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THE INFLUENCE OF SALOMONE ROSSI'S MUSIC:
PART III BY DANIEL CHAZANOFF

DANIEL CHAZANOFF

(A continuation of an article on the subject published in Volume IX, No. 1, March 1979)

ROSSI'S FOUR PART COMPOSITIONS FOR STRINGS

Rossi's first two books of instrumental compositions dated 1607 and 1608 contain a total of 13 works in four parts.¹ Just as his trio sonatas include three string parts and a continuo, so do the four part works contain four string parts and a continuo. In publication order they are listed as follows:²

1. Sinfonia a 4, Book I; No. 16 (1607)
2. Sonfonia a 4 alla quarta alta, Book I; No. 17 (1607)
3. Gagliarda a 4 detta Venturino, Book I; No. 18 (1607)
4. Gagliarda a 4 detta Marchesino, Book I; No. 19 (1607)
5. Sonata a 4, Book I; No. 20 (1607)
6. Sonfonia a 4 & a 3 si placet, Book II; No. 22 (1608)
7. Sinfonia a 4 & a 3 si placet, Book II; No. 23 (1608)
8. Gagliarda a 4 & a 3 si placet, detta la Zambalina,
Book II, No. 24 (1608)
9. Sinfonia a 4 & a 3 si placet, Book II; No. 25 (1608)
10. Sinfonia a 4 & a 3 si placet, Book II; No. 26 (1608)
11. Canzon per sonar a 4, Book II; No. 33 (1608)
12. Canzon per sonar a 4, Book II; No. 35 (1608)
13. Canzon per sonar a 4, Book II; No. 35 (1608)

The list of four part works contains six sinfonias, three galliards, three canzonas and one sonata. Of the 13 four part works, why did Rossi give the title sonata to only one? Since the term sonata meant a work to be sounded on instruments, Rossi could have called them

¹ Fritz Rikko and Joel Newman, Editors, *Salomone Rossi Sinfonie, Gagliarde, Canzone, 1607-1608*, (Bryn, Mawr, Pennsylvania, Mercury Music Corp., 1971). Vol. I.

²Rikko and Newman, op. cit., Table of Contents.

This is the ninth in a series of articles on the music of Salomone Rossi by Daniel Chazanoff. Dr. Chazanoff's studies on Rossi were made possible by a research grant from the National Foundation for Jewish Culture.

The author has had twenty-five years of experience as a teacher, performer, conductor and administrator. His accomplishments are currently listed in three international and two national biographical.

all sonatas. However, we are faced with a period of great experimentation, when titles were interchangeable. As pointed out by Newman, the baroque sonata, independent instrumental music and baroque chamber music were inseparable.³ Thus, while the 20th work in Rossi's Book I of 1607 is entitled, Sonata a 4, it is stylistically a canzona in four parts, utilizing both imitation and counterpoint.

TABLE 1:

THE STRUCTURE AND LENGTH OF
ROSSI'S 4 PART COMPOSITIONS

1. Sinfonia (Bk. I, #16)-2 part form-both sections of 7 bars each are repeated.
2. Sinfonia (Bk. I, #17)--2 part form-both sections of 7 and 6 bars respectively are repeated.
3. Gagliarda (Bk. I, #18)-2 part form-both sections of 7 and 13 bars respectively are repeated.
4. Gagliarda (Bk. I, #19)-3 part form-first section of 10 bars is repeated, second section of 6 bars is not repeated, third section of 6 bars repeated.
5. Sonata (Bk. I, #20)-as pointed out, this work is a canzona-it is in one section with contrapuntal development-54 bars long.
6. Sinfonia (Bk. II, #22)-2 part form-both sections of 7 and 16 bars each are repeated.
7. Sinfonia (Bk. II, #23)-in one section of 15 bars with no repeat.
8. Gagliarda (Bk. II, #24)-2 part form-both sections of 6 and 13 bars each are repeated.
9. Sinfonia (Bk. II, #25)-2 part form-both sections of 9 and 11 bars each are repeated with first and second endings.
10. Sinfonia (Bk. II, #26)-2 part form-both sections of 13 bars each are repeated with first and second endings.
11. Canzon (Bk. II, #33)--2 part form-both sections of 22 and 35 bars each are repeated with first and second endings.
12. Canzon (Bk. II, #34)-2 part form-both sections of 19 and 27 bars each are repeated with first and second endings.

³ William S. Newman, *The Sonata in the Baroque Era*, (Chapel Hill: The University of North Carolina Press, 1959), P. 19.

13. Canzon (Bk. II, #35)-2 part form-both sections of 21 and 24 bars each are repeated with first and second endings.

In studying the structure and length of Rossi's four part string works, we find some discernible trends. These indicate that:

1. the sinfonia, galliard and canzona are the shortest to longest forms in that order.

2. the composer used repeat signs only in works one through eight **and** repeat signs with first and second endings in works nine through thirteen.

3. the composer utilized one, two and three part forms in works one through seven **and only** two part forms in works eight through thirteen.

4. there is a movement in the direction of greater development as we go from the first to the thirteenth four part work.

THE FOUR PART SINFONIAS

If the name Rossi was not attached to the very first Sinfonia a 4 (Book I, No. 16) of 1607, it could easily be mistaken for a

Bach chorale, written 100 years later. Compare the opening two measures of Rossi's Sinfonia with that of Bach Chorale No. 31.

The image shows the first two measures of a handwritten musical score for Bach Chorale No. 31. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The notation includes quarter notes, eighth notes, and sixteenth notes, with various accidentals (sharps and naturals) and a fermata over the final note of the second measure.

One might say that the Bach work contains chromaticism while Rossi's work does not. This argument is quickly negated by measure 9 of the Violin I part in Rossi's Sinfonia.

The image shows a single staff of handwritten musical notation for measure 9 of the Violin I part in Rossi's Sinfonia. The staff is in treble clef with a 2/4 time signature. The melody consists of a chromatic line: a quarter note G4, an eighth note F#4, a quarter note F4, an eighth note E4, a quarter note D4, and a quarter note C4. A fermata is placed over the final note, C4.

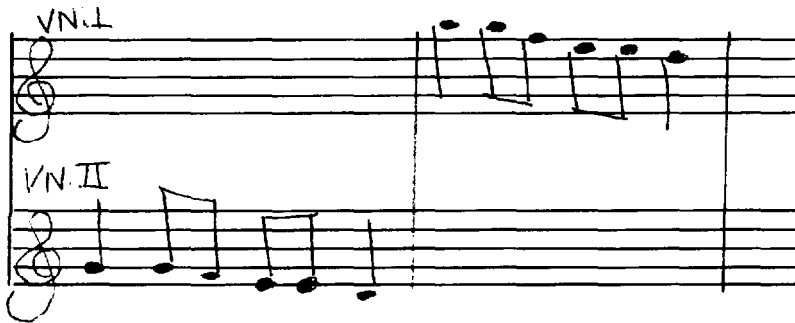
While Rossi's first Sinfonia a 4 anticipated the Bach chorale in the 18th century, it also looked back to a form which had its roots in the 15th and 16th centuries, i.e., the pavan. Towards the end of the 15th century, it was a slow, walking dance in duple

⁵ Henry S. Drinker, *The 389 Chorales of J. S. Bach* (Association of American Choruses, Choral Series No. 1, 1944), P. 20.

⁶ Rikko and Newman, *op. cit.*, P. 1.

time.⁷ By the end of the 16th century it was also used as a stately processional.⁸ The stately nature of the pavan is taken from pavano, the Italian for peacock, according to Elson.⁹ Once again, we find an interchangeable title; there is evidence that this sinfonia is a disguised pavan. The slow stately character coupled with a duple meter point to the stylistic characteristics found in the pavan. Further, the pavan travelled in the company of the galliard, a quick dance in three pulse meter, from the end of the 15th century.¹⁰ The pavan is notably absent from Rossi's works of 1607 and 1608 but its presence is found in this sinfonia.

The second Sinfonia a 4 (Bk. I, #17 of 1607), opens like a pavan, as did the first. But the second section, in contrast, opens with a canonic episode, in the first and second violin parts. *Note* the imitation.



Chromatic alteration appears seven times in this sinfonia compared with only once in the first Sinfonia a 4 giving evidence of harmonic experimentation.

This work is entitled *Sinfonia a 4 alla quarta alta*. In Italy, at the beginning of the 17th century, the sinfonia served as a prelude to choral works. The term *alla quarta alta* allows the work

⁷ Ruth Halle Rowen, *The Emergence of the String Quartet* (Unpublished Masters Thesis, Columbia University, N.Y., 1941), P. 48.

⁸ Curt Sachs, *Our Musical Heritage* (Englewood Cliffs: Prentice-Hall, Inc., 1955) P. 148 citing Arbeau's *Orchesographic*, 1588.

⁹ Louis C. Elson, *Elson's Pocket Music Dictionary*, Oliver Ditson Co. (Byrn Mawr, Pennsylvania: Theodore Presser Co., Distributors).

¹⁰ Rowen, loc. cit.

¹¹ Rikko and Newman, op. cit., P. 3.

to be played a fourth higher to accommodate the key of a vocal composition which is to follow.*

By the third Sinfonia a 4, Rossi has abandoned the pavan-like opening in both the first and second selections in favor of imitation. Note the two violin parts in the first four measures.

Handwritten musical score for Violin I (VN.I.) and Violin II (VN.II.). The score is written on two staves in treble clef with a key signature of one flat (B-flat). The first four measures show the beginning of the piece, with the Violin I part starting on a G4 and the Violin II part starting on a G3. The music is characterized by a pavan-like opening with a steady eighth-note rhythm.

This opening is followed, in the next three measures, by a dance-like setting resembling the pavan. Observe the chordal nature of the four string parts.

Handwritten musical score for Violin I (VN.I.), Violin II (VN.II.), Viola (VLA.), and Violoncello (VCL.). The score is written on four staves in treble clef with a key signature of one flat (B-flat). The first three measures show the beginning of the piece, with the Violin I part starting on a G4, the Violin II part starting on a G3, the Viola part starting on a G2, and the Violoncello part starting on a G1. The music is characterized by a dance-like setting resembling the pavan, with a steady eighth-note rhythm and a chordal nature.

12 Rikko and Newman, op. cit., Preface

13 Rikko and Newman, op. cit., P. 14.

14 Rikko and Newman, op. cit., P. 15.

The basic structure of the trio sonata is emphasized in the title of the work, i.e., *Sinfonia a 4 & a 3 si placet*. An optional third part for the viola allows the work to be played by two violins and a 'cello ^{or} by a string quartet if the viola is used.¹⁵ Thus, the work can stand with or without the viola because of the continuo part.

In the fourth sinfonia a 4 (Bk. II, #23-1608) entitled *Sinfonia a 4 & a 3 si placet* (same title as the third sinfonia), we encounter a three pulse meter rather than a duple meter for the first time. Once again, the viola part is optional. This one section work of 15 measures, without a repeat, alternates between imitative and dance-like episodes resembling the galliard. It also contains five different meters, $\left(\begin{smallmatrix} 3 & 3 & 3 & 3 & 3 \\ 4 & 2,4 & 2,4 \end{smallmatrix} \right)$

Once again, the fifth Sinfonia a 4 (Bk. II, #25--1608) has an unusual feature. The second violin opens the work, followed by the first violin in rhythmic imitation on the second half of the second measure.

In the second section, we find an example of broken line writing. All four strings pause for a quarter note rest twice within three measures. Compare this with an excerpt from Beethoven's *Eroica* Symphony written 200 years after (observe the quarter note rests in a passage where only the strings of the orchestra play) which follows the Rossi example.

¹⁵ Rikko and Newman, op. cit., Preface.

¹⁶ Rikko and Newman, op. cit., P. 21.

Musical score for Violin I (VN. I), Violin II (VN. II), Viola (VLA), and Violoncello (VCL.). The score is written in treble clef for the strings. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of four measures. Violin I and Violin II play a melodic line with eighth and quarter notes, often beamed together. The Viola and Violoncello provide a harmonic accompaniment with quarter and eighth notes.

Musical score for Violin I (VN. I), Violin II (VN. II), Viola (VLA), and Violoncello/Double Bass (VCL. & CB.). The score is written in treble clef for the strings. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The music consists of four measures. Violin I and Violin II play a melodic line with quarter and eighth notes. The Viola and Violoncello/Double Bass provide a harmonic accompaniment with quarter and eighth notes.

17 Rikko and Newman, op.' cit., P. 22.

18 Beethoven, Symphony No. 3 (Eroica), opus 55 (New York: Boosey and Hawkes, Hawkes Pocket Scores, No. 110).

In the sixth and final 4 part sinfonia, Rossi opens with a slow, chromatic theme in the second violin part. The first violin enters on the second half of the third measure. In this case, the first violin *does not* imitate the second violin either rhythmically or tonally; the opening is treated as a contrapuntal dialogue. Note measures one through six of the two violin parts.

Handwritten musical score for Violin I (VN.I) and Violin II (VN.II). The score shows six measures of music. The Violin II part begins with a slow, chromatic theme in the first measure. The Violin I part enters in the second half of the third measure with a different melodic line. The notation is in treble clef with a key signature of one flat and a 4/4 time signature.

Later in the work, Rossi creates a dance-like section which exhibits a vertical chord structure. Measures 18 and 19 illustrate this.

Handwritten musical score for Violin I (VN.I), Violin II (VN.II), Viola (VLA), and Violoncello (VCL). The score shows measures 18 and 19. The Violin I part features a melodic line with a vertical chord structure. The Violin II, Viola, and Violoncello parts provide harmonic support. The notation is in treble clef for the violins and viola, and bass clef for the cello, with a key signature of one flat and a 4/4 time signature.

19 Rikko and Newman, op. cit., P. 23-24.

20 Rikko and Newman, op. cit., P. 25.

THE FOUR PART GALLIARDS

Rossi wrote three galliards in four parts; two of these appeared in Book I of 1607 and one in Book II of 1608.²¹ The titles bear the names of distinguished families, i.e., Gagliarda a 4 detta Ventuzino, Gagliarda a 4 detta Marchesino and Gagliarda a 4 & a 3 si placet detta la Zambalina.²²

As mentioned earlier by this writer, the galliard, a quick three-pulse dance had its origin in the 15th century along with the slow duple meter pavan. The pairing of the pavan and galliard, for courtly dancing, led eventually to the formation of the dance suite; in Italy, it bore the title, sonata da camera.

The most unusual feature of the three galliards is found in the increasing number of metric changes as we move from the first to the third as follows:

1. Gagliarda a 4 detta Venturing-contains nine meters

$$\left(\underset{4}{3}, \underset{2}{3}, \underset{4}{3}, \underset{2}{3}, \underset{4}{3}, \underset{2}{3}, \underset{4}{3}, \underset{2}{3}, \underset{4}{3} \right)$$

2. Gagliarda a 4 detta Marchesino-contains twelve meters

$$\left(\underset{4}{3}, \underset{2}{3}, \underset{4}{3}, \underset{2}{3}, \underset{4}{3}, \underset{8}{6}, \underset{2}{3}, \underset{4}{3}, \underset{2}{3}, \underset{4}{3}, \underset{2}{3}, \underset{4}{3} \right)$$

3. Gagliarda a 4 & a 3 si placet da la Zambalina-changes meter in every measure save only one measure or 18 meters

$$\left(\underset{4}{3}, \underset{2}{3}, \underset{4}{3}, \underset{2}{3}, \underset{4}{3}, \underset{8}{6}, \underset{2}{3}, \underset{4}{3}, \underset{8}{6}, \underset{2}{3}, \underset{4}{3}, \underset{8}{6}, \underset{2}{3}, \underset{4}{3}, \underset{8}{6}, \underset{2}{3}, \underset{4}{3} \right)$$

THE FOUR PART CANZONAS

Of the four canzonas, the first one entitled *Sonata a 4* was written in 1607 and the remaining three in 1608.²³ All four works exhibit elements of the canzona style; the elements were discussed previously by the writer. However, while the first and third canzones begin and end in the same meter, the second and fourth contain a number of metric changes.

The four canzonas also display a number of chromatic alterations, While the first contains only four chromatics, the second (Bk. II, #33-1608) and the third (Bk. II, #34-1608) contain 31 and 38 chromatic changes respectively. The fourth canzona (Bk. II, #35-1608) has fewer, with 16.

²¹ Rikko and Newman, op. cit., Table of Contents.

²² Rikko and Newman, op. cit., Preface.

²³ Ibid.

THE CONTEXT OF ROSSI'S SONATAS

In the 20th century context, the sonata is most generally thought of as a work for a solo instrument with piano accompaniment; the piano sonata and solo sonata for a particular instrument are exceptions to the rule. Our thinking along this line has become bound by the tradition of the late Italian baroque and reinforced by the classic and romantic periods of northern Europe.

In contrast, the early Italian baroque witnessed the birth of the sonata with no preconceived notions regarding numbers or kinds of instruments associated with it. In its early stage of development, the sonata became an experiment in sound and the vehicle for expression in instrumental music. Further, the sonata fashioned the first school of violinists in the hands of Salomone Rossi when he specified instruments of the violin family in his compositions of 1613 and 1622.

While his books of 1607 and 1608 called for viols or recorders and basso continuo, the early 17th century allowed for alternate instrumentation. This practice was no doubt made necessary by player availability. The use of violins rather than viols in modern performance is therefore legitimate.

Ulrich is emphatic in stating that "Salomone Rossi stands at the very beginning of the line of composers who gradually developed violinistic music."²⁴ He cites Rossi's use of :

1. parallel thirds
2. note against note style (monody)
3. dialogue-like passages between the violins.

Rossi is also credited with having established the instrumentation of the trio sonata.²⁶ Yet, while two violins and a basso continuo part form the scaffold of his string works, we need to know that Rossi wrote three to six part sonatas. But even more important, historically, is the fact that the violin became the performing medium for string literature, replacing the viols, beginning with Rossi's Third Book of Sonatas dated 1613.

While Rossi wrote no four part string compositions after 1607 and 1608, these works stand as important because they established the voicing which led to the string quartet.

²⁴ Homer Ulrich, *Chamber Music*, (New York: Columbia University Press, 1948), P. 63.

²⁵ *Ibid.*

²⁶ *Ibid.*

SOMETHING DIFFERENT: A DOZEN NEW IDEAS

SAMUEL ROSENBAUM

Hazzanim and sensitive observers of the evolving prayer practices of most American Jews must look with alarm at the diminishing opportunities for the performance of high quality traditional and contemporary music. The concern is elicited not only because of the poorer and much less authentic sounds which are being heard in our synagogues. Or, because long cherished prayer traditions which allowed for the creation of that unique *ruah* of meditative and contemplative *davening* experience are being replaced by a summer-camp style of raucous prayer. But also because whole sections of our musical treasures will wither and die. And, because composers who might like to devote their talents to enriching that heritage, will no longer have a forum in which their creativity can be heard and enjoyed.

That is a continuing and ominous problem with which we have dealt before and will continue to deal with for so long as the Almighty gives us the strength and courage.

But if the traditional opportunities for serious synagogue music are closed off, if this music can no longer be heard as a regular ingredient of a well-planned religious service on a regular basis, we must find those special occasions on which such music will still be welcome and appreciated. Whether such special performances can also inspire congregations to demand more of the same on a regular basis we cannot predict. But, at least, it is a way of bringing that music to the fore. Hopefully, sensitive congregants will get the message. If not, we can at least have the satisfaction of knowing that at some special times of the year fine music may again be heard in our synagogues.

Here are some program ideas, tested and proven, which are worth considering:

I

I have found that the combination of fine music and appropriate non-liturgical poetry, well read and well sung, can evoke a satisfying and telling spiritual experience.

Samuel Rosenbaum is the Hazzan of Temple Beth El, Rochester, New York, Executive Vice President of Cantors Assembly and Managing Editor of the "Journal of Synagogue Music."

Here are some sample programs, Included as well are the poems chosen to accompany the music. The texts are provided the congregation so that they *can follow, not for congregational reading*. A congregation, no matter how cultured, cannot read poetry, together, at first sight, and really understand what they are reading, to say nothing of having it evoke a thoughtful mood.

The poetry should be read by an experienced reader who thoroughly understands the poems and who knows how to project. Needless to say, the performance of the music must be impeccable and of the highest order if the combination is to achieve its purpose.

All services were conducted at Temple Beth El, Rochester, New York. This writer was the Hazzan and he also read the poetry. The choir, 12 voices a Capella, was conducted by Professor Samuel Adler of the Eastman School of Music.

SABBATH EVE SERVICE
AT SEASON OF YOM HASHOAH

Adonai Malach, Psalm 93 (Page 14), Julius Chajes
Introduction to "Yizkor," Samuel Rosenbaum

Ani Maamin, Traditional

(I believe, with complete faith, in the coming of the Messiah. And even though he may tarry, nevertheless will I wait each day for him to come.)

In The Silence, from "Yizkor,"* Samuel Rosenbaum and Sholom Secunda

Barchu (Page 15), Ernest Bloch
With Everlasting Love (Page 15)

Sh'ma and V'ahavta (Page 15), Ernest Bloch
Israel, Nelly Sachs

Mi Chamocha (Page 18), Ernest Bloch
But Look, Nelly Sachs

V'shamru (Page 20), Hugo C. Adler
It all depends on how you look at it
I never saw another butterfly
(From the poems by the children of Terezin)

Kaddish (Page 20), Max Helfman

Amidah (Dybukk Nigun) , Joel Engel

Grant Us Peace, May The Words, Herbert Fromm
Psalm 151, Karl Shapiro

Kiddush, Traditional

Aleinu (Page 37), Traditional

Mourner's Kaddish (Page 39)

Yigdal (Page **41**), Leoni

* Copyright Ethnic Music

INTRODUCTION TO "YIZKOR"

Yizkor!

Remember!

Remember

The holy

The pure

The innocent

The slaughtered six million.

Yizkor!

Remember

What was done

To fathers and mothers

To children

To women

To brothers and sisters.

To the holy

The pure

The innocent

The slaughtered six million.

Let his name be forgotten

And cursed be his seed

Who forgets

How our people lay

Tortured, shamed,

Bespat, defiled;

Marked, each one

For outrageous death.

Remember!

Remember!

It was their last, hopeless hope.

Remember!

"Remember my yahrzeit!"

"Remember my name!"

The dying begged

Of those with breath still in them.

"Remember my yahrzeit!"

"Remember my name!"

So we shall remember

At least this once more.

We will burn again

Six black tapers

And sanctify anew

Our gray sadness.

Samuel Rosenbaum

IN THE SILENCE

In the silence
 You can hear
 The signs of the serafim
 From high above the firmament
 As Levi Yitzhak,
 Once of Berditchev,
 Fills the night with his pleading:

“Master,
 Why?
 How can a father
 Torment a blind child?
 Is not a blind child
 Still a child
 To his father?”

“Whom does Man seek
 In the dark?
 You!

“And when he stumbles-
 And falls
 From whom does he
 Hide his face?
 From You!

“When he is hurt
 To whom does he turn?
 To You;
 Only to You!

“And You —
 Wrapped seven times in blue,
 Reigning in glistening glory,
 You sat
 Obstinate
 And waited!

“For what?”

“Could you not see
 The black of their night?
 Could you not hear
 As they cursed their day?
 Could you not feel
 How each stone
 Burned
 To tear itself
 From the hell of earth
 Up to You!

“And you--
 Had nothing to say?
 At whom were you angry?
 Whom did you spite?
 Great,
 Powerful God!

“When there on earth
 Someone called
 You stuffed your ears
 And never heard
 The weeping of the stars.

“Did you not suffer too
 In their pain?
 How long could you play
 At eternity?”

Samuel Rosenbaum

ISRAEL

Israel,
 more nameless than,
 still ensnared in the ivy of death,
 in you eternity worked secretly,
 dream-deep
 you mounted
 the enchanted spiral of the moon
 towers,
 circling the constellations disguised
 by animal masks —
 in the mute miraculous silence of
 Pisces
 or the battering charges of Aries.
 Until the sealed sky broke open
 and you,
 most daredevil of sleepwalkers,
 fell, struck by the wound of God
 into the abyss of light —

Israel,
 zenith of longing,
 wonder is heaped
 like a storm upon your head,
 breaks in your time's mountains of
 pain.

Israel,
 tender at first, like the song of a bird
 and the talk of suffering children
 the source of the living God,
 a native of spring,
 flows from your blood.

Nelly Sachs

BUT LOOK

But look
 but look
 man breaks out
 in the middle of the marketplace
 can you hear his pulses beating
 and the great city
 on rubber tires
 girded about his body —
 for fate
 has muffled
 the wheel of **time**--
 lifts itself
 on the rhythm of his breathing.

Glassy displays
 broken raven-eyes
 sparkle
 the chimneys fly black flags
 at the grave of air.
 But man
 has said *Ah*
 and climbs
 a straight candle
 into the night.

Nelly Sachs

IT ALL DEPENDS ON HOW YOU LOOK AT IT

Terezin is full of beauty.
 It's in your eyes now clear
 And through the street the tramp
 Of many marching feet I hear.
 In the ghetto at Terezin,
 It looks that way to me.
 Is a square kilometer of earth
 Cut off from the world that's free.

Death, after all, claims everyone,
 You find it everywhere.
 It catches up with even those
 Who wear their noses in the air.
 The whole, wide world is ruled
 With a certain justice, so
 That helps perhaps to sweeten
 The poorman's pain and woe.

THE BUTTERFLY

The last, the very last,
 So richly, brightly, dazzlingly yellow.
 Perhaps if the sun's tears would
 sing
 against a white stone. .

Such, such a yellow
 Is carried lightly 'way up high.
 It went away I'm sure because it
 wished to
 kiss the world goodbye.

For seven weeks I've lived in here,
 Penned up inside this ghetto
 But I have found my people here.
 The dandelions call to me
 And the white chestnut candles in
 the court.
 Only I never saw another butterfly.
 That butterfly was the last one.
 Butterflies don't live in here,
 In the ghetto.

From the poems by the
 children of Terezin.

THE 151st PSALM

Are You looking for us? We are here.
 Have You been gathering flowers,
 Elohim?
 We are Your flowers, we have always
 been.
 When will You leave us alone?
 We are in America.
 We have been here three hundred
 years.
 And what new altar will You deck
 us with?
 Whom are You following, Pillar of
 Fire?
 What barn do You seek shelter in?
 At whose gate do You whimper
 In this great Palestine?
 Whose wages do You take in this
 New World?
 But Israel shall take what it shall
 take,
 Making us ready for Your-hungry
 Hand?

Immigrant God, You follow me:
 You go with me, You are a distant
 tree:
 You are the beast that lows in my
 heart's gates;
 You are the dog that follows at my
 heel:
 You are the table on which I lean:
 You are the plate from which I eat.
 Shepherd of the flocks of praise,
 Youth of all youth, ancient of days,
 Follow us.

Karl Shapiro

A PRE-PESAH SABBATH EVE SERVICE
‘THE SONGS OF FREEDOM’

The Pesah Paradox (Introduction to the Hagadah) , Hazzan Samuel
Rosenbaum

Kadesh U'r'chatz, Traditional

Ha Lachma Anya, Traditional; Israeli

Kiddush, Sholom Secunda

Mah Nishtana, Israeli Tune

Avadim Hayinu, Adapted from Hugo C. Adler

B'tzeis Yisrael, Psalm **114**, Sholom Secunda

Pischu Li, Psalm **118**, Sholom Secunda

Freedom, Now!, Cantor Steven Richards

Seder Songs, Traditional

Dnyenu

Adir Hu

Eliyahu Hanavi

Seder Night, A Tale, Sholom Aleichem, Translated by Samuel
Rosenbaum

Yerushalayim, Rappaport

Chad Gadya, Traditional

SOME SABBATH EVE SERVICES IN CELEBRATION
OF JEWISH MUSIC MONTH

SOUNDS OF THE SABBATH
Selections from "A Sabbath Eve Liturgy"
by Heinrich Schalit

Shabbat Shalom!

We extend the fellowship of the Sabbath in the words and music of a few noble Jewish creative spirits. Some may consider this hour to be a time for prayer; others may look upon it as a sacred concert. Still others may welcome it as an oasis of Sabbath peace.

There will be no announcements. The Sabbath eve prayer texts are well known and not in need of translation. The texts of the poetry are provided for those who may want to follow as they are read, and for those who would like to become more familiar with the words by re-reading them at some future time.

PROGRAM

If Causality Is Impossible, Genesis is Recurrent, by Anthony Hecht

Psalm 95, Lechu Neranenah

Praying the Sunset Prayer, Jacob Glatstein

Psalm 97, Adonai Malach Tagel Ha-aretz

I Look Up To the Sky, Samuel HaNagid

Bar'chu, Sh'ma, V'ahavta

Psalm of the Fruitful Field, A. M. Klein

Mi Chamocha

A Sense of Thy Presence, Ruth Brin

V'Sham'ru

Shabbat, A Sample, Midrash

The Pauses Between Notes, from American tradition

Kiryah Yefefiyah, An Ode to Jerusalem

City of Beauty, Yehuda HaLevi

May The Words

Tales of the Hasidim

Adon Olam

ABOUT THE COMPOSER:

Heinrich Schalit was born in Vienna in 1886. After studying at the State Academy of Vienna and winning the coveted Mozart Prize for excellence in composition, he was appointed organist and choirmaster at the great synagogue in Munich. It is there that he began to compose for the synagogue and to develop a unique melodic as well as harmonic style in the setting of the Hebrew liturgy. The two outstanding works which Schalit composed during his Munich tenure were the "Friday Eve Liturgy" (from which all of tonight's selections are taken) and a setting of Yehuda HaLevi's famous poem, "In Eternity." In 1933, he left Germany to continue his career as organist of the Great Synagogue in Rome, Italy. After a three year stay in Rome, Schalit came to America where he has held posts in Rochester at Temple B'rith Kodesh as well as in Providence, Rhode Island and Denver, Colorado. He is now retired and living in Evergreen, Col.

Besides the above mentioned works, Schalit has contributed greatly to the American synagogue creating another Friday Eve Service plus a complete Shabbat morning service, a Hebrew cantata, "Builders of Zion," many anthems and other choral works such as the anthem, "Kiryah Yefefiah," which we shall present this evening.

IF CAUSALITY IS IMPOSSIBLE GENESIS IS RECURRENT

**The abrupt appearance of a yellow flower
Out of the perfect nothing, is miraculous.
The sum of Being, being discontinuous,
Must presuppose a God-out-of-the-box
Who makes a primal garden of each garden.
There is no change, but only re-creation
One step ahead. As in the cinema
Upon the screen, all motion is illusory.
So if your mind were keener and could clinch
More than its flitting beachhead in the Permanent,
You'd see a twinkling world flashing and dying
Projected out of a tireless, winking Eye
Opening and closing in immensity –
Creating, with its look, beside all else
Always Adamic passion and innocence,
The bloodred apple or the yellow flower.**

Anthony Hecht

PRAYING THE SUNSET PRAYER

I'll let you in on a secret, Nathan,
 about how one should pray the sunset prayer.
 It's a juicy bit of praying,
 like strolling on grass,
 nobody's chasing you, nobody hurries you.
 You walk towards your creator
 with gifts in pure empty hands.
 The words are golden,
 their meaning is transparent,
 it's as though you're saying them
 for the first time.

Praying the sunset prayer
 is quite a little business.
 Nathan, if you don't catch on
 that you should feel a little elevated,
 you're not praying the sunset prayer.
 The tune is sheer simplicity,
 you're just lending a helping hand
 to the sinking day.
 It's a heavy responsibility.
 You take a created day
 and you slip it
 into the archive of life,
 where all our lived-out days are lying together

The day is departing with a quiet kiss.
 It lies open at your feet
 while you stand saying the blessings.
 You can't create anything yourself, but you
 can lead the day to its end and see
 clearly the smile of its going down.
 See how whole it all is,
 not diminished for a second,
 how you age with the days
 that keep dawning,
 how you bring your lived-out day
 as a gift to eternity.
 What else did our forefathers do
 when they went out into a field
 to stroll through a prayer?

I used to indulge in fasting, Nathan,
 punishing my flesh,
 until once in the middle of a sunset prayer
 I heard scornful words.
 It was my grandfather's voice.
 I'd know it anywhere.
 Why are you fasting like this?
 Why are you punishing your body?

Because it gave you
 an occasional crumb of pleasure?
 People who look better than you do are already in
 their graves.

What are you doing to the human image?
 Who cares about your sins, anyway?
 Who gets the worst of your transgressions?
 How can it be right to torment yourself
 until you have no strength left
 for even a thought of penance,
 my precious penitent sinner?
 A healthy fat Tsadik
 could knock you over with a sneeze.

Nathan, right after the sunset prayer I broke my fast
 and said to myself:
 First I have to bargain with the divine world
 about the values of my good deeds.
 A good deed here, a good deed there,
 it's like haggling over a ducat.
 But I mustn't put on airs
 about my little transgressions.
 One must be man enough
 to be able to forgive himself.

Jacob Glatstein

I LOOK UP TO THE SKY

I look up to the sky and the stars,
 And down to the earth and the things that creep there.
 And I consider in my heart how their creation
 Was planned with wisdom in every detail.
 See the heavens above like a tent,
 Constructed with loops and with hooks,
 And the moon with its stars, like a shepherdess
 Sending her sheep into the reeds;
 The moon itself among the clouds,
 Like a ship sailing under its banners;
 The clouds like a girl in her garden
 Moving, and watering the myrtle-trees;
 The dew-mist — a woman shaking
 Drops from her hair to the ground.
 The inhabitants turn, like animals, to rest,
 (Their palaces are their stables);
 And all fleeing from the fear of death,
 Like a dove pursued by the falcon.
 And these are compared at the end to a plate
 Which is smashed into innumerable shards.

Samuel HaNagid

PSALM OF THE FRUITFUL FIELD

A field in sunshine is a field
 On which God's signature is sealed;
 When clouds above the meadows go,
 The heart knows peace: the birds fly
 low.
 O field at dusk! O field at dawn!
 O golden hay in the golden sun!
 O field of golden fireflies
 Bringing to earth the starry skies!
 You touch the mind with many a gem;
 Dewdrops upon the sun's laced hem:
 Young dandelions with coronets:
 Old ones with beards: pale violets
 Sleeping on moss, like princesses:
 Sweet clover, purple, odorous:
 Fat bees that drowse themselves to
 sleep
 In honey-pots that daisies keep;
 Birds in the hedge: and in the ditch
 Strawberries growing plump and rich.

Who clamors for a witch's brew
 Potioned from hellebore and rue;
 Or pagan imps of fairy band,
 When merely field and meadowland
 Can teach a lad that there are things
 That set upon his shoulders wings?
 Even a cow that lolls its tongue
 Over a buttercup, swells song
 In any but a devil's lung.
 Even a sheep which rolls in grass
 Is happier than lad or lass,
 Who treads on stones in streets of
 brass.
 Who does not love a field lacks wit,
 And he were better under it!
 And as for me let paradise
 Set me in fields with sunny skies.
 And grant my soul in after days
 In clovered meadowlands to graze.

A. M. Klein

A SENSE OF THY PRESENCE

Among the many appetites of man
 There is a craving after God.

Among the many attributes of man
 There is a talent for worshipping God.

Jews who wandered in deserts beneath the stars
 Knew their hearts were hungry for God.

Jews who studied in candle-lit ghetto rooms
 Thirsted longingly after God.

But we who are smothered with comfort
 Sometimes forget to listen to God.

Help us, O Lord, to recognize our need,
 To hear the yearning whisper of our hearts.

Help us to seek the silence of the desert
 And the thoughtfulness of the house of study.

Bless us, like our fathers in ancient days,
 With that most precious gift: a sense of Thy presence.

Brush us with the wind of the wings of Thy being,
 Fill us with the awe of Thy holiness.
 We, too, will praise, glorify, and exalt Thy name.

Ruth F. Brin

SHABBAT, A SAMPLE

When God was about to give the Torah to Israel He summoned the people and said to them: "My children, I have something precious that I would like to give you for all time, if you will accept My Torah and observe My Commandments."

The people then asked: "Master of the universe, what is that precious gift You have for us?"

The Holy One, blessed be He, replied, "It is the world to come!"

The people of Israel answered: "Show us a sample of the world to come."

The Holy One, blessed be He, said: "The Shabbat is a sample of the world to come, for that world will be one long Shabbat."

Otiyot d'Rabbi Akiva

THE PAUSES BETWEEN THE NOTES

A great pianist was once asked by an ardent admirer: "How do you handle the notes as well as you do?"

The artist answered: "The notes I handle no better than many pianists, but the pauses between the notes-ah! that is where art resides."

In great living, as in great music, the art may be in the pauses. Surely one of the enduring contributions which Judaism made to the art of living was the Shabbat, "the pause between the notes." And it is to the Shabbat that we must look if we are to restore to our lives the sense of serenity and sanctity which Shabbat offers in such joyous abundance.

Anonymous

CITY OF BEAUTY

**City of beauty and joy-
First among cities –
O city, faithful to your princes-
O city, faith to your princes –
Whenever I remember the splendor
And multitude of your hosts;
My soul does yearn
To dwell in your courts.
O that like a dove**

**I might fly to you,
Kiss your stones
And embrace your dust.**

Poem by Yehuda HaLevi

Translated by
Rabbi William Braude

Yehuda HaLevy (1080-1145), the great poet and religious philosopher of the Middle Ages, is **one** of the most important representatives of Hebrew poetry. He lived in Cordova, Spain, and died **on** his pilgrimage to Jerusalem.

TALES OF THE HASIDIM

A Man on Earth

They asked Rabbi Pinhas: "Why is it written: 'in the day that God created a man **on** earth,' and not 'in the day that God created Man on earth?'"

He explained: "You should serve your Maker as though there were **only one** man on earth, only yourself."

The Place of Man

They asked Rabbi Pinhas "Why is God called 'makom,' that is, place? He certainly is the place of the world, but then he ought to be called that, and not just 'place.' "

He replied: "Man should go into God, so that God may surround him and become his place."

He Is Your Psalm

Concerning the words in the Scriptures: "He is thy psalm and He is thy God," Rabbi Pinhas said the following:

"He is your psalm and he also is your God. The prayer a man says, the prayer, in itself is God. It is not as if you were asking something of a friend. He is different and your words are different. It is not so in prayer, for prayer unites the principles. When a man who is praying thinks his prayer is something apart from God, he is like a suppliant to whom the king gives what he has begged from him. But he who knows that prayer in itself is God, is like the king's **son** who takes whatever he needs from the stores of his father."

In Praise of Song

Rabbi Pinhas always spoke in high praise of music and song. Once he said: "Lord of the world, if I could sing, I should **not** let you remain up above. I should harry you with my **song** until you came down and stayed here with us."

When Two Sing

Rabbi Pinhas said: "When a man is singing and cannot lift his voice, and another comes and sings with him, another who can lift his voice, then the first will be able to lift his voice too. That is the secret of the bond between spirit and spirit."

The Bees

Rabbi Rafael of Bershad said: "They say that the proud are reborn as bees. For, in his heart, the proud man says: 'I am a writer, I am a singer, I am a great one at studying.' And since what is said of such men is true: that they will not turn to God, not even on the threshold of hell, they are reborn after they die. They are born again as bees which hum and buzz: 'I am, I am, I am.' "

What You Pursue

Rabbi Pinhas used to say: "What you pursue, you don't get. But what you allow to grow slowly in its own way, comes to you. Cut open a big fish, and in its belly you will find the little fish lying head down."

Peace

Concerning the words of the prayer: "He who maketh peace in his high places, may he make peace for us . . ." Rabbi Pinhas said: "We all know that Heaven (shamayim) came into being when God made peace between fire (esh) and water (mayim). And he who could make peace between the utmost extremes, will surely be able to make peace between us."

With The Evil Urge

Once, when Rabbi Pinhas entered the House of Study, he saw that his disciples, who had been talking busily, stopped and started at his coming. He asked them: "What were you talking about?"

"Rabbi," they said, "we were saying how afraid we are that the Evil Urge will pursue us."

"Don't worry," he replied. "You have not gotten high enough for it to pursue you. For the time being, you are still pursuing it."

The Barrier

Rabbi Pinhas said: "On the sabbath, people come to hear words of teaching. They are full of fervor — and on the very first weekday everything is exactly as it was. For just as the senses, so memory too meets with a barrier. As soon as the holiness of the Sabbath is over, all are a thousand miles away from it, and no one remembers it any more. It is as when a madman recovers: he is unable to remember what happened in the days of his madness,"

Martin Buber

A SABBATH EVE SERVICE DURING HANUKKAH

A HANUKKAH SING

The story of Hanukkah as retold in the Oratorio, "The Redemption,"* by Abraham Ellstein and Samuel Rosenbaum and these familiar Hanukkah songs:

* © Copyright by Belwyn-Mills Music

Hanerot Hallalu, Itzhak Edel

The Lights We Have Kindled, Rabbi Joseph Klein, Hugo C. Adler

Al Hanissim, Herbert Fromm

A Song of Hanukkah, Samuel Adler

Judah's Song of Praise, Samuel Adler

The Feast of Lights, Samuel Adler

0, The Kleineh Lichtelach, Morris Rosenfeld

Mi Yimallel, Herbert Fromm

Maoz Tzur, Arr: Samuel Adler

HANEROT HALLALU

Hanerot hallalu anachnu madlikin

Al hanissim, v'al hat'shuot, v'al haniflaot

She-asita lavotenu bayamim haheem bazman hazeh.

THE LIGHTS WE HAVE KINDLED

**0 Lord, Thou hast in ages past
Redeemed Thy people Israel
With loving kindness and with
salvation**

And acts of wondrous might.

**God, we give to Thee our thanks
And glorify Thy holy name
For Thy mercy and compassion
In the days of old.**

And the lights we have kindled

In festive glow,

Recall to us the brave and valiant

Maccabees

Who fought for justice and for liberty;

Their priestly dedication

Won for Israel

The right to worship Thee,

Almighty God.

A SONG OF HANUKKAH

Hanukkah, Hanukkah!

0 Hanukkah, 0 Hanukkah

A festival of joy

0 Hanukkah, 0 Hanukkah

For every girl and boy

A holiday, a jolly day

For every girl and boy.

Spin the whirling dreidel all week long

Tell the age-old story,

Sing a happy song.

And while we are singing

The candles are burning low:

One for each night

They shed a sweet light

To remind us of days long ago.

JUDAH'S SONG OF PRAISE

Halleluyah!
 El hamikdash bah Yehudah
 Po hashemen hu matzah

Into the Temple Judah came,
 Found the oil and lit the flame,
 Come all ye people praise the Lord
 Join this day in one accord.

THE FEAST OF LIGHT

We have come to banish night
 Banish it with candle-light.
 All the little candle rays
 Join to make a mighty blaze.
 Vanish darkness, vanish night
 Hanukkah is the Feast of Light.

Thou who didst save us from ev'ry
 peril
 Help us now to fight all evil.
 Thou art our Helper, Thou art our
 Savior
 Thou art our Strength and Redeemer.

OY, IHR KLEINE LICHTELACH

Oy, ir kleine lichtelch
 Ir dertzeilt geshichtelech,
 Maiselech on a tzol.
 Ir derzeilt fun blutikait,
 Beryshaft un mutikait,
 Vunder fun amol! (2)

Oy, ir kleine lichtelech,
 Ayere geshichtelech
 Vekn oif main pain,
 Tif in hartz bavegt es zich
 Un mit trem fregt as zich
 Vos vet itzter zain? (2)

Ven ich ze aich shminklendik
 Kunt a cholem finklendik,
 Ret an alter troim!
 Yid, du host gekriegt amol,
 Yid, du host gezigt amol,
 Got, dos gloibt zich koim! (2)

MI Y'MALLEL

Mi y'mallel g'vurot Yisrael
 Mi yimneh?
 Hen b'chol dor yakum hagibor
 Goel ha-am.

Who can retell the deeds of Israel
 Who counts them?
 Each generation brings a redeemer
 One great name.

Shma!
 Bayamim hahem baz'man hazeh
 Makabi moshiah ufodeh
 Uv'yamenu kol am Yisrael
 Yitached, yakum veyigael.

Hark!
 At this season in those ancient days
 Maccabee won all his people's praise
 And today again as once they dreamed
 Israel, united, rises up to be redeemed.

ROCK OF AGES

Maoz tzur yeshuosi
L'cho noeh l'shabeach
Tikon bes tefilos
V'shom todah n'zabeach

L'es tochin matbayach
Mitzor hamnabeach
Oz egmor beshir mizmor
Hanukkas hamizbeach.

Rock of Ages, let our songs praise Thy saving power;
Thou amidst the raging foes, wast our shelt'ring tower.
Furious they assailed us, but Thine arm availed us,

And Thy word broke their sword
When our own strength failed us.
Children of the martyr-race, whether free or fettered,
Wake the echoes of the songs, where ye may be scattered.
Yours the message cheering that the time is nearing
Which will see all men free, tyrants disappearing.

SOUNDS OF THE SABBATH

Selections from "Shabbat Hamalkah"

A new service for Sabbath Eve by Sholom Secunda

Kindling the Sabbath Light, Raskin

Mizmor: Shiru Ladonai, Psalm 98 (Page 8)

Come Let Us Sing, Psalm 95

Barchu (Page 15)

Ahavat Olam (Page 15)

Sh'ma Yisrael (Page 15)

Psalm of the Fruitful Field, A. M. Klein

Mi Chamocha (Page 18)

Tales of the Hasidim

V'shamru (Page 20)

Kaddish (Page 20)

The Voice of Wisdom, Rokeach

Yihiyu L'ratzon; May the Words (Page 25)

I have Been One Acquainted with the Night, Frost

Alenu (Page 37)

Meditations

Shehashalom Shelo

KINDLING THE SABBATH LIGHT

From memory's spring flows a vision tonight,

My mother is kindling and blessing the light;

The light of Queen Sabbath, the heavenly flame,

That one day in seven quells hunger and shame.

My mother is praying and screening her face,

Too bashful to gaze at the Sabbath light's grace.

She murmurs devoutly, 'Almighty, be blessed,

For sending Thy angel of joy and of rest.

'And may as the candles of Sabbath divine

The eyes of my son in Thy law ever shine.'

Of childhood, fair childhood, the years are long fled:

Youth's candles are quenched, and my mother is dead.

And yet ev'ry Friday, when twilight arrives,

The face of my mother within me revives;

A prayer on her lips, 'O Almighty, be blessed,

For sending us Sabbath, the angel of rest.'

And some hidden feeling I cannot control

A Sabbath light kindles deep, deep in my soul.

P. M. Raskin

COME LET US SING

O come, let us sing unto the Lord:
Let us joyfully acclaim the Rock of our salvation.

Let us approach Him with thanksgiving,
And acclaim Him with songs of praise.

For great is the Lord,
A king greater than all the mighty.

In His hands are the depths of the earth;
His also are the heights of the mountains.

The sea is His for He made it;
And His hands formed the dry land.

Come, let us worship and bow down:
Let us bend the knee before the Lord, our Maker.

He is our God, and we are the people He shepherds;
Yea, we are the flock He tends.

O hearken today to His voice:

Harden not your hearts
As you did at Meribah and Massah,
As in the days of trial in the wilderness;

When your forefathers tried My patience,
Yea, they tested Me, though they had seen My work.

For forty years was I wroth with that generation,
A people who erred in their hearts,
And did not know My ways.

Wherefore I vowed in My indignation
That they should not enter the land where My glory
dwelleth.

PSALM OF THE FRUITFUL FIELD

See Page 25

TALES OF THE HASIDIM

See Page 27

THE VOICE OF WISDOM

No crown carries such royalty with it as doth humility; no monument gives such glory as an unsullied name; no worldly gain can equal that which comes from observing God's laws. The highest sacrifice is a broken and contrite heart; the highest wisdom is that which is found in the Law; the noblest of all ornaments is modesty; the most beautiful of all things man can do is to forgive wrong.

Cherish a good heart when thou findest it in any one; hate, for thou mayest hate it, the haughtiness of the overbearing man, and keep the boaster at a distance. There is no skill or cleverness to be compared to that which avoids temptation; there is no force, no strength that can equal piety. All honor to him who thinks continually and with an anxious heart of his Maker; who prays, reads, and learns, and all these with a passionate yearning for his Maker's grace.

Let thy dealings be of such sort that a blush need never visit thy cheek; be sternly dumb to the voice of passion; commit no sin, saying to thyself that thou wilt repent and make atonement at a later time. Let no oath ever pass thy lips; play not the haughty aristocrat in thine heart; follow not the desire of the eyes; banish carefully all guile from thy soul, all unseemly self-assertion from thy bearing and thy temper.

Speak never mere empty words; enter into strife with no man; place no reliance on men of mocking lips; wrangle not with evil men; cherish not too fixed a good opinion of thyself, but lend thine ear to remonstrance and reproof.

Be not weakly pleased at demonstrations of honor; strive not anxiously for distinction; never let a thought of envy of those who do grave wrong cross thy mind; be never enviously jealous of others, or too eager for money.

Honor thy parents; make peace whenever thou canst among people, lead them gently into the good path; place thy trust in, give thy company to, those who fear God.

If the means of thy support in life be measured out scantily to thee, remember that thou hast to be thankful and grateful even for the mere privilege to breathe, and that thou must take up that suffering as a test of thy piety and a preparation for better things. But if worldly wealth be lent to thee, exalt not thyself above thy

brother; for both of ye came naked into the world, and both of ye will surely have to sleep at last together in the dust.

Bear well thy heart against the assaults of envy, which kills even sooner than death itself; and know no envy at all, save such envy of the merits of virtuous men as shall lead to emulate the beauty of their lives. Surrender not thyself a slave to hate, that ruin of all the heart's good resolves, that destroyer of the very savor of food, of our sleep, of all reverence in our souls.

Keep peace both within the city and without, for it goes well with all those who are counsellors of peace; be wholly sincere; mislead no one by prevarications, by words smoother than intention, as little as by direct falsehood. For God the Eternal is a God of Truth; it is He from whom truth flowed first, He who begat truth and sent it into creation.

Eleazar Rokeach

I HAVE BEEN ONE ACQUAINTED WITH THE NIGHT

**I have been one acquainted with the night.
 I have walked out in rain and back in rain.
 I have outwalked the furthest city light.
 I have looked down the saddest city lane.
 I have passed the watchman on his beat and dropped
 my eyes unwilling to explain.
 I have stood still and stopped the sound of my feet,
 When far away an interrupted cry came over houses
 from another street.
 But not to call me back or say good-bye.
 And further still, at an unearthly height,
 One luminary clock against the sky
 Proclaimed the time was neither wrong nor right.
 I have been one acquainted with the night.**

Robert Frost

MEDITATIONS

As we look back upon the past week, an awareness of failure oppresses us. Cares and anxieties have caused us to forget YOU, O God. Indifferences and self-seeking have made us neglect our duties to our fellow men.

May this hour return us to our obligations. May our constant care be to help one another. Give us a quiet spirit, free from the voices within whose clamor deafens us to our neighbors' cry. Let this be our Shabbat, our Eternal Covenant, a sign between God and the children of Israel forever.

As the moon sinks on the mountain edge
 The fisherman's lights flicker out on the dark wide sea.
 When we think that we alone are steering our ships at
 midnight,
 We hear the splash of oars far beyond us.

ABOUT THE COMPOSER

Sholom Secunda, at 75 stands at the pinnacle of a great career as an authentic master of Jewish musical folklore; a rare amalgam of talent, vitality and a fantastic appetite for music.

It matters little what one's musical preferences are, Secunda has left his mark on all of them. Theatre, synagogue, oratorio, musical comedy, folksong, art song, opera movies and Tin Pan Alley. His songs are as well known in Paris as they are in Tel Aviv, as familiar in Tokyo and Amsterdam as they are in New York or London.

His spectacular sleeper, "Bei Mir Bistu Schoen," written on the back of a coffee-shop menu at Far Rockaway and sung, at first, with great reluctance by the famed star comic, Aron Lebedeff, rose to Number One on everyone's charts in 1940 when recorded by a completely unknown vocal trio, "The Andrews Sisters." In the process it catapulted the three girls, the producer and Secunda to international fame.

Over the last fifty years Secunda's life has touched, in some tangible fashion, the career of almost every star in music, the theatre, the synagogue, the opera, Broadway and Second Avenue. Richard Tucker, Jan Peerce, Robert Merrill, Beverly Sills, Roberta Peters, Arturo Toscanini, Pablo Casals, Leonard Bernstein, George Garshwin, Molly Picon Boris Thomashefsky, Aron Lebedeff, Maurice

Schwartz, Joseph Buloff, the star cantors of the twenties and thirties — Hershman, Rosenblatt, Kwartin, Sirota, Chagy. These and scores of lesser known but highly talented and exciting men and women who lived and worked in the world of music criss-crossed his life.

Secunda's greatest and probably most enduring achievements are those of the last two decades. Having by choice abdicated his role as the King of the Yiddish musical theater, he has been able to devote himself entirely to the composition of music for the synagogue, music at once traditional and at the same time melodic, and relevant to the needs of our time. These last years also saw the emergence of Secunda as a symphonic composer as evidenced by the appearance of two major classical works, the oratorios, "If Not Higher" based on a famous hasidic tale of the great Yiddish story teller, Y. L. Peretz, and "Yizkor" a memorial to the Six Million.

In his late sixties, when most of us are ready to relax, Secunda embarked on still another career as journalist, music critic and lecturer. Since then he has written an average of three columns a week for the world's greatest Yiddish daily, "The Forward." His subjects are as wide as the world of music itself.

Three years ago he began to serialize his autobiography in the "Forward's" Sunday magazine section. It ran for 82 weeks. He has delivered hundreds of lectures all across the country on every aspect of Jewish music.

Secunda is an enthusiastic, intuitively effective composer who developed his natural talent to its outer limits. His music will be sung and loved for as long as there are people who can sing.

SOUNDS OF THE SABBATH

THE MUSIC OF THE SEPHARDIM

Adonai Malach, Charles Davidson

A Song for the Sabbath, Dunash HaLevi

Tzaddik Katamar Yifrach, Psalm 92: 13-14, Leo Rosenbluth

Four Fragments from the Sabbath Eve Liturgy:

Barchu, Leon Algazi

Sh'ma Yisrael, Leon Algazi

V'ahavta, Heinrich Schalit

Mi Chamocha, Leon Algazi

Meditation on Communion With God, Judah HaLevi

Three Sephardi Lecha Dodi melodies by:

Samuel Adler, Charles Davidson, Darius Milhaud

The Wisdom of Maimonides I

Leave Out My Name, from a song cycle on the Words of Tragore
by Ben Zion Orgad

The Wisdom of Maimonides II

Yihiyu L'ratzon, Charles Davidson

I Look Up To The Sky, Samuel HaNagid

Sephardi Zemirah, Yom HaShabbat, arr. Samuel Adler

The Works of God, Moses Ibn Ezra

Adon Olam, Sephardi Tune, arr. Samuel Adler

A SONG FOR THE SABBATH

He will proclaim freedom for all his
 sons,
 And will keep you. as the apple of
 his eye.
 Pleasant is your name. and will not
 he dest roycd.
 Repose, relax, on the Sabbath day.

Seek my portals and my home.
 Give me a sign of deliverance.
 Plant a vine in my vineyard.
 Look to my people. hear their laments
 Trend the wine-press in Bozrah,
 And in Babylon, that city of might.
 Crush my enemies in anger and fury.
 On the day when I cry, hear my
 complaint.

Place. O God, in my mountain waste,
 Fir and acacia, myrtle and elm.
 Give those who teach, and those who
 obey,
 Abundant peace, like the flow of a
 stream.

Repel my enemies. O zealous God.
 Fill their hearts with fear and despair.
 Let us open our mouths, let us fill
 Our tongues with praise for your
 power.
 Know wisdom, that your soul may
 live,
 And this shall he a diadem for your
 brow.
 Keep the commandment of your
 Holy One.
 Observe your Sabbath, your sacred
 day.

Dunash Ha-Levi Ben Lahrat

MEDITATION ON COMMUNION WITH GOD

My thought awaked me with Thy
 Name,
 Upon Thy boundless love to meditate
 Whereby I came
 The fullness of the wonder to
 perceive,
 That Thou a soul immortal shouldst
 create
 To he embound with this, my mortal
 frame.
 Then did my mind, elate,
 Behold Thee and believe;
 As though I stood among
 That hushed and awe-swept throng,
 And heard the Voice and gazed on
 Sinai's flame!

I sought Thee whilst I dreamed:
 And lo, Thy glory seemed
 To pass before me; as, of old, the
 cloud
 Descended in his sight, who heard
 The music of Thy spoken word.
 Then from my couch I sprang, and
 cried aloud:
 "Blest he Thy glorious Name,
 O Lord!"

Judah Halevi

A PURPOSE TO THE UNIVERSE

In my view, the Bible and philosophical teachings seek to convince us that we must not believe that everything in this universe has been created for man. On the contrary, all things were created for their own sake, not for the sake of anything else.

I subscribe to the view that the universe was created at a specific point in history. I also believe that God created all items in this universe — some for their own sake, some for the sake of others. Just as God willed the existence of the human species, so did He will the existence of the heavens and stars and angels. But I am firm in my view that the universe was created by God's will-and we need not seek a purpose or reason, for we will only end up confused by such a quest. It is enough for man to accept the view that we are here because of Divine Will-or, if you prefer, Divine Wisdom.

Maimonides

ASCETICISM IS AN EVIL ROAD

Perhaps you might argue: "Since envy and lust and similar traits are evil and shorten a man's life, I will separate totally from them and go to the opposite extreme. I will not eat meat or drink wine; I will not marry or live in a fine home; nor will I wear good clothing but, instead, I will don sackcloth and coarse wool like the Christian monks."

I say that this is an evil road to follow. It is prohibited to take this path. And the man who follows this path is a sinner. Consequently, the sages commanded man not to deny himself any pleasures except those denied him by the Torah. Nor should a person heap oaths and vows of abstinence and denial on himself.

Those who are accustomed to fast frequently are not walking the best road. For the sages have prohibited a man from afflicting himself with constant fasting. Concerning these and similar excesses, King Solomon admonished: "Do not be overly righteous nor overly wise lest you come to grief."

THE EIGHT DEGREES OF CHARITY

There are eight degrees of charity- each one higher than the other.

The highest degree is to aid a poor man by giving him a gift or a loan, or by forming a partnership with him, or by providing work for him in order to make him self-supporting and without need of welfare assistance.

A lower degree of charity is one in which both donor and recipient are anonymous.

A still lower degree is when the donor knows the recipient but the recipient does not know the donor.

The fourth and lower degree is when the recipient knows the donor but the donor does not know the recipient.

A lower degree is when the donor places the alms in the hands of the recipient without being solicited.

A still lower degree is when the donor gives alms to the recipient after being solicited.

A yet lower degree is when the donor gives less than is required by the poor person, but does so willingly.

The lowest degree is when one gives grudgingly.

Maimonides

LEAVE OUT MY NAME

**Leave out my name from the gift
If it be a burden
But keep my song.**

**Night's one kiss on the eyes of
morning
Closed eyes of morning
Night's one kiss grows in the star of
dawn.**

**Dawn plays her lute before the gate
of darkness
And is content to vanish when the sun
arises.**

**The first flower that blossomed on the
earth
Was an invitation to the unborn song.**

**Dawn the many colored flower fades
And the simple light fruit
The sun appears.**

PEACE IS BETTER THAN WAR

One must never wage war with anyone in the world without first attempting peaceful negotiations. This applies to both optional and obligatory wars, as the Torah says: "When you approach a town to attack it, you shall first offer terms of peace." If the inhabitants accept a peaceful solution and agree to abide by the seven laws given to Noah, then one may not kill a single resident.

Moreover, it is forbidden to break a treaty or lie to the people or betray them once they have agreed to peace terms.

If any army besieges a city to capture it, it must not surround it on all four sides but only on three. The fourth side must be kept open so that the civilian population may flee and save their lives. Nor may the attacking army cut down the fruit trees in the vicinity or cut off the water supply, or destroy civilian property or homes or food supplies.

Maimonides

PEACE IN THE MESSIANIC ERA

Do not suppose that in the days of the Messiah any of the laws of nature will cease to exist or that new creations will come into being. In fact, the world will continue as it normally does, with the one exception that Israel and her neighbors will coexist in peace and the wild, predatory nations will no longer behave like wolves.

All of the fantastic visions of the Prophets concerning the messianic era are metaphorical. As the sages have noted, "The only difference between this world and the days of the Messiah is that in messianic times no nation will subjugate another."

The sages and Prophets did not long for the messianic era in order to dominate the world or rule over the pagans or be exalted over them. Nor did they yearn for an era of wild eating and drinking and revelry. Rather, they yearned for the leisure and peace to study Torah and wisdom with no one to oppress them or forbid their study.

In that era there will be an end to famine and war, envy and strife. Goodness will prevail, and prosperity will abound; the universal occupation will be to know the Lord.

Maimonides

I LOOK UP TO THE SKY

**I look up to the sky and the stars,
 And down to the earth and the things that creep there,
 And I consider in my heart how their creation
 Was planned with wisdom in every detail.
 See the heavens above like a tent,
 Constructed with loops and with hooks,
 And the moon with its stars, like a shepherdess
 Sending her sheep into the reeds;
 The moon itself among the clouds,
 Like a ship sailing under its banners;
 The clouds like a girl in her garden
 Moving, and watering the myrtle-trees;
 The dew-mist-a woman shaking
 Drops from her hair to the ground.
 The inhabitants turn, like animals, to rest,
 (Their palaces are their stables);
 And all fleeing from the fear of death,
 Like a dove pursued by the falcon.
 And these are compared at the end to a plate
 Which is smashed into innumerable sherds.**

Samuel HaNagid

THE WORKS OF GOD

**Awesome are the works of God,
 Marvels beyond meting-rod.
 Him we cannot see, but they
 Tell of Him by night and day —
 Only in such wonder-tongue
 May His praise me fitly sung!**

Moses Ibn Ezra

The Sephardim are descendants of Jews who lived in Spain or Portugal before the expulsion of 1492. (The term Sephardim is often erroneously used for other Jews of non-Ashkenazi origin.)

Legend holds that there were Jews in Spain as early as Solomon's time. In any case, the settlement is extremely old. Jews suffered persecution there during the period of the Visigoths, which ended when the Arabs conquered the country in 711 C.E. Thus, politically and linguistically the Jews of Spain were put in touch with the center of Jewish life in Babylonia-Iraq and carried on the tradition of Babylonian Jewry. The Muslim era in Spain gave rise to the "Golden Age" of Spanish Jewry, which produced such figures as the statesman Hisdai ibn Shaprut, the statesman, poet, and halachist Samuel ha-Nigid, the poet Moses ibn Ezra, the poets

and philosophers Solomon ibn Gabirol and Judah Halevi, and above all, the physician, philosopher, and halakhist Moses Maimonides.

After the Almohad persecutions of 1148, Jewish life in Spain was concentrated in the Christian parts of the country, which, in the course of the **Reconquista**, gradually extended over the entire peninsula. The vigorous and creative Jewish community was disrupted in 1391 by an outbreak of persecutions that led to wholesale insincere conversions to Christianity, creating so-called "New Christians" or Conversos, many of whom in fact only outwardly professed Christianity but practiced Judaism in secret and taught their children to do likewise. The Inquisition was established to extirpate the scandal of Christians relapsing to a previous "dead" faith, but its work was hampered by the presence of unconverted Jews over whom the Inquisition had no authority. Accordingly, in March 1492 a decree of expulsion was issued against all Jews who refused to accept Christianity, and this edict officially remained in force until 1968.

Some accepted conversion; others, perhaps as many as 250,000, moved away to North Africa, Italy, and especially Turkey, where Sultan Bayazid II admitted them gladly. The seaport of Salonika, in particular, became a great center of Sephardim, all the important Spanish towns and districts being represented there by congregations that maintained their identity.

Thus was created the Sephardi Diaspora, a dispersion within a dispersion that not only looked back to Erez Israel as its homeland, but had been indelibly impressed by a long sojourn in Spain. The exiles took with them the language and songs of Spain, which they preserved with fidelity; the foods of Spain, and children's games. R. Joseph Caro, the Sephardi author of the Shulhan Arukh (the standard code of Orthodox Judaism) draws on words like **panadas** (a kind of croquette with meat), **pala** (a baker's peel), or **hones** (lemons) to express domestic items for which he found no equivalent in the rabbinic Hebrew of his day. The Sephardim bore Spanish personal and family names, and their world view had been shaped by the customs and conduct of their Spanish neighbors.

A century later the formation of another branch of Sephardi Jewry began—the Marrano Diaspora. Many Crypto-Jews had moved to Portugal, where the danger of detection was less. From there they slipped away in increasing numbers to lands where they

could cast off their Christian mask and reassume Judaism. The freedom which Holland achieved from, Spain at about this time made Amsterdam the great center of the Marrano Diaspora. Portuguese Jews moved there in great numbers, especially during the 17th century, often totally ignorant of Jewish practice and the Hebrew language, but anxious to learn. A magnificent synagogue was built, and educational institutions were founded.

Subsequent migrations of Sephardim took place to England and the Americas, as well as to centers of Western Europe such as Bordeaux, Bayonne and Hamburg. These Sephardim differed from the Sephardim of the East in that their day-to-day language was Portuguese, although they also knew Spanish, which they used for commerce and as a semi-sacred language for Bible translation. They remained in the mainstream of West European culture, frequently writing their vernacular in Roman rather than Hebrew script.

The Spanish language, as it was preserved by the Sephardim, is called Ladino, Judezmo, or Judeo-Spanish. It has a number of archaic characteristics (e.g. the preservation of original j and sh sounds, which standard Spanish has lost, as well as peculiar lexical and syntactical features, including loanwords from Hebrew, Turkish and other languages) and makes a quaint and pleasing impression on speakers of the standard language. Ladino was formerly written in the rabbinic cursive script (the modern originally Ashkenazi, Hebrew cursive never having been in use among Sephardim), but with efforts at modernization in Turkey, the Roman alphabet was adapted to Ladino and is now generally used. Ladino is still spoken by Jews in Turkey, Greece and adjacent countries, as well as by immigrants to Israel, the U.S., Latin America, and elsewhere. It seems probable, however, that the dialect will be extinct within a short time, and efforts are being made in Jerusalem and Madrid to record the language systematically. Portuguese survived as the language of the Marrano Diaspora until the early 19th century; it still survives in some centers in certain fossilized usages, for example in the prayer for the queen in Amsterdam and the announcement of congregational honors and elections in London.

While the Sephardim do not differ from the Ashkenazim in the basic tenets of Judaism, both groups viewing the Babylonian Talmud as their ultimate authority in belief and practice, there are great differences in matters of detail and outlook. Once the trauma of persecution in Spain had worn off, many Sephardim settled in

places where they enjoyed a life relatively free of external constraints in the practice of their religion, and they had a fair measure of security of life and property. This may be the reason why many of them displayed a more sympathetic attitude to outside culture and were ready to see good outside the “four cubits of the law.” Sephardim follow the codification of R. Joseph Caro (**Maran** “our master”), the Shulhan Arukh, in matters of religious law without regard to the strictures of R. Moses b. Israel Issereles, whom they call **Moram** – which may mean equivocally “our teacher and master R. Moses” or “their teacher” (i.e., of the Ashkenazim). The compilation by R. Joseph Caro represents a more liberal and permissive trend than that approved by the Ashkenazi authorities. For example, Sephardi authorities permit rice to be eaten on Passover and allow whole eggs found inside a slaughtered chicken or vegetables cooked in a pot previously used for meat to be eaten with milk products. Ashkenazi authorities forbid all such practices, and instances could be multiplied.

Many differences, however, simply reflect a difference in custom or interpretation, with no implication of leniency. Thus, a blessing is recited on the head phylactery, only if there has been an interruption after placing that for the hand, and the straps are wound outwards rather than inwards. The **lulav used** on the festival of Sukkot is bound together without the holder used by the Ashkenazim and is often decorated with colored ribbons. At the Passover home service, lettuce, rather than horseradish, is used for bitter herbs.

The synagogue service differs considerably from that of the Ashkenazim. The Scroll of the Law is raised before its public reading, rather than after, and the script in which it is written is characteristically different. The synagogue itself has a somewhat different arrangement. The reading desk is at the west end, and all services are conducted from it, unlike Ashkenazi practice where certain prayers are read from the desk at the side of the ark. Their ark is frequently a triple structure, consisting of a large closet in the middle and a smaller one on either side. The text of the prayers differs in detail; the involved synagogal poetry of the Kallir is totally absent, being replaced by compositions of the Spanish poets Judah Halevi, Moses ibn Ezra, and Solomon ibn Gabirol. The synagogue chants are simpler and brighter than those of the Ashkenazim, who nevertheless find them monotonous and lacking in warmth. Sephardim tend to be especially punctilious in their rendition of the

sacred scrolls. Sephardi pronunciation of Hebrew is particular to place the tonic accent on the syllable prescribed by grammar, predominantly the ultimate, and distinguishes two complementarily disturbed colorations (a and o) of the vowel we call **kametz**.

Many religious technical terms (e.g., the names of the notes used in the cantillation of the scrolls) are different from those of the Ashkenazim, and these serve as a shibboleth which marks the Ashkenazi as soon as he uses one of his terms.

The following list includes a few of the more common terms (some of them are used mainly in the Western Spanish and Portuguese communities) :

<i>Sephardi term</i>	<i>Ashkenazi term</i>	<i>Meaning</i>
Arvit	Ma'ariv	evening prayer
bar minan	lo aleinu	(used when referring to a tragedy)
(h) ekhal	aron	ark
(e) snoga	shul	synagogue
haggadah	seder	Passover service
hashkabah	hazkarah	prayer for (a) deceased
hazak ubarukh	yishar kohakha	blessing and congratulation
Kippur	Yom Kippur	Day of Atonement
Lag la-Omer	Lag ba-Omer	33rd day of Omer (scholars' feast)
nahalah; anos (Port. "years")	yahrzei t	anniversary of death
pizmonim	zemirot	religious songs
ribbi	rabbi	rabbi, Mr.
Sefer	Sefer Torah	Scroll of the Law
tevah	bimah	reading desk
tefillot	siddur	prayer book
zemirot	pesukei de-zimra	preliminary readings in the morning service

Sephardim tend to be very insistent on preserving these slight differences, probably because they are conscious of their minority status within the Jewish community, and tend to develop the same rigorous adherence to custom vis-a-vis the Ashkenazi community as the Orthodox Jewish community as a whole does to the outside world. It is not uncommon at the present time for a deep or even fanatical attachment to Sephardi tradition to be coupled with laxity in observance of Jewish law.

MUSIC OF THE SEPHARDIM

From "An Old Faith in the New World, Portrait of Shearith Israel," by David and Tamar de Sola Pool

Music plays an important part in expressing the reverent spirit of the synagogue. In the Temple of old in Jerusalem musical instruments were used, but after its destruction, in chastening memory of that disaster the only instrument heard in the synagogue has been the ram's horn (shofar) sounded on the penitential days. Its stern, weird, and commanding tones, the same as those which stirred the Children of Israel in Biblical days, are all the more dramatic because they link the present with the centuries past.

The oldest chanting in the synagogue is rooted in the services held in the Temple in Jerusalem twenty centuries ago, which in their turn were derived from the services chanted in the Temple of Bible days. This is the cantillation of the Bible reading which is in reality a development of the varying tones of expressive speech. There are no punctuation marks in the written scroll of the Torah, and no division into sentences. The traditional chant expresses meaningful phrasing, correct grammatical nuances, and fine shades of meaning. Centuries later, perhaps around the seventh century of the common era, this chanting, which then had already long been traditional, was put into written form. Its signs or neumes represent not single notes but whole musical phrases, and in considerable part follow forms used in classic representation of musical motifs in ancient days. In the Jewish tradition the Bible was always read to a chant, just as among Moslems the Koran, and in the Eastern Church the gospels are chanted. The varying cantillations of the Pentateuch, the prophetic portions of the Bible, the Song of Songs, the Book of Ruth, Lamentations, and the Book of Esther heard in Shearith Israel are the most ancient elements in the music of the synagogue. Less familiar than these weekly chants are those used for other parts of the Bible.

Poetry likewise was always chanted in olden days, the music intensifying the feeling engendered by the poetic words. The chant to which the Psalms are sung in the congregation is a cultural bridge between the East and the West. The motifs are shaped in the Oriental manner, and have retained the use of a special closing motif as in Bible cantillation.

In the same spirit, the congregational prayers composed centuries later than the Psalms have always been chanted. Their poetic

and often ecstatic mood is heightened by the tones of music. The dominant emotion of the day in a measure affects the nature of the chant. The regular Amidah chant has a characteristic modification on penitential days that is associated only with those days. In the longer set prayers, such as the Amidah or Yotser, the original free *parlando* has become a fixed recitative. Such chants are simple, within a range of not more than five notes and without melismatic ornamentation. They are elastic, and marked by repetition or modification of short musical phrases in adjustment to the rhythmic stresses and the length of the passage that is being read. Therefore these traditional Sephardi chants have remained simple enough to be joined in by all those present, however modestly some may be gifted vocally. The simplicity of the melody welds the congregation into a fellowship of worshippers, while more elaborate compositions would sometimes tend to induce the atmosphere of an audience at a concert of sacred music.

Less old in the music of the services are the melodies to which hymns and sometimes single verses are sung. Many of these have been brought down to our day from the communities which flourished in Spain in the Middle Ages. These melodies have preserved some of the characteristics of early Peninsular music, whether in the simpler melodic lines of Northern Spain or in the more ornate character of Moorish Spain. None of these synagogue melodies was written down until modern times, so that not a small degree of variation is found locally between a melody as sung in Shearith Israel in New York and that same melody as sung in Curacao, or London, or Amsterdam.

The cumulative effect of the continuous chanting in unison of simple medieval recitatives, which have retained their modal character without the expanded polyphony of modern harmony, creates an exotic atmosphere. To ears attuned to the tonalities of modern Western music, the effect is often strange, the more so because a sentence or a paragraph very often comes to an end on the third instead of on the tonic note, giving the impression of the chant's being unfinished and never ending. In the story of her visit to the synagogue in 1841, Lydia Maria Child, the Boston feminist, characterized the singing as "unmusical, consisting of monotonous ups and downs, which when the whole congregation joined in it, sounded like a continuous moan of the sea."

Ensign Caleb Clapp, who visited the synagogue on May 4, 1776, was similarly impressed by the limited range of the chanting and by

the constant participation by the whole congregation both in the chanting and in the melodies.

“They . . . were engaged very deeply either in reading or singing, but their discourse being in Hebrew, and their tune so strange to me that was not able to distinguish between reading and Singing only as they sometimes raised their voices (then I concluded it was singing) the whole time of Exercise, they all sang and read with the Minister.”

That little word “with” reflects a problem at times not taken lightly. The congregational constitution of 1805 imposes a certain control on musical individualists:

“Every member of this congregation shall previous to the singing of any psalm or prayer, remain silent until the Hazzan shall signify the tone or key in which the same is to be sung, and those who are so inclined may then join therein, with an equal voice, but neither higher or louder than the Hazzan.”

While individuals with loud voices may tend to dominate the congregational singing in the section of the synagogue where they are seated, nevertheless the chanting as a whole is notably reminiscent of the words spoken by Moses as he came down from Mt. Sinai, “It is not the voice of them that shout for mastery, nor the voice of them that cry for being overcome, but the sound of them that sing do I hear.”

From time to time modern compositions have been added to the ancient treasury of the congregation’s music. Some of these were composed by men associated with the congregation, such as Jonas B. Phillips, Julius J. Lyons, Leon M. Kramer, H. Pereira Mendes, and D. de Sola Pool. Others are the work of European composers such as Solomon Sulzer, Samuel Naumbourg, M. Moss, and D. A. de Sola. In all these melodies, whether modern or old, or ancient, the worshippers wholeheartedly join. Yet the formal organization of congregational singing has had a long and a curiously checkered history. In 1812 the singing at the special service held on Thanksgiving Day was led by “the class” of the Polonies Talmud Torah. For the special dedicatory services of the second Mill Street Synagogue in 1818, the musically gifted Jacob Seixas, a son of Benjamin Mendes Seixas, prepared a congregational chorale of “fifteen ladies and ten gentlemen” of whom two women and three men were members of the Seixas family. This trained congregational singing was strikingly impressive. Seven years later when Jacob

Seixas was visiting Philadelphia, as “the leader, teacher and principal performer” he organized a choir which sang at the dedication of Congregation Mikveh Israel’s new synagogue building, with his sister Miriam leading the women. In the words of Rebecca Gratz, “all who were there acknowledged that there has never been such church music performed in Philadelphia.”

After the consecration of the Mill Street Synagogue, several young men of the choral group that had been created and trained by Jacob Seixas turned to the board of trustees with the suggestion that they form a singing class to improve the singing. This proposal anticipated the present Shearith Israel Chorale by 135 years. The plan of organizing a formal class was not then accepted for reasons lengthily but at this distance not convincingly given, even though the idea of training the congregation for harmonious singing was warmly endorsed.

SOUNDS OF THE SABBATH

Selections from "Arvit L'Shabbat"
 A new service by Yehezkiel Braun, Israel's
 leading composer of synagogue music.

Mah Tovu (Page 2)

How May I Sing, Yosef Zvi Rimmon

Barchu (Page 15)

Ahavat Olam (Page 15)

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Chalfah Al Panai, Thy Breath, O God!, Hayim Nachman Bialik

Mi Chamocha (Page 18)

Night is Sublime, Judah Karni

V'Shamru (Page 19)

Mechezyonot N'vi Hasheker, If You Ask Me, Saul Tchernichov-
 sky

May the Words (Page 25)

Out of the Depths, Hayim Nachman Bialik

Magen Avot (Page 27)

The Ballad of Rabbi Mendel, Sh. Shalom

Adon Olam (Page 41)

Hazzan Samuel Rosenbaum

HOW MAY I SING

How may I sing of day and night —

It is God who molded them.

**How may I sing of heaven and
 earth —**

It is God who founded them.

**How may I sing of mountains and
 hills —**

It is God who planted them.

How may I sing of seas and deserts —

It is God who begot them.

**How may I sing of the world and its
 plenitude —**

It is God who bade them be.

**I shall sing to him who fashioned all
 and is exalted above all —**

It is to God I must sing.

Yosef Zvi Rimmon

THY BREATH, O GOD!

**Thy breath, O God! flitted by me and I was scorched,
 Thy fingertip, one little moment, made by
 heartstrings tremulous,
 And there I crawled mute, and held in check
 the surging of my spirit;
 My heart swooned within me, and my inner
 music could not billow forth;
 Wherewith dare I enter the sanctuary, and
 how can my prayer be pure,
 While my language, O God! has become defiled,
 is all uncleanness,
 Not a word therein but is besmirched down to
 its root,
 Not a phrase but filthy lips have befouled,
 Not a thought but has been dragged to the
 house of shame? . . .
 Where can I remove myself from this smell?
 O, where can I hide from this empty tumult?
 Where is the Seraph to cleanse my mouth with
 his fiery coal?
 I will go forth to the birds of the field that
 chirp at dawn,
 Or arise and go now to the children playing by
 the gate;
 I will go and mingle with them in their multitude,
 will learn their speech and their chatter —
 Will be purified by their breath, and wash my
 lips with their cleanliness . . .**

Hayim Nachman Bialik

NIGHT IS SUBLIME

**Night is sublime, its moon-dominated dome
 Is so powerful, yet ever so gentle.
 Night ripens clusters of stars,
 None of them fall, nor are quenched.
 Night is heightened and deep, yet serene,
 None binds the sacrifice, none is bound.
 Night equates elevation with decline,
 It is immaculate.
 Night articulates for the amazed and perplexed.
 O Lord! O God!**

Judah Kami

IF YOU ASK ME

If you ask me concerning God, my God:
 "Where is he that we may worship him with
 resonant song?"
 Here on earth, too, he is: the heavens are
 not for **him**-
 But the earth he has given to man.

The beautiful tree, the beautiful plough-land —
 therein also the likeness of his image;
 Upon every mountainside he plays hide and seek;
 Wherever there is an awareness of life in the
 flesh and blood,
 There he invests himself in the plant, in the clod.

His next of kin — all that is: the doe, the turtle,
 The scrawny bush and the dark cloud pregnant with
 thunder;
 For he is not the God of would-be spirits — he is
 the God of the human heart:
 That is his name and that is his memorial to all
 eternity.

Saul Tchernichovsky

OUT OF THE DEPTHS

Out of the deepest depths of the wells of my soul,
 To thee, O hiding God! I cry — hearken my prayer:
 Demand whatever thou wilt of me, O God! Behold
 I am ready,
 But show me thy face, only show me thy face!
 Of what avail the splendor of all the worlds
 thou hast planted in my heart?
 They are but pallid shadows of thy treasured
 light,
 Mere vague lineaments of thine own image.
 Yet, I thirst to drink from the source of all sources,
 I long to steep myself in the light of light —
 Thy face, thy face I crave to see.
 "Man shall not see my face and live!" — Be it so
 Indeed, let me die this very great moment,
 Once I have seen thy face, O high and exalted God!
 Lord, I light up all thy light for me one moment —
 And mothlike I will plunge into it, and be
 utterly consumed.

Hayim Nachman Bialik

THE BALLAD OF RABBI MENDEL

**Rabbi Mendel observes them:
Despair, destitution, the shadow of death,
Have completely quenched the light in their eyes –
Their only awareness is death.
Is there still room for the uplifting of their souls?
Rabbi Mendel is sorrowfully silent.**

**Then suddenly he cries out, as if swooning with thirst:
“A glass of water, 0 Jews, a glass of water!
Half my portion in the world to come
To anyone that takes his life in his hands.”
But none stirs, not a man responds –
Doom and hopelessness in all eyes.**

**“A glass of water,” Rabbi Mendel cries. “Isn’t
there anyone?”
And ashamed he is to have broken with speech
That silence of desperation and misery
Forever stamped upon them by enslavement.
But look! A prisoner there has broken forth,
Hobbling through the rows of trained gun-barrels.**

**A mere Jewish tailor he was, a simple pious man,
Running in his chains to the well.
A glass of water he brought, paying in blood.
Rabbi Mendel performed the oblation,
And began the confession to the Creator of
all worlds:
“Amen,” the endless spaces responded.**

**And when the cruel lieutenant gave the order to fire,
Rabbi Mendel smiled to the Highest-
For in the realm of ultimate despair there still was
A Jew sanctifying the name of the Deity,
A Jew loving his fellow, and triumphant,
Even in death, over viciousness and evil.**

Sh. Shalom

ABOUT THE COMPOSER:

Yehezkiel Braun was born in Israel in 1922, He is a graduate of the Herzliah High School and the Kibbutzim Teachers College. During the Second World War he fought at the Italian front, serving the British Army with the Jewish Brigade. Returning home after the war he took active part in Israel’s War of Independence.

He is a graduate of the Israeli Academy of Music where he studied composition under the late A. V. Boscovitz. Since his

graduation he has been a member of the faculty of the Academy as a Professor of Music Theory and Composition.

Although highly skilled in the most advanced techniques of contemporary music the composer does not adhere to any rigidly defined school. He strives toward the clarity, straight-forwardness and depth which are the hallmark of the great masters. He employs techniques only as a means to an end.

His instrumental works include a concerto for Flute and Orchestra, Symphony of Dances, a symphonic suite on the Book of Ruth, a piano and flute sonata, a woodwind quartet as well as pieces for harp, percussion and piano.

His vocal compositions, mainly choral works, are almost universally based on Jewish traditional tunes. Mr. Braun has also composed music for the ballet, theater and films.

About the present work the composer states: "I was consciously aiming at a general tone of subduing emotions; of a somber, yet warm, intimate and inward-looking nature. I do not claim this to be the 'right' way of composing a service, but this is my immediate reaction to the majestic words of worship which I know from my childhood."

WORDS ABOUT MUSIC:

WHY SO LITTLE FROM ISRAEL?

I am often asked why so little new sacred music is being created in Israel. One might expect that the Holy Land, whose Temple's songs inspired the entire ancient world and provided the roots for our own sacred music as well as that of the Church, might now be experiencing a renaissance. Scholars and musicians agree that the study of and the inspired use of Biblical cantillation modes could open the way to a new flowering of Jewish sacred music. There are others that feel that over the centuries Jewish music has been subject to pollution, assimilation and acculturation. There can be no revival of Jewish sacred music, they say, until it undergoes a thorough self-cleaning by knowledgeable scholars.

With these possibilities open both to creative artists and to Jewish musicologists it is disappointing that so little new sacred or cleansed music has come out of Israel.

A small number of Israeli composers has shown interest in the Bible but more for its historical and national relevance than for the purpose of creating new liturgical music.

A few composers have been moved to create new liturgical music by commissions from this country, but unfortunately there is no one in Israel to ask or to encourage an Israeli composer to compose music for Israel's synagogues. Israeli composers are generally not synagogue-goers; most of them stand aloof from ritual and prayer.

"Arvit L'Shabbat" is the result of a commission by Hazzan Saul Meisels and the Temple on the Heights of Cleveland. In spite of the fact that Braun is not estranged from the synagogue, he would not have been moved or asked to compose a service for the synagogue of Israel. That synagogue leadership has shown little inclination to attract musicians or a music-loving public. Paradoxically, it was the Socialist kibbutz movement which first encouraged poets and composers to create new literary and musical forms for the traditional Jewish festivals — Pesah, Rosh Hashanah, Yom Kippur, Sukkot. Here, too, the emphasis was on the cultural and the ethical precepts of Judaism rather than on its liturgical forms.

The ban on instrumental music, so often interpreted as being derived from a spirit of national mourning for the ancient Temple was, in reality, based on the impulses of an art-suspicious period. The Church, in its early years, banned excessive music because it was reminiscent of the Jewish practice in King Solomon's Temple.

Islam banned music as a detracting element from the core of its belief. We Jews found a sentimental reason. But now, with Jerusalem united and the Temple site once more in Jewish hands, the time for mourning a two thousand year old catastrophe should be at an end. Israel should lead the way to returning to the synagogue the deep spiritual meaning and the artful splendour that were the Temple's in golden age of ancient Israel.

Samuel Rosenbaum

SOUNDS OF THE SABBATH

Words and Music from Our Own Time

Out of the Land of Heaven, Leonard Cohen

Adonai Malach, Psalm 97 (Page 7), Julius Chajes

Thou Shalt Covet, Abraham J. Heschel

Barchu, Ahavat Olam, Sh'ma, (**PPs.** 15, 16), Samuel Adler

Psalm IX, A. M. Klein

Mi Chamocha, (Page 18), Lazar Weiner

The Alphabet, Karl Shapiro

Hashkivenu (Page 19), Max Helfman

Psalm XXIV, A. M. Klein

Speak To Me, Levi Ben Amitai

V'sham'ru (Page 20), Heinrich Schalit

The Sound of Silence, Paul Simon

Grant Us Peace, May the Words (P. 23), Herbert Fromm

Stance of the Amidah, A. M. Klein

R'tzei, (Page 23), Herbert Fromm

The 151st Psalm, Karl Shapiro

Adon Olam (Page 41), P. Ben-Haim

Yevarech'cha, P. Ben-Haim

Adam, Anthony Hecht

OUT OF THE LAND OF HEAVEN

Out of the land of heaven
 Down comes the warm Sabbath sun
 Into the spice-box of earth.
 The Queen will make every Jew her
 lover.
 In a white silk coat
 Our rabbi dances up the street,
 Wearing our lawns like a green
 prayer-shawl,
 Brandishing houses like silver flags.
 Behind him dance his pupils,
 Dancing not so high
 And chanting the rabbi's prayer,
 But not so sweet.
 And who waits for him
 On a throne at the end of the street
 But the Sabbath Queen.
 Down go his hands
 Into the spice-box of earth,
 And there he finds the fragrant sun

For a wedding ring,
 And draws her wedding finger
 through.
 Now back down the street they go,
 Dancing higher than the silver flags.
 His pupils somewhere have found
 wives too,
 And all are chanting the rabbi's song
 And leaping high in the perfumed air.
 Who calls him Rabbi?
 Cart-horse and dogs call him Rabbi,
 And he tells them:
 The Queen makes every Jew her
 lover.
 And gathering on their green lawns
 The people call him Rabbi,
 And fill their mouths with good bread
 And his happy song.

Leonard Cohen

THOU SHALT COVET

The holiness of the chosen day is not something at which to stare and from which we must humbly stay away. It is holy not *away* from us. It is holy unto us. "Ye **shall keep the Sabbath therefore, for it is holy unto you**" (Exodus 31: 14). "The Sabbath adds holiness to Israel."

What the Sabbath imparts to man is something real, almost open to perception, a light, as it were, that shines from within, that glows out of his face. "God blessed the seventh day" (Genesis 2: 3) : "He blessed it with the light of a man's face: The light of a man's face during the week is not the same as it is on the Sabbath." That is an observation made by Rabbi Shimeon ben Yohai.

But the Sabbath as experienced by man cannot survive in exile, a lonely stranger among days of profanity. It needs the companionship of all other days. All days of the week must be spiritually consistent with the Day of Days. All our life should be a pilgrimage to the seventh day; the thought and appreciation of what this day may bring to us should be ever present in our minds. For the Sabbath is the counterpoint of living; the melody sustained throughout all agitations and vicissitudes which menace our conscience; our awareness of God's presence in the world.

What we *are* depends on what *the Sabbath* is to us. The law of the Sabbath day is in the life of the spirit what the law of gravitation is in nature.

Nothing is as hard to suppress as the will to be a slave to one's own pettiness. Gallantly, ceaselessly, quietly, man must fight for inner liberty. Inner liberty depends upon being exempt from domination of things as well as from domination of people. There are many who have acquired a high degree of political and social liberty, but only very few are not enslaved to things. This is our constant problem -how to live with people and remain free, how to live with things and remain independent.

In a moment of eternity, while the taste of redemption was still fresh to the former slaves, the people of Israel was given the Ten Words, the Ten Commandments. In its beginning and end, the Decalogue deals with the liberty of man. The first Word — *I am the Lord they God, who brought thee out of the Land of Egypt, out of the house of bondage* — reminds him that his outer liberty was given to him by God, and the tenth Word — *Thou shalt not covet!* — reminds him that he himself must achieve his inner liberty.

When today we wish to bring a word into special prominence we either underline it or print it in italics. In ancient literature, emphasis is expressed through direct repetition (epizeuxis), by repeating a word without any intervening words. The Bible, for example, says: "Justice, Justice shalt thou follow" (Deuteronomy 16: 20) ; "Comfort ye, comfort ye My people" (Isaiah 40: 1). Of all the Ten Commandments, only one is proclaimed twice, the last one: "Thou shalt not covet . . . Thou shalt not covet." Clearly it was reiterated in order to stress its extraordinary importance. Man is told not to covet "thy neighbor's house" "thy neighbor's wife, nor his manservant nor his maid-servant, nor his ox, nor his ass, nor any thing belonging to thy neighbor."

We know that passion cannot be vanquished by decree. The tenth injunction would, therefore, be practically futile, were it not for the "commandment" regarding the Sabbath day to which about a third of the text of the Decalogue is devoted, and which is an epitome of all other commandments. We must seek to find a relation between the two "comandments." Do not covet anything belonging to thy neighbor; I have given thee something that belongs to Me. What is that something? A day.

Judaism tries to foster the vision of life as a pilgrimage to the seventh day; the longing for the Sabbath all days of the week which is a form of longing for the eternal Sabbath all the days of our lives. It seeks to displace the coveting of things in space for *coveting the things in time*, teaching man to covet the seventh day all days of the week. God himself coveted that day, He called it *Hemdat Yamim*, a day to be coveted. It is as if the command: *Do not covet things of space*, were correlated with the unspoken word: *Do covet things of time*.

Abraham Joshua Heschel

PSALM IX

A psalm, to be preserved against two wicked words:

I am not of the saints, O Lord, to wear
The broken shoes of poverty, and dance.
For I am made sick at heart with terrible fear
Seeing the poor man spurned, looked at askance,
Standing, his cap in hand, and speaking low,
And never getting his fellow's heart or ear.
O may I never beg my daily bread,
Never efface my pride, like a dirty word;
And never grovel that my little chick be fed.
Preserve me from poverty, O Lord.

Preserve me, too, and Thou who knowest hearts,
Know'st this prayer does from the heart arise,
Preserve me from possessions, from the marts,
The mints, the mansions, all the worldly goods,
Debasing even the man of noblest parts.

From too much wealth that warps the very saints,
From power that ambushes the soul by stealth,
From suzerainty that fevers, and then faints:
Preserve me, Lord, from wealth.

But in Thy wisdom Thou canst so ordain
That wealth and poverty be known no more.
Then hadst Thou answered me, again and again.
Answered Thy servant, neither rich nor poor.

A. M. Klein

THE ALPHABET

The letters of the Jews as strict as flames
 Or little terrible flowers lean
 Subornly upwards through the perfect ages,
 Singing through solid stone the sacred names.
 The letters of the Jews are black and clean
 And lie in chain-line over Christian pages.
 The chosen letters bristle like barbed wire
 That hedge the flesh of man,
 Twisting and tightening the book that warns.
 These words, this burning bush, this flickering pyre
 Unsacrifices the bled son of man
 Yet plaits his crown of thorns.

Where go the tipsy idols of the Roman
 Past synagogues of patient time,
 Where go the sisters of the Gothic rose,
 Where go the blue eyes of the Polish women
 Past the almost natural crime,
 Past the still speaking embers of ghettos,
 There rise the tinder flowers of the Jews.
 The letters of the Jews are dancing knives
 That carve the heart of darkness seven ways.
 These are the letters that all men refuse
 And will refuse until the king arrives
 And will refuse until the death of time
 And all is rolled back in the book of days.

Karl Shapiro

PSALM XXIV

(Shiggaion of Abraham which he sang unto the Lord:)

0 incognito god, anonymous lord,
 with what name shall I call you? Where shall I
 discover the syllable, the mystic word
 that shall evoke you from eternity?
 Is that sweet sound a heart makes, clocking life,
 Your appellation? Is the noise of thunder, it?
 Is it the hush of peace, the sound of strife?

I have no title for your glorious throne,
 and for your presence not a golden word, —
 only that wanting you, by that alone
 I do evoke you, knowing I am heard.

A. M. Klein

SPEAK TO ME

Speak to me!

Thou —

You —

Speak to me!

I am weary of the sound of man

I have grown indifferent to his uproar

My ears echo with your silence!

Speak to me!

You —

Speak to me!

From the top of a tree,

From the cleft of a stone

From the glint of a star,

Speak to me!

Levi ben Amitai

Translated by

Samuel Rosenbaum

THE SOUND OF SILENCE

Hello darkness my old friend,
I've come to talk with you again,
Because a vision softly creeping,
Left its seeds while I was sleeping
And the vision that was planted in my brain
Still remains within the sound of silence.

In restless dreams I walked alone,
Narrow streets of cobble stone
'Neath the halo of a street lamp,
I turned my collar to the cold and damp
When my eyes were stabbed by the flash of a neon light
That split the night, and touched the sound of silence.

And in the naked light I saw
Ten thousand people maybe more,
People talking without speaking,
People hearing without listening,
People writing songs that voices never share
And no one dares disturb the sound of silence.

"Fools!" said I, "You do not know
Silence like a cancer grows.
Hear my words that I might teach you
Take my arms that I might reach you."
But my words like silent raindrops fell
And echoed, in the wells of silence.

And the people bowed and prayed
To the neon God they made,
And the sign flashed out its warning
In the words that it was forming.
And the sign said:

"The words of the prophets are written
on the subway walls and tenement halls"
And whispered in the sounds of silence.

Paul Simon

STANCE OF THE AMIDAH

(O Lord, open Thou my lips; and my mouth
shall declare Thy praise:)

God of Abraham, God of Isaac, God of Jacob, who hast bound to the patriarchs their posterity and has made Thyself manifest in the longings of men and hast condescended to bestow upon history a shadow of the shadows of Thy radiance:

Who with the single word hast made the world, hanging before us the heavens like an unrolled scroll, and the earth old manuscript, and the murmurous sea, each, all-allusive to Thy glory, so that from them we might conjecture and surmise and almost know Thee:

**Whom only angels know
Who in Thy burning courts
Cry: Holy! Holy! Holy!
While mortal voice below
With seraphim consorts
To murmur: Holy! Holy!
Yet holiness not know.**

Favor us, O Lord, with understanding, who hast given to the bee its knowledge and to the ant its foresight, to the sleeping bear Joseph's prudence, and even to the dead lodestone its instinct for the star, favor us with understanding of what in the inscrutable design is for our doomsday-good:

Oh, give us such understanding as makes superfluous second thought; and at Thy least, give us to understand to repent.

At the beginning of our days Thou dost give — oh, at the end, forgive!

Deem our affliction worthy of Thy care, and now with a last redeeming, Redeemer of Israel, redeem!

Over our fevers pass the wind of Thy hand: against our chills, Thy warmth. O great Physician, heal us! and shall we ailing be healed.

From want deliver us. Yield the earth fruitful. Let rain a delicate stalk, let dew in the bright seed, sprout ever abundance. Shelter us behind the four walls of Thy seasons, roof us with justice, O Lord, who settest the sun to labor for our evening dish!

Thyself do utter the Shma! Sound the great horn of our freedom, raise up the ensign of freedom, and gather from the four corners

of the earth, as we do gather the four fringes to kiss them, Thy people, Thy folk, rejected Thine elect.

Restore our judges as in former times restore our Judge. Blessed art Thou, O Lord, King, who lovest righteousness and judgment.

Favor them, O Lord, Thy saints Thy paupers, who do forgo all other Thy benedictions for the benedictions of Thy name.

Oh, build Jerusalem!

Anoint Thy people David!

Our prayers accept, but judge us not through our prayers: grant them with mercy.

Make us of Thy love a sanctuary, an altar where the heart may cease from fear, and evil a burnt offering is consumed away, and good, like the fine dust of spices, an adulation of incense, rises up.

Oh, accept, accept, accept our thanks for the day's three miracles, of dusk, of dawn, of noon, and of the years which with Thy presence are made felicitous.

Grant us — our last petition — peace, Thine especial blessing, which is of Thy grace and of the shining and the turning of Thy Face.

A. M. Klein

THE 151st PSALM

Are You looking for us? We are here.
 Have You been gathering flowers, Elohim?
 We are Your flowers, we have always been.
 When will You leave us alone?
 We are in America.
 We have been here three hundred years.
 And what new altar will You deck us with?
 Whom are You following, Pillar of Fire?
 What barn do You seek shelter in?
 At whose gate do You whimper
 In this great Palestine?
 Whose wages do You take in this New World?
 But Israel shall take what it shall take,
 Making us ready for Your hungry Hand!
 Immigrant God. You follow me;
 You go with me, You are a distant tree:
 You are the beast that lows in my heart's gates;
 You are the dog that follows at my heel;
 You are the table on which I lean;
 You are the plate from which I eat.
 Shepherd of the flocks of praise,
 Youth of all youth. ancient of days,
 Follow us.

Karl Shapiro

ADAM

(Hath the rain a father? or who hath begotten the drops of dew?)

“Adam, my child, my son,
These very words you hear
Compose the fish and starlight
Of your untroubled dream.
When you awake, my child,
It shall all come true.
Know that it was for you
That all things were begun.”

Adam, my child, my son,
Thus spoke Our Father in heaven
To his first, fabled child,
The father of us all.
And I, your father, tell
The words over again
As innumerable men
From ancient times have done.

Tell them again in pain,
And to the empty air.
Where you are men speak
A different mother tongue.
Will you forget our games,
Our hide-and-seek and song?
Child, it will be long
Before I see you again.

Adam, there will be
Many hard hours,
As an old poem says,
Hours of loneliness.
I cannot ease them for you;
They are our common lot.
During them, like as not,
You will dream of me.

When you are crouched away
In a strange clothes closet
Hiding from one who’s “It”
And the dark crowds in,
Do not be afraid—
O, if you can, believe
In a father’s love
That you shall know some day.

Think of the summer rain
Or seedpearls of the mist;
Seeing the beaded leaf,
Try to remember me.
From far away
I send my blessing out
To circle the great globe.
It shall reach you yet.

Anthony Hecht

ABOUT THE COMPOSERS:

Julius Chajes is the musical director of the Jewish Center in Detroit, Michigan. He is a fine pianist besides being an excellent composer and has appeared as piano soloist in his works all over the world. His liturgical output has been meager but of the highest quality. The “Adonai Malach” is from a Sabbath Eve service, “Shabbat Shalom,” published in 1952.

Samuel Adler is the son of the late hazzan-composer, Hugo Adler. He is at present Professor of Composition at the Eastman School of Music here in Rochester. Mr. Adler has written many secular works in all media, and has contributed three complete services and a number of smaller liturgical works to the synagogue. The “Barchu” and “Sh`ma” are from a major Sabbath eve service commissioned by Congregation Shaaray Tefila of New York City and entitled, “Be Shaaray Tefila,” (1963). The “Ahavat Olam” is from “Shiru Ladonai,” a solo service for Sabbath eve published in 1965.

Lazar Weiner is a gifted and prolific Jewish composer who has devoted more than a half century to the creation of Yiddish art songs and music for the synagogue. He has received a number of outstanding awards and is the composer, with Hazzan Samuel Rosenbaum, of the oratorio, "The Last Judgment." The "Mi Chamocha" is from "Shir L'Shabbat," a Sabbath service in the hassidic style.

Max Helfman contributed a great many works to the repertory of the American synagogue. His "Hashkivenu" from the Sabbath eve service is an excellent example of his art which was greatly influenced by his Russian background and his thorough knowledge of traditional hazzanut.

Heinrich Schalit is a most distinguished composer now living in Colorado who has devoted his life to the music of the synagogue. Mr. Schalit, who once was organist and musical director at Temple B'rith Kodesh here in Rochester, has published two complete services and a great many settings of psalms and of great Jewish poetry. The "V'sham'ru" to be heard tonight is from Schalit's first major service for the Sabbath eve originally published in Berlin in the early thirties.

Herbert Fromm is possibly the best known and also the most individualistic composer contributing to the modern American Jewish community. He is the musical director and organist of Temple Israel in Boston. Dr. Fromm's liturgical works include four complete services and a great number of shorter works for liturgical use. His secular works are also quite numerous and have been performed extensively. The "Grant Us Peace" is from an early and highly successful service for Sabbath eve, "Adath Israel," (1943). The "R'tzei" is a new madrigal-like setting of more recent origin (1968).

Paul Ben-Haim is perhaps the best known and most celebrated Israeli composer of our day. He is well known in this country for his symphonic works which have been performed a great deal by our major orchestras. The field of religious art music in Israel is practically unknown, therefore, we have but a handful of works. The "Adon Olam" and the "Yevarech'cha" are from a major work, a new Sabbath eve service for hazzan, chorus and orchestra which received its premiere performance at Lincoln Center in New York City last year.

ABOUT THE POETS:

Leonard Cohen was born in Montreal and was graduated from McGill University in 1955. He is the author of two novels, "The

Favorite Game” and “Beautiful Losers” and of three volumes of poetry. Twice winner of the Canada Council Award, he has been much anthologized; his work has appeared in magazines in the United States and Canada. Cohen now lives on the Island of Hydra in Greece.

Abraham Joshua Heschel is a poet who insists on writing in prose style. He is known throughout the world as one of the leading authorities on Jewish thought and Jewish theology. The range of his knowledge and the vividness of his writing mark him as one of the great teachers of our day. He is Professor of Jewish Ethics and Mysticism at the Jewish Theological Seminary of America. His books include “Man Is Not Alone,” “God in Search of Man,” “The Sabbath,” “The Earth is the Lord’s,” “Man’s Quest for God,” “The Prophets,” and a two volume work in Hebrew, “Theology of Ancient Judaism.”

A. M. Klein was born in Montreal in 1909. A lawyer by profession, but a novelist and gifted poet by avocation, Klein’s verse is intensely and instinctively Jewish in content, yet universal in feeling. He has also achieved great success as a translator of modern Hebrew and Yiddish poetry. Among his books are “The Second Scroll,” “Hath Not a Jew,” and “Poems.”

Paul Simon is one half of the team of Simon and Garfunkel, the performers who have earned unprecedented popularity with the Now Generation. Their recordings sell in the millions and their personal appearances continue to attract sell out crowds. Like the bards of old they write and compose their own material as well as perform it.

“The Sound of Silence” is one of the earliest statements in the rock-folk genre of man’s alienation from the world as it is. Some say Paul Simon took his theme from Gross’ “Steppenwolf.” If not it is certainly an analogous situation and one which has provided abundant source, material for rock poets. But never has it been expressed so succinctly and with such compassion. If religion is that force which delineates the sacred from the profane, the good from the evil, the right from the wrong, then “The Sound of Silence” is a piece of religious writing in the tradition of Amos and Hosea and Jeremiah.

Karl Shapiro was born in Baltimore on November 10, 1913, attended the University of Virginia and John Hopkins University. When his first book, “Person, Place and Thing,” was published in 1942, Mr. Shapiro was with the army in the South Pacific, where he remained until 1945. In 1946 he was appointed Consultant in Poetry

at the Library of Congress and then, in 1947, he joined the faculty of John Hopkins, where he taught writing courses until he resigned in 1950 to become editor of *Poetry: A Magazine of Verse*. Mr. Shapiro was appointed Professor of English at the University of Nebraska in 1957. His second volume of verse, "V-Letter and Other Poems," was awarded the Pulitzer Prize in 1945.

Anthony Hecht was born in New York City. He has taught at Bard College, and is now at the University of Rochester. He was a Fellow of the American Academy in Rome, and has received over the years many awards and honors for his poetry, including those from The Guggenheim Foundation, The Ford Foundation and Brandeis University's Creative Arts Award. His first book of poems, "A Summoning of Stones," was published in 1954.

Levi Ben Amitai is a teacher in Deganya who writes poetry as an avocation. Most of his other works are concerned with the love of the land and of labor. He is an older man whose work is not well known even in Israel, however, the poem to be heard tonight is to be included in a new high holiday prayer book to be published in the near future by the Rabbinical Assembly. The translation is by Haz-zan Samuel Rosenbaum.

A SERVICE FOR THANKSGIVING SABBATH

SOUNDS OF THE SABBATH

"The Jew Gives Thanks"

Psalms and prayers of gratitude and appreciation of God's role in our lives and our world from Jewish tradition.

Meditation on Communion With God, Judah Halevi

I Lift Mine Eyes Unto the Hills, Psalm 121, H. Schalit

The Works of God, Moses Ibn Ezra

Mah Tov, Mario Castelnovo-Tedesco

Havu Ladonai B'nai Aylim, Psalm 29, D. Diamond

Sing Unto the Lord, Psalm 95:1-2, H. Schalit

A Song for the Sabbath, Dunash Ha-Levi Ben Labrat

Shir Hamaalos, Psalm 126, H. C. Adler.

Stance of the Amidah, A. M. Klein

Praised Be Thou, O Lord, Prayer Book, J. Berger

Adam, A. Hecht

The Lord Is My Shepherd, Psalm 23, H. Fromm

In Farewell, Berakhot 17A

Praised Be the Lord By Day, Prayer Book, Samuel Adler

MEDITATION ON COMMUNION WITH GOD

My thought awaked me with Thy Name,

Upon Thy boundless love to meditate;

Whereby I came

The fullness of the wonder to perceive,

That Thou a soul immortal shouldst create

To be embound with this, my mortal frame.

Then did my mind, elate,

Behold Thee and believe;

As though I stood among

That hushed and awe-swept throng,

And heard the Voice and gazed on Sinai's flame!

I sought Thee whilst I dreamed;

And lo, Thy glory seemed

To pass before me; as, of old, the cloud

Descended in his sight, who heard

The music of Thy spoken word.

Then from my couch I sprang, and cried aloud:

"Blest be Thy glorious Name, O Lord!"

PSALM 121

I lift mine eyes unto the hills,
 Whence cometh my help?
 My help cometh from the Lord
 Who made heaven and earth.
 He will not suffer thy foot to stumble;
 Thy guardian doth not slumber.
 Behold the Guardian of Israel
 He slumb'reth not, and He sleepeth not.
 The Lord is thy guardian:
 The Lord is thy shield at thy right hand.
 The sun shall not smite thee by day
 Nor the moon by night.
 The Lord shall preserve thee from all evil;
 He will preserve thy soul.
 The Lord will watch over thy going out and coming in
 From this time forth and fore'er.

THE WORKS OF GOD

Awesome are the works of God,
 Marvels beyond meting-rod.
 Him we cannot see, but they
 Tell of Him by night and day —
 Only in such wonder-tongue
 May His praise be fitly sung!

Moses Ibn Ezra

MAH TOVU

How goodly are your tents, O Jacob, your dwelling
 places, O Israel. O Lord, through Thine abundant kindness
 I come into Thy house, and reverently I worship Thee in
 Thy holy sanctuary. I love the habitation of Thy house, the
 place where Thy glory dwelleth. Here I bow down and
 worship Thee, my Lord and Maker. Accept my prayer, O
 Lord, and answer me with Thy great mercy and with Thy
 saving truth. Amen.

HAVIJ LADONAI (Psalm 29)

Ascribe unto the Lord, ye ministering angels,
Ascribe unto the Lord glory and power.

Render unto the Lord the glory due unto His name;
Worship the Lord in the beauty of holiness.

The voice of the Lord is over the waters;
The God of glory thundereth!
The Lord is over the great waters.

The voice of the Lord is mighty;
The voice of the Lord is full of majesty.

The voice of the Lord breaketh the cedars:
Yea, the Lord shattereth the cedars of Lebanon.

He maketh the mountains leap like a calf,
Lebanon and Sirion like a wild ox.

The voice of the Lord heweth out flames:
The Lord heweth out flames of fire.

The voice of the Lord causeth the desert to tremble;
The Lord maketh the desert of Kadesh tremble.

The voice of the Lord maketh the oak trees dance,
And strippeth the forest bare;
While in His Temple everything proclaims His glory.

The Lord was King at the Flood;
The Lord shall remain King forever.

May the Lord give strength unto His people:
May the Lord bless His people with peace.

SUNG UNTO THE LORD

O come, let us sing unto the Lord:
Let us make a joyful noise to the Rock of our
Salvation!
Let us come unto His presence with thanksgiving:
Let us make a joyful noise unto Him
With songs of praise!

A SONG FOR THE SABBATH

He will proclaim freedom for all his sons,
 And will keep you, as the apple of his eye.
 Pleasant is your name, and will not be destroyed.
 Repose, relax. on the Sabbath day.

Seek my portals and my home.
 Give me a sign of deliverance.
 Plant a vine in my vineyard.
 Look to my people, hear their laments.

Tread the wine-press in Bozrah,
 And in Babylon, that city of might.
 Crush my enemies in anger and fury.
 On the day when I cry, hear my complaint.

Place, O God. in my mountain waste,
 Fir and acacia, myrtle and elm.
 Give those who teach, and those who obey,
 Abundant peace. like the flow of a stream.

Rebel my enemies, O zealous God.
 Fill their hearts with fear and despair.
 Let us open our mouths, let us fill
 Our tongues with praise for your power.

Know wisdom, that your soul may live,
 And this shall be a diadem for your brow.
 Keep the commandment of your Holy One.
 Observe your Sabbath. your sacred day.

Dunash Ha-Levi Ben Labrat

SHIR HAMAALOS

Tw'as like a dream, when by the Lord
 From bondage Zion was restored;
 Our mouths were filled with mirth and songs
 To God, to whom all praise belongs.

The nations owned that God had wrought
 Great works, which joy to us had brought;
 As southern streams when filled with rain,
 He turned our captive state again.

Who sew in tears, with joy shall reap;
 Though bearing precious seed they weep
 While going forth, yet shall they sing
 When, coming back, their sheaves they bring.

STANCE OF THE AMIDAH

See Page 64

PRAISED BE THOU

Praised be Thou, O Lord, God of our Fathers,
 God of Abraham, Isaac and Jacob,
 Great, mighty and exalted.
 Thou bestowest lovingkindness upon all Thy children.
 Thou rememerest the devotion of the fathers,
 And in love brought redemption to their descendants
 For the sake of Thy name.
 Thou are our King and Helper, Savior and Protector.
 Praised be Thou, O Lord, Shield of Abraham.
 Eternal is Thy power, O Lord,
 Thou art mighty to save.
 In lovingkindness Thou sustaineth the living;
 In the multitude of thy mercies,
 Thou preservest all.
 Eternal is Thy power, O Lord,
 Thou art mighty to save.
 Thou upholdest the falling, healest the sick,
 Bringest freedoms to the captives
 And keepeth faith with Thy children in death as in life.
 Who is like unto Thee, Almighty God,
 Author of life and death,
 Almighty God!
 Source of Salvation,
 Almighty God!
 Praised be Thou O Lord
 Who hast implanted within us immortal life.

ADAM

See Page 66

THE LORD IS MY SHEPHERD

The Lord is My Shepherd,
 I shall not want.
 He maketh me to lie down in green pastures,
 He leadeth me beside the still waters,
 He restoreth my soul.
 He guideth me in straight paths for His name's sake
 Yea, tho' I walk through the valley of death,
 I fear no evil for Thou art with me;
 Thy rod and Thy staff, they comfort me;
 Thou preparest a table before me in the presence
 of mine enemies.
 Thou hast anointed my head with oil;
 My cup runneth over
 Surely goodness and mercy shall follow me
 all the days of my life
 And I shall dwell in the house of the Lord
 Forever.

IN FAREWELL

When the masters left the house of Rabbi Ammi — some say
 it was the house of Rabbi Hanina — they said to him:
 May you find your world in your lifetime,
 and your future be realized in the life of the world to come,
 your hope throughout the generations.
 May your heart meditate in understanding,
 your mouth speak wisdom,
 your tongue move in songs of jubilation,
 your eyelids look straight before you,
 your eyes be alight with the light of the Torah,
 and your face shine with the glow of the firmament;
 may your lips utter knowledge,
 and your reins rejoice uprightly,
 and your footsteps hasten to hear the words of the Ancient
 of Days.

Berakhot 17a

PRAISED BE THE LORD BY DAY

Praised be the Lord by day,	Redeem us, O God of truth.
And praised shall He be by night.	Heavenly Father, establish Thou Thy
Praised be the Lord when we lie down,	kingdom
And praised shall He be when we	And reign over us for evermore.
rise up.	Praised be the Lord by day,
In His hands are the souls of all the	And praised shall He be by night.
living,	Praised be the Lord when we lie down,
And the spirits of all flesh.	And praised shall He be when we
Unto Him we entrust our being,	rise up.

ABOUT THE POETS:

Dunash Ha-Levi Ben Labrat came from a distinguished Jewish family of the Eastern Caliphate, and was, according to Moses ibn Ezra, born in Fez, in Morocco, in the first half of the tenth century. He studied under the great Jewish grammarian and philosopher, Sa'adia Gaon, in Baghdad, returned to Fez after Sa'adia's death (942), and later attached himself to the family of Hasdai ibn Shaprut in Cordoba.

It was Dunash who first demonstrated both in theory and in practice how Hebrew could be adapted to the writing of poetry in imitation of Arabic usage. His fame as a grammarian, and as a poet, quickly spread throughout the Jewish communities of Spain. Only a few of his poems have survived. The date of his death is unknown.

A. M. Klein was born in Montreal in 1909. A lawyer by profession, but a novelist and gifted poet by avocation, Klein's verse is

intensely and instinctively Jewish in content, yet universal in feeling. He has also achieved great success as a translator of modern Hebrew and Yiddish poetry. Among his books are "The Second Scroll," "Hath Not a Jew," and "Poems."

Anthony Hecht was born in New York City. He has taught at Bard College, and is now at the University of Rochester. He was a Fellow of the American Academy in Rome, and has received over the years many awards and honors for his poetry, including those from The Guggenheim Foundation, The Ford Foundation and Brandeis University's Creative Arts Award. His first book of poems, "A Summoning of Stones," was published in 1954.

ABOUT THE COMPOSERS:

Heinrich Schalit is a most distinguished composer now living in Colorado who has devoted his life to the music of the synagogue. Mr. Schalit, who once was organist and musical director at Temple B'rith Kodesh here in Rochester, has published two complete services and a great many settings of psalms and of great Jewish poetry. The "V'sham'ru" to be heard tonight is from Schalit's first major service for the Sabbath eve originally published in Berlin in the early thirties.

Mario Castelnuovo-Tedesco was born in Milan in 1895 and died in Los Angeles in 1968. By 1914 he had already achieved fame as one of the leaders of the Young Italian Modern School. Like Bloch his music cannot escape his deep Jewish connections. Even his so-called secular works abound in deeply ingrained strains of the Sephardic prayer modes. An early masterpiece was his great piano suite, "The Dance of King David." Written in 1925 it ties the then-radical harmonics and rhythms of that period with the exciting life story of King David.

His fame soon spread all over the world, and in 1934 was lured to Hollywood to write music for the films. While engaged in this "profane" work he continued to choose Jewish folk and biblical themes for his serious works. In addition to works for the piano, cello and an unusual and beautiful Concerto for Guitar, Tedesco wrote a full Sabbath Morning Service, according to the Reform ritual. The Mah Tovu is from that service. In 1949 the Cantors Assembly commissioned Tedesco to write a suite of authentically Jewish wedding music. Four beautiful wedding songs and two exciting processions were created as a result. They have been used extensively

at weddings in our own congregation in place of the irrelevant and un-Jewish Mendelsohn and Wagner processions.

In his final years he produced two major operas on Shakespearean texts, "Macbeth" and "The Merchant of Venice," both of which were very well received by critics and audiences, alike.

David Diamond — One of the most respected names in American music, David Diamond is a native of Rochester who grew up in our own congregation. He is a recipient of the coveted Prix de Rome and the composer of countless major works — symphonies, concerti, art-songs, chorales, etc. The Psalm 29 heard tonight is from a Sabbath Eve Service, commissioned by New York's Park Avenue Synagogue in 1951. Diamond now maintains a residence in Rochester and has been teaching composition and conducting in this country and in Europe.

Hugo C. Adler was born in Antwerp in 1894, grew up in Hamburg, Germany. After a period of study in Cologne where he prepared for a career in education and music he was appointed Cantor of the Central Synagogue in Mannheim. As a student of Ernest Tech his creative talents flowered into a number of oratorios, "Job," "To Zion," "Balak and Bilaam," and "Akedah."

He emigrated to the United States in 1939. After a short period in New York he became Cantor at Temple Emanuel in Worcester, Massachusetts, a position he held with great distinction for fifteen years, until his death in 1955.

He was a prolific composer, and arranger, and has hundreds of synagogue compositions to his credit. He is the father of Samuel Adler.

Jean Berger, born in Germany, educated in Paris, he was Professor of Musicology at the University of Colorado and now heads the Music Department of Temple Buell College in Denver. He is the most prolific composer of liturgical choral music in America and probably the most performed. "Praised Be Thou" heard tonight is one of two pieces especially composed for the synagogue.

Herbert Fromm is possibly the best known and also the most individualistic composer contributing to the modern American Jewish community. He is the musical director and organist of Temple Israel in Boston. Dr. Fromm's liturgical works include four complete services and a great number of shorter works for liturgical use. His secular works are also quite numerous and have been performed extensively.

II

We have recently introduced a new series of short concerts for the entire family. Called "Havdalah Concerts", they are of one hour's duration and begin at the time of Havdaltih on a Sabbath afternoon. These concerts are most successful in the early winter months when Havdalah is recited at about five o'clock. Parents find that a convenient time to bring the family. It does not interfere with supper, nor with any plans which the family or the parents might have for the later part of the evening,

HAVDALAH CONCERT
PROGRAM

THE WINE, THE SPICE AND THE LIGHT

Havdalah Concert

I. THE SABBATH EBBS

Only for God Doth My Soul Wait, Psalm 62 F. Picket
Y'did Nefesh, A Sabbath Afternoon Z'mirah Arr. S. Adler

The Eastman Singers

Conducted by Samuel Adler

II. THE SEPARATION

Havdalah; The Wine, The Spice and the Flame

Hazzan Samuel Rosenbaum and Audience

Hamavdil Arr. S. Adler

Ba-olam Haba Arr. S. Adler

Eliyahu Hanavi Arr. H. L. Adler

Shavua Tov Arr. S. Adler

The Eastman Singers

Deborah Adler and Annette Scull, Flutists

III. MUSIC TO EASE SABBATH'S PASSING

Romanza, An American Revolutionary Tune Arr. S. Adler

Cantabile, from a Sonata for Two Flutes W. F. Bach

Deborah Adler and Annette Scull, Flutists

IV. THE SABBATH MEMORIES LINGER

Zol Nokh Zayn Shabes S. Secunda/H. Rosenblatt

Shoesh Seudes V. Chenkin/I. Meisels

Zol Shoyn Kumen Di Geuleh Katerginsky/Belarsky

Hazzan Samuel Rosnebaum

Joseph Werner, Piano

V. MAY OUR SONG LIGHT UP THE WEEK

Eyleh Chamda Libi

Arr. S. Adler

Nigun Bialik

Arr. A. W. Binder

Shepherd Me, Lord

S. Rosenbaum/G. Kingsley

The Eastman Singers

Deborah Adler and Annette Scull, Flutists

THE WINE, THE SPICE AND THE LIGHT

A HAVDALAH CONCERT

I. THE SEPARATION

Havdala: The Wine, The Spice and The Light

Hazzan Samuel Rosenbaum and The Audience

Hamavdil

Arr. S. Adler

Ba-olam Haba

Arr. S. Adler

Shavua Tov

Arr. S. Adler

The Eastman Singers

Deborah Adler and Annette Scull, Flutists

Professor Samuel Adler, Conductor

II. THE FEAST OF LIGHTS

Hanero t Hallalu

Itzhak Edel

"On Zion's Hill"

From the oratorio "The Redemption"

S. Rosenbaum/

A. Ellstein

E thelyn Enos, Soprano

A Song of Hanukkah

Samuel Adler

Judah's Song of Praise

Samuel Adler

The Feast of Lights

Samuel Adler

Oy, Ir Kleyne Likhtelakh

Morris Rosenfeld/Folk

Mi Y'malel

Herbert Fromm

Singers and Instrumentalists

III. SOME LAUGHTER-SOME TEARS

Six Songs of Jewish Children

S. Rosenbaum/S. Adler

Once I Had a Great-Coat

Gone, Gone Is My Sunshine

The Fiddler

There's A Tree

Turn Balalaika

Come, Join in Our Dance

The Eastman Singers

Joseph Werner, Accompanist

Professor Samuel Adler, Conductor

V. SO WE SING

A Hanukkah-Sing for Young and Old

Hanukkah, O, Hanukkah

Al Hanisim

Hanukkah, Hanukkah, What A Holiday

Maoz Tzur

III

Finally, a brand new idea which worked well this past fall.

Our congregation chants Selihot beginning at midnight. Over the years we have provided a number of activities for the congregation for the two or three hours preceding midnight in order to attract people to the service. Usually, these activities took the form of lectures or seminars led by the rabbi or by guests, followed by an elaborate coffee hour reception and Selihot.

This year we decided to replace the lecture or seminar with a concert of appropriate instructional music. We did not choose a concert of choral or vocal solo music since the Selihot service contains so much of that.

The Pre-Selihot concert was the result. And may I add, that the transcriptions of cantorial chant for the oboe by Professor Adler were highly moving and effective, creating just the right ambiance for the occasion.

"AN UPLIFT OF SPIRITS"

A Pre-Selihot Musicale

Saturday Evening, September 15th at 9: 30

P R O G R A M

Vidui (from Baal Shem Suite)

E. Bloch

Lullaby

S. Adler

Evan Rothstein, Violin

Acheynu Kol Beyt Yisrael

A. Katchko

(Transcribed from a cantorial chant)

Sonata for Violin and Piano

A. Copeland

(Transcribed for Oboe)

Second Movement, Lento

Daniel Goldstein, Oboe

Meditation	Evan Rothstein, Violin	L. Saminsky
Hebrew Song	Daniel Goldstein, Oboe	Rimsky-Korsakoff
Serenade	Evan Rothstein, Violin	I. Stravinsky
Mah Nomar L'fanekha (Yom Kippur Liturgy) (Transcribed from a cantorial chant)	Daniel Goldstein, Oboe Joseph Werner, accompanist Rochester Philharmonic Orchestra	H. C. Adler

The formats for these concerts have worked but they are not carved in stone and can be altered to suit a particular congregant's special needs. What cannot be changed is the high standard of performance which must be maintained if the programs are to be effective.

SOME THOUGHTS ON THE
HAZZANIC RECITATIVE

MAX WOHLBERG

(We were pleased when Hazzan Max Wohlberg, Professor of Hazzanut at the Cantors Institute of the Jewish Theological Seminary of America, agreed to review Noah Schall's "Hazzanic Thesaurus: Sabbath" published this year by the Cantorial Council of America. We expected a thoroughly workman-like job. However, in his capable and knowing hands the review blossomed into a thoughtful and informative piece on the nature of the hazzanic recitative, a rapidly disappearing form of hazzanic art. We believe that Hazzan Wohlberg's thoughts on the hazzanic recitative can stand on their own and we are pleased to publish them along with his comments on Cantor Schall's work in this form.) S.R.

Inasmuch as some obvious nonsense, bordering on balderdash, is currently being concocted regarding Hazzanut under the guise of scholarship, it may be prudent, before dealing with Noah Schall's "Hazzanic Thesaurus", to dwell briefly on the hazzanic recitative.

Centuries ago, challenged by an event, affected by circumstances or inspired by some new insight, hazzanim began to add a few verses to the traditional "endings" of paragraphs they were to chant. Some rabbis objected to these "additions", but to the delight of the worshippers the hazzanic *hosafot* prevailed. Concurrently, passages in the **Amidah** assumed an ever-increasing musically involved treatment.

The new music thus introduced consisted in the main of extensions of the prayer modes which, in turn, were influenced by diverse sources and generous portions of popular, non-liturgical tunes and musical phrases.

Examining the earliest available musical examples, influences of ars nova, Baroque, oratorio, opera and folksong may be clearly observed.

In the latter half of the 19th century the hazzanic recitative as we know it today, began to assume a fairly rigid pattern. As may be expected, a considerable difference, both in choice of texts as well as in the nature of the music itself, appeared between the

Max Wohlberg, Professor of Hazzanut at the Cantors Institute of the Jewish Theological Seminary of America, has had a long and distinguished career as hazzan, composer, writer, lecturer and scholar.

recitatives of Western and Eastern Europe. (A study by this writer on the fundamental aspects of the Ashkenazic hazzanic recitative is scheduled to appear shortly in Israel.)

In the West, (Sanger and Lovy for example) we encounter the frequent alternation between major and minor in the same vocal range. An occasional tuneful phrase will also appear.

In the East, after the initial musical statement, a move to the fourth step usually in minor and sometimes followed by a phrase in the **Ahaoa Raha** scale takes place. A bit of coloratura may precede the coda.

A close study of the existing repertoire will reveal that while generally adhering to the same formula, significant variations exist between the great pioneers in this area of creativity. Thus, in the words of Minkowsky: "Yeruchom pleaded with God, Nisi Belzer shouted to Him, Shestapnl hoped to Him, while Abras screamed at Him."

It would lead us too far afield to discuss these and other exponents of hazzanut in the 19th century. Suffice it to say that in the first, quarter of this century the hazzanic recitative acquired a clearly perceived formula whose physiognomy is best reflected by the early works of Weisser, Katchko and Alter. Authentic representation of the East-European tradition is found in the works of Gerowich, A. B. Birnbaum and Kalechnik.

Since the musical elements of the recitative consist of a limited number of motifs and their variations (in the various prayer-modes) it is in their selection, combination and emphasis that the individuality of the composer appears.

Thus, the recitatives of Kwartin are pleading, those of Rosenblatt are melodic, Roitman's are intricately plaintive. Subtle poignancy and skillful appoggiatura became the hallmark of Steinberg; Karniol favored extensive coloratura. Zemachson and' Semiatin ventured into chromatic alterations and modulations. Schnipelisky and Wassilkowsky opted for lyricism. Pinchik represented a mystical-hassidic trend. Joshua Lind and Todros Greenberg followed in the mainstream. Others exhibited some originality but it was Glantz who proved to be the most adventurous and innovative of all. Needless to add that these examples do not exhaust the list of representative names in this discipline.

It should be noted that these men did not necessarily indulge in self-analysis before composing. They wrote and sang as the spirit

moved them. I once suggested to Glantz that perhaps the quality and production of his voice may have influenced the nature of his recitatives. He vehemently denied such a likelihood. Understandably, the intrusion of cold analysis is likely to be resented by an artist. Similarly, in a conversation with Pinchik I told him of meeting an admirer of his whom I asked if he could pinpoint the element in Pinchik's singing that he admired most. Pinchik was patently annoyed with such probing.

And now we finally turn to the "Hazzanic Thesaurus" by Noah Schall. The volume, handsomely produced and carefully edited, contains items by Schall, Glantz, Wassilkowsky, Rappaport, Low, Alter, Ganchoff, Barrash, Rumshinsky, Pinchik, Birnbaum, A. Bloom, Julius, M. Shapiro, Rabinowitz and Yelsky.

As the readers of this Journal are familiar with the works of most of those represented in this list a word or two may be in place about the others.

Rabinowitz: His *Kedushas*, *Umipnei Chatoeinu* and the *Yehi Rotzon* included here were, 50 years ago, quite popular. He was, to the best of my recollection, the son-in-law of Hazzan Kalmen Lev. He sang (baritone) in various choirs and conducted a Machtenberg choir when the latter could not conduct one of the choirs he undertook to conduct in greater New York and vicinity at one and the same time. Cantor Yelsky published a booklet of recitatives which became fairly popular.

Arele Bloom's (or Blum) recitatives were much sought after. They were expensive and circulated among us clandestinely. They were imaginative, involved and "busy". They could only be purchased from him accompanied by a solemn vow not to permit anyone to copy it.

Mendel Shapiro (One of the famous Shapiros. Yosel was another and the fabulous Abraham, the third. Mordche came later.) was popular and much admired. (I do wish someone would persuade my dear and esteemed friend Oscar Julius to write his memoirs or at least, a few articles of reminiscences of those — 20's to 70's days). Shapiro's *Mi Shebeirach* included in this volume breathes the air of an age that has, alas, passed but is still cherished in memory.

Since few of Rappaport's recitatives were published, we came to know and appreciate them via their performance by Hershman.

Rappaport's efforts are usually rewarding. One expects a novel turn, a spirited phrase, a surprising interval and one is not disappointed. His *Hashkiveinu*, *Mi Sheoso*, *Hu Eloheinu* and others found here (and particularly the *Ato Yotzarto*) although maintaining too high a tessitura, contain some memorable passages.

The short items of Glantz are "clean" and to the point.

Ganchoff comes off splendidly in his role as composer. His *Ein K'erk'cho*, *Hu Eloheinu*, for example, contain phrases of fine vintage. Similarly, his *Kad'sheinu* and *Sim Sholom* which may be excessive in their intensity (too well-baked may easily become burned) contain nonetheless well-executed passages, worthy of study. Without doubt, the hazzanut of Ganchoff deserves to be preserved.

Incidentally, was not the *Ki Lekach Tov*, here marked: "Old Manuscript", composed by Arye Leib Rutman?

My friend, Cantor Murray Simon, and the others who made their private collections available to Cantor Schall deserve our gratitude.

If, however, this volume is judged favorably, and it assuredly is, it is primarily due to the masterful efforts of its editor who not only prepared the volumes with admirable thoroughness but providentially supplied more than half of its contents with his own invariably fine musical settings. These are solid and sensitive; he is evidently thoroughly at home in this endeavor, His *Veshomru*, *Ein Komocho*, *Tikanto*, as the other items, are well done. Both in the grammatical arrangement and accentuation of the text as well as in the notation of the music, Schall evinced care and competence.

While this book is wholeheartedly recommended some words should be said about the place and nature of the hazzanic recitative in the contemporary American synagogue.

It would surely be an exaggeration to state that the recitative has become obsolete in our day. But it would seem justifiable to say that the frequent rendition of lengthy recitatives in the average American synagogue has become an anachronism.

Excepting in some Orthodox and in a few right-wing Conservative synagogues the singing of lengthy recitatives has become a rarity. In addition to the indifference and/or impatience of the worshippers, too few of the younger hazzanim are vocally, temperamentally and emotionally equipped to do justice to the type of

recitative cultivated by hazzanim of a previous generation. That is why in my recent creative efforts I have tried to modify somewhat the cantorial solos and involve the congregation (now replacing the choir) in the chant.

Wherever the congregation is receptive and the hazzan capable of performing the material contained in this Thesaurus I would urge their use without hesitation. In other places I would suggest that the hazzan digest and master these items and introduce them judiciously and sparingly until both he and the congregation grow to appreciate them fully. A smooth and authentic rendition will, I am sure, result in wholehearted acceptance.

I hope that we will live to see subsequent volumes in this decidedly praiseworthy endeavor.

REVIEW OF NEW MUSIC

Miriam Gideon: ***Shirat Miriam L'shabbat*** (A Sabbath Evening Service), Cantor mixed chorus, organ. C. F. Peters Corp., New York, 64 p.

It is good to see Miriam Gideon's second service, ***Shirat Miriam*** for Sabbath evening published in this handsome format. A work of exquisite delicacy and sturdy craft, it adds yet another ornament to the American synagogue for which we must take pride.

Miss Gideon is a singular voice in whatever area she functions. Widely admired in contemporary American music for the high seriousness, extraordinary power and uncanny sensitivity of her chamber works and song settings, she brings to the synagogue a musical personality ideally suited to instill freshness and independence into its quarters. Too often one has heard of late from composers, musicians and discerning listeners whose critical acumen one must respect, that they detect a deadly flat, inbred sameness of sound and stylistic inertness in many services of recent years.

Although it is primarily from the Second Viennese School, and especially its Alban Berg hub, that Miss Gideon has derived her individual manner, there has always been in her musical personality an inquisitiveness and a spikey and restless will that made her move in whatever directions her natural gifts could find invention and renewal.

It should therefore not surprise Miss Gideon's followers that there is not a trace of Expressionism or atonal devices in ***Shirat Miriam***. Instead we have a work totally at ease with itself, with a genuine sweetness and lyricism and of such deceptive simplicity — not innocence — that only a master hand could have fashioned it — a hand entirely acquainted, that is, with the most advanced contemporary techniques. Thus, this service's melodic lines are always direct and clearly laid out. Free and imaginative use is made of such Jewish traditional materials as cantillation, prayer modes and folk songs. Textures which in the main are homophonic, are silken and airy. I know of no other work for the synagogue which has used quartal harmony with such imagination and richness, and I would advise every aspiring Jewish composer to study that ravishing three measure cadence at the end of "Ma Tovv."

Structurally, too, Miss Gideon has chosen to organize her service in a rather unconventional fashion. Each section is an individual unit, with no recurring motifs. But as a unifying tactic she

has composed a prelude and three interludes for organ, all based on recognizable Palestinian shepherd songs. Thus, psychologically, the work takes on both Israeli and bucolic associations.

Although intimacy and conciseness of utterance are the overall qualities of this work, the most extended section of Shirat Miriam is the "Hashkivenu." It is also, externally, probably the most emotionally stirring in the entire service and closest to traditional Ashkenazic song. One must admire how movingly Miss Gideon has set the utterances of supplication for the Cantor and the contrasting dramatic bass solos with their striking melismas. It might be noticed that the words Hashkivenu and V'hagen Ba-adeinu use the same melodic outline, though in different tonal centers. And with what imagination and sense of imagery she uses the melodic interval of the minor seventh in setting the words L'chayim, V'hoshienu, V'cherev and Yerusholayim. Here, too, her choral mastery comes into full view with its polyphonic and antiphonal procedures. One is also startled how powerfully her unisons can sound.

Shirat Miriam L'Shabbat was commissioned by Cantor David Putterman and the Park Avenue Synagogue, New York, and given its first performance in 1974. One clearly remembers that special Friday evening when a wide variety of composers of the avant-garde, middle of the roaders, minimalists, neo-Classicists, proto-Romanticists and what you will gathered in separate clusters to hear Miss Gideon's work. What was astonishing was almost total agreement that what they had heard was moving and engendered a living religious experience.

There is little doubt in my mind that this service is the closest thing to a genuinely populist work that Miriam Gideon has achieved. It should be widely performed and cherished.

Albert Weisser

Simon A. Sargon: *An'im Z'emiroth* for high voice and organ. Trans-continental Music Publications, New York

Simon Sargon has written a very lovely, effective and unpretentious vocal composition set to *An'im Z'emiroth* from the "Shir Hakavod" attributed to Rabbi Judah of Regensburg, philosopher, poet and mystic who died in 1217. Mr. Sargon has captured the mystical quality of this exquisite poem both melodically and har-

monically. He has created a delightfully simple melody, written in barely over an octave range, which does not impose itself rhythmically on the text. Text and melody are most compatibly mated. The liberal use of open fourths and fifths in the harmonization heightens the mystical and ancient character of the poem. The melodic figure in the organ accompaniment which flows out of the vocal line is very effective writing.

This reviewer's only regret is that the piece is so short. Sargon has set only the first three verses and the final verse of the text. However, it is so well written that one can easily add three more verses. My attempt to do so has met with gratifying results. Just a few minor rhythmic adjustments are necessary. One must remember to add the final verse to the added three verses if one chooses to do it in this manner.

The composer has wisely added organ registration which should be very helpful to organists for a proper interpretation of this delightful composition. Although it is written for high voice, it could easily be transposed for lower voices. We hope Mr. Sargon will continue to favor us with his compositions.

Michael Isaacson: "B'ni" for medium voice and harp with alternate guitar chording. Transcontinental Music Publications, New York

Michael Isaacson, who has written some very fine works for the synagogue, has come up with a wonderful idea. He has written a composition which can be used for two important occasions in the life of a family, a Bar Mitzvah celebration and the naming of a son. Initially this was composed for the naming of the composer's son, Ari Joel. The text is taken from the third chapter of the Book of Proverbs, verses one through six, beginning with "B'ni torati al *tishkach*". Mr. Isaacson employs the Torah trope as a basis for his melodic theme. This serves him quite effectively for the first few verses.

In the last few verses, however, when he repeats the first theme with some variations, the composition does not quite measure up to earlier expectations. He falls victim to his own melodic and rhythmic patterns established earlier in the piece. This does not quite come off so well due to the fact that the text of the last verses do not have the same rhythmic flow as the earlier verses. This

reviewer finds the phrasing in the final verses of the composition quite awkward and cumbersome. There are, however, some fine ideas expressed in this work which are worthy of consideration.

Ben W. Belfer

Max Helfman: ***Music for a Mourners' Service***, transcribed by Charles Davidson for solo (tenor or baritone) SATB, piano or organ, Transcontinental Music Publications, New York

We thank Charles Davidson and Transcontinental Music for making available to us an additional work by Max Helfman. This Memorial Service, printed posthumously, is beautiful, meaningful, and appropriately in good taste. It can be used as a total miniature cantata, or even singly (e.g. "Eulogy — When I Am Dead"). The service contains four compositions.

The first one is entitled "Hasten the Day" with words by Norman Corwin. The mood is set with this composition for solo and choir; a mood of tranquility and retrospection. It has universal appeal. The choral parts, those without words, give a feeling of woe and sighing. The opening selection is probably the weakest of the entire work.

"Eulogy", the second piece, is a setting of the famous poem by Chayim N. Bialik (***Acharei Moti***) in a translation by Max Helfman (When I Am Dead). This composition is the best. It is tight, with interesting and innovative harmonies. The English text of the poem is set well in a declamatory style.

The "***El Malei Rachamin***" has a good cantorial line, with the chorus humming in a traditional manner. It can be used at any memorial service throughout the year.

The final selection, "***Blessed Are They That Mourn***" is an adaptation of Psalm 126. It becomes a little theatrical or early 20th century American folksy. Its saving factor is that it is written in canon form, which gives it some interest and cohesiveness.

Max Helfman had such ability, inspiration, and devotion that even a "non-masterpiece" has meaning and beauty. The "Mourner's Service" is a practical and good addition to any repertoire.

Since the publication of the new Reform Prayer Book for the High Holidays, "Shaarei Teshuva" which includes many more tra-

ditional texts, Transcontinental Music Publications has published four new settings for these texts.

All the World — Herbert Fromm for solo, SATB, organ. The poem is an adaptation from the Hebrew by Israel Zangwill, and the musical setting Fromm calls an anthem. It is a little gem in the style of 17th century (Handel) but in a contemporary way, with interesting harmonies.

Eli Tziyon — Herbert Fromm for SATB, organ. The text is from the Tisha B'av liturgy — the Reform Machzor includes it in the High Holidays. The melody is the traditional *scarbove* tune. The tune becomes a kind of cantus firmus, with each section getting a turn at it.

Areshet Sefateinu — Stephen Richards for Cantor, SATB, organ. The tune is traditional, as notated by Israel Alter. The setting by Richards is excellent and has a hassidic flavor. It is lively and captures the mood of the tune and style. It can be used in traditional services not only Reform. There is pleasure in performing it and listening to it.

"B'yonm *Din*" — Herbert Fromm for Cantor, SATB, organ. This traditional piyut is set in a very personal and individualistic manner. It is antiphonal in style between Cantor and choir. The solo part tries to capture the recitative style of hazzanut, while the harmony is contemporary, almost serial.

It is worthy to note that the Reform movement is becoming more aware of tradition and the Jewish past. *Zikaron* — memory is an important element in the Jewish way of life. While there must be progress, modernity must not destroy history. With the publication of the new (old material) prayer books, there is room for the creative arts to get involved. These four settings (among many new publications) are an example of what can be done to make the synagogue a place for beauty, esthetics, spiritualism, and meaning, on a high level.

Morton Kula