

Journal of Synagogue Music

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JOURNAL OF SYNAGOGUE MUSIC

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FROM THE EDITOR

The celebration this year of the fiftieth anniversary of the State of Israel results not only in the joy of today, but in reflection on the history leading to today's jubilation. In keeping with this spirit of reflection, the Journal presents two articles from two completely different and fascinating perspectives dealing with Germany as it exists today.

Hazzan Rabbi Dr. Daniel Katz has this past year been engaged by the Jewish community of Hamburg to help establish a new Jewish community in the city of Kiel. He presents a short introduction to two articles written in the Hamburg press detailing his efforts.

In November, 1996, Hazzanim Elizabeth and Steven Berke were called upon to lead Shabbat services and give concerts in Munich, Germany. They present here various excerpts from the journals they kept of their experiences.

In keeping with the celebration of the fiftieth anniversary of the State of Israel, Hazzan Rebecca Carmi examines the development of Israeli Song Composition. Her article, taken from her Masters Thesis, addresses the Israeli bypassing of synagogue and cantorial influences, which makes for a unique perspective.

Continuing on the theme of the history of Jewish music, Professor Joshua Jacobson, in an article drawn from a *D'var Torah* which he presented in early 1997, examines a topic addressed at some point by all Hazzanim as we guide the constant evolution of Jewish music.

This coming summer will mark the tenth anniversary of the passing of the eminent musicologist Eric Werner. In an article entitled "Eric Werner, the Jew", Philip Miller presents a personal (and humorous) peak into the life of Eric Werner, the man.

During the Cantors Assembly convention in May, 1997, Hazzan Gregory Yaroslow delivered the hesped for our beloved colleague and friend, Hazzan Samuel Rosenbaum, z"l, during the Memorial Service for departed colleagues. Due to time constraints, Hazzan Yaroslow was not able to say everything he would have liked. Herewith he presents the full text of the remarks he had wished to make at that time.

In our Music Review, Hazzan Stephen Freedman examines a work by Tzvi Taub of piano music for "beginning to intermediate pianists." Hazzan Freedman's opinions are insightful, honest, and backed up with rationale for those opinions.

In the Book Review section, a recent and enthusiastic contributor, Jeffrey Nussbaum, reviews the 1995 work by Israel Adler, "The Study of Jewish Music - A Bibliographical Guide."

In the Music Section, we present three pieces: *Mi Khamokha*, *Yehe*

Shemeh (Rabbah), and Shirah Hhadashah, composed by Hazzan Howard (Hamid) Dardashti of Temple Beth Sholom, Cherry Hill, New Jersey. These are particularly useful settings for Hazzanim since each is written in the *Ahavah Rabbah* mode, each is very singable for the congregation, and yet contains a bit of more elaborate Hazzanut, to give the congregation a taste of the beauty of that style.

Enjoy!

-Hazzan Eric M. Snyder

REPORT FROM HAMBURG...

BY DANIEL S. KATZ

*In the summer 1996 I participated in the Fulbright program "Germany and Jewish Studies Today." Although the **focus of** the program was to explore the study **of** Judaism as an academic field **of** study in German institutions **of** higher learning, I also had the opportunity to visit some Jewish communities.*

*In 1997 I was invited by the Jewish community **of** Hamburg to help establish a new community in the city **of** Kiel. I arrived here on Sept. 15, two weeks before Rosh Hashannah.*

*Kiel is the capital **of** the state **of** Schleswig-Holstein. Located about fifty-five miles north **of** Hamburg on the western shore **of** the Baltic Sea, it was known as a center for submarine building. Consequently, very little remains of pre-War Kiel. Due to rampant anti-Semitism, no survivors returned to the area and Jewish life is only now beginning again with the influx **of** refugees from the former Soviet Union. I have been told that my services erev Rosh Hashannah were the first tefilot in Kiel since the Shoah.*

*The following two newspaper articles discuss my work in Kiel. I have translated them **for** the Journal with the permission **Of** their authors. I have added occasional comments in square brackets. Although the quotations in the first article are not infelicitous, they represent the author's creativity rather than mine, particularly in the last paragraph.*

From the *Allgemeine Jüdische Wochenzeitung*, Nov. 1997

Hamburg Helps The Jewish Community of Kiel To Get Started

by Gabriela Fenyes

(board member and former president of the Jewish Community of Hamburg)

On the High Holy Days, the Jews in Kiel held services for the first time since the Shoah. This was a moving occasion, particularly for the Jews of the state of Schleswig-Holstein. One-hundred-fifty men and women, all immigrants from the former Soviet Union, came together to participate in the services. Most of them had never been to services before in their lives and were visibly moved.

Daniel Katz, a recently ordained rabbi from Tifereth Yisrael

DANIELS KATZ received his Master of Sacred Music Degree and Diploma of Hazzan from the Jewish Theological Seminary of America and Rabbinic ordination from Tifereth Yisrael Rabbinical Yeshiva

Rabbinical Yeshiva, led the services. The musicologist, who also received cantorial training at the Jewish Theological Seminary of America in New York, came here just a short while ago at the invitation of the Jewish community of Hamburg in order to help build up the Jewish community in Kiel.

Since the construction of the future community center was not yet complete, the services had to take place in space provided by two local churches. Pastors and church officials, as well as members of the Board and the Executive Committee of the Jewish community of Hamburg, were present to celebrate the New Year festival. The president of the City of Kiel, Frau Silke Reyer, came on Yom Kippur morning [the city president is not the same as the mayor].

Cantor Katz had made extensive preparations for the services. He had prepared 100 copies of the traditional prayers in Hebrew and Russian, and had parts of them made up in a Cyrillic transliteration [I had prepared 100 copies of the Amida in a Russian translation and ten copies in German. Additionally, I had asked someone to prepare Cyrillic transliterations of Shehechianu; Barchu; Shma and Baruch Shem; the Torah blessings; L'kha Adonai; Shma and Echad Elohenu; Adonai melekh, Adonai malakh, Adonai yimlokh l'olam va'ed; Psalm 150; Avinu malkeinu; Vene'emar v'haya Adonai l'melekh; and Adon Olam. Actually, I transliterated the texts into German and a Christian woman who doesn't know Hebrew at all then transliterated them into Russian. The main problem with transliterating Hebrew into Russian is that the Cyrillic alphabet has no letter H. Russians typically substitute G for H, as in Kogen for Kohen and Gamburg for Hamburg. They read the Gaftarah. I now prefer to borrow the Greek equivalent of H, a reverse apostrophe known as the hard breathing sign. However, in September I was not yet prepared to make such decisions (I can now transliterate from Hebrew into Cyrillic by myself). In Psalm 150, where the word Halleluja appears about a dozen times, the transliterator unfortunately chose to render H with the Russian equivalent of chet!). A Torah scroll and talitot were brought from Hamburg, as was a cabinet, which when covered with a white silk curtain served as a Aron haqodesh [The cabinet required several trips to a local Tischler, or cabinetmaker. The Tischler brought it to Kiel. We had to hire a Last-Taxi, or cargo-cab, to take it to the church where we met on Sukkot, and as far as I know it's still there. We brought the Torah back to Hamburg].

Katz followed an unusual procedure. He commented; "It was exhilarating to have the prayers recited in Russian, a language that I don't know, but I wanted the people to understand what I was saying in Hebrew."

To this end, as well as to enhance their involvement. Katz called up men to read the text aloud in Russian [I can now read well enough to chant all of Birchot hashachar and occasionally a longer paragraph.]. He distributed sheets with the word "Amen" [in Cyrillic] and he always held up a pink sheet when the congregation was supposed to answer "Amen" [I had hoped to involve the children by giving them the Amen sheets to hold up. I in turn held up a pink paper as a sign for them. I found that this was not effective: the children simply weren't interested, so in subsequent services I held up one Amen sheet myself and didn't distribute the rest. By now, the regulars know to answer "Amen" when I say "Blagasyavyen Ti Gospadee (Baruch Atah Hashem)]. In this way, he revived a tradition from over two thousand years ago. Signs were used in the synagogue in Alexandria to help the worshippers follow the services, for the sanctuary was so immense that they could not hear the prayer leader.

When Cantor Katz sang "Adon olam," the congregation followed from the sheet that had the Hebrew text in Cyrillic letters. When the services were over, there were many questions for the Cantor. One man stood up to declare emotionally that he had never before attended traditional synagogue services: "Now I know what it's like. Thank you."

Services were also a learning experience for many of the immigrants on Yom Kippur and Sukkot. Cantor Katz showed them how to put on a tallit. He laid out lulavim and etrogim on a table and explained their meaning. Before the Qiddush on Sukkot he asked the eighty-something people in attendance to wash their hands, go quietly to their places, and wait before eating until he had made the brachot over the wine and the bread. They all complied without exception. "I am very touched and moved," said Cantor Katz. "This is like pioneer work here. It is a challenge."

About a thousand Jews live in the state of Schleswig-Holstein, and over three hundred in the vicinity of Kiel. The Jewish community in Schleswig-Holstein is administered by the Jewish community of Hamburg. At the end of the year, when the community center in Kiel is ready (the building is a former public bath-house), Cantor Katz will finally be able to get started with his work [it still is not ready. Many target dates have gone by.]. An agreement should be worked out with the state in the near future for financial assistance to provide a secure foundation for the Jewish community [the agreement was signed on Jan. 29]. Perhaps one day there will even be a synagogue in Kiel. [although services will be held in the community center in Kiel, it is not officially being designated as a synagogue]. For the time being, the only synagogue in Schleswig-Holstein is in the city of Lubeck, where services and other events are held regularly. (This is a beautiful, quaint pre-war synagogue.) One or two members of the

present community in Lubeck were members before the Shoah, and one remembers his bar-mitzvah celebration there.]

At any rate, Cantor Katz is optimistic. "We're going to make it. The High Holy Days were just the beginning. The winds of Kiel Bay don't bother me; the Hudson River can also be stormy," he said, putting on his baseball cap. "I'd like to give the congregation a feeling for Judaism--that's the main thing."

From the *KielerNachricht*, Jan. 27, 1998 [Jan. 27, the anniversary of the liberation of Auschwitz, is the German national memorial day for the victims of the Nazis.]

**Refugees from the Former Soviet Union Found a New Jewish
Community in Kiel
In Search of Identity**

by Karen Ossowski (journalist)

After the Second World War, there was no Jewish community left in Kiel. The few survivors fled abroad. Now Jewish life is stirring again in Kiel. Unlike before the Shoah, the new community members in Kiel know little about their religion. Almost all of them are refugees from the republics of the former Soviet Union. "Since religion was illegal there, the refugees know nothing about it--they are familiar with neither Shabbat nor Yom Kippur," said Dr. Daniel Katz, cantor of the Kiel community. His religious services, therefore, are somewhat like coaching sessions and take place not in Hebrew or German, but in Russian. There is no shortage of members in the community. Katz said, "we have 200 members and more and more refugees are always coming."

"The paradox is that we have a refuge in Germany only because of our Jewish heritage," said Viktoria Ladyshenskaja, social worker for the Jewish community in Kiel [and my indispensable translator!]. The Jews have various reasons for immigrating to Germany. "I left Kiev in 1991 principally because of the antisemitism," said Ladyshenskaja. "There was a general hatred there among the people. You would be abused on the streets as a Jew and discriminated against in various other ways. The worst was Paragraph Five of your Personal Identification Card. There under 'nationality' was written not 'Ukrainian,' 'Russian,' or 'Moldavian,' but as a Jew, she had no chance of being admitted to a course of study in these fields at a Ukrainian university.

Another woman said that she had lived in the vicinity of Chernobyl and had come to Kiel for reasons of health. Families from Tadchikistan, Uzbekistan, and Moldavia came because of increasing Islamization,

corruption, or war. "Here in Kiel everything is different," Ladyshenskaja translated for the community members. "Here we feel freer. We can experience something of Judaism and find a piece of our Jewish identity." None of them is a firm believer. "Neither do we eat kosher food, nor do we pray every day," confessed Ladyshenskaja. Cantor Katz was understanding: "You can't come from nothing and suddenly follow all of the mitzvot."

Although Jews from the former Soviet Union form the majority in other Jewish communities in Germany, the situation in Kiel is special. After the end of the Third Reich, some Jews came to live in other cities. Not in Kiel. "That makes it harder," Katz said. "Nothing has been established here already. There are no German Jews. There is no synagogue." The former public bath-house in Gaarden [a district primarily of Turkish immigrants on the eastern side of the city, on the other side of the train tracks and the harbor from downtown] is currently being renovated. It is supposed to function as of April as a community center with offices and a chapel [Only the ground floor is being renovated, and when it is ready we will have two rooms that will have to serve all purposes].

Now the people meet in a rented room on Saturdays for prayer and on Thursdays for discussions, chess, and coffee. Cantor Katz teaches Hebrew and gives instruction about Judaism. An American musicologist, he completed his rabbinical training in New York and has been working in Kiel since September. Previously, the cantor from Lubeck used to come to Kiel once a week.

Both of the communities in Schleswig-Holstein [i.e., Lubeck and Kiel] are administratively dependent on the community in Hamburg. Accordingly, both cantors formally work for that community. Viktoria Ladyshenskaja has worked for a year as a social worker primarily for the community in Kiel. "I deal with the refugees' social concerns. I call offices for them, help with their correspondence, and translate when they are in the hospital or are having problems in school."

More than anything else, linguistic problems haunt the everyday life of the immigrants. However, their greatest problem is unemployment. "Many of us simply didn't know that so many people are unemployed in Germany," Mrs. Ladyshenskaja said. "We have highly qualified people. Eighty percent are academics, but they have no chance of finding work in their fields." Asked if they regret having immigrated, the community members answer in unison: "Nyet!" They seem content. They receive financial assistance, apartments, a good education for their children, and even an old-age pension. They experience no hostility, "at least not as Jews--maybe as foreigners."

ALIVE AND WELL IN MUNICH

BY DANIEL S. KATZ

In November of 1996 my husband and I took part in an experience of a lifetime. In August he received a call from Rabbi Morton Leifman regarding a community that was establishing the first non-orthodox synagogue in Munich, Germany since World War II. They were looking for a cantor to lead services on the Shabbat when they were installing their rabbi, and who would give a concert in the evening. For reasons clarified later in this article, Steven was recommended for this opportunity. Needless to say, there were a variety of logistics to be worked out, including board approval and the changing of a Bat Mitzvah date. Fortunately for us these were not such high hurdles, as everyone seemed to understand the significance of this event. In the following pages we have included excerpts from our journals of this experience. In Steven's writing he focuses on the musical aspects of the trip, especially from the eyes of a Hazzan. He paints an interesting picture of trying to communicate the intricacies of Jewish music to a choir that was not Jewish, and perhaps had never met a Jew. My writing is from a more personal viewpoint. I participated in the services and concert, but I was not the planner of either of these events, as Steven was, so my perspective is one step removed. Some of what I address deals with the basic question of Jews choosing to live in Germany altogether. How do we feel about this issue?

We knew we wanted to involve the congregation in this occasion, especially since they were so supportive of our opportunity. Steven wrote a bulletin article advertising that the congregation would be joining us in the adventure. It was with this in mind that we took special care to document our trip for a presentation after we returned. We each kept a journal, and brought along our video and still cameras. When we returned we edited down the video tape into 5-10 minute vignettes to illustrate our experience. We had an evening program where we spoke, showed and explained the video, and had appropriate refreshments of strudel and coffee. We also played the CD made of the live concert produced by BMG records, entitled ***Jewish Masterworks of the Synagogue Liturgy, A Concert in Honor of the Re-establishment of Liberal Judaism in Germany.***

What follows is some of what we shared with our congregation. Steven's writing gives the reader additional background and information

HAZZAN ELIZABETH BERKE works for the Bureau of Jewish Education of the Jewish Federation of Greater Houston Hazzan Steven Berke is in his third year at Congregation Brith Shalom in Bellaire, TX

about the experience. Mine is second, and communicates my personal reaction to the current situation there. Enjoy.

Munich: a musical experience of a lifetime, by Steven C. Berke

Shortly before the past High Holiday season, I received a call from Rabbi Morton Leifman. Knowing that my master's thesis focused on the synagogue music of Southern Germany, he wanted to know if I would be interested in being part of a historical event in Munich. The following morning I was on the phone with Dr. Walter Homolka, the Chief Executive of the Bertelsman Publishing Corporation in Munich. He wanted to know if I was available to fly to Munich in a few months to conduct a Shabbat morning service and then give a full concert that same evening. The weekend symposium was to honor the 40th Yahrzeit of Rabbi Leo Baeck, the inauguration of the synagogue's first senior Rabbi, Walter Jacob, and most importantly- the re-establishment of liberal Judaism in Munich. At both the service and the concert I would be accompanied by the Madrigal ensemble (non-Jewish) from the conservatory.

I set out to create a meaningful service and concert. Dr. Homolka thought it might be appropriate for me to compile a service that was made up of music composed by German Jewish composers, more specifically those from Munich. The service consisted of compositions by Lowenstamm, Kirschner, Lewandowski, Sulzer, Naumbourg, Schalit.... all composers with strong ties to Germany. I quickly forwarded the music to him. A few days later he phoned to tell me that the music was beautiful but it sounded like Protestant church music. I informed him that synagogue music of that period did in fact sound like church music, in large part because Jewish composers studied with the top church musicians and therefore, naturally, their compositions reflected their training. He asked me to reconsider some of my selections in favor of "more lively" music. He seemed much more pleased when I added compositions by Janowski, Finkelstein, Secunda, and Talmon, all more contemporary composers of synagogue music. And so the adventure began.

Rather than attempt to capture our entire experience, I would like to focus on a few musical observations which I hope will paint just one vignette. I quote from a journal that I kept of our trip.

Monday, November 11 th, 1996

Upon our arrival in Munich we were greeted by a taxi driver who was told to rush us to the Hochschule Fur Music where the madrigal choir was finishing their morning rehearsal. It was the middle of the morning for us and neither Elizabeth nor I had slept at all on the plane. After being

introduced to the president of the school and other important figures, we joined the choir. The powerful voices and familiar sounds of Lewandowski's *Mah Tov* overwhelmed us.

It was clear that the choir knew their musical notes. It was also obvious that neither they nor their conductor had any feel for the style of Jewish music. I knew that I would have to help them with their Hebrew diction, I had not anticipated the great distance that would need to be traveled musically, aside from the natural language barrier that often inhibited true understanding. The 30 member choir is made up of musicians trained to produce what a composer has notated with accuracy and precision. There was no extemporaneous talking during the rehearsal (a pleasure for someone who loves the discipline of music), and concepts such as stretching and moving a musical phrase to help depict the liturgical text were completely foreign to them. There is a certain essence to Jewish music that is instinct and part of the Jewish soul. There is a drive and an intensity within the music that is difficult to explain. Within this energy or passion there is a flexibility that is not found in any other music that I have come in contact with. To further complicate my challenge, the conductor intimated that the choir found much of the music lacking and poor imitations of music by other great composers.

Aside from solo rehearsals that were set up, I was faced with a total of four choir rehearsals and 25 or so compositions to prepare for a service and concert which was being recorded live for compact disc. The real dilemma {was} to decide how much time to spend trying to convey the style, beauty, and value of this music. After all, these singers were not studying to be performers, but music teachers. What would they tell their students about Jewish music and more importantly, Jews?

Jewish music on the surface may not always appear sophisticated, highly intellectual, or even exciting. However, when one opens his/her heart and inner-most connections to who we are as human beings... when one learns of its historical/liturgical contexts, its connection to nusach and the many layers of knowledge, then its true power and value begin to come through. In every ritual of our tradition, beauty and meaning can be as deep as the understanding and as broad as the knowledge of those who observe.

So, I feel that I am at once in a very unique position to alter perceptions and at the same time experiencing a familiar feeling of pressure for the "performance." Substance over style?

It is almost a week later and as we near Texas, I fondly remember the wonderful transformations that we were a part of. Culturally (and religiously...we may have been the first Jewish people that many choir members had met), at first the students were reserved, very proper, and formal by nature. Certainly a reflection of the culture in which they grew up. Slowly through the week these barriers began to come down.

The service was attended by close to 400 Jews and non-Jews. Many dignitaries were present, including representatives from the mayor's office and the Catholic church, as well as scholars from all around the world. Several congregants from the Orthodox synagogue remarked that they had always viewed non-orthodox Judaism as "simplistic and rather silly." Now they seemed stunned after taking part in a liberal service. The service included a level of formality, a siddur with a number of traditional texts, and an impressive group of five Rabbis from around the world. The Orthodox Judaism that they were a part of seemed to serve a function other than spiritual, and here before them was a viable alternative that held an open door to their deepest needs as human beings. Many such important comments were voiced after the service.

Before discussing the concert, I would like to share perhaps the most profound moment that occurred during our week. During a rehearsal with the choir, two days before the service, a spontaneous act turned into the most powerful and gut wrenching moment. Cantor Elizabeth Berke and the choir were preparing to sing *Uv 'nucho Yomar*, this is the text chanted after the Torah has been returned to the ark as we prepare to close the curtain (parochet). I explained to the all non-Jewish choir made up of German youths that "we always face the Torah when it is marched around. We kiss it as it passes by us and while the ark remains open we continue to face it. So, I will ask you to sing this composition facing the Torah. Let us all turn around." At this point the ark had not yet been installed in the concert hall where the service was to take place, so I am not certain if they totally understood my request. As the choir was about to sing I stopped them once more and handed them a new sheet of music. It was the final page of the composition they were about to sing. The only difference was that it was written in German. I felt a communal sigh of relief as they realized that they wouldn't have to work on pronunciation. During the service I was standing next to the President of the World Congress for Liberal Judaism while the Torah was returned to the ark. The choir began to sing *Uv 'nucho Yomar*. I could read the Rabbi's mind as he was thinking "this is lovely." At the expected end of the prayer, I signaled the woman who was to close the ark

to wait a moment. As the choir began to sing in German the Rabbi turned to me and uttered “oh my God....are they singing in German?” We both felt a chill pass through us as we witnessed the non-Jewish German choir facing our Torah and singing praises to the God of the Jews, in the building that was the head-quarters of the Nazi party where it all began in Munich. Hitler must have turned over in his grave.

The concert was held on the evening of the service. After one of the most exhausting weeks of my life, I was thankful to be in good voice. The opening piece on the concert was a piece call “Shevirath ha-kelim...a prelude to Lewandowski’s Ki K’shimcha.” The composition was composed by Herman Berlinski , a well know Jewish composer/organist, who flew in to Munich to play this composition at the concert. The first 10- 15 minutes are performed by a soprano, organ, and percussionist. The choir and myself sing Lewandowski’s piece. I felt the two compositions together went very well but the final cadence was greeted with silence. Throughout the first half of the concert each piece ended and a new one began, no applause. I had not expected this and could only wonder if this was *minhag hamakom* (a local custom), perhaps they thought they were not to applaud liturgical music, or was it the performance? The final composition of the first half was “Min Hametzar” by Halevy. I paraphrase from the text, ‘my enemies surrounded me like bees, but Adonai pulled me through.’ This text is wonderfully set to music for choir and soloist by a composer better known for his famous opera, La Juive. In fact, the composition has a French Grand Opera flavor to it. Finally the audience gave in to the spirit of the evening and would not cease their applause until I returned to the stage two more times. What a fascinating first half. It felt like the end to a concert and yet there was still another 45 minutes of music to be performed.

The second half of the concert focused more on secular and more contemporary forms of Jewish music. It was as though the wall had been breached. Not only was there applause following each number, at several points it seemed that the room was coming alive with excitement as the audience began to stomp their feet along with their applause. Cantor Elizabeth, who had officiated with me at the morning service and sung earlier in the concert, joined me for a couple of duets and a final encore together. Not only did the audience enjoy Elizabeth’s contribution to the service and concert, they seemed to be most surprised and uplifted at her presence. They had never experienced a woman in this type of role, as a spiritual leader singing liturgical prayers.

After the concert Elizabeth and I had to remain with the choir and re-peat several pages of music that did not come out clearly in the recording. At around midnight the Berkes joined the choir at a local beer garden which wasn't far from the concert hall. We laughed, hugged, exchanged addresses, and sang very loudly. When they began to sing a beautiful German "prost" song we ran for our camera. When they broke into *Shalom Aleichem* (not from music I had given them) we searched for our Kleenex. In the end many of them expressed how much they had learned and how much they enjoyed the entire experience of sharing ourselves and our music. They even admitted to loving some of the music. There was so much electricity and goodwill in the room. Sometime after two in the morning we headed back towards our hotel with memories for a lifetime intact.

Thoughts on our Journey in Munich, by Elizabeth S. Berke

The prospect of traveling to Germany was exciting for me, though mixed with other less positive feelings. When Steven got the call from Rabbi Leifman it seemed like it was something that would not become a reality for us, as there were so many arrangements to be made, and so many hurdles to go over. In addition, in my ideas of travel places, I hadn't really thought of Germany as a destination. I know my siblings had visited and said that it was beautiful. My father, on the other hand, would not support Germany in any way until just a few years ago when he went for a convention in his particular field. He was hesitant to admit it, but I think he also enjoyed himself there. Inside of me I had these different voices discussing this question of travel to this troubled destination. But in the end, of course, my curiosity won. To Germany we were going.

However, we were not going for any ordinary reason. This was not a trip of fancy, it was a trip with a mission. The significance was unfathomable to me before leaving, and in hindsight I can still say the same. I think the ripples of our being there will last for quite some time. To state it succinctly, the German Jewish community is going through a renaissance, in particular the non-orthodox portion of the community. This was a Shabbat service and concert to mark the reestablishment of non-orthodox Judaism in Munich, and Germany as a whole. A Siddur was created for this Shabbat, which will be the Siddur for all non-orthodox congregations in Germany, and an "overrabbiner" was installed, to serve as the rabbi of the community. This was all occurring during a weekend-long symposium on Leo Baeck, marking the fortieth anniversary of his death.

As the time drew closer, we learned where this event would take place, which was at a music school. This school is housed in the most

powerful of places-in one of the buildings built by the Nazis, where they had the seat of their party. In fact, the very auditorium where we were to hold the service and concert, where the entire symposium was occurring, was in the room where Hitler addressed his officers. So much of Munich was destroyed by the end of the war, and it has been painstakingly rebuilt to the last detail. These buildings remained. There were decisions at that time regarding what could be used for the next era in German history. It is monumental that this building survived, and that it now served as host to this historical event.

Now I flash forward-we've arrived. For me, it was not possible to walk into the building without thinking "did Hitler use this very door? Did he set foot on this marble staircase that I am now ascending?" In place of the students, I pictured SS men bustling to and fro. In place of the various rehearsal and class schedules, I pictured Nazi propaganda bulletins on the walls. Later in the week, after visiting a museum, I realized that there had been Nazi eagles mounted above the doorways. After seeing this I noted the holes in the stones where the bolts must have held these in place. And now, instead of that symbol there hung a prominent orange banner with the title of the symposium for the world to see. What were the words? In translation: "Jewish Identity in the Modern World." I am overcome as I think about this juxtaposition-the bolt holes remain, as if the eagles were taken out yesterday. And now this banner proclaims the resurgence of Jewish life in this very spot.

Our week was busy with some touring and as much rehearsing as was possible to do in such a short time. We had the mornings free, so this was the time for some site seeing. We walked the streets of the older portion of the city, where we stayed in a B & B. The open air market was a few paces away, and the glockenspiel was just beyond that. By coincidence we hit it at the correct time to see the characters dance and the jousters joust. Of course, our video was off for the split second when one jousting knight knocked down the other!

Dachau was our destination on our second day there. The city transportation was enough to take us, as Dachau is really a suburb of Munich. Much of the camp was torn down, but two bunkers were reconstructed, and a large main building remained along with the crematoria, as well as the original gate house with the gates declaring Arbeit Macht Freiheit makes you free. The large area where the daily roll calls were taken is left completely open, except for a memorial sculpture, the same as one at Yad Vashem. It is a new sensation to know that you are treading on the same earth where those who suffered stood.

We reached the museum just in time to watch the English version of a film documenting Dachau's history as a camp and its liberation. It

contained footage we had not seen before, including a scene of a service after liberation where a Jewish chaplain had on a kippah and tallit, and was lifting a Torah. I cannot imagine the feeling the inmates had as they saw this person openly declaring their Judaism and deriving joy from it. This had been stifled in them for so long, I wonder if they were afraid about what might occur as a result of this man's openness. This was an idea that often crossed my mind during our trip because of the many posters that were around Munich advertising our concert and a Jewish festival occurring at the same time. I was uncomfortable seeing the poster for our concert openly displayed with the word "Jewish" on it. I expected to see them desecrated, but they weren't.

While we were at Dachau there were German students learning about the camp - I wish I understood what I overheard, I would love to have known how it was being presented. And I would love to have been able to understand the comments students were making to each other as they viewed the photographs and various objects, such as the uniforms and a table used for whipping. I actually saw a student lean over with his armed raised, as if he were beating someone lying on the table then and there.

As a transition from the camp to the rest of the world, we had quite a long wait at the bus stop to take us back to the train. While there we met some Baptists from Florida on their way back from a mission to Yugoslavia, where they helped a congregation get on its feet. Conversing with them brought us back to the present, and got us ready to face that afternoon's rehearsal.

Thursday included a trip to the Jewish bookstore, a bright and airy space, filled with books, music, cards, etc. The books ranged widely in subject and language, but I noticed quite a few texts on teaching Yiddish, which surprised me. When Steven was coming up with the concert, the man who was his contact was hesitant to have him sing Yiddish on the program. I don't really understand why, since it seems like there's an interest in learning/reviving the language and surrounding culture (for example, Brave Old World, a Klezmer group, was featured at the Jewish Cultural festival). Of course, we walked away with a few purchases consisting of some music books and a book called Sneaking Out. Jewish Voices From United Germany, edited by Susan Stern. This was published in 1994, and is a collection of writings by people who have chosen to live in Germany and be a part of the Jewish community there. It will help us answer some of our own questions, and questions others have had for us.

On Friday the ball started rolling and it didn't stop until we sat in our seats on the plane on Sunday morning. We had lunch in a Jewishly owned restaurant decorated with Shabbat candlesticks, a hanukiyah, and

pictures of old men wearing kippot. This is not what I would expect in Germany! The cuisine was Eastern European-Borscht, Gefilte Fish, other delicacies. Its existence caught me off guard and comforted me at the same time. I also found comfort in being able to express myself in Hebrew. I felt among friends.

The lunch was with the planners of the symposium, movers and shakers of the congregation, and the four rabbis who were participating in the service. Steven got to go through the new Siddur and tell them when the choir was singing, when other things were occurring, and it felt like the pieces started to fall into place. My arm was twisted just enough so I agreed to read Torah the next day. Though this was a spur of the moment decision on my part, it may have had the most lasting impact on some people who attended the service that morning, as hearing a woman leyn Torah was a new experience for many who were there (not to mention see a woman in a role traditionally held by men).

Directly after the lunch we were given a ride to our dress rehearsal. The driver was the president of the congregation, a woman named Lauren, originally from New York. While en route we talked about the question on the tip of everyone's tongue - why would she as a Jew want to live in Germany? She spoke about some very interesting things, which I was lucky enough to get on video tape, but her last comment was really the best. She was talking about the support they were getting from Rabbi Jacobs, whom they were installing that Shabbat as their "oberrabbiner." His parents were German, and he lost quite a bit of family in Germany, yet he has been nothing but supportive of and positive about the endeavor to create this congregation in Munich. She stated it very simply, "We don't need people lamenting about the past...It is time to move on." With these words she confirmed a feeling I was beginning to have myself. It is not an easy idea to accept, but at this point in history there are Jews choosing to live there, and create a Jewish community for themselves. This is something I am more able to accept now.

A new question arises, however. From what is this new community differentiating itself? The orthodox community. This segment of the Jewish population of Munich, from what I understand, is quite closed. It does not welcome newcomers. We have first hand accounts of that from some of our own congregants, who spent three years living outside of Munich, and were questioned regarding their identity and where they were from whenever they came to the synagogue, or got provisions for Passover. In this light, it is astonishing to me what this new community is doing, by being so open and declaring its existence in such a definitive manner. It goes against what has long been a German attitude, at least since

“emancipation” over a century ago, which was to be a Jew at home but a German abroad. In other words, blend in and do not reveal your Judaism-assimilate. It makes sense to me that this action has been initiated by a community made up of mostly non-Germans who were raised in a different context.

I had a few interesting interactions with people who call themselves members of the orthodox community, one from Munich and one from a town further south in Germany. Their attendance at the service planted seeds regarding their observance and where they have affiliated, and what it means for following generations. This was demonstrated to me in two interactions in particular. One was with a woman who said she has two daughters. She expressed her increasing distance from the orthodox way of life. This service gave her an opportunity to reevaluate her affiliation with the orthodox community, because she saw me and other women participating in the service. The second was with a young man who also had never addressed the idea of women’s participation. He was quite supportive of the idea, actually, and at the end of our conversation I came away feeling he was a Conservative Jew in thought, at least. What really summed up the impact I possibly had was a question a female journalist asked me. She wanted to know if I thought that it would be good for the women and girls there to learn how to chant from the Torah. What is there to say? For me it has become a given, I hope the same happens for the next generation there.

While we in Houston have become accustomed to the egalitarian way of life in the synagogue, this new community is really at a birth stage for non-orthodox Judaism and participation of women in synagogue ritual life. This fact had not sunk into me until it was pointed out by this woman’s question. I can only hope that the ripples of my reading Torah and singing a few things in the service and concert will last for a long time, and will bring some members of the community to a more participatory life in the synagogue and in their homes.

During the service and concert it was hard to let the experience sink in. At the end of the service the rabbi called up the children who were present, which was a powerful moment. I am always touched at the end of services when I see the next generation of Jews on our bima at Brith Shalom. This was all together more powerful. Standing in front of me was the next generation of German Jews. Then, as now, I felt torn between different emotions. There was joy over the situation, but also trepidation...What does the future hold for them? I hope an untroubled life.

THE REJECTION OF CHAZZANIC AND SYNAGOGAL INFLUENCES IN THE SEARCH FOR AN ORIGINAL STYLE OF ISRAELI SONG COMPOSITION

BY **REBECCA CARMİ**

Composers and critics believed that early Israeli composers should shape and define a new Israeli musical language, yet there was much divergence of opinion as to of what that musical language should consist. Though many rejected the musical heritage of religious Judaism as *galuti*, there was a serious examination of traditional Jewish materials.

In the search for an echt Jewish musical heritage, various aspects of synagogue music were in turn explored and endorsed as being original Jewish material, especially by populations from Eastern Europe, as opposed to Central Europe. Perhaps foremost among the musical materials examined was the Biblical trope itself, for it seemed to be of the most ancient derivation. Research by A. Z. Idelsohn then in vogue propounded that elements of trope were common to many ethnic Jewish communities, and therefore hearkened back to pre-dispersion times.

He believes to have discovered

a close relationship between the motives of the various traditions, though some of these communities...never...came into contact with one another. . . .this uniformity of tradition...prompt us to adopt the opinion that the Biblical modes treated thus far, are of an ancient age, probably preceding the expulsion of the Jewish people from Palestine...They are the remainder of the Jewish-Palestinian folk tunes...'

Idelsohn's work (published in 1929) met with great critical acclaim and excitement. Here at last, from the miasma of the Diaspora was something authentically and originally Jewish. Max Brod, in his history of Israel's music, writes:

The rebirth of the cantillations in modem Israel music has become a fact of major importance...In the opinion of the

Idelsohn. A. Z. *Jewish Music in its Historical Development*. Shehocken Books. New York.. 1967. pp 70-71.

writer, this is a phenomenon equalling in importance the renaissance of the Hebrew language in Israel...In both instances a people returns to its origins, to the elemental, concealed strata of its culture.²

The fascinations of cantillation seem to have lasted through the different stages of development of Israel's composers. Not only was it used in early works such as *Hinach* Yafa by Boscovich, "not that Boscovich imitates the cantillation pedantically or simply accepts it, but his composition is drawn from the same elemental current of the spirit...the same impulse...as in the ancient tradition."³ but continues to be used by composers such as Mordecai Seter, Ben-Zion Orgad, Ami Maayani, Oedoen Partos, Binyamin Bar-Am and Shlomo Yaffe.⁴ Orgad speaks of extensively exploring trope: "In my music I find myself using the Biblical tropes as part of my inner language...I made it a point to learn the Lithuanian tropes and then later the Sephardic tropes and a bit of the Yemenite, so it's part of me."⁵

The spirit of ethno-musicology developed by Idelsohn led composers to examine other traditional sources. In the spirit of socialism, folk music was considered 'music of the people' and therefore of a high moral quality. This gave a sanctity to folk music of the various Jewish communities that escaped the label '*galuti*', even should these melodies hail from the Diaspora. Particularly, asserts Keren, those "who came to Israel from Eastern Europe were thus reared in 'an environment which fostered the expression of Jewish nationalistic leanings, and their music is tilled with... the Jewish folk tunes of the lands of their origin."⁶ Keren continues; "The musical output of the earliest composers from Eastern Europe consisted mainly of arrangement of Eastern European Jewish folk tunes..." Tzvi Avni admits today, "Definitely there is an influence of Chassidic songs and Eastern European songs that we didn't want to recognize at the time."⁷ It is

1 Brod. Max. Israel's Music, "Sefer" Press Ltd., Tel-Aviv. 1951. pp. 16-17.

1 Brod. Max. Israel's Music. "Sefer" Press Ltd., Tel-Aviv. 1951. p. 24.

4 Keren Zvi *Contemporary* Israeli Music - Its sources and stylistic development. Bar Ilan Press. Israel. 1980, pp 101-102.

5 Orgad. Ben-Zion. Interview. Tel-Aviv. July 7. 1997.

6 Keren Zvi *Contemporary*, Israeli Music - Its sources and stylistic development. Bar Ilan Press. Israel. 1980. p. 69.

7 Ibid. p. 70.

1 Avni. Tzvi. Interview. Tel-Aviv. July 7. 1992. (Author's translation)

generally accepted that in the music of the early composers, "there exist, side by side, the influences of modern international idiom and deep ties with the musical past; the music of the various Jewish communities."

Not so with the music that comes directly out of the synagogue, which is perhaps the ultimate symbol of *galuti* Europe. Whereas the music of the Chassidim was "exploited not in their original spirit of religious ecstasy, but in a spirit of exuberance which comes from returning to one's own land,"¹⁰ thus escaping its association with religious Judaism, liturgical music was viewed most harshly. Early critic Rabina wrote, "Religious music like ours - is so controlled by disorganization and mix-up that some Apostates say that the Christian chorale preserved its original Judaism more than the Hashkivenu in our synagogue."

The very texture of the synagogue scale was deemed anathema to the spirit of the new society: According to Brod, "...this 'augmented second'...adds to the melody an element of weeping, meekness and sentimentality and therefore plays an important role in the songs of the Diaspora while the generation in Israel has rejected it"¹²

But woe particularly to the Chazzan, whose improvisatory religious singing was antithetical to the spirit of folk music, and who fell under severe criticism. Boscovich, for example, -
 sees the need of a collective sitting on its land as an essential basis for fertile musical artistic creation....the great Jewish artists who were active in Europe had to

⁹ Mishori. Nathan "Yehezkel Braun - An Israeli Composer of His Generation". IMI News. 91/4-92/1. p. 12.

¹⁰ Keren Zvi. Contemporary Israeli Music - Its sources and stylistic development. Bar Ilan Press. Israel. 1980. p. 72.

¹¹ Rabinowitz Menashe. "Judaism in Music" from Davar. June 3. 1927. Adler. Ayelel and Hirschberg. Jehoasch. Ideology and Ideological Pressures on the Musical Life of the Yishuv in the Period of the Mandate - A Collection of Sources from the Hebrew Newspapers. The Hebrew University. Jerusalem 1986. (Author's translation).

¹² Brod. Max. Israel's Music. "Sefer" Press Ltd.. Tel-Aviv. 1951. p. 24.

identify with the people with whom they lived and give up their own heritage...art could not have transcended to a high level and sometimes fell into superficial virtuosity. In Judaism the cantor functions as singer, composer and representative of the Jewish folk music...but many cantors forget their original purpose and turn their tradition into empty virtuosic ornaments and weeping sentimentality..."

A review of Bloch's **Avodat Hakodesh** can't resist the following:

...in its power and depth the new composition emphasizes the poverty of the ornament weeping and coloraturas of the Chazzan [it] wasn't meant for the synagogue but it is full of Israeli religious spirit and serves as a proof of the damage that was caused to Jewish music by giving up musical instruments in the synagogue and by emphasizing the solo chazzan in place of the choir. While in the church praying is given to a narrator and the singing of the prayers to the rich choir, we have limited the boundaries of the choir to emphasize and extol the chazzan with The Voice...¹⁴

A definite distaste for synagogue music is evident in secular Israeli society to this day. Chaim Alexander says of his experience playing harmonium in a Berlin synagogue that the music of Sulzer and Lewandowski "doesn't speak to me"¹⁵. Keren asserts that "unlike Biblical cantillation, the influence exerted after 1960 by prayer melodies, by Jewish folk songs of the Diaspora and by Israeli folk tunes is almost negligible."¹⁶

³ Bressler, Liora. "The Mediterranean Style in Israel Music". Masters Thesis. Tel Aviv University. September 1983.

¹⁴ "Rabina. Menashe "Tavim" from Davar. June 24, 1940. Adler, Ayelet and Hirschberg, Jehosch. Ideology and Ideological Pressures on the Musical Life of the Yishuv in the Period of the Mandate - A Collection of Sources from the Hebrew Newspapers. The Hebrew University, Jerusalem 1986.p. 34.

¹⁵ Alexander, Chaim. Interview. Jerusalem July 3, 1992. (Author's translation)

¹⁶ Keren Zvi. Contemporary Israeli Music - Its sources and stylistic development. Bar Ilan Press. Israel, 1980. p. 102.

However not all of this glorious tradition is lost among composers. The modes themselves in which the cantor sings have been explored by some for their musical value without concern for their social stigma. Tzvi Avni's settings of Song of Songs makes use of the Dorian mode with impressionistic harmonies. His song cycle **Besides the Depths of the River** explores modal relationships using augmented seconds and thirds. An early critic even concedes that "We realized that the improvisations of the chazzanim that spread among the people became folk tunes."¹⁷

Composers from Europe brought more classical training than religious background, and it is impossible to discuss musical influences without looking at the European heritage common to the first generation of Israeli composers. Whereas the religious European traditions provided musical material which they approached academically, the European trends in composition were their natural inheritance. As Hirshberg summarizes:

In this sense there is something totally unique in the Israeli national school. All its participants were born in Europe, in different countries, received completely different kinds of education and training, and most of them found their way to Israel as a result of the sudden catastrophic chain of events in Germany after 1933.¹⁸

Composers coming from Eastern Europe brought with them the influences of St. Petersburg Society of Jewish nationalist composers, who interpreted Jewish folk materials in the harmonic idiom of the Romantic era.¹⁹ From Central Europe came composers who represented the modern and innovative trends of Schonberg, Hindemith, Stravinsky, as well as more Romantic composers such as Richard Strauss, Rachmaninov, Sibelius, Britten.²⁰ All of these

¹⁷ Rosovsky, Shlomo. "Jubilee of Twenty", from K'tuvim, December 20, 1928. Adler, Ayelet and Hirschberg, Jehoash. *Ideology and Ideological Pressures on the Musical Life of the Yishuv in the Period of the Mandate - A Collection of Sources from the Hebrew Newspapers*. The Hebrew University, Jerusalem, 1986, p. 5.

¹⁸ Hirshberg, Jehoash. "The Emergence of Israeli Art Music"

¹⁹ Keren, Zvi. *Contemporary Israeli Music - Its sources and stylistic development*. Bar Ilan Press, Israel, 1980. p. 69.

²⁰ Hirshberg, Jehoash. "The Emergence of Israeli Art Music", p.5

various influences had to be sorted out in relation to the musical demands of the new society, traditional religious materials, and most of all, the new musical materials of the Middle East.

Great romance was attached to the sounds of the new environment, and composers revelled in the exotic materials characteristic of the Middle East. "On the one polarity . ..[was] the demand to reject the Western European culture...as a first step of crystallizing a completely new culture, that will take its inspiration from the East - a term that was also vague in its extent and meaning."²¹

There was a desire to take on an imaginary world, a "should have been" and make it a reality: Had the Jews not been dispersed among the nations, how would their true musical heritage have developed? Composer Oded Assaf writes:

There was...reason for the rapprochement to the Arabic culture: the collective memory of the Jews, wherever they be, lies deep within the antique East. The new settlers in Eretz-Israel were actually ridding themselves of the residue of the diaspora and of the overload of western influences and reverting to the authentic cultural kernel of the Hebrew - Eretz Israeli. The pioneer on his thoroughbred mare, a keetiya round his head, learning to be 'a shepherd does not imitate the life-style of the local Arabs; he simply goes back to the customs of his own forefathers....' The Arab" - wrote Ever Hadany [Hebrew writer] - "is the root of our roots; our basic attitude to life, our destiny".²²

Composers regarded the musical strains of the Arab world in which they found themselves as organically Middle Eastern and therefore the inheritance of Jews. Assaf continues:

Accepted as an undeniable fact today, the presence of the Arabic tradition in our culture was an object of desire and profound hesitations...it was quite clear to the artist and intellectuals of the time that the revival of Hebrew culture in Eretz-Israel must necessarily be a synthesis of East and West.²³

²¹ Adler, Ayelet and Hirschberg, Jehoasch. Ideology and Ideological Pressures on the Musical Life of the Yishuv in the Period of the Mandate - A Collection of Sources from the Hebrew Newspapers. The Hebrew University, Jerusalem. 1986. Introduction p. ii.

²² Assaf, Oded. "Towards the East". IMI News. 90/2. p. 3 - 4

²³ Ibid. p. 3.

This mining of surrounding musical genres led to incredible creativity and inventiveness, imbued with the romance of the idea of Return. The renowned musicologist A. Z. Idelsohn's work endorsed this perception of Arabic culture as authentic to Jewish culture. He "claimed that beneath the diverse covering layers a single common root can be found; he called it the Semitic Mode".²⁴

There were, of course, extreme manifestations of this movement. A group evolved which called itself Canaanites. Their desire was to eradicate all traces of cultural experience between Ancient Canaan and Modern Israel, to actually return to pre-history. "The most extreme group attempted to turn to the Orient and to reject any Western influences. In 1930 . . . a short-lived journal . . . advocated writing in microtones and avoiding performances of Western music..."²⁵

For some the absorption of Arabic culture was natural. Tzvi Avni explains, "I lived in Haifa opposite Arabs, and heard all their songs from the giant gramophones that were around. I didn't have any difficulty absorbing things."²⁶ Interestingly enough, modern electronic music brought many contemporary composers back to contemplating different arrangements of microtones through electronic manipulation, often with the intent of creating Arabic sounding compositions.

The perfect location for the pursuit of things Arabic was found in the Yemenite community. Here was an Arabic Jewish community - the meeting of the East and West could occur without political enmity or religious distance. Furthermore, the existence of an endemic Jewish culture validated the claim that authentic Jewish culture had Arabic roots. Idelsohn's research pointed to the Yemenites as carriers of ancient tradition, and everyone admired and emulated Yemenite culture.*²⁷

Tzvi Avni reflecting on his early influences says, "the spiritual aspect was the search for the East. My interests, like those of my teachers, Seter, Ben Haim, . . . was in the Yemenite music, which was thought to be the most authentic music remaining from

²⁴ Ibid. p. 4.

²⁵ Hirshberg, Jehoash. "The Emergence of Israeli Art Music". p. 5.

²⁶ Avni. Tzvi. Interview, Tel-Aviv. July 7. 1992. (Author's translation).

²⁷ Hirshberg, Jehoash Lecture delivered November 26. 1989. Hebrew Union College. Jerusalem.

Ancient music.²⁸ The infatuation with Yemenite culture crops up in the biography of many of Israel's major composers. "[Ben-Haim] also sought a new musical identity by reaching out to the Yemenite Jewish tradition"²⁹ and Yehezkiel Braun relates, "The Yemenite songs were sung by the Yemenite women who worked in the farmer's yard peeling almonds, cleaning the house and doing the laundry...] heard the singing of the Yemenite women even in my sleep."³⁰

However it was not necessarily easy to gain exposure to Yemenite culture. In the early years there was not yet a common mastery of the Hebrew language. The Yemenites came from a fairly primitive society and were not comfortable with Western academics descending upon them. It is a long and difficult process to contact an indigenous community and composers were not trained in field work.³¹

The perfect cultural mediator appeared in the person of Bracha Zephira, a young Yemenite orphan girl who grew up amongst various ethnic communities and had a phenomenal memory for songs. Her education equipped her with a comparably strong Western musical education and she was able to translate Eastern musical forms into Western idioms, thus making them accessible to the Israeli public. She stepped into a niche ready-made by the Yemenite craze of the times. Gila Flam's thesis on Bracha Zephira analyzes Zephira's position:

"But people [of culture] can only search where they can find. And they find within available context." That is how we can understand the relationship of the Yishuv society to the culture of the "Orient": on the one hand the romantic European approach to the East which they brought from their countries of origin, and on the other

²⁸ AvniTzvi. interview. Tel-Aviv. July 7, 1992. (Author's translation).

²⁹ Dumling. A. IMI News. 92/4. p. 12.

³⁰ Wins. Nitza Amit. The Life and Vocal Music of Yehezkiel Braun. Master Thesis. Hebrew Union College. March 14, 1991. p. 2

³¹ Hirshberg. Jehoash. Lectures delivered October 29, 1989. Hebrew Union College. Jerusalem.

hand, the actual encounter with the Oriental Jew, and especially the Yemenite Jew. While the Orient was familiar to the Europeans from works of art, the actual encounter with Oriental people was an encounter with raw untreated material, with functional folklore, insiders' culture, which the Western people found hard to absorb despite their willingness to do so. For that they need an intermediary who could transfer that material into an established artistic form. And this is what Bracha Zephira did.³²

Bracha Zephira spread knowledge of Yemenite music both through extensive performance in Israel and Europe and intensive collaboration with a number of Israeli composers. Hirshberg writes:

Through her performances in Europe and in Palestine Bracha Zephira found herself addressing audiences mostly of European origin. . . .her performances revealed the rich heritage of Jews of Oriental origin to the immigrants from European communities, thus helping to fulfil the dream of cultural merging and synthesis..& was through public performances such as by Bracha Zephira that the cultural heritage of the Oriental Jews became known to and respected by Jews from the West...she was the first...to cooperate with composers of art music in a systematic way. her meeting with Ben-Haim - as well as with other composers...transferred the Oriental tradition into the purely Western field of concert music...The greatest achievement of Zephira with regard to social encounter was her performances with the Philharmonic Orchestra.³³

The piece *Shir M'numeh* by Max Brod is a prime example of a European composer lifting Yemenite text and typically repetitious and melismatic melodic invention of a very narrow range and setting them with a full arsenal of Western compositional tools.

We have seen that the very earliest music all tends to be pastorelle in nature and full of dance rhythms, and that eventually composers began to inquire more deeply into what the nature of "Israeli" music should be. The sounds of the Arabic cultures all around - the melismatic use of melody, a heterophonic approach to harmony, whining quarter tones and the maqam - the documenting

³² **Flam Gila** "The Musical Activity of Bracha Zephira in Eretz **Yisrael** during the 30's and 40's." Masters Thesis. Hebrew University. Jerusalem, August 1982. p. 6. (Author's translation).

³³ Hirshberg, Jehoash. "The Emergence of Israeli Art Music. p. 10.

of Yemenite songs and prayers, were all part of an attempt to find the true Eretz Yisraeli music.

It cannot be proven that an Israeli style does exist. It can be shown however, that there was an attempt to create an original unique style which had distinct musical and non-musical characteristics and was greatly influenced by the ideas of its time. This musical style, which has been referred to as the "Mediterranean Style", began to develop in the second half of the 1930's, flourished in the 40's and subsided in the latter part of the 50's. ³⁴

Composers explored the different palettes of local musical color to strive for a fusion of their learned Western tools with their "true" Eastern heritage. A kind of "socialism" of music became popular, known as the Mediterranean Style, which held that the composer must abandon personal expression for the more imminent needs of national expression.

A. U. Boscovich was the champion of this new direction of thinking about Israeli music, and he wrote a great deal of prose in addition to his compositional output. He developed his ideas as an outgrowth of Hegel's theories of thesis-antithesis-synthesis and is in a sense continuing the trajectory of 19th Century European thought on historical evolution.³⁵

Boscovich says that the purpose of art is to shape a form whose content is strongly related to the where and the when of its creator. He sees the creator as a social factor whose organically tied to the period and the society in which he lives. This tie is bi-directional: the piece is fertilized by the "spiritual approach" of the collective in which the composer lives and also portrays the spiritual directions of the society and the period. Boscovich emphasizes that the artistic creation is intended for the immediate surroundings of the creator..."...but if the great artistic work starts its action in its immediate environment - then it can cross boundaries **and** assume an universal character. A piece that gets its thematic content from the immediate environment of the creator, would befit the environment of a different environment. The artistic reply or response to a political or social problem which is expressed in the piece can be proper answer to the same problem even when it appears in a different

³⁴ Bressler. Liora. "The Mediterranean Style in Israel Music", "Abstract" p. i

³⁵ Hirshberg. Jehoash. Lecture delivered November 19, 1989. Hebrew Union College, Jerusalem.

society.“[Orlogin 9, p. 281]”

Boscovich does not want to imitate existing genres and techniques, but to filter them through the individual consciousness of the composer living in the here-and-now.

Having touched upon the theory behind the Mediterranean Style, it remains to examine the actual compositional techniques to which the theory gave birth. Oded Assaf supplies a succinct description:

. ...the winding melody moving in small circles true to the oriental spirit and not in the wide sweeping movements typical of the West; flexible rhythms; changing meters; the use of ancient modes - some deriving from the Jewish traditions and some clearly hinting at the maqam of the Arabic tradition, moving away from the known western harmony as well as the inclination to heterophony and static pedal points.“³⁶

Liora Bressler elaborates on these points:

Literary themes...centered around Israeli subjects such as landscape and tilling the soil...Even Biblical themes were chosen because of their relevance to contemporary times, e.g., wars of liberation, love of country and the vision of the ingathering of the exiles....

Melody played a primary role...the melodic lines consisted mainly of diatonic seconds combined with perfect intervals (especially the fourth and fifth) and were built on modal systems. They had limited diapason and fell into symmetrical periods...

Rhythm. The binary meters were dominant. Triple meters were rare...another group of meters was asymmetric and changing, which were somewhat influenced by Arab rhythms.

Harmony. The harmony was based on modes, especially Dorian, Mixolydian, Aeolian and Ionian. The first, fourth and fifth degrees of the scale, and to some extent the seventh, were central pitches. The harmony consisted of perfect intervals, often moving in parallel motion and major seconds. Chords were rare and generally appeared with parallel motion recalling the archaic sound of the

³⁶ Bressler, Liora. “The Mediterranean Style in Israel Music”. Masters Thesis. Tel Aviv University. September 1983. p 8.

³⁷ Assaf Oded. “Towards the East”. IMI News. 90/2. p. 4.

organum. The harmonic dominant-tonic tension tended to be abandoned.³⁸

Shir haGamal, or “Song of the Camel”, was considered a watershed in the development of Mediterranean music. This song was celebrated, extolled and analyzed in countless scholarly works and mentioned in many of the interviews conducted this summer. “undoubtedly the first to effect a breakthrough,“...“new Orientalism”, ..” the rolling flowing tune of the song perfectly represents the proud, measured stride of the camel...faithfully reflected in the melody: slow, dignified, assured, yet containing a hint of a dance step...It is a song of rare beauty.” The piece *Shir ha-gamal* was considered a breakthrough in the development of the Mediterranean song. According to Boscovich:

This tune (regardless of whether it originates with the folk tunes of the Middle Eastern Jews or whether it is an original invention) symbolizes the release of the Jewish melos from the *galuti* European tradition. The rhythm is local, coming out of the feeling of the walk of the camel (emphasize feeling) The melodic dimension of the main phrase is that of *Gamal G'mali*, like the refrain in a rondo. While the phrase *Ma tovu ohalecha* is sort of a couplet or episode. While subjectively combining formally but justified and typical of the above mentioned Hebrew pastoral: Its range is limited and its monochromatic movements as an expression of the static landscape; its tonal and melodic organization is modal and tetrachordal - the expression of Hebrew Eastern traditional music. This tune is “primitive”, if we'd like it to the European *Kunstlied*; but as a folk song which is typical to the atmosphere it is not “primitive” at all. The song is religious secular Hebrew; it displays realistic orientation in the “given where”.³⁹

Verdina Shlonsky's song cycle **T'munot** was likewise considered wonderfully innovative. The opening song, *Layla Bichn'aan* separates the right hand from the left in an attempt to suggest separate instruments - a high flute sound in the right hand and ostinato bass drum in the left- rather than harmonic support. It employs a deliberate use of modes as an archaism, implying something ancient and unreal. It uses lowered 7ths and cadences

³⁸ Bressler, Liora. “The Mediterranean Styk in Israel Music. Masters Thesis. Tel Aviv University. September 1983. Abstract. pp i-ii.

³⁹ Bressler, Liora. “The Mediterranean Style in Israel Music”. Masters Thesis. Tel Aviv University. September 1983. p. 14.

without a leading tone. Its orientalist coloratura and repetitious, ostinato vocal line of limited range and repeated text further creates an exotic atmosphere. According to Hirshberg, this early piece established a pattern that remained in all local music.⁴⁰

Marc Lavri's oratorio *Song of Songs* is a prime example of the new romantic, secular approach to Biblical materials. In *Sh'chora Ani*, we find highly melismatic writing for the voice, reminiscent of Yemenite melodic invention yet still employing very Romantic harmonies. The song *Im Shachar* by A. Bamea is a prime example of the use of asymmetric and changing meters, as the piece moves from 10/8 to 9/8 to 13/8.

To move on from the technical aspects of Mediterranean Style, the following is a quote from Brod in which he waxes lyrical about the qualities of the music produced by composers in the Mediterranean Style:

What have the works written in this. style in common? Their music is southern, infused with the bright light of the Mediterranean air, lucid, striving for clarity; their rhythm is the harsh irregular beat, the obstinate repetition, but also the manifold, ceaseless variation which enchants by its apparent freedom from rule and impulsiveness...Climate and landscape, shepherd's song, oboe and clarinet, play their part. Accompaniment by tympani or tambourine, real, only hinted at, or imaginary, add to some of these songs...a strangely monotonous, even hypnotic character; but whoever immerses himself in this apparent monotony is enabled to hear delicate and subtle nuances which have been denied to European ears. . .The delicate sharpening of the tone intervals, appearing at first as accidental impurities...all of this makes for the special attraction of this music, oddly nervous, never falling into the "bourgeois" or Philistine. . .Sometimes this quality is only a light mist, a delicate colouring..⁴¹

This gives us a feel of the excitement with which this musical style met..

Today there is some scholarly debate about whether the Mediterranean Style actually succeeded in becoming a "school". According to Jehoash Hirshberg's latest perspective, "There was no school here at all; all the composers were individualists, all of them came quite well trained, and they opposed each other and contradicted each on almost everything, and they completely

⁴⁰ Hirshberg, Jehoash. Lectures delivered September. 17 1989. Hebrew Union College. Jerusalem.

⁴¹ Brod. Max. *Israel's Music*. "Sefer" Press Ltd.. Tel-Aviv. 1951. pp. 57-58.

rejected the concept of a school."⁴²

Though there is scholarly debate as to whether a Mediterranean School actually existed, there is no doubt but that it had tremendous influence! Tzvi Avni, a working composer, speaks of this influence:

I think that the so-called Mediterranean trends that were crystallized in the 40's and 50's, by the generation that had immigrated from Europe, were quite naturally absorbed by us, the younger generation who grew up here and were their students. To us this was something like the natural language of a young person, a young musician, who grows up in a country and he comes to something which exists already....this was the Zionist music which we absorbed because we lived in an era which was Zionist in its very essence. I think we still live in such an era. We are still in the phase of nationalistic romanticism and I think it is apparent in many works by our composers, even now.⁴³

Whether or not composers want to identify with the Mediterranean Style as a school, there is no question that the compositional tools developed and the musical materials retained have had a long and lasting influence on what characterized Israeli music. One can only admire the creativity and romanticism of these early works! In the words of composer Yinan Leef:

...the ideas behind the so-called Mediterranean School, although somewhat naive from today's perspective, seem quite admirable. What a task it must have been to adapt to a style in its very formation, and at what price? In their bold choice of the 'local' over the 'universal', the forefathers of the Israeli music have given the following generations a point of departure, and a possible sense of identity.⁴⁴

In the early years, Israeli composers tried to move away from the sounds that were reminiscent of recent, unhappy history. They rejected the music of the synagogue and turned to new sounds from Europe as well as sounds endemic to the Middle East. It was an age of great excitement and tremendous experimentation.

⁴² Hirshberg. Jehoash. Interview conducted at the Hebrew University on July 1, 1992.

⁴³ Avni, Tzvi. "Composers' Round Table". World Congress on Jewish Music, ed. Judith Cohen. The Institute for the Translation of Hebrew Literature Ltd. Tel-Aviv. 1981. p. 24.

⁴⁴ Leef, Yinan. "On Traditions and Contradictions". IMI News. 90/2 pp. 5-6.

Schools formed and dissipated until eventually, individual composers found their own voices in the new culture- as individuals.

WE HUNG UP OUR HARPS: RABBINIC RESTRICTIONS ON JEWISH MUSIC

By **PROF. JOSHUA R. JACOBSON**

This article, based on a lecture delivered at Cong. Shaarei Tefillah, Newton, Massachusetts on Shabbat Shirah, 1997, is dedicated to the memory of Prof. Marvin Fox זצ"ל.

אָן יִשְׂרָאֵל וּבְנֵי יִשְׂרָאֵל אֶת־הַשִּׁירָה הַזֹּאת =

Some 3,300 years ago, after escaping through the miraculously parted waters of the Sea of Reeds, *Moshe* led the Israelites in the singing of a great hymn of thanksgiving to God.

There is no question that *שירה* here means "song." This was not a recitation of poetry. This was music — accompanied by musical instruments.

וּתְקַח מִרְיָם הַנְּבִיאָה אֶחָת אֶהָרָן אֶת־הַתֵּף בַּיָּדָהּ

וּתְצַאן כָּל־הַנְּשִׂיִם אַחֲרֶיהָ בַּתְּפִים וּבַמְּחִלָּה.

Miriam played the drum, the *timbrel*, and all the women followed her with *timbrels and dances*. Joyous music making...with instruments...men and women... singing.. dancing.. playing.

Ah, but that was 3.300 years ago. Would the *Rabbis* have allowed such a celebration?

What did Rav mean when he said, some 1700 years ago:

The ear which listens to song should be tom off.' אֹדְנָא דְשִׁמְעָא זִמְרָא תֵּעָקֵר

What did Maimonides have in mind some 800 years ago when he wrote:

¹ TB Sota 48:a

It is prohibited to play musical instruments, or to sing any kind of a song or to make any sound resembling singing.²

גזרו שלא לנגן בכלי שיר וכל מיני
זמר וכל משמועי קול של שיר

And what was שמואל thinking when he said, some 1700 years ago:

[Listening to] a woman's voice is sexual enticement.³

קול באשה ערוה

One is hard put to find such restrictions on music in the Bible itself.

Music in Ancient Israel

One of the first humans on earth, our mythic ancestor Yuval, is credited with the invention of musical instruments.

Adam's great great great great grandson, Lemech, had a son whose name was Yuval; he was the ancestor of all who play the harp and flute.⁴

בְּיַחַד לְמַךְ שְׁתֵּי נָשִׁים
שֵׁם הָאֶחָד עֵדָה וְשֵׁם הַשֵּׁנִי צִלָּה:
וַתֵּלֵד עֵדָה אֶת־יֻבָל
הוּא הִנֵּה אָבִי יֹשֵׁב אֶהָל וּמְקָנָה:
וְשֵׁם אֶחָיו יֻבָל
הוּא הִנֵּה אָבִי כָל־תַּפְּשׁ כַּנּוֹר וְעוּבָב:

In ancient Israel, music was considered an indispensable part of celebrations. When Yaakov is trying to escape from his father-in-law, Lavan catches up with him and tries to make his son-in-law feel guilty.

² Maimonides: The Laws of Fasting 5:14

³ Talmud Bavli Berachot 24:a

⁴ Gen. 4:19 -22

Why did you run off secretly and
deceive me? Why didn't you tell me,
so I could send you away with joy and
singing to the music of drums and
harps?⁵

למה נחבאתה לברח ותגנב אתי
ולא תגדתה לי ואשלחך בשמחה ובשרים
בתר ובכנור:⁵

Three thousand years ago, when King David brought the Holy Ark to Jerusalem, establishing that city as the political and spiritual capital of Israel, he arranged a wonderful parade featuring music by the fabulous Levite family singers and players.

David told the leaders of the Levites to appoint their brothers as singers to sing joyful songs, accompanied by musical Instruments: lyres, harps and cymbals.⁶

So all Israel brought up the ark of the covenant of the LORD with shouts, with the sounding of rams' horns and trumpets, and of cymbals, and the playing of lyres and harps.⁷

וַיֹּאמֶר דָּוִד לְשָׂרֵי הַלְוִיִּם
לְהַעֲמִיד אֶת־אֲחֵיהֶם הַמְשַׁרְרִים
בְּכֹל־יִשְׂרָאֵל נְבָלִים וְכַנּוֹת וּמְצַלְתִּים
מִשְׁמִיעִים לַהֲרִים־בְּקוֹל לְשִׁמְחָה:
וְכֹל־יִשְׂרָאֵל מַעֲלִים אֶת־אָרוֹן בְּרִית־ה'
בְּתוֹעָה וּבְקוֹל שׁוֹפָר וּבְחֲצֻצְרוֹת
וּבְמְצַלְתִּים מִשְׁמִיעִים בְּנִבְלִים וְכַנּוֹת:⁷

MUSIC could also be a necessary Ingredient in inspiring a prophet to enter the mystical trance in which he would communicate with God.

After being annointed by Samuel, Saul was sent away with the following words:

'After that you will go to the Hill of God, where there is a Philistine outpost.

As you approach the town, you will meet a procession of prophets coming down from the high place

אַחַר כֵּן תָּבוֹא נֹבֵעַת הָאֱלֹהִים
אֲשֶׁר־שָׁם נֹצְבֵי פְּלִשְׁתִּים
וַיְהִי כִּבְאֵד שָׁם הָעִיר
וּבְנֹעֶתָ תִּכַּל נְבוֹאִים יִרְדּוּ מִהַבְּמָה

⁵Gen. 31:27

⁶1Chr. 15: 16

⁷1Chr. 15:28

and they will be prophesying with lyres, drums, flutes and harps being played before them.”

ולפניהם נבל ותוף ותליל וכנור
והמה מהנבאים:

When the prophet Elisha was hired as a consultant by King Yehoshafat, he told the king:

“Now bring me a musician.”

ועתה קחורלי מנגן

And when the musician began to play, the hand of the LORD was on [Elisha].¹

והיה כנגן המנגן
ותהי עליו ידה¹ .

MUSIC was also used as therapy to heal the tormented spirit.

Whenever the spirit from God came upon Saul,

והיה בהנות רוח אלהים אל שאול

David would take his harp and play with his hand.

ולקח דוד את הכנור ונגן בידו

Then relief would come to Saul; he would feel better, and the evil spirit would leave him.”

ורוח לשאול וטוב לו
וסרה מעליו רוח הרעה:

Music was an integral and impressive part of the cult in the Jerusalem Sanctuary, the בית המקדש. The Mishnah (codified sometime around the year 200 c.e.) describes the size of the orchestra and choir.

in the Sanctuary . . . They played at least two harps, . . . and at least two flutes.

במקדש . . . אין פוחתין משני נבלין.

אין פוחתין משני חלילין . . .

⁸ 1Sam. 10:5

¹ 2Kings 3:15

¹ 1Sam. 16:14-23

at least two trumpets אין פוחתין משתי חצוצרות

and nine lyres, (אין פוחתין) מתשעה כנורות

There were at least twelve Levites standing on the platform (to sing)..." אין פוחתין משנים-עשר לויים

עומדים על הדוכן

Here is how the Mishnah describes one of the most joyous ceremonies of the year, the שמחה-בית השואבה

Men of piety and good deeds used to dance before them with lighted torches in their hands, חסידים ואנשי מעשה היו מרקדים לפניהם באבוקות של אור שבידיהן.

and sing songs and praises. ואומרים לפניהן דברי שירות ותשבחות

And the Levites played harps, lyres, cymbals and trumpets and countless other musical instruments.¹² והלויים בכנורות ובנבלים ובמצלתיים ובחצוצרות ובכלי שיר בלא מספר

In ancient Israel, as in the neighboring countries, military victories were celebrated with parades, led by professional and amateur bands of women musicians, singing, dancing and playing the timbrel.

We read in **שירת הים** how the victory over the Egyptian any was celebrated by the Israelite women:

Then Miriam the prophetess, Aaron's sister, took a drum in her hand, and all the women followed her, with hand-drums and dancing.¹³ ותקל מרים הנביאה אֶתֹת אֶתֶרֶן אֶת־הַתֵּף בְּיָדָהּ וְהָצִי�ן כָּל־הַנְּשִׂיִם אַחֲרֶיהָ בַּתָּפִים וּבַמְחֻלָּה:

Hundreds of years later the Israelite women came out to celebrate the victory over the Philistines:

¹¹ Mishnah Arachin 2:3-6

¹² Mishnah Sukkah. Chapter 5:4

¹³ Exod. 15:20-21

the women came out from all the towns of Israel to meet King Saul with singing and dancing, with joyful songs and with hand-drums and three-stringed lyres.¹⁴

וְהַצֹּאֵנָה הַנָּשִׁים
מְכַלְעֵרֵי יִשְׂרָאֵל לְשִׁיר וְהַמְחַלְלוֹת
לְקִרְאֵת שְׂאוֹל הַמֶּלֶךְ
בַּחֲפִים בְּשִׂמְחָה וּבְשִׁשִׁים:

And the Psalmist gives a poetic description of one of these parades:

In front are the singers, after them the instrumentalists; with them are the maidens playing hand-drums.”

קִדְמוּ שָׂרִים אַחַר נְנִיִּים
בַּהֲדָר עֲלֻמוֹת תּוֹפְפוֹת:

In order to arrange a proper funeral, the ancient Israelite was expected to hire a band of professional women singing dirges:

Consider now! Call for the wailing women to come: send for the most skillful of them.¹⁶

הַתְּבוֹנְנוּ וְקִרְאוּ לְמִקְוֹנֹת וְתְבוֹאֵינָה
וְאֵל־הַחֲכֹמֹת שְׁלְחוּ וְתְבוֹאֵנָה:

Maimonides, writing in twelfth-century Egypt, noted that it is a husband's obligation to hire at least one professional wailing woman for his wife's funeral.

When a man's wife dies he is obliged to arrange a proper funeral with eulogy and wailing as is the practice here.

מֵתָה אִשְׁתִּי
חַיִּיב בְּקִבּוּרָהּ
וּלְעִשׂוֹת לָהּ הַסֵּפֶד וְקִינִים
כְּדֶרֶךְ כָּל הַמְּדִינָה.

Even a Jewish pauper must have at least two flutes and one wailing woman.¹⁷

וְאִפְּלוּ עֲנֵי שְׂבִיּוֹת לֹא יִפְחֲתוּ לוֹ
מִשְׁנֵי חֲלִילִין וּמִקְוֹנֹת.

141Sam 186

15 Ps. 68:25

16Jer. 9:16-19

17 Maimonides Mishneh Torah Nashim 1423

Apparently in fourteenth-century Spain there were still professional women who sang dirges. An ordinance from Seville reads, "If a (Christian) knight or burgher dies. . . Moorish and Jewish women should not be hired for lamentations."¹⁸

So when did the restrictions on music begin?

A Nation in Mourning

After the destruction of the Sanctuary, the Israelites were in no mood to rejoice with happy songs. In the book of Lamentations, Jeremiah describes the devastating scene:

The judges are no longer seen at the gates. The young men are no longer heard singing.¹⁹

זָקֵנִים מִשְׁעַר שְׁבָתוֹ בְּחֹרִים מִנְּגִינָתָם

The Levite musicians, exiled from Jerusalem, imprisoned in בבל, were asked to entertain their captors with sacred music from the Bet HaMikdash. now lying in ruins. They wrote of this experience:

By the rivers of Babylon we sat down and wept when we remembered Zion.

עַל-נְהָרוֹת בָּבֶל שָׁם יָשְׁבֵנו גְּסִיבֵכֵינוּ
בְּזָכְרֵנוּ אֶת-צִיּוֹן:

By the willows there we hung up our harps.

עַל-עֲרָבִים בְּתוֹכָהּ תָּלִינוּ כִנּוֹרֵינֵנוּ

For there our captors, our tormentors, demanded gleeful song, "Sing us some of your songs from Zion."

כִּי שָׁם שְׂאֲלוּנוּ שׁוֹבֵינֵנוּ דְבַר-יְיָ שִׁיר
וְתוֹלְדֵינוּ שְׂמֵחָה שִׁירוּ לָנוּ מִשִּׁיר צִיּוֹן:

But how could we sing the Lord's song on foreign soil?²⁰

אֵיךְ נִשְׁיר אֶת-שִׁיר ה' עַל אֲדָמַת נֶכֶד

¹⁸Taitz (1986), p. 52

¹⁹ Lamentations 5:14

²⁰ Psalm 137: 1-4

What a contrast from the celebrations described in Psalm 126, perhaps marking the end of the first exile:

A song of pilgrimage.

שיר המעלות

When the Lord returned the captives of Zion we were almost dreaming.

בשוב ה' את־שיבת ציון היינו כחלמים

Then our mouths and tongues were full of joyous song!²¹

אז ימלא שחוק פינו ולשונונו הנה.

The Mishnah records that shortly before the destruction of the Sanctuary by the Romans, the people of Jerusalem were in no mood to have banquets with music.

When the *Sanhedrin* ceased to function, song ceased to be heard in the places of feasting.²²

משבטלה סנהדרין

בטל השיר מבית המשתאות

But as time passed, Jews got used to life in exile. In fact, many Jews in Babylon became quite well-to-do. Maybe life on foreign soil wasn't so bad after all, Some Jews no longer felt the need to be in mourning for the desolation of Zion. They wanted to celebrate. They wanted to participate in the rich activities of the surrounding culture. It may have been at that point that the Rabbis instituted laws to curb the desire for wine, women and song, formalizing a long-standing, but now eroding, custom.

This statement by Rav in the third century seems to imply that a threat of punishment was required in order to keep people away from the banquet halls of Babylon and their associated musical mernment.

The ear which listens to song should

אמר רב אודנא דשמעא זמרא תעקר

²¹ Psalm 126: 1-2

²² Mishnah Sotah

be tom off 23

Writing hundreds of years later. Maimonides still stressed the historical reasons for Jews' refraining from music making.

[The rabbis at the time of the destruction of the Second Temple] prohibited playing musical instruments, singing songs and making any sound resembling song. It is forbidden to have any pleasure - therein, and it is forbidden to listen to them because of the destruction [of the Temple].*

וכן גזרו שלא לנגן בכלי שיר
 וכל מיני זמר וכל משמיעי קול של שיר.
 אסור לשמוח בהן
 ואסור לשמען מפני החורבן

The Maharal of Prague, writing in the sixteenth century, acknowledged that music is a natural activity for humankind-making music is a reflection of a normal life. But as long as we are in exile then our lives are not normal. Singing takes our minds off our troubles and allows us to forget our problems. But the Jew should never forget that he is in exile, that he is in mourning for the destroyed Sanctuary. Therefore the Jew should not indulge in the pleasures of music.²⁵

Orgiastic Music

But mourning for the בית המקדש was not the only reason for the Jew to refrain from music. There was another reason. Music, associated with the pagan orgies or secular banquets of the surrounding culture, was seen as an activity which would distract the Jew from the expected norms of ethical behaviour, מוסר. Jews were expected to answer to a higher authority. Many rabbis cited the words of the ancient Hebrew prophet Hoshea:

²³TB Sota 48:a

²⁴Maimonides: The Laws of Fasting 5:14

²⁵Kahn I:62

Rejoice not, O Israel, for toy, as do
other people; 26

אל-תשמח ישראל | אל-גיל קצמים

Among the “other people,” music was associated with seductive songstresses and excessive imbibing. Sex, drugs and rock ‘n’ roll apparently had its counterpart in the ancient world.

Addressing his fellow Jews in third century Palestine, Rabbi Yohanan said:

Whoever drinks to the accompaniment of the four musical instruments brings five punishments to the world; as the prophet Isaiah said: “Woe unto them that rise up early in the morning, that they may follow strong drink. that stay up late into the night, till wine inflame them! And the harp, and the lute, the timbrel and the pipe, and wine, are in their feasts: but they regard not the work of the Lord.” (Isaiah 5: 1 1-1 2)27

כל השותה בארבעה מיני זמר
מביא חמש פורעניות לעולם שנאמר
היו משכימין בבקר שקר ירדפו
מאחריו בנשף יין גדליקם
והנה כנור ונבל תף וחליל וננן משתיהם
ואת פעל יהנה לא יביטו
ומצשה ידיו לא ראו

The Dangers of Acculturation

Yet other authorities objected to music for other reasons. Singing non-Jewish songs, abandoning the ancient Israelite music in favor of new gentile melodies, was a manifestation of assimilation. Samuel Archevoltt, a sixteenth-century Italian Rabbi, condemned the practice of cantors who were singing holy prayers to the melodies of popular secular tunes.

What can we say? How can we justify the actions of a few hauanim of our day, who chant the holy prayers to the

ונחנו מה נדבר ומה נצתדק
על קצת חזני דורנו

26Hosea 9: 1

27Talmud Bavli Sotah 48:a

tunes of popular secular songs?

שמנגנים התפילות הקדושות

בנגוני שירי חול מההמון.

While reading sacred texts they are thinking of obscenities and lewd lyrics.²⁸

ומתוך הדבור המקודש

יפול ברעתם נבול פה ודבר צרויה

Yet, Archevolti's contemporary, Rabbi Israel Najara of Tsefat, encouraged Jews to sing Hebrew texts to gentile melodies. His anthology of piyyutim, *Shirey Yisrael* (published in 1587) is a collection of sacred songs to be sung to the tunes of popular Arabic and Turkish songs. One of the songs from this collection is the popular shabbat **zemer**, *Yah Ribon 'A'am*. **Najara** acknowledged that people liked singing the popular songs of the surrounding culture. He thought that by creating poems with sacred words that resembled the lyrics of the secular songs, he could encourage non-religious Jews to enjoy singing songs in praise of God, while using tunes they knew and enjoyed.

Liturgical Music

All authorities seem to have agreed that music **was** not forbidden in the synagogue liturgy. Yet there were some restrictions. The use of musical instruments was forbidden. And, according to some authorities, cantors had to be careful not to sing in an ostentatious manner. Writing in the 16th century, Rabbi Joseph Caro warned,

It is not good for a Shaliah Tsibbur to stretch out the prayers merely to show off his pleasant voice.²⁹

ש"צ שמאריך בתפלתו
כדי שישמעו קולו ערב...
לא טוב עושה:

To answer that objection, Rabbi Leone of Modena, Italy wrote in 1622:

²⁸ Rabbi Samuel b. Elhanan Archivolti (1515/1611, Padua) *Arugat Habosem*, Venice. 1602: quoted in Adler RISM, p. 101.

²⁹ Shulchan Aruch 53:11

The cantor is enjoined to chant his prayers with a most pleasant voice.

...

If assistants who have been graced by the Lord with sweet voices stand beside him and improvise an accompaniment . as is the common practice among the Ashkenazim, and if it happens that they harmonize well with him, should this be considered a sin?

Are these individuals on whom the Lord has bestowed the ability to master the technique of music to be condemned if they use it for His glory?

If so, then cantors might as well be told to hee-haw like donkeys and refrain from singing sweetly. .

No intelligent person, no scholar ever thought of forbidding the use of the greatest possible beauty of voice in praising the Lord, blessed be He, nor the use of musical art which awakens the soul to His glory. .

We have proved that Rashi, Tosafot, Maimonides and all the great authorities forbade music only in connection with feasting and regal luxury, while they permitted it in all other situations.

Music in the Workplace

There were a few other cases where the Rabbis relaxed the prohibition and allowed music.

What if music were being created not merely for sensual indulgence, but for some more parctical reason? In the Talmud Bavli we find the following formulation:

ומצוה על השי"ח
להנעים קולו בתפילתו ביותר...
אם יעמדו אצלו מסייעים
אשר חננם ה' קול ערב...
כנהוג כל היום בין קהילות האשכנזים
יזמרו עמו
ויקרה שיתיחסו ויערכו לו
האם יחשב להם לחטא?
ואם כן אטו בשביל שחנן ה' לאלה
ידיעת החכמה כסדרה
ובאים לכבד בה ה'
יהיו חטאים בנפשותם?
חלילה. נגזור אם כן על שלוחי צבור
שיהיו נוערים כחמורים
ולא ינעימו קולם...
ולא עלה על דעת שום בן-דעת או חכם
לאסור מלשבח לה' יתברך
בקול היותר נעים שאפשר
ובחכמה הזאת המעוררת הנפשות לכבודו
הרי הוכחנו לעיל שרשי ותוספות ורמב"ם
וכל גדולי עולם לא אסרו זמרא הפומא
אלא להתענג כמו בין או במלכים
אבל בכל אופן אחר - שרי.

R. Huna said: The singing of sailors and ploughmen is permitted but the song of the “garda’ey” is forbidden.”

אמר רב הונא
זמרא דנגדי ודבקרי שרי
דגרדאי אסיר

Why were sailors and farmers allowed to sing? And who were the “garda’ey” and what was the problem with their singing?

Rashi explains:³¹

The song of the sailors helps them work faster.

זמרא דנגדי - מושכי ספינות בחבל שרי
שאינו אלא לזרום במלאכתם.

The song of the ploughmen is used to calm the oxen that are pulling the plough.

ודבקרי - שמזמרין בשעה שחורשין
ואינו אלא לכיין את השוורים לתלמיהם
שהולכין לקול השיר דערב עליהם.

But the song of the garda’ey, (presumably “weavers”) is purely for their own pleasure and intertainment (it has nothing to do with their work).

דגרדאי - אינו אלא לשחוק.

According to another interpretation³² the *garda’ey* were tanners, considered to be vile and vulgar ^{מנא} whose songs were coarse and full of curses. The implication of this interpretation is there is no objection to singing *per se*; music doesn't need to have a justification. The only objection is to songs whose lyrics are vulgar.

³¹ TB Sota 48a

³² *ib. at.*

³³ *The Arukh, see Kahn* 1: p. 69

³⁴ See also *Kiddushin* 82b

So we might say that there are two basic attitudes: One that music is inherently a corrupting force in the life of a Jew, and that it should be shunned. Exceptions to this principle can be made only where it can be proven that music has a noble or practical purpose (such as music in praise of God or to facilitate one's work). The second attitude is that music is basically OK, it is good for the soul, and need be avoided only in those cases where it is connected with something evil (such as the banquets of the pagans or the vulgar lyrics of weavers' songs).

Wedding Music

Music for the wedding feast was another occasion for which nearly all authorities agreed that an exemption from the prohibition should be made. After all, the ban on music was merely a rabbinic law, whereas the commandment to gladden the hearts of the bride and groom was from the Torah itself.

The Talmud tells us of prominent rabbis who would dance at weddings, juggling sticks and even dancing with the bride.

They say that R. Yeudah bar Il'ai used to take a myrtle-wood baton and dance before the bride, singing: 'Beautiful bnde and graceful.' -

אמרו עליו על רבי יהודה בר אילעאי.
שהיה נוטל בד של הדס ומרקד לפני הכלה.
ואומר כלה נאה וחסודה.

R. Samuel the son of R. Isaac used to dance while juggling three [batons].

רב שמואל בר רב יצחק - מרקד אֶתֶלַת.

R. Aha used to dance with [the bride] on his shoulders."

רב אחא מרכיב לה אכתפיה ומרקד.

The medieval Tosafists clarified that there are no restrictions on singing at a wedding.

Singing which is associated with a mitsvah is permitted: for example the rejoicing with bride and groom at the

ושיר של מצוה שרי

wedding feast.³⁵

כגון בשעת חופה שעושין
לשמח חתן וכלה:

The same principle appears in the writings of the sixteenth-century Polish rabbi Moshe Isserles.

But everything is permitted for the sake of a Divine commandment, such as [rejoicing] in the home of a bride and groom.³⁶

וכן לצורך מצוה.
כגון בבית חתן וכלה.
הכל שרי :

And in the fourteenth century, Rabbi Jacob Moellin, the *Maharil*, ruled that one must not celebrate a wedding without a band.

Once there was a king who decreed that [in his realm] the playing of musical instruments was forbidden. [Now it happened that a couple was about to be married and inquired if it would be proper to hold a wedding without musical instruments.]

פעם אחת גזר המושל
שלא ינגנו בכלי שיר

The *Maharil* ruled that the bride and groom must be taken to another city so that the wedding could be held with musical instruments?'

וצוה להוליך חתן וכלה לעיר אחרת
לעשות שם החתונה
כדי לנגן בכלי שיר.

Despite what was clearly a popular practice with nearly universal rabbinic support, some authorities forbade the playing of musical instruments, even at weddings. Rabbi Meir Auerbach instituted a ban that was endorsed by the

³⁵Tosafot to Gitin 7a

³⁶ Shulchan Aruch Orach Hayim 560:3

³⁷Mishnah Serurah (Ba'er Hetev) Shulhan Aruch Orach Hayim 338:2

Ashkenazi rabbis of nineteenth-century Jerusalem. forbidding instrumental music at all weddings which took place in Jerusalem.

The Voice of a Woman

Yet another restriction **was** that involving the singing of women. For centuries, women were forbidden to sing aloud in both synagogue and church.

The voice of a woman was considered lustful, sexually enticing.

Our Rabbis taught:	תנו רבנן
Rahav inspired lust by her name:	רחב בשמה זינתה.
Yael by her voice:	יעל בקולה.
Avigail by her memory;	אביגיל בזכירתה.
Michal daughter of Saul by her appearance. ¹	מיכל בת-שאול בראייתה.

R. Joseph said:	אמר רב יוסף
When men sing and women join in - it is licentiousness;	זמרי גברי ועני נשי - פריצותא
when women sing and men join in - it is like a fire raging in flax. ³⁹	זמרי נשי ועני גברי - כאש בנעורת.

What would distract a man from praying the *Shema*? According to the Talmud Bavli: a woman's naked leg, and her exposed hair. and .

R. Samuel said. The voice of a forbidden woman (or, according to other translators, [Listenmg to] a woman's voice is sexual enticement).	אמר שמואל קול באשה ערוה
--	-------------------------

³⁸TBMegila 15a

³⁹TB Sota 48a

Does R. Samuel's ruling imply that a woman's voice is inherently arousing at any time, or merely that it is forbidden to be distracted while one is praying? It would seem that the original intent in this context was to avoid listening to a woman's voice while engaged in a religious activity which required concentration, such as the recitation of the Shema.

In another well-known talmudic passage, Rabbi Yehudah refuses to send regards to his colleague's wife, fearing that his intentions might be misinterpreted. Yehudah quotes as his source the dictum by Rabbi Samuel.

[Rabbi Nahman said to Rabbi Yehudah:]Will you send a greeting to [my wife] Yaltha? נשדר ליה מר שלמא לילתא?

[Rabbi Yehudah replied:]Thus said Samuel, 'the voice of a forbidden woman.' איל הכי אמר שמואל: קול באשה ערוה

In that passage, the reference seems to be to the *speaking* voice of a woman.

Matmonides, in his *Code* quotes the talmudic term used by Rabbi Samuel: לשמוע קול הערוה. In Maimonides' formulation the expression is קול באשה ערוה. Maimonides understands the word ערוה to be a noun. An ערוה is a woman whom a man may not marry. To hear her voice, whether singing or speaking, is prohibited, as it may be alluring and tempt a man into an improper relationship (such as mixed dancing). One may imply from this statement that there is no objection to listening to the voice of a woman who is not ערוה: for example one's own wife, or even an unmarried man listening to an unmarried woman.

A man who does any of these things is susceptible to a forbidden relationship.

העושה דבר מחוקות אלו הרי הוא חשוד על העריות.

Men are forbidden to make gestures with the hands or feet

ואסור לאדם לקרוץ בידיו וברגליו

or to signal with the eyes to a woman who is forbidden.

Nor may he loke with her nor engage in any levity.

Nor should he smell her perfume nor admire her beauty.

It is likewise forbidden to listen to the voice of a forbidden woman or to gaze upon her hair.⁴⁰

או לרמוז בעיניו לאחת מן העריות

או לשחוק עמה או להקל ראש

ואפילו להריח בשמים שעליה

או להביט ביפיה אסור.

ואפילו לשמוע קול הערוה

או לראות שערה אסור.

In some of the later halachic works the expression לשמוע קול הערוה has been reinterpreted. In the Shulhan Aruch. Rabbi Joseph Caro uses the term קול זמר אשה and Rabbi Moshe Isserles uses ערוה as an adjective modifying the word קול ערוה. קול ערוה is now to be translated not as “the voice of a forbidden woman” but as ‘an enticing voice.’ Here is the passage from the Shulhan Aruch. First Rabbi Caro:

While one is reciting the Shema, one should be careful to avoid listening to the voice of a woman singing.

יש לזוהר משמיעת קול זמר אשה
בשעת קריאת שמע:

And now the words of Rabbi Isserles:

But once he's accustomed to a voice, it is no longer considered stimulating.”

אבל קול הרגיל בו אינו ערוה

Of course, these prohibitions couldn't prevent women from singing. A vast literature of folksong has come down to us: the creations of many generations of women singing lullabies to their children and love songs to themselves.

⁴⁰ Maimonides: Laws of Prohibited Relations 21:2

⁴¹ Shulchan Aruch: Laws of the Recitation of the Shema 75:3

Since women could not sing in the presence of men, they were of course prohibited from serving as *sheliah tsibbur* in a liturgical service. Yet there are hints that at various times in our history women have put together their own, separate *davenng*.

In the Rhineland, in the town of Worms, a group of women had their own synagogue, adjoining that of the men. The tombstone of a woman who died in the thirteenth century, reads as follows:

This headstone commemorates the eminent and excellent lady Uranya bat harav Avraham who was the master of the the **synagogue singers**. She **also** officiated and sang hymns with sweet melodies before the female worshippers. In devout service may her memory be preserved.⁴²

Tame That Tune

Throughout the ages, authorities in various lands have realized the importance of musical censorship. In the fourth century before the common era, Plato wrote of the necessity to regulate which music would be heard in the ideal republic. And in more recent times, Tipper Gore has lobbied for the introduction of warning labels on the covers of all recorded products.

The rabbinic authorities were equally impressed with the power of music. They recognized its ability to arouse the passions, whether manifest as love for God or lust for women. They recognized the necessity for music in prayer, in celebrations and even in the workplace. They recognized that a people uses song as a vehicle for ethnic self-identification. They ensured that a Jew would be defined not only by what he ate and read, but also by what he sang and what he heard.

⁴² Israel Abrahams. *Jewish Life in the Middle Ages* (Philadelphia: JPS, n.d.; reprinted.. NY: Atheneum. 1981). p. 26.

Some rabbis even envisioned a music which would have its place in the utopia of the messianic era. We will close with the final sentence of a sermon delivered some four hundred years ago by Rabbi Judah Moscato of Mantua, Italy.

And then [in the perfect time to come], we,	ואז אנחנו בשם ה' אלקינו
in the name of the Lord our God, will sing	נזכיר שיר חדש זכר ושלם.
a new song, complete and perfect,	
which will resonate to the vibrations of the	ולקול צנוריו, תתעורר המוסיקה העליונה
music of the heavenly spheres,	
and the angels will joyfully sing	וברן יחד יריעו כל בני אלהים.
antiphonally and in harmony.	וקרא זה אל זה.
until the whole universe will be completely	עד יתמלא כל העולם כלו
filled with light, joy, happiness and	אורה ושמחה וששון ויקר.
honor. ⁴³	

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ERIC WERNER, THE JEW

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On August 1, 1988 Eric Werner was laid to rest; it would have been his eighty-seventh birthday. As we approach the tenth anniversary of his death, I thought to commit to paper some of the anecdotes, incidents and events which Dr. Werner shared with me over the years, incidents which highlight not Eric Werner the musicologist who was known to many as the successor to Abraham Z. Idelsohn as professor of Jewish music at Hebrew Union College in Cincinnati and later among the founders of the College-Institute's School of Sacred music, the author of the seminal *The Sacred Bridge* and a ground breaking biography of Felix Mendelssohn, but rather, on Eric Werner the Jew.

Erich Raphael Werner was born in Vienna on July, 1901 to a perfectly middle-class Jewish family. (He dropped the final "h" in his first name when he emigrated from Germany and thereafter always insisted his name be pronounced with a hard "k". Furthermore, he refused to countenance the pronunciation of his father name by English speakers as "Vemer." Indeed, he would round his lips in an exaggerated manner and say, "Wuh. Wuh. Wuh. My name is WER-ner.) His father Julius was a teacher of classics, and Dr. Werner told me that his own love of the Greek tragedies and of Horace went back to the many enjoyable hours he and his father spent reading texts together. The family originated in Prague and moved to the Austro-Hungarian capital during the mid-nineteenth century. One of Dr. Werner's earliest memories was being scolded by the Galician Jewish woman who served as his nursemaid. Speaking in a broken mixture of Yiddish and German she would upbraid his misbehaving by reminding him that what he was doing was not worthy of an "ainikel" of the "Noydeh Behiydeh." Unfortunately I never had the presence of mind to ask him how he was precisely descended from the "Noda Bi-Yehudah," Rabbi Ezekiel Landau (1713-1793), one of the outstanding luminaries of eighteenth century Ashkenazic Jewry.

While Dr. Werner was very proud of this bit of rabbinic ancestry,

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he was even more proud of his father's and uncle's political activity. For had membership cards been issued in the early days of the Zionist Movement, Julius Werner and his brother, Dr. Sigmund Werner, would surely have had single digits on theirs. Dr. Sigmund Werner was especially close to Theodor Herzl, being his personal physician who closed Herzl's eyes on his death bed. Sigmund Werner also served as an editor of Die Welt, the Zionist newspaper founded by Herzl. One of Eric Werner's proudest possessions were his uncle's journals, which are now housed at the Leo Baeck Institute in New York City. Forgetting the chronology for a moment, I once asked Dr. Werner if he had ever met Herzl. He laughed, scrunching up his eyes as he customarily did when he was highly amused, and reminded me that he was only a toddler when Herzl died. Yet he knew that Herzl had been a frequent visitor at his parents' house, that he had given him a silver rattle as a baby gift when he was born. He had also been dandled on Herzl's knee, although he himself had no active memory of such.

Dr. Werner did not attend any Hebrew school or "talmud torah" as we Americans know them. Rather, he was instructed by private tutors, which was customary at that time for his social class. His principal tutor was Michael Berkowitz (1865-1935), who eked out his living as a teacher and journalist, and is best remembered today as the first editor of Herzl's writings in Hebrew translation.

Eric Werner was the only person, let alone Jew, I have known to bear an authentic dueling scar. When I saw it, it was a mere pink discoloration at his hairline, yet in its day it was recognized as a legitimate "trophy." In his first year at the University of Vienna Dr. Werner had heard an upperclassman, a Ukrainian of minor Galician nobility, make an anti-Semitic remark. Unable to allow the insult to pass, Dr. Werner confronted him and demanded an apology. When the Ukrainian, who did not know Werner from a hole in the ground, refused to apologize, Werner demanded satisfaction. As he told me of this incident, Dr. Werner could hardly restrain his laughter. He admitted he had been such a hothead in his youth. (As if he had not been as an adult!) The Ukrainian tried to dissuade him from pursuing the duel, but as the challenged, the Ukrainian got to choose the weapon. Because it could do the least damage, he chose foils. Dr. Werner admitted to me that he was never a good fencer, but his ardor did not permit fear to stand in the way. Immediately after saluting, the Ukrainian lunged and nicked young Eric on the forehead, drawing blood. It would have been a suitable moment to stop to duel but Werner pressed on. After a minute or so the Ukrainian had the bad luck to take a mis-step backwards which caused him to fall and drop his weapon. Werner stepped forward and accepted the Ukrainian's resignation and apology, an apology which

included an anti-Semitic comment [“I apologize for saying ‘Jew-pig,’ my dear Jew-pig!]. The onlookers roared with laughter, and Werner, the victor, had to endure it. He could hardly challenge the fellow to yet another duel - It would have been poor form. I asked Dr. Werner if he knew what ever became of the Ukrainian. He did - the fellow had “died nobly” [Werner’s own words] in 1920 in a cavalry charge fighting for Ukrainian independence.

Dr. Werner chose to pursue graduate study in Berlin. Many already know of his studies there with Ferruccio Busoni and of his writing his doctoral dissertation in Latin at the University of Strasbourg (because it was no longer possible to do so in German and his knowledge of French was insufficient to the task). But few know of his curious friendship with the son of a Berlin banker. When Dr. Werner came to Berlin he brought letters of introduction to his father’s and uncle’s friend. It had been his family’s wish that he become involved in Zionist politics as well as his musical studies. But Werner really had no patience for the endless debates and discussions of the Meinikestrasse-Kreise, the cliques of Zionists who gathered at the Palaestina-Amt [“Palestine Office”] on Meineke Street, and did his best to stay away. At that same time he met the son of a German banker. His man, who was a few years older, was on the outs with his father, a totally assimilated and secularized German Jew, because the son was an ardent Zionist. How the banker’s son wanted to break into the Meinikestrasse=Kreise, and how Eric Werner wanted to break out! It was under such circumstances that Eric Werner and Gershom Scholem began a stormy “friendship” which lasted more than fifty years.

I once asked Eric Werner how, given his family’s connections, he did not end up in Palestine. (This was years before Philip Bohlman wrote his masterful study on the World Centre for Jewish Music.) Werner answered simply that his name was on a Black List. Sensing there was an interesting story, I pressed him for details. In the 1934, just after the rise of Hitler, Eric Werner made a visit to Palestine, intending to remain there. He had the misfortune of visiting the new colony of Nahariyya as the Arabs were mounting an attack. Never to shrink from a fight, Werner followed the settlers to the “slick,” the cache of hidden weapons, where he took up a Tommy gun. True to form, the Arabs allowed the British to surround the Jews while they slipped away. Werner was arrested by the British with the Tommy gun smoking in his hands. His tourist visa was revoked, and he was deported back to Germany. Having thus been declared “persona non grata,” he was blacklisted from entering Palestine again. Dr. Werner was eternally grateful to Dr. Julian Morgenstem (1881- 1976), president of Hebrew Union College, for having saved his life with the extraordinary visa that permitted him to come to the United States with eleven other scholars, and his eulogy

for Dr. Morgenstern which he gave at the chapel of the Jewish Institute of Religion on West 68th Street was one of the most eloquent and heart-felt I have ever heard.

Werner was reluctant to speak of his experiences during the Nazi era. On two occasions I had to ask him specific questions to elicit specific answers. The first: I told him I had heard a story that he had stared down an SS man who had a gun trained at his head. Was this apocryphal or true? I shall never forget how his face took on a look of profound sadness. It had happened before November of 1938 (Kristallnacht), but he did not specify when. A detachment of uniformed men came into the Jewish Theological Seminary in Breslau on a day when for some reason only two men, Werner and another, were present. The two were herded into the chapel, which the Nazis had already desecrated, the ark being opened and the Torah scrolls scattered about, unrolled, on the floor. Werner and the other man were ordered to unbutton their trousers and to urinate on the scrolls. The other man, perhaps through fear, lost control and urinated. The Nazis laughed and released him. Dr. Werner then took a deep breath and told me that the man, ashamed of his action, then went to the roof of the Seminary building and leapt to his death. During this ordeal Werner stood there, his hands by his side. The officer commanding the Nazis repeated the order to Werner, who steadfastly refused to comply. The officer then took out his revolver and pointed it at Werner's head. Werner's eyes unflinchingly met the officers. After a minute or so of staring each other down, the officer put his weapon up and ordered his troop into formation and marched out of the building. He ended his narrative: "Please do not ask me the name of my unfortunate colleague who took his own life. I would not tell you, for I would never dishonor the poor man's memory."

The second: Was it true that he was prepared to travel to Germany after the War in order to execute the man who had murdered his father? Yes, it was true. Dr. Werner had learned how his father had refused to kneel when the group of Jews he was with was ordered to do so before their execution. Dr. Julius Werner faced his murderer, a man he knew from Breslau, standing ramrod erect. "So let us begin with you." were the words uttered by the leader of the execution squad. Somehow Eric Werner had learned not only the identity of the murderer, but his address in post-War Germany, and he was prepared to travel there in order to take revenge. But Dr. Werner's wife Elizabeth, fearful for her husband, asked Rabbi Leo Baeck to talk sense to him, which he did. Werner confessed to me that although he had honored his promise to Rabbi Baeck that he would not return to Germany, he regretted that his father's murderer did ultimately die peacefully.

In an engaging vignette entitled "Recollections of Eric Werner,"

which appeared in the publication IMI News (95/3-4, pg. 8), Uri Toeplitz writes of their time together in Venice in 1983, and how encyclopedic Werner's knowledge was of Venetian Jewish history, "...when he conducted us through the Ghetto. On the way he also found the opportunity to enlarge our knowledge of seafood and how seafood should be cooked." I suspect that I also received the same lecture in the culinary arts that Maestro Toeplitz mentions in passing. Before proceeding further, I hasten to add that I consulted two observant Jews who knew Eric Werner to ask if they thought it would be untoward to reveal the following story. They laughed when I told them, adding that not to do so would deny Werner's disciples, real and those who came too late to have known him, the opportunity of seeing an unusual and unexpected aspect of his nature.

"Philip," he asked me as we were having a cup of coffee together one morning, "How do you cook crabs?" I told him that I do not eat crabs, but that I had heard that one must cook them by plunging them while they are still alive into boiling water. "Correct and wrong!" he exclaimed. Taking a paper napkin, he drew a circle and added what looked to be claws. "See here" he said, marking an "X" on one side of the "crab" slightly under a claw. "I have researched this thoroughly. Here, at this spot, there is a nerve bundle. I take a thin and sharply-pointed knife and insert it here and twist, thereby severing the nerve bundle. In this manner I can cook the crabs alive and yet they will feel no pain. Tsa'ar ba'ale havvim ["kindness to living creatures"] is an important principle in Judaism." I then congratulated him on devising a method to shekht crabs! Drawing himself to his full sitting height, he looked at me sternly and said, "I hope you are not mocking me, Philip."

Perhaps the most telling incident of Eric Werner's Jewishness I observed in the fifteen years I knew him occurred in the early 1980s. We were at Swensen's, a restaurant that was across the street from Hebrew Union College-Jewish Institute of Religion in New York City. In the middle of eating a cup of coffee and apropos of nothing, he suddenly asked me if I had ever play that game in which one imagines if one could choose living at another time and in another place. Not waiting for a reply he immediately went on to say that he used to fantasize about being a mandarin living during such and such a period during such and such a dynasty in Imperial China. Putting down his spoon he look directly at me and said, "But no longer. I would choose to be born at the same time and place. Although I have had the misfortune of seeing my generation and its culture destroyed by barbarians, I have also had the privilege of having seen Israel reborn." And with his voice growing ever strident and his words emphasized by his fist pounding on the table, he slowly rose to his feet and declared, "But more than that,

mine is first generation in one hundred generations that can say with joy that Jerusalem is OUR capital!"

I shall always remember him standing there in Swensen's, pounding his fist on the table, and all the other people in the restaurant, open-mouthed and stating in rapt attention. Dr. Werner then looked around, and with no sign of embarrassment or discomfort sat down and resumed drinking his cup of coffee as if nothing had happened.

HAZZAN SAMUEL ROSENBAUM A PERSONAL REFLECTION

By HAZZAN GREGORY YAROSLOW

My Dear Colleagues and Friends:

It is a very great honor and privilege to have been asked to speak this morning, yet it is the one task I have dreaded for quite some time, one which I wish-from the deepest precincts of my heart and soul did not have to be. While each of us here today has our own individual and special memories of Sam, I believe I am in a unique position. As many of you know, I grew up in Rochester, NY, at Temple Beth El, and have always - for my entire life - been Sam's student. That is why I was selected for this heartrending assignment and why I have been asked to speak, albeit with great fear and trepidation. Some of this reflection I wrote to Sam's beloved Ina and their devoted children - Michael, Judy (who is here with us today) and David - at the time of Sam's funeral, and to the Temple Beth El family as they memorialized Sam a couple of weeks ago, so I apologize to you, Judy, and to the others who may have already heard or read some of my remarks.

I was absolutely devastated when I heard the awful news of Sam's untimely death. Because Sam meant so much to me, I felt I had lost my anchor. He was my teacher, my mentor, my counselor, my friend. He was always there when I needed him, when my family needed him, when our Assembly needed him - and we all still do. I try to find a modicum of solace and comfort in knowing that I am a beneficiary of the examples he set and of his good counsel.

I realize I have been truly blessed by having been one who went from being a somewhat timid Hebrew School and then Bar Mitzvah student, through Sam's "Junior Cantors Club" and his Megillah and Torah reading groups, including reading Torah on Yom Kippur afternoon for an "intimate" group of 3600 people, to "Junior

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Congregation” leader and teacher - using the melodies and nusach Sam lovingly wrote out for us, to Bar/Bat Mitzvah tutor at the very young age of 14½, and much, much more throughout high school and college, giving me Jewish music to sing - my first taste of *hazzanut* - and, finally, the Cantors Institute of the Jewish Theological Seminary of America.

My earliest memories of Sam begin at the age of 3, in the original site of Temple Beth El, seated beside my father, *alav hashalom*, where he would find a very small *talit* to fit me and point to the words in the *siddur* as Sam chanted them. I would listen to Sam and be completely enchanted throughout the entire service. I remember waking up one Shabbat morning a few years later to find my parents watching television (which was very unusual) only to discover the horrifying scene of my *shul* engulfed in flames, with Sam helping the firemen rescue the *Sifrey Torah*.

Memories of my Bar Mitzvah include the first and only time I came to a lesson very unprepared. Sam asked for our phone number so he could speak with my father, z”l. I told him my father wasn’t home, that he was at his office. Sam demanded that number and I told him my father did not like being disturbed on Sundays. Well, that tactic didn’t work and Sam became even more agitated. I gave him the number, he called and my father answered. I knew I was in trouble, both with Sam and my father! Needless to say, I was always prepared after that. Final rehearsals always were held at 10:00 on Friday morning. Parents had to miss work and students got the day off from school, which made the impending ceremony seem even more special. Sam told us not to follow him too closely during the *hakafot* so that we wouldn’t step on the hem of his robe. Of course, I did not follow that instruction well. Even though I am not sure what made it so, my Bar Mitzvah was a very important, formative time for me, due in no small part to Sam’s tremendous influence.

Sam’s influence was extremely strong, leaving many indelible memories. I recall doing various tasks for him between students (for which I was paid the grand sum of \$1 .00 per hour). Once he had me

paste labels correcting an error in the printed scores of a newly commissioned composition. I vividly remember Sam ordering me to wash my hands before placing the labels over a paragraph in the scores. He also insisted they be placed perfectly. This is but one example of the strength of the influence he (and my father) had in trying to teach me that “if something is worth doing, it is worth doing right”. I still find it difficult to escape that perfectionism.

I will never forget him keeping 80 or 90 B’nai Mitzvah students in line, long before such actions could become cause for concern, with a flick off the end of his chalk which hit the offender at the very back of the room squarely between the eyes! The nameplate on his desk that read “Simon Legree” and the rampant rumors of the torture techniques he was reputed to have used: something about being hung up in the boiler room by ice hooks in one’s ears, or of having one’s right earlobe stretched longer than the left if one were to make too many mistakes, spoke volumes to impressionable, if naive, students. Each succeeding “generation” of students would dutifully pass on these and other bits of home-grown *midrash*. The experience of working with Sam as a master teacher taught me much about working with students, valuable lessons upon which I still heavily rely. To this very day, a bullwhip hangs in menacing silence in my office, and my students now pass on its story.

My mother tells the story of my father and her sitting at a Temple dinner with Sam. He told her he was pleased at having the option to threaten recalcitrant students with being sent to me for tutoring if they didn’t “shape up”. My mother started to laugh and Sam asked her why. She told him I would threaten them with being sent to him, and he laughed.

I followed the path Sam consciously or unconsciously laid out for me. I knew by the age of 17 I wanted to be a cantor, because Sam made the words of our t’filot come alive for me with music, poetry and magic. It was through his mastery of the *hazzanic* arts and his influence that I am the cantor I am today. Throughout my entire career, I have turned to Sam for advice and help.

Sam guided me through the admissions process at JTS making sure I was accepted, angrily calling New York when I told him how they had treated me at my interview. Whenever conflicts arose between the students and the administration, each and every time I challenged the Seminary's administration to improve the Cantors Institute program, Sam went to bat with me and for me, I always knew we had Sam's support which, of course, came with the full weight of the Assembly. I suppose it was a two way street - we had Sam and he had an insider.

It wasn't until I graduated from JTS and became a member of the Cantors Assembly that I even began to feel comfortable with calling him "Sam" - a reticence grounded in early memories and images of his imposing stature.

On a very personal, family level: my sister wrote to Sam's family relating her remembrances of the influence he had on all of us. She wrote that the shine on Sam's shoes lead our father to stop every morning after breakfast and stoop to polish the tops of his shoes with his napkin.

Also, in 1972 we asked Sam to officiate at my grandfather's funeral because the "new" rabbi didn't know him and he didn't know the rabbi. While I do not remember what he said, it brought us great comfort at that most difficult time. When the time came for the unveiling, Sam taught me how to officiate, giving me the *t'filot* and teaching me the proper *nusach*. I was just beginning my studies at the Seminary, I didn't know what to do and really wasn't sure I was ready. Sam insisted I go through with it and gave me not only the knowledge, but the courage to do so. It wasn't easy, but I felt his presence standing behind me, holding me up, and somehow I made it through.

Then, in 1995 when it became necessary for us to request comfort-care-only for our beloved father, we again turned to Sam. My sister writes of Sam hurrying to Mother's house in typical Rochester winter weather. Like a member of the family, just as we thought of him, to the back door, not the front. She tells of remembering so clearly the

man before whom we had trembled as Bar and Bat Mitzvah students, who, not wishing to walk on the carpet in his boots, yet who had come to give us comfort, and the strength and guidance to do what had to be done, sitting in our living room in his stocking feet.

I will never forget the moving tribute he paid my father, the zechut and kavod he accorded one so dear. I told Sam I had to sing at the funeral, even though I wasn't sure I could. I also told him I had to do so before anyone spoke, especially him. He made it possible and, again, I felt his gentle yet powerful support. My family and I are ever grateful to Sam for including my father, whom many of you remember, in the Yizkor at our Convention that year by asking Ivan Perlman to read part of Sam's eloquent eulogy. As far as we can remember, that was the first time anyone who was neither a hazzan nor a member of the Assembly was included in the *Hesped*.

When I heard the terrible news of Sam's death, I also knew I had to help officiate at a funeral later that afternoon. I chose a setting of the first Psalm from the Hazzan's Manual which Sam edited, the same setting I sang at my father's funeral, upon which Sam voiced his approval. Again, I felt like I was not going to be able to do what I knew I had to do and, later, leading the minyan, using a book which he also had a hand in editing, memories of Sam flooded my consciousness. Somehow, I got through the day. I still feel it was Sam supporting me yet again.

I cannot help but be overwhelmed with Sam's presence. He wrote the text of the Commission which hangs on my office wall, and signed it. He was on the editorial committee of almost every prayer book we use in my synagogue. His words of tribute at our conventions always evoked strong emotional responses, especially from my father. I remember the many beautiful letters of acknowledgement he wrote to those who made significant contributions to my father's memorial fund in the Assembly, letters flowing with his unique and elegant style.

In recent years he had many complimentary things to say about my singing at the annual concerts of our Western Region, which brought great **naches** and joy to my parents and even a bit of personal satisfaction. Sam was never effusive with his praise, but I always knew and remain extremely grateful for what he meant.

There are two things I will miss most: first, my own private annual meeting with Sam, something which was almost a personal pilgrimage. As I drove across the country visiting family, friends and colleagues, Sam always made time available to meet with me, enabling us to discuss a wide variety of issues: my feelings about and problems with my job, the cantorate, the Cantors Assembly, even the world in general. He would listen and then respond, and I would relish being, at least for the moment, the sole beneficiary of his extraordinary insight, and even gems from his music library. It was for me an experience very much like what it must have been for **Moshe Rabeynu (I'havdil)** as he stood upon **Har Sinai**. Second, no matter what occurred during the year - school, job, Assembly business, whatever - I knew I could pick up the telephone and Sam always would be there not only to calm me down, but to solve the problem quickly and brilliantly.

Sam always was here for us: for his congregation and the city he called home for so many years, for congregants and students, for my family and myself, for the Cantors Assembly and all of us, his colleagues. Therefore, it is good and right and proper that we are here for him, for his family and for ourselves. Throughout his professional life, maybe because of or maybe in spite of his many talents and abilities, perhaps what we can best remember Sam for, is that he gave his all for each and every one of us. And maybe, the best memorial we can give Sam is for each of us, in our own way, to continue his work and strive to achieve the goals which Sam articulated so eloquently in all that he said and did.

Years ago Sam wrote of “the tear stained **Machzor**”, the tears of our pious ancestors mingling with our own on the page open to **Kol Nidre**. I stand here now, our tears inextricably joined, this terrible,

terrible loss almost too much to bear. I take solace in knowing Sam would want us to continue to build upon the foundations he laid down for us, and in my conviction that he will continue to look out for us.

I want to thank you again for the opportunity to share this reflection with you and for your patience in listening. As we continue the process of taking leave of our beloved *Ne'im Z'mirot Yisrael*, our beloved Sam, I can only pray: "*Adonai oz l'amo yiten, Adonai y'varech et-amo vashalom.*" - May The Eternal grant us, all, the strength we need, and may we, each and all, be blessed with healing and with wholeness - with *shalom*, with peace.

Amen.

NOTE to Editor:

The above is the full text of what I wanted to say at the Chicago Convention. My actual remarks were limited due to time constraints.

GY

MUSIC REVIEW

*Kol Nidrei - Synagogue Music For The Beginning To Intermediate
Pianist. arranged by Tzvi Taub*

REVIEWED BY CANTOR STEPHEN FREEDMAN

At the outset, I must admit that I am not a pianist, so it was with more than a little trepidation that I agreed to review this collection of piano pieces. Recognizing my limitations, I enlisted the assistance of a respected pianist, pedagogue and arranger from my community to help me evaluate this publication.

The most serious flaw of this publication can be found on its front cover. Describing this collection as geared toward “beginning to intermediate” pianists is simply not accurate. Even to the untrained eye, it is obvious that the arrangements are more suited to intermediate and advanced pianists.

With that clarification, an intelligent analysis can now proceed. According to my collaborator, there are several strengths to this collection, among them: a good editorial approach to the arrangements (fingerings, phrasings, etc.); a wide variety of styles and periods represented; and valuable information about the composers and the music.

However, these strengths are more than counterbalanced by some glaring weaknesses, among them: a poor proofreading job by the editor (missing accidentals, the same note in both hands, etc.); some rather difficult rhythms for even intermediate players, for example: triplets and syncopation; and an overall lack of attractiveness to many of the arrangements.

My own reactions are somewhat less technical and more subjective in nature. I simply did not enjoy the sound of many of the arrangements. I found the choice of some pieces rather unfamiliar to the average Jewish musician (though perhaps the level of familiarity might be greater in Taub's Canada than in the United States.) And I felt that pieces which are customarily sung free-style just did not work in a strict-meter pianistic arrangement.

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I was puzzled by some of Taub's arranging as well. For instance, what purpose is served by changing Lewandowski's original rhythm at the end of "Ma Tovv?" And what is the reason for changing the harmonic structure of some of the better-known compositions?! Perhaps my approach is old-fashioned, but I always felt that the purpose of a simplified arrangement of a more difficult piece was to convey as accurate as possible a rendition, within the parameters of a less demanding setting.

Having said that, there was one piece, "*El Nora Alih.*" which stood out in my mind. Though rather formidable for an intermediate player, it is a beautiful adaptation and an esthetically pleasing arrangement.

One final note: it appears that this publication is also being targeted for the Israeli market; all of the texts appear in Hebrew in addition to English. It may be just as well; according to my expert, this book simply won't sell in America. Sadly, I must agree.

BOOK REVIEW

ISRAEL ADLER *The Study of Jewish Music, A bibliographical Guide.*

By JEFFREY NUSSBAUM

Yuval Monograph Series X, The Magnes Press, The Hebrew University, Jerusalem. Published 1995. ISSN 0334-3758.92 pages.

Israel Adler, the distinguished Jewish music scholar and Director of the Jewish Music Research Centre at the Hebrew University of Jerusalem has written a valuable book and it is the most recent reference publication of its type. This bibliographical guide is the tenth publication in the Yuval Monograph Series and in spite of its size, it presents a general overview, including the most recent literature written on Jewish music topics. There are other Jewish music reference publications that dwarf this book such as Alfred Sendrey's *Bibliography of Jewish Music* (1951) which contains over 10,000 items and is 404 pages; Irene Heskes' more recent *Resource Book of Jewish Music* (1985) which is also more extensive and is over 300 pages; or Adler's own multi-volume publications devoted to Jewish music in *Repertoire International des Sources Musicales* (RISM) (1975 and 1989). By Israel Adler's own account in the preface, this book has more modest goals and is not intended to supplant those large projects. That book remains to be written but in the meantime, this one does provide important information on Jewish music and many of the main and most up-to-date sources of writings in the field.

The book is divided into six main sections: Introduction, Bibliographies; Periodicals, Serials, and General Works, Ancient Israel to 70 C.E.; The Talmudic and Subsequent Periods up to the Completion of the Masorah (1st- 10th centuries C.E.); Later Developments to Modern Times; and the extensive List of Publications. The Introduction gives a concise summary of the field and each historical period is presented with an overview, detailed sketch of the main focus and pitfalls of the particular area with helpful suggestions concerning future research, and an outline of the main

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writings on each topic. These brief but succinct historical essays give, even for the uninitiated enthusiast, a clear picture of the main areas of study in the Jewish music field. It is a testament to Adler's broad command of the field that he is able to clearly present the main highlights of so many diverse areas of study including the Biblical period, Talmudic period, Biblical cantillation and liturgical repertoire, folk music, the Sephardic and Oriental traditions, Ashkenazic repertoire and contemporary Jewish music. That all of this is done in ninety-two pages is quite an accomplishment.

One could, of course, wish for a more detailed work. A more complete listing of articles would have been nice and a discography of recordings and videos would also have been useful. However, one could also eat a donut and wish it were a heavenly raspberry *soufflé*. It is what it is and makes no pretense at being otherwise. In the meantime, this update of research is extremely helpful to all interested in Jewish music. We look forward to future updates of this kind and one would hope that the Jewish Music Research Centre will make use of the new electronic possibilities that the internet and world wide web would offer. Through electronic publications, future bibliographic guides such as this could literally be updated daily and with such a format. Musicians a half-century from now might not be waiting for the next complete reference work on Jewish music as we are now still waiting for a contemporary version of the Sendry *Bibliography*. The community could only benefit from such a prospect.

MUSIC SECTION

MI KHAMOKHA
YEHE SHEMEH

H. Dardashti

Hazzan:

3 U - mal -khu- to be - ra • tson kib • lu a - ley

6 hem mo - she uv - ney yis - ra - el le

9 kha a - nu - shi - ra besimkha ra -

12 ba ve - am - ru khu • lam

Congregation:

15 Mi kha-mo-kha ba • e - lim a - do shem mi • ka -mc-kha ne - e -

dar ba - ko - desh no • ra te - hi - lot 0 - se fe -

18 2. Hazzan:

22 le. Mal -khut • kha ra • u - va - ne - kha mal-khut -

kha ra - u - va - ne - kha bo - ke - ya yam lif - ney mo - she ze e -

26 Congregation:

29 li - a - nu 've-am - ru A - do - shem yim - lokh le -0 -

32 lam va • ed. Hazzan: Ve - im -

32 **Hazzan & Congregation:**

ru a . men Ye . he she . meh ra . ba me . va

35
rakh le . o . lam ul . ol . mey ol - ma - ya yit . ba . rakh

For the mornings :

38

Shi . ra kha - da . sha shib - khu ge . u

41
lim le - shim kha al se . fat ha - vam

44 **Congregation:**

Ya - khad ku - lam ho . du ve - him - I i - khu ve - am . ru A . do

45
shem yim lokh le . o . lam va - ed