

# JOURNAL OF 'SYNAGOGUE MUSIC

FEBRUARY 1969/SHEVAT 5729

VOLUME II

NUMBER 1

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JOURNAL OF SYNAGOGUE MUSIC, **Volume ZZ, Number 1**  
**February 1969/Shevat 5729**

Published by **Cantors Assembly of America**

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JOURNAL OF SYNAGOGUE MUSIC is a **quarterly publication. The subscription fee is \$5.00 per year; \$10.00 per year for patrons. Second-class postage paid at New York, New York. All articles, communications and subscriptions should be addressed to Journal of Synagogue Music, Cantors Assembly of America, 150 Fifth Avenue New York 10011.**

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## A QUARTER OF A CENTURY OF SYNAGOGUE MUSIC IN AMERICA

CHARLES DAVIDSON

The past three decades have been times of unbelievable change. Technology has set the pace and the arts have not lagged far behind. General music has run the gamut from late romanticism, through atonality, poly-tonality, serialism, "musique-concrete," and folk-rock-jazz-blues, chance music and non-music. No such revolution has taken place in the synagogue. But change is evident. For some it has been more than enough, for others it has been insufficient.

In my opinion, the great impetus for the revival of interest in writing for the synagogue that was evinced in the early part of the 20th Century, was the generative shadow cast by Ernest Bloch. A large number of talented and creative Jewish composers hurled themselves at the liturgy, forsaking more "secular" outlets for their musical self-expression, following the lead of a giant creative force who was recognized in general music as a "Jewish composer."

Saminsky, Weinberg, Achron, Silver, Ephros, Zilberts, Jacoby, Helfman, Binder, Freed, Weiner and many others, who may already have been predisposed towards the *Yiddish N' shama*, found encouragement in the community and among their peers to mold a new form in the American Synagogue. It would seem that, commissions notwithstanding, those composers most interested in Judaism as a way of life, and those with the most intimate knowledge of the workings of the prayer service, its history and emotional impact, have created music that still is in use and that is accepted by the community.

Jacob Weinberg, one of the real pioneers in Jewish music, was born in Odessa in 1879. He studied with Teniev, worked with Joel Engel and helped found the Conservatory of Music in Palestine. He was one of the first to work with Yemenite Music and with the cantillations as systemized by Salomo Rosowsky. With Joseph Yasser he incorporated pentatonic scales as a basis to his work. In 1925, Weinberg the Zionist approached these Palestinian melos with a great eagerness to compose "Jewish Music" for his people, I feel he was not always successful. His approach was in a conventional western style, melodies of the First and Second Aliyot generally handled in the same manner as Yemenite tunes with their insinuating metrical patterns. In his Sabbath Evening Service, Shabbat B'aretz and his Sabbath Morning Service, he strove to utilize the pentatonic scales

and harmonies that are Biblical based and he did, indeed, blaze a trail that was new and different. His services were patterned to fit Reform congregation ritual, and he defined his works as examples of utilitarian music that would encourage congregational response and which would not be too difficult to perform. In all that he did, Weinberg was a well-schooled and meticulous craftsman.

Lazare Saminsky, a young member of the St. Petersburg Society, effected a successful bridging between Russia and America. Although touted as a rival of Bloch and the great hope of synagogue music in America, he failed to live up to the expectations of the community. A symphonist in the grand-impressionist style, he was a bulwark for contemporary music in his position at Temple Emanu El, not only composing pieces of worth in his newly organized austere and mostly diatonic manner, and setting standards for performance in the Service itself through his expert direction of musical forces in his own Temple, but through the encouragement and befriending of many young Jewish composers. His Sabbath Evening, Sabbath Morning, High Holidays, and Music of Ancient Israel publications clearly marked the path for others to follow. His use of modal harmonics, particularly, was invaluable as an example to later composers.

Frederick Jacoby, encouraged by Cantor David Putterman and the Park Avenue Synagogue, wrote two Friday Evening services, the second of which was published concurrent with the composer's death in October of 1952. He was a true product of his time. His heritage as a son of the Impressionists is more than evident in every progression, unresolved suspension, sudden enharmonic change, purposely asymetrically arranged lines, and in his motive-cyclic constructions. He continued his adventures in modality and his works are tasteful, sensitive and skillful. Jacoby's great contribution was probably the demonstration of the usefulness of impressionistic techniques in working with Jewish materials.

Joseph Achron, born in 1886 in Lithuania, an embryonic violinist at the age of two. He was a student of Leopold Auer and Liadov, a composer with Steinberg, a self-taught master of counterpoint, and head of the Violin and Chamber Music Department of the Kharkov Conservatory in 1913. Achron came to the United States in 1925 and taught at the Julliard School for nine years. He had a successful life in general music and was recognized by the international composers' organizations with performances of his stirring works. In addition to almost 80 works for orchestra, strings and piano, he wrote one Evening Service for the Sabbath (Op. 67). It might seem

capricious to include him in this presentation. He stands, however, as a perfect example of a great and passionately inspired composer whose only work for the Service remains as a brief but brilliant flash that could have illumined a new chapter in American synagogue music but whose force was diminished through the lack of interest in his creating for the synagogue. The fault lies with the community and should remain as a sad symbol of unrealized potential.

The late Dr. Abraham W. Binder, with his great energy and through the publication of eight major works for the synagogue, brought an impetus to the works of his organization as he did to the cause of musical creation for the synagogue. It is my feeling that his vital efforts in promoting and encouraging young composers and establishing functioning Jewish music organizations may, in the eyes of the next generation, be of more vital worth than his creative output. Binder's great contribution musically was, as he was so fond of saying, ". to bring *nusach hat'filla* back into the music of the synagogue." But, of course, he brought his great devotion to Judaism as a religion to his works, which breathe the essence of our tradition.

Isadore Freed was a fine, well schooled composer who stood on musically sound feet. He wrote delicately with good taste and balance, with the rounded edges of a true craftsman. However, he did not live up to the great expectations of his first Services. One feels that he abandoned his original intent of creating true music which followed the liturgical form of prayer and instead adapted "Jewish motifs" and *nuschaot* into semi-melodic patterns. He became more of a functionalist than he might have wished and subliminated his own unique lyric ability. Freed adapted the means and ends of the French "Six," not always successfully, but his work in modal tonality and modulation, relating himself to medieval French modal harmonies and sequences was a great contribution. As a man who came from Brest-Litovsk in 1903, he was also at the same moment a product of Philadelphia, the University of Pennsylvania, the Philadelphia Conservatory, the Mannes School in New York, Rollo Maitland and Josef Hofman. He was truly a product of America in its broad sense. Freed's unfortunate early death left a great void in American-Jewish music, of which he might have become the leading proponent. His influence was felt in all the places he taught and lived. He felt that his job as a composer, in the general sense, was to organize a new language which related modern techniques to the vast bulk of composed music which was written in

those centuries between 1400 and 1900. It was under the guiding hand of Saminsky that Freed began to write seriously for the synagogue. Again, the Reform movement was the area in which Freed made his influence most strongly felt.

Max Helfman, a giant of “Jewish emotionalism,” was able to transfer that great warmth so closely identified with our people and with him as a human being, through his few published pieces. It’s a tragedy of the times that there seems to be so few younger composers qualified and willing to continue in the great outpouring of human warmth that our music must have, in order to reach the worshipper, and in order to qualify as music which will *elicit the religious experience* from the worshipper. Helfman usually was able to create music, simple in texture and harmonic language, which was emotionally tense and was viable at the same time. A product of the Russian-Polish-lower East Side cultural environment, Helfman left us with a precious legacy which must continue in our time.

Lazar Weiner and Reuven Kosakoff are disparate and yet similar composers. Weiner is a Yiddishist and an exemplary composer whose roots are deep in Jewish life and whose fine technique and craft have made him an outstanding creative force. He is the legitimate heir of Achron and a consummate melodist. Kosakoff, on the other hand, while still exhibiting the same fine craft and techniques of the finished composer, was introduced to the idea of “Jewish composition” and is a perfect example of a wonderful composer of our time, a product of our culture and American schools, who would have been lost to the synagogue if he had not been encouraged to participate in the furthering of our musical tradition. These two wonderful gentlemen and composers are still dynamic forces in the American synagogue whose tonal palettes are remarkable in their lyricism and color.

Herbert Fromm has contributed much to the craft of synagogue composition by his fine example as well as by his influence on a number of contemporary and younger composers. His spiritual heritage has been that of the German Jew with a thorough background and training in the works of the great romantic masters and the craft of Hindemith. His work is always music of the highest order and the stark harmonic and rhythmic approach of his recent works shows a continued and highly personal evolution of style. He is a polyphonist well-versed in Idelsohn and our traditions. Fromm is a real manipulator of contrapuntal techniques and the dark forcefulness of his materials is often highly organized.

Heinrich Schalit remains for many an idealized composer's composer, whose deft hand and fine craft still construct important works for the Synagogue Service. His early work in Berlin and in Oriental melos are exceptional. He is one composer whose worth has not been fully realized today and who deserves to be studied.

Julius Chajes has been a trail-blazer, and he continues to contribute works of a highly characteristic nature that breathe the flavor of the Mid-East.

Janot Roskin, Herman Schwartz, Moshe Nathanson, Hugo Ch. Adler, Maurice Goldman, Sholom Secunda, Abraham Ellstein, Zavel Zilberts, Chemjo Vinaver, Leo Kopf, Mark Silver, Max Janowsky and others have labored, and some still work, in the vineyard of the synagogue.

The late Mario Castelnuovo-Tedesco, born in 1895 of an Italian-Jewish family, was one of the most prolific of our modern composers. A pupil of Pizzetti in Florence, he found much musical material in the papers of his maternal grandfather and began, some years ago, sincere and somewhat fruitful efforts in Sephardi song, which manifested itself in a few settings that have been published and more which still remain in manuscript. A fine composer, it is our loss that the Jewish community did not sufficiently encourage him.

Darius Milhaud approaches the liturgy with a devotion of spirit and a feeling of reverence that, one hopes, will in the future continue the major effort evinced in his Sacred Service. Milhaud views the liturgy as a whole, made up of component parts, each with its own particular essence. The liturgical tradition of Provence, a centuries-old Sephardi tradition, has occupied Milhaud's attention on more than several occasions. His continued involvement in the synagogue will await the passage of time.

Among the newer generation of talented composers, Yehudi Wyner, Herman Berlinski, Jack Gottlieb and Samuel Adler rank high. They are all professional musicians, dedicated (each in his own way), and through great effort manifested concertedly, could blaze new and meaningful paths in the synagogue. Miriam Gideon, a wonderful and intelligent creator of exceptional merit, has yet to be encouraged by the Jewish community to write for religious Services. Frederick Piket is becoming known as a fine composer worth performance and exposure.

Some of the major symphonists of our day, notably Leonard Bernstein, David Diamond and recently Robert Starer, have lent their creative powers to the composition of synagogue music, but

only upon commission. Would that a great and outstanding composer of commitment might serve our time, just as Ernest Bloch lent the great aura of his mystique toward the furthering of Jewish musical composition. Marvin David Levy's contributions may lie in the future.

Other fine composers have not written extensively for the synagogue. Perhaps this is because of the communal resistance to their musical language, and their use of specialized musical materials which really have been available to general composers for the past 30 years! I think now of both Hugo Weisgal and Stefan Wolpe, either of whom could evoke a special excitement in the worship service. Both of them are master craftsmen and both have grown in their art while keeping their roots in our heritage. Other "composer-conductors" such as Siegfried Landau, whose published Service has great merit, find that the pressure of their other musical activities keeps them from composing liturgical music. Still other composers seem not to be recognized or encouraged by the various Jewish community "establishments" and thus are neither widely performed, published or known. I think immediately of Robert Strassberg of Los Angeles, an exceptional composer with enormous personal warmth and energy who could, with encouragement, become a pillar of the American-Jewish synagogue, and who could help fill the void left by Max Helfman.

The great composer-cantors of the 19th Century became the ideal fronts for the creation of the synagogue literature of that time. It comes readily to mind that recent innovations and new attempts in the field of Jewish music are being made by the cantors of today! Indeed, Gershon Ephros has long been an exemplary composer and arranger and has created a unique place for himself in our time. But more and more cantor-composers are seeking new ways and new mediums. Arthur Yolkoff, Ray Smolover, Max Wohlberg, Norman Summers, Emanuel Barkan, Abraham Salkov and others are writing services for children, and rock services, attempting to bring our youth back to the synagogue.

Yet, the composition of new music will be meaningless indeed if there exists no means of printing the works or any guarantee that the works will remain available. In this respect, we stand on the threshold of a new era in American Jewish music. The publishing companies that were available to our composers and musicians 25 years ago no longer are interested in publishing Jewish music. There remains today one publisher alone that continues to print Jewish



music, in the face of rising costs, duplicating machines, unethical copying and lack of adequate sales. The music industry itself has changed in our day. Profits are no longer realized through the sale of sheet music. Recordings now account for almost 80% of the total income of the publishing business. Unless some means is soon found to continue the publication of Jewish music, we shall find ourselves in the position of preparing intimate concert-recitals of new music which will never be heard in synagogues or distributed to choirs, cantors or choral groups, and the new music will die unheard, unsung — and not missed, for it will no longer be viable and living but a lifeless and meaningless sterility.

The fine specialized schools for the training of cantors established at the School of Sacred Music, The Cantors Institute of the Jewish Theological Seminary and at Yeshiva University, as well as the West Coast University of Judaism School of Fine Arts, do all that they can to continue and to extend the scope of synagogue music at the present time.

Throughout this brief exposition of the past twenty-five years of American synagogue music, reference has been made to the “Community” and its responsibilities. It would be incorrect to assume that groups within the community have not assumed the yoke and burden of responsibility. The leaders of many congregations stand out as examples of encouraging patronage, and of providing critical performance opportunities. Over many years the Park Avenue Synagogue of New York and Hazzan David Putterman, Temple Emanu-El of New York, Temple on the Heights of Cleveland and Hazzan Saul Meisels, Temple Beth El of Rochester, New York, and Hazzan Samuel Rosenbaum, the Jewish Community Center of White Plains, New York, and Hazzan Raymond Smolover, and recently, Beth Sholom of Long Beach, New York and Hazzan Solomon Mendon, Beth El of Akron, Ohio and Hazzan Jerome Kepmar, Mishkan Israel of Hamden, Conn. and Hazzan Arthur Yolhoff and the Jewish Welfare Board have acted as stimuli toward the creation of new works, commissioning many significant new liturgical works.

In this manner, we have also invited Israeli composers to contribute to the literature of our services in America. Recently, Paul Ben-Haim was commissioned by the Union of American Hebrew Congregations to write a major service. In this manner he joined a growing number of his fellow Israeli-composers (Miron, Braun, Cohen- Melamed, Amiran, Bar Am and others) in being stimulated by the American Jewish community to create for the synagogue.

One area, in particular, vies with the problem of publication as being one of the most sensitive and distressing facing us all. That it the means of attracting young composers from within the American Jewish community, composers who are knowledgeable and eager for Jewish identification, composers who will feel impelled to express themselves as Jews, in their own time, in their own manner, as artisans of the synagogue.

If one were to assess the impact of the now defunct Brandeis Fine Arts Institute of Santa Susannah, California, upon the current functioning Jewish musical scene, I suspect that the powerful and emotionally charged Jewish musical experience of that great institution could literally be responsible for the present continuance of our creative Jewish musical experience. What efforts are being made now by the Jewish Theological Seminary and the Hebrew Union College-JIR School of Sacred Music to seek out and find those young, committed Jews with musical skills or their potential? I know of only one beginning attempt, The National Hagigah and Masters Program of the National Federation of Temple Youth, headed by Rabbi Henry Skirboll and Cantor Ray Smolover. We ought to steep youngsters in our musical traditions and give them emotional impulse while they are still on the edge of life's experience, and expose them in a generative manner to the splendor and excitement of our own musical heritage.

## DISPUTED PHRASINGS IN THE SIDDUR

A. MISHCON

THE line of demarcation which Judaism so persistently preserves between the human and the divine is brought into outstanding relief by a comparison of the Prayer Book with the Bible. In point of antiquity the 'two are placed by tradition practically on a par. The foundation and framework of the Siddur are attributed to the Patriarchs. Its main structure is said to have been raised by some of the prophets.' So that the liturgy may well claim some of the biblical writers as its authors. Yet the very tradition which advances that claim has not allowed the Siddur to be placed on a level with any part of the Torah. The position it holds in the Jew's affection may indeed be second to none; it has rightly been pointed out that the Siddur is as a rule never absent even from those homes where you would look in vain for a Bible. Why then has it been denied the authority, the sanctity of the sacred writings ?

The answer is not far to seek. The Torah contains the divine word, or the product of the human mind under divine inspiration. The Siddur is the record of Israel's meditations. It is purely human ; and Israel's genius which

אברהם תקן תפלת שהרית , , יצחק תקן תפלת מנחה . . . יעקב תקן <sup>1</sup>  
 תפלת מעריב (Ber. 26 b).  
 אנשי בנסת הגדולה תקנו להם לישראל ברכות ותפלות (Ibid. 33 a)  
 מאה ועשרים זקנים ובהם כמה נביאים תקנו שמנה עשרה ברכות על הסדר  
 (Meg. 17 b).

will ever regard as three-fourths of its mission to maintain a boundary line between the human and the divine, has advisedly kept it beneath this line.

In some respects this inferior position has proved rather advantageous to the Siddur ; it has placed it beyond that fixed finality which is the natural characteristic of the divine. The Bible was definitely closed with the inclusion of its last book; the committing of the Talmud to writing has meant the arrest of its growth ; but the Prayer Book after close upon two and a half millenniums of continuous cultivation still remains an open book. To this day its binding is, so to say, flexible enough to admit an unlimited number of fresh leaves. But the loose-leaf method of binding has its failings as well as its facilities. It freely accommodates new sheets, but it is not proof against tampering with those it already contains. The Prayer Book partook of the facilities, but it also suffered the disadvantages. It has retained its developing capacity, but only at the cost of its uniformity. Not only have divergent minhagim parted off from the main stream, the original Temple service, but variations crept into each minhag. And whereas in the case of Holy Writ the slightest discrepancy was promptly adjusted, no such zeal was displayed in the case of the less sacred liturgy. The prayer עלינו and the Book of Joshua are both ascribed by tradition to Moses' successor. Yet, while the retention of the slightest textual variation between two editions of the biblical book would be simply unthinkable, the liturgical piece ascribed to the same author does

\* Not only was a standard copy of the Pentateuch kept in the 'Azarah for purposes of rectification, but expert revisers were employed, at public cost, to whom any individual could bring his copy of Scripture for correction without direct payment\_

contain a number of divergencies which have to this day remained unrectified. 3

Nor are these variations confined to textual readings. They also affect that part of the text with which this article is chiefly concerned—the phrasing. The latter, in fact, has suffered the more. For it remained uninfluenced by those unifying forces which did make for textual uniformity. There was the mystic. Advisedly or otherwise, he was a great unifying factor. By fixing the number of words which comprised the various prayers, and placing each within the safe custody of a 'בגור', he has undoubtedly helped to standardize many a liturgical text. But only as far as the wording in its strictest sense is concerned. The grouping of the words into phrases was beyond his scope or object. Vocalization, too, was naturally conducive to textual correctness. But many of those who set themselves the task of supplying the liturgical texts with vowels left the phrasing of the words to take care of itself. Even in manuscripts which are vocalized the divisions of chapters only are as a rule marked, and these too only by spaces, while the sentences run on in close succession without any break.

When later compilers found it necessary to set the phrases of the Siddur within bounds, it was not always easy for them to trace the boundary lines. Nor did they always trouble about tracing them. Phrasing in the Torah must perforce be governed by the rigid rule כל פסוקא דלא פסקיה בל פסוקא דלא פסקיה ליה. In the Siddur every compiler placed the dividing double-points and the sub-dividing single ones

<sup>3</sup> Sephardi, which almost accords with Vitry, has, for example, וְזָמַם זֹלָתוֹ כְּכַתּוּב בַּתּוֹרָה . . . וְזָמַם זֹלָתוֹ כְּכַתּוּב בַּתּוֹרָה; while וְזָמַם זֹלָתוֹ כְּכַתּוּב בַּתּוֹרָה is missing, and כִּירְעִים is bracketed.

according to his own sweet will. And a mere cursory glance will suffice to prove how indiscriminately these are used. The few critical editors of the Siddur were more cautious, but they were not always able to decide in whose favour to give the casting vote when opinions are equally divided.

In this article some typical examples are collected and discussed; they are grouped, in some cases, according to the features they present in common, rather than the order in which they occur in the Prayer Book.

## I.

The Disputed Phrasings of the Shema' (Singer's edition of the Prayer Book, p. 40), the earliest part of our liturgy, may well be taken as our first example.

While the first of the phrasings given here is the one generally accepted, the second is said to have been adopted by the Jews of Jericho (Pesahim 56 a), thus:

(a) והיו הדברים האלה אשר אנכי מצוך היום | על לבבך

(b) והיו הדברים האלה אשר אנכי מצוך | היום על לבבך

(a) And these words which I command thee this day, shall be upon thy heart.

(b) And these words which I command thee, shall this day be upon thy heart.

The deviation from the general practice may have resulted from the fact that the 'men of Jericho' recited the Shema' in the manner of *נריכה* (? instead of *פריסה*).<sup>4</sup> The matter, however, has no practical bearing, as both this mode of reciting and the phrasing which **is** supposed to have resulted therefrom have long passed into disuse.

<sup>4</sup> For the precise meaning of these terms see Elbogen's *Dtr Judische Gottesdienst*, 25sq., and notes, p. 515.

## 2.

Three different phrasings are mentioned in the Talmud (Berakot 14 a seq.) for the words which form the junction between the Shema' and the prayer immediately following it (Singer, 42) :

- (a) אני ה' אלהיכם | אמת ויציב . . .  
 (6) אני ה' אלהיכם אמת | אמת ויציב . . .  
 (c) אני ה' אלהיכם אמת | ויציב . . .

This dispute has its origin in the opinion expressed by R. Judah (cir. 150) that no interruption of any kind is permissible between the concluding section of the Shema' and 'the blessing which follows it', so that the two liturgical pieces should be inseparably linked together.<sup>6</sup> בין ויאמר 6 בן אלהיכם לא יפסיק (Mishnah Ber. 2, 1). Somehow, in the discussion of the Tanna's opinion, his words are cited so as to convey the idea that the concluding word of the last section of the Shema' should be closely followed by the opening word of the next prayer; in other words, that the אמת should adjoin the אלהיכם, so as to conform to the biblical phrase of Jer. 10. 10—בין אלהיכם לאמת ויציב לא יפסיק— (Ber. 14 a ; Jer. Ber. 2, 5).<sup>6</sup>

The Talmud accepts R. Judah's opinion as the general law, to be followed whenever the Shema' is recited, and even records the fact that in those places in Palestine where

<sup>5</sup> The object of joining these two prayers so closely is, no doubt, to prevent 'the prayer following the Shema'' being regarded as unessential and consequently being dispensed with. A similar precautionary measure, which was also applied to the Evening Service, is the passage: כל שלא אמר אמת ויציב שהרית אמת ואמונה ערבית לא יצא ידי חובתו. The immense importance attached by the Rabbis to סמיכת נאולה לתפלה is apparently another instance of forging a strong link for fastening a supplementary part of the service to the main body.

<sup>6</sup> See בסף טשנה to Maimonides, Hil. Ker. Shema' a, 1.

the third section of the Evening Shema' was dispensed with (since לילה לא יזמן ציצית) and substituted by a brief epitome of it, consisting of its opening and closing words, these closing words were supplemented by אמת so that it be not separated from אלהיכם.<sup>7</sup>

In deference to this Rabbi's opinion as interpreted in the Gemara, phrasing (a), however commendable it may have appeared, had to be abandoned. The dispute now lay between (b) and (c) the point in question being whether אמת should be doubled, the one to be joined to אלהיכם, and the other to join ציצית as required by the context. The decision was against a repetition. It is even recorded that Rabba (cir. 300), on bearing a ט"ף pronounce אמת twice, administered him a mild censure in the witty remark: 'This man is suffering from an excess of "truth".'

The decision was therefore given in favour of (c). But the matter was not allowed to rest there. The word-counting mystics discovered that the words of the Shema' (including ברוך כבוד מלכותו לעולם ועד) very nearly amounted to the favoured number 248 which is the reputed total of both the affirmative commandments of the Torah and the members of the human body. Three more words were needed to make the total complete. For that purpose אלמלך נאמן was added to the beginning.<sup>8</sup> The words may have been readily supplied even suggested, by the 'Amen'

אמרי במערבא טריבית דבר אל בני ישראל אמרת אלהים אני ה' אמת אלהיכם (Ber. 14b).

<sup>7</sup> Amram has no mention of the רמ"ה device; while Vitry arrives at this number by adding תבלת צבור in אל מלך נאמן, which we now do only in the case of קהיר. See Elbogen, *op. cit.*, 21; his assertion that אל מלך נאמן and אל אמת ה' were both used simultaneously, the one by the congregation and the other by the Hazzan, does not seem to be well founded. See also Weiss, *ibid.*, IV, 111.



(אל טלך נאמן = א'ט'ן) which was there as the response after the preceding Benediction. Sephardi authorities were averse to this practice on account of the objectionable interception it formed between the Benediction and the Shema'. They therefore supplemented the three, at the other end, by repeating א'ני ה' אלהיכם.

Subsequently, on reputed zoharic authority, and evidently with a view to the double object, of completing the desired total and linking of אלהיכם to אמת, the three words to be repeated at the end by the Hazan were ה' אלהיכם אמת.

This was by no means allowed to go unopposed. Rashba, R. Simeon Duran, and some of his distinguished kinsmen strongly deprecated the annexation of the non-biblical word אמת. Rashal shared this view. 'When I act as Hazan on the occasion of my father's jahrzeit--he states in a responsum--I make a point of repeating aloud א'ני ה' אלהיכם.'<sup>9</sup>

But the French school prevailed. Phrasing (c) with the repetition of ה' אלהיכם אמת is now the universally accepted practice.<sup>10</sup>

### 3.

The decision quoted above against repeating אמת, as well as the talmudic objection to the doubling of the word שמע, led Ibn Jarhi to object to the repetition of אחר in the Sabbath Musaph Kedushah (Singer, 160-161). Isaac Luria (כתבי האר"י) who is followed by many others, particularly

<sup>9</sup> See תשב"ץ, ii. 236; יבין ובעו, ii. 2; חתם סופר, Or. Hayim 10; תש' רש"ל, 64.

<sup>10</sup> The practice, however, obviously defeats its own object, for 'Shema' to 'Emet' inclusive, plus the additional three words, total 249 instead of 248; see on this point מנ'א to Or. Hayim 61, also Emden's Siddur, ad loc.

by Minhag Poland, for the same reason denounces the phrasing :

(a) . . . ה' אחד | אחד הוא אלהינו

and insists on :

(b) . . . ה' אחד | הוא אלהינו

The commentary *מחצית השקל* to Orah Haim, 286, however, advocates (a), pointing out that this is not a case of repetition since the second **אחד** opens a new paragraph. We can go further and say that this **אחד** is essential, being the catchword for the poetical embellishment of the phrase which concludes with it, in the same way as the final words of the other biblical kedushah phrases—**כבודו** and **ממקומו**—serve for the other elaborations.

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4.

***In the first Benediction preceding the Shema' the prayer*** (Singer, 38) apparently opens with a parallelism :

(a) תתברך צורנו מלכנו ונואלנו בורא קדושים |

ישתבח שמך לעד מלכנו יוצר משרתים |

'Be thou blessed, O our Rock, our King and Redeemer,  
Creator of holy beings ;

Praised be thy name for ever, O our King,  
Creator of ministering spirits ;'

which is however missed in our phrasing :

(b) תתברך צורנו מלכנו ונואלנו | בורא קדושים ישתבח שמך לעד

מלכנו | יוצר משרתים . . . |

'Be thou blessed, O our Rock, our King and Redeemer,  
Creator of holy beings, praised be thy name for ever, O our  
King; Creator of ministering spirits . . .'

The **סרור כל בו** has actually the former punctuation !

## 5.

Rut in any case it is erroneous to punctuate the phrase immediately following :

(a) יוצר משרתים ואשר משרתיו | כלם עומדים . . .

instead of

(b) יוצר משרתים | ואשר משרתיו *ah* עומדים . . .

This misphrasing is fairly old, for the traditional tune to which these words are chanted by Hazanim is divided according to (n) and must have been jarring upon the ears of countless worshippers for many a decade. Cantor A. Baer in his Baal T'fillah even places a crochet rest after משרתיו both in the Week-day, Sabbath, and Festival Services (PP. 9, 124, 228).

Hazanim could best avoid this error by commencing their chanting with בלם אהובים.

## 6.

Singer's device to avoid a misphrasing which has been similarly perpetuated by the tune to which it is set, has not been made quite clear by him; hence it is generally disregarded. I am alluding to the seventh verse of ינרל (p. 3) which Singer, deviating from all other Sidurim, phrases

(a) לא קם בישראל כמישה עוד נביא | ומביט את תמונתו :

in preference to

(b) לא קם בישראל כמישה עוד | נביא ומביט את תמונתו :

His intention undoubtedly was not so much to join the word נביא to the foregoing, as to separate it from the following word, since phrasing (b), *coupled with the traditional melody*, gives the imperfect setting of

(c) לא קם בישראל כמישה עוד | נביא ומביט | את תמונתו :

What, evidently, Singer rightly desired is :

(d) לא קם בישראל כמישה עוד | נביא | ומביט את תמונתו :

## 7.

Lower in the same hymn the phrase

(a) גומל לאיש | חסד כמפעלו

is punctuated by some

(6) גומל לאיש חסד | כמפעלו

which makes איש a construct of חסד. But here we may best be guided by the parallelism, which points unmistakably to (a), thus:

גומל לאיש | חסד כמפעלו  
נותן לרשע | רע כרשעתו

## 8.

The variant phrasings in the paragraph next following of the Shema' Benedictions depend on the vocalization of the word קדשה. If it be קרוֹשָׁה the phrasing must be

(a) בשפה ברורה ובנעימה קרושה | כלם כאחד עונים

'With pure speech and holy melody they all respond in unison' (Singer, 39).

If קִרְשָׁה then:

(b) בשפה ברורה ובנעימה | קרשה כלם כאחד עונים

'With pure speech and with melody they all respond the " sanctification " in unison.'

The first reading seems by far preferable. Not only does it make for syntactical correctness-the sentence is distorted according to (b)-but authoritative evidence is overwhelmingly on its side. Amram, presumably also Vitry, Abudraham, and Abarbanel all have קרוֹשָׁה; Abudraham mentions the other reading only to denounce it as incorrect. These are followed by Baer (68) (who also cites other authorities), Sachs, Singer, and others. Yet those who read קִרְשָׁה, among whom is Landshuth (43), may claim the support of Tosaphot Hagigah 13 b, s. v. מויעתן.

Whichever of the two alternatives one may choose, he should be on his guard against coupling the reading of the one with the phrasing of the other, a pitfall which is not escaped by many a Hazan

### 9.

On all fours with this is an instance from **מִן אֲבוֹת** (Singer, 120).

Elsewhere, in an article devoted to this prayer, I suggested the reading of **מַעֲיַן הַבְּרִכוֹת** instead of **מַעֲיַן הַבְּרִכוֹת**.<sup>11</sup> The altered reading, which is actually contained in old liturgies in that prayer and has since been found in **שִׁים שְׁלוֹם** which the phrase in **מִן אֲבוֹת** epitomized, would naturally change the phrasing from :

(a) וְנוֹדָה לְשִׁמּוֹ בְּכֹל יוֹם תָּמִיד מַעֲיַן הַבְּרִכוֹת | אֵל הַהוֹדָאוֹת

‘And daily and constantly we will give thanks unto him in the fitting form of blessings. The God to whom thanksgivings are due. ...’

to

(6) וְנוֹדָה לְשִׁמּוֹ בְּכֹל יוֹם תָּמִיד | מַעֲיַן הַבְּרִכוֹת אֵל הַהוֹדָאוֹת

‘And daily and constantly we will give thanks unto his name. He is the dwelling-place of blessings, the God to whom thanksgivings are due. ...’

### 10.

The divergency in the phrasing in the second of the Blessings preceding the Shema’ lies between the Ashkenazi and Sephardi minhagim. The former has:

<sup>11</sup> See ‘Study in Liturgy’, by A. Mishcon, in *Jewish Review*, London, 1910, I, 358 sq.; also Elbogen, p. 111, and note. The writer’s suggestion has been remarkably corroborated by the author of *תּוֹרַת תְּפִלָּה* to Deut. 26, 15.

(a) , , ולא נבוש לעולם ועד | כי בשם קדשך הנדול והנורא במחנו  
נגילה ונשמחה בישועתך.

' . . . so that we be never put to shame. Because we have trusted in thy great and revered name, we shall be glad and rejoice in thy salvation ' (Singer, 40).

While in the latter it is:

(b) , , לא נבוש . . . לעולם ועד כי בשם קדשך הנדול . . והנורא  
במחנו | נגילה ונשמחה בישועתך.

' . . . that we be never . . . put to shame because we have trusted in thy great . . . and revered name. Let us be glad and rejoice in thy salvation. . . . '

So that the words &c., כי בשם, while disconnected from the foregoing in (a), are closely connected with it according to (b). This point is further discussed under no. 15.

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## 11.

*In the Benediction following the Shema*' there does not seem to be room for a break in the phrase

(a) ועל כל דורות זרע ישראל עבדיך על הראשונים ועל האחרונים  
which appears, indeed, undivided in Vitry, but which we divide between two paragraphs (Singer, 42) :

(b) ועל כל דורות זרע ישראל עבדיך :  
על הראשונים ועל האחרונים

The wording seems continuous-hence the Hazan's passing over this break in silence-for 'על הראש' ועל האח' is obviously the extension of דורות. The division here may have been occasioned by the branching off, at this point, of the two variants of על הראשונים which Minhag Poland uses respectively for ordinary occasions, and when ophan-piyut is said.

## 12.

This is also the case with -

(a) למלך אל חי וקים | רם ונשא

which is divided by a double-point even by Landshuth and Baer, while Hagigah 13 a has the phrase

(b) מלך אל חי וקים רם ונשא (שוכן עליהם)

unbroken. Sachs has done well in omitting the dividing mark.

## 13.

Of the following two (Singer, 44) :

(a) שירה חדשה שבחו גאולים לשמך על שפת הים | יחד בלם . . .

(b) שירה win שבחו גאולים לשמך | על שפת הים יחד בלם . . .

the former seems preferable.

## 14.

Which is also the case with

(a) נואלנו ה' צבאות שמו | קדוש ישראל

(6) נואלנו ה' צבאות | שמו קדוש ישראל

## 15.

The Shemoneh Esreh has a parallel to the disputed phrasing of לאנבוש—בטחנו mentioned above. The following passage in the thirteenth Benediction is variously phrased :

(a) וזון שבר טוב לכל הבוטחים בשמך באמת ושום חלקנו עמם

לעולם | ולא נבוש '3' בכ בטחנו

' . . . grant a good reward unto all who faithfully trust in thy name; set our portion with them for ever, so that we may not be put to shame; for we have trusted in thee.'

(*b*) ותן שכר טוב לכל הנותנים בישמך באמת ושים חלקנו עמם |  
ולעולם לא נבוש כי כך בטחנו.<sup>12</sup>

‘ . . . grant a good reward unto all who faithfully trust in thy name; set our portion with them; and may we never be put to shame, for we have trusted in thee.’

In both cases, it will be noted, **כך בטחנו** and **לא נבוש** go together, in accordance with the biblical phrase **כך בטחתי** **אל אברהם** (Ps. 25. 2), which proves that the Sephardi phrasing of the passage in **אהבה רבה** is the more correct one.

As regards the passage from the Amidah, Amram, and Vitry both have (*b*), which is also preferred by Baer (95) and Berliner (*Ran&cm.*, I, 62) who cite the phrase **שלא נבוש ולא נכלם לעולם ועד** from Grace after Meals, in its support. It is somewhat strange that Singer (48) in face of all this evidence, chooses to connect the **ו** with **לא נבוש**—as in (*a*)—rather than with **לעולם**.

## 16.

By transferring the conjunctive **ו**, as in the foregoing example, a difficulty is removed in the fourth benediction of the Kiddush in the Marriage Service (Singer, 299). The reading, taken from Ketubbot 8 a, is

(*a*) אשר יצר את האדם בצלמו. בצלם דמות תבניתו. והתקין לו  
משנו בנין עדי עד.

As Berliner (*Ran&cm.*, II, 20) justly remarks, the term **תבנית** which seems here to refer to God is a gross anthropomorphism, even if used in a figurative sense, since it is only applicable to corporeal bodies. Saadya Gaon, however—as appears from a citation in *ס'ט'נ'*, ed. 1488—by transferring the **ו** makes the words **בצלם דמות תבניתו** refer to Adam, thus:

(*b*) אשר יצר את האדם בצלמו. ובצלם דמות תבניתו התקין לו  
משנו בנין עדי עד.

<sup>12</sup> This is also the version given in Amram and Vitry.



## 17.

If in the preceding instances the variations are governed by the transference of the ו, it is the *omission* of this conjunction which has evidently affected' the phrasing as well as the sense of the following passage in the 'long Tahanun '.

The fourth section of that meditation, in the Ashkenazi minhag, based on Vitry (69) begins:

(a) אָנָּא מֶלֶךְ חַנוּן וְרַחוּם, זְכוּר וְהִבַּט לְבְרִית בֵּין הַבְּתָרִים | וְתִרְאֶה  
לְפָנֶיךָ עֲקֵדַת יַחִיד לְמַעַן יִשְׂרָאֵל | אֲבִינוּ מַלְכֵנוּ חַנּוּן . . .

of which Singer (60) gives the following rendering, including the bracketing :

'We beseech thee, O gracious and merciful King, remember and give heed to the covenant between the pieces (with Abraham) and let the binding (upon the altar) of (Isaac) an only son appear before thee, to the welfare of Israel. Our Father, our King, be gracious unto us. . . .'

The question naturally suggests itself, Why is there no allusion to Jacob in connexion with the other Patriarchs? The answer is ; The allusion is there. Only it is obscured by the altered phrasing. This is how the Sephardi minhag has it (Gaster, I, 42) :

(b) אָנָּא מֶלֶךְ חַנוּן וְרַחוּם, זְכוּר וְהִבַּט לְבְרִית בֵּין הַבְּתָרִים|וְתִרְאֶה  
לְפָנֶיךָ עֲקֵדַת יַחִיד | וְלְמַעַן יִשְׂרָאֵל אֲבִינוּ . . . .<sup>13</sup>

' We beseech thee, O gracious and merciful King, remember and give heed to the covenant between the pieces (with Abraham and let the binding (upon the altar) of (Isaac) an only son appear before thee, and for the sake of Israel (Jacob) our father, O our King, be gracious unto us . . .'

<sup>13</sup> Amram's version, ed. Warsaw, bears a resemblance to both; it lacks the ו, and stops after אֲבִינוּ; thus: וְתִרְאֶה לְפָנֶיךָ עֲקֵדַת יַחִיד לְמַעַן יִשְׂרָאֵל . אֲבִינוּ.

## 18.

Other variations in the same paragraph are:

(a) '3 אין לנו אלה אהר מבלעדיך צורנו | אל תעובנו . . .

'For we have no other God beside thee, our Rock. Forsake us not . . . ' (Singer, 60),

which is the phrasing generally accepted. Yet XI. Sachs (תפלת ישראל, 3rd edition, p. 86) has it:

(b) '3 אין לנו אלה אהר מבלעדיך | צורנו אל תעובנו

'Denn wir haben keinen Gott ausser Dir. Unser Hort, verlass uns nicht. . . .'

## 19.

So also further in the same paragraph :

General phrasing (Singer, 60) :

כי נפשנו קצרה מחרב ומשבי ומדבר וממנפה ומכל צרה ויגון | הצילנו  
כי לך קוינו

'For our soul is shrunken by reason of the sword and captivity and pestilence and plague, and of every trouble and sorrow. Deliver us, for we hope in thee . . .'

Sachs (ibid.) :

כי נפשנו קצרה מחרב ומשבי ומדבר וממנפה | ומכל צרה ויגון הצילנו  
כי לך קוינו

'Denn unsere Seele ist gebeugt durch Schwert und Gefangenschaft und Pest und Seuche. O von aller Noth und jeglichem Kummer rette uns, denn auf Dich harren wir.'

## 20.

The opening phrase of a subsequent paragraph of the same supplication (Singer, 61),

(a) הפותח '1 בתשובה | לקבל פושעים והטאים

presents a generally felt difficulty inasmuch as its first part, the words הפותח יר בתשובה, hardly makes any sense.

Commentators, as a rule, leave this phrase alone; and translators, who are denied this very present refuge, usually resort for safety to paraphrasing. Thus Sachs's rendering runs: 'Der Du die Hand, die Rückkehr bietend, offen hältst', while that of Singer is: 'O thou who openest thy hand to repentance'.

Emden sees in this phrase an allusion to the talmudic passage (Sanhedrin 103 a):

עשה לו הקב"ה כמין מחתרת ברקיע כדי לקבלו בתשובה

and renders 'הפותח יד' 'who openest a place' so as to correspond to the rabbinic idea that 'God created a special opening in heaven to receive the repentant' to whom the attribute of justice would deny admission.

But the interpretation would not suffer even if יד be given its ordinary meaning, with the phrasing altered to:

(b) הפותח יד | בתשובה לקבל פושעים וחטאים

'O thou who openest the hand, to receive transgressors and sinners in repentance.'

It is true that פתח יד usually conveys the idea of liberal bestowal rather than welcome receptivity; still a liturgical poet employs this term in this very sense when he sings in his Rosh-Hashanah piyuf:

הפותח שער לדופקי בתשובה. וכל מאמינים שהוא פתוחה ידו:

'He openeth his gate unto them that knock in repentance; And all believe that *his hand is ever open to receive them*' (Mahzor Abodath Ohel Moed, 150).

## 21.

A similar solution of a textual difficulty, namely, the shifting of the pause, is suggested in connexion with the passage in the Sabbath Amidah (Singer, 139):

(a) והשביעי רצית בו וקדשתו | חמדת ימים אותו קראת זכר למעשה  
בראשית

'Thou didst find pleasure in the seventh day, and didst hallow it ; thou didst call it the desirable of days, a remembrance of the creation.'

Where, it is generally asked, did God call the Sabbath ' a desirable of days ' ? The standard answer to this question is well known. The word ויבל in Gen. 2. 2 is said to be rendered והמיד by Targum Yerushalmi. But the famous Hazan R. Meir, the contemporary of Rashi, found a solution of his own in altering the phrasing thus : 14

(b) והשביעי n's7 13 pi 7mw ms | אותו קראת זכר למעשה  
בראשית

'Thou didst find pleasure in the seventh day and didst hallow it as a desirable of days; thou didst call it a remembrance of the creation.'

The solution is admittedly forced ; but the original answer is hardly less so.

## 22.

Another obscure allusion to the Sabbath is disposed of in a very similar manner. Says the Kiddush (Singer, 124) :

( Q ) כי הוא יום החלה למקראי קדש | זכר ליציאת מצרים

'For it is the first of the holy convocations, a remembrance of the departure from Egypt.'

Some commentators, indeed, make out a case for the Sabbath as a commemoration of the Exodus. But Moses ben Ma'hir, in סדר היום, suggests an altered phrasing of the text :

( b ) כי הוא יום החלה למקראי קדש זכר ליציאת מצרים

' For it is the first of the holy convocations, which are a remembrance of the departure from Egypt.'

<sup>14</sup> See Vitry 82; Tan. Rab., §15.

The Festivals, the three rejoicing ones at all events, certainly answer to that designation better than does the Sabbath.

## 23.

To return to the Amidah—the prayer **רצה ה' אלהינו**, which is the nucleus of the Eighteen Benedictions, is one of the three blessings which accompanied the sacrificial offerings in the Temple. When these ceased, with its destruction, the prayer was not abolished—for who ever doubted its coming into use again with Israel's imminent restoration?—but adapted to the changed conditions. Among the modifications effected were the insertion of **הושב את** **העבודה לדביר ביתך** (which may have substituted the suggested original wording **והרצה העבודה בדביר ביתך**),<sup>15</sup> and of the word **מהרה**—found both in Amram and Vitry—before **תקבל ברצון**. In this manner the prayer was not only shorn of its obsolete parts, but was turned to good account as an appropriate supplication for the restoration of the Temple ritual.

But then some French kabbalist stepped in, and made it a *sine qua non* that the prayer should only consist of thirty-four words **למלאות המספר הידוע ליודעי חן**. Some Ashkenazi congregations accordingly omitted **את** and others dropped **מהרה**. In the latter case an alteration in the phrasing was made to serve the purpose of the omitted word, namely to give it a prospective application.

Instead of

(א) **הושב את העבודה לדביר ביתך | ואשי ישראל ותפלתם (מהרה)**  
**באהבה תקבל ברצון**

' Restore the service to the Sanctuary of thy house | and Israel's fire-offerings receive Thou in love and favour ', they adopted

<sup>15</sup> Rashi to Yoma 68 b, and to Ber. 11 b.

(ג) והשב את העבודה לדביר ביתך ואשי ישראל | ותפלתם באהבה  
תקבל ברצון.

'Restore the service to the Sanctuary of thy house and Israel's fire-offerings and their prayers receive Thou in **love** and favour.

The alteration is however unwarranted, and spoils the diction unnecessarily.<sup>16</sup> Even without the **טהרה** the words may well be taken to have a future application which, **moreover**, is suggested by **והשב**. That phrasing (b) is nevertheless so often heard is largely due to its being adopted, injudiciously, by the **סדור כלינו** which is extensively used by Hazanim

24.

A plausible remark is made by Berliner, *Ranbem., I*, 63, in reference to the next Benediction. The generally accepted phrasing

(a) . . . ועל נפלאותיך וטובותיך שבכל עת ערב ובקר וצהרים  
he declares, is erroneous. There should be a break before **ערב ובקר וצהרים** since-analogous to **שיחה**, Ps. 55. 18—these words are not the extension of **שבכל עת** but of **תהלתך**.

Thus :

(b) . . . ועל נפלאותיך וטובותיך שבכל עת—ערב ובקר וצהרים

Not,

'We will give thanks unto Thee and declare thy praise for our lives . . . and for thy wonders and thy benefits **which are wrought at all times, evening-, morn and noon**' (Singer, 51).

But,

1 We will give thanks unto Thee and **thy praise**  
. . . - **evening morn and noon.**'

<sup>16</sup> to Or. Hayim, cb. 52 ; Landsbutb's statement that Sepb. has the pause before ותפלתם is not borne out by reference to better editions.

## 25.

Another deviation from the generally accepted phrasing, in the same paragraph, is prescribed by Jacob Emden. Instead of

(a) **כי לא תמו חסדיך | מעולם קוינו לך**

he would have

(b) **כי לא תמו חסדיך מעולם | קוינו לך**

But Amram's wording **ומעולם** and Vitry's **כי מעולם** both point to the fact that **מעולם** should adjoin the following, not the preceding words.

## 26.

The **ברכת בהנים** (Singer, 53) has the following version in the modern Karaitic rite :

**ברכנו בברכה המשלשת | הכתובה בתורתך | האמורה מפי אהרן ובניו  
כהניך | ככתוב בתורתך**

Our own version-identical both in Sephardi and Ashkenazi-which is not as clear, lends itself to the following alternative phrasing :

(-2) **ברכנו בברכה המשלשת | בתורה הכתובה על ידי משה עבדך . . .**

(b) **ברכנו בברכה המשלשת בתורה | הכתובה על ידי משה עבדך . . .**

It is difficult to say which of these was favoured by our early authorities, since, as a rule, they do not mark these words by any division at all. Of modern liturgists, Baer (102) and Berliner (Randbem., I, 62) prefer the former, while Sachs, as well as Singer, prefers to judge by his translation-the latter. But neither is free from defects. Against (b) the objection is raised by Berliner that **המשלשת בתורה** can only mean 'the blessing thrice mentioned in the Law' instead of, what is evidently intended, 'threefold blessing'."

<sup>17</sup> Rabbi Avigdor Chaikin, Dayan of London, in a marginal note shown to the writer, actually interprets this phrase: 'Bless us with the Benediction thrice mentioned in thy Law'. For three times, indeed, the learned Dayan

But (a), which he commends, has certainly not **less** grave a fault. בתורה הכתובה presents a decidedly faulty diction. The words would have to be reversed if they are to mean 'which is written in the Law'. Singer, disregarding the phrasing he adopts in the Hebrew, steers a middle course in his English translation which he gives as:

' Bless us with the three-fold blessing of thy Law written by the hand of Moses thy servant, which was spoken by Aaron and his sons ...'

But however smoothly this rendering may run, it can hardly be reconciled with the original. Moreover, if the words ' written by the hand of Moses thy servant' are to be regarded as qualifying the noun ' Law ', as is here implied, then we are faced by the grammatical discrepancy of unrelated participles : התורה referring to תורה, and האמורה ברכה. In Gaster's rendering (I, 36):

'Bless us with that three-fold blessing mentioned in the Law, written by the hand of thy servant Moses, and which is to be pronounced . . .'

the latter difficulty is avoided apparently by making both participles refer to the ' blessing'. But the former difficulty remains. בתורה does not naturally mean ' mentioned in the Law '.

Were it possible for the two words בתורה הכתובה to change places, as in the Karaite version, all objections would at once disappear, and we would get the perfect phrase

ברכנו בברכה המשלשת | הכתובה בתורה על ידי משה עבדך

asserts, does the priestly function of blessing the people occur in the Torah as an injunction, namely, Num. 6. 27 ; Deut. 10. 8 ; Deut. 21. 5 . ולברך בשמו.



As it now stands, it seems best to follow neither (a) nor (6) but read the disputed part without a break, as it is put -perhaps not inadvertently-in early liturgies.

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27.

In the first paragraph of the *Ma'arib Service* (Singer, 96) the phrasing of the following passage is now generally accepted :

(a) ומבריל בין יום ובין לילה ה' צבאות שמו | אל חי וקים . . . .  
but it is as generally divergent in our earliest liturgies. Vitry has

(b) ומבריל בין יום ולילה | ה' צבאות שמו אל חי וקים . . . .  
and this divergence is even more marked in Amram whose version is ה' צבאות שמו חי וקים .

28.

In the same paragraph, several Prayer Books, as well as *to Orah Hayim 236*, cite עמק ברכה <sup>ד</sup> who emphasizes the break after כרצונו :

(a) . . . במשמרותיהם ברקיע כרצונו | בורא יום ולילה . . .  
in contradistinction to what was apparently preferred by some,

(b) . . . במשמרותיהם ברקיע | כרצונו בורא יום ולילה . . .

29.

Is the familiar phrase לעולם ועד eligible? The answer can only be against employing this tautology. All that can be advanced in its favour is its occurrence in so many and various parts of the liturgy as (a) the Amidah :—לעולם ועד . . . כלם . . . תמיד לעולם ועד, (b) Birkat Hamazon:—ועל הכל , , , תמיד, (c) Maphtir:—ועל הכל . . . תמיד לעולם ועד

לעולם ועד. But on tracing them to earlier sources we find all these supports tumble one by one. In the Amidah passage Amram has only לעולם ועד and Vitry has the two participles widely apart. So also in Birkat Hamazon Amram has יתברך שמך תמיד עלינו לעולם ועד. While the earliest wording of the Maphtir passage, in Mas. Sopherim 13,14, is :  
 על הכל ה' אלהינו מודים לך ומברכים את שמך תמיד אלהי ישענו.  
 ב' א' י' . . .

There is, therefore, but little doubt that originally some versions had only תמיד and others only לעולם ועד, and that our combination of the two is merely the result of fusing the different versions together, and like many another grammatical impropriety, has been made legitimate by common use.

Is there, however, any justification for employing it where it can be avoided? There can only be one answer; and this will help us to decide the following two disputed phrasings.

The one is in the first paragraph of the Evening Service :

(a) אל חי וקים תמיד | ימלוך עלינו לעולם ועד  
 (b) אל חי וקים | תמיד ימלוך עלינו לעולם ועד

Both in early and modern Prayer Books the phrase is marked by no division at all. It is, however, evident that Amram and Mahzor Romi—both of which have הוֹאִימְלוּךְ—adopted the former. Baer leaves it practically an open question, and Sachs, to judge by his translation, adopts the latter. Singer's rendering (96) 'a God living and enduring continually mayest Thou reign over us for ever and ever' is so equivocal that it is not easy to say which of the two he favours, but the more explicit rendering of the Mahzor Abodath Ohel Moed (Davis-Adler) 'O God living and enduring continually, who wilt reign over us for ever and ever' obviously follows (a).

## 30.

The other example occurs in a later part of the same Service :

(a) המלך בכבודו תמיד | ימלך עלינו לעולם ועד  
 (b) המלך בכבודו | תמיד ימלך עלינו לעולם ועד

Baer, indeed, treats both this and the preceding as analogous. The analogy, however, breaks down on **one** important point. The common version of this passage contains a deviation from the original in the reading, which has a slight bearing on the phrasing. Amram, the Sephardi rites, and even Rokeah, all, consistently, adopt (a). But their reading is . . . הפולק בכבודו תמיד.<sup>18</sup> With our wording of הפולק (b) would give a better sense. Still, as a commentator remarks, even הפולק בכבודו תמיד is not a bad grouping when the biblical phrase of Ps. 24 הוא מלך הכבוד סלה is borne in mind.

Now, even if the evidence had been equal, we should have been justified, on the ground of orthography, in giving our casting vote in favour of separating תמיד from לעולם ועד in the last two instances ; as the evidence of early authorities is also preponderatingly on **its** side, there should be no question at all as to the preference of such phrasing. 19

## 31.

It is evidently with a view to avoiding a similar tautology that Singer phrases the opening words of the dirge for the martyrs (155) :

(a) אב הרחמים שוכן מרומים ברחמיו העצומים | הוא יפקוד ברחמים . . .

<sup>18</sup> Maimonides has: המולך בכבודו חי וקים תמיד ימלוך עלינו.

<sup>19</sup> **Against the argument** which may be advanced to the contrary, that אלהיוקים usually appears as a fixed phrase without any participle, such instances as חי וקים לעולם (Nekilta Jetro 6) may be cited.

'May the Father of mercies, who dwelleth on high in his mighty compassion, remember (mercifully) . . .'

though Baer prefers:

... *(b)* אב הרחמים שוכן מרומים | ברחמיו העצומים הוא יפקוד ברחמים . . .

'May the Father of mercies who dwelleth on high, in his mighty compassion remember mercifully . . .'

Singer, however, is not alone in this divergency. He has Emden and Landshuth on his side.

### 32.

Dr. Berliner's remark in regard to a similar phrase may here be cited :

The introduction to the *דוכן* (Singer's new editions, 238 a) which is so often read as

... *(a)* אנה רחום ברחמיך הרבים | השב שכינתך . . .

is a misphrasing, and should be :

... *(b)* אנה רחום | ברחמיך הרבים השב שכינתך . . .

### 33.

Pauses **caused by interpolations**, verbal and otherwise, are often the cause of irregular phrasings,

Thus the kissing of the ' fringes ' each time the word *ציצית* is mentioned has inadvertently broken up the opening sentences of the third section of the Shema<sup>c</sup> as follows :

*(a)* ועשו להם ציצית | על כנפי בנדיהם לדרתם ונתנו על ציצית |  
הכנף פתיל תכלת :

instead of:

*(b)* ועשו להם ציצית על כנפי בנדיהם לדרתם | ונתנו על ציצית הכנף  
פתיל תכלת :<sup>19a</sup>

<sup>19a</sup> No wonder the Gaon of Wilna (רבי מנחם מנדל) is against the practice of kissing the Zizit.



which is also favoured by **מנן אברהם** and is the Minhag Sephardi.

**בית יוסף**, however, followed by **ש"ל'ה'**, extends the response to **דאמירן בעלמא** and states in **Shulḥan Aruk** (Or. H. 563)-where, strangely, it does not seem to extend beyond **יתברך**—that those who conclude it with **עלמא** are in error, as no **הפסק** is allowed between it and **יתברך**.<sup>22</sup> That (b) **is used in** general practice contrary to the phrasing even of such commonly used Prayer Books as **דרך החיים**, not to mention the more critical ones, is perhaps accounted for by the fact that it is particularly favoured by choirs on account of the cadence supplied by **יתברך**, without which the musical rhythm would be greatly marred.

## 36.

Opinions are also divided on the point whether **ברוך הוא** **is** to go with the preceding words:

(a) , , , שמה ' 1 קודשא בריך הוא | לעלאמן כלברכתא

' . . . the name of the Holy One blessed be he | above all the blessings . . .

or with the following:

(b) , . . ' שמה די קודשא | בריך הוא לעלאמן 53 ברכתא

' . . . the name of the Holy One. Blessed be he above all the blessings . . .'

Those in favour of (a) include Saadya Gaon (cited by Abudraham) Maimonides—though only inferentially—and Minhag Sephardi.

Among those for (b) are **אור זרוע** who strongly opposes the other alternative, and **רמ"א** (Or. H. 56).

<sup>22</sup> See Tan. Rabb., ch. 2. The author of **ערוך הש"ל'ה'**, Or. Hay., ch. 564, justly points out that this refers only to interruption by talking.

The acceptance of the one or the other of the alternatives would seem to depend largely on the point whether **ברוך הוא** is part of the text or merely a response. If the former, (a) would be more correct ; if the latter, then (b). And the analogy employed by the Gaon of Wilna in another connexion, namely a comparison with the text of the prayer **על הכל** certainly points to the former, thus :

על הכל: וישתבח ויתפאר . . . שמו של . . . הקדוש ברוך הוא |  
קדיש: וישתבח ויתפאר . . . שמה די קרשא ברוך הוא |

It may be noted that among modern liturgists Baer (130) is practically the only one who has a pause before **ברוך הוא**, which is also advocated by Berliner (Randbem., I, 62). They were evidently both influenced by the opinion of ר' ישעיה ברלין whom the latter cites in this connexion.

## 37.

The מנ"א deprecates 'the practice of many **Hazanim**' who in intoning the following words of the Kaddish phrase it, evidently in order to meet the exigencies of the melody,

(a) לעלא מן כל | ברכתא ושירתא

instead of

(b) לעלא | מן כל ברכתא ושירתא

A misphrasing, far more commonly used, in the concluding passages of the prayer is :

(a) . . . חיים עלינו | ועל כל ישראל . . . , , , שלום עלינו | ועל כל ישראל

instead of

(b) . . . חיים | עלינו ועל כל ישראל . . . , , , שלום | עלינו ועל כל ישראל

## 38.

**Polyphonic Rendering** or the alternate reading by Hazan and Congregation, has in the same way left its mark on the phrasing.

In some synagogues the custom has still survived of chanting the latter parts of the פסוקי דזמרה in alternate verses by the מוהל and the congregation on the occasion of a ברית. In some congregations this elaborate rendering commences with the suggestive sentence (Singer, 32) רוטמות אל בנגונם 'High praises of God are in their throat, and a two-edged s-word *in their hand*', more generally it begins with the even more appropriate verse (34) וברות עמו 'And thou madest a covenant with him'. The break thus made at this juncture has led to the beginning of a new paragraph with וברות—quite regardless of the fact that it forms the middle of a verse--whereby the biblical verse Neh. g. 6:

(a) ומצאת את לבבו נאמן לפניך וברות עמו הברית . . .

is divided between two paragraphs:

(b) ומצאת את לבבו נאמן לפניך:

וברות עמו הברית .

Heidenheim, Sachs, and Landshuth have bridged the gap by entirely removing this division, while Baer, and accordingly Singer, merely omits the double-point after נאמן לפניך. But these are obviously of little avail while the practice still prevails of the Hazan concluding the paragraph with these words.

## 39.

R. Eliezer of Worms (Rokeah, § 320) records that his brother Hezekiah regarded with disfavour the practice of dividing the biblical verse of Ps. 148. 13 :



(a) יהללו את שם ה' כי נשגב שמו לברו הודו על ארץ ושמים :  
 between Hazan and Congregation-as is still being done--  
 on returning the Torah to the Ark (Singer, 70), as if the  
 text were

Hazan-- (b) יהללו את שם ה' כי נשגב שמו לברו :  
 Congregation-- הודו על ארץ ושמים

## 40.

And the only argument the Rokeah could advance in  
 defence of the practice is that it is not the only one of its  
 kind. Is not Isa. 6. 3

(a) וקרא זה אל זה ואמר קדוש קדוש קדוש . . .  
 rendered by Hazan and Congregation in the *kedushah* as if  
 it were

(b) וקרא זה אל זה ואמר : קדוש קדוש קדוש . . .<sup>23</sup>

## 41.

/s not the biblical verse

(a) הודו לה' כי טוב 3 לעולם חסדו  
 divided at the circumcision ceremony (Singer, 305) by  
 Mohel and Congregation, thus

Mohel-- (b) הודו לה' כי טוב 3 :  
 Congregation--24 כי לעולם חסדו :

## 42.

There is, of course, also the example of Ps. 118. 24 :  
 (a) אנה ה' הושיעה נא NJ אנה ה' הצליחה נא  
 being rendered in the Hallel (Singer, 223) as

Hazan and Congregation : אנה ה' הושיעה נא (b)  
 Hazan and Congregation : אנה ה' הצליחה נא

<sup>19</sup> The division was less marked in the Rokeah's time, when the con-  
 gregation did not say **ואמר** to **נקריט**, hut simply joined the Hazan at **קרוט**.

<sup>24</sup> Our custom is to **repeat** the whole verse after **the** Mohel.

43.

The appearance in all Prayer Books of a double **אל ארך אפים** (Singer, 65 sq.), the verbal difference between which is so slight, always seemed puzzling to liturgists, who, however, ascribed them to different minhagim, and even labelled them accordingly. In face of these the directions of Kol-BO and Abudraham that both were to be said (which was upheld by Baer and followed by Singer) seemed anomalous.

This, however, is quite borne out by Vitry (71), according to whose text the theory that the two originated in different minhagim falls to the ground. Both, it is asserted, existed simultaneously-as they are indeed found-in each minhag

‘The Hazan says’-

(a) **אל ארך אפים . . . אל באפך תוכיחנו . . .**

‘And the Congregation respond’-

(b) **אל ארך אפים . . . אל תסתר פניך מטנו . . .**

44.

Some Miscellaneous Examples may finally be mentioned.

In **ברוך שאמר** (Singer, 17), Emden and some Sephardic Prayer Books have

(a) **משבח ומפאר בלשון חסידיו ועבדיו ובשירי דוד עבדך | נהללך  
ה' אלהינו בשבחות ובזמירות | נגדלך . . .**

‘Lauded and glorified by the tongue of his loving ones and his servants and by the songs of David thy servant, We shall praise thee, O Lord our God, with praises and with psalms ; we will magnify . . .’

instead of the generally accepted phrasing :

(b) **משבח ומפאר בלשון חסידיו ועבדיו | ובשירי דוד עבדך נהללך  
ה' אלהינו | בשבחות ובזמירות נגדלך . . .**

'Lauded and magnified by the tongue of his loving ones and his servants. We will also praise thee, O Lord our God, with the songs of David thy servant; with praises and with psalms we will magnify . . .'

Either is eligible as far as the meaning goes. But syntactical evidence is in favour of (b). The person changes from the third to the second with **ובשירי**, which points to a break before that word.<sup>25</sup>

## 45.

Another variation in the same prayer is:

- (a) ונמליכך מלכנו אלהינו | יחיד חי העולמים מלך . . .  
 (b) ונמליכך מלכנו אלהינו יחיד חי העולמים | מלך . . .

authoritative opinion being on the side of (b).

## 46.

Vitry (148 sq.) refutes at some length the erroneous phrasing in **נשמת** of

- (a) ורבי רבבות | פעמים הטובות . . .

which should, of course, be

- (b) ורבי רבבות פעמים | הטובות . . .

## 47.

One cannot very well deviate from the biblical phrasing (Ps. 98. 3)

- (a) זכר חסדו ואמונתו לבית ישראל ראו כל אפסי ארץ | את ישועת  
 אלהינו:

in the **קבלת שבת**. Yet the parallelism and sense point unmistakably to:

- (b) זכר חסדו ואמונתו לבית ישראל | ראו 53 אפסי ארץ את ישועת  
 אלהינו:

<sup>76</sup> רבינו תם, however, used in connexion with Hallel, the phrase! Vitry, 192. **משבח ומפואר בשירי דוד עברך**

## 48.

In the concluding paragraph of the Hallel,

... יהללוך ה' אלהינו כל מעשיך | וחסידיך צדיקים (a)

is correct, not

... יהללוך ה' אלהינו כל מעשיך וחסידיך | צדיקים (b)

A number of other instances which are of less academic interest, though of considerable practical importance, must be held over for a popular treatise on the present subject which the writer has in preparation. A list of common errors in phrasing will likewise be more fittingly included there than in this article. The completion of this article has been unduly protracted as it is, owing to the closing of some sections of the British Museum on account of the War.

It may seem strange that the large majority of the variances quoted occur in one and the same *minhag* where more harmony, if not absolute unanimity, might have been expected. Yet, considering that the earliest compilation of the Siddur, which properly consolidated the liturgy for the first time, was only made as late as the latter half of the ninth century, and that for some centuries afterwards the prayers continued to be read from memory by Hazanim who exercised their licence to the full, the remarkable thing is that the divergencies are not far more numerous than they really are.

Still, would it be too much to expect that in the near future an authoritative council may do for the Siddur what the Masoretes have done for the more sacred Bible. The bringing into unison of the liturgical texts even of each of the two parent rites—the Ashkenazi and Sephardi—would greatly improve the shape of one of the greatest monuments of the Hebrew genius, and be a good step towards repairing the breaches in the House of Israel.

## A JUDEO-SPANISH *ROMANCERO*

ISRAEL J. KATZ

The Spanish romancero-Spanish balladry-has maintained an equal if not greater existence alongside such parallel ballad traditions as the Anglo-American folksongs, the German *Volkslieder*, the Danish *Folkeviser*, and the Russian *Byliny*. Yet oddly enough, it is somewhat difficult to understand the omission of the *romancero* or of the *romance-the* generic term for a Spanish ballad-from such standard mid-twentieth-century English language music reference works as Grove's *Dictionary of Music and Musicians* (5th edition, 1954) and Thompson's *International Cyclopedia of Music* (8th edition, 1964). The definition for *romancero* in Apel's *Harvard Dictionary of Music* (1944:648) is far from correct. Here *romancero* is defined as "the Spanish word for troubadour," and also as a "designation for a collection of songs, such as might have been sung by a romancero." Even the subject index in Kunst's *Ethnomusicology* (3rd edition, 1959) and its 1960 supplement would render a great service if a breakdown of the varied ballad traditions were included, especially in view of its rich bibliography. With regard to the scope and prominence of the *romancero* in Spanish literary and musical history as well as its diffusion throughout the Hispanic world, such omissions seem to indicate a neglect of an important area of folk music and poetry.?

On the other hand one has only to turn to the numerous works of the renowned Spanish scholar Ramon Menendez Pidal, for excellent surveys of the *romancero* in any of its manifestations be they historical, literary, or philological.' On the musicological side one may look at the recent contributions by such scholars as the late Vicente T. Mendoza (1939), 4 Gonzalo Menendez Pidal (1953), Miguel Querol (1953, 1955), and Daniel Devoto (1955). Moreover, while the Spanish *Diccionario de la musica Labor* (Pena and Angles 1954: II, 1905) contains material under the headings *romance* and *romancero* which is both brief and somewhat nebulous, one may turn to an informative article on the *romance* by Miguel Querol in volume eleven of *Die Musik in Geschichte und Gegenwart* ( 1963 : 845-48).

However, a stimulating area of research-the Judeo-Spanish romancero-under present investigation at the University of California, Los Angeles, deserves particular mention, not only because of its unique position within Hispanic balladry, but also for the methods currently being applied which involve close interdisciplinary collaboration.

The Judeo-Spanish or Sephardic **romancero** was much neglected until the turn of the present century when Spanish scholars first took notice of the folkloristic heritage of the Spanish-speaking Jews of North Africa and the eastern Mediterranean. Here indeed a substantial portion of the **romancero** was still preserved in oral tradition in a spoken idiom dating back to fifteen-century Spain, if not earlier.

Substantial documentation on the living Sephardic ballad tradition was first made available in manuscript form to R. Menendez Pidal by collectors and colleagues who had travelled in North Africa and the Balkans during the early years of this century. In 1906 Menendez Pidal published his "Catalogo del romancero judio-espanol" which listed over 140 ballad incipits (texts only) and classified them thematically according to the categories of the pan-Hispanic **romancero** (1906-07). It was Menendez Pidal's hope that this catalog would facilitate a search for additional variants. Thus, a kind of "Child Canon" emerged for Sephardic balladry and stimulated a new surge of interest in exploring hitherto untouched areas. It is not possible here to go into the details of these subsequent endeavours. However, the Israel scholar, Moshe Attias, discussed them in detail in the introduction to his **Romancero Serfardi (1956:3-88; 1961: 247-85)**. While Attias was concerned mainly with the texts, a musical survey of the Judeo-Spanish **romancero** is discussed in chapter two of my dissertation, "Judeo-Spanish Traditional Ballads from Jerusalem" (1967).

In the spring of 1957, Samuel G. Armistead and Joseph H. Silverman, of the Department of Spanish and Portuguese at the University of California, Los Angeles, initiated a joint project aimed at recording and editing the rich folkloric traditions of the eastern Mediterranean Sephardim residing in Los Angeles, San Francisco, Seattle, and New York. Among the numerous materials collected since their first encounter with the Sephardim of these communities are some 550 ballad texts, of which approximately 75 percent were sung. In their words:

the language and folk literature of the Sephardic Jews of today reflect with extraordinary fidelity the linguistic, and literary circumstances of pre-sixteenth century Spain. Sephardic culture offers to the Hispanist a living archive the unique and fascinating opportunity of experiencing at first hand an archaic stage in the development of the Spanish language and the oral manifestation of its folk literature. The speech of the twentieth-century Sephardim allows us as it by enchantment, to bridge centuries of history and to hear Spanish almost as it was spoken four centuries ago. (1960:230)

In the spring of 1959 I met both Armistead and Silverman and, having had the opportunity to hear a portion of their recorded mater-

ials, I became intensely interested in doing a musicological study of the Sephardic ballad tradition. During 1960-62 I traveled in Israel and carried out field work among the many groups of Sephardim residing there. Among the items collected were 250 texts of ballads representing both the eastern Mediterranean and Moroccan traditions. Ninety-five percent of these were sung (1962:83-91).

At the same time, Professors Armistead and Silverman had collected a number of important unedited ballad manuscripts (texts only) from Cynthia Crews, who collected in Greece and Yugoslavia in 1929, and from the late William Milwitzky, whose collection, made in the Balkans in 1895, was made available to us by the YIVO Institute of Jewish Studies in New York. By April 1961 our collection was further enriched by manuscript copies of seventy ballads (texts only) from the Sephardim of Tetuan and Xauen (Morocco) which were collected by Americo Castro in 1922.

With full knowledge of the political upheavals in North Africa and their implications for Moroccan Sephardic communities, we felt a strong need to record that tradition which was already in a most precarious situation. Therefore, in the summer of 1962 the three of us embarked on a field trip to Morocco which took us to the communities of Tangier, Tetuan, Larache, Alcazarquivir, Arcila, and Casablanca. Here, we recorded more than 550 ballads together with a variety of items representing other branches of Sephardic folklore. 6

At present, our entire collection of ballads numbers more than 1350 variant texts (including more than 1000 melodies) representing over 200 different narrative themes, from such countries as Greece, Turkey, Yugoslavia, Bulgaria, Rumania, Israel, and Morocco. It constitutes the largest and most important extant collection of Judeo-Spanish ballads.

Musically speaking, the Sephardic ballad repertoire represents two-Moroccan and Turkish (or possibly three with Greek)-musical style traditions located at opposite ends of the Mediterranean basin. The major division in Sephardic balladry is between the east-Greece, Turkey, and the Balkans-and the west-Morocco and other settlements in North Africa. However, we must not forget that this 7-LEVIN-Synagogue Music repertoire forms only a special branch of the vast ballad tradition which originated in fifteenth- and sixteenth-century Castile and diffused to all areas of the Hispanic world.

A good number of traditional text-types employing octosyllabic, and in some cases hexasyllabic hemistichs, with rhyme in assonance on every distich, are common to all areas of Sephardic balladry. The stylistic components, or parameters, which are musically constant are:

1. All ballads are sung monophonically without accompaniment. In those rare cases where accompaniment is present it will be harmonic for the Western tradition and heterophonic for the Eastern tradition.
2. The strophic form is paramount for all melodic stanzas with the quatrain division predominating.
3. All melodic stanzas adhere to the principle of varied repetition.
4. The ambitus generally falls within the octave.
5. Dynamics are constant after the melodic stanza is established.
6. Tremolo is not part of the performer's practice.

Those parameters which differ in the western and eastern Mediterranean traditions can be compared in the following manner:

	Western	Eastern
I. Melodic stanza	Is modal (including major and minor) and diatonic in movement. Some ballads have distinct triadic and pentatonic characteristics.	Adheres to the class of <b>melody</b> types in the system of Turkish-Arabic maqamat, and are diatonic in movement.
2. Pitch	Subscribes to the Western concept of pitch.	Has a greater amount of microtonal intonation.
3. Tempo	Is even flowing.	Varies from an underlying pulsating <i>tactus</i> to a <b><i>lando-rubato</i></b> rendition.
4. Rhythm	Is fixed according to the rendition of the melodic scheme. Irregularities are caused by the addition or omission of syllables in the versification.	Varies within the phrase length.
5. Phrase length	Is quite evenly distributed	Varies according to the amount of vocal ornamentation.
6. Tessitura	Medium register	Medium to high register
7. Ornamentation	Slight degree of vocal ornamentation. This would correspond to our idea of neumatic, ornamental style.	A great amount of vocal ornamentation especially at the end of phrases.
8. Tone quality	Typical of indigenous Spanish balladry.	Typical of Middle-Eastern vocal practices.

To illustrate these comments, we have included the following musical transcriptions. The first example, representing the western Mediterranean (Moroccan) tradition, is the ballad "Gerineldo," whose first three verses are transcribed with the melodic quatrain strophe AA'BC.8



## Example 1. "Gerineldo" (R. Menendez Pidal 1906: No. 101)

(-Girineldo, Girineldo, my fine knight,

Oh, who could have you tonight for  
these three hours at my service!-Since I am not but your servant, my lady,  
you must be mocking me .)

$\text{♩} = 186$

**A** (9)

v. 1  $\text{H}$  Gi - ri - nel - do, Gi - ri - nel - do —

**A'** (10)  $\frac{9}{8}$

mi ca - ba - ye - ro — po - li - do, —

**B**

v. 2 ; quién te me die - ra e - sta no - che —

**C**  $\frac{9}{8}$

tres ho - ra - s a mi ser - vi - sio! —

**A**

v. 2 ; quién te me die - ra e - sta no - che —

**A'**  $\frac{9}{8}$

tres ho - ra - s a mi — ser - vi - sio! —

**B**

v. 3  $\text{H}$  Co - mo soy — vue - stro — cri - a - do, —

**C**

se - ño - ra, — bur - láis con - mi - go . . . . .

Example 2 is a brief selection consisting of the first two verses from the eastern Mediterranean ballad, "La adúltera," in a-a assonances.' Notice the tripartite phrase structure, AA'B and the repetition of the second textual verse.<sup>17</sup>

Example 2. "La adúltera" (R. Menendez Pidal 1906: No. 80)

(Early on a Monday morning,  
I took my bow and my arrow  
in my right hand.)

The musical score consists of six staves of music in a single system, each with a corresponding line of Spanish lyrics. The first two staves represent the first verse, and the last four staves represent the second verse. The structure is tripartite (AA'B), with the first two staves (A and A') forming the first phrase and the last four staves (B, A'', A', and B) forming the second phrase. The lyrics are: "Un lu - nes por la ma - ña - - na" and "un lu - nes por la ma - ña - - - no." for the first verse; and "Un lu - nes por la ma - ña - - - na.", "To - mí el ar - cóy la mi fle - - - cha", "en la mi ma - no de - - - cha.", and "I en - la - mi - ma no de - - re - - - cha" for the second verse. The score includes various musical notations such as treble clefs, time signatures, and dynamic markings.

V.1 Un lu - nes por la ma - ña - - na

un lu - nes por la ma - ña - - - no.

Un lu - nes por la ma - ña - - - na.

V.2 To - mí el ar - cóy la mi fle - - - cha

en la mi ma - no de - - - cha.

I en - la - mi - ma no de - - re - - - cha

An example of a Sephardic *romance* in the Greek style can be found in Katz (1962:90), which is a version of “Las hermanas reina y cautiva” (R. Menendez Pidal 1906:No. 48) from Salonika.13

When Silverman returned from Spain in February 1962, he brought with him microfilm copies of approximately 250 manuscript notations from the vast collection of Manuel Manrique de Lara (d. 1929), which are in the possession of Ramon Menendez Pidal. Each notation consists primarily of the first melodic stanza with text underlay, including the name and age of each informant plus the locale where obtained. Among these precious notations were fifteen melodies transcribed by Manrique de Lara in 1915, while he was serving as a colonel of a marine infantry battalion in Larache. On these notations he identified the informant as Donna Ayach.

During our Moroccan expedition, in the summer of 1962, we were fortunate in locating the same informant, now sixty-two years of age, residing in Casablanca. Mrs. Ayach recalled singing for the “masked Colonel,” as she described him, who wore a wide handkerchief across his face as a precautionary measure during a typhoid epidemic. She sang and repeated a good portion of her repertoire of romances to enable him to notate them with “meticulous care.” In 1962, almost two generations later, we were able to record nine of the fifteen items preserved in Manrique de Lara’s manuscripts.

Musical examples 3 and 4 collate versions collected by Manrique de Lara with their singing by the same informant recorded by us in 1962. While Manrique de Lara’s transcriptions consist of a melodic stanza comprising two verses, I have aligned under his examples the 1962 variants from which I have transcribed two melodic stanzas plus two additional verses.

A comparison of the 1915 and 1962 renditions leave no doubt concerning their similarity. Cadences and textual stresses are in full agreement. The range of Example 3 agrees except for ornamental notes which extend the 1962 version, with the  $db^1$  functioning as an upper auxiliary and  $d$  as a lower auxiliary. Both examples are based on the quatrain form, the first indicated as ABCD and the second as  $AA'BA''$  or  $A^{(x+y)}A'^{(x'+z)}B^{(v+w)}A''^{(x'+w)}$ ;

**Example 3. “La Infantina” (R. Henendez Pidal 1906: No. 114) 14**

**(The knight goes out hunting as he was  
accustomed to do. His dogs went a hunting  
and he had lost his falcon (or boat [sic!]).  
Where did night overtake him? On a dark mountain,  
where no one lived, not even a living creature.)**

## Manrique de Lara 1915

## A Allegretto

V.1 A ca - sar va el ca - ba - lle - ro

I. J. Karz 1962

♩ = 150

V.1 A ca - sar va el ca - ba - ye - ro

V.3 ¿Dón - de le co - gó la no - che?

## 1915 B

a ca - sar co - mo so - lí - a

1962

y a ca - sor - co - mo so - lí - a

y en u - ña os - cu - ra mon - ta - ño

## 1915 C

v.2: los pe - rros le i - ban ca - son - do

1962

v.2: los pe - rros le i - ban ca - sa - ño

v.4: don - de hay mo - ro ñi mo - ra,

1915 D

y el bar - co per di - do ha - bí - a

1962

y el hal - cón per di - do i - ba.

ni cri - a - tu - ro na - si - da

Example 4. "Conde Alarcos" (R. Menendez Pidal 1906: No. 64) 16  
 (The princess was sad, sad rather than happy,  
 for the king has not arranged her marriage  
 and would not marry her off. She sent for  
 the king, her father, with honor and courtesy.  
 Her father was well attired, he did not delay  
 in arriving. "Good day, princess.")

Morrique de A(x) + y)  
 Lara 1915 Poco andante

V.1: Tris - te es - ta - ba la in - fan - ta

I. J. Katz 1962  $\text{♩} = 104$  (17)

V.1:

V.3: Man - dó po - r el - rey su pa - dre

V.5: Bue - nos di - as - la in - fan - ta

1915 A' (x' + z)

más tri - ste que no a - le - grí - a,

1962

[V.1] más tri - ste que no a - le - grí - a,

con hon - ra y con cor - te - si - a .

1915 B (v + w)

V.2: por - que no la ca - sa el re - ye,

1962 5/8

V.2: por - qué no la ca - sa el re - ye

5/8

V.4: su pa - dre e - sta - ba en há - bi - to,

1915 A'' (x'' + w)

por - que no la ca - sa - rí - a

1962

V.1 por - que no la ca - za - rí - a .

V.2 no re - tar - do en su ve - ni - do . . . .

What I have presented here are but four examples from our collection of more than 1000 melodies. For a reconstruction of the **romancero** musical tradition emanating from Spain we must undertake a comparative study of the now moribund Judeo-Spanish ballad repertoire preserved by Sephardim from eastern and western Mediterranean communities. And, ultimately, we must work backwards

toward a further comparative study with the known musical sources of fifteenth- and sixteenth-century Spain. Only through such a major undertaking can we resolve the questions of the Spanish inheritance as found in such ballads and clarify those extraneous influences which have altered their performance in oral tradition. 19

During the period of my collaboration with Armistead and Silverman we have gained a better understanding of each other's specialties, and through an exchange of ideas we have been able to evaluate and improve our own methods and techniques. With the documentation now at hand we plan to complete a series of studies on the music, poetry, folklore, and language of the Sephardic **romancero**. 20

#### FOOTNOTES

1. This is a revised version of a paper read at the Eleventh Annual Meeting of the Society for Ethnomusicology in New Orleans, Louisiana, December 26-29, 1966.

2. A glance at Merle E. Simmons *Bibliography of the Romance and Related Forms in Spanish America* (1963) will reveal the popularity of the romancero throughout Spanish-speaking America. Important omissions are discussed in a review of this work by S. G. Armistead and J. H. Silverman (1965).

3. See the bibliography of Mentndez Pidal's contributions on the romancero (Webbrr 1951).

4. Mendoza's study, *Lirica narrativa de Mexico: El romance*, which was to be published by the Universidad Nacional Autbnoma de Mexico, was left unfinished at his death, October 27, 1964.

5. Among their first publications concerning Sephardic balladry are "Dos romances fronterizos en la tradicion sefardi oriental" (1959), *Neuva Revista de Filologia Hispanica* XIII (1959), 88-98. and "Hispanic Balladry Among the Sepharic Jews of the West Coast" (1960).

6. See *Bulletin of the International Folk Music Council*. No. 23 (April 1963). p 15.

7. I shall not cite the vast bibliography of textual and musical ballad analogs for each example but will limit my references only to the melodies existing in known Sephardic ballad sources-in their versions and variants.

8. Sung by Bela Alpaz. an emigrant from Tangier (Jerusalem, February 27, 19613. This melody hears a close resemblance to that given in Benichou (1944: 375. No. IV) Cf. also Larrea Palacin (1952: II. M. 152-64).

9. Note the consistency of the hemiola effect in the cadential measure of each phrase.

10. Although the 6/8 time signature appears suitable for the rendering,

the 9/8 scheme which falls at the end of each A' phrase has been maintained throughout the performance.

11. Sung by Ester Maimara, *Sabra* (Jerusalem, June 29, 1960). Cf. Hemsí (1934: No. XVII); S[an] S[e]bastian (1945: No. 7); Algazi (1958: No. 62); and Levy (1959: Nos. 25, 27, and 85). Our melody bears the characteristics of the Sikha maquam.

12. Manriyue de Lara explained these verse repetitions in the following way:

Drbo advertir una particularidad esencial y característica, advertida por mí lo mismo entre los judíos de Marruecos que entre los de Oriente. Esta particularidad determina que cada dos octosílabos correspondientes a la segunda mitad de la melodía se repitan siempre volviéndolos a cantar con la primera mitad de la melodía misma. Así resultan repetidos todos los versos, excepto los dos primeros con que el romance comienza, y así, sea par e impar el número de versos que contiene el asonante, siempre coincide el final del romance con el final de la tonada. (1916: No. 1285)

13. An additional musical variant can be found in Algazi (195X: No. 47). Algazi's example cited as Partos trocados, was recorded on a 10" 78 rpm disc (No. 9 Al 61 62) issued by the Unesco International Archives of Popular Music.

14. Casablanca, August 28, 1962. In my transcription I have respected Manrique de Lara's key signatures and have transcribed accordingly. Further variants can be found in Ortega (1919: 261); Benichou (1944: 374, No. I); Larrea Palacin (1952: II, M. 178-80); and Gonzalo Menéndez Pidal (1953: I, 399) where the incipit is given as "De Francia Partio la niña."

15. The rest is prolonged an extra pulse in both melodic stanzas of the 1962 variant.

16. Casablanca, August 27, 1962. A copy of the manuscript appears in Gonzalo Menéndez Pidal (1953: I, 400). Cf. Larrea Palacin (1952: I, RI, 86).

17. The first hemistich was lost in our field recording.

18. Notice the irregular 5/8 measures which are rendered consistently in the following verses.

19. From the textual side the salient features which distinguish the Jewish romances from those in the purely Hispanic tradition are concisely discussed by R. Menéndez Pidal (1906-07: Intro.: 1953: II, 330-41) and Moshe Attias (1956: 14-23; 1961: 14-23, 334-42).

20. We have already begun work on the first of a series of volumes entitled *Judeo-Spanish Traditional Ballads From the Eastern Mediterranean*. This first volume will comprise some 180 texts and approximately 140 melodies. The thirty text-types included in this volume parallel many of those listed in Menéndez Pidal's "Catálogo" (1906) and cover such categories as Carolingian, Biblical, and Classical themes plus narratives concerning the Spanish epic,



and Spanish history. Many new text-types can now be added to Pidal's classification. Menendez

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## REVIEW OF NEW MUSIC

SONGS OF THE CHASSIDIM: *An Anthology compiled, edited and arranged by Velvel Pasternak*. Bloch Publishing Co. New York, N. Y. \$10.

A handsome, beautifully bound, substantial volume that will find a place on every music library shelf. "Songs of the Chassidim" joins "Sefer Hanigunim" and the Vinaver Anthology in making available many of the beautiful *nigunim* that have been recorded in the past decade under the aegis of the notable Chassidic dynasties. This fine collection is presented with some arrangements and chord markings by Pasternak, in transliteration, with a very useful discography as well as the original Hebrew and its meaning. Divided into several larger sections (Liturgy, Z'miros, Melave Malke, Festivals, High Holidays and Wedding Songs) the tunes have been drawn mostly from Modzitzer sources with a lesser number from Bobov, Lubavitch Boston and other Chassidic enclaves. Mr. Pasternak adds to the worth of the book with a short introduction to the "Chassidic Movement."

HALLEL AND THE THREE FESTIVALS: *Selected Works by Leib Glantz*. Edited by David Loeb. Tel-Aviv Institute of Jewish Liturgical Music in Conjunction with the Israel Music Institute. Distributed in the United States by Boosey & Hawkes, Inc., New York, N.Y. Prepared for publication by Mr.

Mr. Yehoshua Zohar, this addition to the published works of Glantz gives further insight into the remarkable poetic soul of this man who used nusah and hazzanut as vehicles for

tonal exploration into areas untouched by his predecessors. Dissonance, vocal angularities, special glissandi and other effects, long recognized and used in general music by contemporary composers, are presented here within the framework of tradition and are used in consonance with the spirit of the Near-Eastern *maqam* by Glantz, who will be remembered as much for the extraordinary influence he has exerted in the music of Israel as for his unique vocal interpretations of *t'fillot*.

This collection of selected works is accompanied by a recording of Glantz the subject of "Hallel" and "Tal" in Hebrew. It can be followed in the Hebrew, it can be followed by the text of the talk in both Hebrew and in English as printed in the Introduction to this book, and will lend to the charisma surrounding this exceptional creator.

MIQRA' EY MUSICA: *A Selection of Biblical References to Music by Shlomo Hofman*. Mif'am Publications. Tel-Aviv, Israel. "Yessod" Ltd. Publishing House, 16. Maze Street, Tel-Aviv.

A comprehensive listing of Biblical references to music and to musical instruments with source, Hebrew text, vowels and tropal signs, this little booklet should prove invaluable.

THE KEY OF SEE: *Travel Journeys of a Composer* by Herbert Fromm. The Plowshare Press, Inc., Boston, Mass.

It will come as a surprise to some that Mr. Fromm, in addition to his well known abilities as a composer, teacher and organist is also a writer and poet. One might have felt from

his writings on music and his critical comments on newly published works. that he had a fine flair for the written word. As it evolves, he has more than a "flair" for writing.

This small and charming book is in the form of a "travel journal" covering three trips experienced by the author; to California in 1952, to Israel and Europe in 1960 and to Germany in 1962. The title is more than a cute play on word meanings. Mr. Fromm has the ability to describe his return to familiar childhood places and friends in such a manner that instantly involve the reader and permit you to "see" with him.

Filled with musical anecdotes and displaying much of Mr. Fromm's slightly acrid and oftentimes wry sense of humor. the book is worth reading

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FOLK ROCK AND ROCK N' REST  
EDGE OF FREEDOM (AL SAF  
H A C H E Y R U T) : *A Folk Rock*  
Service for the Sabbath by Cantor  
Ray Smolover and David Smolover.  
The National Federation of Temple  
Youth. 838 Fifth Avenue. New  
York, N.Y.

A N D N O N E S H A L L M A K E  
T H E M A F R A I D : *Sabbath Rock n'  
Rest Service* by Issachar Miron.  
English lyrics by Tsipora Miron.  
SFM Music, Inc. 520 Fifth Avenue  
New York. N.Y.

This past year saw a burgeoning of wonderfully different, inventive approaches to the traditional liturgy. mostly youth oriented. There were English services sung to traditional melody, youth services with new prayers compiled by children services with traditional music- played on contemporary instruments services with jazz. blues and folk rock as the basis of musical expression services mixing these elements and services that in-

corporated mixed-media ideas.

Hooray! Some of our congregations are giving evidence of living in the 20th century.

The moot point will be made five or ten years from now when we **have** a chance to stop, catch our breath and regroup. What has lasted and been saved? What has "caught on" and what has not? In what does the congregation (be it youth or adult) find a religious feeling that is common to us as a people and that can help us in our pursuit of prayer and our identification with it?

In these two worthwhile approaches to the use of folk and rock in the Service we see reflected signs of our times.

The Miron work is skillful. tuneful and clever Smolover's is fresh wholesome inventive and almost completely original in concept. It might be an oversimplification to say that on the basis of the obvious intent of the two **composers and their commissioning bodies** (that of writing a service that is instantly attractive to young people one that instantly communicates the spirituality of the prayer texts in terms of today's music. before these same young people "turn off") Smolover's is "of the kids and for the kids" while Miron's service perhaps because of its expertise will not "make the scene". "Edge of Freedom" really moves "None Shall Make Them Afraid" rarely does.

It would be easy for this reviewer to wax poetically chauvenistic and declare that the difference in the backgrounds of the composers accounts for the difference in what the reviewer feels makes one "with it" and the other "without." But Mr. Miron in addition to being a fine and experienced composer is very much with it in his professional life, having

made the transition from Israeli folk composer to successful American pop practitioner painlessly. I feel that the forces for which each man wrote account for the authentic feel of folk-rock in one and the impression of artifice in the other.

"Edge of Freedom," printed in lead sheet form with instrumental chordings and directions, contains 14 set pieces that can easily be done by high school kids of the same wonderful calibre and with the same wonderful abilities as any of the thousands of folk-rock groups now functioning in our communities. The rantorial part is not within the reach of every young man and it could be sung by some one with special abilities. All the music seems to be written in a very lyric style and is the product of a singer with excellent taste and a "feel" for the right phrase. It will prove instantly popular, and serves as a fine vehicle for the expressiveness and intensesness of Jewish ideals and moralities. Cantor Smolover's son, David makes a forthright contribution as co-composer, and may help account for its American "feel". The Service will be meaningful and contribute toward a youthful understanding and expression of prayer.

Miron's "And None Shall Make Them Afraid" was commissioned by Cantor Arthur Yolkoff and Congregation Mishkan Israel of Hamden Connecticut, and is written for a much larger group of varied abilities: Cantor, Soloists, SATB Choir and a Children's Chorus which can be subdivided. As a work for performance I think that it offers an exceptional range of experiences. Large choruses of children will find their metier in this work as will cantors and music directors looking for a novel and fresh approach for presenting new forms of synagogue music to their congrega-

tions. "L'cha Dodi" and "If You Want Peace" are especially felicitous while the concept of broken phrases and spoken text in "Va'arhnu" will be an exciting experience. The "Hallelujah" is an outstanding and rousing choral number which, one hopes, will be made available with other selections from this Service in single, octavo form. Both Miron and Yolkoff are to be commended and encouraged in continuing their efforts in this new direction. Would that their efforts serve as an example to us all. Expertly scored for instruments it could be done with varied combinations as well.

I HAVE A DREAM: Cantata for Mixed Chorus (SATB), Baritone Solo, Narrator and Orchestra (or Piano) by Elie Siegmeister, text by Edward Mabley based upon a speech by Martin Luther King, Jr. MCA Music, Inc., New York, N.Y. \$2.50.

"I have a dream that one day this nation will rise up and live out the true meaning of its creed: We hold these truths to be self evident that all men are created equal." "Now many are still enslaved: next year may all men be free."

These two quotations brought together the idea that was conceived by Cantor Solomon Mendelson to premiere a work which embodied the Jewish concept of the freedom of man with the late Martin Luther King's impassioned "I Have a Dream" speech delivered in August, 1963 before the Lincoln Memorial in Washington, before almost a quarter of a million people (negro, white, Christian and Jew) and which has, in this published work, been forcefully welded together by Elie Siegmeister and Edward Mabley.

An outstanding piece of music,

written for contemporary ears in a contemporary language with a driving force that cannot be denied, "I Have A Dream" needs professional attention in both chorus and accompaniment as well as dedicated performers. A "natural" for community as well as college forums for the continuation of meaningful dialogue. This short and rewarding dramatic-musical work is well conceived, extraordinarily appropriate and superbly executed. Orchestral parts, if required, are available from the publisher.

#### YOUTH SERVICES

KOCHVE VOKER (Morning Stars)  
by Max Wohlberg. Transcontinental Music Publications, 1968.  
\$2.50.

EL HAY'LADIM B'YISRAEL by  
Abraham Salkov. Transcontinental  
Music Publications, 1967. \$2.50.

Two fine works for children or treble voices are now available in addition to Arthur Yolkoff's gem-like work of last year.

Max Wohlberg's substantial Morning Service begins at "En Kamoha", completes the Torah Service and ventures into the *Musaf K'dusha* before concluding with *En Kelohenu* and *Yism'hu*. It is a Sabbath Morning Service commissioned by the Beth El Junior Choral Society of Akron, Ohio and its energetic Hazzan, Jerome Kopmar.

Written mostly with a cappella chorus in mind, Wohlberg has successfully blended his long years of exposure to traditional *nusah* and choral singing in the "old style" with his interest in Israel and in America in creating a "new style" of great originality. Wohlberg long has been known in his writings for the synagogue, albeit in recitative or choral

setting, for an unparalleled gift for melody. He has surpassed himself in writing this angelic service which is deserving of much use in our time.

The Service includes cantorial participation in a well placed baritone range. Of particular interest is the ingratiating "K'dusha". Hazzan Kopmar is to be thanked for his interest in commissioning Max Wohlberg and for their joint efforts in behalf of music for today's Synagogue.

Abraham Salkov's charming service is scored for Cantor, two or three part Youth or Women's Choir, Piano or Organ and Percussion. It should prove to be an exciting project for any group of youngsters and is felicitous in its concept and treatment. The rhythms are easy to perform and the melodic lines are natural and not too difficult. Hazzan Salkov has based much of the vocal work on trop (*Shir Hashirim* in *L'ha Dodi nusah hat'fillah* and his own inventiveness. The harmonic language is chromatic and forceful. Some sections are difficult (*V'ahavta*) and bespeak a general comment that the soprano part might have been located more in a lower rather than higher tessitura. Salkov uses easily remembered rhythmic patterns for many of the numbers, sometimes disregarding obvious accents. Generally it is a good service and one which will be used.

#### NEW RECORDS

OUT OF THE SILENCE: *Songs of Russian Jewry*. Reuven Frankel, Baritone, Lazar Weiner, Piano. Famous Records, FAM 1038. Canal Record Distributors, Inc., 48 Canal Street, N.Y.

A tasteful and highly artistic presentation of songs of a vanished world this recording helps to "infuse into

American Jewry a living and organic recollection of the rich Yiddish-speaking civilization of that vanished world through which the vast majority of us received our heritage of Jewishness."

The album is dedicated to the saving remnant of the great Jewry of Russia in the hope that the voice of Jewish songs will once again be heard among their youth.

Weiner adds to the clear and expressive voice of Reuven Frankel in "Tzu Eins Tvei Drai," "Shir Hamalalas" (Fromm), "In Cheder," "Shir Hashirim" (Saminsky), "Zog Maran," (Bugatch), "Omar Adoshem L'Yaakov" (Ellstein) and "Tzur Yisrael" (Weiner) among others.

The combination of soloist and accompanist is an obviously natural one, both lending their fine interpretive powers to the artistic integrity of the record. More please!

A SINGING OF ANGELS: Beth El Choral Society. Jerome B. Kopmar, Director. Produced by Beth El Records. Akron, Ohio.

A delightful, enchanting sound by the 60 voice children's choir lends its own particular magic to 11 folk-songs arranged by Charles Davidson with witty lyrics by Samuel Rosenbaum. This recording, already in its third pressing, has a place in every school music library.

C. D.