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**THE DEVELOPMENT OF THE
OFFICE OF HAZZAN
THROUGH THE TALMUDIC PERIOD**

by
HYMAN I. SKY

**A Dissertation
Submitted in partial fulfillment of the requirements
for the degree of
Doctor of Philosophy**

The Dropsie University
Broad and York Streets
Philadelphia, Pennsylvania 19132

1977

THE DEVELOPMENT OF THE OFFICE OF HAZZAN THROUGH THE TALMUDIC PERIOD

What follows is the first chapter of a ground-breaking doctoral thesis written by Hazzan Hyman I. Sky. He received his Doctor of Philosophy from The Dropsie University in June 1977.

We believe that this is an important document on many grounds. First, because it is, to our knowledge, the only study of this kind available to us. Second, because it illuminates a period which has heretofore been a mystery to most of us. Third, because this is a work about hazzanut by a distinguish&d hazzan.

Hazzan Sky is a talented member of a well-known rabbinic family and with this work carries on a family tradition of scholarship and service. He is currently the hazzan of Beth Shalom Congregation in Kansas City, Missouri.

We are grateful to The Dropsie University for permission to reprint this chapter which stands very well on its own, since it is, in essence, a summary of the entire dissertation.

PREFACE

It is in the nature of a truism to state that Jewish history is as much a study of principal Jewish institutions as it is of the **development** of its legal system or a study of the lives and influences of its dominant personalities, **The** two major institutions that provided the dominant foci for Jewish religious life were the Sanctuary in Jerusalem and the ubiquitous synagogue. A part of the Talmudic sources' treatment of these institutions was an examination of their functionaries. A functionary common to both the Temple and the synagogue was the bazzan (haknesseth). After the Destruction we still find a synagogue bazzan. He is joined, however, by two additional functionaries, the shali'ah tzibbur and the meturgeman. At the same time, he is confronted by two additional functions, oveir/yoreid lifnei hateibah and poreis et/al Shema.

In general terms, the thrust of this study is directed towards eliciting (a) the etymology of the term "hazzan," (b) the function of the Temple hazzan, (c) the function of the synagogue bazzan during both the Tannaitic and **Amoraic** periods, (d) the underpinnings **of** the needs that led to the eventuation **of** a shali'ah tzibbur and the nature **of** his ministrations, (e) the nature of the function **of** the oveir/yoreid and who performed it and finally and similarly, (f) the nature **of** the function of the poreis and who performed it.

The specific purpose of this study is to clarify the relationship, if any, between the hazzan and the shaliah tzibbur, the two major functionaries. The Talmudic sources point out their separateness. In the post-Talmudic period, the functions have already merged. The analysis treats (a) the reasons for, and the period of time of, the merging and (b) the communal status of either or both.

Although others have treated the hazzan/shaliah tzibbur, these investigations have been peripheral to studies of the synagogue, the community, or the literary aspects of the prayer rubrics. I hope that my contribution to studies in this field lies in the scrutiny of all the relevant sources and the conclusions to which they lead. My study shows that the ubiquitous hazzan, probably salaried, was forced to assume the function of "shaliah tzibbur" so as to deal with a "canonized" liturgy. This assumption of functions took place after the close of the Talmudim, but before the beginning of the seventh century. Internal changes in the function and character of the "new" hazzan caused a lowering of the status previously accorded to the shaliah tzibbur.

This study, in great measure, represents the influence of my late revered teacher, Dr. Solomon Zeitlin (ש"ס). Dr. Zeitlin's sudden passing was as much a personal loss as it was witness to the further diminution of that special scholarship that the late nineteenth-century and early twentieth-century Eastern European Jewish communities produced. His was a rare combination of quiet modesty and intellectual enormity. I thank him for his constant availability

and encouragement.

I acknowledge with thanks the interest, concern, and guidance offered by Dr. Solomon Grayzel and Dr. Theodore H. Gaster. Their suggestions, prodding and advice provided a constant reservoir of insights into the area of academic research.

With Dr. Zeitlin's passing, a large part of the burden of guiding this study to a successful completion fell upon the shoulders of Dr. Sidney B. Hoenig. Dr. Hoenig, one of my earliest teachers as an undergraduate at Yeshiva University, is one of Dr. Zeitlin's most prestigious students. He assumed responsibility long after the largest part of the research and writing had been completed. I thank him for the time and active concern that he invested.

I extend my thanks to the Libraries of the Dropsie University, the Jewish Theological Seminary, the University of Pennsylvania, St. Paul's Methodist Theological Seminary, Kansas City, Missouri, and Central Baptist Seminary, Kansas City, Kansas for their largesse in making the necessary materials available to me.

I also thank Mrs. Mary Lou Curl for her painstaking handling of what had to be a task bordering upon the edges of unsufferable tedium: the handling of the final typescript.

I regret that my revered father, Rabbi Yehudah Leib Sky (ה"ע), and mother, Hayya (ה"ע), as well as my revered father-in-law, Benzion Yehuda Gold (ה"ע), and mother-in-law, Libby (ה"ע), passed away before the completion of

this work. They provided constant living examples of concern for Torah as well as encouragement and concern.

Above all, I thank my wife, Zena, and my children, Adam and Shira, for the patience and tolerance that was required of them in the face of my seemingly endless preoccupation.

Although many minds and hands have had input upon the contents of this paper, errors in fact and judgement remain my own.

H. I. S.

TALMUDIC TRACTATES

'Ab. Z.	= 'Adoba Zara	Maas.	= Maasrot
Ab.	= Aboth	Maksh.	= Makshirim
'Arak.	= 'Arakin	Mak., Makk.	= Makkot
B. B.	= Baba Bathra	Meg.	= Megilla
B. K.	= Baba Kamma	Me'il.	= Me'ila
B. M.	= Baba Metzia	Men.	= Menaḥot
Bekḥ.	= Bekhorot	Mid., Midd.	= Middot
Ber.	= Berakhot	Mikw.	= Mikwaot
Betz.	= Betza	M. K.	= Moed Katan
Bikk.	= Bikkurim	Naz.	= Nazir
Dem.	= Demai	Ned.	= Nedarim
'Eduy.	= 'Eduyot	Neg.	= Negaim
'Er., 'Erub.	= 'Erubin	Nid., Nidd.	= Nidda
Git., Gitt.	= Gittin	Ohol.	= Ohalot
Ḥag.	= Ḥagiga	'Orl.	= 'Orla
Ḥal.	= Ḥalla	Par.	= Para
Hor.	= Horayot	Pea.	= Peah
Ḥul.	= Ḥullin	Pes.	= Pesahim
Kel.	= Kelim	R. H.	= Rosh Hashana
Ker.	= Keritot	San., Sanh.	= Sanhedrin
Ket.	= Ketubot	Shab., Shabb.	= Shabbat
Kid., Kidd.	= Kiddushin	Shev.	= Shevi'it
Kil.	= Kil'aim	Shevu.	= Shevuot
Kin.	= Kinnim	Shek.	= Shekalim
Maas. Sh.	= Maaser Sheni	Sot.	= Sotah

Suk., Sukk.	= Sukka	'Uktz.	= 'Uktzin
Taan.	= Taanit	Yad.	= Yadaim
Tam.	= Tamid	Yeb.	= Yebamot
Tem.	= Temura	Yom.	= Yoma
Ter.	= Terumot	Zab.	= Zabim
Tev. Y.	= Tevul Yom	Zeb.	= Zebahim
Toh.	= Toharot		

ABBREVIATIONS

<u>AC</u>	=	<u>Aruch Completum</u>
<u>Ab. d'R. N.</u>	=	<u>Aboth d'R. Nathan</u>
<u>Ag. W. B.</u>	=	<u>Wörterbuch der Ägyptischen Sprache</u>
<u>AJSLL</u>	=	<u>The American Journal of Semitic Languages and Literatures</u>
Albeck <u>Festschrift</u>	=	<u>Sefer HaYovel L'R. Hanokh Albeck</u> <u>Mugash al Y'dei Talmidav, Y'didav,</u> <u>U-Mokirav L'Malat Lo Shiv'im</u> <u>Shanah, Jerusalem, 1963.</u>
<u>Anal. Bibl.</u>	=	<u>Analecta Bibliotheca</u>
<u>Ant.</u>	=	<u>Antiquities of the Jews</u>
<u>Apion</u>	=	<u>Against Apion</u>
<u>ATR</u>	=	<u>Anglican Theological Review</u>
b.	=	Babylonian Talmud
BA ₁ (etc.)	=	Babylonian Amoraim. The sub-number represents the generation: 1 = c. 219 - 257; 2 = 257 - 320; 3 = 320 - 375; 4 = 375 - 427; 5 = 427 - 468; 6 = 468 - 500.
<u>BDB</u>	=	<u>Brown, F.; Driver, S. R.; and Briggs, C. A., A Hebrew and English Lexicon of the Old Testament (1907, repr. 1959)</u>
Baron, <u>JC</u>	=	<u>Baron, Salo W., The Jewish Community</u>
<u>CAD</u>	=	<u>The Assyrian Dictionary of the Oriental Institute of the University of Chicago, ed. Ignace J. Gelb, Benno Landsberger, and A. Leo Oppenheim.</u>
<u>CAH</u>	=	<u>Cambridge Ancient History</u>
<u>CBQ</u>	=	<u>Catholic Biblical Quarterly</u>

<u>CIC</u>	=	<u>Corpus Iuris Civilis</u> , Vol. I <u>Institutiones</u> , ed. Paul Krueger; <u>Digesta</u> , ed. Theodore Mommsen, rev. Paul Krueger; Vol. II <u>Codex Iustianus</u> , ed. and rev. Paul Krueger; Vol. III <u>Novellae</u> , ed. Rudolf Schoell, rev. Julius Kroll.
<u>CJ</u>	=	<u>Codex Justinus</u> , vid. CIC II.
<u>CMH</u>	=	<u>Cambridge Medieval History</u>
<u>C. S. C. O.</u>	=	<u>Corpus Scriptorum Christianorum Orientalium</u>
<u>DS</u>	=	Rabbinowitz, R., <u>Variae Lectionis in Mischnam et in Talmud Babylonium</u>
fol.	=	folio
Frey, <u>CIJ</u>	=	Frey, Jean - Baptiste, P., <u>Corpus Inscriptionum Judaicarum</u>
<u>Ges. - K. (C)</u>	=	Gesenius' <u>Hebrew Grammar as Edited and Enlarged by the late E. Kautzch</u> , tr. by A. E. Cowley
<u>Gottesdienst</u>	=	<u>Der jüdische Gottesdienst in seiner geschichtlichen Entwicklung</u>
<u>HDB</u>	=	<u>Hasting's Dictionary of the Bible</u>
<u>HERE</u>	=	<u>Hasting's Encyclopedia of Religion and Ethics</u>
<u>HTR</u>	=	<u>Harvard Theological Review</u>
<u>HUCA</u>	=	<u>Hebrew Union College Annual</u>
<u>HWDJ Berlin</u>	=	<u>Bericht der Hochschule für die Wissenschaft des Judenthums in Berlin</u>
<u>IDB</u>	=	<u>The Interpreters Dictionary of the Bible</u>
<u>IEJ</u>	=	<u>Israel Exploration Journal</u>
<u>IES</u>	=	<u>Israel Exploration Society</u>
j	=	<u>Palestinian Talmud</u>

<u>JAOS</u>	=	<u>Journal of the American Oriental Society</u>
<u>JBL</u>	=	<u>Journal of Biblical Literature</u>
<u>JE</u>	=	<u>The Jewish Encyclopedia</u>
<u>JJLG</u>	=	<u>Jahrbuch der jüdischen, literarischen Gesellschaft</u>
<u>JJS</u>	=	<u>Journal of Jewish Studies</u>
<u>JNES</u>	=	<u>The Journal of Near East Studies</u>
<u>Jos.</u>	=	Flavius Josephus
<u>JPOS</u>	=	<u>Journal of the Palestine Oriental Society</u>
<u>JPS, J. P. S.</u>	=	Jewish Publication Society of America
<u>JQR, J. Q. R.</u>	=	<u>The Jewish Quarterly Review</u>
<u>JR</u>	=	<u>The Journal of Religion</u>
<u>JRS, J. R. S.</u>	=	<u>The Journal of Roman Studies</u>
<u>JSS</u>	=	<u>Jewish Social Studies</u>
<u>JSeS</u>	=	<u>Journal of Semitic Studies</u>
<u>JThS</u>	=	<u>Journal of Theological Studies</u>
<u>Judaism</u>	=	Moore, G. F., <u>Judaism in the First Centuries of the Christian Era</u>
<u>K - B Lex.</u>	=	Kohler, I. H.; and Baumgartner, W., <u>Lexicon in Veteris Testamenti Libros</u> (1958)
<u>Krauss Festschrift</u>	=	<u>Sefer HaYovel L'Prof. Samuel Krauss, L'mal'-at Lo Shiv'im Shanah, Jerusalem: 1930</u>
<u>LCL, L</u>	=	Loeb Classical Library
<u>Les Juifs...</u>	=	J. Juster, <u>Les Juifs dans l'Empire romain</u>
<u>Maim.</u>	=	Maimonides
<u>MGWJ</u>	=	<u>Monatsschrift für Geschichte und Wissenschaft des Judenthums</u>

<u>MT</u>	=	<u>Monumenta Talmudica</u>
<u>M. V.</u>	=	<u>Maḥsor Vitry</u>
<u>n.s.</u>	=	<u>new series</u>
<u>OH</u>	=	<u>Otzar HaBraitot ...</u> , ed. M. Higger
<u>o.s.</u>	=	<u>old series</u>
<u>PA₁</u> (etc.)	=	<u>Palestinian Amoraim</u> the sub-number indicates the generation: 1 = 219 - 279; 2 = 279 - 320; 3 = 320 - 359
<u>PAAJR</u>	=	<u>Proceedings of the American Academy for Jewish Research</u>
<u>Pauly-Wissowa, P.-W.</u>	=	<u>Pauly's Real Encyclopädie der classischen Alterthumswissenschaft</u> , ed. Georg Wissowa
<u>PC(H)</u>	=	<u>Buchler, A., Die Priester und der Cultus</u> , tr. from the German to Hebrew by Naphtali Ginton
<u>PEFQ St</u>	=	<u>Palestine Exploration Fund Quarterly Statement</u>
<u>Perushim</u>	=	<u>Perushim V'-Hiddushim bi-Yerushalmi</u>
<u>REJ</u>	=	<u>Revue des études juives</u>
<u>R. O. C.</u>	=	<u>Revue de l'Orient chretien</u>
<u>S.</u>	=	<u>E. Mary Smallwood, trans. Philonis Alexandrini</u>
<u>SA, S. A.</u>	=	<u>Samuel Krauss, Synagogale Altertümer</u>
<u>Sanhedrin</u>	=	<u>Studies in the History of the Sanhedrin</u>
<u>TCL</u>	=	<u>Textes Cunéiformes du Louvre</u>
<u>Tur OH</u>	=	<u>Tur Oraḥ Hayyim</u>
<u>Tur Sha</u>	=	<u>Tur Shulḥan Arukh</u>
<u>VT</u>	=	<u>Vetus Testamentum</u>
<u>Wars</u>	=	<u>The Jewish Wars</u>

- WO = Die Welt des Orients, wissenschaftliche Beiträge zur Kunde des Morgenlandes
- Z. = ed. Zuckermannel
- ZA = Zeitschrift für Assyriologie und verwandte Gebiete
- ZAW = Zeitschrift für die alttestamentliche Wissenschaft
- ZDPV = Zeitschrift des deutschen Palästina-Vereins

CHAPTER I
DEFINITIONS

I. HAZZAN (חזן)

There are two specifically divergent approaches that characterize lexicographic investigations into the term "hazzan" (חזן). The earliest approach reflected the exegetical traditions developed by the Palestinian and Babylonian academies. This approach was directed towards harmonizing seemingly mutually exclusive bases for juridical conclusions. Since the totality of Jewish experience was measured by the yardstick of Jewish law, the underpinnings of both ritual and non-ritual areas were considered of "one piece" and subject to similar investigations.

Dunash ibn Labrat (10th C.C.E.)¹ was the earliest "lexicographic" discussant of the term "hazzan". Dunash²

¹Wilhelm Bacher, art. "Dunash ibn Labrat", JE V, pp. 11b-13a (citing a sizable bibliography [p. 13b]) indicates no exact date for Dunash. B. Pick, "The Study of the Hebrew Language among Jews and Christians," Bibliotheca Sacra 41 (July 1884), p. 466, arbitrarily gives Dunash' birthdate as "about 920 A.D." and the date of his death as "A.D. 980."

²ספר תשובות רונש הלוי בן לברט על ר" סעדיה גאון ed. Dr. Robert Schröter (Breslau: 1866), p. 56, #170, s.v. יתכניס .

saw parallels in the development of the Biblical term "ḥammanim" (חמנים)³ and the development of the term "ḥazzan". According to him, "ḥazzan" was a derivative of "ḥazzah" (חזה), the Aramaic "to see", through the same process that yielded "ḥamman" from the Hebrew "ḥamnah" (חמה) -- "Sun". As he put it, "It [ḥazzan] was an Aramaicized Hebrew word."⁴

The question of the validity of Dunash' exegesis⁵ is secondary to the technique that he used. It was the application of rabbinic dialectics to the elucidation of questions of etymology.⁶ This technique was identical to

³Always found in the plural חמנים. See Lev, 26:30 --והאשרים וחמנים Isa. 17:18-- והכרתו את חמניכם-- ונשמו כזבוחותיכם ונשבר-- Ez. 6:14; לא ייקמו אשרים וחמנים --27:19; ונשבתו גליליכם ונגדעו חמניכם -- Ez. 6:16; חמניכם יתחפנים --2 Ch. 34:14; ויסר... את הבמרה ואח החפנים --14:4. וכל החפנים גרע --2 Ch. 34:7; אשר למעלה מעליהם גרע

⁴Dunash, loc. cit. "ומהן אכרו הקהל חזן על פסקל חמן ו. On לפי שהזון כן חזה וחמן כן חמה. והוא עברי כעורב בארמי" the "derivation" of חמן from חמה see BDB p. 328f., s.v. חמן and חמה as well as K-B Lex., p. 311, s.v. חמן. Both BDB and K-B Lex. indicate חמן as an indigenous Phoenician, Nabatean and Palmyran term for "sun-pillar or altar."

⁵ חמן has been shown to be an incense altar. On the term see K. Elliger, "Chammanim-Masseben?" ZAW, 57 (1939), pp. 236-65; idem, "Der Sinn des Wortes Chamman," ZDFV, 66 (1943), pp. 129-39; H. Ingholt, "Le sens du mot Ḥamman", Mélanges syriens offerts à M. R. Dussaud, II (1939/40), pp. 795-802; L. Ziegler, "Tonkästen aus Uruk, Babylon und Assur", ZA, 13 (1948), pp. 224-40; R. De Langhe, "L'autel d'or," Anal. Bibl., 10 (1959), pp. 342-60; M. Haran, "The Use of Incense," VT, 10 (1960), pp. 113-29.

⁶Moses H. Segal, "Mišnaic Hebrew and its Relation

Israel Landau (1788-1852).¹⁴

The Arukh even set the specific lexicographic tone for the non-Jewish investigators. Johannes Buxtorf I (1564-1629),¹⁵ John Lightfoot (1602-1675),¹⁶ and Compegius Vitringa (1669-1722)¹⁷ specifically quoted and used its terminology. Although the "scientific" lexicographers assumed "liberated" approaches, Jacob Levy (1819-1892)¹⁸ and Marcus Jastrow (1829-1903)¹⁹ tended to support the contention that the terminology "hazzan" was dependent

¹⁴ הרב ר' ישראל לנדא Rabbinisch--aramäisch--deutsches Wörterbuch zur Kenntniss des Talmuds, die Targumim und Midraschim mit Anmerkungen III (Prague: 1819), pp. 59ff., s.v. חזן: "הרואה בשקידה"

¹⁵ Lexicon Chaldaicum, Talmudicum et Rabbinicum, ed. Johannes Buxtorf II (Basel: 1630), p. 730f., s.v. חזן: "Referendum es proprie ad חזן [sic]."

¹⁶ The Whole Works of Rev. John Lightfoot, D.D., ed. Rev. John Rogers Fitman (London: 1822) V, "Harmony of the Four Evangelists," p. 119, s.v. עליה צבור: "and the word meaneth overseer"; idem., Horae Hebraicae et Talmudicae, tr. Robert Sandell (Oxford: 1859) II, p. 90f., "and the Targum [sic] renders the word חזן by the word חזן"; idem., ed. Rev. John Fitman, XI, p. 88: "חזן, that is, ἐπιτελεστής or 'overseer'".

¹⁷ De Synagoga Vetere (Franker: 1696), p. 900. Vitringa bases his statement on Buxtorff, op. cit., supra, n. 15.

¹⁸ Neuhebräisches und chaldäisches Wörterbuch über die Talmudim und Midraschim, II (Leipzig: 1876), p. 29b, s.v. חזן: "von חזן od. חזן. Grndw. חזן".

¹⁹ A Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature (London and New York: 1886-1903; repr. ed. N.Y.: 1943) I, p. 444b, s.v. חזן: חזן, חזן.

upon the Aramaic "ḥaz" (חז) / "ḥazzah" (חזה) .

The exceptions to this lexicographic contention were linguistic in nature. Jacobus Rhenferdus (1654-1712),²⁰ followed by Joseph Perles (1835-1894),²¹ suggested that the term "ḥazzan", because of the nature of the function, was more probably a derivation of the Arabic "khāzin" (خازن)--"treasurer". Alexander Kohut (1842-1894)²² added the further suggestion that the origins of the terminology "ḥazzan" might be found in the Arabic "khazānat" (خزانه)--"attendant, whose support devolves upon us [sic]."²³

The consensus of all the aforementioned writers focussed upon the dependence of the terminology for the office: "ḥazzan" upon the function: "supervisor" and thus upon "ḥozeh", "khāzin" or "khizān". A further consensus that excludes Kohut, Levy, and Jastrow, suggests, as Nathan b. Yeḥiel did, that "ḥazzan", as used in the Talmudic sources, indicates the congruency of the office of "ḥazzan"

²⁰De Decem Otiosis (Venice: 1696) in B. Uggolino, Thesaurus Antiquitatum Sacrarum Complectens (Venice: 1759) XXI, col. 58, 470: חזן, ...non a חזה, a videndo...Ex Arabum thesauris... חזין Chasin...in specie Custos Paradisi ...per חזן explicant."

²¹Etymologische Studien zur Kunde der rabbinischen Sprach und Alterthümkunde (Breslau: 1871), p. 123, s.v. חזן and p. 106, s.v. אכזר: "ar. חזון." Perles also offers alternative Persian [sic] sources.

²²Aruch Completum sive Lexicon vocabula et res, quae in libris Targumicis, Talmudicis et Midraschicis continentur, explicans auctore Nathane filio Jechielis (Vienna: 1878-92) III, p. 359a, s.v. חזן on the first-- חזן בית-- זומר בית "ז"ע חזן פ' זומר בית-- חזן האוצר

²³Ibid.--"פ"ע חזנה פ" כהן המזונותיו וצרכיו עליו..."

and that of "sh'liab tzibbur"²⁴--"legatus ecclesiae"²⁵--
 "representative of the congregation in prayer".²⁶ Judah b.
 Isaac (1166-1224)²⁷ and Asher b. Yehiel (c. 1250-1328),²⁸
 among the early scholars, had already taken exception to
 the Arukh's position and had already characterized it as
 "error" (טעות).²⁹

Kohut grappled with this particular aspect of the
 investigation and came to similar conclusions. However,
 Kohut was a product of nineteenth century scholarship that
 suggested that (a) from a linguistic standpoint, Arabic was
 the proto-Semitic language and that the subsequent lingu-

²⁴Both זליה and צבור will be discussed infra.

²⁵The earliest citation of the terminology "legatus ecclesiae" that I have been able to find, is that used paraphrastically for זליה צבור by Vitringa, op. cit., p. 889.

²⁶All the sources cited above, with the exceptions noted, cite a variation of Nathan b. Yehiel's statement, *ibid.* "פי' הוא זליה צבור והרובכ לואה חנוה..."

²⁷שפר ברובת הכסולות, ed. Isaac Goldman (Warsaw: 1863; repr. ed. N.Y.: 1947), n. 20b on M. Ber. V 4 (b.34a), s.v. ובערוך פ' חזן ז"ץ לפני התיבה לא יענה אמן אחר הכהנים העובר לפני הכירוף וטעות הוא כי חזן הוא המתעסק בצרכי ביהכ"נ וז"ץ הוא המתפלל להוציא הצבור ידי חובתו...אלפא דז"ץ לאו הינא חזן...

²⁸=Rosh on Ber. V #17 and Meg. III #21: "ובערוך פירש: ז"ץ וטעות sic הוא וחזן הוא המתעסק בצרכי ביהכ"נ..."

²⁹Cf. J. Steinhardt, שו"ת זכרון יוסף (Furth: 1773) #13, n. 17a, s.v. עוד כתב. Steinhardt calls the Rosh to task for his characterization of the Arukh's statement as טעות. According to Steinhardt, the Arukh had "proven" the "hazzanic" status of the ז"ץ by citing the further supervisory duties assigned to him in the literature.

tic developments were the results of the waves of emigration that originated in the Arabian Peninsula³⁰ but (b) the "Jewish" languages were the autochthones, the "original, primitive" languages of the "Palestinian" area.³¹

Philological investigations indicate that the proposed "base-words" could have yielded the permutations that eventuated in "hazzan" from supposed "Aramaic" and/or "Arabic" sources.³² But, substantive studies of Akkadian texts³³ indicate that as early as the period of Ur III³⁴ (2400-2200 B.C.E.), there were officials of small cities and towns entitled "ha-za-nu-nu Nag. su^{ki}" and "ha-za-an-num Marad. da^{ki}".³⁵ Old Babylonian, an Akkadian dialect,³⁶ (2000-1500 B.C.E.) shows this same title. Al-

³⁰This "classical" view is most clearly expounded by Brockelman (C. Brockelman, Grundriss der vergleichenden Grammatik der semitischen Sprachen I (Berlin: 1908), pp. 7, 8, 13 and 21; cf. William Wright, Lectures in the Comparative Grammar of the Semitic Languages (Cambridge: 1890), pp. 7ff. and the other authorities mentioned there.

³¹Vid. *ibid.*, p. 4ff.

³²Proto-Semitic "b" and "h", which are in fact developed into Hebrew "ב" and "ה", cover Ethiopic "ቀ" and "ሀ", Arabic "ح" and "خ" and Assyrian "ḫ" and "ḫ(h)".

³³I am indebted to my revered teacher, Dr. Theodor Gaster for bringing this area of scholarship to my attention.

³⁴CAD VI, p. 163b, s.v. "hazannu".

³⁵*Ibid.*, p. 164a.

³⁶Moscatti, *op. cit.*, p. 6, #2.2-2.3.

though, to a large degree, "hazannu" of this period might have been replaced by rabi'ānu, thus explaining its rarity, this "officer" when found, appeared as witness to legal documents.³⁷ The old Babylonian Alalah³⁸ as well as the somewhat younger Mari,³⁹ Middle Babylonian,⁴⁰ El Amarna,⁴¹ Rās Šamra,⁴² Nuzi,⁴³ and Middle Assyrian⁴⁴ texts, all dated in the last half of the second millenium B.C.E., as well as the new Babylonian texts, dated through the entire first

³⁷CAD, op. cit., p. 164a

³⁸Idem. See also George Giacomakis, Jr., The Akkadian of Alalah (The Hague/Paris: 1970), p. 77f., s.v. "hazannu". Of the fourteen citations of ha-za-an-nu-u, ha-za-an-nu, ha-za-an-(nu), ha-za-nim, ha-za-ni, ha-za-an-(nim), and ha-za-nu, seven are marked with an asterisk(*), indicating "Old Babylonian texts from level VII" (ibid., p. 16).

³⁹Moscatti, op. cit., p. 9, #3.8; CAD, op. cit., p. 164a.

⁴⁰Moscatti, op. cit., p. 6, #2.3; CAD, ibid.; Giacomakis, op. cit., p. 17, #1.3, indicates that these were of the two basic levels of the excavations that yielded inscriptions. All of those of levels IV, III, II, and I can be identified "as coming from the Middle Babylonian period."

⁴¹Moscatti, op. cit., p. 9, #3.10; CAD, ibid.

⁴²Moscatti, op. cit., p. 9, #3.9 and #3.10; CAD, ibid.

⁴³CAD, ibid.; cf. E. A. Speiser, art. "Nuzi", IDB III, pp. 573-74 and bibliography cited there.

⁴⁴CAD, op. cit., p. 164a, b; Moscatti, op. cit., p. 6, #2.4.

millenium B.C.E.,⁴⁵ used "ḥazannu" to indicate "mayor",⁴⁶ local ruler of a city under the control of an Egyptian 'rābiṣu'--official,⁴⁷ "magistrate or sheriff",⁴⁸ "administrator of a region",⁴⁹ "appointee of the king",⁵⁰ unspecified member of the bureaucratic hierarchy,⁵¹ a religious functionary,⁵² as "headmen"⁵³ and even as a personal name.⁵⁴

In Middle Assyrian, Nuzi, New Assyrian, and New Babylonian "ḥazannūtu, ḥazānūtu, ḥaziannūtu"⁵⁵ indicated

⁴⁵CAD, op. cit., p. 164b (above); Moscati, op. cit., p. 6, #2.3. Dr. Gaster has directed me to G. A. Cooke, A Text Book of North Semitic Inscriptions (Oxford: 1903), pp. 70-71, ex. #21, ll. 4-5, from Cyprus in the fourth century B.C.E., 𐤇𐤏𐤍, which Cooke translates "prefects". Cf. on this Charles-F. Jean and Jacob Hoftijzer, Dictionnaire des inscriptions sémitiques de l'ouest (Leiden: 1965), p. 85, s.v. 𐤇𐤏𐤍 l. 23.

⁴⁶In Mari, Old Babylonian Alalah, Rās Šamra, Nuzi, Middle Assyrian, New Assyrian, New Babylonian (CAD, op. cit. pp. 163-165).

⁴⁷In El Amarna, Middle Assyrian, New Assyrian, New Babylonian (CAD, idem.).

⁴⁸New Babylonian (CAD, op. cit., pp. 164b, 165a).

⁴⁹New Babylonian (CAD, idem.).

⁵⁰El Amarna, New Babylonian (Ibid.).

⁵¹Middle and New Babylonian (CAD, op. cit., p. 165a, b.).

⁵²New Babylonian, Middle Babylonian (CAD, op. cit., p. 165b).

⁵³Middle Babylonian (idem.).

⁵⁴As early as Ur III and as late as New Assyrian and New Babylonian (idem.).

⁵⁵CAD, idem., indicates that ḥaziannu is younger (Middle Assyrian) than ḥazan(n)u (Ur III) and must therefore be based on a popular etymology (ḥZ'7) "as an artificial back formation."

the office of "mayor".⁵⁶ We must therefore conclude that the Jewish-Aramaic term for the functionary "hazzan" was a loanword from the Akkadian,⁵⁷ thus too early to have been a derivative of the later Aramaic "haz"/"hazzah".⁵⁸ The function "hazzan" (חזן) with affirmative "י" would have had to be a derivative not of "hazzah" (חזח), but rather of "haz" (חז). "Hazzah" would have had to provide a substantive analogous to the pattern "kinyan" (קנין) from "kanah" (קנה) where the original radical "י" is reduced to a "ה".⁵⁹ HZH is precarious as a root for "supervisor". The attempt to derive hazzan, in the sense of "supervisor", from the roots HZH or HZY immediately does battle with the fact that the verb in question, HZH, always means "to see" and never "to oversee"⁶⁰ which latter could be PQD (קדד)⁶¹

⁵⁶CAD, op. cit., p. 165 (below) s.v. "hazannutu".

⁵⁷CAD, op. cit., p. 165b. Cf. Heinrich Zimmern, Akkadische Fremdwörter als Beweis für babylonischen Kultureinfluss² (Leipzig: 1917) p. 6, n. 3 "...das obengenannte jüd.-aram. hazzānā stammt dann seinerseits natürlich erst wieder aus dem Akkadischen." Cf. passim, Bruno Meissner, Akkadisches Handwörterbuch ed. Wolfram von Soden (Wiesbaden: 1974), Lieferung I, pp. 338b, 339a, s.v. "hazannum I", "hazannu(m)II", "haza(n)nūtu(m)".

⁵⁸See also A. H. Godberg, "Political, Religious and Social Antiquities of the Sasanid Period," AJSLL, 21 (1905) n. 77, hazanu (חזננו) hazannutu in a list of names and titles. Cf. also Bruno Meissner, Babylonien und Assyrien (Heidelberg: 1920-25) I, p. 132: "Die Städte haben eigene Beamte, der 'Stadtsvorsteher (hazanu)'", quoting Vorderasiatische Bibliothek VII 56, VI 84. Cf. also H. Winckler and H. Zimmern, Die Keilschriften und das Alte Testament (Berlin: 1903) pp. 194, 196 and 198. Cf. also F. Delitzsch, Assyrisches Handwörterbuch (Leipzig: 1896) p. 272a.

⁵⁹Cf. Seel, op. cit., p. 708 and Ges. - K. (C), p. 238. #85 u.

⁶⁰I am indebted to Dr. Gaster for this insight.

⁶¹See Mandelkern, Concordance..., pp. 965ff. espe-

or ŠQF (קף).⁶²

II. K'NESSETH/K'NISHTA (כנסת/כנישה)

A significant proportion of the earliest datable Jewish references⁶³ to "hazzan" are found as "hazzan ha'knesseth" (חזן הכנסת). The Biblical vocabulary includes "kanas" (כנס),⁶⁴ albeit in "later" books⁶⁵ whose vocabularies had to have been influenced by the lingua franca of their times, Imperial Aramaic.⁶⁶ The term has been found in non-Jewish sources, as early as the Punic as "kanash" (כניש).⁶⁷ However, the terms "k'nesseth"

cially ב. 967d, s.v. כנסת; ב. 968 s.v. קף; BDB, pp. 823ff s.v. קף and especially ב. 824a, s.v. קף; K-B Lex., pp. 773a ff., s.v. קף.

⁶²See Mandelkern, op. cit., p. 1231, s.v. קף; BDB, p. 1054b, s.v. קף; K-B Lex., p. 1009a, s.v. קף.

⁶³Although we have shown references to a functionary termed "hazzanu", "hazzanutu" *supra*, these have been Semitic, but not Jewish. The earliest Jewish references are those of Tannaitic times, for which see *infra*, Chap. II, "The Tannaitic Hazzan."

⁶⁴Mandelkern, Concordance..., p. 588f, s.v. כנס

⁶⁵Isa. 28:20; Ez. 22:21; 39:28; Esth. 4:16; Eccl. 2:8, 26; 3:5; Ps. 33:7; 147:2; Neh. 12:44; 1 Ch. 22:2.

⁶⁶See Moscati, op. cit., p. 11, s.v. #3.18.

⁶⁷Wright, op. cit., pp. 73-74, and Moscati, op. cit., pp. 43-45 indicate that the Hebrew form כ, כ and כ are interchangeable with the Aramaic כ and כ. Vid. Jean and Hofstijzer, op. cit., p. 123, s.v. כנס. For the historical development of this phenomenon, especially in Old South Arabian, see A.F.L. Beeston, "Arabian Sibilants", JSeS, VII (1962), pp. 222-33.

(כנסת) or "k'nishta" (כְּנִשְׁתָּא) are found no earlier than the Targumim.⁶⁸ In these instances, "k'nesseth/k'nishta" mean "assembly", "gathering", for both secular and religious purposes, for people as well as inanimate objects.⁶⁹ The Akkadian evidences indicating "kamāsu" for "to gather", "to collect", "to collect, assemble persons"⁷⁰ or its alternative meaning "to kneel in prayer"⁷¹ are related to the Hebrew "KMS" (כָּמַס) ⁷² "to head", "to gather", and are completely irrelevant to our study.

⁶⁸Jean and Hoftijzer, *ibid.*, lists no כְּנִשְׁתָּא. The Targumim on the Pentateuch, which were probably the earliest however, use כְּנִשְׁתָּא for Biblical Hebrew texts for "a gathering", at least for אָסִיף (Ex. 23:16; 34:22), עָצַר (Lev. 23:36; Nu. 29:35; Dt. 16:8), עָרָה (Ex. 12:19; 16:22; 34:31; 38:25; Lev. 4:15; 8:3,4,5; 9:5; 10:6, 17; 24:14, 16; Nu. 1:16; 18; 3:7; 4:34; 10:2, 3; 13:26; 14:1, 2, 10, 27, 35, 36; 15:24, 33, 35, 36; 16:2, 3, 5, 6, 9, 11, 16, 19, 21, 22 (only in Onkelos, not in Targum Yerushalmi), 24, 26; 17:5, 7, 10, 11; 20:1, 8, 11, 22, 27, 29; 25:7 (only in Onkelos, not in Targum Yerushalmi); 26:9, 10; 27:2, 3, 14, 16, 19, 21, 22; 31:13, 26, 27, 43; 35:12, 24, 25.

⁶⁹Cf. Ex. 23:16-- וְחָג האָסִיף... באַסְפִּין... ותָּבֵא ותָּבֵא דְכִנְסָא... בְּכִנְסִין... Targ. Jon.: ... ותָּבֵא דְכִנְסָא... Ex. 34:22-- וְחָג האָסִיף... Targ. Jon.: ... עֲצַר... Targ. Onk.: ... ותָּבֵא דְכִנְסָא... Lev. 23:36-- עֲצַר... Targ. Onk.: ... כְּנִישְׁתָּא... Targ. Jon.: ... כְּנִישְׁתָּא... Nu. 29:35-- עֲצַר תְּהִיָּה... Targ. Jon.: ... כְּנִישְׁתָּא... Targ. Onk.: ... כְּנִישְׁתָּא... As indicated supra, n. 68, all references to עָרָה are translated כְּנִישְׁתָּא in the Targumim with only two exceptions, as noted.

⁷⁰CAD VIII, pp. 114ff., s.v. "kamāsu A", 1b., p. 115f. as well as p. 116f., 4b.

⁷¹*Ibid.*, p. 117b., s.v. "kamāsu B", and p. 118f., 1 and 1a.

⁷²*Ibid.*, p. 145b, s.v. "kanāsu" 2a.

III. SH'LIAH (שליח)

The Biblical vocabulary includes the verb "shalah" (שלח) -- "to send".⁷³ In its Aramaic portions it even includes "sh'liah" (שליח), the third person, perfect, Peil.⁷⁴ The earliest that "shaliach" as substantive for "messenger" occurs is in the fifth century.⁷⁵ K-B lex. suggests the Akkadian root silihtu-- "to send".⁷⁶

IV. TZIBBUR (צבור)

"Tzibbur" is also part of the Biblical vocabulary.⁷⁷ In its Biblical context, however, "tzibbur" refers to "a heap", "a collection" of inanimate objects. Contemporary Phoenician texts, however, indicate "ṣbr" as a substantive meaning "totality, group" and referring to a group of people.⁷⁸

⁷³See Mandelkern, Thesaurus..., pp. 1173ff., s.v. "שלח" .

⁷⁴Ibid., p. 1345d, s.v. "שלח" . The two occurrences of this term are Dan. 5:24-- מן קדוהי שליח פסא די - מן קדס מלכא...שליח לבקרה... and Ezra 7:14--

⁷⁵See Jean-Hoftijzer, Dictionnaire..., op. cit., p. 300, l. 50 and n. 301, ll. 58-9, citing A. Cowley, Aramaic Papyri of the Fifth Century B.C. (Oxford: Clarendon Press, 1923), p. 62, #21, l. 3 and p. 89, #26, l. 6.

⁷⁶CAD, XVI, p. 100b, s.v. "sarahu D" and Meissner/von Soden, Akkadisches Handwörterbuch, op. cit., Lieferung 12, p. 1083b., s.v. "sarahu IV".

⁷⁷2 K. 1018-- שני צבורים

⁷⁸Jean-Hoftijzer, Dictionnaire..., op. cit., p. 290, s.v. "צבור", ll. 22-3, citing O'Callaghan, Orientalia XVIII, p. 185. As Jean-Hoftijzer put it "...ici ṣbr. abs. d'un subst. avec le sens 'totalité, groupe'". Cf. also Alt, WQ (1949), p. 280 and Gordon, JNES VIII, pp. 109 and 113.

Although it seems possible to assume a completely secular character for the term "tzibbur", every instance of its use in the Mishna, when referring to humans, refers to the Jewish community. Since this community was, by definition, religiously oriented, we can suggest, by extension, that "tzibbur" in the Talmudic provenance indicated the religious Jewish community, a religious Jewish assembly, or a group gathered for Jewish religious purposes.⁷⁹

Both hazzan (haknesseth) and sh'liah tzibbur were ubiquitous communal functionaries in the context of Talmudic times. However, neither one, quá functionary, can be found in the Biblical literature. Nor did they appear in the Talmudic contexts at the same time. It will be shown⁸⁰ that the hazzan (haknesseth) can be found in pre-Destruction days, while sh'liah tzibbur can be dated only as early as the period of R. Gamaliel II, at the turn of the first century of the common era.⁸¹

Dr. Gaster has directed me to Cyrus Gordon, Ugaritic Text-book (Rome: 1965), p. 472. There, in #2142 we find "SBR" (צבר) -- "team of workers", "band of workers"... "SBRT ARY" (H/Y) = [חא] = "kinsmen."

⁷⁹Vid. Kosowski, Otzar Lashon Ha-Mishna IV, pp. 1517 ff., s.v. - "צבור". Kosowski specifically indicates, ibid., s.v. "צבור" - "צבור" יצא אל כלל ישראל "צבור" יצא אל כלל עמינו בפניה הואי לכלל ישראל "צבור" יצא אל כלל עמינו בפניה הואי לכלל ישראל.

⁸⁰See infra, Chap. II, "The Tannaitic Hazzan", passim.

⁸¹See infra, Chap. IV, "The Talmudic She'liah Tzibbur", passim.

These circumstances provide us with a number of areas for investigation beyond the parameters of "definitions" and "linguistics". We have already noted that the term "hazzan" is totally absent from the text of Scripture or any other Jewish literature dated prior to the Talmudic period, i.e. 225 B.C.E. to 500 C.E., or from any non-Jewish Semitic epigraphic source subsequent to the fourth century B.C.E.⁸² How can we explain this absence of the term "hazzan" from the vocabulary of the Biblical canon, a literature that represented a period lasting a millenium or more?⁸³ Part of the solution lies in the fact that the canon represents only part of the literary production of the writers of the Biblical period.⁸⁴ There were parts of existant books, as well as complete works, of which

⁸²Cooke, A Text Book..., op. cit., p. 70, #21, ll. 4-5; רַב חֲזַנָּן, dated fourth century B.C.E. found in the necropolis of Kition outside Old Larnaka, Cyprus. Cooke, p. 71, ad. loc., indicates "only met with here."

⁸³Cf. Segal's remarks in his article on the development of Mishnaic Hebrew, op. cit., p. 651. Segal indicates four different problems connected with the vocabulary of the Mishna when viewed from the standpoint of Biblical Hebrew: (a) words unknown in Biblical Hebrew but common in Aramaic; (b) words common to both Biblical Hebrew and Aramaic but used in Mishnaic Hebrew in the Aramaic sense; (c) genuine Biblical Hebrew words used in Mishnaic Hebrew in an entirely new connotation; and (d) a large number of technical words and phrases entirely unknown to Biblical Hebrew.

⁸⁴See Segal, op. cit., p. 737: "It cannot be repeated too often that the vocabulary of the Old Testament [sic] contains but a part, and possibly only a small part, of the stock of words possessed by the Hebrew language."

the Bible retains only dim "memories". These were lost.⁸⁵ These losses as well as those that were incurred through purposive exclusions from the canon in the second century⁸⁶ further limited the word resources of the culture of Bible times.

We have shown, however, that "bazzan" was a technical term for a functionary in the Semitic cultural milieu within which the Biblical literature developed. In fact, we have shown that it existed contemporaneously with the literary activity of the Biblical authors. The absence of the term may reflect another example of the lacunae peculiar to the language of Scripture.⁸⁷

⁸⁵No longer existent Biblical literary collections are ספר מלחמות המד (Nu. 21:14); ספר היגור (Josh. 10:13; 2 Sam. 1:18); ספר דברי שלמה (1 K. 11:41); ספר דברי הימים (1 K. 14:19; 15:31; 16:5, 14, 27; 22:39; 2 K. 1:18; 10:34; 13:8, 12; 14:15, 28; 15:11, 15, 21, 26, 31); ספר דברי הימים לפלטי יהודה (1 K. 14:29; 15:7, 23; 22:46; 2 K. 8:23; 12:20; 14:18; 15:6, 36; 16:19; 20:20; 21:17, 25; 23:28; 24:5); ספר בלכי ישראל (1 Ch. 9:1; 2 Ch. 20:34); ספר בלכי ישראל ויהודה (2 Ch. 27:7; 35:27; 36:8); ספר בלכי יהודה (2 Ch. 16:11; 25:26); ספר המלכים ליהודה וישראל וישראל (2 Ch. 28:26; 32:32). For a complete discussion of this phenomenon see S. R. Driver, An Introduction to the Literature of the Old Testament, pp. 121ff. and 186-88 as well as the index, s.v. "Book of the Kings of Israel and Judah" and "Book of the Wars of Jehovah."

⁸⁶See S. Zeitlin, An Historical Study of the Canonization of the Hebrew Scriptures (Philadelphia: 1932) repr. from PAAJR 3 (1931-32), pp. 121-156.

⁸⁷Cf. A.H.M. Jones, The Cities of the Eastern Roman Provinces (Oxford: Clarendon Press 1937; repr. ed. 1971), pp. 227ff. As Segal, *op. cit.*, p. 653, puts it "The germ of the 'new' [quotation marks mine] form must have existed in the language long before the 'new' [quotation marks mine]"

A further consideration may find its analogy in the process through which archaic forms crept into books of the Bible from the vernaculars that were more susceptible to outside influences.⁸⁸ Similarly, a peculiarity of Mishnaic Hebrew was its affinity for the appropriation and assimilation of terminologies indigenous to the surrounding cultural milieus.⁸⁹

Although our inquiries into the terminologies and functions of hazzan (haknesseth) and sh'liaḥ tziḅbur will indicate that their functions during all of the Talmudic period were separate and distinct, we shall also see that by the end of this period, namely the seventh and eighth centuries, the two functions had merged to such an extent to have become synonymous, one for the other. The earlier hazzan (haknesseth) had responsibilities essentially supervisory and community-wide in character. The sh'liaḥ tziḅbur represented an office confined to the synagogue qua "house of prayer". This dichotomy was retained through the entire seven-hundred year Talmudic period. Merging, as we shall see, was a product of the immediately following age and represented developments internal and external to the Jewish communities themselves.

form made its appearance."

⁸⁸Cf. Segal's remarks, op. cit., p. 656, regarding the use of כֹּתֵב as a Kethib in Jer. 42:6.

⁸⁹On Greek and Latin assimilations see S. Krauss, Griechische und lateinische Lehnwörter im Talmud, Midrasch und Targum, 2 V. (Berlin: 1898, 1899), passim; S. Lieberman, Greek in Jewish Palestine (N.Y.: 1942), passim; idem, Hellenism in Jewish Palestine (N.Y.: 1962), passim.

MINHAG ASHKENAZ: A MILLENIUM IN SONG; AN APPRECIATION OF ERIC WERNER'S NEW BOOK

ABRAHAM LUBIN

("A Voice Still Heard . . . The Sacred Songs of the Ashkenazic Jews," by Eric Werner, (350 pp.), The Pennsylvania State University Press, University Park, Pa., 1976)

To describe any individual who has made even colossal contributions to a given field of scholarly or artistic endeavor, in exaltations of an absolute and extreme nature, is taking the risk of being open to a great deal of criticism, justifiable or not. Yet, I am tempted to take just, such a risk, in my review of Eric Werner's magnum opus — "*A Voice Still Heard.*"

The name of Abraham Zvi Idelsohn is undoubtedly the first, often the only name, that comes to mind whenever we consider the subject of Jewish music in terms of a serious examination of its contents. I submit that after reading and carefully studying the various literary contributions of Eric Werner, including his latest scholarly output, one must look first to Werner rather than to Idelsohn, for scientifically valid answers to fundamental questions on the subject of the origin and development of our Jewish musical heritage.

Werner's in-depth exploration of "the genesis and essence of the sacred songs of Ashkenazic Jewry," is a tour-de-force of Jewish musical research and general scholarship of the highest order. There is hardly a statement made, a source quoted, or a fact mentioned, without a prior thorough examination as to the validity and authenticity of such statement, source or fact. One is immediately bedazzled by the sheer quality and quantity of Werner's erudition, as he traces the "musical corpus of Minhag Ashkenaz" through its diverse and colorful journey, historically and geographically.

Werner set himself the awesome task of tracing that body of Jewish music he calls Minhag Ashkenaz, over a period of 1000 years, from about 900 to 1914. What he manages to do in the course of his exploration, is to treat the reader to a fascinating and revealing journey, encompassing a most important phenomenon in the life experiences of the Ashkenazic Jew, during the last millenium.

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Throughout the 350 pages of the book, we are exposed to a brilliant and lucid mind which treats the most complex questions in a succinct and clear fashion. For example, when the author speaks of Minhag Ashkenaz, he does not conceive of it as a hodge-podge of formless and shapeless musical materials, but rather as a distinct series of categories of various chants, with clearly defined musical forms, which he proceeds to analyze.

Some of the main categories are: Plain psalmody, Ornate psalmody, Plain response, Refrain, Antiphony, Free melismatic recitative, *Missinai* tunes and chants, Pure melismatic chant, Cantillation of scriptural texts and the Cantorial fantasia, a term coined by Dr. Hanoah Avenary. Werner is at once the scholar as well as the teacher as he turns from one chapter to the next revealing to the reader a world of enchanting chants.

Under the heading *The Hazzan*, Werner is frank in his criticism and at the same time overwhelmingly zealous in his deep conviction of the tremendously important, and often crucial role, that the hazzan played in the preservation and development of Minhag Ashkenaz. He does not hesitate to state the case of the hazzan as he sees it, in the context of history. Suffice it to quote one of his footnotes:

“A critical study on the rabbinic (not biblical or scholarly) attitude to music in the synagogue is greatly needed. Neither Idelsohn nor his older contemporaries Minkowsky and Birnbaum had the temerity to reveal the perennial intolerance of the rabbinic mind toward every artistic aspiration. Almost all serious hazzanim with scholarly interests suffered from rabbinic contempt, yet none dared to oppose it openly. Perhaps one can gauge the extent of rabbinical opposition to hazzanic efforts by the dictum found in the ethical will of R. Moshe Sofer *Tzeva'at Moshe* (Vienna, 1863): “The face of the man who changes anything in the synagogue ought to be defaced!”

There is a barrage of statements by Werner, regarding the position assumed by rabbis in matters relating to the hazzan and the music in the synagogue. Under the heading: *Hazzanut and Its Critics*, Werner writes:

“The antagonism between rabbi and the appointed hazzan or cantor — not the lay precentor — goes back to the time when the hazzan introduced and intoned the new *Piyutin*, which most rabbis considered at best superfluous and at

worst abominable. This occurred through the centuries from the eighth to the twelfth. Yet it was only during the sixteenth and seventeenth centuries that rabbinic criticism became truly vicious, though — it must be admitted — not without some good reason.”

In his chapter *The Dawn of Emancipation*, Werner is again extremely critical of the harsh attitudes of the rabbis towards Jewish music, although he does temper his comments somewhat, in this instance:

“The rabbis were incapable of distinguishing between frivolous pastimes and truly artistic endeavors such as music. To them music was either a merrymaking noise at weddings, or a science of the Gentiles. The concept of art in the modern sense was totally foreign to them. They understood music as a set of more or less trivial skills practiced by *klezmerim*, the folk musicians, or by *badhanim*, the jesters and entertainers. For the rabbis, these skills were a world apart from the sphere of ritual and synagogue music.”

I shall leave these statements of Werner speak for themselves, and only add that these expressions, viewed with a calm and rational attitude, may have a rather positive influence on those of us who shape and preserve our present and future musical liturgical forms, within the walls of the American synagogue.

There is an excellent chapter on *Scriptural Cantillation* in which Werner, again the meticulous scholar, delineates the definitions and functions of the various terms found in different sources over a period of many centuries. Werner raises some exciting questions regarding the cantillation of Scripture. For example: “Is the singing of a Mediterranean Jew who runs rapidly over a biblical text, considered a chant of tones with definite pitches — a real melody consisting of recognizable tones? It is quite possible to believe” Werner speculates, “that cantillation was born of *sprechgesang* (*parlando-recitation*) and then stylized and elevated to a genuine musical phenomenon.” In the matter of the operative terms used to describe scriptural cantillation, Werner is extremely careful to make the necessary differentiations between one term and the next. Clearly these are not understood by many, in the same way that Werner sees them. Werner states: “The Masoretic accents, called *Ta’amei ha-mikra*, are not a kind of primitive musical notation.” He further claims: “The cantillation of Scripture antedates the establishment

of the *Ta'amei ha-mikra* by at least nine centuries." Werner is obviously making a clear distinction between the accents and the cantillation itself. In the same chapter, Werner discusses in a most enlightened manner the cantillation of the Torah on the High Holy Days which is rendered in a special mode. He is most critical of "some purely fantastic speculations put forth as explanations for the origin of and reason for this Ashkenazic deviation.

Werner's self confidence and complete mastery of his subject is made clear through his ready disagreements with conclusions reached by recognized scholars such as Idelsohn, Sendrey and others who pioneered and labored hard to understand the core of Jewish music.

Let me cite several examples of the author's independent mind and critical pen. In his discussion of the term "trop," Werner writes: "The word is derived from the poetic-musical term 'tropus,' a Latin word of the Middle Ages, not from the Greek "tropos," as has been suggested by Alfred Sendrey." In his chapter on *Scriptural Cantillations*, Werner is not at all in agreement with Idelsohn's theory that there is a common *Utradition* for all cantillations. "If one could assume a common *Utradition* for all cantillations, as Idelsohn did," writes Werner, "it would be fairly easy to explain the change in tonality; yet there is no evidence whatsoever of such an *Utradition*." Werner does, however, soften his stance later and admits in the case of a specific example, that "this is only one instance where there seems to be a common tradition for Minhag Ashkenaz and the oriental Sephardic rite." He then again tends to change his tune regarding Idelsohn's theory of a common *Utradition* when he agrees that: "The numerous regional chants of Lamentations have, in spite of their variety, so many elements in common that here the assumption of a common *Utradition* seems to be justified."

To cite yet one more example of Werner's fearless criticism of statements made by renowned scholars, we quote from his chapter on *The Synagogue of The Baroque*. Here both Idelsohn and the eminent Jewish historian Cecil Roth, are victims of the author's sharp bites.

"It added little to our understanding of the admittedly controversial style of Baroque synagogue music when Idelsohn termed it an '*ars nova*.' That description is at once confusing and inapplicable. Nor did Cecil Roth's writings on the subject advance our perception to any great degree. To speak as he

did of the intrinsic 'drawbacks' of synagogue music and to make judgments from a frame of reference based on second- and third-hand sources can hardly add to the clarification of the subject."

The term *Missinai* tunes very often connotes a very primitive and venerable body of chants within the liturgy. Werner, always rational and scientific, declares exactly what *Missinai* tunes are, and what they are not. A brief historic description of the massacres in Worms, Mayence, Speyer, Cologne and Trier forms the background for Werner, for the understanding of the authentic origin of the so-called *Missinai* melodies. These tunes "constitute not only the most original element in Minhag Ashkenaz, but also the one that is most valuable from the musical point of view." Werner proceeds to illustrate the stylistic features of these tunes as well as explain the liturgical place and function of the *Missinai* tunes. A good number of musical examples are here included.

As an aside I do find Werner rather pedantic and quite unfair in his criticism of hazzanim who use the term "*nusah*" to denote musical tradition. He proceeds to substantiate his argument, as he often does, by stating that: "In the big Talmudic dictionaries the word ("*nusah*") is either missing altogether, or is interpreted as 'formula, copy, recipe.' He is also bothered by the fact that the term is found in the new Encyclopedia Judaica.

Surely this type of criticism is rather petty and I am disappointed that the author chose to indulge in it. Is it not true that the etymology of any given word in any language, cannot be considered the only determinant as to its contemporary usage and meaning. The strict literal meaning of the word "*nusah*" does very well indicate "form," "version," "formula," "copy," or even "recipe," but to argue that its use by hazzanim to denote musical tradition is not valid, is quite unfounded. Words in any language to evolve and often take on new meaning within the context of different situations and specific subject matter. Werner himself does not seem to have any qualms in using the term "*Missinai*" tunes, to refer to melodies that were never given on Mount Sinai. What is wrong in using the term "*Missinai*" to melodies venerated by hazzanim because of their special quality musically, liturgically and historically. Dr. Werner will, therefore, have to admit that both terms *Missinai* and *nusah* are equally valid in the context and meaning in which they are used.

A very valuable chapter on *The Tunes of the Haggadah* is included in the book replete with dozens of examples as well as comparative charts. Werner makes a direct distinction between “the general (common), the regional, and the family traditions.” In his analysis of these Haggadah tunes, Werner states that: “Similarity of structure, tonality, or motifs, to other Jewish melodies, whether or not they are part of the Seder ritual, can often give us a clue as to the provenance of a piece. Even more significantly, this is true of non-Jewish music from which many of the Jewish tunes are borrowed.”

Again we have a gem of a chapter on a subject that has, unfortunately, hitherto not been explored in quite the same manner. Werner’s profound understanding of the meaning of the shape and structure of a given melody, leads him to conclusions that are logical and always plausible.

Dr. Werner incorporates in his book a chapter on several outstanding nineteenth-century composers of synagogue music. Their contributions have had a remarkable impact on the development of Minhag Ashkenaz. Particularly important and significant among them was Salomon Sulzer, whose prophetic insight “inspired him to rejuvenate most of Minhag Ashkenaz, keeping the Jews of Central Europe united, and immune to the siren song of Reform or neo-Orthodox ideologies.”

The contemporary hazzan will find much to ponder about in the following description of Sulzer’s thinking found in this chapter.

“Sulzer was the first personality since deRossi who combined in himself a thorough knowledge of Jewish tradition, a high musical erudition, and a full appreciation of classical music. And he estimated correctly the character of the Vienna Jewish community. Its members came from old and usually rich families, and their musical taste, was conditioned by concerts and soirées, where the musical elite of composers, vocalists, and instrumentalists could be heard. They were familiar with some philosophy and with a good deal of classical literature. Many of them had read the works of Lessing, Schiller, and Goethe, or had seen performances of their plays at the famous Imperial Burgtheater. To cope with such a community, Sulzer needed not only a thorough knowledge of the classics but also a close acquaintance with the musical fashions of the day: Bellini, Rossini, some distorted Mozart and Carl Maria

von Weber, who dominated the opera, and, even some 'two-week celebrities.' His musical guides were, without exception, master craftsmen, mostly music directors of churches or theaters or — as in the case of Drechsler — functionaries in both fields."

The community that Sulzer had to cope with is in so many ways similar to the American Jewish community today. The contemporary hazzan had better be fully aware of this social phenomenon if he is to succeed at all in his sacred calling.

"*A Voice Still Heard*" is undoubtedly one of the most important expressions on the subject, to date. Dr. Eric Werner, Professor Emeritus of Sacred music at Hebrew Union College-Jewish Institute of Religion is also consulting professor of Tel Aviv University, Israel. Among his more than 120 publications are "*The Sacred Bridge*," "*Mendelssohn: A New Image of the Composer*," "*From Generation to Generation*" and "*Anthology of Hebrew Music*." No other musicologist living today is more qualified than Werner, to have explored the multi-faceted arena of the Ashkenazic musical heritage.

In the *Epilogue* to his book Werner beholds this "strange spectacle: in the history of a people condemned to wanderings across half the globe, the liturgical tradition was never breached in a thousand years."

The book should be on the shelf of every important music library in the world as well as in the hands of every hazzan, rabbi, musician and layman who cherishes the musical, cultural and religious treasures, of a people intoxicated with the concept of survival.

(A 25-minute cassette tape of musical examples selected by the author and chanted by Cantor Erwin Hirsch of Congregation Habonim, New York City, is also available together with the book.)

OUTLINE FOR A PROJECT IN SYNAGOGUE MUSIC

DR. SHOLOM KALIB

In recent years, through personal experience and through discussions among colleagues, hazzanim have been aware of the rapidly decreasing numbers of congregants capable of davening, resulting in ever more congregations being made up of non-daveners. As a natural consequence, the *nushaot* of those areas of our liturgy which have been within the province of the layman in most congregations for centuries appears in serious danger of becoming lost to the ages.

It is becoming a frighteningly rare occurrence to hear a truly *balebatisch* rendition of a week-day service, a *Shabbat Minha*, *Shaharit*, *Minha* on the high holidays, *Psukei d'zimra* on Shabbat and holidays, *Maariv* and *kinot L'Tisha B'av*, etc., etc. Though some selections do exist in notation in a few sources (eg. from *Shabbat Minha* in Weisser's "*Baal T'fila*," Vol. I, in the *Katchko Thesaurus*, and from Volume V in the Efras Anthology, and others), there is to date no complete thesaurus of these parts of our liturgy comparable in scope to the Baer "*Baal T'fila*" of the East European tradition. It is to the task of compiling just such a *siddur l'hol ha-shana* that I am currently devoting my full efforts.

In order to realize such a project, it will be necessary to collect tapes from *baalei t'fila* and hazzanim who recall the *nushaot* (or who have learned them from reliable source persons) of pre-World War II Jewish communities of Russia, Poland, Lithuania, Hungary, Rumania, etc. From these, I plan to notate, compare, collate, and present one representative rendition of each basic approach to a given *t'fila*. The thesaurus will be organized in the manner of a *siddur l'khol ha-shana* beginning with week-days (*Shaharit*, *Minha*, and *Maariv*, including all exceptional situations, eg. *Rosh Hodesh*, fast days, *Hanukkah*, *Purim*, *Hol Hamoed*, etc.); *Birkat Hamazon*, *Brit Mila*; *Shabbat* in a *Baal-t'fila* style (*Kabbalat Shabbat-Maariv*; *Psukei d'zimra*; *Shaharit*, *Musaf*, *Mincha*); special *Shabatot*, eg. *Rosh Hodesh*, *Sh'kalim*, *Parshat Ha-Hodesh*, etc.; the Festivals, including *yotzrot*, the *Hagada*, *Megilot tropes*, etc.; the high holidays, including *P'sukei d'zimra*, *Shaharit* and *Minha*; *Tisha B'av*, *Maariv*

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and *Kinot*; etc., etc. Each section is to be complete, with no indications of "continue in the same mode", but in the form of a *siddur* or *mahazor*, like my editions of the Lind and Greenberg High Holiday services.

The undertaking is enormous; but never has the necessity been greater than it is now. Ordinarily one does not announce plans for such a project before it is near completion. The successful completion of the present task, however, requires the acquisition of the above described tapes. By making the proposed project known at this time, I am hopeful I shall be able to call upon colleagues who may be able to make tapes themselves and/or inform me of competent *baalei t'fila* of their area (or elsewhere) who would be willing to make tapes for this project.

The indispensable assistance and cooperation of all colleagues will be most welcome and deeply appreciated, as will any advice or suggestions as to the best practical procedures for acquiring the tapes. Surely there seems to be no single project in synagogue music that is of greater need at this time. The hour is very late. Hence the work must be done while there are still those in our midst who can yet remember those treasured *nushaot*.

MUSIC SECTION

“Die Schönsten Lieder der Ostjuden” is a small, and by now rare, collection of Jewish folk songs, published in 1920 by the Jüdischer Verlag of Berlin under the redirection of Fritz Mordecai Kaufmann. The editor correctly calls his work a “representative collection of East European Jewish Folk Songs which would be of great value to the Jewish School.”

From other remarks in the Foreward of the book, one would guess that in those days, as today, concerned hazzanim and musicians were in need of a compact, yet inclusive compendium of songs which should be in every Jewish student’s repertoire. Almost six decades later we still search for that perfect tool.

We reprint here the first section, “Religiöse und Chassidische Lieder,” containing ten songs in Yiddish with German translations. You will note the careful German footnotes to each song.

In addition to this first section, the volume contains sections on lullabies, children and heder songs, love songs, girl and marriage songs, family and workers’ songs, soldier songs, and songs from the daily life of the East European Jew.

RELIGIÖSE
UND
CHASSIDISCHE
LIEDER

Bei den Juden fällt es schwerer als bei europäischen Kulturvölkern, aus der Fülle der Volkslyrik so etwas wie eine besondere Gruppe „religiöser“ Lieder auszusondern. Denn während das Religiöse im Volkslied Jener nur *einen* begrenzten Bezirk hat, ist es bei den Juden die weitumfassende Landschaft, in der fast alle diese Dinge wurzeln: die meisten (selbst Kinder-, Handwerker- und Soldatenlieder) in ihrem Inhalt ganz offenkundig, sogar die Liebeslieder häufig in ihrem Musikalischen. Auch die Abgrenzung des religiösen *Volksliedes* gegen die liturgischen (synagogalen) Gesänge ist nicht immer leicht. Zu viele davon sind bei dem zwanglosen Neben- und Ineinander von „schil“ und weltlichem Getriebe in das Alltagsbewußtsein der Massen fest einbezogen worden. Hier rühren wir an die entscheidenden Zusammenhänge. Wie begab sich selbst heute noch der Ostjude als Kollektivum für das Erfinden von Liedern und Melodien erweist — niemals hätte unser Volk in wenigen Jahrhunderten die bedeutenden und mannigfachen Typen des weltlichen jiddischen Lieds durch tausende beachtenswerter Einzelschöpfungen hervorgebracht, wenn nicht vorher die langen Jahrhunderte hindurch seine Organe für Sage und Legende, für Sitte und Bildhaftigkeit, für Tonart, Rhythmus und Melodie aus dem Zentrum einer riesenhaften Religiosität gerichtet, genährt und endgültig geformt worden wären. Um daher ein natürliches Verhältnis zum jiddischen Volkslied allgemein und zu seinem gesteigerten Ausdruck in den religiösen Liedern zu gewinnen, muß man das Antlitz der jüdischen Masse in den entscheidenden Ausprägungen wahrzunehmen suchen, bis man erkennt, wie hier jede Äußerung weltlicher Freude und Trauer — von der Hochzeit bis zum Tode — gebettet ist in religiöse Formen und Inhalte. Desgleichen soll man sich bemühen, die musikalische Urform und den Quell dieser Volkslieder dort aufzusuchen, wo sie, noch immer altertümlich und von der Tradition vor Vermischung geschützt, sich noch heute darbieten: in den Lehr- und Gebethäusern des jüdischen Ostens. Der Westjude wird dort Schätze entdecken, die er, abgestoßen von dem gleichgültigen Klang deutschjüdischer Kantorenmelodien, niemals vermutet hätte.

1. İNS^{ER} REB^{ENJU}

Sehr ruhig, lobpreisend.

d cis d d e
 in - s^r re - b^e-nju, re - b^e-nju, re - b^e-nju, eu - wæi re - b^e-nju,
 d y cis d
 re - b^e-nju, re - b^e-nju. in - s^r re - b^e-nju, re - b^e-nju, re - b^e-nju,
 cis d c F C d
 eu - wæi re - b^e - nju. in - s^r, in - s^r re - b^e-nju, in - s^r,
 cis d F C G e d c
 in - s^r re - b^e-nju in - s^r, in - s^r re - b^e-nju, in - s^r re - b^e - nju.

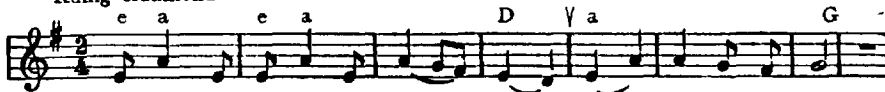
ns^r reb^{nju}, reb^{nju}, reb^{nju}!
 eu, wæi, reb^{nju}, reb^{nju}, reb^{nju}!
 ins^r reb^{nju}, reb^{nju}, reb^{nju},
 eu, wæi, reb^{nju}.
 ins^r, ins^r reb^{nju}!
 eu, wæi, ins^r reb^{nju}!
 ins^r, ins^r reb^{nju},
 eu, wæi reb^{nju}.

אונזער רעביניו, רעביניו, רעביניו!
 אוי וויי, רעביניו, רעביניו, רעביניו!
 אונזער רעביניו, רעביניו, רעביניו,
 אוי וויי, רעביניו.
 אונזער, אונזער רעביניו!
 אוי וויי, אונזער רעביניו!
 אונזער, אונזער רעביניו,
 אוי וויי, רעביניו.

[Diesen Chorgesang hörte ich einmal von Chasidim in unvergeßlicher Weise singen. Einer begann ganz selig und leise. Allmählich fielen andere ein; der Rhythmus wurde immer schneller und zog sich unendlich hin; dann schollen die Stimmen an bis zur äußersten Verzückung. Auch dieses Lied steht wie das letzte dieser Sammlung, Nr. 47, dicht an der Grenze der wortlosen Melodie; wer seine große Gewalt erfahren will, muß es sich unter Ostjuden anhören. Der Ausruf: eu, wæi! verlangt eine unmerkliche Betonung und Steigerung.]

2. JAKOBS-LIED AUS LITAUEN

Ruhig erzählend.



û - mar a-dôischem l' - ján - kôiw je, — fû - t^e-r^el, je!



al — ti - rū aw - di ján-kôiw! hob nit kœin forcht mán knecht



ján - kôiw! næin, fû-t^e-r^el, næin! chob nit kœin môir^e far



kœin. nor far dir a - læin, nor far dir a - læin.

ûmar addöischem l'jánkôiw. —

je fût^e-r^el, je!

al tirú awdi jánkôiw!

hob nit kœin forcht mán knecht ján-

— næin, fût^e-r^el, næin! [kôiw!

chob nit kœin môir^e far kœin.

nor far dir alæin, nor far dir alæin. —

אָמר ייִ ל'יעקב. —

יע, פֿאַטערעל, יע!

אַל תירא עבדי יעקב!

האב ניט קיין פֿאַרכט מיין קנעכט יעקב!

— ניין, פֿאַטערעל, ניין!

כי האב ניט קיין מזרא פֿאַר קיין,

נאר פֿאַר דיר אַליין, נאר פֿאַר דיר אַליין. —

bûchar addöischem b'jánkôiw. —

je fût^e-r^el, je!

al tirú awdi jánkôiw!

hob nit kœin forcht mán knecht ján-

— næin, fût^e-r^el, næin! [kôiw!

chob nit kœin môir^e far kœin.

nor far dir alæin, nor far dir alæin. —

בַּחַר ייִ ב'יעקב. —

יע, פֿאַטערעל, יע!

אַל תירא עבדי יעקב!

האב ניט קיין פֿאַרכט מיין קנעכט יעקב!

— ניין, פֿאַטערעל, ניין!

כי האב ניט קיין מזרא פֿאַר קיין,

נאר פֿאַר דיר אַליין, נאר פֿאַר דיר אַליין. —

gidal adðischem eð jánkðiw. —

je, fût^rl, je!

al tirû awdi jánkðiw.

hob nit kæin forcht mán knecht ján-

— næin, fût^rl, næin! [kðiw!

chob nit kæin mðir^e far kæin.

nor far dir alæin, nor far dir alæin. —

גדל יי את יעקב. —

יע, פֿאַמערעל, יע!

אַל תִּירָא עַבְדִּי יַעֲקֹב!

האב גים קיין פֿאַרכט מיין קנעכט יעקב!

— גיין, פֿאַמערעל, גיין!

כ' האב גים קיין מורא פֿאַר קיין,

נאר פֿאַר דיר אַליין, נאר פֿאַר דיר אַליין. —

[a 1) ûmar adðischem l'jankðiw = es sprach der Herr zu Jakob. a 3) al tirû usw. = fürchte nicht, mein Knecht Jakob. a 4) mðir^e = Furcht. b 1) búchar usw. = es erwählte der Herr den Jakob. c 1) gidal = er erhöhte. — Die Auslegung hebräischer Texte in der herzigen Weise der Volkssprache findet sich in vielen Liedern religiösen Inhalts, so auch in den Liedern Nr. 4, 5 und 10. Vgl. auch die Bemerkungen zu dem Lied Nr. 3, das eine Variante zu Nr. 2 darstellt, aber eine ganz selbständiger Art.]

3. JAKOBS-LIED AUS RUMANIEN

Ruhig, aber nicht schleppend.

û - mar a - dôi - schem l' - ján - kôiw, eu ta - t' - nju.
 host doch mir zi - g° - sùgt: al ti - rû aw - di ján - kôiw! eu, wæi
 ta - t' - nju. far wûß - z° schlügt m' n inß, ta - t' - nju? far
 wûß - z° plügt m' n inß, ta - t' - nju? wen wet sán a ßof, eu wen?

ûmar adôischem l'jankôiw ...

eu, tat'nju.

host doch mir zig°sùgt:

al tirû awdi jankôiw.

eu, wæi, tat'nju.

far wûß-z° schlügt m'n inß, tat'nju?

far wûß-z° plügt m'n inß, tat'nju?

wen wet sán a ßof, eu wen?

אמר יי לעקב ...

אוי, מאמעניו.

האסט דאך מיר צונעוואנט:

אל תירא עבדי יעקב.

אוי, וויי, מאמעניו.

פֿאַר וואַס־זשע שלאָנט מען אונס, מאַמעניו?

פֿאַר וואַס־זשע פּלאָנט מען אונס, מאַמעניו?

ווען וועט זײַן אַ סוף, אוי ווען?

bûchar adôischem b°jankôiw ...

eu, tat'nju.

host doch mir zig°sùgt:

al tirû awdi jankôiw.

eu, wæi, tat'nju.

far wûß-z° schlügt m'n inß, tat'nju?

far wûß-z° plügt m'n inß, tat'nju?

wen wet sán a ßof, eu wen?

בְּחַר יי בְּיַעֲקֹב ...

אוי, מאַמעניו.

האסט דאך מיר צונעוואנט:

אל תירא עבדי יעקב.

אוי, וויי, מאַמעניו.

פֿאַר וואַס־זשע שלאָנט מען אונס, מאַמעניו?

פֿאַר וואַס־זשע פּלאָנט מען אונס, מאַמעניו?

ווען וועט זײַן אַ סוף, אוי ווען?

gidal addöischem eß jánköiw . . .

eu, tat'nju.

host doch mir zig^esügt:

al tirú awdi jánköiw.

eu, wæi, tat'nju.

far wuß-ž^e schlügt m'n inß, tat'nju?

far wuß-ž^e plügt m'n inß, tat'nju?

wen wet sán a ßof, eu wen?

גידל יי אַת יעקב . . .

אוי, מאמעניו.

האסט דאך מיר צוגעזאגט:

אַל תירא עבדי יעקב.

אוי, וויי, מאמעניו.

פֿאַר וואָס־זשע שלאָגט מען אונס, מאמעניו?

פֿאַר וואָס־זשע פּלאָגט מען אונס, מאמעניו?

ווען וועט זײַן אַ סוף, אוי ווען?

Nicht anders, ja vielleicht noch erheblicher als bei Deutschen und Franzosen ist in das Volkslied der Ostjuden die klangliche und mythische Besonderheit der Landschaft, oder sagen wir genauer: des örtlichen Volkstums eingedrungen. Das Lied, das von den zurückhaltenden, unsentimentalen litauischen Volksgenossen zu den aufgeräumten, gefühlsseligern Menschen Bessarabiens und Rumäniens herabwandert, schafft sich meist schon auf den Zwischenstationen, in Odessa, Kiew, Warschau und Lublin selbständige Typen, bis es dann in Jassy plötzlich als ein ganz neu Geschaffenes aus der armseligen Werkstatt notbeladener Schuster und Schneider hervortritt. Wie souverän diese Umgestaltung von den singenden Volksmassen geübt wird, wie kühn und fundamental sie ein Überkommenes umprägen und erneuern, erkenne man aus dieser Variante. Gelieben ist hier von dem vorhergehenden Gesang nur das äußere Gerüst der Strophenfolge. Das stammelnde, wortkarge Zwiegespräch der Dichtung ist aufgelöst in einen beredten Monolog. Die Gefühlslage ist völlig ins Klagende verschoben — Melodie und Rhythmus von Grund auf umgebaut. Man beachte die herrliche rhythmische Verbreiterung in dem aufbegehrenden $\frac{3}{2}$ -Takt am Schluß, der gleichwohl zart und duftig, wie ein Rezitativ zu singen ist. — a8) ßof = Ende; wen = wann.

4. MÆI^rrk^e MÁN SÍN

Langsam, aber nicht schleppend.

mæi - ^r - k^e mán sín, mæi - ^r - k^e mán sín, mæi - ^r - k^e mán sín! ziwæiβ-ti far we-mⁿ dī shtæist? zi wæiβ-ti far we-mⁿ dī shtæist? lif-næimæi-l^{ch} mal- chæi ham-lú - chim, ta - t^c - nju, lif-næimæi-l^{ch} mal-chæi ham-lú - chim, ta - t^c - nju, lif-næimæi - l^{ch} mal- chæi ham - lú - chim, ta - t^c - nju.

mæi^rrk^e mán sín!
 zi wæiβti far wⁿmⁿ dī shtæist?
 lifnæi mæil^{ch} malchæi hamlúchim,
 tatⁿju!

מאירקע מיין זון, מאירקע מיין זון!
 צי ווייסטו פאר וועמען דו שטייסט?
 לפי סלך מלכי המלכים, מאמעניו.

mæi^rrk^e, mán sín!
 wúβ westi óúβbetⁿ bá im?
 búñæi, chajæi, m^sóinæi, tatⁿju!

מאירקע מיין זון!
 וואס וועסטו אויסבעמען ביי אים?
 בני מי, מווי, מאמעניו.

mæi^rrk^e, mán sín!
 óuf wúβ darfsti búñæi?
 búnim ðiðkim batðirú, tatⁿju.

מאירקע מיין זון!
 אויף וואס דארפסטו בני?
 בני עוסקים בתורה, מאמעניו.

mæi^{rk}, mán sín!
 óuf wú^ß darfsti chajæi?
 kol hachajim jôidichú, tat^{nju}.

מאירקע, מין זון!
 אויף וואס דארפסטו חיי?
 כל החיים יודק, מאמעניו.

mæi^{rk}, mán sín!
 óuf wú^ß darfsti m^sóinæi? [t^{nju}.
 w^úchaltú w^úwotú iwæirachtú, ta-

מאירקע, מין זון!
 אויף וואס דארפסטו מוני?
 ואכלת ושבעת וגרכת, מאמעניו.

mæi^{rk}, mán sín!
 zi wæi^ßtí wer dī bist?
 hinⁿⁱ h^úni mima'ab, tat^{nju}.

מאירקע, מין זון!
 צי ווייסטו, ווער דו ביסט?
 הנני העני ממעש, מאמעניו.

[a 3) lifnæi mæil^{ch} usw. = Vor dem Herrscher der königlichen Herrscher.
 b 3) bûnæi usw. = Söhne, Lebensdauer, Speise. c 3) bûnim usw. = Söhne,
 die der Lehre beflissen sind. e 3) w^úchaltú usw. = und du wirst essen,
 dich sättigen und (Gott) lobpreisen. f 3) hinⁿⁱ usw. = siehe, ich bin ein
 Armseliger an Werk. Das Lied ist anscheinend, ähnlich wie Nr. 2 3, und
 8, cha^ßidischen Ursprungs; die Antworten enthalten auch hier Stellen aus
 Gebetstücken, diesmal aus verschiedenen. Die einzelnen Zitate sind indes
 streng logisch in Zusammenhang gebracht.]

jißmach mōisch^e b^ematnaß . . . (3 Mal)
 b^ematnaß chelkōi.
 eu, wen is dūß g^ewesⁿ?
 wen is dūß g^ewesⁿ?
 b^eomdōi l^efūnechū al har ðinā.

ישמח משה בְּמַתְנַת . . . (3 מַאֲל)
 בְּמַתְנַת חֶלְקוֹ.
 אוי, ווען איז דאָס געוועזען?
 ווען איז דאָס געוועזען?
 בְּעַמְדוֹ לִפְנֵיךָ עַל הַר סִינַי.

jißmach mōisch^e b^ematnaß . . . (3 Mal)
 b^ematnaß chelkōi.
 eu, wūß hot er inß mitg^ebracht?
 wūß hot er inß mitg^ebracht?
 ischnæi lichōi^ß awūnim hōirid b^ejūdōi.

ישמח משה בְּמַתְנַת . . . (3 מַאֲל)
 בְּמַתְנַת חֶלְקוֹ.
 אוי, וואָס האט ער אונס מיטגעבראַכט?
 וואָס האט ער אונס מיטגעבראַכט?
 ושני לְחֹת אֲבָנִים הִזִּיד בְּיָדוֹ.

jißmach mōisch^e b^ematnaß . . . (3 Mal)
 b^ematnaß chelkōi.
 eu, wūß is dort g^eschtanⁿ ũng^eschribⁿ?
 wūß is dort g^eschtanⁿ ũng^eschribⁿ?
 wchūßif būhem schmirāß schab^eß.

ישמח משה בְּמַתְנַת . . . (3 מַאֲל)
 בְּמַתְנַת חֶלְקוֹ.
 אוי, וואָס איז דארט געשטאַנען אָנגעשריבען?
 וואָס איז דארט געשטאַנען אָנגעשריבען?
 וְכָתוּב בָּהֶם שְׁמִירַת שַׁבַּת.

[Dieses Lied sowie die Gesänge Nr. 3 und 6 sind mir von Herrn Jankew Kargher übermittelt worden. Er bemerkt dazu, daß fast überall, wo rumänische Chasidim, meist armselige Schuster und Schneider, beisammen sind, bei der Arbeit und bei Festlichkeiten, diese schönen Volksweisen gesungen werden; also nicht etwa nur am Sabbath. Der hebräische Text ist zwar einem Sabbathgebet entnommen. Hier folgt die wörtliche Übersetzung:

Es freute sich Moses über die Gabe seines Teils.
 Einen aufrechten Knecht riefst du ihn,
 Breitetest Fülle der Pracht über sein Haupt,
 Als er auf dem Berg Sinai vor dir stand,
 Und in seiner Hand trug er zwei steinerne Tafeln herab,
 Darein die Obhut des Sabbaths geschrieben war.]

6. SCHIR HAMÁLÓISS

Gemächlich. *mf*

schir ha - má - lóiß l^e - dû - wid. dû - wid, bri - d^r,

recht lebendig

dû-wid bri - d^r. dû-wid bri-d^r, dû - wid bri-d^r, dû-wid bri - d^r,

e rit.

dû - wid bri - d^r, dû - wid bri - d^r, dû - wid bri - d^r.

Anfang der vierten Strophe.

k^e - tal cher-móin sche-jóiræid al ha - r^e - ræi zi - jôin, ki schom

zi - wú a - dôi - schemeß ha - brû - chû, cha - jim bri - d^r usw.

schir hamálóiß l^edûwid .. שיר המעלות לךד ..
 dûwid brid^r, dûwid brid^r ... דוד ברידער, דוד ברידער ...
 dûwid brid^r, dûwid brid^r, dûwid brid^r! דוד ברידער, דוד ברידער, דוד ברידער!
 dûwid brid^r, dûwid brid^r, dûwid brid^r! דוד ברידער, דוד ברידער, דוד ברידער!

hinæi ma tóiw ima núim הנה מה טוב ומה נעים
 schew^e achim, achim brid^r ... שבת אחים, אחים ברידער ...
 achim brid^r, achim brid^r, achim brid^r! אחים ברידער, אחים ברידער, אחים ברידער!
 achim brid^r, achim brid^r — gam אחים ברידער, אחים ברידער — גם יחד.
 [jûchad.]

kaschemⁿ hatóiw al hüróisch jóiræid בשמן המזב על הראש יוד ...
 al hasûkon s^ekan aróin, aróin brid^r ... על הקון וקן אהרן, אהרן ברידער ...
 aróin brid^r, aróin brid^r, aróin brid^r! אהרן ברידער, אהרן ברידער, אהרן ברידער!
 aróin brid^r, aróin brid^r — sche^jóiræid אהרן ברידער, אהרן ברידער, שיר על
 [al pi midóiwof. פי מדותיו.]

k ^e tal chermöin sch ^j öiræid al har ^r æi	כָּמַל חֶרְמוֹן שְׂיָרַיְד עַל הַרִי צִיּוֹן,
[zijöin,	
ki schom ziwû addöischem eß habrüchû	כִּי שָׁחַם צִיּוֹן וְיָ אֶת הַבְּרָכָה . . .
chajim brid ^r , chajim brider, chajim	חַיִּים בְּרִידְעָר, חַיִּים בְּרִידְעָר, חַיִּים בְּרִידְעָר!
[brid ^r !	
chajim brid ^r , chajim brid ^r — ad	חַיִּים בְּרִידְעָר, חַיִּים בְּרִידְעָר — עַד הָעוֹלָם.
[hûðilom.	

[Hier ist der 133. Psalm zum Volkslied erweitert. Das ‚brid^r‘ darin ist zunächst fröhlicher und ermunternder Zuruf an die Umstehenden und die Mitsingenden, hat aber dazu einen weiteren Sinn. Der Zuruf verbindet sich nämlich mit ‚achim‘, das Brüder heißt, mit den erlauchten Namen Davids und Ahrons, die ganz zwanglos in den Kreis der Singenden einbezogen werden, und mit ‚chajim‘, das ‚Leben‘ bedeutet, zugleich aber ostjüdischer Männername ist. Über den Kulturkreis, dem das Lied entstammt, vgl. die Bemerkungen zu dem Lied „Jusmach möisch“, Nr. 8. Ich habe im Notenbild auch den Anfang der letzten Strophe wiedergegeben, weil hier die rechte Verteilung der Worte nicht einfach ist. Die wörtliche Übersetzung des hebräischen Textes lautet:

Schau, wie heiter und wie lieblich: Brüder einträchtig beisammenlagernd.
 Wie das treffliche Öl über das Haupt auf den Bart niederrinnt,
 — Bart Arons, der über sein Gewand herabfällt —
 so fällt die Feuchte des Chermon auf Zions Berge.
 Wahrlich, dort richtete der Herr die Segnung auf — Leben auf immerdar.]

7. GWALDŽ^E BRID^{ER}

In ruhiger Bewegung.

gwald-ž^e bri-d^{er}, wûß schlúft ir? æins-zwæi-drá - fir, gwald-ž^e bri-d^{er},wûß schlúft ir! æins-zwæi-drá - fir. Bis schön zát zĭ gæin in mik - w^e!æins-zwæi-drá-fir. Bis schön zát zĭ gæin in mik-w^e! æins-zwæi-drá-fir.nit kæin mik-w^e, nor g^e-schlú-fⁿ! to wûß-ž^e tóigt ir ouf d^{er} welt? mitwûß ^t ir ki-mⁿ ouf je - n^r welt? nit kæin daw-nⁿ, nit kæin ti-l^m,nit kæin ti-l^m, nit kæin mik-w^e, nit kæin mik-w^e, nor g^e-schlú-fⁿ!gwald-ž^e brid^{er}, wûß schlúft ir?

גוואלדזשע ברידער, וואָס שלאָפֿט איר?

æins — zwæi — drá — fir —.

איינס — צוויי — דריי — פֿיר —.

Bis schön zát zĭ gæin in mikw^e!

ס'איז שוין צייט צו גיין אין מקוה!

æins — zwæi — drá — fir —.

איינס — צוויי — דריי — פֿיר —.

nit kæin mikw^e! nor g^eschlúfⁿ!

ניט קיין מקוה! נאר געשלאָפֿען!

to wûß-ž^e tóigt ir ouf d^{er} welt?

סא וואָסזשע סױגט איר אויף דער וועלט?

mit wûß ^t ir kimⁿ ouf jen^r welt?

מיט וואָס 'ס איר קומען אויף יענער וועלט?

gwald-ž^e brid^{er}, wûß schlúft ir?

גוואלדזשע ברידער, וואָס שלאָפֿט איר?

æins — zwæi — drá — fir —.

איינס — צוויי — דריי — פֿיר —.

ðis schöin zát zǐ súgⁿ til^m!
 æins — zwæi — drá — fir —
 nit kæin til^m, nit kæin mikw^e!
 nit kæin mikw^e! nor g^eschlüfⁿ!
 to wûð-ž^e tóigt ir ouf d^r welt?
 mit wûð ^{et} ir kimⁿ ouf jen^r welt?

ס' איז שוין צייט צו זאָגען תהלים!
 איינס — צוויי — דריי — פֿיר —
 ניט קיין תהלים, ניט קיין מקוה!
 ניט קיין מקוה! נאר געשלאָפֿען!
 טא וואָס־זשע טויגט איר אויף דער וועלט?
 מיט וואָס 'מ איר קומען אויף יאָגער וועלט?

gwald-ž^e brid^r, wûð schlúft ir?
 æins — zwæi — drá — fir —
 ðis schöin zát zǐ gæiⁿ dawnⁿ!
 æins — zwæi — drá — fir —
 nit kæin dawnⁿ, nit kæin til^m!
 nit kæin til^m, nit kæin mikw^e!
 nit kæin mikw^e! nor g^eschlüfⁿ!
 to wûð-ž^e tóigt ir ouf d^r welt?
 mit wûð ^{et} ir kimⁿ ouf jen^r welt?

נוואָלד־זשע ברידער, וואָס שלאָפֿט איר?
 איינס — צוויי — דריי — פֿיר —
 ס'איז שוין צייט צו גייען דאוונען!
 איינס — צוויי — דריי — פֿיר —
 ניט קיין דאוונען, ניט קיין תהלים!
 ניט קיין תהלים, ניט קיין מקוה!
 ניט קיין מקוה! נאר געשלאָפֿען!
 טא וואָס־זשע טויגט איר אויף דער וועלט?
 מיט וואָס 'מ איר קומען אויף יאָגער וועלט?

gwald-ž^e brid^r, wûð schlúft ir?
 æins — zwæi — drá — fir —
 ðis schöin zát zǐ lernⁿ mischn^e!
 æins — zwæi — drá — fir —
 nit kæin mischn^e, nit kæin dawnⁿ!
 nit kæin dawnⁿ, nit kæin til^m!
 nit kæin til^m, nit kæin mikw^e!
 nit kæin mikw^e! nor g^eschlüfⁿ!
 to wûð-ž^e tóigt ir ouf d^r welt?
 mit wûð ^{et} ir kimⁿ ouf jen^r welt?

נוואָלד־זשע ברידער, וואָס שלאָפֿט איר?
 איינס — צוויי — דריי — פֿיר —
 ס'איז שוין צייט צו לערנען משנה!
 איינס — צוויי — דריי — פֿיר —
 ניט קיין משנה, ניט קיין דאוונען!
 ניט קיין דאוונען, ניט קיין תהלים!
 ניט קיין תהלים, ניט קיין מקוה!
 ניט קיין מקוה! נאר געשלאָפֿען!
 טא וואָס־זשע טויגט איר אויף דער וועלט?
 מיט וואָס 'מ איר קומען אויף יאָגער וועלט?

gwald-ž^e brid^r, wûð schlúft ir?
 æins — zwæi — drá — fir —
 ðis schöin zát zǐ lernⁿ gmûr^e!
 æins — zwæi — drá — fir —
 nit kæin gmûr^e, nit kæin mischn^e!
 nit kæin mischn^e, nit kæin dawnⁿ!
 nit kæin dawnⁿ, nit kæin til^m!
 nit kæin til^m, nit kæin mikw^e!
 nit kæin mikw^e! nor g^eschlüfⁿ!
 to wûð-ž^e tóigt ir ouf d^r welt?
 mit wûð ^{et} ir kimⁿ ouf jen^r welt?

נוואָלד־זשע ברידער, וואָס שלאָפֿט איר?
 איינס — צוויי — דריי — פֿיר —
 ס'איז שוין צייט צו לערנען גמרא!
 איינס — צוויי — דריי — פֿיר —
 ניט קיין גמרא, ניט קיין משנה!
 ניט קיין משנה, ניט קיין דאוונען!
 ניט קיין דאוונען, ניט קיין תהלים!
 ניט קיין תהלים, ניט קיין מקוה!
 ניט קיין מקוה! נאר געשלאָפֿען!
 טא וואָס־זשע טויגט איר אויף דער וועלט?
 מיט וואָס 'מ איר קומען אויף יאָגער וועלט?

[a 1) gwald = schwer übersetzbarer Ausruf des Erschreckens und der Beschwörung. a 3) mikw° = Bad, meistens das der Frauen, bei den Chassidim aber auch das Bad der sich zum Gottesdienst rüstenden Männer. b 3) til°m = Psalmen. c 3) dawn°n = beten. d 3) mischn° = die überlieferte Auslegung der Gebote (vgl. im siebten Lied ‚mû adabrû‘ die Bemerkung zu ‚mischnaj°ß‘). — Das Lied führt in den Kreis der religiösen Übungen, die der Gläubige bereits in der Nacht, lange vor dem Morgengrauen beginnen soll. Daher die warnende Geste gegen das Schlafen, die beim Singen fast zum Aufschrei werden muß und in der Melodieaufzeichnung durch Akzente (18. Takt) hervorgehoben ist. Der Westjude darf an der zählenden 2. und 4. Zeile nicht stutzig werden. Das Lied singt nämlich der Wecker, der die Frommen ins Bethaus ruft. Ob das Zählen die Stunde angibt oder das Klopfen des Weckenden an die Haustür begleitet, bleibe dahingestellt. — Je mehr die Aufzählungen sich häufen, desto geschwinder wird ihr Tempo, das aber im fünftletzten Takt plötzlich abubrechen hat. Um die Ausführung zu erleichtern, ist der beschleunigte Teil der Strophe c bis zum fünftletzten Takt besonders notiert.]

8. EIN GESANG DES BERDITSCHEWER REB^{EN}

Feierlich, aber nicht zu langsam.

lo - mir ûn-hæi-b^{en} d^r-zæi-l^{en} di má-l^{eb} fin in-s^e-r^e ji-d^e-l^{ech}. di
 ersch-t^e má-l^e hú-b^{en} sæi: ðim a-ni chøi-mû. di zwæit^e má-l^e hú-b^{en} sæi:
 bú-rú ka-cha-mû. chotsch, chotsch, chotsch: gøi - lû w^e-ßi-rú. fort, fort, fort:
 dom - Bû l^e - Bû-mor! dom - Bû l^e - Bû-mor! dom - Bû l^e - Bû-mor!

lomir ûnhæib^{en} d^rzæil^{en}
 di má^{eb} fin ins^e jid^{ech}!
 di ersch^t má^e húb^{en} sæi
 ðim ani chøimû.
 di zwæit^e má^e húb^{en} sæi:
 bú^{rú} kachamû.
 chotsch, chotsch, chotsch:
 gøilû w^eßirû.
 fort, fort, fort:
 dom^{bû} l^e Bû^{mor}.

לאמיר אנהייבען דערצײלען
 די מעלות פֿון אונזערע יודעלעך!
 די אַרשטע מעלה האָבען זײ:
 אום אָני חזקה.
 די צווייטע מעלה האָבען זײ:
 בָּרָה בְּחִמָּה.
 כאַמט, כאַמט, כאַמט:
 נוֹלָה וְסוֹנְדָה.
 פֿאַרמ, פֿאַרמ, פֿאַרמ:
 דַּמְתָּה לְתַמְדָּה.

ober a mál^e húbⁿ sæi:
 haharīgú ūlechú.
 wát^r a mál^e húbⁿ sæi:
 wⁿ°chschesw^eš k^ezōin tiwchú.
 chotsch, chotsch, chotsch:
 s^rijú bæin machišehú,
 fort, fort, fort:
 chawikú idwikú boch.

אבער אַ מעלה האָבען זײ:
 התרונה עליך.
 ווייטער אַ מעלה האָבען זײ:
 וְנִחַשְׁבֶת כְּצֵאן סִבְתָּהּ.
 כאַמֶש, כאַמֶש, כאַמֶש:
 וְרוּיָה בֵּין מִכְעִיסֶיהָ.
 פֶּאַרַם, פֶּאַרַם, פֶּאַרַם:
 חֲבוּקָה וּדְבוּקָה כָּךְ.

wid^r a mál^e, wát^r a mál^e:
 tōien^eš iloch.
 in noch a mál^e húbⁿ sæi:
 jchidú l^jachdoch.
 chotsch, chotsch, chotsch:
 k^wischú bagōilú,
 fort, fort, fort:
 lōimed^eš jirúšoch.

ווידער אַ מעלה, ווייטער אַ מעלה:
 מוֹעֲנֵת עֲלֶיךָ.
 און נאָך אַ מעלה האָבען זײ:
 יְחִידָה לְיַחֲדָךְ.
 כאַמֶש, כאַמֶש, כאַמֶש:
 כְּבִוְשָׁה כְּגֹלָה.
 פֶּאַרַם, פֶּאַרַם, פֶּאַרַם:
 לִמְדַת וְרִאֲתָךְ.

neb^ech, neb^ech, neb^ech:
 m^ritalš lechi.
 neb^ech, neb^ech, neb^ech:
 n^ešinú l^makim.
 fort, fort, fort:
 šōiwel^eš šiwloch,
 fort, fort, fort:
 anijú šōiarú, p^edijalš tōiwijú,
 zōin kūdūschim.

נעביך, נעביך, נעביך:
 מְרוֹסַת לְחִי.
 נעביך, נעביך, נעביך:
 נְתוּנָה לְמַקִּים.
 פֶּאַרַם, פֶּאַרַם, פֶּאַרַם:
 סוֹדְלַת סִבְלָךְ,
 פֶּאַרַם, פֶּאַרַם, פֶּאַרַם:
 עֲנִיָּה סַעְרָה, מְרוּיַת מוֹכְרָה,
 צֵאן קָדְשִׁים.

fin wemⁿ schtamⁿ sæi?
 fin k^hil^eš jankōiw.
 wi asōi chašmⁿ sæi?
 r^eschimim b^eschimchú.
 oúf wemⁿ harⁿ sæi?
 tmichim, ūlechú,
 wúš schráⁿ sæi?
 schōiagim hōischánú.

פֶּון וועמען שטאַמען זײ?
 פֶּון קהלות יַעֲקֹב.
 ווי אזוי תתמען זײ?
 רְשׁוּמִים בְּשִׁמְךָ.
 אויף וועמען האָרען זײ?
 תְּמוֹכִים עֲלֶיךָ.
 וואָס שרײַען זײ?
 שׂוֹאֵים הוֹשַׁעְנָא.

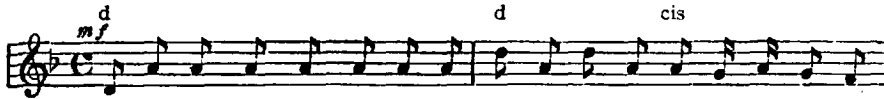
[Das Gebet, das in diesem tiefsinnigen Lied weiter ausgestaltet wurde, gehört zum Heilerflehen an den Zwischentagen des Laubhüttenfestes. Die wörtliche Übersetzung der hebräischen Sätze sei hier angedeutet: „Das

Volk ist wie eine Mauer, lauter wie die Sonne, (zwar) verbannt und bedrängt, (aber doch) der Palme gleich. Um dich erschlagen und wie eine Herde dem Schlachten bestimmt, ist es hingestreut unter seine Kränker, (aber) dir angeschmiegt und verbunden. Dein Joch ladet es sich auf, ein einziges (Volk), deine Einheit werden zu lassen; ein niedergedrücktes in der Verbannung, ergründet es deine Furchtbarkeit. Bei der Wange gezerrt, hingegeben den Schlägen, trägt es deine Last, (wenn auch) ein Hilfsloses im Sturm; ein Ausgelöstes durch Tobia. Herde der Heiligen, Sammlungen Jakobs sind sie, gezeichnet mit deinem Namen. Auf dich gestützt, schreien sie: hilf doch.“

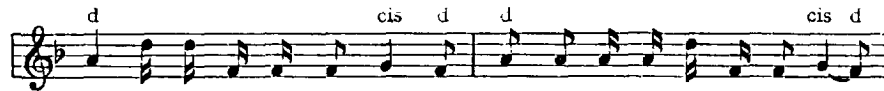
Der hebräische Gesang läßt jede Zeile mit den aufeinanderfolgenden Buchstaben des Alphabets beginnen. Das jiddische Lied sucht eine tiefere innere Ordnung der blockhaft hingestellten hebräischen Sätze hervorzukehren durch die eingestreuten Ausrufe: chotsch, fort und neb^ech = leider, ach. a2) mál^e = Stufe der Vollendung. e3) chaßm^en = unterschreiben. — Das Lied wird dem Rabbi Jizchok von Berditschew (gest. 1809) zugeschrieben, der, nach gar nicht seltenem chaßidischem Brauch, dem einfachen, ungelehrten Mann den Sinn der hebräischen Dichtung erleichtern wollte; ähnlich ist ja auch das Lied Nr. 10 teilweise einem Sabbathlied entnommen.]

9. MŪ ADABRŪ, MŪ ASSAPRŪ

Mit Leidenschaft.



mŭ a-da-brŭ, mŭ a-Ba-prŭ ðid-chŭ, ðidchŭ, ta-da-da ri-rom?

wer ken re-d^en, wer ken sŭ-g^en, wŭß di si-b^en ba-tát,wŭß di si-b^en ba-tát? si-b^en is doch scha-b^eß, inseks se-n^en di misch-na-j^eß, in fi-n^ef se-n^en di chŭ-mŭ-sch^em,fir se-n^en di i-mŭ-h^eß in drá se-n^en di ũ-w^eß, zwæi se-n^en di li-ch^eß, inæi-n^er is doch got! in got is æi-n^er! in wát^er kæi-n^er!

Zur ersten Strophe.

wŭß di æinß ba-tát, wŭß di æinß ba-tát? æi-n^er is got, in usw.

Die Takte von ||: bis :|| sind in der ersten Strophe durch die vorstehenden drei Takte zu ersetzen.

mŭ adabrŭ, mŭ aßaprŭ
 ðidchŭ, ðidchŭ, ta-ta-da-ri-rom?
 wer ken red^en, wer ken sŭg^en,
 wŭß di æins batát, wŭß di æins batát?
 æin^er is got, in got is æin^er
 in wát^er kæin^er.

מָה אֲדַבְרָה, מָה אֲסַפְּרָה
 עוֹדָה, עוֹדָה, טַאָט־אִירִירָאם?
 ווער קען רעדען, ווער קען זאגען,
 וואָס די אַינס באַטייט, וואָס די אַינס באַטייט?
 אַינער איז גאט, און גאט איז אַינער,
 און וויסער קיינער.

mû adabrû, mû aḷapru
 ðidchû, ðidchû, ta-ta-da-ri-rom?
 wer ken red'n, wer ken sûg'n,
 wûḷ di zwæi batát, wûḷ di zwæi batát?
 zwæi sen'n di lich'ḷ, in æin'ris doch got.
 in got is æin'f, in wát'f kæin'f.

mû adabrû, mû aḷapru
 ðidchû, ðidchû, ta-ta-da-ri-rom?
 wer ken red n, wer ken sûg'n,
 wûḷ di drá batát, wûḷ di drá batát?
 drá sen'n di úw'ḷ
 zwæi sen'n di lich'ḷ, in æin'ris doch got.
 in got is æin'f, in wát'f kæin'f.

mû adabrû, mû aḷapru
 ðidchû, ðidchû, ta-ta-da-ri-rom?
 wer ken red'n, wer ken sûg'n,
 wûḷ di fir batát, wûḷ di fir batát?
 fir sen'n di imûh'ḷ, in drá sen'n di úw'ḷ,
 zwæi sen'n di lich'ḷ, in æin'ris doch got.
 in got is æin'f, in wát'f kæin'f.

mû adabrû, mû aḷapru
 ðidchû, ðidchû, ta-ta-da-ri-rom?
 wer ken red'n, wer ken sûg'n,
 wûḷ di fin'f batát, wûḷ di fin'f batát?
 fin'f sen'n di chimûsch'em,
 fir sen'n di imûh'ḷ in drá sen'n di úw'ḷ,
 zwæi sen'n di lich'ḷ, in æin'ris doch got.
 in got is æin'f, in wát'f kæin'f.

mû adabrû, mû aḷapru
 ðidchû, ðidchû, ta-ta-da-ri-rom?
 wer ken red'n, wer ken sûg'n,
 wûḷ di seks batát, wûḷ di seks batát?
 seks sen'n di mischnaj'ḷ, in fin'f sen'n
 [di chimûsch'em,
 fir sen'n di imûh'ḷ in drá sen'n di úw'ḷ,
 zwæi sen'n di lich'ḷ, in æin'ris doch got.
 in got is æin'f, in wát'f kæin'f.

מה אֲדַבְרָה, מה אֶסְפְּרָה
 עוֹדָה, עוֹדָה, מֵאֶמְרֵי דְאִירִירָאם?
 ווער קען רעדען, ווער קען זאגען,
 וואָס די צוויי באַמײַט, וואָס די צוויי באַמײַט?
 צוויי זענען די לוחות און איינער איז דאך נאם.
 און נאם איז איינער, און ווייטער קיינער.

מה אֲדַבְרָה, מה אֶסְפְּרָה
 עוֹדָה, עוֹדָה, מֵאֶמְרֵי דְאִירִירָאם?
 ווער קען רעדען, ווער קען זאגען,
 וואָס די דריי באַמײַט, וואָס די דריי באַמײַט?
 דריי זענען די אַבֹּת, און צוויי זענען די לוחות,
 און איינער איז דאך נאם.
 און נאם איז איינער, און ווייטער קיינער.

מה אֲדַבְרָה, מה אֶסְפְּרָה
 עוֹדָה, עוֹדָה, מֵאֶמְרֵי דְאִירִירָאם?
 ווער קען רעדען, ווער קען זאגען,
 וואָס די פִּיר באַמײַט, וואָס די פִּיר באַמײַט?
 פִּיר זענען די אַמְהוּת און דריי זענען די אַבֹּת,
 צוויי זענען די לוחות און איינער איז דאך נאם.
 און נאם איז איינער, און ווייטער קיינער.

מה אֲדַבְרָה, מה אֶסְפְּרָה
 עוֹדָה, עוֹדָה, מֵאֶמְרֵי דְאִירִירָאם?
 ווער קען רעדען, ווער קען זאגען,
 וואָס די פֿינעף באַמײַט, וואָס די פֿינעף
 פֿינעף זענען די חוּמְשִׁים, [באַמײַט?
 פִּיר זענען די אַמְהוּת און דריי זענען די אַבֹּת,
 צוויי זענען די לוחות און איינער איז דאך נאם.
 און נאם איז איינער, און ווייטער קיינער.

מה אֲדַבְרָה, מה אֶסְפְּרָה
 עוֹדָה, עוֹדָה, מֵאֶמְרֵי דְאִירִירָאם?
 ווער קען רעדען, ווער קען זאגען,
 וואָס די זעקס באַמײַט, וואָס די זעקס באַמײַט?
 זעקס זענען די משניות און פֿינעף זענען די
 [חוּמְשִׁים,
 פִּיר זענען די אַמְהוּת און דריי זענען די אַבֹּת,
 צוויי זענען די לוחות און איינער איז דאך נאם.
 און נאם איז איינער, און ווייטער קיינער.

mû adabrû, mû aḅapru	מָה אֲדַבְרָה, מָה אֲסַפְּרָה
oidchû, oidchû, ta-ta-da-ri-rom?	עוֹדָךְ, עוֹדָךְ, טַא־טַא־דַּא־רִידָאָם?
wer ken red ⁿ , wer ken sūg ⁿ ,	ווער קען רעדען, ווער קען זאגען,
wûḅ di sib ⁿ batát, wûḅ di sib ⁿ batát?	וואָס די זיבען באַטִּיט, וואָס די זיבען באַטִּיט?
sib ⁿ is doch schab ^ḅ ,	זיבען איז דאך שַׁבַּת,
in seks sen ⁿ di mischnaj ^ḅ , in fin ^f	און זעקס זענען די משניות און פינעף זענען
[sen ⁿ di chimūschim,	[די חומשים,
fir sen ⁿ di imūh ^ḅ in drá sen ⁿ di ūw ^ḅ ,	פִּיר זענען די אַמְהוֹת און דריי זענען די אֲבוֹת,
zwæi sen ⁿ di lich ^ḅ in æin ^r is doch got.	צוויי זענען די לוחות און איינער איז דאך גאט.
in got is æin ^r , in wát ^r kæin ^r .	און גאט איז איינער, און ווייטער קיינער.

[a 1 u. 2) mû adabrû usw. — oidchû = was soll ich reden, was soll ich ferner dir erzählen. b 5) lich^ḅ = Tafeln (des Gesetzes). c 5) ūw^ḅ = die Väter (hier die Urväter). d 5) imūh^ḅ = die Mütter (hier die Urmütter). e 5) chimūsch^m = die fünf (Bücher der Lehre). f 5) mischnaj^ḅ = Wiederholungen, Erläuterungen der Lehre; das sind die sechs Ordnungen der Mischna, die das Fundament des Talmuds ist. Das Lied hat in der hebräischen religiösen Poesie manche Gegenstücke. — Je mehr die Aufzählungen sich häufen, desto beschleunigter wird, mit dem 7. Takt beginnend, deren Tempo, um jedoch in den drei Schlußtakteten beinahe unvermittelt in die größte Ruhe überzugehen. Zur Erleichterung ist die Melodie der siebenten Strophe angegeben; von der ersten Strophe sind drei Takte beigefügt, die an die Stelle der Takte 4—12 einzufügen sind, wenn man die erste Strophe singen will.]

10. HAMAWDIL

In mäßiger Bewegung.

ha - maw - dil bæin kôid'sch l' - chôil, cha - tõi - bæi - nî

hî jim - chôil. sar - æi - nî w' - chaß - pæi - nî jar - be ka - chôil w' -

cha - kôid - chû - wim ba - leu - lû: gît woch, gît woch. a gi - t' woch, a

gi - t' woch. gît woch, gît woch, a gi - t' woch, a gi - t' woch.

hamawdil bæin kôid'sch l'chôil,
 chatôibæini hî jimchôil.
 saræini w'chaßpæini jarbe kachôil
 w'chakôichûwim baleulû:
 gît woch, gît woch, a gîte woch, a
 gîte woch.

המבדיל בין קדש לחול,
 חטאתינו הוא ימחול.
 זרענו וְכַסְפֵנו יִרְבֶה כְּחֹל
 וְכַפְכָּבִים בְּלִילָהּ:

גוים וואך, גוים וואך, א גומע וואך, א גומע
 וואך.]

hamawdil bæin kôid'sch l'chôil,
 wûb tit m'ën, 'l gæit gûr nit wôil!
 saræini faran'ën, w'chaßpæini — a ni,
 d'ër schtikel brôit kîmt ûn mit mi:
 gît woch, gît woch, a gît' woch, a
 [gît' woch.

המבדיל בין קדש לחול . .
 וואָס טוט מען, עס גײט נאָר גײט וואויל!
 זרענו פֿאַראַגען, וְכַסְפֵנו — אַ נײַ,
 דער שטיקעל ברױט קומט אָן מיט מײַה.
 גוים וואך, גוים וואך, א גומע וואך, א גומע
 וואך.]

jôim pûnû, d'ër schab'ë awek,
 asôï wi a schût'ën fin bôim.
 fin al' schpäs'ën nit g'ëblich'ën kán sóum
 in bald wæi, och kîmt di glikl'ch'ë woch.
 gît woch, gît woch, a gît' woch, a
 [gît' woch.

יום סָבָה, דער שַׁבַּת אַוועק,
 אזוי ווי אַ שאַמען פֿון בוים.
 פֿון אַלע שפּײַזען גײט געבליבען קײן זײַם,
 און באַלד ווײַ, אַך קומט די גליקליכע וואך.
 גוים וואך, גוים וואך, א גומע וואך, א גומע
 וואך.]

[Das Lied benutzt die Anfangszeilen eines bekannten Sabbathgesanges, der an der Schwelle des wieder beginnenden Werktags gesungen wird. Die Verwebung des Hebräischen mit den gefeilten jiddischen Auslegungen ist hier besonders zwanglos vor sich gegangen. Das Hebräische sei hier wörtlich übertragen:

— Der das Heilige vom Ungeweihten sondert,
 Unsere Schuld wird er abschwächen,
 Unseren Samen und unsere Schätze wie Sand mehren
 Und wie Sterne in der Nacht. —

b 3) faranⁿ = vorhanden; a ni = von einer Geste begleiteter, skeptischer Ausruf. c 1) jôim pûnû = der Tag wandte sich; soúm = Rest.]

REVIEW OF NEW MUSIC

“KABBOLAS SHABBOS,” *Composed, Compiled and Arranged by Hazzan Harold Klein:*

The music of Hazzan Harold Klein’s *Kabbolas Shabbos* has been made available together with an accompanying cassette tape. It is in the truly traditional orthodox style that one can rarely hear today. One is reminded of the “golden age” when the “golden-throated” hazzanim used to chant the *Kabbolas Shabbos* service in an ornate yet nonchalant manner, treating even basic-nusach-type endings in a hazzanic-embellished style, in addition to a few more fully extended recitatives. Such is the style of Hazzan Klein’s work.

It consists primarily of extended hazzanic-style nusach plus four supplementary recitatives placed at the end of the booklet: *Shomo Vatismach Tzion; Kol Ha-Shem Yochil Midbor; Ha-Shem Moloch;* and *Ahavas Olom*. (Recitatives for *Hashkiveinu* and *Mogein Ovos* are conspicuously lacking.) The *nusah* endings themselves are very artistic, and amount to smaller-scale recitatives; they are lovely, highly melodic, and contain a number of florid coloratura passages. The four supplementary recitatives are naturally more fully developed compositions. The music is basically Hazzan Klein’s original treatment of the traditional *nusah*, with some exceptions (e.g., the inclusion of Schnipelisky’s *Hisnaari* and a few phrases from Ganchoff’s *Kiddush*), the fact of which is reflected in Hazzan Klein’s title to the work.

A valuable aspect of the work is the fact that it comes with a tape, which is next best to the situation when hazzanim used to learn from *hearing* unrestrained hazzanic art from other hazzanim (which is practically non-existent today). In this respect, the work is useful to experienced hazzanim, who may acquire some new ideas, but it is even more useful to the less-experienced and young hazzanim, for whom it can serve as a form of apprentice situation.

While Hazzan Klein’s *Kabbolas Shabbos* has its obvious merits, it can be used in its original form only by hazzanim who possess a high tenor with a strong upper register. All of the supplementary recitatives require a sturdy, reliable upper register, even some of the basic-*nusah* endings (e.g., the *Kadish Sholeim*, written in A-flat major, has parlando-style repeated notes on high A-flat, followed in places by B-flats and a C!)

Though all hazzanim can derive benefit from Hazzan Klein’s work, it is ideally suited for a hazzan who has a natural high tenor

with a conspicuously brilliant upper register, who is already familiar with basic *nusah* (which Hazzan Klein's *Kabbolas Shabbos* presumes, because his *nusah* is elaborated throughout), and who needs and wants to perform a highly embellished Friday Evening Service.

Sholom Kalib