But this is what the real world is like today, as ***Kley Kodesh*** it is crucial that we talk openly about them together, and try to deal with them together, for they certainly impact on all humanity, on all religions, on all beliefs.

Could we think of spending time studying techniques and skills and art and music without making some response to these plagues which seem to bar the way to a future unlike anything we have known in the past?

I have no doubt, I concluded, that the world, and with it Judaism and all religions, is always changing, that life is always a "work in progress," with change the only unchanging thread that weaves through all Creation, that ties us to the mists of the void before Time from which we rose, up to the very minute they read my words.

Twelve of the twenty colleagues to whom I had written responded; in the most intelligent, observing and articulate fashion one could imagine. I am indebted to them for their openness, their perceptive views and their pleasure at being asked. Four more of my colleagues called me on the telephone and without exception, our talks, some of which lasted more than an hour were of the same high quality as the written responses.

We covered our major fears and misgivings over the present and the future. On the other hand, there was a certain instinctive optimism that, as in the past, ***amkha,*** the people and we, working together, will somehow weather this storm that at the moment threatens to sweep us away. Let me list them:

The shrinking service, the death of the choir and the concomitant burial or banishment to the Hazzan's dead file of so many choral treasures. The almost total disregard of the age-old discipline of ***nusah*** which constitutes the heart and soul of our prayer traditions. The seeming inability of the congregation to understand that to sit and to listen, in an ambiance of sanctity, is participation. There are those who believe, and I am among them, that silent meditation is the highest state of holiness we can hope to achieve.

That to mumble - or to articulate the Hebrew text clearly is to

participate.

Yes, there is a pleasure and a comfort, **in** a mystical way, that singing gives us a sense of the spirit of God; not in the same way that the earth or the sun or a bird does, but as beauty or as nature or as art does; as an abstraction fashioned by our minds.

At some special moments the spiritual element of singing is movingly apparent; it can recall a haunting memory or a hope. And even people with deaf ears and voices like crows have a right to enjoy that spiritual experience. But as congregational singing is carried on in all too many of our synagogues and is called participation, has little sanctity or greatness in it. And greatness and sanctity - in the best sense of those words - is what our faith should inspire. However, as a matter of fact, in many of our congregations, congregational singing is **just a** euphemism for less Hazzanut.

The growing rush to the use of amateur prayer-leaders, which if carried to its logical extreme, would make the rabbi and hazzan irrelevant, and is a negation of the years of study and experience of these professionals, as well as a deprecation of the value and meaning and need for the seminaries which produce them. This "Don't bother me with knowledge or technique or experience, I don't need these as long as my heart is in the right place" this attitude trivializes the holiness of prayer. To me, the act of leading a congregation in prayer without sufficient knowledge of the Hebrew or the nusach, or the proper mode or tune for the occasion, is not true prayer but *hilut hashem.*

From the earliest days of the Synagogue to the present, the greatest concern of the elders of the congregation was the worry over who would follow them in bringing new life into synagogues they built and loved. Now, when younger people are wooed into the pews, the tables have turned. Synagogues, as well as churches, increasingly are run by recruits. The elders are gently brushed aside to make room for the baby-boomers, the 20 to 40 years old generation, who now control many of the gavels, the budgets and the chairmanships of the synagogues.

This generation is generally skeptical of organized religion, and brings with it their shoppers' and business mentality. Their chief concern, maybe their only concern, is the *bottom line,* or getting their money's worth. In the process they are re-formulating congregational life into just another business and asking the professionals to recognize it and act accordingly. They are also not as generous with their time or money as their parents were, and they are apt to contribute much more

readily to social causes of all kinds than to synagogue operations budgets. Unlike their parents, who were content to let the rabbis and ministers set the agenda, this generation wants to lead.

They remind me, in their blind rush to re-invent the synagogue, in their own image, of the old Yiddish aphorism, "tzvey *meysim geyen* tantzn" (two corpses are about to dance whom our parents described — two incompetents about to undertake something beyond them.)

They also want a hand in re-organizing the prayer service and the prayer texts. There is a great push to edit, change or make substitutions in the liturgy and in many observances.

In a very perceptive paper by Deborah Reed Bland, Instructor in Liturgy at the Seminary, she writes in part in the Winter issue of *"Conservative Judaism."*

"It must be emphasized that according to the Conservative understanding liturgy, change can and does occur. But change can not be suddenly nor external!\ motivated and effected by those who will be most affected (by the changes)...

"Liturgy, the fixed formulas that express a community's traditions, is not the place for constant changes in expressions, except insofar as the inclusion of our tradition is a part of our own self-expression. Liturgy is not the place for ideologies, which move us away from contemplation.

"Liturgy, nevertheless, can and does change. both in theory und in reality. But we must ask ourselves: "Whut is the nuture of the change under consideration? Will the change result in a liturgy that enacts this, that is rooted in tradition.?" Is the change worthy of becoming authoritative and binding? Is it capable of outliving newer ideological stances, which may be fashionable today, hut will sound silly or inappropriate tomorrow?"

The discussion here today is not intended as an historical, nor a sociological, nor a theological exercise. It is an attempt to isolate the very real problems which confront rabbis and hazzanim as they mount their pulpits each Sabbath, festival or holy day: How to get the for-the-most-part-inert-mass which we call the "congregation" to understand what in heaven (or hell) is going on, in order that this mass, or at least a respectable portion of it, can be induced or seduced to give some genuine attention to the proceedings; to gain some understanding of its relevance to them as human beings and as Jews, so that they may begin to *feel,* instead of going through the motions of prayer in the spirit of reluctant tolerance, to feel and to become emotionally involved.

This cannot be achieved merely by asking them to join in "*contem-*

porary congregational readings, " or even by the unbridled singing of inappropriate congregational tunes. These musical exercises soon become thought-free and emotion free, automatic reflex responses. It seems to me that we must learn all over again how to instill the concept of highly individual and personal thought in prayer.

Many of us who are concerned with the problem of prayer recall with great longing the golden moments of *davening* with a grandfather in his shul. Yet, very often we fail to identify the critical ingredient of that golden age, even discounting the soft-focus lens of nostalgia. That ingredient was not enforced unanimity, but rather *individuality within the framework of a common prayer experience.*

It was not a song-fest nor a congregational reading, but rather an *individual reading/singing or murmured* ***response.*** Nor was anyone concerned that some grandpas were behind or ahead of the "place" in the siddur.

We fail in our attempts to organize that which is, and must remain in large measure, highly personal, individual and therefore, not *organizable.* Pavlov's dogs salivated at the sound of a bell, even though they received no nourishment from those sound waves. Our congregations are filled, or half-filled, with people who sing, read, sit, stand on command; although they too, like Pavlov's dogs, are denied a nourishment of the spirit.

Certainly, one of the most serious obstacles today to achieving a richer Jewish life is the wide-ranging illiteracy of a great mass of American Jews, not only historically, culturally and spiritually; which must inevitably lead to an estrangement from prayer and synagogue life.

We, rabbis and hazzanim, should be engaged in something more basic. First, in exploring and explaining the meaning of the liturgy; not at services that only serves to break the spirit and the rhythm of the prayer mode but in a classroom, or a study group, or in adult classes or in one-on-one encounters, if necessary, for as long as they are needed. Or in the next best way, in providing beforehand some accessible aides to understanding the prayer book. Understanding can contribute to feeling, in the true sense of the word, and involvement, which must be achieved before anyone can *daven.*

Some simple examples will illustrate the point. Everyone has been at a funeral at some time. What moves the mourners most at the service are the eulogy and the chanting of *Eyl Maley Rahamim.* The eulogy moves them because the bereaved understand what is being said and are touched by it. Their own memories of the deceased are

highlighted by the words of the eulogy. They also probably do not understand the words of the *Eyl* Maley; the humanist college graduate or Ph.D. mourner might even object intellectually to the concept of gan *Eden* which the liturgy articulates. But that mourner somehow senses, in a general way, that this chant is a prayer for the eternal rest of a mother, father or spouse. And they are moved and comforted even as they continue to reject the myth of *Eden.*

If they even trouble to think about it in the intellectual sense, they can choose in their own minds what *eternal rest* means for them. But that is of no consequence. Because they can accept and feel the thrust of the sentiment as well as the knowledge that the Hazzan is expressing the deepest wishes of their own hearts as well as their most secret fears for the day when the words will be invoked for them.

A similar situation applies in such well-known sections of the high holy day ritual, such as *B'rosh Hashanah or Al tashliheynu I 'eyt ziknah.*

In the former, no matter how little Hebrew the congregant may have mastered, the contemporary Jew somehow senses that it is a prayer that lets the worshipper's most tragic fears and intense hopes all hang out: life or death, peace or war, famine or plenty, length of days or a lingering death, prosperity or poverty. Whether he believes the myth of the great Heavenly Ledger or not, your congregant knows very well that the options recited are valid and that they are terribly difficult paradoxes to face without some emotion. So, they feet the prayer, and may even shed a tear. Maybe the person in the pew remembers someone who stood next to them the last time they had heard these words, or maybe the next time he hears the words he may very well be bereft of someone now standing at his side.

I firmly believe that the great majority of our silent congregations would opt in favor of traditionalism in prayer, if they could solve the mysteries of the prayer texts.

The buzz word today is *participation.* We are hung up on the word *participation,* We forget that ideal participation in the synagogue service consists in becoming involved with the concepts and imagery of the text; with reviewing our lives, with isolating ourselves in our own thoughts, while at the same time permitting the warmth and fellowship generated around them by other Jews and blending them with their own, and in the process, join with neighbors in the common pursuit of transcendent prayer.

While translations are of some value, translators are traitors by the very nature of their skills; especially those who chain us to the literal

context of the centuries old words and do not permit us to enjoy the mystical free flights of fancy of the poet to come through.

How deadly are the English translations for *Tal* and Geshem in the "United Synagogue/Rabbinical Assembly Sabbath and Festival Prayer Book!" The historical connotations in both tefillot are beautiful, meaningful and evoke the ancient past to the ***dav'ner*** who understands the words and is familiar with the references with which each phrase is loaded. When I would chant these tefillot I felt that anyone who did not have this background could not possibly find meaning in what I was chanting. And pity the poor soul who must find the entire exercise boring and meaningless as he reads those translations, which are cemented not only to the literal meaning of the words, but to a ridiculously archaic poetic meter and rhyme.

One further example:

A favorite ***Rush Hashanah*** text of mine is the Atah Zokher. I have always loved it and always tried to chant it in as beautiful and as evocative setting as I could. What thoughts did I have which I wanted desperately to convey to my congregation through my musical interpretation? Perhaps, something like this:

"Our world is full of secrets; everything mixed together. Each atom, each object, each truth is held together with a genetic relationship born of some mystical and unfathomable relevance. ***Ki haadam k'etz hasadeh*** I remember vividly learning in some almost forgotten Hebrew school class. So, Man and tree are related in this mysterious union. And you thought ail along that Cynthia Ozick invented the idea of the union between Man and tree, in one of her early short stories, "The Pagan Rabbi."

And I think that the tree is as tragic a figure as is Man. Not only in the Fall when trees begin to cry and the leaves die and fall, but even in the Spring when, in full-blown greenness, the tree tries to raise herself up to Heaven.

For whom does the tree bedeck herself? Whom does the tree await? And what of the millions of births and deaths that click off each minute on the cosmic clock? Who will solve their mystery?

We are no more than daily score-keepers. We count out the minutes, hours and days, and somehow, our accounts never quite balance. Is there a Some One who keeps the cosmic books and is able to balance them?

The Atah Zokher reminds us that there is a Some One who remembers and records all that has gone before. Something of us remains indelibly inscribed in that eternal memory; even the with-

ered leaf running before the wind fleeing like a tiny mouse before the prospect of being reduced to nothingness. Even the unseen beauty of a sunset in a far-off untraveled forest is not entirely drowned in the night because there is an *Atah Zokher.*

Heavy stuff? Maybe. But if I could, that is what I would have liked to say to my people before I chanted the words; or what I would have liked for them to consider while I sang. Maybe it would make a difference, a spiritual impression and not merely a vocal one.

Or if we must have new, finger-snapping jump tunes, we do not need to make icons out of those tunes that were generated through the years at Ramah camps. If we are serious about the nature of the evolving *minhag America* in liturgy, practice and music, let it not be the free-wheeling tunes from Ramah which, especially in their early years, were meant to attract youngsters to prayer in a summer camp environment at any cost or in any way.

In what I am about to say, I mean no disrespect for our Chancellor. Dr. Schorsch is a warm, outgoing, hard-working, respected scholar and successful leader of our Movement, who, as you know, has been exceedingly kind and receptive to our profession, to the Cantors Assembly and to the concept of the value of encouraging congregational prayer. But in a good relationship there can be a peaceful difference of opinion.

I think it was unfortunate that, with the best of intentions, in an address which the Chancellor delivered some time ago, he seemed to be moving toward canonizing Ramah tunes as the new *minhag America.*

My colleague, Hazzan Pinchas Spiro, who is the spirit and the laborer behind our highly successful five volume series of musical *siddurim,* known collectively as the "Baal Tefillah Institute Series," brought this talk to my attention.

"Paradoxically, constraint bred creativity. The fervor of communal worship at Ramah altered not only individual lives but also traditional practice. In time, Ramah gave rise to a distinct nusah, a recognizable liturgical mode. Great religious centers in the past were always distinguished by specific adaptations of the common forms of prayer. The ability to generate such a nusah is tile sign of a praying community. An individual may compose a siddur but only a community can produce a nusah . . The diffusion of this Ramah nusah is tangible evidence of the impact of Conservative Judaism on popular observance.

Spiro then adds:

"What we must deduce from this address is that Ramah has

distinguished itself, like other great religious centers in our history, by altering the traditional practice and creating a new nusah! The logical conclusion is that since we have this wonderful new nusah we no longer need to follow the sacred musical nushaot which have been passed on to us through countless generations. Perhaps, we should replace the old melodies of Mi-Sinai tunes with the new melodies of *Mi-Ramah* tunes."

I know that neither Pinchas Spiro nor I mean to demean the very important and constructive work with Jewish youth that the Ramah camps have made since their inception. It has indeed, as Dr. Schorsch has indicated, altered the lives of many Jewish young people as we know from personal experiences of many of our members.

The Cantors Assembly has likewise, in spite of its disagreement on the question of synagogue nusah, gone out of its way to build bridges between us and Ramah. We will be recognizing at this convention, a generous annual gift by friends of the Cantors Assembly, Mr. and Mrs. Erich Holzer, of Englewood Cliffs, New Jersey which provides stipends to help students of the Cantors Institute who accept positions as roshey tefillah at various Ramah camps; that is a beginning to the road back to contact with our prayer traditions.

We can be certain that the Rabbinical Assembly and Dr. Schorsch himself would not accept a Judaica curriculum at Ramah that was not faithful to authentic Jewish sources. I am pleased to report that for the past two years we have developed a warm relationship with Dr. Sheldon Dorph, the National Director of Ramah Camps, who shares our desire for authenticity in prayer as in other subjects, and who has been working faithfully with us to remedy the problem.

Our concern now is not only for future campers, but for the failure of many rabbis and congregations to understand and to uphold the stand of their Hazzanim; to join with them in eradicating the inauthentic nusah that has become "traditional" in so many congregations.

We are grateful that for the first time in my memory, we, rabbis and hazzanim and lay people, are meeting together and talking to each other about mutual needs and concerns in an atmosphere of collegiality; our individual egos, for the moment laid aside and with concern for the general good the first and only item on our agenda. For this alone, a *sheheheyanu* is in place.

I am also able to report with pleasure that more than three quarters of my colleagues who responded to my request and shared their honest and deep feelings on the subject at hand, agreed that we were facing many of the difficulties I have enumerated, but they were, as one,

uniformly, but hopeful, and undismayed that as in the past, our loyalty to our commitments as *kley kodesh,* will see us through the rough seas.

All of them, in one way or another, responded positively to my questions about faith, belief and God. For the sake of time I will quote only from two responses which faithfully represent the examples of most of the others.

David Tilman, who is more than content with his calling and with what he thinks he is achieving, says:

"The concept of God is central to everything we do. I have always felt that Judaism and the Jewish people would be nothing more than the rich collection of folk traditions without the central core of belief in one omnipotent, omnipresent and omniscient Eternal God." He also adds that most of the congregants whom he serves share that belief.

And finally, in another point, he reminds me that "We should never lose sight that the ultimate goal of our profession is to make better Jews . . . . The role of the Hazzan is not so much to make great music, or of the rabbi to deliver great sermons, although his or her best efforts should be focused to that goal, but to make great Jews." And making great Jews, in his opinion, is communicating a belief in God. This is ultimately the basis of the Jewish mission in the world, *litaken olam b'malkhut Shaddai.*

Robert Scherr puts it this way: "My faith in the Divine is developed, rather than hindered by my "professional relationship" with God. I think, the moments of my personal awareness of being a role model have helped develop my faith." He then adds a unique, mystical thought which deserves to be remembered.

"I do not do a full *dawning* every day. I feel the most important prayer I say is over "netilat yadayim." The orientation as to how I will use my hands that day is a consciousness which I am able to recapture during the course of the day. To be able to look at one's hands, as one does with the *tzitzit* in the "Sh *'mu"* and to understand the Divine connection, is thrilling and I am glad that this awareness that develops over time is aided by my professional role."

The others I received are in a similar vein, but with their own unique way of saying it; and I hope that they will share their ideas with all of us during the discussion.

And what are the prospects for the future?

The future is a vast wilderness which we will need to traverse and for which there is no road map. But if traverse it we must, God willing, we can at least go armed. Judaism has a sacred literature, the insights and wisdom of centuries; a set of mitzvot-action symbols which can

and must include the understanding and the will to deal with the raging problems of homelessness, poverty, sexism, AIDs, single parenthood, broken families, homosexuality, and now, terror.

But we must also continue to not let it decay. The mystical dialogue between God and humankind, humankind as it is, and humankind as it yearns to be; and a culture of literature, philosophy, art, music and folklore; varied, multi-hued, exotic, beautiful, ugly, complex and simple, accumulated from every comer of the world. And we as Jews, as a people who has lived intoxicated with a sense of history; a people which has been shaped by history as much as it has helped to shape history, must not throw it away for the sake of a popular notion of the moment.

As for *we kley kodesh,* we will need to understand that we are not "holy vessels," but ordinary people, who by virtue of our knowledge, skill and dedication can bring sanctity and faith into that vast wilderness of the future. We must preach less and teach more, remembering that we do not live all our lives on a pulpit; we stand there for only a few hours a week. We will need to remember that after our stint at the pulpit - important as that is — we must come down from the pulpit heights and join with our people below.

We Hazzanim must be more concerned with singing *with* people than singing at people, for when we do the latter, we are preaching, not teaching. When rabbis pontificate, they increase the distance between themselves and their congregants. We must both lower our voices so that we can hear more clearly what our people are thinking and saying, so as better to appreciate and understand their needs, There is an urgent need for warmth, caring; for honest, not synthetic, emotion, for gentle leadership in prayer and in thought; for comfort and understanding, and not so much for ringing pronouncements on high, nor of *ersatz* nostalgia.

Finally, we dare not lose faith. Our *kedoshim,* for the most part, never lost faith under much more terrible circumstances.

I share that faith with the great Yiddish poet, Yaakov Glattshtayn. In his poem, "Without Jews," he condemns God for permitting the murder of the Six Million, and he pleads with Him:

"Don't you know that without Jews there will be no Jewish God?"

Who will dream You?
Who will remember You?

Who will yearn for You?

Who will come to You over a homesick bridge and leave You in order to return?

That last line is the telling one for me. I believe that this generation, and the next, and the next, through all time, like all the others that came before, will at the last moment, accept its Jewishness with a whole heart.

And will, as in the past, "come back over a homesick bridge and leave again in order to return."

This is my hope, my faith.

They will come back, as indeed they must!

God willing, we will be ready to receive them. Amen.

A PROLEGOMENON TO THE STUDY OF THE PERFORMANCE PRACTICE OF SYNAGOGUE MUSIC INVOLVING M'SHOR'RIM.

By **Dr. Daniel S. Katz**

Among the most intriguing aspects of historical Ashkenaz *chazzanut* is the role of the m'shor'rim, singers who assisted the *chazzan* in the execution of portions of the synagogue repertory. Their presence is attested in eighteenth and nineteenth-century manuscript sources both by a variety of Yiddish or German markings such as *bas* or zinger, and by occasional chords or extended passages for more than one voice. This repertory has never been studied in depth, but Israel Adler's recent catalogue of Hebrew music manuscripts includes in "two indices... a synoptic view and some attempts of classification of the various elements related to... the plurivocal performance practice of *chazzan* and m'shor'rim."1

'This article is a revision of a portion of my M.S.M. thesis, *A Performing Edition of Issac Offenbach's Akdamut, with an Introduction to the Manuscript Sources for Akdamut Music and an Examination of the Use of the M'shor'rim Trio* (The Jewish Theological Seminary of America, 1994) pp. 41-71.

1 Israel Adler, *Hebrew Notated Manuscript Sources up to Circa 1840: a Descriptive and Thematic Catalogue with a Checklist of Printed Sources,* 2 vols., Repertoire International des Sources Musicales, B IX' (Munich: G. Henle, 1989) vol. 1, p. Ixi. For the indices, see vol. 2, pp. 799-807. See also review by Daniel Katz, *Studies in Bibliography and Book/ore 18 (1993),* pp. 66-69. For historical background, see Israel Adler, *La pratique musicale savante dans quelques communautes juives en europe aux XVII" et XVIII^e siècles,* 2 vols., Etudes Juives 8 (Paris and The Hague: Mouton, 1966) vol. 1, pp. 22-26.

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Adler's two indices represent the starting point for this preliminary study. The first (Index IV A) lists *"chazzan* and m'shor'rim indications" that occur in the various manuscripts in the catalogue. The second (Index IV B) assigns each individual piece in every manuscript to one of three groups: "items for one voice without h/m [i.e., *chazzan* and m'shor'rim] indications; . ..items for one voice with h/m indications; [and] . ..items for two or more voices with or without h/m indications."[2] In the third category, it is presumably unnecessary to distinguish between pieces with and without h/m indications because the very presence of two or more notated voices shows that the *chazzan* is not singing alone.

The majority of the terms used are Yiddish, German, or Italian forms of "bass," "chorus," and "singer." They appear in a plethora of Latin and Hebrew spellings.[3] The nature of the "chorus" is beyond the scope of this preliminary study.[4] The *bas* is obviously a low voice, and it is clear from the music that the zinger is a high voice (e.g., Ex. V.2, m. 3-4). The resulting musical texture, then, is a trio, with the *chazzan* in the middle, surrounded by the *bas* and *zinger.* However, these voices tend to sing successively rather than

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2 Adler, *Hebrew Notated Manuscript Sources,* vol. 2, p. 803.

3 See the "Alphabetical listing," Ibid., p. 801. I shall use the forms *bas, chazzan,* m'shor'rim, and *zinger,* which Adler considers standard, or "current." *M'shor'rim* (singular, *m'shoreir)* is a general term encompassing all of the more specific terms for singers assisting the *chazzan.*

4 The one exception is in Mus. 72, where the term *chor* means the congregation; see below, n. 11.

simultaneously. Adler carefully refers to a "plurivocal performance practice," not a polyphonic one.'

Unfortunately, the distribution of h/m indications is sparse. Sometimes there are only one or two indications in a piece. Even when the beginning of a m'shor'rim passage is indicated, the ending may not be, although it can often be deduced by musical or textual considerations. Many other pieces have no m'shor'rim indications at all. This article examines pieces that have h/m indications, and catalogs the contexts in which the indications appear. In a few cases, it also considers the use of m'shor'rim in passages without h/m indications.

As a prolegomenon, this study is more exploratory than definitive. Among the questions raised in the course of research, but not necessarily answered, are these: Should all passages below a certain pitch be sung by the *bas?* Can the zinger's part be identified by a well-defined place in the upper register? When parallel passages occur and h/m indications are given only in one such passage, should they be supplied for the others as well? Should sequences always be handled the same way? Can the direction of the note-stems reliably suggest the divisions between the different voices in one-part notation? Do the m'shor'rim ever sing texted passages? Does the *chazzan* ever sing untexted passages? What should be done about pieces that do not have any h/m indications? Can pieces that do have them suggest how to treat those that do not?

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5 See above, n. 1.

Finally, how should we sing the numerous pieces (the majority of the repertory) that do not have an underlaid text?[6] How did the performers know the proper underlay when it was not specified, especially in the many pieces in which long melismata are prevalent? Did the text underlay matter? Were the singers free to improvise their own underlay, and if so, what does this imply about text-music relationships? Or rather, did the chazzan know the music and underlay so well (was he usually the composer?) as to need the notation only for reference while teaching the music to the m'shor'rim? What indeed was the function of the music notation for this repertory?

Table I lists the manuscripts consulted for this study. It gives their library numbers, Adler's catalogue numbers (in parentheses), the date and place of compilation, the number of pieces in each manuscript, and (in parentheses) how many pieces belong to each of the three categories in Adler's Index IV B.[7] Library names are excluded from Table I because all the manuscripts except one are found in the same place, the Eduard Birnbaum Collection at the Library of the Hebrew Union College-Jewish

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[6] Adler suggests that we now have enough texted manuscripts "to be helpful, by analogy, in solving problems of text-underlay in textless manuscripts" (Hebrew *Notated Manuscript Sources,* vol. 1, p. xxxix). For the parallel use of analogy with regard to h/m indications, see below, section C.3.

[7] All the data in Table I are taken from Adler, *Hebrew Notated Manuscript Sources.*

Institute of Religion in Cincinnati.' The remaining manuscript, S.6336, is from the Itzik Offenbach Collection at the Library of the Hebrew Union College-Jewish Institute of Religion in New York.9

Table II lists all of the musical examples used in this paper. The first part of Table II identifies each example and gives the exact location where the example can be found in its manuscript. The following information is included: the call number of the manuscript; the number of the piece from which the example is taken (if Adler's numbering of the pieces is different from that in the manuscript, then the former is given first, followed by the latter: e.g., no. 10b/11); the page or folio on which the example is found (if both

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8 Birnbaum was cantor from 1879 to 1920 in Konigsberg, East Prussia, now known as Kaliningrad, Russia. (Kaliningrad is the main city in a small region of the same name that is not contiguous with the rest of Russia, but located along the Baltic Sea between Lithuania and Poland. It is not to be confused with another Kaliningrad in the vicinity of Moscow.) For an overview of the vast collection of manuscripts and other materials that Birnbaum assembled and for biblography, see Ibid., vol. 1, pp. lxiv-lxviii. See also Edwin Seroussi, "Eduard Birnbaum--chayav umechkarav," *Dukhan 11 (1988-1989),* pp. 27-37.

9The S stands for "Sendrey," for the library numbers of all the manuscripts in the Offenbach Collection were taken from Alfred Sendrey, Bibliography *of Jewish Music* (New York: Columbia University Press, 1951). Itzik, or Isaac, Offenbach (1779-1850) the father of the composer Jacques Offenbach, was cantor in Cologne. I am grateful to Neil Levin for informing me that a book about Offenbach is forthcoming from Jacabo Kaufmann.

pagination and foliation exist, then both are given); the numbers of the staves that the example occupies; measure numbers (these are given only as necessary for clarity); the full liturgical description as given in the manuscript (in Mus. 75, this may include the year or place of composition); and the tempo marking. Finally, if the example constitutes a complete piece, this is also indicated.

The second part of Table II identifies which examples are taken from which manuscripts. For each manuscript, the pieces used as examples are listed, and the relevant examples are named.

Table III outlines the characteristics and functions of the m'shor'rim that can be observed in the musical examples in this article. The following discussion follows the order of Table III.

A. The bas

1. Low range

As the name bas implies, this voice tends to operate within a low range. The bas's range may be lower than or may overlap with that of the chazzan. In Ex. V.1, the chazzan sings below G only two or three times, depending on who sings the untexted phrase on s. 3-4. In contrast, the *bas's* four-measure triadic interlude (s. l-2) has G as its highest note. In Ex. Vll.l-2, the distinction in range is even clearer. The *bas's* highest note in Ex. VII.1 is a fifth below the *chazzan's* lowest note; Ex. VII.2 is similar.

Ex. III.3 features a repeated three-note rhythmical motive. The *chazzan* hovers around high C and D. In m. 5, a statement of the motive at a lower pitch is marked for the *bas.* By analogy, it is possible that the low notes C,B,C in m. 3, although not marked, should also be sung by the *bas.*

This example, incidentally, is reminiscent of the third Brandenburg Concerto, which uses the same three-note rhythmical motive with a similar alternation of higher and lower pitches. The first movement opens with six statements of the motive on G, D, and B by the three violins in unison (Ex. III.5). Later, Bach uses the orchestral equivalent of m'shor'rim by passing the motive around among different groups of instruments. In m. 9 (Ex. III.6) the motive, now in a triadic arrangement instead of in unison, is stated in successively lower pitches by the violins, the violas, and the celli in turn (cf. also m. 97-99 and 114-121).

2. Filler bas

a. Harmonic filler

Perhaps the most common function of the bas is to fill in a few beats where there are rests in the melody between phrases. This may be seen in Ex. 1.2, m. 4 and Ex. VII.l-2. In each case, the principal singer (the *chazzan)* has two beats of rests, which are not notated. Instead, a stepwise descent from the fifth degree of the scale to the second occurs in the lower octave and is labelled as a *bas* part.

These passages function as dominant harmonies, which resolve to the tonic at the beginning of the following measure. However, the *bas* itself does not resolve. Rather, it drops out suddenly just before the resolution, which occurs with the reentry of the *chazzan.* In Ex. VII.2, the resolution takes place an octave higher than expected. In Ex. 1.2 and VII.l, the resolution again is higher than expected, but is made by irradical (i.e., non-root) tones of the tonic triad--the fifth and the tenth, respectively.

Although the return of the chazzan is not explicitly indicated, it is suggested by the reappearance of the melodic line, often in the upper register (Ex. Vll.l-3). The function of the bas as a filler between two melodic statements is particularly clear when the reappearance of the melody constitutes a motivic repetition (Ex. Vll.2-3).

In Ex: 1.2, m. 4 and Ex. Vll.l-2 and 4, the music is notated as if it involved only one voice. If the bas part were not marked, someone familiar with the style could still identify it from its form and from the musical context. Someone else, however, might never know that the music is for two voices. On the other hand, Ex. VII.3 places rests in the upper voice when the *bas* is singing. In this case, it is clear that two voices are involved, even if they are not singing simultaneously.

In Ex. Vll.3-4, the filler *bas* varies slightly from the initial pattern of a stepwise descent from 5 to 2. Example VII.3 replaces 2 with 5 to form an arpeggiation figure, and Ex. VII.4 encompasses a seven-note run. In Ex. Vll.4, the word *bas* seems to have been carefully placed in the manuscript so that the *bas* does not enter until the second note of the measure, allowing the *chazzan* to resolve his line first.

Our last example of the harmonic filler bas comes from an unusual source, Mus. 72, the "musical companion to the *Synagogenorchung"* of a Danish congregation." This is the only

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10 Adler, Hebrew *Notated Manuscript Sources,* vol. 1, p. 323; the importance of this source may lie not only in the survival of interdependent musical and verbal liturgical guides from this

manuscript in Adler's catalogue that uses the term chor to mean the congregation." Most of the pieces in Mus. 72 are to be sung responsively by the cantor and congregation.

Ex. VII.5 is such a piece. The transition from the end of the chazzan's first line to the chor's entrance is bridged by an unlabelled passage resembling the filler bas in Ex. VII.l-2. The stepwise descent from the fifth scale degree to the second outlines a dominant harmony, lasts for two beats, and resolves with the entrance of the char on the downbeat. This passage differs in two respects from other filler bas passages. It is significant harmonically, for it changes the harmony from A minor to G7 in preparation for the chor's entrance in C, and it connects the preceding melody to the following one diatonically. The absence of the usual registral shift (cf. Ex. VII.l-3) does not, however, suggest that the filler should be sung by the chazzan, for in a similar context in Ex. VII.4, the filler is labelled for the bas. In Ex. VII.5, the filler's role in modulating to the,relative major facilitates the entrance of the non-professional singers of the chor.

Perhaps one is tempted to ask: shouldn't the bas resolve along with the chazzan in these examples? Since certain aspects of the performance practice of any repertory may not be apparent

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community, but also in the community's possible influence on Salomon Sulzer (p. 324).

11. For the identification of chor with the congregation ("die ganze Gemeinde"), see Ibid., p. 324; for other occurrences of chor or similar terms, see vol. 2, p. 801.

from the notation,12 might there have been an unwritten convention according to which the bas resolved its filler passages as the chazzan was beginning the next phrase of the melody? If so, the *bas* in Ex. VII.2 would sing a low G together with the *chazzan's G.* Especially in examples that resolve on irradical tones (e.g., Ex. VII.1) such a practice would add harmonic support to the resolution and remove some of the abruptness of the sudden change in register. However, the manuscripts in this study do not indicate that this was done. Even in examples notated in two parts, such as Ex. Vll.3, the *bas* drops out as the *chazzan* enters.

b. Temporal filler

The temporal filler is similar to the harmonic filler. Both fill the space of a small number of beats between phrases. In most cases, neither is harmonically essential, since both tend to sustain the harmony that is sounding at the time of their entrance; yet they are harmonically distinct. The harmonic filler enters on a dominant harmony and requires a resolution, which is made by the *chazzan* (by the *chor* in Ex. Vll.5). The temporal filler, by contrast, has no harmonic expectations. It is static. It enters on a tonic harmony and is not necessarily connected musically to what follows. The arpeggios in Ex. 1.4, s. 6, m. 3 and Ex. IV.l, m. 4, 8 are temporal fillers. In Ex 1.4, the bas supplies a rhythmic movement through the *chazzan's* cadence and rests, thereby linking the preceding and following phrases. In Ex. IV.l, the *bas* lengthens the moment of repose on A (the A is tonicized, although it is not the tonic of the piece; D does not function as a tonic until the cadence before the Allegro).

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12 Cf. Ibid., vol. 1, pp. xxxvi-xxxvii.

Both the harmonic and the temporal filler *bas* introduce a change of timbre, and are often accompanied by an abrupt change of register. The latter feature is seen most clearly in Ex. VII.1-2; at the other extreme, the resolution in Ex. VII.4-5 is stepwise. Like the lower pedal point (see below, section A.3) the filler *bas* can be omitted without causing any overt harm to the music. It is ornamental, but not essential. In Ex. 1.2; IV.1, s. 8; and VII.1-3, the melody could continue undisturbed if the *bas* were absent. Perhaps this characteristic is useful for practical reasons, in case a singer is not available. Even in Ex. VII.4, where the bas effects a smoother transition to the Da Capo, and Ex. VII.5, where the *bas* modulates to the relative major to assist the entrance of the chor, it can be omitted without structural detriment to the music.

The one-measure *bas* passage in Ex. III.1 (s. 7, m. 3) is a hybrid. Like the harmonic filler, it functions as a dominant (although this harmony is not already sounding), but like the temporal bas, it does not need a resolution. Rather, the following phrase uses it as the point of departure. The repeated sixteenth-notes are suggestive of the rythmic bas (see below, section A.4). The *bas* in Ex. VI.7 (marked by descending note-stems underneath the rests on s. 8, m. 5 and s. 9, m. 1) is similar to that of Ex. III.1. Additionally, it serves as a pivot between the relative keys of D minor and F major. Perhaps further research will suggest a more appropriate classification for these examples.

3. Lower pedal point

The third use of the bas is to provide a drone or pedal point to accompany the main voice. This can be seen only when two simultaneously-sounding parts are notated. When the pedal point occurs beneath the chazzan, it is obviously to be assigned to the bas, even if this is not indicated. Example VI.1 shows a lower pedal

point on the dominant underneath a rapidly moving passage. When the *chazzan* resolves to the tonic at the end of the phrase, the *bas* does not follow, but suddenly drops out, just as the filler bas does. In this example, the *bas's* abrupt departure is clearly indicated by a quarter-rest; with two-part notation, we cannot speculate about the possibility of the bas's resolving.

4. Rhythmic passages

Certain *bas* solos are characterized by a prominent rhythmical motive. Although the *bas* sets the tonality in the introduction to Ex. 111.1, it is stronger rhythmically than melodically. Similarly, the drive behind the opening of the Allegro in Ex. IV.1 (p. 17, s. 1-2) is derived from the repetition of the rhythmical motive of an eighth-note and two sixteenth-notes. Repeated notes play a rhythmic role in both these examples, as they do in the *bas* passages in Ex. VIII.1 and IX.1.

5. Extended *bas* passages

One manuscript in this study, Mus. 75, is characterized by extended *bas* passages. This is an autograph by Hirsch Weintraub, and consists almost entirely of his own compositions.13 Weintraub's *bas* operates in a high and wide range in passages that are often longer than those which we have seen so far, and that can be

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13 Ibid., p. 330; two of the three pieces not by Hirsch are by his father, Solomon. Solomon Weintraub (1781-1821) was cantor in Dubno (Ukraine). Hirsch (1813-1881) briefly succeeded his father in Dubno (where he composed Ex. IX.2-3 and, based on the dates of composition, probably Ex. IX.1 and X.1 also). He was cantor in Konigsberg before Birnbaum.

virtuosic as well. In Ex. IX.3, the *bas* part is labelled, and the beginning and end of the passage are indicated with signs resembling quotation marks. The bas and the *chazzan* both participate in a series of rapid descents in eigth-notes, sixteenth-notes, and sixteenth-note triplets. The two parts have the same range, and are so similar that variation in timbre may be the main reason (aside from giving the *chazzan* a short rest) for introducing the *bas* here. However, the *chazzan's* line is freer and more varied rhythmically, whereas the *bas* maintains a steady succession of sixteenth-note triplets. The *bas* in Ex. IX.3, unlike a filler *bas,* cannot be omitted without significantly altering the nature of the music.

In Ex. X.1, Weintraub's bas intrudes well into the zinger's territory, rising to a high B-flat above the staff (s. 9). Even at these heights, a distinction in range is made between the main voice and the secondary *bas.* The latter maintains the respectful distance of a fifth below the *chazzan,* who sings in an extraordinarily high register as well, reaching an F above the staff (s. 1 1).[14]

Example X. 1 also illustrates the common problem of having to deduce where a m'shor'rim passage ends. This example contains two *bas* passages, and the end of the first is not marked. The second passage ends with a whole-note (p. 6, m. 3); it serves to reinforce the tonality of F and provide a break in the surrounding florid texture of the piece. By contrast, it is not apparent where the first *bas* passage is meant to end. Perhaps it ends on s. 10 either after the whole-note or at one of the quarter-rests. The *chazzan* almost certainly takes over from the *bas* by the second rest, since

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14 This is unusually high even if the music, notated in the treble clef, is read an octave lower by male singers.

presumably he is more likely than the *bas* to sing such an ornate line with a high F (s. 11). However, even if this passage ends as early as the first rest on s. 10, the *bas* cannot avoid an uncharacteristically high range.

6. Textual echo

In Ex. IX.2, an excerpt from Weintraub's *Anim z'mirot,* the *bas* appears twice for the duration of two beats. At the beginning of the example, the *chazzan* sings the word *asaprah* before the first *bas* entrance. The first two syllables, *a* and sap, are placed over the first and third beats of the measure, respectively. On the fourth beat, however, where one would expect the final syllable, the entire word appears. The complete underlay is thus *a-sap-asaprah.*

This cannot be interpreted literally as the desired underlay. If we accept the clearly marked placement of sap over the third beat, there are not enough notes left before the *bas* entrance to accomodate a repetition of the first two syllables. The only way to fit in *a-sap-asaprah* is to move *sap* back from the third beat to the preceding sixteenth-note (Ex. X.2.A). The result is not only nonsensical and contrary to the notated underlay of the manuscript, but may be stylistically inappropriate as well. None of the other texted examples in this study (Ex. 1.1, IV.1-2, V.I, VII.5, VIII.I, and IX.1, 3) includes syllablic repetition within a word.

Can the additional writing out of *asaprah* be meant to remind the *chazzan* what word he should be singing? This is not plausible, for we have seen no other such reminders, even in long melismata. (On the contrary, the mansucripts favor the opposite extreme--they tend to be untexted rather than overtexted.) In this instance a reminder should not be necessary, for the entire word is sung within the space of a single measure.

Can this be a mistake? What if Weintraub had been repeating the text to himself as he was copying the manuscript? At this point, he would have been saying, "asaprah, asaprah, asaprah," and could understandably have written out the full word in an unconscious fourth-beat fit of scribal absent-mindedness.

However such a mistake would have been easy to correct. A better interpretation would explain the notation without requiring the scribe to be in error. The word asaprah occurs on the downbeat of s. 3, m. 2 (the first measure shown in Ex. IX.2) immediately before the first entrance of the *bas.* Although the end of the bas passage is not marked, it can be deduced. The resumption of the text underlay over the last note in m. 3 suggests the return of the *chazzan* (this is confirmed by the presence of a new *bas* indication in m. 4; if the *bas* were still singing, the indication would be unnecessary). Also, the opening phrase of the example is repeated sequentially a step higher beginning at m. 3, beat 3. It would seem logical not to separate the first note of a phrase by putting it in a different voice from the remainder of the phrase. Since the *chazzan* sings the rest of the phrase, perhaps he should sing the first note as well.15

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15 In Ex. IV. 1, on the other hand, the sequential repetition of the opening phrase is split between the untexted zinger and a texted voice, presumbaly the *chazzan* (possibly still the zingel?). However, this line is divided into two sub-phrases of about a measure and a half each; no individual note is isolated. Furthermore, the beginning of the repetition is distinct in Ex. IV. 1, since it coincides with the entrance of the zinger, but would not be set apart in Ex. IX.2 if the first note were joined to the preceding *bas* passage.

Thus the *chazzan* enters again in the second measure of the example (s. 3, m. 3, beat 3) and the bas sings only the first two beats of this measure. These two beats have three notes, and the word *asaprah* has three syllables. Weintraub wrote *asaprah* a second time to show that the *bas* repeats this word after the *chazzan* (Ex. X.2.B). The text for the *chazzan* is divided syllabically, like the text in Ex. IV.l, V.l, and VII.5 The text for the *bas,* like the text in Ex. 1.1, IV.2, VIII.l, and IX.1 and 3, is not. The *bas's* word *asaprah* is squeezed in between the *chazzan's* text and the *bas* indication. For lack of space, the two writings of *asaprah* share the final syllable *rah.*

The textual echo is easier to identify when it recurs in the following measure. At s. 3, m. 4, the *bas's* text is written directly over the *bas* indication. Once again, the *chazzan's* text is divided syllabically and the *bask* is not; the *bas* must apportion the four notes among the three syllables. Similarly (to return to the preceding measure), if the *chazzan* reenters on S. 3, m. 3, beat 3, there are different possibilities for his underlay as well. These are shown in Ex. X.3.A-C. In Ex. X.3.A, the notated underlay of the manuscript is preserved, and the double-dotted B is sung to an extraneous nonsense syllable, *ah.* So far, no manuscripts or musical examples have suggested such a practice. In Ex. X.3.B, the first syllable of text is moved forwards to coincide with the first note. The elongation of the schwa, although objectionable in the sixteenth and early seventeenth centuries,16 may not have been problematic for Weintraub. Indeed, since the division of *k'vod'kha* into three syllables conforms to Weintraub's practice of

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l6 I give an example in the commentary to Sentence 2 in "The 'Eighth Way' in the *Masseh Efod* of Profiat Duran: A Translation and Commentary" (not yet published).

distinguishing the *sh'va nach* from the *sh'va na,* this underlay may be historically the most appropriate.17 It also conforms to the underlay in the manuscript better than that of Ex. X.3.C which relegates the schwa to the grace-note and brings the next syllable forwards by two beats.

B. The zinger

1. High range

Just as the bas is characterized by a range that descends lower than the *chazzan's,* likewise the *zinger's* range is relatively high. Thus in Ex. 111.3, where a motivic statement on a lower pitch is assigned to the bas, a higher passage is marked for the *zinger.* In Ex. V.2, the repetition of the *chazzan's* opening motive in m. 3-4 features a high A and ends on B; it is designated for the *zinger.* It would be logical to use the *zinger* also in m. 7-8, and perhaps again for the phrase beginning with the pick-up to s. 8, m. 2. Example VI.7

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17 "Mit moglichster Muhe habe ich versucht, den Text richtig nach der hebraischen Grammatik zu ordnen, namentlich habe ich das *milra* und *mile/,* den *dogosch chosok* und *sch'wo nach* und *na* beobachtet." ("I have made the greatest effort to set the text correctly according to Hebrew grammar. In particular, I have observed *milra* and *mile/,* the *dagesh chazaq,* and *sh'va nach* and *na.")* H. Weintraub, *Schire Beth Adonai oder Tempelgesange fur den Gottesdienst der Israeliten,* 3 parts (1859) 2nd ed. (Leipzig: M.W. Kaufmann, 1901) part 1, p. [2], reprinted in Out of Print Classics of Synagogue Music, vol. 20 [=part 2!] (New York: Sacred Music Press, [1955]). Weintraub does not discuss his principles for setting a *sh'va na;* an investigation of how his practice relates to the opinion cited in n. 16, above. is beyond the scope of this article.

gives the zinger an eight-measure solo that reaches high C (s. 7, m. 4 to s. 8, m. 3).

2. Upper pedal point

The *zinger's* upper pedal point is analogous to the *bas's* lower pedal. Short upper pedals are found in Ex. VI.4-5. In Ex. VI.5, the pedal is presented simply in whole notes; in Ex. VI.4, a rhythmic impulse is added through syncopation. Examples III.2 and III.4 show more extended upper pedals.

3. Filler *zinger*

Example 1.2 has a two fillers. The first is marked for the bas. When the second appears a few measures later, the notation is in two parts with the filler on top, suggesting the use of the *zinger.*

4. Solo sections in trios

Adler notes twenty occurrences of the term trio as a section heading in the manuscripts in his catalogue.[18] Like the trios that typically occur in minuet and scherzo movements in the classical music of this period, these trios regularly appear as the second section of a pair. About half of the trios are in 3/4 time, paired with

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[18] Adler, *Hebrew Notated Manuscript Sources,* vol. 2, p. 844. Mus. 46a (067) no. 192-193 and 228 and Mus. Add. 5 (143) no. 2 should be added to the list (cf. vol. 1, pp. 225, 228, 420). The *zinger* solo in Ex. VI.7 approaches the scope of a short trio (cf. Ex. VIII.3) but it is not marked as a trio or paired with another movement.

polonaises or similar movements. The others are paired with rondos in 2/4 time or marches in common time (see Table IV).

The manuscripts in this study contain four trios designated as solos for the *zinger:* Mus. 46a, no. 192-193 and 228 and Mus. Add. 5, no. 2. Two of these trios are included here as examples. In Ex. VIII.3 (Mus. Add. 5, no. 2) which spends more time in 6/8 than in the given meter, 3/4, the zingertwice soars to high C in a short trio section in the sub-dominant (s. 7, m. 3 through s. 8, m. 1). Example II.1 reproduces Mus. 46a, no. 192 in its entirety. Here, too, the *zinger's* solo, in the parallel key of G major, rises to high C (s. 10, m. I, 4). Surprisingly, the *chazzan* follows not only to C, but even to D and E in an additional section marked *chazzan b'qol,* which Adler interprets as "forte." [19]

Example II.1, marked "Tempo di Ungra," is curiously similar to another "Hungarian" movement in the same meter and key, the finale of Haydn's Piano Trio in G, Hoboken XV:25, which is a "Rondo, in the Gipsies' style."[20] Three excerpts from this movement are given in Ex. II.2-4. Example II.2 bears a slight resemblance to the opening of Ex. 11.1; both feature the fifth scale degree and a run descending from the sixth. However, the first two measures of Ex. II.3 and II.1 are nearly identical. Similarly, the rhythm and melodic contour of the *zinger's* solo in the parallel major in Ex. II.1 (s. 8, m. 4 to s. 9, m. 6) follow closely those of the violin in Ex. 11.4.

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19 Ibid., vol. I, p. 225.

20 For the title of the movement, see Joseph Haydn, *Werke,* ser. 17, vol. 3, ed. Irmgard Becker-Glauch (Munich: G. Henle, 1986), p. 161; cf. p. 359.

Since the writing of Mus. 46a had at least been begun by 1809,[21] the year of Haydn's death, and since the trio in question was a well-known work by an extremely popular composer, is it possible that the resemblance is more than coincidental?

C. Practices pertaining to both bas and *zinger*

1. Coordination of *m'shor'rim* with the musical phrasing

Sometimes the beginning of a section designated for *m'shor'rim* coincides with the beginning of a musical phrase. In Ex. 111.1, the first musical phrase is sung by the bas, the second by the chazzan, and the third, delayed by a one-measure filler *bas,* by the *zinger.* Similarly, in the paired trio movements discussed above (Ex. II.1 and VIII.3) the *zinger's* solo coincides with the beginning of the trio. Unfortunately, since m'shor'rim frequently appear only sporadically, and often in the middle of phrases, coordination with the musical phrasing can be recognized only when it is marked in the manuscripts. It cannot be deduced unless a clear pattern is established in a piece. This happens in Ex. 1.1, where the designations *m'shor'rim* and *chazzan* occur at the beginnings of new phrases (s. 2, m. 5 and s. 3, m. 2). Example 1.1 is the only texted item in Mus. 15, but the underlay seems to be precise, alligning the beginning of a word with its last note.** This is the only musical example in this study that uses the term *m'shor'rim.* The range may indicate a *zinger.* On the other hand, the *m'shor'rim's* music is a variant of the *chazzan's;* perhaps this suggests

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[21] Adler, *Hebrew Notated Manuscript Sources,* vol. 1, p. 208.

[22] Cf. Ibid., pp. lviii-lix.

responsive singing, with the choir or congregation repeating the text that the chazzan has just sung (the term m'shor'rim, after all, is plural).

2. Designation of the *chazzan* through text underlay

Most of the pieces in this study were notated without text underlay. However, in some pieces (e.g., Ex. I.1) sections designated for the *chazzan* are texted and those for the m'shor'rim are untexted. Although it is clear from the chorindication in Ex. VII.5 and the textual echo in Ex. IX.2 that the m'shor'rim do sometimes sing texted passages, it is not yet clear how often this happens. The dichotomy between texted and untexted passages may be useful for assigning parts in a piece without h/m indications. However, since text underlay is lacking in so many sources, its use as a criterion for designating m'shor'rim is limited.

3. Deducing the use of *m'shor'rim* by analogy

This is a speculative category. The deductions discussed here should be considered hypothetical, although they do represent valid choices for performance. If the use of m'shor'rim is marked in a passage, and the identical passage or a similar one recurs without h/m indications, perhaps we may apply the indications from the first passage to the second. This procedure is tentative, for although repetition is fundamental as a structural component of music, variety is also a consideration. To make assumptions about a piece based on mechanical repetitions is risky.

Two examples illustrate the range of situations that can appear in this category. First, the two-voice passage in Ex. IV.2 is repeated (Ex. IV.2 does not show the repetition). In Offenbach's autograph manuscript, the repetition is written out, but only the

upper part is notated. Did Offenbach mean for the two-voice passage to be repeated by only one voice (the reverse--an initial solo statement recurring as a duet-would be more usual)? Was he being careless and forgetful? Or did he expect the lower singer to supply the unwritten part, either from memory or from the notation of the original passage (the repetition follows the original immediately on the same page). The last possibility seems most likely, especially since the note-stems remain ascending in the repetition, helping to maintain the identity of the notated part as an upper voice.

Second, Ex. III.1 has a zinger solo beginning at s. 7, m. 4. Before the zinger enters, the *bas* sings for one measure. This measure recurs halfway through the zinger's solo (s. 7, m. 7) but is not marked for the *bas.* Here the analogy is perhaps less certain. Although the measure in question is identical to the earlier *bas* passage, it can also be seen as flowing out of the *zinger's* descent to F.

Analogy has already been used several times in this study. For example, the unmarked low notes in Ex. 111.3, m. 3 may be given to the bas by analogy with m. 5 (see above, section A.l). Likewise, the unlablled high passages in Ex. V.2 may be sung by the *zinger* (see above, section B.l). The analogy need not always be to a passage in the same piece: in Ex. Vll.5, the filler *bas* is identified by comparison to Ex. Vll.l-2 (see above, section A.2.a).

Here are two examples of how analogy can be combined with the dichotomy of texted and untexted passages to deduce tentative m'shor'rim assignments. In Ex. IV.l, three of the five untexted passages are marked either for *zinger* (m. 5-6) or for *bas* (m. 8 and from p. 17, s. 1, m. 4 to s. 2, m. 1). By analogy, the two other unmarked passages may also be assigned: m. 4 to the *bas,*

since it is identical to m. 8, and s. 9, m. 2-3 to the *zinger,* since its range corresponds to that of the marked *zinger's* passage in m. 5-6. Since the latter passage also falls within the range of the *chazzan,* its assignement to the *zinger* is more tentative than that of m. 4 to the *bas.*

In Ex. V.l, only one untexted passage is assigned (s. 5, m. 3) but the opening passage is similar in form and function to the *bas* solo at the beginning of Ex. 111.1. Since the passage in Ex. V. 1 is slightly higher in range, perhaps it can be assigned to the *zinger,* together with the analogous section after the word *Yisrael (s. 3-4)* and two shorter passages on s. 3, m. 1,3.

D. The use of m'shor'rim with two or more voices sounding simultaneously

This category deals exclusively with pieces found in column c in Adler's Index IV b: "items for two or more voices with or without h/m indications." Two situations that fall under this category have already been dealt with in the preceding discussions of the *bas* and the *zinger,* and will be omitted here. These are the filler *bas,* when notated with rests, and the lower and upper pedal points.

1. Chords

Chords occur with two, three, or four voices. Sometimes chords occur throughout a passage, but it is not uncommon for an entire piece to have only one or two chords. In Ex. 1.3 and its variant, Ex. 1.4, there is a single two-note chord, introduced by a grace-note. Grace-notes are a common feature; Ex. III.2 opens with a three-note chord, each note of which is preceded by a grace-note. The octave at the end of Ex. V.2, the only chord in the piece, reflects the prior alternation of *chazzan* and *zinger;* after singing

successively, the two voices come together at the end of the example. An octave appears also in Ex. VI.2-3. For variation, the upper note in Ex. VI.2 is articulated as four quarter-notes instead of a whole-note.

Some pieces have a series of chords. Two two-note chords followed by a three-note chord strengthen the cadence before the Da Capo in Ex. VI.5. The beginning of Ex. VI.7 has a series of two-note chords that outline an arpeggio.

2. Pseudo-counterpoint

Occasionally a trace of two-part conterpoint, such as the brief hockets in Ex. VI.6, appears in a m'shor'rim pssage. Although the second voice is not truly independent, it can move more freely than the filler bas or pedal point. A duet in Isaac Offenbach's setting of Akdamut consists mostly of parallel thirds, but includes small amounts of oblique and contrary motion and syncopation (Ex. IV.2).23

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23 This is an extraordinary piece. Divided into eight movements and lasting over ten minutes in performance, it consists of a complete setting of all the verses of Akdamut that are traditionally sung by the chazzan. The excerpt in Ex. IV.2 is notable, for none of the other two-voice passages in this 228-measure piece lasts more than two measures, and most last only two beats. For an edition of the entire piece, including editorial suggestions for possible h/m assignments, see Katz, *A Performing Edition,* pp.72-83; for a discussion of the piece, see pp.1 5-33.

Example VIII.2 shows a more extensive two-part passage. Instead of the close texture of Ex. IV.2 and Vl.6, the counterpoint here involves a melody and an accompaniment that are sometimes separated by as much as two octaves. The bas maintains an harmonic function over the course of eleven measures--a lengthy passage for this repertory. The arpeggios (s. 9, m. 6 and s. 10, m. 2) are not static like those of the temporal filler (see above, section A.2.b) but form an integral part of the interplay between the voices. This example has no written h/m indications. The upper voice may be sung by the *zinger* or the *chazzan;* the lower voice by the *chazzan* or the *bas.* There may even be a switch from *chazzan* or zingerwith *bas* to zingerwith *chazzan* where the arpeggios begin (s. 9, m. 6). However, if the prinicpal line is to be sung by the *chazzan* and the secondary part by the *m'shor'rim,* then the entire duet is probably for *chazzan* and *bas.*

Conclusion

This study represents a first impression of the *m'shor'rim* repertory. The examples are mostly excerpts rather than complete settings, and are taken from only eight manuscripts out of a large corpus. They suffice, however, to suggest patterns of usage and categories of classification, as shown in Table III. This outline will doubtless be refined as more pieces become known during the course of further research;[24] meanwhile, it serves to reacquaint us with a forgotten repertory of sacred music.

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24 Adler points in particular to the availability of sources for the study of text underlay, Hebrew pronunciation, and "scores with more or less written out parts" *(Hebrew Notated Manuscript* Sources, vol. 1, pp. xxxix-xl).

Finally, it seems strange that the period of the eighteenth and early nineteenth centuries, which is the mainstay of our programming of classical music, is so overlooked and unknown in the synagogue. Accordingly, I should like to encourage the introduction of some of these pieces into our active liturgical repertory. Although certain examples may look more like violin cadenzas than vocal music (e.g., Ex. X.1) others are shorter and not especially difficult. The sparse use of m'shor'rim may be convenient for including congregants (whether adults or children) with a minimum of rehearsal time. I hope to present in a future issue of this journal a small selection of pieces appropriate for use in contemporary services.

TABLE I

Manuscript Sources

Mus. 15 (041) 1809-I 854, Amsterdam, 79 (56a/1 Ob/13c)

Mus. 19e (052) first half of the nineteenth century, Amsterdam?, 19 (9a/7b/3c)

Mus. 19f (053) first half of the nineteenth century, Amsterdam?, 14 (3a/5b/6c)

Mus. 46a (067) ca. 1809?, Germany, 245a (203a/11 b/31c)

Mus. 72 (075) 1825, Aarhuus, Denmark, 35[b] (12a/19b/4c)

Mus. 75 (076), ca.1821-1836, Ukraine, Austria, and Poland, 35 (23a/6b/6c)

Mus. Add. 5 (143) ca. 1813, Germany, 130[c] (67a/26b/37c)

S.6336 (153) first half of the nineteenth century, probably Cologne, 2 (1 a/Ob/1 c)

Notes

a. Index IV B records only 242 entries for Mus. 46a. It does not distinguish between 53A and B, and excludes 96A and 194A. The additional three pieces all belong to column a.

b. The pieces are numbered I-V, I-I 1, 12A-B, and 13-29. Index IV B lists no. I both in column a and column b; it belongs in column a.

c. Index IV B records only 125 items, omitting nos. 8A, 1 IA, 78A, and 92A, which belong in column a, and no. 51A, which belongs in column b.

TABLE II

Musical Examples

Ex. I.1 Mus. 15, no. 20, p. 11, s. 1-3, Sim shalom, Moderatto
Ex. I.2 Mus. 15, no. 25, p. 16, s. 9-10 (Da Capo, s. 6) Rosh chodesh benshin v'gam qaddish al hasefer, Allegrotto (sic: *All*^{otto})
Ex. I.3 Mus. 15, no. 36, p. 24, s. 5-6, L'yamim nora'im qaddish leil Shabbat qodesh v'gam m'varkhin hachodesh, Allegretto
Ex. I.4 Mus. 15, no. 74, p. 54, s. 5-6, L'yamim nora'im qaddish leil Shabbat qodesh, Rosh chodesh benshin, Allegro

Ex. II.1 Mus. 46a, no. 192, p. 134, s. 5-10 through p. 135, s. 1-2, Andante, Tempo di Ungra (complete piece)
Ex. II.24 Joseph Haydn, Piano Trio in G, Hob. XV:25, Finale, Rondo in the Gipsies' Style, Presto
II.2 piano, right hand, m. 67-71
II.3 violin, m. 133-137
II.4 violin, m. 35-42

Ex. III.1 Mus. 19e, no. 10b/11, f. 5b, s. 6-7, Hayom t'amtzeinu, Allegretto
Ex. III.2 Mus. 19f, no. 9/10, f. 8a, s. 1 and 4-5, Andante
Ex. III.3 Mus. 19f, no. 12b/13, f. 1 la, s. 5, Poilish qadd[i]sh mileil Shabbat qodesh, Allegretto
Ex. III.4 Mus. 19e, no. 9b/10, f. 4a, s. 3, Hayom t'amtzeinu, Allegretto
Ex. III.5-6 Johann Sebastian Bach, Brandenburg Concerto No. 3, BWV 1048, first movement
III.5 violins 1-3, m. l-2
III.6 m. 9

Ex. IV.1 Mus. Add. 5, no. 22, p. 16 (f. 9b), s. 8-9 through p. 17 (f. 10a), s. 1-2, M'khalkeil chayim, Adagio (complete piece)
Ex. IV.2 S.6336, no. 1, f. [la], s. 3, m. 5 through s. 6, m. 2 (=m. 16-29 of the piece), Akdamut, Andante (first movement)

TABLE II, continued

Musical Examples

Ex. V.1 Mus. Add. 5, no. 3, p. 1 (f. 1 b), s. 9 through p. 2 (f. 2b), s. I-5, El hahodaot shel Pesach (including qaddish and barkhu), Marsch (complete piece)

Ex. V.2 Mus. Add. 5, no. 8a, p. 5 (f. 4a), s. 7-8, Tromperstucke, drittes Teil]

Ex. VI.1 Mus. 15, no. 62/61, p.47, s. 7-8, s'liq qaddish leil Shabbat qodesh Rosh chodesh benshin, Andantine [sic]

Ex. VI.2-3 Mus. 15, no. 12,p. 6, L'ochez b'yad v'gam qaddish leil Shabbat qodesh, Moderatto

VI.2 s. 6-7

VI.3 s. 9-10

Ex. VI .4-5 Mus. 19f, no. 6/7, f. 6a, Malkhut'kha, Allegro

VI.4 s. 1

VI.5 s. 7

Ex. VI.6-7 Mus. 15, no. 52, p.42, L'yamim nora'im s'liq qaddish leil Shabbat qodesh, Allegretto (sic: *All^otto*)

VI.6 s. 3-4

VI.7 s. 6-9

Ex. VII.1 Mus. 19e, no. 13/14, f. 6b, s. 2, Hayom harat olam, Andantino

Ex. VII.2 Mus. 19e, no. 1 1/12, f. 5a, s. 5, Yaaleh o hayom t'amtzeinu, Andante

Ex. VII.3 Mus. 19e, no. 15/16, f. 7b, s. 3, M'khalkeil chayim, Andante

Ex. VII.4 Mus. 19f, no. 7/8, f. 6b, s. 6 (Da Capo, s. I), Qaddish l'Fesach, Allegretto

Ex. VII.5 Mus. 72, no. 21, p. 11, s. 9-l 0, Hymne, Aschre ho'om, ♩=56

TABLE II, continued

Musical Examples

Ex. VIII.1 Mus. 75, no. **6,** p. 9, **s. 7-8,** Lo **amut**
Ex. VIII.2 Mus. 75, no. 18c, p. 34, s. 7, m. 5 through s. 10, m. 2, Tikkanta Shabbat I'596
Ex. VIII.3 Mus. Add. 5, no. 2, p. 1 (f. lb), s. 5-8, Yigdal (complete piece)

Ex. IX.1 Mus. 75, no. 7b, p. 11, s. 1, m. 2 through s. 3, m. 2, Lo amut hanaasheh al chag haPesach shanat 592 lifrat qatan
Ex. IX.2 Mus. 75, no. 9, p. 16, s. 3. m. 2 through s. 4, Anim z'mirot mishanat 591 lifrat qatan Dubno rabati
Ex. IX.3 Mus. 75, no. 11, p. 18, s. 6, m. 5 through s. 9, m. 2. Dark'kha chadash al shanat 593 lifrat qatan Dubno

Ex. X.1 Mus. 75, no. 5, p. 5, s. 8, m. 7 through s. 11; p. 6, s. 1-2, Nechashev I' 592
Ex. X.2.A Hypothetical text underlay for Ex. IX.2
Ex. X.2.B Correct text underlay for the beginning of Ex. IX.2
Ex. X.3 Hypothetical text underlay for Ex. IX.2

Mus. 15: 12 (VI.2-3) 20 (1.1) 25 (1.2) 36 (1.3) 52 (VI.6-7) 62/61 (VI.1), 74 (1.4)
Mus. 19e: 9b/10 (III.4) 10b/11 (III.1), 11/12 (VII.2) 13/14 (VII.1), 15/16 (VII.3)
Mus. 19f: 6/7 (VI.4-5) 7/8 (VII.4), 9/10 (III.2) 12b/13 (111.3)
Mus. 46a: 192 (11.1)
Mus. 72: 21 (VII.5)
Mus. 75: 5(X.I),6(VIII.1), 7b(IX.1),9(IX.2), 11 (IX.3) 18c(VIII.2)
Mus.Add.5: 2(VIII.3),3(V.1),8a(V.2),22(IV.1)
S.6336: 1 (IV.2)

J. S. Bach, Brandenburg Concerto No. 3, first movement: III.5-6
Joseph Haydn, Piano Trio in G, Hoboken XV:25, Finale: 11.2-4

TABLE III

Characteristics and Functions of the *M'shor'rim*

A. The *bas*
   1. Low range
   2. Filler *bas*
      a. Harmonic filler
      b. Temporal filler
   3. Lower pedal point
   4. Rhythmic passages
   5. Extended *bas* passages
   6. Textual echo

B. The *zinger*
   1. High range
   2. Upper pedal point
   3. Filler *zinger*
   4. Solo sections in trios

C. Practices pertaining' to both *bas* and *zinger*
   1. Coordination of *m'shor'rim* with the musical phrasing
   2. Designation of the *chazzan* through text underlay
   3. Deducing the use of *m'shor'rim* by analogy

D. The use of *m'shor'rim* with two or more voices sounding simultaneously
   1. Chords
   2. Pseudo-counterpoint

TABLE IV

Trio Sections in Adler's Catalogue"

1. Polonaise-Trio Pairs (3/4 time)

027, no. 44-45
044, no. 1 O-l 1,15[b]
062[c]
064, nc. 16,20

Similar: 036, no. 10 (Adagio, Allegro, Trio)[d]
036, no. 15 (Tempo Moderato, Trio)
067, no. 228 (no heading, Trio)
143, no. 2 (no heading, Trio) = Ex. VIII.3

2. Rondo-Trio Pairs (2/4 time)

143, no. 4,23

Similar: 064, no. 14 (Allegretto, Trio Mineur Mestoso)
067, no. 192 (Andante Tempo di Ungra, Trio Magiore) = Ex. II.1
067, no. 193 (Tempo di Cassaca, Trio)

3. March-Trio Pairs (common time)

143, no. 6-7,25-27,99

Similar: 143, no. 100 (no heading, Trio)

TABLE IV, continued

Notes

a. The manuscripts are identified by Adler's catalogue numbers. They are not included in Table I, with the exception of 067 (Mus. 46a) and 143 (Mus. Add. 5) which are the sources for some of the musical examples in this study. Two of the trio pairs are among these examples: 143, no. 2 is Ex. VIII.3 and 067, no. 192 is Ex. 11.1.

b. The polonaise and trio are the third and fourth parts of a seven-section piece.

c. This manuscript contains only one item, which is not for voice, but violin; the polonaise and trio are the first and second parts of a three-section piece.

d. This piece, although apparently in 3/4 time, is characterized by "irregular measures" (Adler, vol. 1, p. 127).

e. Another version of this piece (040, no. 30) calls the sections Menuetto and Polonaise.

Notes to the Musical Examples

The examples are identified in Table II. All items discussed in these notes are marked by an "x" in the examples. The notation of the manuscripts is followed as closely as possible. Accidentals, slurs, barring, the direction of the note stems, and the placement and spelling of the text underlay and h/m indications are all given as they appear (with the exception of the hypothetical text underlay in Ex. X.2.A and X.3.A-C). The beginning of **a** new page in a manuscript or of a new staff on the page is shown by the abbreviation [p.] or [s.] in square brackets (N.B. the abbreviation [s.] always refers to the number of the staff on the manuscript page, not on the page of examples). Tempo markings and time signatures that apply to an example but do not coincide in the manuscript with the beginning of the example are also in square brackets. Abbreviations for tempo markings have been expanded.

Ex. I.1, s. 1, m. 9. The manuscript has4 1/2 beats in this measure.

Ex. 1.2. Tempo marking *All^{otto}*.

Ex. I.2. The opening of the Da Capo section is shown in parentheses.

Ex. 1.4. The entire piece is crossed out in the manuscript.

Ex. II.3-4. The editorial natural and slur are Becker-Glauch's (see above, n. 20).

Ex. 111.1. This example is crossed out in the manuscript.

Ex. III.1, s. 7, m. 5. The F-natural is in the manuscript.

Ex. 111.2, s. 5, m. 2. C originally B; corrected in the manuscript.

Ex. 111.3, m. 3, fourth note. C originally third-line B; corrected in the manuscript.

Ex. IV.1, s. 9, m. 4, fourth beat. Perhaps the rhythm should be read as a grace-note and a quarter-note instead of two eighth-notes.

Ex. IV.1, s. 9, m. 5, fourth beat. Perhaps the rhythm should be read as a grace-note and a quarter-note instead of two eighth-notes.

Notes to the Musical Examples, continued

Ex. IV.2, s. 4, m. 4, second beat and s. 5, m. 1, first beat. Stem direction changed from up to down in the manuscript.

Ex. IV.2, s. 5, m. 1, second beat. The shared note-head is a sixteenth-note in the uppervoice and an eighth-note in the lowervoice.

Ex. V.1, p. 2, m. 6. Second grace-note crossed out in the manuscript. Either the extra note was entered in error, or else the text was intended to be b'shirei instead of *shirei,* and when the letter beit was not entered, one of the grace-note became superfluous.

Ex. V.1, p. 2, s. 2, m. 6. E was originally D; corrected in the manuscript.

Ex. V.1, p. 2, s. 4, m. 5. D was originally E; corrected in the manuscript.

Ex. V.I, p. 2, s. 4, m. 7. Displaced text underlay is shown as in the manuscript.

Ex. VI.1 The tempo marking and the second barline are given as in the manuscript.

Ex. Vl.5. For the Da Capo, see Ex. Vl.4.

Ex. VI.6-7. Tempo marking *All*^{otto}.

Ex. V11.4. The Da Capo is shown in parentheses.

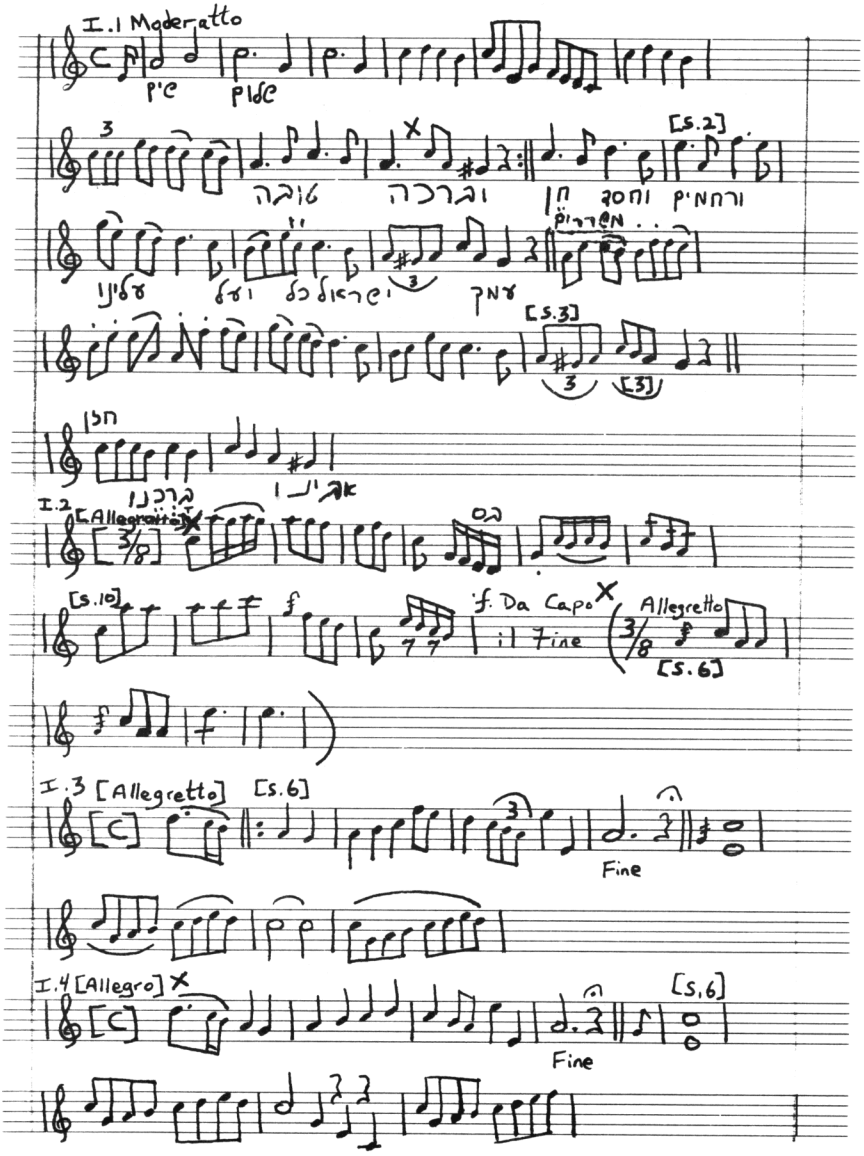
Ex. Vlll.3. The key signature does not change in the Trio.

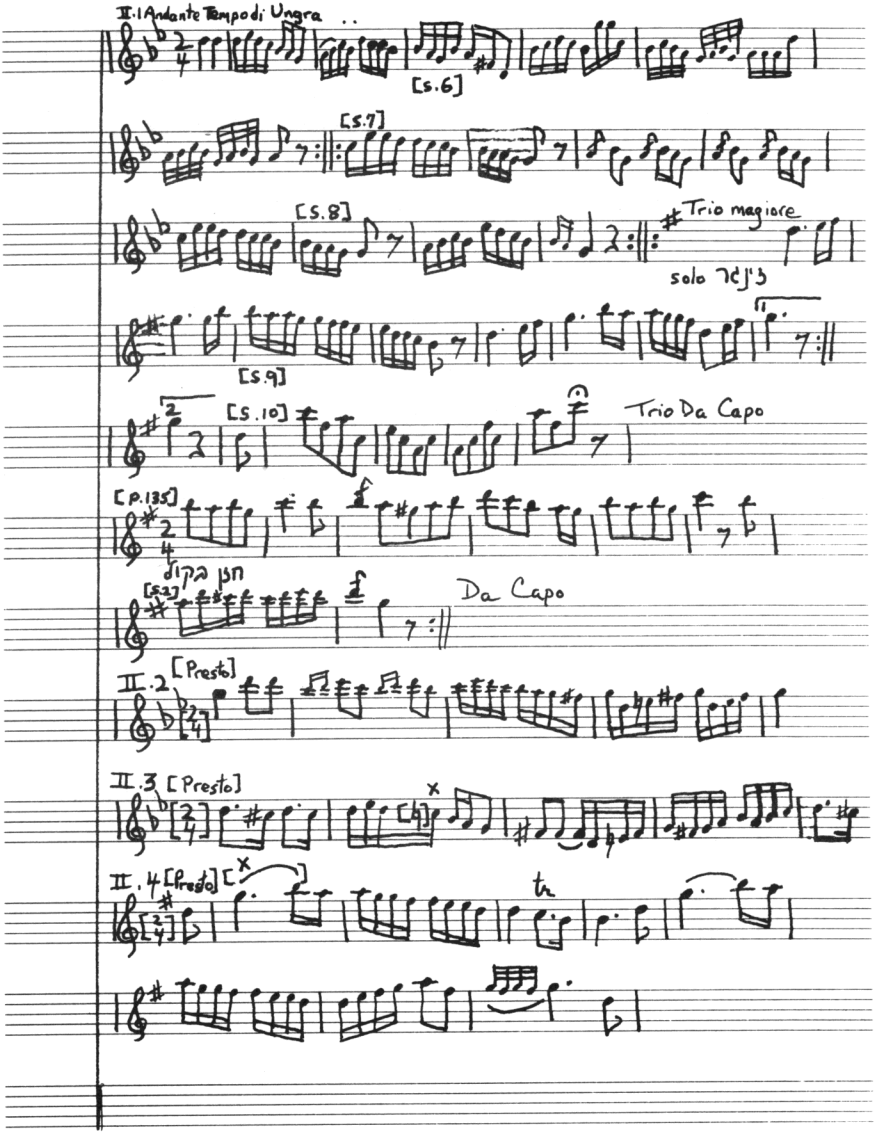
Ex. IX.2. The beginning of the repeated passage is not shown in the example.

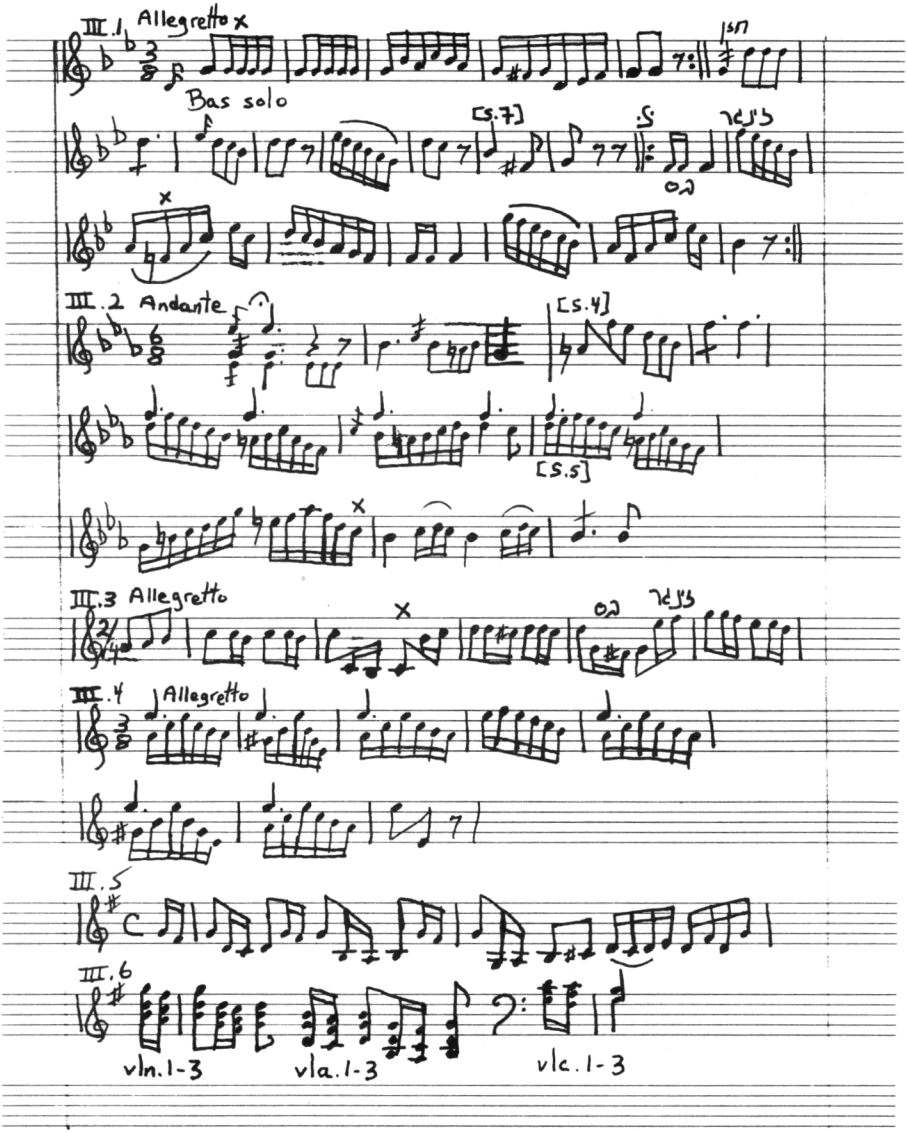
Ex. IX.3, s. 8, m. 2, fourth triplet, first note. D in manuscript; read E?

Ex. X.1, s. 10, m. 3. Originally, only the second C was marked natural; The correction is shown **as** in the manuscript.

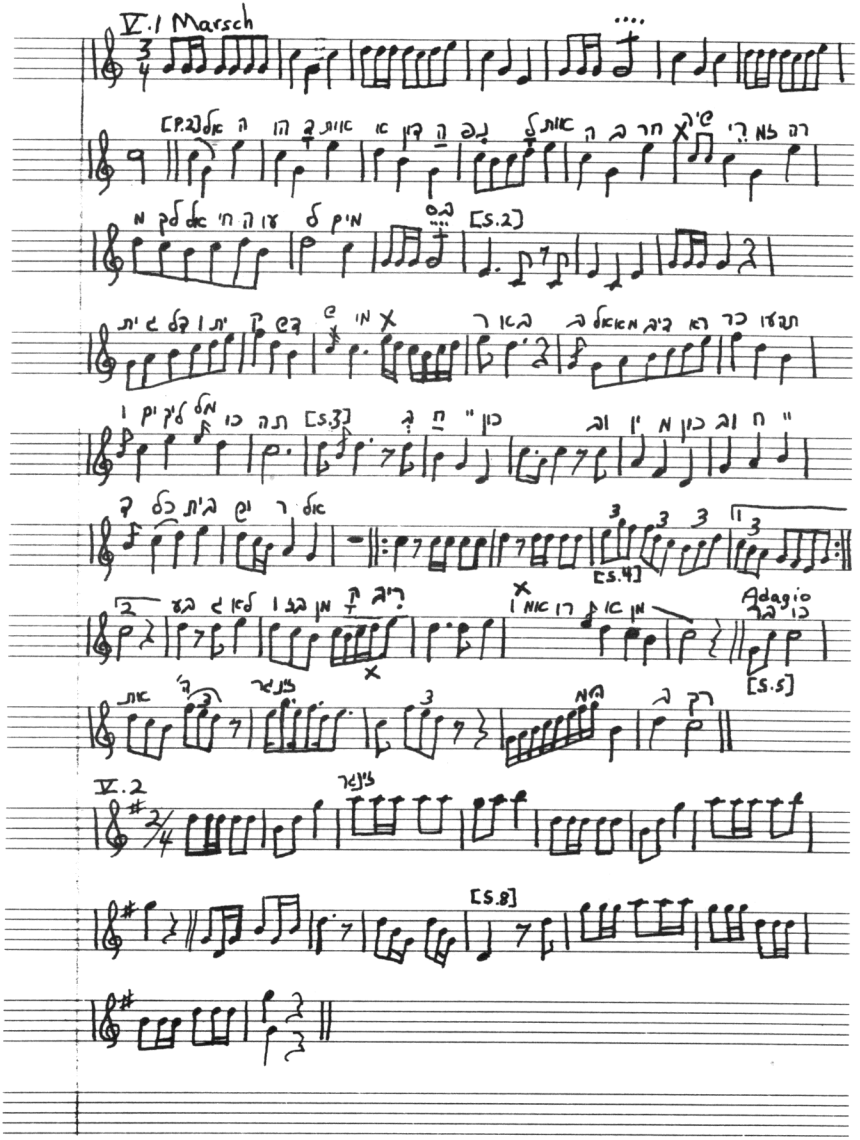
Ex. X.1, p. 6, m. 1, seventh group of thirty-second notes, third note. Shown as in the manuscript. Probably the A was written first in error and the C was then added as a correction; however, the A was not deleted.

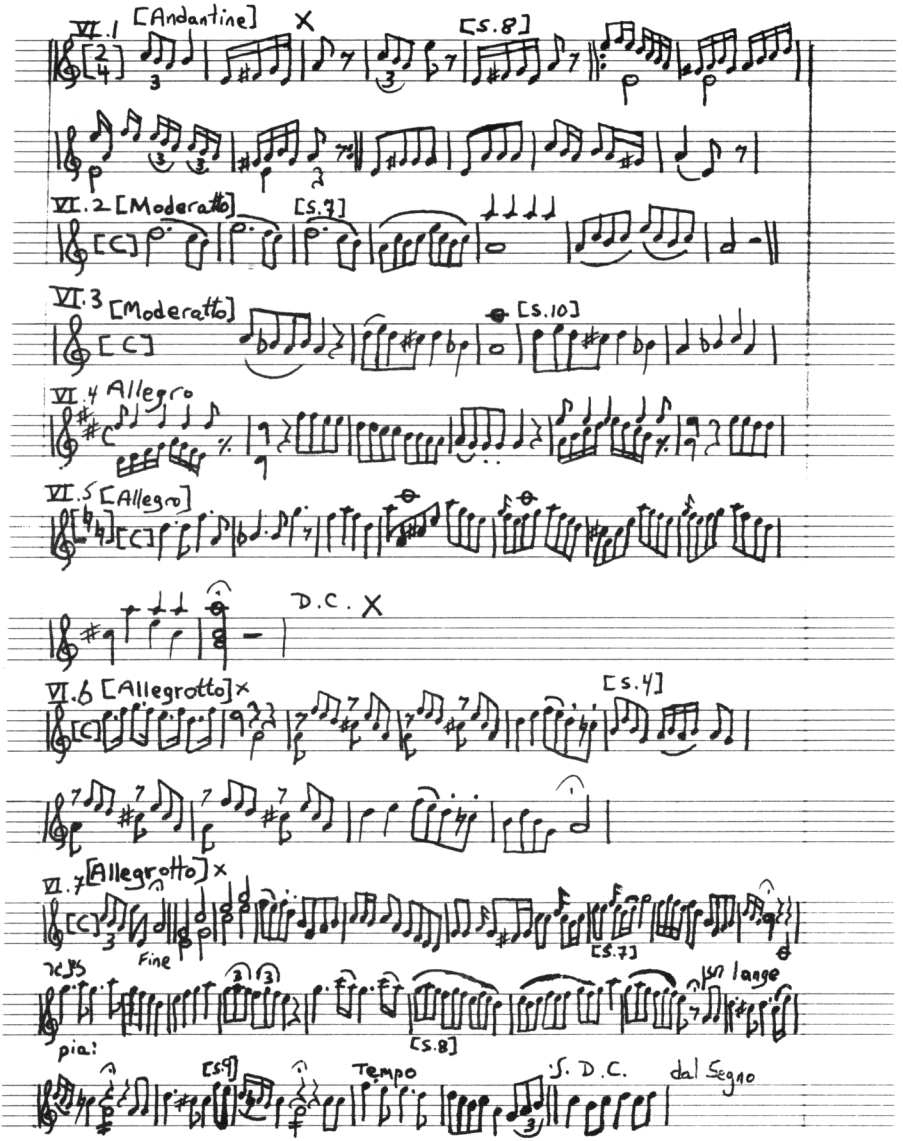

I.1 Moderatto
[S.2]
I.2
[Allegretto]
[S.10]
f. Da Capo
Allegretto
[S.6]
I.3 [Allegretto]
[S.6]
Fine
I.4 [Allegro]
[S.6]
Fine

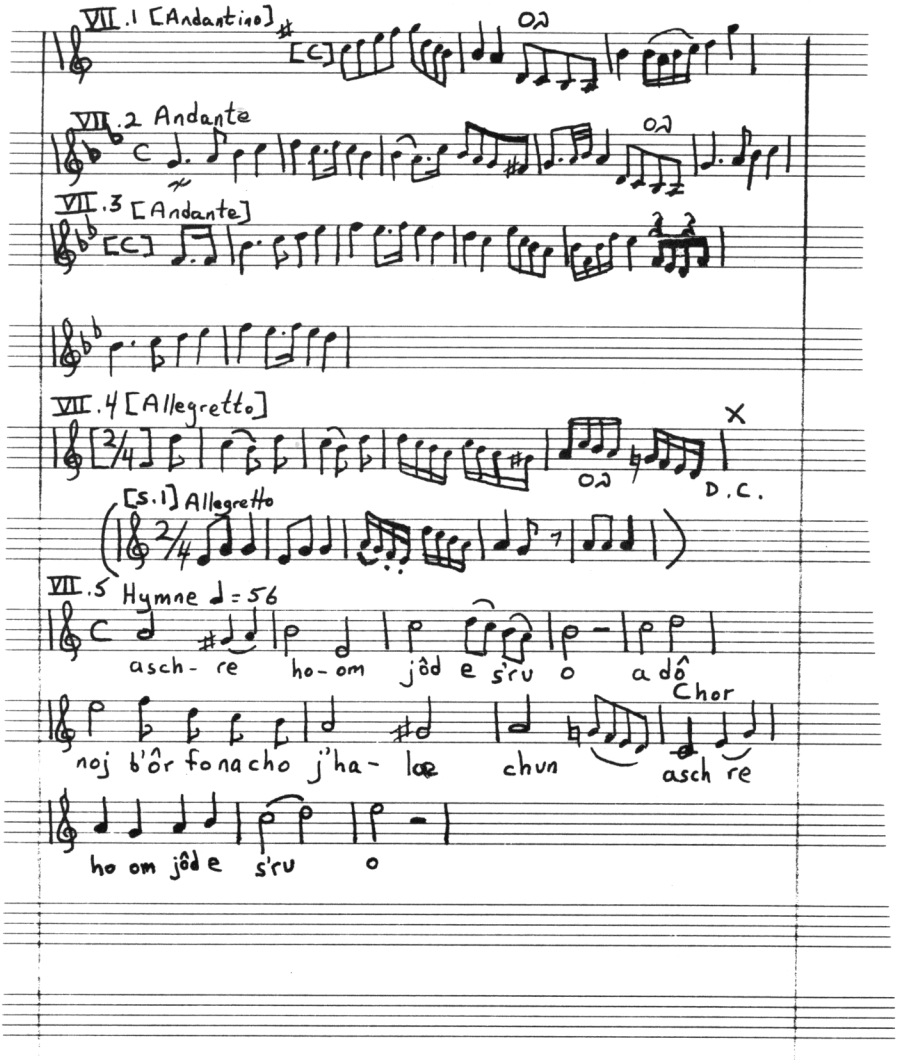

II.1 Andante Tempo di Ungra
[s.6]
[s.7]
[s.8]
Trio maggiore
solo הקלרנט
[s.9]
[s.10]
Trio Da Capo
[p.135]
[s.3]
Da Capo
II.2 [Presto]
II.3 [Presto]
II.4 [Presto]

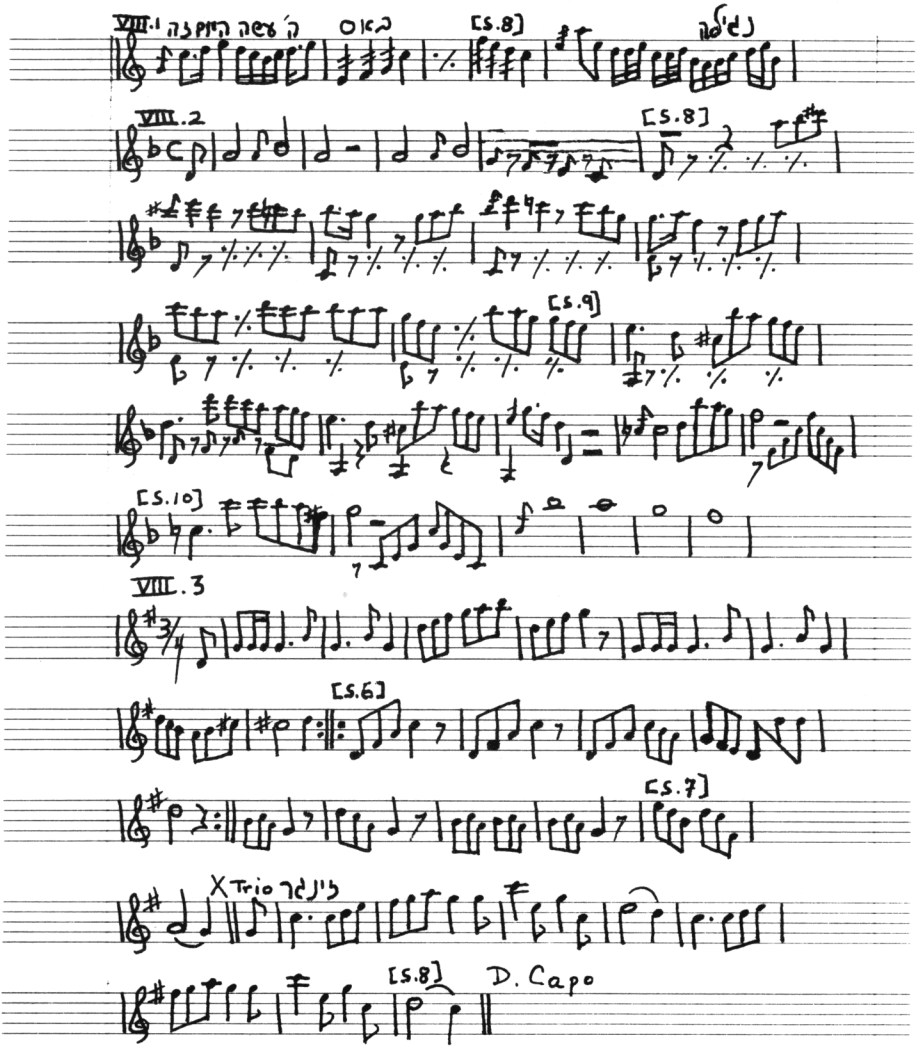

III.1 Allegretto
Bas solo
[5.7]
III.2 Andante
[5.4]
[5.5]
III.3 Allegretto
III.4 Allegretto
III.5
III.6
vln.1-3
vla.1-3
vlc.1-3

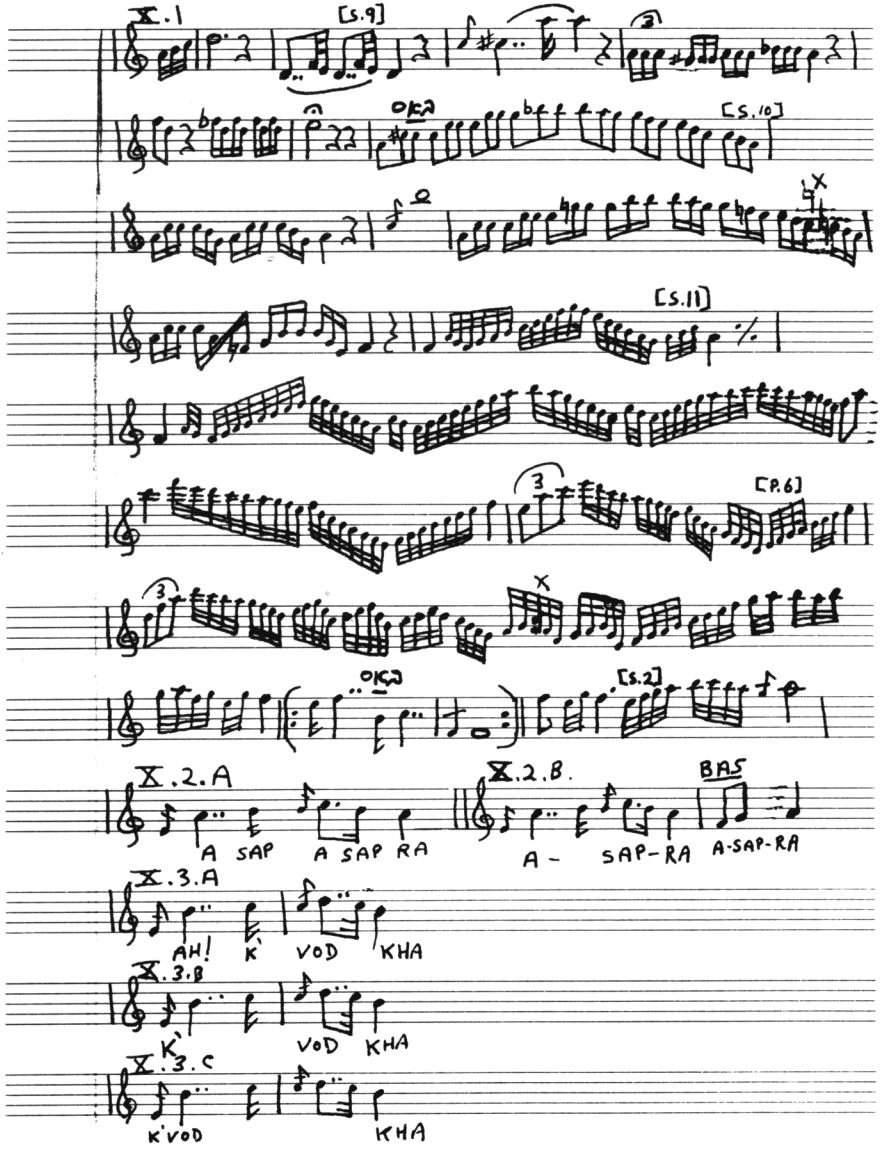
IV.1
Adagio
IV.2
[Andante]
Allegro
Adagio


V. 1 Marsch
[S.2]
[S.3]
[S.4]
[S.5]
Adagio
V. 2
[S.8]


VI.1 [Andantine]
[s.8]
VI.2 [Moderatto]
[s.9]
VI.3 [Moderatto]
[s.10]
VI.4 Allegro
VI.5 [Allegro]
D.C. X
VI.6 [Allegrotto]
[s.4]
VI.7 [Allegrotto]
Fine
[s.7]
[s.8]
Tempo
S. D.C.
dal Segno


VII.1 [Andantino]
VII.2 Andante
VII.3 [Andante]
VII.4 [Allegretto]
D.C.
[s.1] Allegretto
VII.5 Hymne ♩= 56
asch- re ho- om jôd e s'ru o a dô
Chor
noj b'ôr fo na cho j'ha- lœ chun asch re
ho om jôd e s'ru o


VIII.1
[5.8]
VIII.2
[5.8]
[5.9]
[5.10]
VIII.3
[5.6]
[5.7]
X Trio
[5.8]
D. Capo


X.1
[S.9]
[S.10]
[S.11]
[P.6]
[S.2]
X.2.A
A SAP A SAP RA
X.2.B.
A - SAP-RA
BAS
A-SAP-RA
X.3.A
AH! K' VOD KHA
X.3.B
K' VOD KHA
X.3.C
K'VOD KHA

EDITOR'S NOTE

The following article was published in the March/April, 1995 issue of the Labor Zionist journal, The Jewish Frontier. The article was forwarded to Hazzan Samuel Rosenbaum by Isabel Belarsky, wife of the late Sidor Belarsky, for possible publication in the Journal of Synagogue Music. In her letter which accompanied the article, Mrs. Belarsky acknowledges Hazzan Rosenbaum's admiration for her husband's work and praises the work of Cantor Joel Colman. As part of the requirement for a Master of Sacred Music Degree from the Hebrew Union College - Jewish Institute of Religion, Cantor Colman wrote a these analyzing the contributions to Jewish and secular music by Sidor Belarsky. In the close of her letter, Mrs. Belarsky wrote, "Again thank you for all your concern about Sidor. I'm trying to keep his "song alive". The Journal of Synagogue Music is pleased to honor the memory of Sidor Belarsky and especially his contributions to Jewish music by reprinting the article in the Jewish Frontier, followed by Cantor Colman's thesis in its entirety.

THE MORMON AND THE CANTOR

By ILANA BOIN

With economic conditions desperate and political indications increasing uncertain, nearly anyone in the Soviet Union in the 1930s would have welcomed an opportunity to leave for brighter shores. But the regime was closing off emigration just as foreign powers - notably the United States - were reducing immigration to a tiny trickle. And for many Soviet Jews the cost of staying behind would prove very high.

One of the more unusual deliverances from Soviet Russia in this or any other period came about when a strange series of events brought together a prominent Mormon from Utah and a rising young Russian Jewish opera singer. Thus, it was that Franklin S. Harris, President of Brigham Young University, became the guardian angel of Sidor Belarsky, his wife, Clara, and his daughter Isabel.

A FATEFUL MEETING

The connection between these two men from such different worlds came through Belarsky's uncle, Benjamin Brown. Brown, who had emigrated from Russia to the United States in the early part of the century, had been involved in agriculture in Utah, where he was also the leading founder and director of the Jewish agricultural colony at Clarion. Brown knew "everyone in Utah" including President Harris, who was an agronomist by training.

In the late 1920s word was coming out of the Soviet Union of plans for a Jewish agricultural settlement in Biro Bidzhan, in the Soviet Far East. American Jewish leaders were uncertain about whether they should support this project, and to investigate and answer their concerns ICOR (the American Organization for Jewish Colonization) was organized. Benjamin Brown was a member of ICOR, and when the group undertook a visit in 1929 to determine the feasibility of the Biro Bidzhan project, it was natural for Brown to enlist Franklin Harris's expertise. Harris chaired the commission, taking leave from his position at Brigham Young to make the trip. He brought along his secretary, Kiefer Sauls, who later became the treasurer of BYU.

At issue, of course, were more than agricultural questions. Russian Jews had long been victims of official persecution and bloody pogroms. Under Tsarism, Jews had their economic and other activities restricted; they were banned in most cases from working on the land and they were crowded into certain parts of the country and limited professional

fields. This made them even more vulnerable than others to the Soviet government's communist program, which took over the great majority of their small businesses. As Kiefer Sauls commented in his account of the ICOR expedition, Russian Jews had long been treated as second-class citizens, persecuted when things didn't go well - "if the gasoline got short" - and by the late 1920s it was looking like they might not fare any better under the new regime.

The ICOR commission had two objectives in their visit: to see first hand the conditions of Jewish life in the shtetls (the impoverished, tiny Jewish villages of Eastern Europe) and to see whether a colony in Biro Bidzhan was feasible and could help alleviate the situation of Russian Jews. The commission began by meeting with government officials and Jewish organizations in Moscow. They then travelled to Jewish villages in the Ukraine and to Crimea, where a recently founded Jewish agricultural enterprise gave the visitors an opportunity "to learn how successful these people were in the transition from village to rural life," according to Sauls. Next they set out for Khabarovsk, the administrative center for the Soviet Far East, and visited nearby Biro Bidzhan and surrounding areas, often travelling by horseback or in wagons through the rough country. They met with a noted botanist and with government officials in Vladivostok and finally returned to Moscow, where they reported their findings to Prime Minister Rykof. They were well-received, according to Kiefer Saul, who described the prime minister as a "cultured, intelligent person" who seemed to understand the problems of the Jewish people and to support the Biro Bidzhan project (later Rykof was purged from the Soviet leadership and "liquidated").

THE HUMANIST AND THE OPERA SINGER

That the chairman of a commission with such a technical agenda should take on the cause of a young Jewish opera singer may seem surprising, but Franklin Harris was a man of broad interests, knowledgeable in many areas, and "a great student of human nature," according to Sauls. "Art galleries, museums, libraries, opera houses, and cathedrals usually had priority on his list of things to see." Thus in his notes for Saturday, September 28, 1929, Harris mentions a visit to a synagogue and a Jewish school, an afternoon at the Academy of Sciences, and an evening at the opera house, where he saw the ballet "The Red Poppy." Perhaps even without the intervention of Benjamin Brown, Harris would have encountered Sidor Belarsky.

But in fact, Brown took Harris in the summer of 1929 to hear his nephew in a Leningrad State Opera performance in Moscow. Harris liked what he heard and made Belarsky an offer no one in his position could have refused: a way to leave Russia. Harris offered him an ostensibly "temporary" position as a special instructor in vocal music at BYU. Belarsky accepted, knowing that if he and his family succeeded in leaving they would somehow arrange to stay in America. Belarsky's daughter, Isabel, emphasizes that it was only President Harris's pull that made it possible for her family to leave over the objections of the Soviet government and the government-controlled artists union.

By 1929, Belarsky had completed his musical education, graduating from Leningrad State Conservatory, no small feat for a Jewish singer. He was a soloist with the Kirov Opera as well as the Leningrad State Opera, and he had begun to concertize extensively. Belarsky, born February 23, 1900, was the son of Moshe Lifshitz, a successful businessman. Benjamin Brown, Harris's colleague in the ICOR, was Moshe's brother. (Brown had changed his name when he emigrated to America; Belarksy, on the other hand, was a stage name created from the names of the singer's wife, Clara, and daughter, Belachka or Isabel.)

At Sidor Belarsky's invitation, Brown and Harris visited the Lifshitz family in their village of Kreshopel, in the Ukraine. Isabel and Clara were staying with Sidor's family in Kreshopel, as they did every summer, Isabel recalls. This was a welcome relief from the crowded conditions in Leningrad, where the family lived in a single room of an apartment that had belonged to a single family before the Revolution. Even under those circumstances, she says, "there were always people there" - Belarsky's personality seems to have had the warmth and energy of his singing.

Isabel, who was nine years old that summer, remembers the commissioners' visit vividly; the arrival of the two Americans was momentous event in the life of the shtetl. "Everyone was so excited, and all the children were following them around" - including Isabel. It was "as if they came out of nowhere into this small village, a real Ukrainian shtetl." Several family members greeted the visitors, who arrived shortly before dawn after a railroad journey of more than twenty-four hours. The commissioners were followed everywhere on their brief visit by inquisitive, friendly townspeople. When they left, the entire community accompanied them to the railway station and two of the men travelled with them on the train for one station out of Kreshopel.

This brief, close encounter with Kreshopel gave Harris a change to observe the difficulties the Jews faced in this period. Harris wrote of the visit with characteristic insight: "The village in which we are visiting has seen many of these raids (pogroms)...With the coming of the new regime, an attempt is made to eliminate all race persecution and to allow each people to develop its own culture. The people in the villages, however, have vivid memories and are in constant fear that something may arise to bring on a repetition of past atrocities." He ended his account with the declaration that the commission would do "everything possible to alleviate their (the Jews') suffering and to give these people an opportunity to live happy lives unmolested by hostile neighbors and freed from the abject poverty which is now their portion." Perhaps Harris's sympathy and understanding of the plight of the Jew owes something to his own background - after all, struggles with persecution are common to both Jewish and Mormon history.

Sidor Belarsky had very personal experience with oppression both before and after the Revolution, and had no reason to trust the new regime. As a young man he had twice fled the Russian draft - a system deliberately calculated to deprive Jewish recruits of their religion - and his wife's parents had perished in a pogrom in 1920. (History proved the fears of further atrocities were tragically justified; during World War II the Nazi massacres of the region's Jewish population were carried out with considerable local support.) Clearly, no amount of professional and artistic success could change the fact that it was a "very bad time there." Another singer Belarsky knew from the Leningrad Conservatory, also Jewish, saw them off at the train station in 1929 and pleaded, "Don't forget us."

"People were living in desperate conditions," Isabel says. "Something was brewing in the world," not only in the Soviet Union but in Europe, something the Belarskys would sense in the air as they crossed Germany and France just before Hitler came to power.

Even with the offer of the teaching position and President Harris's considerable influence and persuasive powers, it took the Belarskys several months to get permission to leave the country. In the fall of 1929 Harris was still in Russia, and he continued to take a personal interest in helping Belarsky. Thus, Harris's detailed account of his activities on October 1, 1929, includes the following rather colorful vignette:

"Later Mr. Brown and I went with his nephew, Israel M. Levsheetz

(sic), a musician who goes by the name of Belarsky, to the Artists Union where I helped him transact some business in connection with a proposed trip to America. At this place I found that they are very careful to safeguard the interests of the artist. There are quite a number of odd-looking people around who seem to be cultivating their artistic temperaments."

That the teaching position was only a pretext, and that Harris's concern for Belarsky's future was genuine, is illustrated further down in his account of the same day, in a note that he, with two other commission members, "went with Mr. Brown and his nephew to assist them in arranging for transportation of the nephew to New York where he is expecting to enter a musical career."

Thanks to Harris's "pull" and with financial help from Benjamin Brown, the family finally left Russia in December 1929. They went by train to Cherbourg, France, to board the Aquitania. It was a traumatic and sometimes colorful journey. At the Russian border, a guard demanded that Sidor crate the family samovar; to set the "fee" for this, the guard ascertained how much money Belarsky had with him - ten dollars - and demanded all of it. After similar encounters with greedy and probably anti-Semitic officials on a Warsaw stopover, the family arrived in Berlin penniless, and had to cable Benjamin Brown for money to continue their journey to France.

AMERICA, VIA UTAH

They finally arrived in New York on February 8, 1930. Sidor Belarsky went on to Utah, where President Harris arranged for him to stay temporarily with a local judge, Alfred Booth. Meanwhile, Clara and Isabel stayed first in upstate New York, at a bungalow colony owned by Brown, then in two different locations in New York City. Benjamin Brown's son, Bib, lived with them at 145th Street and Broadway, and another cousin from the Brown side of the family stayed with them to help pay the rent.

Eventually, Sidor brought his family to Utah and they moved into a rooming house in Provo for BYU faculty and students. The Belarskys ate all their meals with the other boarders, and soon felt very much at home. They lived in a similar rooming house later, when Sidor taught at the University of Utah in Salk Lake City.

The Belarskys still faced the challenge of securing permanent status in the United States; this, like their departure from the Soviet Union,

was made possible by Franklin Harris and his fellow Mormons. The initial six-month visa was automatically extended once, then a "singing engagement" for Sidor was arranged to give them a little breathing space. At this point, immigration officials said there would be absolutely no more extensions.

Dramatic efforts were required, and the Mormon community came through with spirit. The family's allies included Harris's brother, who had well-placed contacts in the consular world; the mayor of Provo; the American Legion; and local bankers, who vouched for Sidor financially. "Somebody knew somebody in Washington in immigration," according to Isabel, and her father "sang on the phone to the head of immigration" for one extension.

Eventually, arrangements were made for Sidor to go through the American consulate in Vancouver - he would enter Canada, obtain documents, and then return to the United States under the immigration quota for Canada. When the consul hesitated, reluctant to help unless he could be sure the U.S. would let Belarsky back in, the singer went to Vancouver to argue his case in person. He went to the consulate without an appointment. The consul's secretary balked when Belarsky insisted on seeing the consul, so he waited and, when the secretary went to the ladies' room a while later, he snuck into the official's office. As a reflection of the sheer force of the singer's personality, the formerly reluctant consul ended up giving Belarsky his green card that evening at a party in Belarsky's honor. Soon after this, similar arrangements were made of Isabel and Clara Belarsky, who went - with somewhat less fanfare - to Ontario, where they got their green card.

Meanwhile, Sidor Belarsky had been teaching at Brigham Young University in Provo and at the University of Utah in Salt Lake City during several summers. His students and colleagues remember his years there with affection and respect.

At a 1980 reception in Provo in Belarsky's memory - timed for the 50th anniversary of his emigration from Russia - Isabel Belarsky was invited to speak, and she spoke with great feeling about those early years and her gratitude to the Mormons who made their new life possible. Other key people from that time were on hand to reminisce and the honor the teacher, singer, and friend they shared. Six former students and the family's Provo landlady were there; so was Janet Jensen, the granddaughter of Franklin Harris,

One of Sidor's first American students recalled that the singer began teaching with practically no knowledge of English. Eugene Jorgenson

recalled that, at first, Sidor could only respond to students by saying "Yes O.K." or "No O.K." Jorgenson made a deal with the singer to tutor him in English in exchange for lessons, and Belarsky must have been an excellent student. Isabel recalls her father's fondness for "making speeches" before singing.

Jorgenson, who went on to become choral conductor, remembers Belarsky as "a tremendous taskmaster...I've never seen a musician play scales so rigorously with one finger! And he had gestures. He would also occasionally get aggravated and let out an explosion of sound. He was an inspiration, a marvelous instructor."

ON TO OTHER STAGES

At the 1980 reception, two recordings of Sidor Belarsky were played: the famous Volga boatman song and another, more carefree, Russian melody. Even heard twice-removed, on a murky tape of the proceedings, Belarsky's voice is stirring, both warm and powerful, intimate and haunting. Critics spoke of his "rich mellow bass" and praised him as "a remarkable interpreter." Some likened him to the Russian bass Chaliapin, who occupies a place among basses similar to Caruso's among tenors.

As President Harris clearly expected, Belarsky didn't ultimately make his career in Utah, but went on to sing opera and Jewish music on stages around the world. He settled the family first in Los Angeles, then in New York, looking for the best opportunities.

Within a few years of arriving in America, Belarsky had helped found the American Opera Company, which pioneered the performance of Russian opera in English translation. In the 1930s he appeared with the Chicago Lyric and San Francisco opera companies; with the Metropolitan Opera touring company, he sang at the Teatro Municipal in Rio de Janeiro and Teatro Colon in Buenos Aires. In the 1940s he appeared as a soloist under the baton of Arturo Toscanini, Artur Rodzinsky and Fritz Busch, and sang with the newly formed New York Opera. For many years, he gave annual concerts at Carnegie Hall and Town Hall in New York.

His activities in Jewish music included many years as a cantor for High Holiday services, toward the end of his life, mainly in South America. His extensive concert tours took him to Belgium, France, South Africa, Holland, Mexico, Australia, Chile, Argentina and Peru.

Sidor Belarsky had a special relationship with Israel throughout his

career. He was there the day the Jewish state was born, and he sang for the Israeli troops. He eventually went to Israel about 12 times. He had close ties to the Israeli labor organization, Histadrut, which played a central role in building up the new country. A charming 1951 Histadrut film shows him entertaining and talking in the atmosphere of the land, with lively scenes both in Israel and Cyprus, where he sang for Yemenite refugees on their way to their new home. In the 1960s, Belarsky performed in Israel on two separate occasions by invitation of President Zalman Shazar. On one of these trips, he insisted that his wife, who usually remained at home, accompany him and enjoy the fruits of his career and popularity there. He could have run into some of his erstwhile colleagues from Utah; the Mormons' strong interest and connection with Israel was confirmed during Teddy Kollek's mayorship with the construction of the Mormon Institute in Jerusalem.

THE LEGACY

Belarsky's recordings of Yiddish songs continue to win him new listeners 20 years after his death on June 7, 1975. His devotion to his Jewish musical heritage aroused interest and respect during his years in Utah, and his impact there continues through his recordings.

Belarsky never forgot his debt to President Harris and Brigham Young. After his death, his daughter found in his papers a large envelope labeled "Mormons", which included documents and correspondence that traced this unusual story. There were pictures of students, music written expressly form him by composers associated with the schools, and letters, including one from Utah's Senator Reed Smoot regarding an engagement to sing for the Provo post of the American Legion. In her father's memory, and out of her own enduring gratitude, Isabel established the Sidor Belarsky Archive at Brigham Young, and she has arranged in her will to endow a scholarship in her father's name.

WHY SIDOR BELARSKY WAS POPULAR AMONG AMERICAN JEWRY - 1930-1975

by **JOEL COLMAN**

Fullfillment of Requirements for Master of Sacred Music Degree Hebrew Union College-Jewish Institute of Religion School of Sacred Music New York, New York, March 27, 1995 . Advisor: Rabbi Carole Balin

Introduction

I can easily recall when I first heard the name Sidor Belarsky. It was my voice teacher who initially suggested that I purchase Belarsky's recordings for two reasons: first, because of his high degree of musicality, and secondly because he was a bass-baritone as I am. Given the fact that I had studied very little Yiddish music up to that point, coupled with the fact that Belarsky had died in 1975, I was unfamiliar with him and his music.

Purchasing tapes of Belarsky was not difficult, if one knew where to look. I was directed to the Workman's Circle, which is an organization that promotes the use of the Yiddish language through classes, programs, and its bookstore. I was able to purchase recordings of Belarsky at the Workman's Circle. I listened to the tapes and was impressed by his singing, as well as his interpretation of the music and words. I began to wonder who was this man, and what was the trajectory of his career. When I approached several faculty members of the Hebrew Union College - Jewish Institute of Religion, suggesting to them that perhaps a study of Sidor Belarsky would be an appropriate subject for my master's project, they agreed. Months later, the faculty accepted my proposal, entitled: Sidor Belarsky and his Contribution to Jewish and Secular Music.

The introduction to this paper is necessary because I

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want to explain how my initial approach to the study of Sidor Belarsky became altered. I was disappointed to find that recent publications listing famous Jews in music did not include Belarsky. However, I was relieved and delighted to find a lengthy notation and accompanying photograph of Sidor Belarsky in a publication nearly fifty years old. Nevertheless, I was concerned of the possibility that Belarsky was not as significant performer as I had been led to believe. Therefore, I began to concentrate on Sidor Belarsky on a much broader scale. Namely, I wanted to determine how Belarsky fit into the overall picture of Jewish life from 1930 until his death in 1975. Rather than depending on what had been written about Belarsky, which unfortunately is very meager, I would have to depend on research materials devoted to Yiddish culture in America and on interviews of people who knew Belarsky.

This study explores how Belarsky fit into Jewish America from the time of his arrival to the United States in 1930 until his death in 1975. Since Belarsky had a performance career that spans over four decades, his presence was felt by different generations, including first, second, and for a short time, third generation Jews in America. The purpose of this paper is to determine why Belarsky appealed to Jewish audiences. After providing an overview of Belarsky's life, with particular attention devoted to his movement from the world of secular music to that of Jewish music, I will describe three chief causes that led to Belarsky's popularity: his use of the Yiddish language, the texts that he sang, and the form of music that he sang. In conclusion, I will explore these three factors, discuss why Belarsky appealed to Jewish Americans, how Belarsky's's interpretations of the Yiddish folk song apply to the American Reform cantorate today, and how Belarsky (if he were still alive) would relate to third generation Jewish Americans.

Sidor Belarsky in Retrospect: A Biography

Sidor Belarsky (1898-1975) emigrated from Russia in the year 1930. He, therefore, belonged to the wave of Jewish immigration that has since been labeled the "Russian or East European" immigration of Jews to America. Although there

were Jews who arrived in America from various parts of the world, the overwhelming number of Jews who arrived to America at the turn of the century hailed specifically from Eastern Europe. It is important to note that Belarsky's life in Europe was far different from the average East European's. Most Russian-Polish Jews had been: employed in trade, tavern keeping, brokerage, makeshift occupations, as rabbis and other religious functionaries, about twenty-five percent artisans, and the rest were servants and persons, beggars, and paupers. In contrast, Belarsky devoted himself to studying music and singing. His experience differed from those of most East European Jews, especially those who lived in the small towns of the Pale of Settlement, because Belarsky gravitated to the cities which offered gifted Jews like Belarsky opportunities for musical training. Belarsky, whose hometown of Kreshopel was not far from the Black Sea, found ample training ground for his talents in Odessa. By the beginning of the twentieth century, Odessa had a population of approximately two hundred thousand, and was considered a center of intellectual and cultural life. It was this city with its rich cultural life that enabled Belarsky to learn how to sing with such skillful musicality.

Belarsky's entrance into the world of Yiddish music was probably not his preference, for we know that the early years of his life in America were consumed by teaching and singing in operas. After his unusual arrival to the United States in January of 1930 — sponsored as he was by Dr. Franklin Harris, president of Brigham Young University in Provo, Utah — Belarsky taught voice for three years at the University and then moved to Los Angeles. Once on the West Coast, he attempted to establish an opera company, which sang opera classics in English. In a letter to the President of Brigham Young University in 1934, Belarsky writes not a word about singing Jewish music but rather goes on at length about his opera company: The name of our company is the American Opera Company. We are going to give opera with American singers and for American audiences; and it is quite understood that all our presentations are going to be done in the English language. In our first performance, we had on the stage one-hundred-and-twenty people, a large symphony orchestra,

special printed scenery, and most beautiful costumes. Now we are rehearsing and preparing for the coming season three more operas. Boris Goudonof will of course be repeated. It seems Belarsky was hoping to make opera his full-time career. And in fact, throughout his lifetime, he managed to sing operatic roles.

Belarsky's feelings toward opera are evident in both the contents and biographical statement published in his songbook. Though the songbook contains 202 Yiddish and Hebrew melodies, there is not a single reference to his many concerts performed in Israel, Palestine, and for Zionist organizations. Neither is mention made of the many Yiddish concerts he performed in New York and elsewhere. Rather the biographical section emphasizes his role in the world of non-Jewish music. It reads: Sidor Belarsky a graduate of the State Conservatory at Leningrad was formerly a leading basso of the Leningrad State Opera Company. Within an astonishingly short time he was hailed as one the leading artists of the day. In his song recitals from coast to coast and as soloist with such eminent conductors as Arturo Toscanini, Fritz Busch, Artur Rodzinski and others, his success has been overwhelming. Likewise in opera, Sidor Belarsky has been triumphantly received as leading basso of the Chicago Civic Opera Company, the San Francisco Opera Company, the American Opera Company of Los Angeles, the New York City Center Company, Teatro Municipal in Rio de Janeiro and the Teatro Colon in Buenos Aires . . ..Moreover, when Isabel Belarsky was given a reception at Brigham Young University in 1980, an article in the local newspaper was titled "Daughter of Opera Star To be Welcomed at 'Y'." Despite the headline, however, the journalist reported that, "Belarsky was particularly well-known for his interpretation of Hebrew and Jewish songs, as well as Russian folk music. He died in 1975." At the reception, there were two recordings played of Belarsky singing - - a Russian song and an operatic piece, not a word of Yiddish was heard.

Belarsky's turned toward singing Yiddish music sometime in 1934. In an interview with Isabel Belarsky, she described how Belarsky came to this decision. In 1934, her father sang at a Jewish function with the noted Zionist leader,

essayist, and editor Hayim Greenberg in the audience. Taking notice of Belarsky's apparent skill in singing in Yiddish, Greenberg connected Belarsky with several Zionist organizations, which would appreciate having Yiddish music sung. This became a turning point in Belarsky's career. His connection to Labor Zionist organizations was, in fact, a primary reason for Belarsky moving to New York in 1936. In order to support his family, Belarsky sang in concerts in New York and performed as well as a cantor in Philadelphia, Atlantic City, and New York during the High Holidays. Eventually Belarsky's High Holiday singing would even take him overseas to South America and South Africa.

One can only speculate why Greenberg was so enrap-. tured with Belarsky, and why they became such good friends. Although Greenberg was ten years Belarsky's senior, the two had much in common. Both had lived in Odessa and were university trained, The two had even lived in Berlin in the same year of 1921. More importantly, each had a love for the Yiddish language. The Jewish music world owes a debt to Greenberg for initiating Belarsky's long association with Jewish organizations.

The Jewish music world is, of course, fortunate that Belarsky's operatic aspirations did not come to fruition. With his entry into the world of Jewish labor organizations, Belarsky embarked on a long career, establishing himself as one of the foremost interpreters of Yiddish folk music. The question emerges how did Belarsky manage to achieve this, and what was his appeal to Jewish American audiences?

I submit that three elements account for Belarsky's popularity: his ability to sing Yiddish, his selection of texts, and the music that he sang. Therefore, this paper is divided into three sections. In the first section, I will discuss the importance of Yiddish to Jewish Americans. The second section is devoted to the texts of the songs that Belarsky sang. And the third section is a study of the music that Belarsky sang, and how Jewish American audiences related to those melodies.

Belarsky's Contribution I:
The Significance of the Yiddish Language to American-Jewish Audiences

Although Belarsky performed in many concerts and operas throughout his career to the American public in general, it was his connection to American Jewry in particular that was central to his career. The majority of his records are of a Jewish nature, that is either Yiddish or Hebrew music, and his popularity was rooted in singing such music to Jewish audiences throughout the United States and abroad. It is important then to ask: what kind of Yiddish music did Belarsky sing? Belarsky did not sing the Yiddish theater music that was so popular with Jewish audiences in New York. For one thing, Belarsky's daughter claims that her father was not comfortable singing this genre of Jewish music, though he was no doubt capable of singing the music written for the Yiddish theater. Moreover, by the time Belarsky was establishing himself as a performer in America, from the mid-1930's, the heyday of Yiddish theaters had passed. Theaters on Second Avenue in New York shrunk from approximately twenty (at its height) to no more than four or five in 1940. Rather, Belarsky was best known for singing Yiddish folk songs with simplicity and pathos. His former students such as Loretta Di Franco and Kenny Karen remember this facet of Belarsky's performances, and continue to draw on coaching tips taught over thirty years ago when performing the very songs their teacher used to sing. During my interviews of people who knew Belarsky, I was also fortunate to meet a contemporary of Belarsky. Masha Benya, who is a very popular Yiddish singer, has high praise for Belarsky: I learned from him phrasing, diction, accents on words . . . I admired his wonderful breath control . . . the quality of his voice was incomparable. It was a special quality you seldom hear.

Every artist needs an audience, and in Belarsky's case, he needed an audience that could understand what he was singing. Belarsky found such an audience in America. By the time Belarsky arrived to the United States in January, 1930, Jewish immigrants had in fact swelled the overall Jewish population in America to three and a half million. The enormous

influx of Jews to America became the basis for Belarsky's audiences. While many of these Jews had brought with them to America only the possessions that could be carried on their backs, they did have their culture, including their expressive language. Despite its different dialects and regional differences, the Yiddish language bonded these immigrants together. And eventually the different dialects would be blended together, and a new Yiddish dialect would be formed, known as "American" Yiddish.

The Yiddish language served many different purposes. On the simplest level, it was used by Jews as a means of communication, whether to speak to each other or for "just getting around" heavily Jewishly-populated areas. Yiddish also was a way for Jews to identify as Jews, both personally and intellectually - almost like a language badge of honor. For new immigrants with few material possessions, but a strong sense of ethnicity, speaking Yiddish reinforced that identity and even, for some their self-esteem. Once established in America, continuing to speak Yiddish was a sign of taking pride in one's ancestry and in the Jewish community, both past and present. Additionally, the Yiddish language was a tool of unity for those American Jews who shared similar social problems.

Since Belarsky sang songs in Yiddish, Jewish audiences could easily identify with the music and words, (see pages 19 - 28 for a discussion of the lyrics). Moreover, because Belarsky was a highly skilled musician and knew Yiddish (Russian was his mother tongue), he was able to interpret these songs with artistry that touched Jewish audiences. To take but one example, Cantor Samuel Rosenbaum states: More than any other, Sidor Belarsky was the singer who taught American Jews to understand and to treasure the unique Yiddishkeit of the songs of the Jews of Eastern Europe. But he was more than a singer, more than a consummate musician, and even more than an inspired poet of song. He was a pathfinder and teacher who exposed to the deepest sinews of the Jewish experience in Europe and later in Israel. Molly Freedman, whose husband has amassed a collection of over 1,500 Yiddish recordings, including those of Sidor Belarsky, recalls, "He was the singer of the period-my

father used to play his stuff every Sunday. In the Italian houses they played Caruso, in my house they played Sidor Belarsky." In Molly's childhood home, Belarsky was seen as the musical representative of the Jews. Joseph Mlotek, a representative of the Workman's Circle, adds his voice to those who praise Belarsky: "Belarsky was the beloved voice of our people, whose song will live on in our memory." Chana Mlotek, the music archivist for YIVO, the premier institute for Yiddish research in the United States, agrees: "Sidor Belarsky was a musical phenomenon unto himself: the foremost artist in the presentation of Yiddish folk and art songs on the concert stage and on disc." These quotes are especially significant, since both Chana and Joseph Mlotek are considered experts in the field of Yiddish studies.

Yiddish was also used by immigrants who formed organizations to help acculturate themselves to American society. The organizations not only supported these new immigrants as they made their way in America, but they also allowed them to maintain their strong association with Jewish culture. As the historian Milton Doroshkin claims: Sociologically, there was a developed, organized community of Jews in the United States during the period of East European immigration (1880- 1924), represented by cultural institutions that reflected the needs of the people, and with which the individual Jew identified and affiliated. . .Thus we see the national fraternal orders, the labor orders, and the various landmanshaften (religious, mutual aid, social, familial, ladies, etc.), tied together broadly as a social category by virtue of the fact that in one form or another they developed on the American scene as a response to the need of the Jewish immigrants for a bridge from the old world to the new. As well, the historians Paul Mendes-Flohr and Jehuda Reinharz explain, "The East European immigrants also brought with them socialism, and various secular Jewish ideologies, for example, Zionism and Yiddishism, which they sought to implant in America." Thus we see that the very organizations, that attempted to help their members move into American society, sought simultaneously to retain their members' Jewish identity. One of these ways was through Yiddish.

On account of Belarsky's skill in singing in Yiddish, a mutually-satisfying relationship soon developed between Belarsky and these organizations. When Belarsky arrived to America, these organizations were functioning at a high level. And they quickly became the staple for Belarsky's career as a Yiddish performer. In fact, members of the Histadrut (an agency that fostered relationships with the labor movement in Israel) expected Belarsky to perform at their annual conferences. According to the past president of the Histadrut Foundation, Sol Stein, one could not even consider holding a musical event without the singing of Belarsky.

Belarsky's popularity among Yiddish-speaking Jews did not wane over time. In fact, as the Yiddish language (during the second half of the twentieth century) diminished in importance, those Jews who had been raised on the "mother tongue" clung more tenaciously to it. They wanted to be recognized as a group that continued to retain its roots. And that was done through the Yiddish language. Belarsky's presence was thus an effective means of maintaining their heritage, for he sang Yiddish songs that reminded them of the "Old Country." As the historian Irving Howe so eloquently put it: "Yiddish had served as a kind of secret sign, a gleeful or desperate wave to the folks back home by a performer who liked it to be known that he was still a Jewish boy." Howe goes on to explain how local politicians of the time deliberately peppered their speeches with Yiddish to win over Jews. Belarsky, however, did not need to do the same. Being secure in his knowledge of music and the Yiddish language, he naturally brought Jews toward him. He sang to a fluent audience, who understood every nuance of the language as it was articulated through the music.

Despite his connection to the "Old World," Belarsky was not one to remain solely in the past. He was constantly studying music. In the early 1950's, for instance, he recorded Songs of the Holocaust, for he wanted to represent musically the grief of that horrific event. So when Belarsky sang, he could evoke both sadness and joy from an audience by singing Yiddish folk songs, Hasidic songs, or Holocaust songs. As Chana Mlotek suggests, "Much scholarship and aesthetic taste were contained

in his compilations of songs devoted to specific themes, notably the songs of the Holocaust, songs of Soviet-Jewish poets, the immigrant experience, Hasidim, holidays . ...” Cantor Samuel Rosenbaum echoes: The songs of Israel, and the songs of the Jews of the Soviet Union (who can forget his early recordings of “Veulai “ and “Kakha,” or his album of songs of the Jewish Russian underground?), all of these responded to his special genius.. But to me he will always remain the spirit and the substance of those little towns who were caught in the web of love and artistry of Sholom Aleichem and Peretz and Gebirtig and Manger. I contend that Belarsky’s popularity with the people stemmed not only from his knowledge of the Yiddish song, but also from the fact that he succeeded as a musician in the non-Jewish world. Jews in America, I believe, took delight in a fellow Jew fitting into the secular world, as well as the Jewish one. It was a source of pride to his fans to hear Belarsky sing opera at the New York City Opera and on the radio.

It is important to add that many who remember hearing Sidor Belarsky sing, did not belong to the first waves of immigrants from Russia at the beginning of century. Indeed, numbers of Belarsky’s fans belong to the second and third generation of American Jews, who grew up hearing Yiddish being spoken by parents and grandparents. They, too, have an emotional bond with Yiddish, but do not identify with the Yiddish folk song in quite the same way as their parents or grandparents. For some of these people, Yiddish is not their mother tongue. Yet as the linguist Joshua Fishman explains, although their “. . .Yiddish is quite limited their comprehension level is still substantial.” Moreover, many wished to sustain their East European heritage through song and language. The historian Jack Kugelmass, describing the current upsurge of interest in Yiddish language and culture claims: “For others, the East European Jewish past has reemerged as the bulwark against assimilation as evidenced by the recent revival of klezmer music and current attitudes towards Yiddish.”

Belarsky’s language skill certainly helped him when he sang to Jewish American audiences. His Yiddish skills enabled him to engage the audience, not only through song, but when he

would speak to the audience. However, there are many types of songs that can be sung in Yiddish. Belarsky carefully chose the songs he sang to Jewish Americans. He knew what they wanted to hear. In the next section, I will present the lyrics of eight of Belarsky's songs in an attempt to understand the connection between the words and Belarsky's audience.

Belarsky's Contribution II:
What the Songs Actually Said to American - Jewish Audiences

Although Belarsky was capable of singing more sophisticated music, as both his musical training in Russia and his ability to sing challenging operatic roles prove, he was popular among Jewish audiences primarily as a result of his eloquent presentation of the Yiddish folk song. During a career that spanned over forty-five years, Belarsky compiled over three hundred fifty recordings, the majority of which is in Yiddish. Belarsky's daughter Isabel has been actively preserving many of Belarsky's Yiddish, Hebrew and Hasidic recordings, and has had these recordings transferred to cassette and CD formats. Additionally, two songbooks are available even today in bookstores: Sidor Belarsky Songbook (published by Yiddish Books of Queens College, Flushing, NY) and My Favorite Songs (arranged by Sidor Belarsky, published by Tara Publications, Cedarhurst, NY). I drew the bulk of the materials for my recital from these two songbooks. Thus my recital is entitled, The Music Sidor Belarsky Loved To Sing. This section of my paper is devoted to a study of Belarsky's musical selections. I intend to explore and explain why the lyrics of his most popular songs captured the hearts of generations of American Jews. After presenting some background on Yiddish folk song, I will interpret the lyrics of eight Belarsky songs.

According to the Yiddishist Eleanor Gordon Mltotek, Yiddish folks songs have a history tracing back three centuries: It is to be remembered that some Yiddish folks songs which folklorists have traced to the sixteenth century in Germany were collected on Slavic territory in the late nineteenth and early twentieth centuries; before that they were never set down in writing, except for single, rare instances. As she suggests,

Yiddish folk songs, like most folk songs, have a primarily oral history.

What are the lyrics of the songs Belarsky sang? By analyzing eight of these songs, I tried to look for common themes, such as relationships with people, parents, locations, and countries. The themes that I will highlight are the East European experience prior to 1940, Israel, Russia, and the Holocaust. The eight songs are "Der Kremer" (The Grocer), "Dem Mimer's Trern"(The Miller's Tears), "Dem Zeidn's Broche" (Grandfather's Blessing), "Yerushalayim," "Olim" (book translation - Song of the Advancing Brave) "Reizele," and "Moyshelech, Sholoimelech," and "Ergetz Vait." (In the Distant Land). These songs are excerpted from My Favorite Songs, with the exception of "Moyshelach Shloimelach" (Sidor Belarsky's Songbook), and "Ergetz Vait" (Transcontinental Music Corporation),

One theme prevalent throughout many of these Yiddish folk songs is the living conditions in Eastern Europe during the late 1800's. Though it is easy and simplistic to sum up the Jewish experience in Eastern European by conjuring up the famous musical Fiddler on the Roof, one cannot help but do just that when reading the lyrics to these songs. The general motif found in these folk songs is that of the Jew living in poor economic conditions in a shetl.

Although the terrible pogroms of 188 1- 1882 were a significant factor in the emigration of 2,750,000 Jews from Eastern Europe, severe economic conditions had a major influence on the Jewish exodus from Eastern Europe as well. As the historian Robert Seltzer indicates, "After 1880 a new Jewish leadership emerged to deal with the special problems of the Jewish people, including the poverty of most East European Jews . ..."

The first song to be analyzed is "Der Kremer" (The Grocer), written by A. Liesin. It is about a poor grocer, who is waiting for customers on a rainy day. It begins: "There is a poor modest grocer, among hundred more on the street, he sits and he waits for a customer, it is dark and the rain is like sleet." As he sits, he thinks about how much better things would be if there

was Jewish State: "... while his fantasy is wondrous and sweet, a government run by our people, a Jewish one, you understand . ..." While he dreams about a Jewish state, a short man comes in and asks to purchase a very tiny portion of fish, which immediately ends the grocer's dream and brings him back to reality. The lyrics continue: "All of a sudden a customer, as big as a peanut comes in, he asks for a cent's worth of herring, and knocks every dream out of him." Typical of many of these songs are the visual pictures one can derive from the words. The words paint a vivid picture of the poor merchant on the streets of shetl. His imagination provides the listener with a sense of the onerous burden carried by the Jewish people living under Tsarist rule.

The second song is "Dem Milner's Trern" (The Miller's Tears), with words and melody by Warshavsky. As in "Der Kremer," this song describes a working Jew — an old man thinking about a bygone time when he was a miller, wondering if he had any joy in his life: "While passing by me, the years did try me, I was a miller long ago." He also remembers those who wanted to drive him away from his town and work, and laments how the years pass "without an end and without a goal." This song depicts not only the pogroms that occurred ("The rumors try me, they want to drive me from out the village and the mill ..."), but, like the previous song, indicates the poor financial conditions of Russian Jews: "The days, he sings will never come back as ever, when I could claim a little luck."

The third song, "Dem Zeidn's Broche's" (Grandfather's Blessing), written by Warshavsky, also dwells on the theme of poverty. It tells of a man recalling the night before Kol Nidre when, before the last meal was eaten, his grandfather would bless him and ask him to go to shul with him. He pleaded with him, saying: "When the feast before Kol Nidre came to end, my grandfather blessed me . . . "Come, my child, to shul with me, God will be most merciful toward you . ..." Now, however, the grandson bemoans the fact that he ever joined his grandfather for prayers, for his deed was not rewarded. His years have been filled with suffering and misfortunes, "You meant well, Grandfather dearest, but your prayers for me were no blessing . . but those years were filled with sorrows, everyday brings new

misfortunes, but I don't know why or wherefore." We hear that even a young man with initial hopes for meeting with financial success in Eastern Europe, even with the blessings of his grandfather, still grows up with difficulty and sadness. The songs explain why so many young men would venture from their homeland alone to American, bringing the rest of the family only once some money had been earned. There was little hope for a future of financial stability in Eastern Europe.

The fourth song in addition to portraying life in the shetl, discusses relationships. "Reizele" is one of Belarsky's signature songs, with words by M. Gebirtig. Though this song does not speak directly of the poverty in the shetl, the listener can imagine that love appears to overwhelm any concern for poverty. This song speaks of a young man who is thinking about his love, Reizele: " . ..I love you so much Reizele, I love your mama, I love the streets, I love the old house, I love the old house, I love the stones next to the house, because you walk on them . .." This song differs from the previous three songs in that instead of singing about poor old men, we now hear about the overwhelming feeling of love that this young man has for his Reizele.

These four songs describe a time when Jews lived in shetls and for the most part in poverty. And for many first generation American Jews, these scenes would not have been difficult to conjure up. For second generation Jews in America, these songs might have been attractive because they can imagine immediate relatives living in such circumstances (such as a parent or grandparent). The songs Belarsky sang touched the hearts of many people.

All these songs speak of harsh times in Eastern Europe. But many of the Jews once in America continued to have financial difficulties: Almost two thirds of the new immigrants settled down in the big cities of the Northeast, especially in crowded downtown neighborhoods such as the Lower East Side of New York City. There they found employment in manual labor of various kinds. Over half entered the ready-made clothing industry in which entrepreneurs, contractors, tailors, and seamstresses were mainly Jews. Wages were low, hours long,

and working conditions poor in the small, unventilated, and dirty sweatshops. It would seem that, to some degree, Belarsky was consoling his listeners by reminding them of a time when life was even more difficult. And as arduous as life was in America, there was hope that eventually the quality of life would improve (and, in fact, for most, it did). It is important to add that Belarsky did not sing to the Jewish Americans when they were new to the country. Belarsky generally sang to Jewish Americans who had already established themselves in the United States, as we know Belarsky himself did not sing to Jewish American audiences until the 1930's. Also given the year in which Belarsky's book of Favorite Songs was published (1951), singing about toilsome times in mother Russia may have been easier considering the mood of Jewish Americans in the early 1950's. As the sociologist Marshall Sklare observes: Until very recently it seemed that American Jewry was optimistic about its future. Older Jews recall the celebration of the American-Jewish Tercentenary in 1954, honoring the 300th anniversary of the arrival in New Amsterdam of a small band of Jewish refugees from Brazil, as a bright and joyous occasion. The reason for the festivities are easy to locate: Nazism had been destroyed, the State of Israel had been established, and the enemies of Israel did not seem to pose any immediate threat to its survival. And while the main outlines of the tragedy of the Holocaust were known, American Jewry's illusions had not yet been shattered by the revelations about the Roosevelt Administration's lack of resolve to rescue Jews (first from persecution and later from annihilation).

Another common theme in these songs is the desire to go to Palestine. This was a popular topic in the East European Jewish press in the 1880's. As one historian puts it: When East European Jewish emigration increased many fold, the Jewish press debated whether it should be directed to America or to Palestine. Most of the emigrants opted for the United States, but the idea of re-establishing the land of Israel as the center of Jewish life took hold among many maskilim and Russified Jews. Zionist ideology played a central role in Belarsky's life. He visited Israel eight times, including a concert the very evening

Israel was declared a State, and he himself was an important part of the Histadrut Israel Foundation for many years.

In the song "Yerushalayim," with words by A. Hameiri, the Zionist theme is unmistakable: "From generation to generation we dreamed and hoped to be a nation." As well, the theme of the importance of Jerusalem to the Jewish people is cited many times, " . . . Jerusalem, Jerusalem, rebuilt by our strength and our joy, Jerusalem, Jerusalem, Oh city that none can destroy . ..Oh holy city great is your praise! Jerusalem, Jerusalem, I never shall wander from here, Jerusalem, Jerusalem, The Messiah will surely appear."

In "Olim" (as translated in the songbook: Song of the Advancing Brave), with words by I. Shenberg, the theme of going to Israel has even a stronger Zionist message then "Yerushalayim: " "To the land my fathers knew, my brother are all coming, and they hear a secret humming: Only this land will do." Though Belarsky did not make aliyah to Israel, he still sings about the importance of going to Israel. But given his strong relationships with labor Zionist organizations, it is no wonder that his repertoire included a number of songs with a powerful Zionist theme.

Belarsky's musical selections even take us to the barren and cold land of Siberia, about which he sings in "Ergetz Vait" (In the Distant Land), with words by H. Leivik, and music by Lazar Weiner. The story is about a man, a prisoner by himself: "Somewhere far away, lies the land forbidden . . somewhere lies alone a prisoner . . . one can't find any way to this forbidden land." It is important to mention that this song is not a simple folk song, for Weiner's music plays on the lyrics with dissonance created by the music, giving the listener a sense of emptiness. It is songs like these, that give Belarsky an opportunity to paint vivid pictures for his audience.

The last song to be analyzed, "Moyshelach, Shloimelach" words by J. Papernikoff and music by Israel Alter, tells of the affect that the Holocaust had on a town in Poland. Belarsky sang about how "under the Polish green trees, little Moses and little Solomon do not play anymore, no little Sarahs and little Leahs, not on the grass and not on the snow." And now

this Polish town has no Jewish homes or streets, "Dead arc the Jewish homes, dead are the streets, and destroyed are the homes," where children, "sticking out like little mice with their big dark eyes" used to play. Isabel Belarsky mentioned on several occasions how people would react when Belarsky would sing this song. She told me of people sobbing, and even of someone fainting (in fact, my recital coach became very emotional just translating the text into English).

Belarsky knew that these songs would be meaningful for his audience. Singing in Yiddish was not just a symbolic gesture for Belarsky, for he knew that his audiences could understand the stories he was telling. Belarsky's songs were significant not only to first generation Jewish Americans, but also to those who had been born and raised in this country during the first half of the twentieth century. Many were raised in an area which was primarily Jewish, and where Yiddish was spoken in the home. So for many second generation Jews, there was a strong emotional attachment to the songs that Belarsky sang.

Sidor Belarsky sang many types of songs, including Yiddish folk songs, Hasidic melodies, and art songs. He was ever careful to sing these songs which meant something special to Jewish Americans. Whether to conjure up images of the "Old Country" or to evoke the desire for a return to Zion, Belarsky was aware of the texts that he sang and how they affected his audiences. We know this because Yiddish songs were included in Belarsky's programs year after year. Belarsky's use of Yiddish and the texts of the song made for a powerful combination that usually evoked a strong emotional reaction from the audience. However, there is still another element of Belarsky's popularity among American Jews, and that is the melody itself, which signaled to the audience that this is Jewish music.

Belarsky's Contribution III: The Significance of Folk Music to American-Jewish Audiences

In this section, I will first analyze how folk music in general offers ethnic groups a rallying point for their ethnicity. I will present two unusual examples of the importance of music and its relationship to ethnic identity. I will also discuss how

music can be one specific avenue through which ethnic groups maintain a part of their heritage, especially when that ethnic group is no longer in the country of its origin. I will then examine how East European Jews in particular identified through Belarsky's music with their Jewish ethnicity.

Music is defined as "The art of organizing **sound so as** to elicit an aesthetic response in a listener." This aesthetic response obviously changes according to the kind of audience listening. According to the folklorist Ruth Rubin, music is one facet of any ethnic group, as she explains, "along with ethnic food, clothing, and folkways, song are some of the great unifiers of an ethnic group. She summarizes this point in her prologue: Contrary to the type of Yiddish songs of the earlier archaic epoch, these folk songs were almost completely anonymous. They reflected the light and shadow of many generations of Jewish life in the European communities, a life which included both the old and the new - the old patterns to which the people had clung for generations and even centuries and the new forms emerging under the influences and pressures of the surrounding Slavic culture and history. Folk songs also augmented the addition of telling stories of what was happening in a society at that time. As the musicologist A.Z. Idelsohn explains: In this song we again find the spirit of the Jewish people, of the masses, expressing itself. In the Eastern folk-song the life of the PEOPLE as a whole is reflected, but nonetheless are the sentiments of the individual voiced. Moreover, the Jewish woman, as a living girl, as a married woman, and as a mother, found in it a channel for the outpouring of her heart.

Folk songs thus provide us with the historical background of an ethnic group along with words and language. Yet the melody itself is equally important for building ethnic identity.

The first example of the relationship between ethnic identity and music is drawn from television. On a recent episode of the popular science fiction television program, Star Trek The Next Generation, there was a two-part episode entitled, Birthright Parts 1 and 2. The story centered around an alien race (called Klingons) who were being held captive for over a generation. When the Klingons were discovered by another

Klingon (called Worf who appears regularly on the program), a central scene took place where Worf began to sing a Klingon song to his long lost people, this stirred the memories of the elderly and inspired the young. The writers of the program had chosen music as a means for recalling ethnicity.

An additional way in which modern day ethnic groups are tuning into their heritage is through an older medium of communication, namely, the radio. In the same way Jews (and everyone else) listened to the radio during the 1930's and 1940's, today there are radio stations that cater to the different ethnic groups of people living in New York. One such radio station is WRTN (93.5), a station located in metro-New York. It broadcasts music of India, Ireland, Germany, Italy, Ukraine, Mexico, and China. The station recently changed its format to accommodate the different groups of people that live in the area. The comments from two DJ's, as quoted in a local newspaper, explain why they feel it is important to play ethnic music, exemplifying the importance of song for an ethnic group: "The show's very important, part of their heritage . ..ethnic music shows are increasingly important as more immigrants settle in New York... a great many immigrants just want to keep in touch with home." The title of the article alone, indicates what music from a different part of the world can mean to a group of people who are no longer in the land of their origin: "Ethnic Harmony - On alternative radio stations, it's not the same old song."

Ethnic groups, such as transported East European Jews in America, are also affected by the need to hear music that they can identify as there own. Whereas it is one thing for an ethnic group to express itself in its own environment, ethnic expressions takes on a different dimension when transported somewhere else. For the East European Jews recently arrived to America, "Music was a cultural adhesive, covering over the cracks in an immigrant society and hardening its edges. Above all, it helped frame a space that was purely for the in-group, and hence comfortable, in an alien world." New immigrants heard Jewish music with new ears, because they were now exposed to a new language (English), new stories (life in America), and very different types of music (Broadway music, jazz, etc.).

Sociologists tell us that music was an important part of East European life as well. One must remember that life in the shetl did not have modern day distractions such as television and video. In the shetl, people visiting would bring songs to share at the dinner table. Life was simpler, and therefore singing with friends and family at home not an unusual event. The sociologist Mark Slobin claims, "Song was an important part of East European-Jewish folk culture, even in the small communities we call the shetl."

There can be no doubt of the importance of music as a way an ethnic group defines itself, either in a society where the ethnic group originated; (such as the folk music in Eastern Europe) or in a transplanted locale (such as America). Ethnic expression grows in importance'once a group leaves its original habitat.

Jewish Americans who desired to hear music identified as their own could listen to Belarsky's recordings or concerts. Certainly Belarsky's music was something that the East European Jew could understand. When Belarsky performed before a Jewish audience, he did so with an expectation that he would evoke a particular response when singing about trying times in the shetl. Whether he was singing in Hebrew or Yiddish, Belarsky typically sang music that represented what people recognized as Jewish music: The bibliography section lists the keys in addition to the titles, authors, composers an arrangers. Several are followed by, "(AR)." This is a designation for a Jewish musical mode known as "Ahava Rabba," which has a strong flavor of Eastern Europe, characteristically utilizing lowered 2nd and 7th, and raised 3rd scale degree...Many songs in the Ahava Rabba mode are evident not only in Yiddish music but also in cantorial music, both of which Belarsky ably sang with knowledge and authority.

The musical strengths that Belarsky demonstrated for many years as a performer all combined to enhance his reputation as an artist. In addition to this was Belarsky's skill as a charismatic performer. It was his presence alone that would attract nearly a thousand people to a Saturday-night concert at a Histadrut Foundation event in Miami, Florida. Interestingly, at

these meetings which would attract hundreds of delegates from around the world, a musical event was considered a natural part of the activities being offered. That is, while the central reason for this meeting was not musical, but political, the members of Histradrut used music as a means for representing themselves as an ethnic group. In the 1960's and till his death, Belarsky was the featured performer at the functions of the Histadrut Foundation. Thus we might-ask: what is it about the nature of music that motivated a Jewish labor organization, a politically-oriented group, to maintain Yiddish folk music as a central feature of its annual meeting year after year? To answer this question, it is essential to understand the importance of song for building ethnic group identity, particularly in the case of Jews of East European descent.

Belarsky's musical artistry displayed and related many Jewish stories (through the Yiddish folk song) from Eastern Europe. In addition, the lyrics of Belarsky's Yiddish folk songs related much about life there. American Jews wanted to assimilate into the American landscape, but they did not wholly reject certain ethnic expressions, such as music. Yiddish folk song gave Belarsky the opportunity to transport musically people back to a time that reflected many different events, including sad and happy ones. At those concerts in which Belarsky sang Jewish music, the audience made up of first and second generation American Jews, recognized the music being sung as Jewish.

Therefore, we can attribute Belarsky's popularity to Jewish Americans from the 1930's to 1975, not only to his skill in Yiddish language and to the musical lyrics of the music, but also to the musical melody as well.

Conclusion:

Belarsky's Contributions,
Past, Present and Future

In conclusion, I will speculate on a few questions, after summarizing the major points presented in this paper.

What did Belarsky have to offer to Jewish Americans from the time he started performing Jewish music in the early 1930's until his death in 1975? Belarsky not only had a rich musical background, but he had three things that made him

successful as a performer among American Jewish audiences.

First, Belarsky was known for his ability to sing in Yiddish. Chana Mlotek, referring to Belarsky's skill in Yiddish folk and art songs notes, "He endowed these songs with the same understanding, careful diction and artistic interpretation as the classical repertoire." Not only did Belarsky know and understand the Yiddish language but he had an audience that understood the lyrics, especially the nuances that he would give to the Yiddish as he would sing. Like all languages, each has its own idioms and inflections. The Yiddish language is no different. My recital coach, Cantor Robert Abelson, spent many hours correcting my Yiddish because pronouncing a word slightly incorrect can change the meaning or disturb the knowing (Yiddish-speaking) listener upon hearing the Yiddish mispronounced. Belarsky's strength lay in his understanding of Yiddish and his ability to sing Yiddish so well. This brought joy to his audiences who loved to hear their language being pronounced accurately. For those Jews in America, simply having someone singing in their language was a way of connecting with their heritage.

Secondly, Belarsky's strength lay in the songs that he sang. Belarsky usually sang to people who had a strong empathy with the stories that the Yiddish folk songs told, which were usually about the East European experience. Belarsky's audiences grew to expect certain types of Jewish music. Many of the programs that 1 reviewed had songs that were sung year after year. Jewish audiences hoped to hear songs like "Veulai" and "Reizele" time and time again. Belarsky was very effective in touching his audiences who were of the generation that had experienced life in Eastern Europe, or who had parents originating from that area.

Thirdly, Belarsky offered musical melodies that were familiar to his audiences. These musical melodies offered comfort to his audience because they had a familiar ring to Jewish Americans. Although Belarsky occasionally sang art songs and opera, he nevertheless always returned to those melodies that audiences recognized as being inherently Jewish.

Therefore, Belarsky was able to give his audiences

throughout his career a formidable presentation of language, lyrics, and song - all of which had a strong emotional effect on the people he sang to for over forty years.

Having stated the chief reason for Belarsky's appeal, I must raise the question of how Belarsky would be received if he sang to a group of Jewish Americans, like myself, who do not know the Yiddish language and who grew up in the 1960's. The audience that heard Belarsky sing certainly had a better understanding of the Yiddish music he sang than the generation of Jews who were born after World War II. The earlier audience grew up hearing Yiddish in the home and in the streets, or in the shtetl. It was not necessary for them to obtain a formal Yiddish education. Yiddish was a part of them; English was the language they had to learn and master. For American Jews born later, the opposite was true.

My experience growing up in metro-Detroit is representative of many others of my generation (children born after 1955). My bubbi, (who was born in the mid 1880's in Russia) spoke Yiddish, and my father, (who was born in 1926) would respond in Yiddish. I was never spoken to in Yiddish, and therefore I grew up understanding very little of the language. Thus, if Belarsky were to sing to an audience of my generation, though there may be an aesthetic appreciation for singing in Yiddish, and most likely not a word would be understood. A translation of the text would be needed, which would diminish the quality of the performance for the listener because of the constant need to refer to those notes. As for the lyrics, Belarsky's singing of the experience of Eastern Europe would not be totally lost on my generation (with the use of program notes), especially for those who know their Jewish history. Nevertheless, being another generation removed from that experience, does of course dilute the emotional attachment to the memory of that era. Belarsky's audience had had that experience, or at least had immediate family members who had recently come from that "Old World." I myself can appreciate the history of what is being sung, but I certainly cannot relate to it like those people who were immigrants in America.

For the most part, Belarsky would only be connecting

with an audience today through one facet: the music. The lyrics and language would take on a diminished role. Two years ago, I attended a Purim dinner at a Reform temple in Yonkers, New York. The people responsible for the dinner hired a cantor who entertained audiences singing Jewish music, including Yiddish. The people at the dinner were for the most part over thirty years old. When the cantor sang in Yiddish, he was given only a tepid response. The audience did not understand what he was singing, and there was not a program with the translations in English. When he sang something funny in Yiddish, he would have to translate into English, and the humor usually was lost in the translation. The music, however, still transcended the lyrics. Music has a language that needs no translation, and therefore Belarsky's fine musical ability to sing Yiddish folk songs and Hasidic music could continue to have a strong effect on today's Jewish Americans.

Belarsky's role in Jewish America from 1930 to 1975 is one that will remain enduring so long as each generation of Jews takes on the responsibility of singing the Yiddish folk song. As a cantorial student at the College-Institute, I have been taught traditional forms of liturgical music, classical styles of Reform music, as well as Yiddish music. The message implied at HUC-JIR is to maintain the tradition of singing music that has been sung for centuries.

We are indeed fortunate to have people alive who are determined to keep parts of the Jewish heritage alive. Belarsky's daughter Isabel is one such person. Through her efforts, one can either mail order or purchase at music stores recordings by her father. Isabel Belarsky has taken a few select albums and has had them transferred to the more accessible listening devices of cassettes and cd's. Isabel has been instrumental in arranging concerts in her father's memory to ensure that his music lives on for future generations.

There is an additional point raised by this study of Belarsky's popularity related to the music being sung in the synagogue today. At the College-Institute, cantorial students are exposed to traditional Jewish music, including cantors such as A. Katchko and I. Alter, who were considered giants in the field of

hazzanut. As well, we study the finest in classical Reform music, such as L. Lewandowski, S. Sulzer, A. W. Binder, etc. The College-Institute assumes their music to be of the highest quality. We also learn about contemporary Jewish composers who write cantorial music based on traditional musical modes, including S. Richard, B. Steinberg, and S. Adler. Students are given a subtle message that contemporary American Jewish folk music being written is somewhat beneath the quality of the music that we are learning at the College-Institute. American Jewish folk music usually does not have the same high musical quality because the music tends to be written more simply, and the music itself usually does not have a relationship to the traditional music forms that other composers would apply in their compositions. Nevertheless, this music, which some people tend to call "camp music," has become popular in Reform temples around the country, usually because the congregation can sing along with the cantor. Cantors are struggling with trying to sing this folk-style music and balancing it with the traditional modes of music. The composer and teacher, Samuel Adler, states his position on this phenomenon quite clearly: The problem today, however, is that rather than meeting the challenge by enlisting our very finest talents in the creation of new religious sounds and then educating the sensibilities of our congregants, we have succumbed to the voice of ease and surrendered to the spirit of populism. Thus our time does indeed differ from similar periods of the past, precisely in the fact that sacred sound has buckled under the stress of the secular challenge, producing the melting down or congealing of two sounds into one single musical entity that we might affectionately call spiritual entertainment, and that sounds suspiciously like a Broadway musical, or television sound tracks.

I believe Adler is somewhat harsh in his analysis of this music and that there is room for a more positive outlook. My study of Sidor Belarsky has shown that the singing of simple Yiddish folk songs to Jewish audiences could be a highly moving experience. Belarsky was able to touch the audience because they understood the language, the music, and related to the meaning of the text being sung. Though cantors today must

keep the musical traditions of the past alive, why shouldn't American audiences have the opportunity to have Jewish music sung that connects with them on all three levels: namely, English, the text, and the music. Although some of the American Jewish folk music being written today is not as sophisticated as Lewandowski's or Adler's, it nevertheless has a right to be sung with pride, elegance and musical quality, just as Belarsky would sing the Yiddish folk song. It must be remembered, too, that Belarsky did not only sing the simple Yiddish folk song. Belarsky sang difficult music, such as Lazar Weiner's compositions, as well as art music and opera.

Belarsky as a teacher, taught his students how to interpret the songs of Yiddish music. Besides his important legacy in the musical life of Jewish America during his career, he also leaves an important message: that singing Jewish music, whether simple or complex can be meaningful for the listening audience. But to be effective, and to touch the audiences fully, one must be able to understand the subtle nuances given by the performer. Just having an appreciation of the music alone is not enough; audiences needs to hear the music, as well as to understand the language in order to connect with the text. Jewish Americans who move farther and farther from the experience of Eastern Europe and the language of Yiddish, deserve to have music sung that will also connect to them, just like the Yiddish folk song and lyrics did for Belarsky's audiences. That is why the music of folk music composers of Cantor Jeff Klepper and Debbie Friedman are being sung today. Not only do they write musical melodies that audiences recognize as more modern, but they will sometimes combine Hebrew and English texts of the liturgy into one song. This insures that the audience will be able to relate to the music on three levels: the language (English), the text, and the melody.

It becomes the responsibility of each generation to try and learn about the Jewish traditions of preceding generations. Today's and tomorrow's generation must be able to make an attempt to learn what moved previous Jewish generations. Though these songs may never touch audiences the way they did twenty or thirty years ago, we still may have an emotional

attachment to those songs, and they will still be meaningful to us, though in a different way. I believe this coincides with Belarsky's wishes. As Belarsky so eloquently puts it in his introduction to his songbook, "My life has been and continues to be devoted to discovering, reviving and presenting our exciting heritage of songs, bringing them to the attention of those of us who wish to pass them on to succeeding generations.

The rich musical heritage of Yiddish folk music should not be forgotten. It should be sung to audiences both young and old. If ever a performer or listener needs to be reminded how to sing these songs, and how the Yiddish is being pronounced, interpreted, and sung, all a person would need to do is to listen to the one of finest examples of the Yiddish folk song performer, and that is, of course Sidor Belarsky.

APPENDIX I

Sidor Belarsky: A Biographical Chronology

1898

February 22: Sidor Belarsky born Kreshopel, near Odessa.
Moshe Lifshitz, Belarsky's father, worked as an egg merchant.
Esther Lifshitz, Belarsky's mother.
Six sisters, all younger then Belarsky: Lisa, Freida, Fania, Eva, Yulia, Riva.

1910

Acts as a (boy) cantor near Kreshopel.

1913

Accepted to the Odessa Conservatory.

1919

Marries Clarunya Soichet, who lived in the nearby shetl of Moskivka.
Moves to Berlin for two years.

1920

Daughter, Isabel born.

1925 - 1929

Attends State Conservatory in Leningrad.

Belarsky family visits Kreshopel during the summers.
Son born, died shortly after birth, Kreshopel, Russia.
Graduates from the Conservatory.

1926- 1929

Joins Leningrad State Opera Company.

1929

Dr. Franklin Harris, President of Brigham Young University hears Belarsky sing at the Leningrad State Opera, and offers him a position to teach voice at Brigham Young University, Provo, Utah.
Belarsky's family leaves Russia, traveling to France.
Lives in Paris for three weeks.
Sails to New York on the Auitania.

1930

February 8: Arrives to the United States.
Travels to Provo, Utah to arrange for housing, while family remained in New York, on Broadway and 145th street.
Teaches at Brigham Young University and University of Utah.
Presents concert at College Hall, Brigham Young University. Sings in Russian, English, Italian and German.
June: Granted a six month visa extension.
Travels to Canada, to receive documents in order for family to remain in the USA under the Canadian immigration quota.

1931

July 13: His students, give an operatic concert at College Hall, Brigham Young University.
November 14: Recital at Town Hall, and sings Afro-American Spirituals. Adversely reviewed by the New York Evening Post.
April 15: Sings in recital at Carnegie Hall, operatic music.

1932

Moves to Los Angeles for more professional opportunities, including singing with Los Angeles Philharmonic

Orchestra.
Director Artur Rodzinski responsible for Sidor removing the "I" formerly in his name "ISIDOR."
Sings with the Los Angeles Opera, San Francisco Opera, Teatro Colon in Buenos Aires, Chicago Civic Opera.
Founds the American Opera Company of Los Angeles. Teaches voice in. Los Angeles, and spends summer in Utah teaching voice.

1934

July 21: The American Opera Company of Los Angeles is granted a corporate charter by the State of California, Belarsky named Director General; operas are in English.

1934

Hayim Greenberg hears Belarsky sing at a banquet and introduces Belarsky to the Jewish National Alliance and the International Ladies Jewish Workers.

1936

Belarsky moves to New York to be closer to the Jewish labor organizations; lives in Washington Heights.
Officiates as a cantor under the name of Lifshitz or Brown; uses the Belarsky name for secular concerts.
Sings as the cantor for synagogues in South America and South Africa.
Performs for Jewish organizations, on local stages.
Appears at a banquet with Albert Einstein.
Einstein and Belarsky agree that Einstein would only accept speaking engagements where Belarsky was invited to perform.

1937

Performs at Town Hall, New York, NY.

1939

Performs at a secular concert at Town Hall, New York, NY.

1940

April 21: Performs in the title role at Mecca Auditorium in the production of the Ukrainian opera "Taras Bulba."

1942

April - December: Performs at an all-Russian concert at Town Hall, New York, NY.
Performs at the International House, singing Russian music, sponsored by the Slavonic Student Committee, New York, NY.
Performs a secular concert at Town Hall, New York, NY.

1943

Performs a concert of Folk Lore and Contemporary Songs of the U.S.S.R. at Town Hall, New York, NY.

1944

Joins the New York City Opera company.
Sings as Angelotti, in Puccini's "Tosca," and soloist for Arturo Toscanini in two broadcasts of "Fidelio."
January 8: Performs in a concert at the Carnegie Chamber Music Hall, sponsored by the Union of Russian Jews, NY.
Other artists that appear are Marie Maximovitch, Arthur Balsam, and Mischa Mischakoff.
June 11: Performs at Town Hall, New York, NY, singing secular, operatic, Hebrew, and Yiddish music, with pianist, Lazar Weiner.
November 29: Performs at a Hanukah Concert at the Academy of Music, NY. Molly Picon, Shulamit Silber of Palestine, Maurice Ganchoff, and Benjamin Zemach of the Habima sing in concert as well.

1945

January 29: Performs an all-Russian program at Carnegie Hall, NY.
Performs in a concert for the Labor Zionist Organiza tion and Histradrut, Chancellors Hall, NY.

1946

Performs the concert version of the opera "Hechalutz" by Jacob Weinberg in the 6th Festival of Jewish Arts for the Hechalutz at Carnegie Hall, NY.

1947

Performs in a concert of secular music, Town Hall, NY.

Performs at Ohei Shem Hall, Tel Aviv. Israel.

1948

Performs a concert in Israel.
Performs in a concert of "Songs of Israel," at Carnegie Hall, NY, pianist, Lazar Weiner.
Additional locales of concerts:
Kimball Hall, Chicago, IL.
Academy of Music, Philadelphia, PA.
Biltmore, Los Angeles, CA.
Philharmonic Auditorium, Los Angeles, CA.
San Francisco, CA.
Detroit, MI.
St. Cecilia Club, Grand Rapids, MI
Saturday Morning Music Club, Tucson, AR.
Agricultural College, Logan, UT.

1951

Travels to Israel in a tour sponsored by the Histadrut.
June 11: Performs in a recital at Town Hall, New York, NY, pianist, Lazar Weiner.

1952

January 4: Performs secular and Yiddish music, Town Hall, NY.
February 24: performs at the Twelfth Festival of Jewish Arts, Carnegie Hall, NY; concert is presented by Jacob Weinberg and Sidor Belarsky.
September 10: Receives a letter from the South African Jewish
Orphanage, thanking him for his performance.
April 6, 1952: Performs at Town Hall, NY, sponsored by the Association To Perpetuate The Memory of Ukrainian Jews, pianist, Lazar Weiner.

1953

January 4: Performs a concert of opera and secular music, Town Hall, NY.

1957

April 2: Performs a concert of secular and Hebrew music, Town Hall, NY.
February 21: Performs at a Yiddish concert at Town

Hall, NY, in a concert sponsored by the Young Men's & Young Women's Hebrew Association, pianist, Lazar Weiner.

1959

March 21: Performs a concert of secular, Hebrew, and Yiddish Music at Town Hall, New York, New York, pianist, Ivan Basilevsky.

May 17: Performs a concert at Town Hall, New York, NY, sponsored by The Women's League of the National Council of Young Israel.

December 27: Performs at a Hanukkah concert at Carnegie Hall, singing Hebrew and Yiddish. Also appearing were Maurice Ganchoff, Abraham Ellstein (pianist), Lazar Weiner (pianist), Masha Benya.

1959- 1960, World Tour

June 7: Performs at a concert in Melbourne, Australia, sponsored by the Jewish National Library. Concerts consist of secular, Yiddish and Hebrew music. Receives an invitation from the President of Israel (Zalman Shazar) to sing in Israel.

1960 - 1969

Joins the faculty of the Jewish Teachers Seminary, NY, coaches students in the art of singing Yiddish music.

Sings as a cantor in Sao Paulo, Brazil for the High Holidays.

January 9, 1960: Performs a concert at Town Hall, New York New York, sings Russian, Hebrew, Yiddish; pianist, Ivan Basilevsky.

Dec. 17/18, 1960: Performs at Town Hall, NY. Appearing also was Moshe Ganchoff, Vladimir Heifetz, Lazar Weiner.

March 17, 1963: Performs at a Purim Festival at Town Hall, New York, NY.

December 15, 1966: Performs at a Hanukkah concert at Carnegie Hall, NY.

March 3 1, 1968: Performs in a concert of Yiddish Songs by Soviet Jewish Composers & Poets, at Town Hall, NY, sponsored by the Congress for Jewish

Culture; pianist, Lazar Weiner.
June 26, 1968: Performs at a cantorial concert at Congregation Shaar Hashomayim, Montreal, Canada.

1970- 1975

September 6, 1974: Gives a concert in Sao Paulo, Brazil.
March 24, 1974: Performs at a concert commemorating the 30th Celebration of Jewish Music Month, sponsored by the Congress for Jewish Culture, in cooperation with the "Friends of the Yiddish Song," Town Hall, NY.
February, 1975: Sings at the Israel Histadrut Foundation Conference in Miami, FL.
June 7, 1975: Dies of a heart condition, NY.

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APPENDIX II

Songs that were analyzed

Moyshelech, Shloimelech
Under the Polish green trees
they do not play anymore, little Moses and little Solomon
they don't play anymore, any little Sarahs and little Leahs
and not on the grass and not on the snow
You don't hear anymore,
the Jewish voices from the little children
With their little troubles coming in their little world
from their wonders and worlds

There is still sadness in these Polish trees
Dead are the Jewish homes, dead are the streets,
and destroyed are the houses, where the children used to
play, sticking out like little mice.
Jewish children with large big dark eyes.

Full with this tragedy and this disaster, under the Polish green trees . . .

Der Kremer
There is a poor, modest grocer. Among hundred more on the street, he sits and he waits for a customer, it is dark and the rain is like sleet. He sits and he waits for a customer, while his fantasy is wondrous and sweet.

A government run by our people, A Jewish one, you understand, everyone there must need to be a genius, only kings may help govern the land.

And all of the other poor grocers, are watching the deal from the street, with their eyes they would gladly devour him, full of envy that's hardly discreet.

All of a sudden a customer, as big as a peanut comes in. He asks for a cent's worth of herring, and knocks every dream out of him.

Dem Mimer's Trern

While passing by me, the years did try me, I was a miller long ago. The wheels must always turn, for years we always yearn, I'm old and gray, that's all I know.

The days will never come back as ever, when I would claim a little luck. The wheels must always turn, for years we always yearn, no answer have I ever struck.

The rumors try me, they want to try me, from out the village and the mill. The wheels must always turn, for years we always yearn, though endless and without a will.

Where shall I live now, and who will give now a thought to me so old and dear. The wheels must always turn, for years we always yearn, and with them till I'll disappear.

Reizele

Standing there in the street,
Quietly absorbed in thought, is a little house,
There in the attic room
Lives my dear Reizele.
Every evening in front of her little house
I hang around, walk to and fro,
Whistle, and call out: "Reizele,
Come, come, come."

A little window opens,
The old house wakes up,
And soon in the quiet street there rings a sweet voice.
Reizele speaks:
Just wait a little while, my love.
Soon I'll be free.
Walk around a few times more,
one, two, three.

I step along happily
Singing and cracking nuts.
I hear her little feet
Tripping down the stairs.
Now she's off the last step,
I embrace her lovingly
I softly kiss her cheek
Come, come, come

I must beg you, Dovidl,
Not to whistle for me again.
"Hear that, he's whistling," cries my mother,
She is pious and it pains her so,
Whistling, she says, is not Jewish,
It only fits for "them."
Just give a sign in Yiddish:
Eyns, tsvey, dray (one, two, three).

From this day on I'll whistle no more,
that I swear to you.
For you I would even become religious, my little pious one.
Pious, like your mother.
Every Shabes, attend the little synagogue
Come, come, come.

I believe you, my Dovidl,
I'll knit you a beautiful tephillin-sack
With a Star-of-David on it.
When it's admired in the synagogue,
You must tell them:
"It was knitted by my beloved Reizele."
Come, come, come.

I thank you for your little gift,
I love you so much, Reizele,
I love your mother, I love the little street,
I love your little old house,

I love the cobble-stones near the house
Because you tread on them.
Hear, your mother's already calling, "Reizele,"
Come, come, come.

I step along happily,
singing and cracking nuts.
I hear, running on the stairs,
her little feet.
Again the house is absorbed in thought,
Again the street is mute.
Come to me in my dreams, Reizele, come, come, come.

Ergetz Vait (In the Distant Land)
Somewhere far away, lies the land, the forbidden.
Silvery is the hill that has not yet had anyone walk on it.
Somewhere deep in the earth, kneaded, waits treasures for us.
Somewhere far lies alone a prisoner, and his head dies the shine from the setting sun.
Somewhere there moves deep in the snow, which has been spread. One cannot find, anyway to this forbidden land.

Dem Zeidn's Broche (Grandfather's Blessing)
When the feast before Kol Nidre came to end, my grandfather blessed me, laid his hardened hands upon me, drew me close and so caressed me. Feeling his white robe so near to me, I would tremble and would listen. And would see how he was weeping, teardrops on his cheeks would glisten.

Come, my child, to shul with me, God will be most merciful toward you, be devout, be good and surely with long life God will reward you. One part of grandfather's blessing was fulfilled, I say, and therefore, I have lived in endless suffering, **but** I don't know why or wherefore.

You meant well, grandfather dearest, but your prayer for me was no blessing, for your prayer was surely answered, but it proved to be distressing. Many year, ah yes, I have had them, but those

years were filled with sorrows, everyday brings new misfortunes,
In my heart no bright tomorrows.

Yerushalayim
Mount Scopus is here I shall stand, to worship God on high,
Jerusalem, may peace be with you, will be our prayer and our sigh. From generation to generation we dreamed and hoped to be a nation. Jerusalem, Jerusalem, rebuilt by our strength and our joy, Jerusalem, Jerusalem, oh city that none can destroy.

Mount Scopus is where I shall stand, while peace is our prayer anew. A thousand exiles from everywhere are turning eyes to
you, May endless blessings brighten your days, oh holy city
great is your praise! Jerusalem, Jerusalem, I never shall wander from here, Jerusalem, Jerusalem, the Messiah will surely appear.

Ohm
Through the night the ship is plowing, silently to reach the shore,
listen, land of all my fathers, I return forever more.

Through the night the ship is plowing, hopes to find an open
door, listen, land of all my fathers, I return forever more.

To the land my fathers knew, my brothers all are coming, and they hear a secret humming: Only this land will do!

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HERBERT FROMM 19051995: A RECOLLECTION

By CANTOR MURRAY E. SIMON

I met Dr. Herbert Fromm when I came to Boston in 1972 as the first Cantor in Temple Israel's century-plus history. Herbert Fromm had retired as Organist/Choir Director/Music Director/Composer-In-Residence after more than three decades of service to New England's largest Jewish congregation.

I remember him as a lean and lanky man with a jutting jaw who would always come to the Temple in his long, flowing, tweed topcoat - no matter what the temperature. He usually carried with him a black lunch box to his study in the basement of the religious school wing - much like a day laborer going to his job. He came to work every day, even in his retirement, for his retirement "freed" him to work even more diligently plying his "trade" as a musical craftsman. His study was lined with books from the floor to the ceiling for he was a very literary person. Words meant just as much to him as musical notes. Many people don't realize that he would have been just as happy being an author or a poet - such was his gift with the use of words -be it in his native German, English or Hebrew. You should treat yourself to reading one (or all) of his three published books. They are inciteful, endearing and charming for he was a truly gifted writer and linguist. Herbert was an insomniac and every afternoon between the hours of 1 to 3 pm, he would draw the window shades and lie down on his couch in his study at an attempt to nap. He was sometimes given to bouts of depression, yet he was a man with a broad, deep laugh and a wonderfully dry sense of humor.

Herbert Fromm was born in Kitzingen am Main, Germany in 1905 into a family of vintners. Herbert's twin brother, Alfred, who lives in San Franciscocontinues the family tradition with his association with the well-known Fromm/Sichel wine company. Herbert held a master's degree in music from the State Academy of Music in Germany where he studied composition, conducting, piano and organ. Upon graduation, he became conductor at the Civic Theatres of Bielfeld and Wurzburg. He met his beloved and devoted wife, Leni (Steinberg), an accomplished actress on the German stage sixty years ago and they shared fifty-three years of married life together as an inseparable "team". Driven from Germany by

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CANTOR MURRAY E. SIMON succeeded Dr. Herbert Fromm as Music Director of Temple Israel, Boston in 1972 - a position he held for eleven years. He currently serves Temple Reyim, Newton, MA as hazzan and is a member of the Executive Council and Chairman of the New England Region of the Cantors Assembly.

the Nazis in 1937, Leni and Herbert settled in this country where Herbert became the organist and choir director of Temple Beth Zion in Buffalo, N.Y. From 1941 until 1972, he served Temple Israel of Boston where and from whom much of his prodigious out-put of music was composed. (Oddly enough, Herbert Fromm always shunned the use of the ahavah rabbah mode as he considered it undignified and of questionable taste.) He served the larger Jewish community as a founder and artistic advisor for much of the thirty-five year existence of The New England Jewish Forum. Herbert Fromm received an honorary doctorate of human letters from Lesley Coliege and was honored by the Hebrew College of Brookline, MA for his life-time achievement in the field of Jewish music.

He was the author of three books: "The Key of See - Travel Journey of a Composer", "Seven Pockets" and "Herbert Fromm on Jewish Music - A Composer's View."

There were many significant relationships to Herbert From that bear mentioning. The famous psychologist, Dr. Erich Fromm was a cousin. Herbert's other brother, Paul, founded the Fromm Foundation which is an internationally recognized organization to further and support modern music. Herbert's mother died when Herbert was only fifteen and his father remarried. A relation to Herbert's step-mother was the famous Jewish scholar, Dr. Nahum Glatzer. Herbert was very close in Germany with the recognized cantor and composer, Hugo Chaim Adler. When they both settled in Massachusetts (Adler in Worcester as Cantor of Temple Emanuel and Fromm in Boston), they resumed their close relationship. Before Hugo Adler's untimely death at the age of sixty-two, he asked Herbert to "look after" his son, "Sammy". Thereby, Dr. Samuel Adler became a student of Herbert's and an "god-son" to the Fromms. Their very close relationship has continued over the years. It was through the efforts of Sam Adler that Herbert's musical library has been given to the Jewish Theological Seminary's Jewish music library as a major addition. On February 10, 1995, Sam Adler conducted a special service and concert at Temple Israel, Boston, in celebration of Herbert's ninetieth birthday. Unfortunately, Herbert was too ill and weak to attend this special tribute attended by more than six hundred of his friends and admirers. He and our older daughter, Rachel, shared the same birthday (February 23rd) and we always shared birthday greetings on that occasion. This year, he was in the hospital when I went to see him to wish him well and he stated that he was prepared to accept the inevitable. In his own inimitable way with words he said simply "My difficulties outweigh my strength." He died peacefully at home on Friday, March 10, 1995 at l0:30 p.m. with his beloved Leni at his side as she was throughout his life.

With the passing of Dr. Herbert Fromm, we witness the diminution of an era of great synagogue composers of the twentieth century such as Lazare Saminsky, Lazar Winer, Isadore Freed, Max Helfman and A. W. Binder among others. We were privileged to have been enriched by their genius and their devotion to beautifying the music and worship of the American Jewish synagogue of the twentieth century. They may be gone, but their creative legacy will live on after them. I would like to conclude with a quote from a paper wrote which was included in his book, "Herbert Fromm on Jewish Music: A Composer's View". He wrote: " A liturgical composer must not allow himself to be pulled down by the leveling tastes of the masses. He should remember a commandment seen as inscription on many of our Torah shrines: *Da lifney mi attah omeyd* - Know before whom you stand". Five words. Five fingers of a pointing hand." Herbert Fromm always followed the direction of that pointing hand. *Zecher tsaddik livracha.*

THE AVODAH SERVICE - A FRESH INSIGHT INTO AN ANCIENT LITURGY

By MISHA PISMAN

There is a brilliant moment in "The Trojan Women" by Euripides in which Hecuba, a woman who has lost everyone and everything she ever loved, fights against her ravaging despair. She cries, "I will remember good days gone by, days to make the heart sing." A deliberate act of will, a summoning up of nostalgia for what has been lost, is central to our understanding and appreciation of the Avodah.

Why must we remember? What useful purpose does this serve?

The text begins with a lyrical description of how we came to be created. God's qualities are joyously extolled. From nothingness God brings forth all that is, Adam, Eve and our original guilt are cited. Cain, Abel, Noah, the Tower of Babel, Abraham and his sacrifice are mentioned. There is a litany of man's corruption and willfulness. The sacrificial cult in the Temple is described in minute detail. The role of the High Priest is lovingly recited, culminating in Ben Sira's explosively expressive image of the radiance of his face. A long lamentation follows which struggles to find its own closure.

Intrinsic to the entire exercise of remembrance is regret at what we have lost: once we were created, beloved and chosen by God; once we had our Temple; once we were able to send a scapegoat out into the desert and have our sins washed away; once we were one nation. One can imagine American Indians at the turn of the century, dispersed and exiled, lamenting the moment that they lost harmony with and were abandoned by the Great Spirit.

We have sinned. Now that there is no Temple how can we find forgiveness? We will remember and, in our deliberate act of re-imagining the "old days", we will remind God about us and our well being. We will beg Him to look with favor on our coming year. If we wail long and hard enough about how much we miss our days of glory and unity perhaps God will hear us and bless us anew.

We no longer have an actual sacrificial cult to expiate our sins. In its absence we use the recitation of the acts and blessings as a means in

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MISHA PISMAN, currently serving the Wantaugh Jewish Center, is scheduled to graduate from the Cantors Institute of the Jewish Theological Seminary of America in May, 1996. The following paper was written for the seminary class, Liturgy of the Days of Awe. The paper was entitled "Avodah."

which to, first of all, place ourselves and our relationship to God in the context of the unfolding of all of human history. Rather than simply recite the ritual, we place ourselves inside of a cosmological and historical framework. This serves a socio-political function in that an exiled and dispersed nation can experience unity only through holding a common memory. One way to embrace greater power is to remind oneself that one is not alone. The common cultural memory thus becomes a vehicle for religious restoration. The memory itself engenders unity and power.

The act of remembrance and the concomitant nostalgia can also result in spiritual catharsis. Ritual can serve to make one feel better. It can be argued that to individually emotionally transform is a higher form of spirituality than simply expecting the sacrificial cult to take care of it. This marks a significant stage of growth in spiritual development.

No longer is the High Priest at the Temple responsible for asking for forgiveness. We ourselves, individually and collectively, acknowledge our guilt and beg for forgiveness. We actively participate in the lamentations and requests. At the Temple virtually the entire nation would arrive for the one service and the High Priest was the active agent in the sacrificial ritual. Today there is an individual cantor and an individual community, each member of which has the responsibility to participate physically, mentally emotionally and spiritually.

It is as if we have moved from the "macro" level to the "micro". Formerly the High Priest was the actor for the entire nation. Today, like individual atoms, each Avodah service lives in both the macro (the people of Israel) and micro (our subjective experience) level in each one of us,

Our sincerity of intention, our regret at our failures, our admission Of guilt and our deepest wishes and desires for self realization and mitzvah and greater goodness in the coming year — all of those are actively present. They form the experience. The service is as rich and meaningful as we choose to make it.

Just as each individual cell in our bodies carries our complete genetic information, the text Of the Avodah service can be seen as a literary jewel reflecting the totality of Jewish experience: Who we are; where we came from; our relationship with our Creator; our best and our worst. Guilt and repentance, nostalgia and remorse come from our relationship with our Creator — everything is present — even the Holocaust, It is a strange irony that the word "holocaust" at one time simply referred to a burnt offering but today evokes the deepest anguish

over our unspeakable tragedy.

One could also place this text into the structure of a three act drama. Act one is the Admission of Guilt (Avodah). Act two is the Formal Request for Forgiveness (Selihot) and Act three is the Act of Confession (Vidui). This is a formal process of purification and healing. We are sick and filled with sin. The first step toward a cure is to admit that we have a problem. The second step is to formally request the proper medication and finally through our act of confession we achieve healing or atonement.

Konstantin Sargeyevich Stanislevsky (Alekseyev) once remarked that if you see a rifle on the wall in the first act, it must be fired in the third act. There cannot be arbitrary or accidental events. Everything exists within the play by means of its own logic. By the same token, the admission of guilt in the Avodah service must logically result in the confession in the Vidui. Everything in the liturgy has its proper place in relationship to its specific interior logic. For example, in the Musaf for Rosh Hashana in the middle b'rakha we have three additional sections; Malkhuyot, Zikhronot and Shofarot. These describe God's Kingship, Remembrance and the Glory of Revelation. These three acts of the Rosh Hashana drama appropriately sanctify this day and logically take place in Kiddushat Hayom. On Yom Kippur we have three other acts (Avodah, Selihot and Vidui) that also appropriately sanctify this day and are similarly properly placed.

Originally the liturgy was a simple recitation of what the High Priest did in the Temple. We have seen how the physical act of sacrifice was transformed into a psychological and emotional event of remembrance. We have seen how the creation description was added and how this served to place the Jews historically and cosmologically. The request section is also very interesting in that it is a further indication of the movement toward more active participation by the individual. Rather than inactive witnesses, the community creates the requests, The requests reflect the cares and concerns of the people who voice them. The requests basically form another type of history of consciousness. This was a creative and constantly evolving tradition.

Finally, with regard to the nostalgia of the text, it would be good to return to *Hecuba* for a moment. Confronted with the death of her children and the rest of her life in ashes she is grief stricken to the point of death. There is no more reason to live if life is loveless. In an act of tremendous courage and determination she forces herself to remember that she was once happy so that she won't give into her own despair. She keeps herself physically alive through the act of remembrance.

In the Avodah the people of Israel also use nostalgia in order to survive, but this survival is more in the spiritual dimension, By remembering the "days gone by" the attempt is to try to survive in spite of sin. By remembering the days of the High Priest and God's special relationship with His people there is an assumption that, if the remembrance is pure enough and sincere enough, sin will be forgiven and God will grant blessings for the year to come. The purpose of remembrance is atonement or, "at/ one/ment". Yom Kippur results in forgiveness and unity between God and His chosen people.

BOOK REVIEW:

THE BASSANOS: VENETIAN MUSICIANS AND INSTRUMENT MAKERS IN ENGLAND, 1531-1665

Reviewed By JEFFREY NUSSBAUM

The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665 by David Lasocki with Roger Prior. Published by Scolar Press (1995) (Gover House, Croft Road, Aldershot, Hampshire GUl I 3BR, England). (US Distributor: Ashgate Publishing Co., Old Post Road, Brookfield, VT 05036). ISBN 0 85967 9438.288 pages.

Drawing on his 1983 PhD dissertation as well as on ground-breaking research that has been conducted during the last decade, David Lasocki has produced an intriguing and first rate publication on the English branch of one of music's most distinguished families. Of particular interest to readers of this Journal is the fact that the Bassanos were Jewish musicians and their journey to England is a fascinating tale that has been discovered largely through the musicological detective work of Lasocki, Prior and a few others working in this field. Although England has the dubious distinction of being the first European country to expel the Jews in 1290, King Henry VIII brought the Bassanos to become members of his Royal Musical Court in 153 1, shortly after which they returned to Italy only to return again to settle in England permanently in 1538-40. In the 1530s six Bassano brothers . Jacomo, Alvise, Anthony, John, Jasper and Baptista went to England. Jacomo, perhaps the eldest, returned to Venice, but the other five remained in England to establish the musical dynasty that influenced the entire English music scene for generations. Both Italian and English branches of the family were distinguished instrument makers, wind players (cornetto, trombone, recorder) and also composed music. Lasocki presents the history of the family through several generations and includes information about their arrival to England, family history based upon long buried legal documents and rise in the musical community. Because of this rather unusual move, and no doubt with the help of the Bassanos, other Italian Jewish musical families, such as the Lupos, and Comys, came to England where they soon dominated the Royal Musical Court of England. Of course, their Jewishness was

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JEFFREY NUSSBAUM is the President and founder of the Historic Brass Society and also has an on-going interest in early Jewish music. He performs in numerous ensembles on the cornetto and natural trumpet and teaches music in the New York City school system

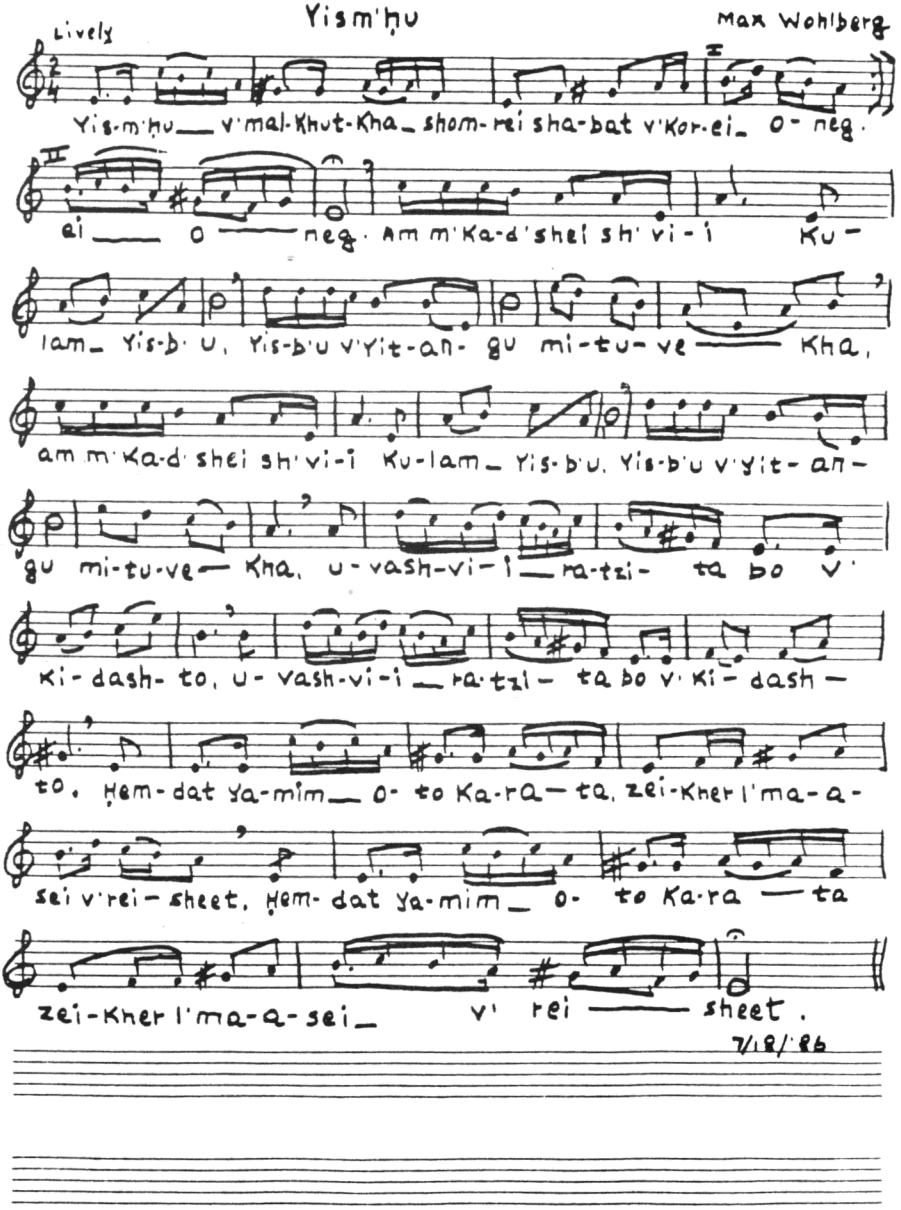
well hidden but Lasocki and Prior put together many bits of information that lead to a clear conclusion.

One of the more intriguing hypothesis about why the Bassanos were invited to England in the first place involves King Henry VIII. It seems that Henry needed theological support for his divorce from Catherine of Aragon to marry Anne Boleyn and it is known that he sought advice from several Venetian Rabbis. The view is presented here that his bringing the Jewish musical family may, indeed, be closely related to his needing Jewish support. While, as is stated in the book, there is no single piece of surviving evidence that conclusively proves that the Bassanos were Jewish, Lasocki and Prior present many credible conjectures that rather solidly uphold their view. Some of the evidence was presented in Prior's 1983 article, "Jewish Musicians at the Tudor Court," where he solves a series of "coded names" which clearly point to Jewish roots.

Another Jewish aspect dealt with in the book is Roger Prior's chapter, "Was Emilia Bassano the Dark Lady of Shakespeare's Sonnets?". Prior, a Senior Lecturer in English at Queens University, Belfast, presents a thorough analysis of Shakespeare's "Dark Lady" sonnets as well as the ***Merchant of Venice*** in which the character Bassanio plays an important role. With the clear picture of Emilia Bassano that is drawn from information painstakingly unearthed by the authors, Prior takes the reader, step by step through these poems explaining the indisputable similarities between Emilia and the person described in Shakespeare's poems.

Another, and most recent interesting bit of information in the saga of the Bassano family concerns Peter Goodwin, a professional musician, Head of Brass at the Royal College of Music, London and one of the leading sackbut players today. While researching his family tree Peter Goodwin discovered that he is descended from the famous Bassano family. That, before Goodwin discovered his Bassano ancestry, he had already dedicated his professional musical life to Renaissance and Baroque music and played the same instrument that his famous kinsmen performed over three centuries ago, is a remarkable coincidence, to say the least. In 1994 Goodwin changed his name to Peter Bassano and has gone on to further research the Bassanos as well as actively perform and record surviving Bassano compositions.

While the amount of information the book presents is rather daunting, it is not just a series of dry facts, for Lasocki draws a vivid picture of the Bassanos, placing them in the context of musical life of the time. This book is an important contribution to the study of both Jewish music as well as the larger Western musical tradition.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Max Wohlberg
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to, Ḥem-dat ya-mim O-to Ka-ra-ta, zei-Kher l'ma-a-
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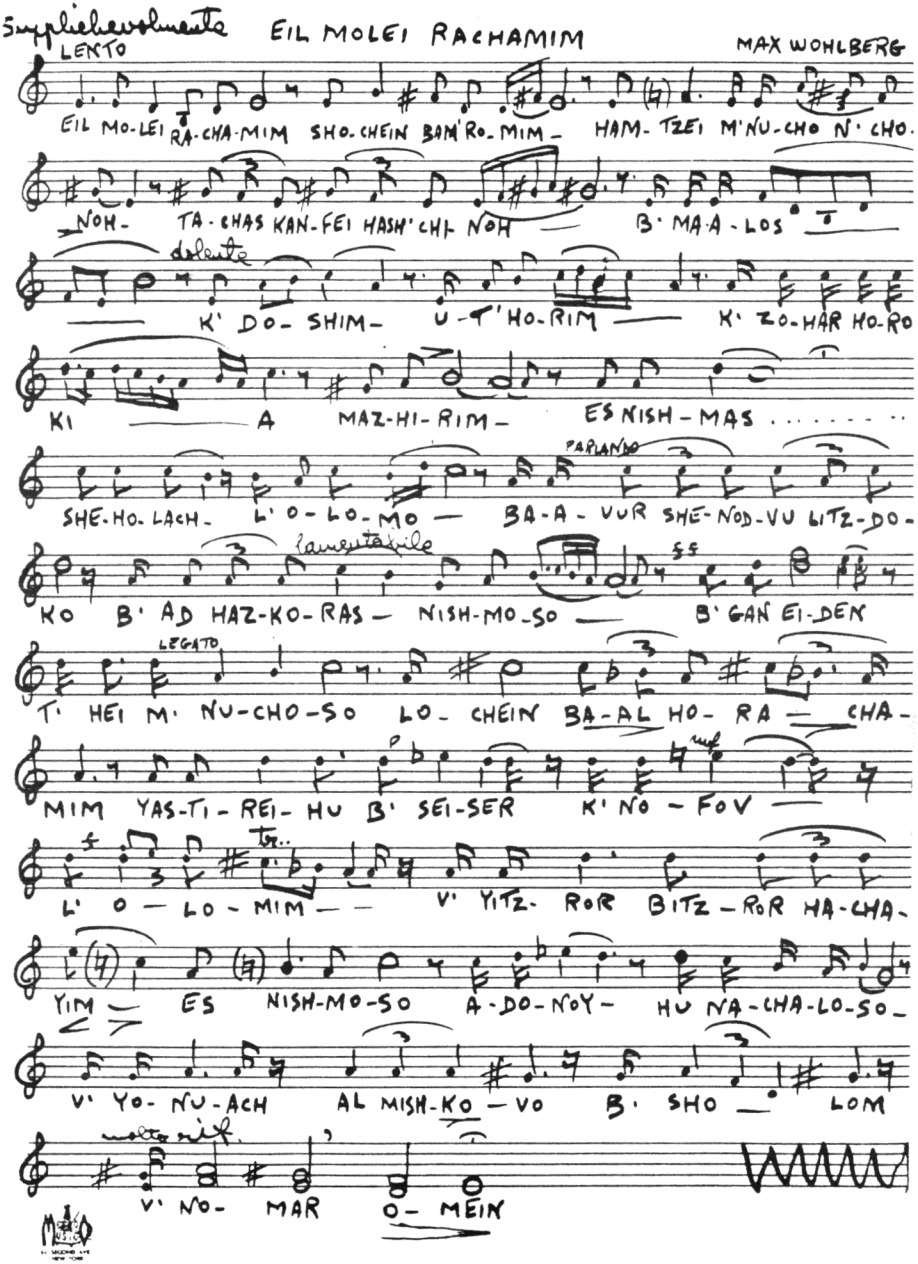
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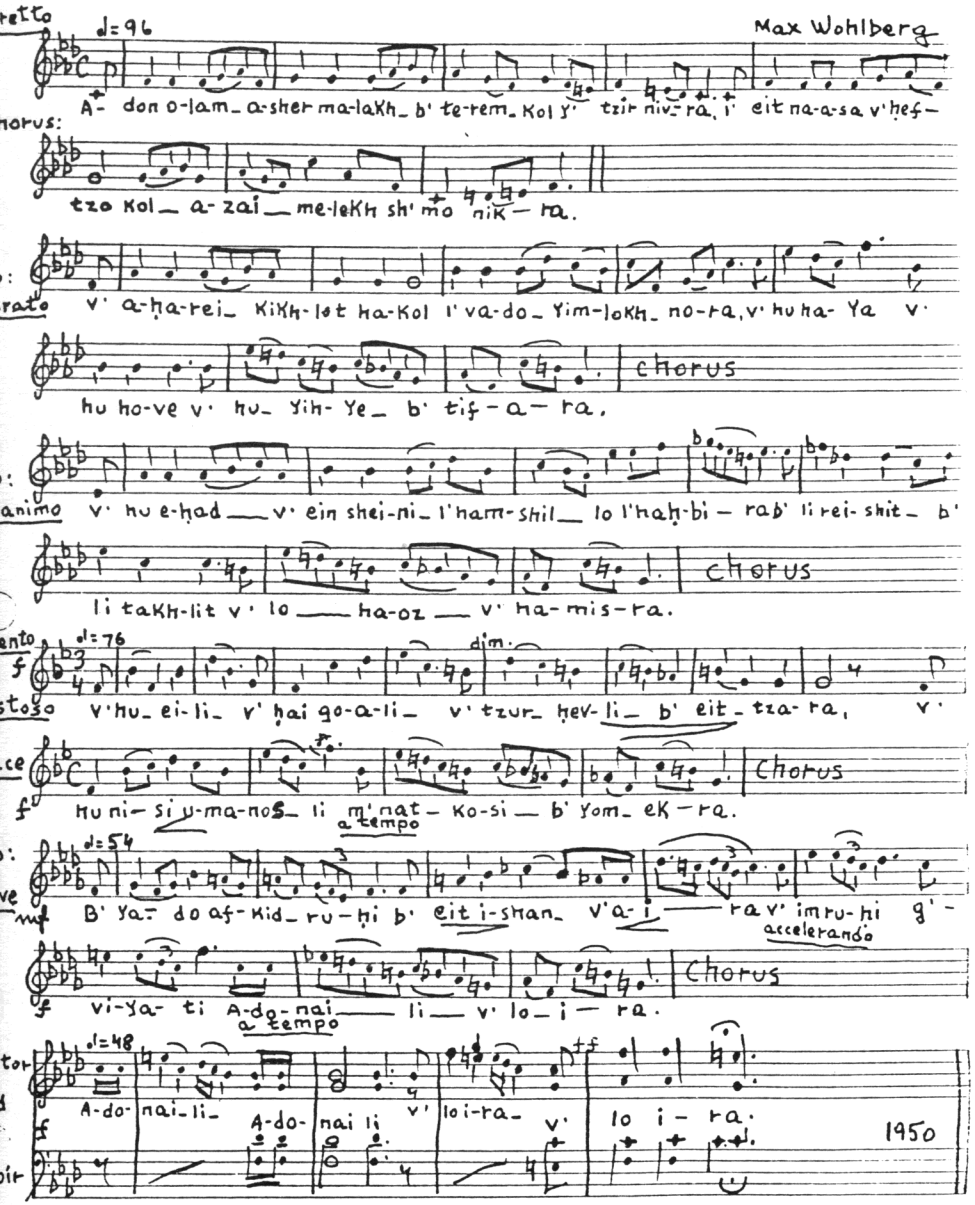
Max Wohlberg
d=96
A- don o-lam_ a-sher ma-laKH_ b' te-rem_ Kol y' tzir niv-ra, l' eit na-a-sa v'hef-
tzo Kol_ a-zai_ me-leKH sh'mo niK- ra.
v' a-ha-rei_ KiKH-lot ha-Kol l'va-do_ Yim-loKH_ no-ra, v' hu ha- Ya v'
hu ho-ve v' hu_ yih- Ye_ b' tif-a- ra,
chorus
v' hu e-had_ v' ein shei-ni_ l'ham-shil_ lo l'haḥ-bi- rab' li rei- shit_ b'
li taKH-lit v' lo_ ha-oz_ v' ha-mis-ra.
d=76
dim.
v' hu_ ei-li_ v' ḥai go-a-li_ v' tzur_ ḥev-li_ b' eit_ tza- ra, v'
chorus
hu ni-si y-ma-nos_ li
a tempo
m'nat- Ko-si_ b' yom_ eK- ra.
d=54
B' ya- do af-Kid_ ru-ḥi b' eit i-shan_ v'a- i_ ra v' im ru-ḥi
accelerando
g'-
chorus
vi-ya- ti A-do-nai_ li_ v' lo_ i- ra.
a tempo
d=48
A-do- nai li_ A-do- nai li v' loi-ra- v' lo i- ra.
1950