

THE ORIGIN AND DEVELOPMENT
OF THE YIGDAL CHANT

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PREFACE

Yigdal, the opening word of a prayer-poem occurring at the end of the Morning Service in the Siddur, the Jewish Orthodox Prayer-Book, is a metrical setting of Maimonides' Thirteen Articles of Faith. The putative author of the poetical Yigdal text is Daniel ben Judah of Rome, who lived in the first half of the fourteenth century.

Following the practice of singing certain portions of the Jewish service, the Yigdal has been set to traditional melodies varying drastically according to their place of origin. Abraham Zvi Idelsohn (1882-1938), a towering figure in Jewish musical research, is credited with the identification and analysis of an immense number of Oriental and European chants, including the Yigdal. Idelsohn's ten-volume anthology, Thesaurus of Hebrew Oriental Melodies, has become an indispensable standard work for all scholars in search of thoroughly documented data on the origin, style, and practice of Jewish music.

The most famous musical setting of the Yigdal is the "Leoni" tune, written in 1766 by Meier Leon, the Cantor of

the Duke's Place Synagogue in London. While visiting the Synagogue, Thomas Olivers, a Wesleyan minister, was so enchanted on hearing the "Leoni" tune that he wrote the text of "The God of Abraham Praise" and set it to the "Leoni" Yigdal melody.

Following the rise of polyphonic music and its inclusion in the Jewish service, many composers have turned their attention to the composition of choral settings of the Yigdal. Choral and organ settings of the Yigdal range from the late sixteenth-century antiphonal setting of Salamone Rossi to the contemporary anthem arrangement of Samuel Adler.

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CHAPTER I

INTRODUCTION

The Yigdal Chant

Yigdal¹ signifies a metrical version of Maimonides' Thirteen Articles of Faith. Yigdal originated as the text of an outstanding hymn ascribed to Daniel ben Juda of Rome who lived in the first half of the fourteenth century. This particular poetical setting as contained in the Yigdal has survived all other metrical presentations of these Thirteen Articles whether conceived in Hebrew or in the vernacular.

The Thirteen Articles of Faith are found in Maimonides' Commentary, Mishne Sanhedrin 10:I; Article 13 of the "Fundamentals."² The Thirteen Articles state Maimonides' beliefs in the following: (1) God's existence, (2) unity, (3) incorporeality, (4) eternity, (5) exclusive claim

¹Trans. "Magnified and praised be the living God!"

²George Foot Moore, Judaism in the First Centuries of the Christian Era, Vol. I: The Age of Tannaim (Cambridge: Harvard University Press, 1944), p. 236.

to worship, (6) prophecy, (7) Moses' uniqueness among the prophets, (8) the Law of Moses as given by God in its entirety, (9) the eternal immutability of the Law, (10) God's omniscience, (11) reward and punishment, (12) coming of the Messiah, and (13) resurrection of the dead.¹ In formulating these articles Maimonides was doubtless influenced by Moslem and Christian examples.²

The significance of Maimonides' Thirteen Articles compares with that of the Ten Commandments in forming a highly important part of the Jewish service. Whether given in prose as the Thirteen Articles or in poetry as the Yigdal, the order of presentation of these principles in the service is very flexible. Various rituals include the Yigdal in different portions of the service in divergent forms. At the opening of the morning service and the close of the evening service, the Yigdal shares the place of honor with Adon 'Olam.³ The Ashkenazim sing only thirteen lines, one for each creed. The last line, dealing with the resurrection of

¹Salo W. Baron, "Moses Maimonides," Great Jewish Personalities in Ancient and Medieval Times, ed. Simon Noveck (New York: Farrar, Straus, Cudahy, 1959), pp. 212-13.

²Moore, p. 236.

³Trans. "The Lord of All."

the dead, is solemnly repeated to complete the antiphony when the hymn is responsorially sung by the chazzan (cantor) and congregation. The Sephardim sing the hymn in congregational unison throughout and use the following line as the fourteenth: "These are the thirteen principles of faith; they are the foundation of the divine faith and of God's Law."¹

Throughout the centuries the texts of the Yigdal and Adon 'Olam have been presented in various musical settings. The number of musical settings of the Yigdal far surpasses that of the Adon 'Olam; moreover, various tunes or musical settings traditionally applied to the Yigdal stem from earlier periods than those of the Adon 'Olam. In the Sephardic ritual the Yigdal is often sung to a characteristic melody of the particular day, e.g., it is chanted at the close of the evening service on New Year to the tune Et Sha. On Friday evening the Sabbath Yigdal is customarily sung to the same melody as are Adon 'Olam and En Kelohenu.² In the Ashkenazic ritual, Yigdal always commences the morning prayer; it may or may not be sung at the close of the evening service

¹Abraham Zvi Idelsohn, Jewish Liturgy (New York: Sacred Music Press, 1932), p. 74.

²Trans. "There is none like our God!"

on Sabbaths and festivals. Especially in Germany, the Yigdal is often replaced by Adon 'Olam. In Polish use the Yigdal is more regularly employed as the closing hymn. In the synagogues of northwestern Germany, Holland, and England, where the Sephardic ritual influences the Ashkenazic, the Yigdal is considered an integral portion of the Sabbath and festal evening prayer. In London for two centuries a definite tradition of tunes, all antiphonal between cantor and congregation, has been allotted to the Yigdal according to the occasion.¹

Leon Singer, the composer of the famous Leoni Yigdal, was really named Meier Leon. In 1766 Leon was appointed singer in the newly rebuilt Duke's Place Synagogue in London. His sweet voice and wonderful singing attracted a great attendance of both Jews and gentiles. Idelsohn quotes James Piccioto's Sketches in saying:

Meier Leon the humble chorister rose to be Leoni the opera singer. He possessed a tuneful head, and he composed light and sacred melody. He adapted some Synagogue airs to Church hymns, but he preserved strictly his religion, declining to appear on the stage on Friday nights and Festivals.²

¹Francis L. Cohen, "Yigdal," The Jewish Encyclopedia, XII (1905), 606-10.

²Abraham Zvi Idelsohn, Jewish Music in its Historical Development (New York: Tudor Publishing Co., 1948), p. 220.

Nevertheless, the Board of the Synagogue did not hesitate in 1772 to reduce his salary from £40 sterling to £32 sterling. Hence, he left the Synagogue to become a stage singer. He failed as a stage performer because he had not the slightest conception of the histrionic art. When Leon finally returned to the Synagogue he composed tunes especially for the High Festivals which "used to be sung in the English Synagogue until the advent of the foreign chazzanim in 1814-1815."¹

The well-known Protestant hymn, "The God of Abraham Praise," originated in the setting of the Yigdal by Meier Leon. Thomas Olivers, a Welshman born in 1725, became a Wesleyan minister in 1753 and visited the Synagogue where Leon was cantor. While visiting the Synagogue he heard a tune which so completely enraptured him that he resolved to have it sung in Christian congregations. He, therefore, wrote the text for the hymn, "The God of Abraham Praise." The hymn was published in 1772 and became so popular that eight editions were published in less than two years; by 1779 thirty editions had been issued. The following story is related by a writer on hymnology concerning the discovery by Olivers of the Leoni Yigdal:

¹Ibid.

I remember my father told me, during a conference in Wesley's time, Thomas Olivers, one of the preachers, came down to him, and unfolding a manuscript, said: "Look at this. I have rendered it from the Hebrew, giving it as far as I could a Christian character, and I have called on LEONI THE JEW, WHO HAS GIVEN ME A SYNAGOGUE MELODY TO SUIT IT; HERE IS THE TUNE, AND IT IS TO BE CALLED 'LEONI.'"¹

In 1787 the Ashkenazic congregation in Kingston, Jamaica, built a new synagogue and asked the Ashkenazic congregation in London to recommend to it a reader. Leon took that position and settled in Kingston, where he died in 1800.²

The Leoni Yigdal tune, eight measures in length and in a minor key, is based on four musical phrases. The beginning of each phrase is characterized by an eighth note upbeat. The tune progresses smoothly in eighth notes and is essentially diatonic. The initial interval of a fourth is repeated at the beginning of the final phrase.

The Leoni Yigdal is based upon tunes evolving from similar folk motives prevalent in Jewish, Spanish-Basque, and Slavic song. Similar melodic lines are apparent in folk tunes of various locales.

¹Ibid.

²Ibid., p. 221.

Example 1.--Folk Motives on which the Yigdal is Based

(a) a Spanish cancion, (b) the Jewish-Spanish prayer for Dew, (c) a Polish song, (d) the Zionist hymn Hatikva, (e) the Zionist song (in German) Dort wo die Zeder, (f) and (g) the folk songs of the Basques, and (h) the symphony Moravia by Smetana.¹

a
Vir-gen de la Cue-va gien-te vi-noa ver

b
Leh le-ša-lom ge-šem u-vo le-ša-lom tal Ki

c
Pod Kra-ko-wem na bla-niu

d
Kol od bal-le-vav pe-ni-ma

e
Dort, wo die Ze-der schlank die Wol-ke küsst,

f

g

h

Yig-dal e-lo-him chay we-yish-ta-bach, nim-

¹ Ibid., pp. 221-22.

Moses Maimonides

Rabbi Moses ben Maimun, later known as Moses Maimonides and Rambam, was born on the eve of Passover, Nisan 14 (March 30), 1135, in the city of Cordova, Andalusia, in the southern part of Spain.¹ Although his father was a noted Hebrew scholar who traced his ancestry to the House of David, his prominent Jewish background gave him no security in Spain during a period of severe persecution. When the Jews in Cordova were offered a choice of accepting Islam or going into exile, Maimonides' father chose exile. For a decade the family of Maimonides wandered from land to land. During this time of hopelessness Maimonides began to compose his first great work, the commentary on the Mishnah, completed when he was thirty-three. In this commentary he developed his famous Thirteen Articles of Faith later incorporated in Orthodox prayer books.

Maimonides finally settled near Cairo, Egypt. He devoted himself to the practice of medicine and became court physician to Saladin. A prodigious worker, Maimonides managed to retain his high medical post while serving as rabbi

¹Solomon Zeitlin, Maimonides: A Biography (New York: Bloch Publishing Co., 1955), p. 1.

to a worshipful and large Jewish community. At the same time he continued his important writing and produced his Rabbinic Code, the Mishne Torah (Repetition of the Law) and the Moreh Nebuchim (Guide for the Perplexed).¹

The Mishne Torah, written in Mishnaic Hebrew, was intended for nonprofessional students of the Talmud. The Mishne Torah is more than a prodigious compendium of the vast rabbinic jurisprudence; it is a brilliant survey of the theology, metaphysics, and ethics of Judaism relating to the faith and practices of the Jewish people. A landmark in Jewish history and literature, the Mishne Torah makes a daring attempt to rationalize religion and to make the speculative ideas about God, the world, and human destiny as much an integral part of Judaism as the detailed regulations of its ceremonies and rituals.²

In his commentary to the Mishnah (1168), Maimonides' primary aim was to make the masses understand and love their faith so much that they would willingly suffer for it. During the persecutions of the twelfth century, such understanding and love were a prime necessity for the perpetuation of

¹Samuel Caplan and Harold Ribalow, eds., The Great Jewish Books (New York: Horizon Press, 1952), p. 159.

²Ibid., pp. 168-69.

Judaism.¹

The Mishne Torah became the standard book in Jewish law. So significant was the work that both commentaries and books have been written about it; rules on how to study it were laid down by rabbinical scholars. Some rabbis in reverent admiration have even maintained that there are no contradictions in the Mishne Torah. Where controversial passages seemed to exist, the rabbis ascribed them to lack of comprehension in the readers.²

Maimonides' Mishne Torah furnished the Jews a constitution for their future state. Maimonides believed that a Jewish State would be established with the arrival of the Messiah after the Christians and Moslems met in Palestine. He was courageous enough to maintain that the return of the Jews to their land would not necessarily be a supernatural event, and that the Jewish Messiah would be merely a human being.³ In more recent times, some Orthodox rabbis sought justification for joining the Zionist movement in Maimonides' statement in the Mishne Torah that a Jewish court would be

¹I. Epstein (ed.), Moses Maimonides (1135-1204), Anglo-Jewish Papers in connection with the Eighth Centenary of his Birth (London: The Soncino Press, 1935), p. 4.

²Zeitlin, pp. 213-14.

³Ibid., p. xiv.

established in Palestine before the arrival of the Messiah.¹

Maimonides described the Messianic Age as a time when the Jews would return to Palestine and have their own Kingdom. The King Messiah would be a greater king than Solomon, but no appreciable difference in the nature of this world would occur. There would be no Utopia. Then, as now, the rich and poor and the strong and weak would continue to exist side by side, but people would find it easier than in our day to wrest a livelihood from the soil for it would be fertile and fruitful. The Messiah would be mortal like ordinary man, but his male descendants would rule after him. His kingdom would last long in his own lifetime. The lack of worry or suffering would enable him to live to a greater age.²

The Olam Haba (World to Come), Maimonides said, was not a place where people ate and drank or enjoyed any other earthly pleasures, but one where the righteous sat with the crowns on their heads and enjoyed the divine glory. Their souls thus had full comprehension of the truth of the Creator, just like the Angels who enjoy intense happiness in what they understand of God's existence. The goal was to reach the highest society, an attainment to which no reward could be

¹Ibid., p. 212.

²Ibid., pp. 29-30.

compared. The punishment of the wicked consisted in the destruction of their souls; they would never reach the place where the righteous sat and enjoyed the divine glory.¹

After Maimonides expounded his philosophy on the Olam Haba and presented his views about the Messiah and the Messianic Age, he gave his definition of the Israelite who would have a share in the Olam Haba and of the heretic who would not. He formulated Thirteen Articles of Faith which every Jew had to accept, namely:

1. Belief in the existence of a Creator who is the cause of all creations.
2. Belief in the Unity of God.
3. Belief in His incorporeality, for of God no substance could be predicated.
4. Belief that He has no beginning and that He is eternal.
5. Belief that He is our Master and that we must worship Him alone.
6. Belief in Prophecy.
7. Belief that there was no Prophet like Moses and that there never would be another like him.
8. Belief that the Law which was given to Moses on Mount Sinai came in its entirety from God.
9. Belief in the eternity and immutability of the Law.

¹Ibid., pp. 30-31.

10. Belief that God knows the acts and ways of man.
11. Belief that God would reward the righteous and punish the wicked.
12. Belief in the coming of the Messiah.
13. Belief in the resurrection of the dead.¹

Maimonides, after defining the faith of Judaism in his famous Thirteen Articles, adds that the Jew is bound to accept sincerely every one of these Articles; unless he does so, he is not to be regarded or treated as a Jew.²

In Maimonides' time, when the Jews lived all over the known globe of that day with no existing central authority, it was obviously presumptuous for a young man to declare that a Jew who does not believe in one of these Thirteen Articles would not share in the World to Come. Especially bold was his assertion that a Jew who believes that God is corporeal is to be considered a heretic. It is well known that in Maimonides' day many rabbis of great learning held the opinion that God could be conceived as corporeal. Although not without opposition, his Thirteen Articles were generally accepted and later included in the synagogue ritual.³

¹Ibid.

²Moore, I, p. 236.

³Zeitlin, pp. 30-32.

Objections stemmed from the inclusion of this or that article among the dogmas of Judaism, or from the omission of some principle of Jewish religious life that seemed to critics to be of fundamental importance.¹

Jewish teachers, both ancient and modern, held the Ten Commandments to be the Principles of the Faith and the Pillars of Jewish life. Philo (ca. 40 A. D.), however, seems to have been the first to draw up articles of creed. Such others as Saadya, Yehudah. Hallevei, Bachya, and Maimonides have followed Philo and also formulated fundamental doctrines of Judaism. Of these, the Thirteen Articles of Maimonides has attained the most lasting fame. Two versions of Maimonides' Articles still appear in the Jewish ritual: in prose as the Thirteen Articles, and in poetry as the Yigdal.

Even today no formation of spiritual doctrines in Judaism enjoys universal recognition by the House of Israel, although the moral laws and religious practices have been duly classified, codified, and clothed with binding authority. One of the various reasons for this fact is that Judaism never made salvation, apart from its influence on conduct, dependent upon doctrine alone.²

¹Epstein, p. 5.

²Joseph H. Hertz, The Authorized Daily Prayer Book, (New York: Bloch Publishing Co., 1960), pp. 248-49.

Jewish liturgy seems to have been a favorite subject of Maimonides; he devoted many precious hours to its study. Throughout the second book of his Mishne Torah, comprising the study of Jewish liturgy and cognate subjects, he treats this branch of Jewish lore with special care and loving enthusiasm. The very name Ahabah, love, with which he adorns the book fully indicates his attitude toward Jewish liturgy. For liturgy is, after all, a subject daily influencing the Jewish home and synagogue as well as the individual Jew and congregation.¹

Maimonides' writings have colored the trend of thought among theologians of the two great religions Islam and Christianity. Thomas Aquinas (1225-1275), accepted by the Dominicans as the greatest authority in theology, consulted the Moreh Nebuchim (Guide to the Perplexed) frequently. Following in Maimonides' footsteps, Aquinas also tried to reconcile religion with Aristotelian ideas.

Leibniz (1646-1716) felt marked admiration for Maimonides, and Spinoza (1632-1677) undoubtedly owed very much to him. Although Spinoza was severe in his criticism

¹ Abraham I. Schechter, "The Prayer Book of Maimonides," Lectures on Jewish Liturgy (Philadelphia: The Jewish Publication Society of America, 1933), p. 23.

of Maimonides, he quite often paraphrased and, at times, literally used Maimonides' words.

Maimonides' books on medicine, though full of sound advice, are scientifically obsolete and have only historical interest. His theories of the physical universe are no longer tenable since the discoveries of Newton.

Maimonides' influence upon the Jews is inestimable. He has guided them for almost eight centuries, and likely will remain a guide indefinitely. Every Jewish thinker of importance from the thirteenth century to our own day has felt the impress of his writings. Moses Mendelssohn, Solomon Maimon, and Nahman Krochman drew their inspiration from his writings. The vision which Maimonides cherished, that the Jews would return to Palestine, has been partially fulfilled.¹

The popular Jewish estimate of Maimonides is reflected in the contemporary saying, "From Moses to Moses, there never arose a man like Moses"; while to the non-Jewish world, he has ever been the Jewish philosopher and the Jewish theologian.²

¹Zeitlin, pp. 214-15.

²Epstein, pp. 4-5.

Jewish Liturgy

Jewish liturgy originated in the idea of prayer. The sages taught the people that a duty of every man was to pray daily. Thus, fixed patterns of benedictions and prayers, allegedly dating from Ezra's Assembly, were created. By 100 A. D. three daily services occurring in the morning, afternoon, and evening were considered the legal and binding practice for all Jews.

The peculiar history of the Jews, encompassing as it does various dispersions and persecutions of the people, has naturally influenced the evolution of the liturgy. Unified in spirit but frequently separated in locale, the Jewish people, in a sense, have developed rituals which are both similar and diverse.

Scattered among the nations of the world for the last two thousand years, the Jews have preserved their religious ideals and beliefs in the unique creation of the prayer-book. The prayer-book mirrors the spirit of the Jewish people and their development, reflecting the spiritual, economic, political, and social history of Israel from the most ancient times to the present.

Siddur and Mahzor

The term Siddur, Jewish prayer-book, generally refers to any compilation of the standard prayers without additional poetry. Leaders in public worship were especially advised to put their prayers in order in the minds according to the set order of the service as given in the Mishnaic and Talmudic literature. The statement in the Babylonian Talmud Rosh Hashana 17b supplies the basis for the necessity of putting prayers in order by stating that God showed Moses Seder Tefilla, the order of prayer.

The first authentic compilation of prayers, edited by Rav Amram Gaon in 875, was called Seder or Siddur, the Order of Amram. Another noteworthy prayer-book is the Mahzor Vitry edited by Simchah Ben Samuel in the twelfth century.

The term Mahzor, meaning cycle, originally referred to the calendar, similar to the word Mahzarta of the Syrian Church for brevier. Mahzor later came to denote the poetical insertions in the prayers of the whole cycle of the year. The first known Mahzor of poetry was compiled by Yannai in the seventh century.

The original connotation of the terms Siddur and Mahzor has not always been maintained. About the time Mahzor

Vitry was composed in the twelfth century, another similar compilation called Seder Troyes was written in Troyes, France, the native town of Rashi. Seder Troyes differs from Mahzor Vitry in merely mentioning the order of prayers without giving their texts in full, and in giving only abbreviated regulations of the ritual. Another instance of contradiction occurring in the connotation of Siddur and Mahzor is apparent in later editions of the Siddur in which some poetical material has been inserted among the prayers.

Many different editions of the prayer-book have been composed and used by Jews in various countries. Some of the more modern prayer-books include the following: Abodath Israel, better known as the Roedelheim Siddur; The Standard Prayer Book translated by Simeon Singer; The Authorized Daily Prayer Book edited by Joseph Hertz and used by Orthodox Jews; the authorized Daily Prayer Book of the United Hebrew Congregations of the British Empire used by Conservative Jews; and the Union Prayer Book used in Reform Synagogues in America.

All Jewish prayer-books deal primarily with laudation and petition but also include subdivisions concerning meditation, reflection, and thanksgiving. On one hand, the Jew praises the Creator of the world; on the other, he prays unto Him for his personal needs as well as for the needs of his people.

Certain fundamental elements are contained in all prayer-books: the Shema, or Praise of God; the Tefillah, or Prayer, consisting of petitions to God; the Sanctification of God, "Holy, Holy, Holy is the Lord of Hosts . . .;" the Adoration, "We bow the head and bend the knee . . .;" the Kaddish; and periods of silent devotion. All prayer-books also contain quotations from the Bible, particularly from the Psalms, and from other Jewish literature. In some prayer-books the service is enriched by the inclusion of numerous poems known as piyyutin. The Yigdal is such a type of poetry.

The prayer-book has never been canonized and has continued to develop and to reflect the daily occurrences of the Jewish people. This book, then, is the true companion of the Jew from the years of early youth to the hour of death. Next to the Bible, the prayer-book is the most popular book in Jewish life.

The Language of Prayers

With few exceptions, the prayers were originally composed in Hebrew, the tongue of the people. Hebrew later ceased to be the vernacular language of the people and primarily remained the learned language of Jewish thought. Sages, however, still maintained the importance of uttering prayers

in Hebrew, though no objection was raised to other languages. In spite of the attitude of the sages, Hebrew remained the language of Israel's prayers only in public worship; in private devotion other idioms were used, especially for those who did not understand Hebrew.

For a time, Aramaic and Greek threatened to supplant Hebrew in many of the Middle Eastern and Mediterranean countries. After the Marranos fled from Spain and Portugal and settled in Amsterdam, it was found that they no longer knew Hebrew, and the ritual was translated into Portuguese for them. The children of the Marranos, however, learned Hebrew and began to use the prayers in the original tongue. It was deeply felt that Israel could express his deepest emotions only in the language of his soul, Hebrew.

Today in the Union Prayer Book used by Reform Congregations, the prayers have been translated into English. The prayers have also been translated into the native languages of other countries.

The Order of Services

Three services were made obligatory in the Academy of Jamnia, ca. 100 C. E. These services occur three times daily throughout the year: Shaharith, beginning at dawn and ending at noon; Minha, beginning a half-hour after midday and

continuing, if necessary, until a few minutes before sunset; and Maariv, beginning in the evening when at least three stars appear and ending at midnight. If one is prevented from uttering the evening prayers at the fixed time, he may recite them till the hour of dawn.

The idea of praying three times daily is very old, and is derived from Dan. 6:11: "And he kneeled upon his knees three times a day, and prayed, and gave thanks before his God." A similar idea is expressed in Ps. 55:18: "Evening and morning and at noonday will I complain and moan, and He hath heard my voice."

Worshipping three times daily was originally substituted for the daily sacrifices and offerings. Legend connects the institution of praying three times daily with the three Patriarchs--Abraham, Isaac, and Jacob. Each is supposed to have instituted praying at one of the specified times. Prayers suitable for various times are set forth in Jerusalem, the Palestinian Talmud: Berachoth IV: In the evening, one ought to pray: "May it be Thy will to lead us out of darkness into light"; in the morning: "I thank Thee, O Lord, that Thou hastled me out of darkness into light"; and in the afternoon: "May it be Thy will, O God, to let me behold the sunset, even as Thou didst merit me to see the sun shining."

The Structure of the Jewish Service

The structure of the Jewish service is based upon the following quotation from the Babylonian Talmud: Bera-choth 32a: "Man should always first utter praises and then pray." In adhering to this principle of worship in all services, each service, always consists of two elements: Praise (Shevah) and Prayer (Tefilla). Although all sections dealing with praise and prayer are basically retained in the different rituals, the wording varies slightly from ritual to ritual. Some sections have been elaborated; others, abbreviated.

The portion of the morning service dealing with Praise is subdivided into the following sections: Morning Benedictions, Birchoth Hashahar; Verses of Song, Pesuke Dezimra; and the Shema and its three benedictions (Deut. 6: 4-9; 11: 13-21; and Num. 15: 37-41). The Verses of Song consist exclusively of praises. The Morning Benedictions and the Shema and its benedictions, in addition to praises, contain petitions.

Tefilla or Amida refers to the prayers recited while standing. In the services of the weekdays the Tefilla consists of nineteen paragraphs of benedictions. The paragraphs are divided into three groups as follows: the first three paragraphs consist of praises, the following thirteen of

petitions, and the last three of thanksgivings.¹ On Sabbaths, festivals, and the Musaf Services petitions and supplications are not permitted to be uttered since these days are consecrated to joy and spiritual awakening. In services on these days, therefore, the Amida consists of the first three and the last three benedictions; the thirteen intermediate paragraphs are omitted, and a single special benediction dealing with the particular day is inserted. Thus, the total Amida consists of seven benedictions, Bircath sheva. In contrast, the Musaf Service of New Year is made up of nine benedictions; three intermediate benedictions are used. Except in the evening service, the Amida is first recited by each individual as a silent prayer and then repeated aloud by the precentor. The silent Amida is provided in order not to embarrass people who want to seek forgiveness for their sins. The repetition of the Amida was ordered for the benefit of those who cannot read in order that they might follow the precentor.

Other than the Amida, the evening service contains only the Shema and four benedictions. The Ashkenazic ritual includes five benedictions on weekdays.

The afternoon service, in addition to the Amida, is

¹This part is also called in Hebrew Shemone Esre (Eighteen). Originally the Amida contained only eighteen benedictions. About 100 C. E. a nineteenth benediction was added.

comprised of Ps. 84:5 and 145 to which the paragraph Uva letziyon is added on Sabbaths and festivals.

Supplication, Tahanun, is added to the morning and afternoon services on weekdays and recited after the Amida.

Laudation, Alenu, taken from the Musaf Service of New Year, forms the concluding paragraph for every service throughout the year.

An additional service called Musaf follows the morning service on Sabbaths, the festivals, and New Moon-days in commemoration of the additional sacrifice offered at the Temple on these days (Num. 28:9). This additional service was recited as early as the period of the Second Temple. With the exception of the Musaf on New Year's Day, the structure of the Musaf has remained the same throughout the ages. It traditionally consists of the three introductory, the three concluding benedictions, and of a single intermediate benediction.

On the Day of Atonement (Yom Kippur), a closing service called Ne 'ila follows the Minha (afternoon) service. Ne 'ila derives from the service previously held at the Temple at the time of the closing of the gates.

The structure as well as the standard elements of the services were well-established in the second century C. E. in Palestine, and were accepted by all Jewish communities in the

world. Since that time, the sections of the services have been somewhat modified. At times, the insertion of complete parts has enriched the ritual; in a few instances, however, paragraphs have been omitted.

On Sabbaths and festivals, the public service contains not only the element of devotion but also that of instruction. Consequently, since ancient times readings from the Bible have been obligatory in the public services on these days. Readings consist of the following: from the Pentateuch, Keriath hattora; or from the parchment scroll, Sefer tora; and from the Prophets, Haftara, either from a scroll or a printed book.

Since the Pentateuch is divided into sections according to the number of Sabbaths of the lunar year, a fixed section is read on each Sabbath. On the festivals portions dealing with the different holidays are read. Selections are chosen from the Prophets appropriate to the context of the sections selected from the Pentateuch. In addition, a paragraph of the weekly Pentateuchal section is read from the Sefer tora on Mondays and Thursdays during the morning service and on Sabbath at the afternoon service. The reading takes place in the morning service following the Amida, and on weekdays after Tahanun, with the exception of the Sabbaths and Fast-days on which a Pentateuchal reading is also included in the afternoon service.

Rituals

The basic elements of all rituals remain the same, although every Jewish group has evolved peculiar expressions resulting from diverse local conditions. Only those sects which broke away from the historic house of Israel changed their ritual completely. Two rituals, the Ashkenazic and the Sephardic, have actually influenced all other prayer-versions and poetry.

The Ashkenazic ritual, Minhag Ashkenaz, is the Southwestern German ritual, originally identical with the French ritual. The Ashkenazic ritual became somewhat modified in the eleventh century as a result of local customs, of elements adopted from the Italian and Byzantine rituals, and of different prayer-versions and poetry composed by liturgists living in Germany. The Ashkenazic ritual was established by such men as Meyir b. Issac, precentor of Worms; Meyir Rothenberg; and later Jacob b. Moshe Mollin, called the Maharil.¹

The Sephardic ritual, Minhag Sepharad, is a fusion of several rituals which prevailed in Spain at the time when the Jews still lived there. After the Spanish Jews settled

¹Idelsohn, Jewish Liturgy, pp. 61-62.

in Turkey, they practiced the traditions they had brought from their native country in synagogues which they organized in their new land of refuge. Since separate rituals often led to fights, A General Sephardic Ritual was finally compiled in which compromises were made with all traditions, even with that of the native Greek Jews, the native Arabic Jews, and the Ashkenazim.¹

The Persian ritual is chiefly based upon the Siddur of Saadya Gaon (ca. 892-942). To a great extent the Persian ritual is based upon the Palestinian ritual which in turn has influenced both the Persian and Yemenite rituals. A thorough description of this work may be found in Der Siddur des Rabbi Saadya Gaon.²

The Byzantine ritual, Mahzor Roumania or the Greek Minhag, is used by the Jewish people living in the Balkans and in Constantinople. The Byzantine ritual contains piyyutim by E. Kallir, many of which are to be found in the Italian and Ashkenazic rituals. The version of the prayers is similar to the Palestinian ritual.³

The Italian ritual, Mahzor Roma, consists of a compilation of Babylonian and Palestinian elements. Manahem b.

¹Ibid., pp. 59-60.

²Bondi, Frankfurt a/M, 1904.

³Idelsohn, Jewish Liturgy, p. 57.

Solomon of the twelfth century is supposed to have been the first to record the Roman ritual. Through Sephardic influence, the Roman ritual was later varied greatly and called the Italian ritual, several editions of which were published.¹

In his Mishne Tora II, Maimonides (1135-1204) gives a complete order of the prayers for the entire year, Seder tefilloth col hashana. In a special chapter, "hilchoth tefilla," he details all regulations pertaining to the ritual. In the main, his prayers are identical to the Sephardic ritual.²

The Yemenite ritual, Taclal, is a fusion of Saadya's and Maimonides' orders. A Sephardic influence, however, is noticeable in the prayers. Most of the piyyutim are Sephardic, though some of the Yemenite creations, written by anonymous writers and by their poets, are incorporated in this ritual.³

The Fez (Morocco) ritual is similar in part to the Minhag Tripoli and to the Aleppo ritual, containing many original prayers and text-versions, apart from Palestinian elements. The prayers are only mentioned; the piyyutim are given

¹Ibid., p. 58.

²Ibid.

³Ibid., pp. 58-59.

in full. Some of these piyyutim are compositions of local writers. This ritual was edited and published by E. Ben-Shimon in 1889 in Jerusalem, according to a manuscript retained in the synagogue of the native Jews of Fez known as the Ibn Danan Synagogue. There the old Moroccan ritual still survives; in the other sections of the country the Sephardic ritual prevails.¹

The French ritual was discarded with the expulsion of the Jews from France in the fourteenth century and was retained only in three Italian communities. Based upon Rabbi Amram's Siddur, it contained piyyutim by the Spanish poets, notably of Moses b. Ezra and several other poets of the Provence. The ritual includes additions from the Oriental-Sephardic ritual and some local liturgical customs and prayers.²

The Austrian Minhag, so termed by Maharil, has been known in the countries east of the Danube since the fourteenth century. In the course of time, the following subdivisions of this ritual developed: the Bohemian, the Moravian, the Polish (the Little and the Great Polish), the Lithuanian, and the White Russian. They differ from one another and from the Ashkenazic ritual in several customs, in the use of various

¹Ibid., p. 59.

²Ibid., p. 61.

piyyutim, and in the variation of their orders.¹

Piyyutim (Poetry)

The term piyyut is applied to the poetry for Sabbaths and the holidays.² The composition of piyyutim flourished during the era of the German Minnesong and the French chant des trouveres. In its early stages in the seventh and eighth centuries, the piyyut used the language and religious symbol of the Bible. Gradually it absorbed the poetic elements of Biblical commentators' literature, the Talmudic Mishna. Among the most famous creators of piyyutim was Meshullam ben Kalonymos, a member of the noted medieval Roman family; three other particularly noteworthy writers of piyyutim were the philosophers, Moses ben Ezra, Solomon Ibn Gabirol and Jehuda Halevi.³ Their poetry is inspired with religious devotion, noble expressions, and a deep love for Israel and its spiritual values.⁴

Texts of piyyutim concern laudation, historic events, and Halachic and Agadic dissertations. Maimonides rejected the piyyutim on the grounds that such insertions cause a break in

¹Ibid., p. 62.

²Ibid., pp. 36, 39.

³Lazare Saminsky, Music of the Ghetto and the Bible (New York: Bloch Publishing Co., 1934), pp. 161-62.

⁴Idelsohn, Jewish Liturgy, p. 39.

the service, express obscure and even dangerous ideas, and violate the principle of adding prayers to those composed by the Great Assembly.^{1*}

Piyyutim are inserted in the various parts of the service. The ideas set forth in the prayers are incorporated in the poetical selections which fall into the following main types: Seliha, Kina, and Hoshana.

The term Seliha means forgiveness and is Biblical. Even more so than the piyyut, Seliha is the product of the Scriptures, rooted in Biblical poetry, language, meter, and form. In the Seliha literature not only are supplications concerning troubles of individuals and pleas for forgiveness of sins committed by individuals or the community at large found, but also prayers concerning disasters and distresses which befell the communities of all Israel in various countries and different times. Selihoth were used for Biblical

¹Ibid., pp. 39, 45.

*Zeitlin states that Maimonides objected to the inclusion of hymns composed by Payyetanim in the liturgy for the holidays on the grounds that in many instances the hymns contain gross errors and misstatements. Maimonides says, however, these errors must be excused, as their writers were only poets and not rabbis. This harsh censure can only apply to the many unqualified poetical writers of his time, of whom he and his contemporary, Abraham ben Ezra, complain. Criticism cannot duly be directed to the works of such eminent and learned men as Gabirol and Jehuda Halevi. (Moses Maimonides: A Biography, pp. 134-35).

Fast-days as well as for special Fast-days proclaimed on occasions of drought or other calamities.¹

Although different in content, the Kinoth are similar in form and style to the Selihoth from which they developed.

"The Kinoth are restricted to the expression of deep sorrow and mourning over the loss of independence, the loss of the homeland, the fall of the Temple, and over the dispersion of Israel."²

Hoshanoth is poetry based upon Ps. 118:25. Mishna Succa IV, 4 tells that during the Succoth festivals there were processions around the altar with the four species; the altar itself was decked all around with willow. During the procession Ps. 118:25 was sung. Later, short poems were composed and chanted during the procession. These poems, bearing the alphabetical acrostic, some with initial or closing words as refrains, were chanted by the precentor and repeated by the congregation. The lines consisted of only two or three words, probably conceived in so concise a style to enable the people to remember and repeat the text. As a rule, the word hoshana was repeated after each line. A special poem was inserted for each of the six days; for the seventh day, seven

¹Idelsohn, Jewish Liturgy, pp. 43-44.

²Ibid., p. 45.

poems were used, aside from a number of poems recited after the procession. "These piyyutim consist of a prayer for salvation, for a blessed harvest, and for the redemption and restoration of the Temple."¹

The Chazzan (Cantor)

The name chazzan is very old and derives from the stem chazah, meaning to oversee. Thus, chazzan originally denoted the post of a government officer and later the beadle or caretaker of a court of law or of communal affairs in general. By the last period of the Second Temple, caretakers or beadles in general were called chazzanim. After the fall of the Temple in the year 3829 (according to the Christian calendar in the year 69 after the birth of Christ), communal functions of the chazzanim melted away with the collapse of political independence. Only the Synagogue retained the chazzan as a beadle.

During the Talmudic period ending in 4260, or 500 A. D., the chazzan was never permitted to function as precentor or reader of the Bible in the public service unless he was a learned man, conversant with the prayers, and could be thus distinguished. The time of distress in the sixth and seventh

¹Ibid., p. 42.

centuries compelled many communities, for lack of able men, to entrust the chazzan, who was always present in the synagogue, with many important functions. At that time he was first permitted to read the weekly portions of the Pentateuch and the Prophets and to translate them into the vernacular, the Aramaic idiom then spoken in Palestine and Babylonia. For some time a distinction remained between the function of reading the Bible and leading in prayer. As late as the ninth century the partaking of the chazzan in the prayer was of a subordinate character.¹

By merit of their personality and knowledge the chazzanim later reached an honored position and climbed high in popular esteem. Albert Weisser² sums up the qualifications for a chazzan: The chazzan was a personage with a pleasant singing voice and a knowledge of the ritual and the accepted traditional tunes. He officiated during the service. In many cases he also performed such ministerial functions as preaching, rendering decisions concerning Jewish law, and providing spiritual and communal leadership, duties associated today with ordained rabbis.

Only in Eastern Europe did conditions favor the chazzan making himself solely an artist. A people with pronounced

¹ Idelsohn, Jewish Music . . ., pp. 106-107.

² Albert Weisser, The Modern Renaissance of Jewish Music (New York: Bloch Publishing Co., 1954), p. 135.

musical ability and inclinations, the Jews in East European lands hungered for music. Lacking such performances as the gentile in Central Europe enjoyed, the Jew sought to satisfy his craving by his own means. Jewish life was concentrated in the synagogue where only sacred music was performed. Naturally, the chazzan was urged to satisfy the longing of the congregations for music. Thus, he became the artist and the supplier of tunes; his services came to be viewed by the community as musical performances.

The chazzan had to satisfy the popular desire for music through an artistic rendition of the traditional songs, new compositions of his own or of other chazzanim. The chazzan was expected to give tonal expression to the pains and sorrows of the Jew, release him from the weight of his heavy burden as an oppressed human being, and interpret the age of glory in his past from the Exodus from Egypt to the Fall of the Temple. The chazzan, through his music, enabled the Jews to forget his actual life, and elevated him into a paradisaical world, affording him a foretaste of the Messianic time in the heavenly Jerusalem. In order to satisfy the needs of the congregation the chazzan, therefore, chose texts emphasizing the above mentioned sentiments.

Due to the demands of the congregation, a marked differentiation developed between the East European and the

German chazzanim. While the German chazzanim preferred texts of laudation and exaltation for their musical settings, the East European chazzanim expressed their musical aspirations in supplications with religio-national purport. The chazzanim proposed mainly to incite the people to pour out their hearts. At the end of the seventeenth century Rabbi Selig Margolis of Kalisch claims that the chazzanim were more capable of inspiring the people with their singing than the rabbis were by their preaching. Frequently people who did not cry even when their parents died and had no desire to pray were moved to tears and to repentance by the song of the chazzan.¹

In Eastern Europe an essential consideration of the chazzan was his voice. Like other Orientals, the Jew preferred a lyric tenor with a nasal quality to the more powerful voice of the heroic tenor, baritone, or bass. The lyric tenor voice was preferred because of the essential quality termed coloratura, or flexibility. Coloratura ability enabled the chazzanim to create a unique art with an unmatched elasticity and complexity of fine tonal groups, curves, and finesse. The coloratura of the chazzanim was found neither in the great Arabic and Turkish singers whose coloratura was too sentimental and vapid, nor in the best coloratura work of Italian music

¹Abraham Zvi Idelsohn, Thesaurus of Hebrew Oriental Melodies, Vol. VIII: The Synagogue Song of the East-European Jews (Leipzig: Friedrich Hofmeister, 1932), pp. vii-viii.

which was too artificial and instrumental rather than vocal in character.¹

During the nineteenth century the chazzan made a decisive contribution to the development of a fixed musical structure of the religious service, replacing the mode of improvisation. Freedom of improvisation had led the earlier chazzanim to re-echo military marches, Roumanian, or Gipsy elements fused together with Jewish motives in order to make the compositions palatable to the Jew. In rare cases when a chazzan obtained technical knowledge of music, he tried to borrow from the Church songs. Such men as Louis Lewandowski, Salomon Sulzer, and Samuel Naumbourg began to shape the musical religious service by writing down for practical use the melodies previously handed down by oral tradition.²

The chazzan is still employed today in Orthodox and Conservative congregations, as well as in some Reform Temples.

The influence of Reform Judaism on Liturgy

The Reform Movement in Judaism began around the turn of the nineteenth century and was primarily instigated by the

¹Ibid., pp. viii-ix.

²Arthur Holde, Jews in Music (New York: Philosophical Library, 1959), pp. 28-29.

laity. Rabbis generally were immersed in the vast maze of Hebrew learnings, and devoted their self-sacrificing energies to the maintenance of Jewish traditions against all the forces of a changing and unpredictable age. Jewish laymen were men of affairs in constant contact with the new age. They realized more fully than the rabbis possibly could the vast gulf between Jewish tradition and the actualities of life in the changing era. Even when realizing the contradictions between environment and tradition, rabbis would naturally insist that the life of the Jew in the modern world conform to the requirements of tradition. On the other hand laymen contended that Jewish tradition should be adjusted to a changing world. Thus, the laymen became the pioneers of the Reform Movement.¹

Israel Jacobson, minister of finance for all of Westphalia under Jerome Bonaparte, the brother of Napoleon, was deeply consecrated to Judaism. Jacobson desired to have the Jewish synagogue resemble as closely as possible the churches of the Protestants who were in the majority in his country. He, therefore, founded a modern religious school and built in 1810 the first Jewish house of worship to be

¹Solomon B. Freehof, "What is Reform Judaism?", (Cincinnati: The Commission on Information about Judaism, Union of American Hebrew Congregations), p. 4.

called Temple.¹ Although not without opposition, Jacobson initiated reforms in the prayer-book consisting of abolishing piyyutim, shortening the prayers, adding to the service German chorals, the organ, and the sermon in German. He also established the practice of confirmation for both boys and girls after the manner of the corresponding Protestant ceremony to replace having the boys celebrate the traditional Bar-Mitzvah upon attaining the age of thirteen.²

Following the establishment of the Reform Service by Jacobson, similar type of services originated in Frankfort Am Main, in Cassel, and some other places. The sermon, previously omitted from most public services, became obligatory in the Reform Service.³

In addition to Jacobson, leaders of Reform included David Friedlander, Abraham Geiger, and Samuel Holdheim. Jacob Herz Beer, the father of the musician Meyerbeer, founded another synagogue in Berlin which remained open only until 1823 when the government closed it. As a result of the constant opposition of the Prussian government, the laymen turned their efforts to Hamburg. There a new Temple in which a

¹Zvi Cahn, The Philosophy of Judaism (New York: The Macmillan Company, 1962), pp. 456-57.

²Idelsohn, Jewish Liturgy, p. 268.

³Ibid.

Reform prayer-book was used was dedicated in 1818. The prayer-book, Seder Haavoda Keminhaq Beth Hadash Asher Be' Hamburg, had been compiled in 1819 by Isaac Frankel and Meyer Bresselau and was dedicated to Jacobson. All succeeding prayer-books of the Reform Movement are based on this original source.¹

Rabbinical help did not come to the laymen's movement until about 1830. At that time rabbis could come to the aid of such a nonofficial movement since the rabbi was merely a layman learned in the Law. As soon as the rabbis began to participate in the Reform Movement, progress was made toward achieving a philosophy. In contrast to the laymen's concern about theoretical principles and philosophic attitudes, the rabbis were primarily concerned with the use of the vernacular in the service and new curricula for the schools. Practical men, the rabbis felt that practical methods could bring Judaism into harmony with the life of the times. As scholars, however, they had to evolve a Reform practice rooted in Jewish tradition. The rabbis, therefore, made a complete restudy of the Jewish past in order to discover which elements of the tradition were permanent and which were transient and changeable.²

¹Freehof, pp. 4-5.

²Ibid., pp. 7-8.

As a result of research and debate in conferences (Brunswick, 1844; Frankfurt, 1845; and Breslau, 1846), they arrived at certain principles fundamental for Reform, namely: (1) ceremonies were not necessarily unchangeable, (2) prayers in languages other than Hebrew were demonstrated to be permissible, (3) instrumental music such as the organ was permissible on the Sabbath, and so forth. Through their studies in the science of Judaism, the rabbis justified many of the changes and thus gradually diminished opposition.¹

Rabbi Isaac Mayer Wise (1819-1900), one of the young leaders of the Reform Movement, left Europe in 1846 and settled in America, accepting a pulpit in Albany, New York. Since his attempts to introduce his type of Reform Judaism into the synagogue in Albany were unsuccessful, he moved to Cincinnati in 1854, where he became the spiritual leader of a synagogue which was more receptive to his ideas. There in 1875 he also founded the Hebrew Union College which is even today the training school for Reform rabbis in the United States.²

The Reform Movement in the United States of America finally adopted a ritual presently in general use based upon

¹Ibid.

²Cahn, p. 459.

the following principles common to all Reform congregations:

1. Omission of all references to the sacrificial cult.
2. Omission of all references to bodily resurrection, being replaced by the idea of the immortality of the soul.
3. Omission of all references to the restoration of the Jewish State and the return of the Jews to Palestine (although a number of Reform rabbis are Zionists).
4. Omission of almost all poetical insertions (piyyutim) in order to make the services more comprehensible, simpler, and shorter.
5. Omission of repetitions. For that purpose, the repetition of the Amida was eliminated, and the Additional Service (Musaf) was either omitted entirely or shortened.
6. The prayers should be understood by the people. Hence, the greatest part of the Hebrew text was dropped, and prayers in the vernacular were introduced.
7. The Scriptural reading from the Pentateuch was shortened and read without cantillation. The reading for the Haftara may also be taken from the Hagiographs, and is to be given in the vernacular only.
9. Prayers and meditations were inserted which reflect the modern train of thought.
10. Omission of angelology and mystic elements, as well as prayers expressing antiquated and obsolete beliefs and ideas.
11. Omission of a personal Messiah, being replaced by the concept of a Messianic Age.
12. The mission of Israel among the nations of the world is emphasized.
13. The idea of universalism is stressed. Rabbi David Phillipson states: "The chief and underlying principle

of the reform movement is the universalistic interpretation of Judaism as over against the nationalistic. If the reform does not signify this, it signifies nothing. This is the burden of its thought."¹

The Union Prayer Book² is used today by most Reform congregations in the United States.

¹ Idelsohn, Jewish Liturgy, pp. 277-78.

² Ed. and pub. by the Central Conference of American Rabbis.

CHAPTER II

TRADITIONAL YIGDAL CHANTS

The sources of synagogue chant consisted almost exclusively of oral tradition and manuscript until far into the eighteenth century. Since the music was not preserved in a fixed notation as in a printed edition, a wide latitude was left to the performer in giving a new and personal expression to traditional material. On the other hand, this freedom from authoritative control led to individual versions which often distorted the original character of the melodies.

Aron Ackermann, formerly Rabbi in the city of Brandenburg, mentioned three fundamental sources of synagogue music before 1800: (1) synagogue melodies based on the earliest tradition of the Orient; (2) Sephardic melodies revealing predominantly Spanish, Italian, Arabic, and French influences; and (3) melodies augmented by Eastern European song and by German folklore.¹

Arno Nadel defined Ackermann's characterizations in a more musically precise manner by specifying five basic elements as characteristics of synagogue style: (1) frequent

¹ Holde, p. 10.

change of rhythm and key, (2) emphasis on the diatonic scale resulting in small intervals, (3) use of ancient modes, (4) strong rhythmic adaptation to the predominantly anapaestic style of the Hebrew language, and (5) the reflective spiritual attitude of the Jews expressed in religious intensity.¹

The modes have been preserved for centuries in the chants of the chazzanim. These modes, varying among each other by the placement of whole and half-steps, have the whole-tone step leading back to the keynote as a common characteristic of the ascending scale.²

The Jewish Modal System

In sharp contrast to Syrian, Byzantine, and Roman musical cultures Jewish musicians never seriously attempted to systematize their traditional tunes according to comprehensive modes. In ancient times Jewish music was not recorded; melodies were orally transmitted from generation to generation. Before the nineteenth century no attempt had been made to classify the individual tunes of synagogue music according to modes.³

¹Ibid., p. 11.

²Ibid.

³Eric Werner, The Sacred Bridge (New York: Columbia University Press, 1959), pp. 403-405.

As in the codification of Gregorian chant, it is generally conceded that Jewish modes have also been superimposed on the melodies evolving from the recurrence of specific motives. The traditional music of the synagogue is replete with wandering melismata, many becoming leitmotifs in the course of historical development. Motifs thoroughly filled with associative meaning became leitmotifs; i.e., musical symbols of religious conceptions. Motifs of scriptural quotations recurring daily or weekly in the prayers were so firmly associated with the Biblical text and the prayers enveloping these passages that the motifs evoked in the minds of the listeners the ideas which the chanted verses expressed. Eventually not even the Biblical text was needed for the creation of these associations: the motifs of the cantillation alone would carry with them the spirit of the text.¹

Idelsohn has helped establish by analysis the way chants were created. The occurrence of similar melodic figures in several tunes in various versions indicate that these tunes had gradually been fused of popular motives.

The Synagogue singers laid stress on the recurrence of certain motives in the chants. Thus while the motives were fixed, the form remained a loose one, as are the traditional modes. In other words, the chazzan had to insert certain motives into these chants in order to give them the traditional coloring, without keeping them in fixed form. As a

¹Ibid., pp. 501-502.

result, each precentor shaped them according to his imagination, and the form he gave them was satisfactory to the congregation as long as he inserted the cherished motives. This is the reason for the existence of so many variants of these tunes. But they all lie on the borderline between unrhythmical recitative and strict melody; that is they are unrhythmical chants in which some bars occur with strict rhythm.¹

The Jewish modal system is extremely complex. Actually there are two separate, if somewhat related, systems of modes, i.e., Biblical modes for the cantillation of Biblical passages and Prayer modes for the chanting of prayers. Most of the Prayer modes derive from the Biblical modes. Synagogue melodies used for the cantillation of prayers are chiefly based upon the following three modes: Adonoy Moloch, Mogen Ovov, and Ahavoh Rabboh. These modes are similar in many respect to the three Greek modes--Dorian, Mixolydian, and Phrygian. The individual modes of chanting vary according to the different text, different seasons of the liturgical year, and other special occasions.²

The Adonoy Moloch mode, a Prayer mode, is comparable to the Pentateuch mode of the Biblical modes and similar to the Mixolydian Church mode. The scale of the Adonoy Moloch mode is g-a-b-c-d-e-f-g. The similarity to the Church mode pertains to the scale alone; the melodic features are entirely different. From the variety of motives used in this mode a

¹Idelsohn, Thesaurus of Hebrew Oriental Melodies, Vol. VII: The Traditional Songs of the South German Jews, p. xxxvi.

²Werner, p. 103.

combination of two modes may be assumed: (1) with the scale, g-a-b-c-d, and (2) with the scale, e-f-g-a-b^b. The Adonoy Moloch mode, developed in East European song, resembles the Tefilla mode of the Oriental Synagogue and approximates the Arabic magam Iraq. The Adonoy Moloch mode is usually applied to texts of laudation. The Reform tendency is to change this mode to major.¹

The Mogen Ovos mode is identical to the minor scale with the minor seventh, d-e-f-g-a-b^b-c-d, and closes, at times, on the fifth. In this mode the cantor chants the prayers on Friday evening. The Mogen Ovos mode derives from the Prophetic and Pentateuchal modes and has no unified character. The motives peculiar to this mode are so diverse that, aside from those falling in the minor scale, the various melodic formulae actually create several types of modes. One of its melodies is found in German, French, and Spanish folk songs as well as in the Arabic magam Majat. The Mogen Ovos mode, generally used in all rituals, is very popular in Eastern Europe; in the German countries the Adonoy Moloch mode is predominant. Both modes, however, present an essential part of Ashkenazic synagogue song.²

The Ahavoh-Rabbah mode has the scale, e-f-g[#]-a-b-c-d-e;

¹Idelsohn, Vol. VII, pp. XV-XXII.

²Ibid., pp. XXII-XXIII.

also, e-d-c#-d-e; or, b-c-d#-c; or, e-f#-g above the octave. The Ahavoh Rabboh mode, long fallen into disuse among the German Jews, is predominant in East European synagogue song. Its scale is similar to the Arabic Higaz-Kar and is very popular with the Turks, the Tartars, and the Gypsies. Traces of this mode are found in the German synagogue in an old mode resembling the ancient Dorian, later Phrygian scale. The Ahavoh Rabboh mode has no Biblical counterpart, and is applied to texts with sad or serious content, confessions of sins, penance, and lamentations over national calamities. The chanting of texts in Ahavoh Rabboh is characteristic of the East European synagogue; in the German synagogue, texts of this nature are rendered by minor modes.¹

The Adonoy Moloch, Mogen Ovov, and Ahavoh Rabboh modes are the foundations of the liturgical songs of the synagogue.² Together with their various and corresponding melodic motives, the modes have preserved the basic style of synagogue melodies and an heritage stemming from the times before the dispersion of the Jewish people. In comparing the liturgical melodies of various groups of people, often even the most essential parts

¹Ibid., pp. XXIV-XXV.

²Alois Kaiser and William Sparger, Principal Melodies of the Synagogue (Chicago: T. Rubovits, 1893), p. xii.

of the services disagree; only the traditional style is retained.¹ If synagogue melodies or chants do not correspond to the three principal Jewish Prayer modes, close examination of the melodies will reveal that they are derived from a mixture of modes or the succession of their intervals will betray their modern origin.²

Traditional Chants of Various Groups

Long before the destruction of the national sanctuary in Jerusalem, large Jewish settlements which cultivated spiritual values were established throughout the ancient world from Persia to northwest Africa and from Arabia to Rome. After the complete ruin of the national center in Palestine, the remnants of Judea were scattered. They were taken into captivity, sold into slavery, and dispersed throughout the Roman Empire as far as the Pyrenean peninsula, the Rhine, and the Danube. Having lost their country, their independence, their human rights, and having been robbed of their possessions, these Jews did not forsake their God. Spiritual values became their only treasure, a recompense for country and independence. Just as they had defended their country against giants such as Assyria, Egypt, Greece, and Rome, so they stood ready to give their life for their God and their culture. Their spiritual creation became

¹Curt Sachs, The Rise of Music in the Ancient World (New York: W. W. Norton & Co., Inc., 1943), p. 79.

²Kaiser and Sparger, p. xiii.

embodied in a tradition.

Only the centers continuing to exist after the destruction of the Second Temple preserved the musical tradition in memory and practice. The Yigdal is used principally in the rituals of countries adhering to the Sephardic and Ashkenazic traditions, namely: Yemen in South Arabia, Babylonia, Persia, Morocco, Spain, and Eastern Europe.¹

The examples of the Yigdal given in the following section of this chapter are strikingly dissimilar due to the various cultural elements influencing all Jewish groups. The melodic formulae, motives, and modes discussed give only a small indication of the complexity of the Jewish modal system--a subject far too broad for the scope of this paper.

The Songs of the Yemenite Jews.--Yemen, located in South Arabia, is known from pre-Mohammedan times as a community existing in relative seclusion for thirteen hundred years.² Jews who immigrated to Arabia after the destruction of the First Temple and lived there despite Ezra's appeal that they return to Jerusalem are called Yemenites. After migrating to Arabia, the Jews attained a certain degree of autonomy and independence. Together with Arabian proselytes, the Yemenites managed to establish a principality in southern Arabia. Later their

¹Idelsohn, Jewish Music . . ., pp. 22-23.

²Ibid., p. 22.

existence was affected alternately by the destruction of their principality by Abyssinia aided by the Byzantine Empire in 525 C. E., by Persian domination from 575 C. E. to the time of Mohammed, and by the rule of Mohammed. Since Mohammed's time no Jewish settlement has existed in Northern and Central Arabia. The shattered remnants of the Jewish communities of Arabia fled to Yemen, the southwestern province of the Arabian peninsula, where they continued their miserable existence.¹

If, as seems possible, the present day Jews of Yemen are direct descendants of the pre-Mohammedan Jews, the settlement of the Jews in Yemen runs into millenia. The Yemenite Jew shows some affinity to the Persian Jew. Their pronunciation of Hebrew as well as their synagogal chant is similar. Probably, the Yemenites stood in close spiritual relations to the Persians during the period of Persian domination. In appearance, however, the Yemenites bear a striking physiological resemblance to the Abyssinians. Yemen and Abyssinia alternately dominated one another for almost a thousand years, and an intermingling of blood must have taken place. The Yemenite chant, however, is fundamentally different from that of the Abyssinians.²

Although the Yemenites were separated from the other Jews, chiefly from the great Jewish centers in Palestine and

¹Idelsohn, Thesaurus of Hebrew Oriental Melodies, Vol. I: Gesaenge der jemenischen Juden (Leipzig: Breitkopf & Haertel, 1914), pp. 1-2.

²Ibid., p. 1.

Babylon, they sought to maintain national ties with their people by taking a lively interest in the spiritual development of other Jewish centers. They first subjected themselves to the ritual and moral regulations of the Talmudic Academies in Palestine and Babylon and later to the religious precepts promulgated in Spain and Germany. The Yemenites, overwhelmed by persecution and oppression, were especially quick to adopt the instruction of Moses Maimonides.¹

The synagogue song of the Yemenite Jews is of great importance to musical research in general as well as to the historical development of ecclesiastical chant in particular. Even though the Yemenites tried to maintain common bonds with other groups, their synagogue song remained free from outside influence. It was also spared the contact with Europe as well as Arabic-Persian art music.

The melodies of the Yemenite Jews are stylistically both synagogal and non-synagogal.

The synagogal chant involves not fixed melodies, but rather fixed modes, i.e., groups of motives, which move within a definite scale and are constantly repeated with small variations. Singing after modes is a fundamental characteristic of Oriental music. The Arabs, Persians, and Turks, as well as the various Christian churches in the Orient, have fixed modes for their prayers, the former also their profane songs. In these modes the prayers are recited or chanted.²

¹Ibid., p. 2.

²Ibid., p. 16.

Prayers among the Yemenites are chanted partly by the precentor in solo, partly by the congregation in unison, and partly in alternation by the precentor and congregation. Aside from the women, all men and children participate in congregational singing, are well-versed in synagogal chant, and sing in unison, i.e., in strict rhythm, not time.

In contrast to the Ashkenazim and Sephardim, the Yemenites lay little weight on laryngeal ability and readiness of the singer to improvise at prayer, for they do not tolerate deviations from the traditional chant. They do not seek, in the precentor, an artistic singer, but a leader of the prayer, who should deliver the prayers and wishes of the congregation fervently and feelingly, hence they prefer a sweet, pleasant, and sympathetic voice to a powerful one. Ordinarily a tenor is required.¹

Since the chant contains no fixed melodies but is built upon motives, synagogue songs are not exactly the same in various synagogues. Synagogue chants are characteristically very smooth and resemble psalmodies or litanies.

The following phrases taken from the first portion of a Yemenite Yiqdal, written in the Tefilla mode,² illustrate the general melodic contour, range, and cadential formation of the Yemenite chant.

¹Ibid.

²The Tefilla Mode is derived from the Pentateuch mode. In ecclesiastical terminology it is known as the fourth mode or Mixolydian.

Example 2.--Traditional Yemenite Chant (Idelsohn, Thesaurus, I, 68).

a. Chant for Sabbath



Throughout the chant the initial motive, appearing above at the opening of the example, occurs frequently at the beginning of subsequent phrases. The dotted-note figure falling at the first cadence also seems to be a recurrent closing motive.

The Songs of the Babylonian Jews.--Babylonian Jewry played a dominating role in the spiritual life of Israel for ten centuries. Although it could not vie with the mother-Jewry in Palestine in the beginning, Babylonia eventually surpassed

Palestine in intellectual achievements and cultural influence.¹

The traditional song of the Babylonian Jews is of special value. The Babylonian Jews represent the oldest settlement outside Palestine known to history, a settlement continuing uninterruptedly and subjected to no important influences of other Jewish communities. The influence of the Persians and Arabs has not been extensive, at least in regard to ritual melodies; the Jewish settlement in Babylonia always formed a compact mass, practically a State within a State. On the other hand, the majority of Babylonian extra-synagogal songs are derived from Arabic and are of recent date.

The traditional song, like that of the Yemenites, is arranged in "modes". Similarly it is based on the Minor scale, on the Phrygian, and on the Iraq (Doric) scale. So too in the Babylonian synagogal chants there is no trace of the Higaz, the so-called Ahava-Rabba scale of the Ashkenazim.²

In his collection of chants, Idelsohn has included two, given in part below, which are strikingly similar in melodic contour. The two chants are in the Ahavoh Rabboh mode, but really appear major since the characteristic augmented second does not appear in the limited range.

¹Abraham Zvi Idelsohn, Thesaurus of Hebrew Oriental Melodies, Vol. II: The Songs of the Babylonian Jews (Berlin: Benjamin Harz, 1923), p. 1.

²Ibid., p. 5.

Example 3.--Traditional Babylonian Chant (Idelsohn,
Thesaurus, II, 84).

- a. Chant for Festivals
b. Chant for High Feasts

a

Jig-dal ă-lô-him haj wě-jis-tab-bah

Solo nim-ša wě-ên'et el mě-si-u--- tô.

Jig-dal ă-lô-him haj wě-jis-tab bah,

Chor nim-ša wě-ên'et el mě-si-u--- tô.

E-had wě-ênja-hid Kě-ji-hu-da

ne-è lam wě-gamân sôt lě-ah-du--- tô.

The two musical portions set forth in Example 3, a are repeated with subsequent verses. The musical portions shown in Example 3, b are repeated alternately by soloist and chorus.

The Songs of the Persian Jews.—The present rite of the Persian Jews is the Sephardic. Until almost two hundred years ago, however, the Persian rite displayed a specific Persian character. At the end of the seventeenth century the scholar Josef ben Mose Maman travelled from Tetuan to Persia. Observing that the Persian Jews had a very unusual rite, Maman informed them that they might be among those exiled from Spain and suggested that they follow the rite of their ancestors. Maman distributed prayer-books printed in Venice for every holiday among the Persians and insisted that their former rite be abolished. He acted similarly in Bokhar. Since the Persian rites had always been in handwriting and not printed, many were lost through the ages. R. Zeharja ben Masliah, a Yemenite Jew, attempted without success to disprove and abolish Maman's innovation.¹

In Persia as in the Orient generally, the songs of Jisrael Nagara (1550) became popular and were frequently performed. Rhythmic verses were translated into Persian, and Nagara's songs appeared in Jerusalem in several collections.²

Persian music is well-known among Jews, even among

¹Abraham Zvi Idelsohn, Thesaurus of Hebrew Oriental Melodies, Vol. III: Gesaenge der persischen, bucharischen und daghestanischen Juden (Jerusalem: Benjamin Harz Verlag, 1922), p. 12.

²Ibid.

Jewish musicians whose position is quite lowly. Jewish dancers can be seen performing Oriental dances dressed in costumes of different peoples as well as lowly comics entertaining crowds. In 1908 in Schiraz sixty professional musicians played mandolin-type instruments covered with leather, long-necked violins with three strings, and more conventional instruments.¹

Reminiscent of the Yemenites, the character and form of Persian music is based on motive groups and accentuation of the text without definitely established rhythm. Soft, simple, and mostly in the minor mode, Persian music sounds melancholy, full of suffering, yearning, and pain, especially in tunes of the Selicha mode² and in the complaining songs which were important in both Mohammedan and Persian music. It is improbable, however, that the Mohammedans actually adopted complaining songs through certain Persian influences. In Persian synagogue songs, in contrast to the Yemenites, ten different modes can be distinguished, although the Persians have no clear divisions.³

¹Ibid., p. 11.

²The Selicha mode is founded upon the Prophetic mode and is strongly influenced by the Psalms and Lamentations modes. Selicha refers to intercession for pardon. (Idelsohn, Jewish Music . . ., pp. 73, 77).

³Idelsohn, Thesaurus . . ., III, 11.

The two musical portions given below illustrate the recitative style and more straightforward melodies common to the Persian synagogue song.

Example 4.--Traditional Persian Chant (Idelsohn, Thesaurus, III, 19).

- a. Chant for High Feasts
b. Chant for High Feasts

a

Jig-dal ä-lä-him haj wě-jis- ta-- bah,

him-tso wě-ējnējtäl mē-tsi- u-- tu. etc.

b

Jig-dal ä-lä-him haj wě-jis-ta

bah,

tso wě-ējnējtäl mē-tsi-

u-- tu. etc.

Example 4, a is a closely-knit Arabic or Persian melody which later spread to Syria and Mesopotamia. Example 4, b

illustrates the characteristic recitative style of Persian synagogue music.¹

The Songs of the Moroccan Jews.—Jews have resided on the North African coast from Tunis to Morocco since the second century C. E. By the fifth century they were numerous, and had converted to Judaism several Berber tribes, who offered vigorous opposition to the Moslem conquerors a century or two later.

After the destruction of the Second Temple in Jerusalem by Titus, refugees from the fallen city sought asylum in numerous well-established and influential Jewish colonies.² The Moroccan community was divided into two parts: the inner part inhabited by the Berber tribes separated from the Jewish community and the rest of the world; and the surrounding tribes in cities in the north and west.³ The first group not only spoke the Berber language but also Arabic in a hideously corrupted form.⁴ The Jews of Barbary resemble the Spanish and Portuguese in stature and complexion but are different in

¹Ibid., p. 44.

²Joseph J. Williams, Hebrewisms of West Africa (London: George Allen & Unwin, Ltd., 1930), p. 186.

³Abraham Zvi Idelsohn, Thesaurus of Hebrew Oriental Melodies, Vol. V: Songs of the Moroccan Jews, p. 1.

⁴Williams, p. 205.

nature and disposition. The Barbary Jews are more flexible and sequacious, especially in things whereby they may reap advantages.¹ The second group, most of whom got little farther than the ports, consisted of Jews expelled from Spain and other European countries during the Middle Ages. This group spoke the Sephardic language and lived according to Sephardic traditions.

It is difficult to draw boundaries between groups because at their origins a great number of the Sephardic community were part of the original Moroccan establishment. Jews came from Egypt, Syria, Italy, Amsterdam, Paris, London, and Babylonia to dwell in Morocco. These various groups had a profound influence on customs, prayers, and tunes of the synagogue.

In some respects, the Moroccan tunes resemble the Sephardic tunes of Europe and Syria. Some of the Moroccan tunes are also similar to the tunes of the Yemenites. In the famous synagogue Ibn Danan only one mode is sung.²

Starting with the initial phrases of the chants, three excerpts of Moroccan Yiqdals are given below. Idelsohn³ states

¹ Lancelot Addison, Present State of the Jews: More Particularly Relating to Those in Barbary (London: 1675), p. 11.

² Idelsohn, Thesaurus ..., V, 1.

³ Ibid., p. 15.

that Example 5, a is not written wholly in any mode. When viewed in its entirety, Example 5, b seems to adhere to the Mogen Ovov mode, and is a melody which was sung in remembrance of the Yigdal used in London. As may be seen, Example 5, c sounds major.

Example 5.--Traditional Moroccan Chant (Idelsohn, Thesaurus, V, 47).

- a. Chant for Sabbath
- b. Chant for Sabbath
- c. Chant for Sabbath

a

Jig-dal ă-lô-him haj wě-jis-tab-bah,
nim-sa wě-ên-êt el mē-si-u-tô,
etc.

b

Jig-dal ă-lô-him haj wě-jis-tab-bah, nim-
sa wě-ên-êt el mē-si-u-tô, e-
had wě-ên ja-hid Kě-ji-hu-dô nē-etc.

c

Jig-dal ă-lô-him haj wě-jis-tab-bah,
nim-sa wě-ên-êt el mē-ti-u-tô.

The Songs of the Sephardic Jews.--The Sephardim are Jews who were originally descendants of ancestors formerly living in Spain and Portugal. History reveals two types of Sephardim who emigrated from Spain: (1) the Marranos who lived with and were educated by their Christian neighbors and later took refuge in Western Europe, and (2) the Jews who left Spain in the years 1492-96 and first carried the Sephardic tradition to the Orient. Those who went to the Orient influenced the spreading of the Sephardic tradition far more than did the Marranos a hundred years later. The Marranos who settled in Amsterdam could not read Hebrew; their prayer-books were even written in Spanish. In an attempt to revive their lost tradition, the Marranos invited rabbis from Italy and North Africa to teach them the traditional songs.¹

The Jews who went into exile in 1492 carried Spanish canciones and romances in the old Castilian dialect to their new settlements in Northern Africa, the Balkans, and Turkey. Previously in Spain the Jews had incorporated into their dialect many Hebrew terms employed for religious subjects, until these words became an integral part of their Spanish idiom. Now in Greek, Turkish, and Arabic environment many idiomatic

¹Abraham Zvi Idelsohn, Thesaurus of Hebrew Oriental Melodies, Vol. IV: Gesaenge der orientalischen Sefardim (Jerusalem: Benjamin Harz Verlag, 1923), p. 20.

expressions of these languages crept into the Spanish, thus molding that language into a peculiar medium of expression. This Spanish-Yiddish dialect became known as Ladino, a corruption of Latin. The folk tunes of this period have an Oriental color and are either adaptations or imitations of Greek-Turkish melodies.¹

Before the Sephardim left Spain church singing was strongly influenced by Arabic culture and became known as Mozarabic singing. Only after the Arabs were expelled from Spain did it become possible to rid church singing of Arabic influence and to introduce French and Gregorian song.²

The traditional melodies of the Sephardim have the three following distinct melodic forms: (1) melodies performed according to the accents and cantillation of the Bible existing originally from other centers, the oldest remnants of the synagogue song; (2) the previously mentioned Spanish and Arabic melodies from the early Middle Ages sung by Sephardim in the Diaspora with some few local variations; and (3) melodies of the Sephardim influenced by new surroundings after four hundred years' expulsion from Spain. Thus, the Sephardim of Italy adapted Italian melodies; the Turks,

¹Idelsohn, Jewish Music . . ., pp. 376-78.

²Idelsohn, Thesaurus, IV, 21.

Turkish melodies; and the Slavs, Slavic melodies. The rabbis approved of this custom.¹

The excerpts of the five Sephardic Yiqdals given below are extremely dissimilar due to the diverse influences of the Greek, Turkish, and Arabic environment affecting the Jews following their departure from Spain.

Example 6.--Traditional Sephardic Chant (Idelsohn, Thesaurus, IV, 147).

- a. Chant for Sabbath
- b. Chant for Sabbath

Jig dal ẽ-lo-him haj wẽ,

jiš-tab-bah, nim-ša wẽ-en

ẽt el mẽ-si-u-to. etc.

Jig-dal ẽ-lo-him haj wẽ-jis -- tab-bah,

nim-ša wẽ-en ẽt el mẽ-si-u-to. etc.

¹Ibid., pp. 28-29.

Example 6.--(continued)

c. Chant for Sabbath

d. Chant for Sabbath

Jig-dal e-lo-him haj we-jis-tab-
 bah, nim-sa we-en et el me-si-u-
 to, nim-sa we-en et el-me-si-u-to. etc.

Jig-dal e-lo-him haj we-jis-tab-
 bah, nim sa we-en et
 el me-si-u- to. etc.

Example 6.--(continued)

e. Chant for Sabbath

Jig-dal ǝ-lo-him haj wǝ-jis-tab
 bah, him-sa wǝ-chiǝt, el mǝ-si-a-
 to, e-had wǝ-enja-hid kǝ-ji-hu
 do, ne'-lan wǝ-jamen sof lǝ-
 ah-du to.

Example 6, a generally adheres to the Arabic maqam Nawa corresponding to the Mogen Ovos mode. Example 6, b is known in Bucharest, Vienna, and Italy and is based on the Arabic maqam Bajat-Huseni. Example 6, c has a European major character. Example 6, d is based on the Biblical Job mode. Not rising above a fifth or sixth, this mode is based on the major tetrachord f-g-a-b^b. Example 6, e is based on the Arabic maqam

Siga corresponding to the Adonoy Moloch mode.¹

The Songs of the Ashkenazim.--Ashkenazim refers to Jews living in Western, Central, and Eastern Europe. Their descendants now live predominantly in America, Africa, Asia, and Australia. Originally only German Jews were called Ashkenazim. From the time of Charlemagne Jewish learning and tradition were transplanted into France and Germany with the migration of rabbis and spiritual leaders from Italy and the Orient between 800 and 1000.² The assumption follows that the Italian synagogue song serves as the basis for the Ashkenazic traditional song just as the Ashkenazic ritual evolved from the Italian ritual. The Ashkenazic ritual developed in France and Southwestern Germany between 900 and 1450. Later German Jews brought the Ashkenazic ritual to the Slavic countries where it underwent various changes, finally evolving into the Austrian, Polish, and Bohemian rituals.³ Up to the expulsion of the Jews from France in 1394, the synagogue song in the Rhineland was similar to that of Eastern France.⁴

The Synagogue Song developed parallel with the ritual shaping itself according to the changes in the prayers. The Ashkenazic Synagogue Song like that of the Oriental

¹Idelsohn, Thesaurus ..., IV, 42.

²Idelsohn, Jewish Music ..., p. 129.

³Idelsohn, Thesaurus ..., VII, viii.

⁴Ibid., p. xii.

Jews contains elements as follows: (1) The modes of the Bible, (2) The modes of the old prayers, and (3) melodies. The first two elements are essentially identical with those of the Oriental Synagogue. The third element, the "melodies", however, is entirely different from that of the Oriental Synagogue. While the material of the melodies in Oriental Synagogue Song is throughout of non-Jewish sources, the Ashkenazic Song along with borrowed melodic elements shows also an interesting type of melody which constitutes a fusion of Biblical and German elements. On a closer study of the Ashkenazic Synagogue Song we notice German influence not only in the element of "melodies" but even in the old Biblical and Prayer modes.¹

The South German synagogue songs which Idelsohn illustrates are extremely diverse in character.

Example 7.--Traditional South German Song (Idelsohn, Thesaurus, VII; 176, 109, 102, 119).

a. Chant for High Holydays

a

Yi-g-dal e-lô-him chaj-ve-yish-ta-

b

bach, him-tzo ve-ên es el me-tzi-u-

c

sô. e, chod ve-ên yo-chid Ke-yi-chu-dô,

¹Ibid., p. viii.

Example 7.--(continued)

b. Chant well-known

c. Chant well-known

b. Cong. etc.
 Yig-dal e-lo-him chay we-yish-ta-bach, we-yish-ta-
 bach, nim-tzoh we-en es-el me-tzi-u-so.
 Cong.
 el me-tzi-u-so... en lo de-mus ha
 Cong.
 gut we-e-no-gut, we-e-no gut, etc.
 Yig-dal e-lo-him chay we-
 yish-ta-bach nim tzoh we-en es el me-
 tzi-u-so... ch lo de-mus ha gut
 we-e-no gut lo na-a-rache low Ker-du-sho-sô etc.

Example 7.--(continued)

d. Chant less well-known

Yig-dal e-lo-him chay we-yish-ta-
bach, nim-tzoh we-en es el me-tzi-u-so...
eh lo de-mus ha-guf we-e-no
guf lo-ha-a-roch e-low ke-du-sho-
so. Kad-moh le-chol do vor
shet niv-roh, ri-shon, - ri-
shon we-en re-shis le-re-chi-so.

Example 7, a is written in the Mogen Ovov mode. Example 7, b, a tune of German origin in the major mode, is characterized by the triadic contour of the initial phrase. The soloist and congregation sing alternately; the latter usually repeats the

final motive of the soloist. Example 7, c, in the Mogen Ovos mode, is a well-known tune. The repeated note figure at the beginning gives a free recitative character to the first motive. The second verse opens with a triadic figure, and the final motive in both verses is the same. Example 7, d is a through-composed melody in the Adonoy Moloch mode. Some of its motives are similar to those in Example 7, a. The B natural appearing in this chant is used as a melodic ornament, not a degree of the mode.

The horrible persecutions in Germany in the beginning of the fifteenth century increased the immigration of German Jews to the East European countries. In contrast to the Slavic Jews who were spiritually on a low level, the German immigrants brought to Eastern Europe cultural values which impressed the native Jews to such a degree that their own traditions were gradually submerged. Simultaneously the Biblical modes and the synagogal melodies created in Germany were transplanted to Eastern Europe.¹

Preceding the German immigration, the East European Jews had a synagogue song of Oriental character. Neglecting their own tunes in favor of those of the newcomers, the East Europeans retained the decidedly Oriental strain of their own music and introduced Oriental elements into the adopted

¹Ibid., p. XII.

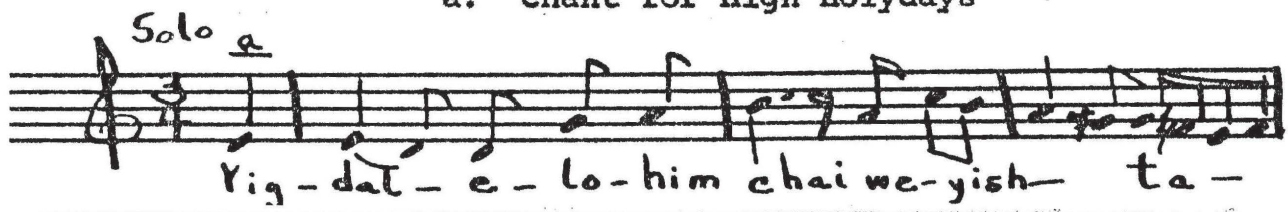
Ashkenazic synagogue song. The Ashkenazic song had previously been Germanized to such a degree that not only its distinctive Jewishness, but its very existence had been jeopardized. In Eastern Europe, however, Oriental characteristics continued to penetrate into the Ashkenazic song. The East European Jews introduced scales, elements of typical Oriental character, and renewed improvisation of the modes into the Ashkenazic song.¹

In the course of centuries, the synagogal song was gradually reshaped, or rather recreated, in the East-European countries, and took on its definite shape probably about three hundred years back. With slight variants in various countries, a general style was adopted in all lands from Lithuania to the north, to Bessarabia and Roumania to the south.

Idelsohn only includes one East European Yigdal in his collection. The following chant illustrates the range, melodic contour, and modal characteristics of the East European Yigdal. (See Example 7.) In the above chant, written in the Ahavoh Rabboh mode, two sections appear alternately for solo and congregation. The final motive is utilized for both solo and congregation. The dotted quarter note followed by a sixteenth rest and a sixteenth note is used as a recurrent rhythmic figure.

Example 8.--Traditional East European Chant
(Idelsohn, Thesaurus, VIII, 37)

a. Chant for High Holydays



¹ Idelsohn, Thesaurus ..., Vol. VIII, p. VI.

Example 8.--(continued)

bach, nim-^{hah} we-en es-el-ma-ti-a
Cong.

so. e-chod we-en yo-chid Ke-yi-

chu-do, ne-lam — we-gam-en-

sof — le-ach — — du — so.

CHAPTER III

CHORAL AND ORGAN SETTINGS OF THE YIGDAL

Choral Settings

Salamone Rossi was born ca. 1570 and died ca. 1630. He served two successive dukes of Gonzaga at the court of Mantua and received permission to go about without the yellow badge imposed on the Jews. Rossi was one of the first cultivators of the trio sonata and the continuo madrigal. Rossi's most famous collection for the synagogue is called Hashirim Asher Lishlomo, the Songs of Solomon, printed in Venice in 1622. In 1877 Samuel Naumbourg, cantor in Paris, edited Rossi's collection in score in a modern musical transcription, adding a biographical sketch of Rossi, and an evaluation of his creative work. Vincent d'Indy's edition of Rossi's secular madrigals was added to this collection. Rossi's compositions for the synagogue are entirely in the late Italian Renaissance style and have the same spirit as his secular compositions. No traditional Jewish modes or motives are to be found in Rossi's music. Neither did he

utilize any traditional melodic line as a theme or cantus
¹
firmus.

Rossi set the complete Hebrew text of the Yigdal for two four-part choruses without accompaniment.

Example 9.--Formal Diagram of Yigdal by Salamone Rossi²

Ch. I	4 2-B	4-D	4-D
	4 -10-	-5-	-6-
	F:I g:I	g C:I	C g:I
Ch. II	4 1-A	3-C	4-D
	4 -11-	-10-	-6-
	F:I	g g:I	C g:I
Ch. I	6-F	7-G	
	-5-	-13-	
	g:V g:I	C F	
Ch. II	5-E	6-F	7-G
	-10-	-5-	-13-
	g D:I	g C:I	C F

Rossi's Yigdal,² entitled "Hymne A & Voix," is set antiphonally for two choruses in F major in common meter. New material is

¹Idelsohn, Jewish Music ..., pp. 196-203.

In the above diagram, abbreviations and symbols designate the following: Ch., chorus; C., cantor; Arabic numerals, the verse number; capital letters above the horizontal line, the melodic material; capital and lower case letters below the horizontal line, tonality; Roman numerals below the line, the final chords of a cadence; Arabic numeral below the horizontal line preceded and followed by a dash, number of measures in the section.

²Salamone Rossi, Cantiques de Salomon Rossi (Paris: S. Naumbourg, 1877), pp. 111-19.

used for each of the seven verses; the separate choruses do not echo each other. In this through-composed Yigdal written in the modal idiom Rossi seems to fluctuate between the tonal centers of F major and G minor with cadences on C major and D major as indicated in the diagram above. Cadences are well-formed but modal progressions dominate the harmonic movement throughout the work.

When the two choruses sing together, no parts are doubled; an eight-part texture is actually achieved. The melodic lines in the Yigdal are more straightforward and less ornate than those in Rossi's secular work. The soprano part of the second chorus generally maintains a consistently lower tessitura than that of the first chorus. In general, the voices are confined in range.

A similar style unifies the composition which becomes only slightly more florid at the end. Note-against-note writing prevails throughout most of the composition, and a somewhat harmonic bass supports the upper voices. The Yigdal ends on a major chord.

Jacques François Fromental Elias Halevy was born in 1799 in Paris and died in 1862 in Nice. The son of the scribe Elias Levy of Fuerth, Bavaria, Halevy passed the difficult entrance examination at the Paris Conservatoire at the age of ten and twice won the "Grand Prix de Rome." Halevy is famous for the

operas, Les Bohemiennes, Pygmalion, Les Deux Pavillons, and La Juive. Halevy influenced a whole generation of French composers, including Gounod and Bizet.¹

The Yigdal by Halevy appears in Naumbourg's Z'mirot Yisrael.² It is written in common meter in F minor and is set alternately for solo voices and chorus. In the first verse the tenor sings the initial melody which is repeated in the soprano part of the chorus. The second verse is sung by the solo soprano supported by the tenor and solo bass parts. The third verse is opened by the same melody as the second half of verse one and is sung by solo soprano, tenor, and bass for seven measures. Full chorus sings the remainder of this verse. The fourth verse is a repetition of the second verse and is also set for full chorus. The solo voices and chorus alternately sing the remaining three verses in the same manner.

Samuel Naumbourg was born in 1817 in Paris. The son of a cantor in Donaulohe, he spent his early years as a member of the synagogue choir in Munich. After serving as conductor, composer, and cantor in Strasbourg, he became chief cantor at the Great Synagogue in Paris in 1845. Two years later he completed the volume, Z'mirot Yisrael. In this collection Naumbourg

¹Holde, p. 62.

²Samuel Naumbourg, Z'mirot Yisrael (New York: Sacred Press, n.d.), pp. 139-41.

assembled many melodies of Portuguese origin which had been popular for generations. Naumbourg's settings, especially in the early collections, are predominantly homophonic. Many of his melodies have little Jewish character.¹

Naumbourg's first setting of the Yigdal² is in common meter in the key of A major. Solo voices in various combinations and chorus alternate throughout the composition. The first and second verses, set in note-against-note harmonies, are sung by solo baritone and divided solo bass parts and answered by the sopranos, tenors, and basses of the chorus. The third verse, in duple meter, utilizes the same combination of voices but is characterized by imitation in the voice parts. A similar note-against-note harmonization with imitative motives closes this verse. Verse five, in triple meter, is set alternately for divided solo soprano parts and tenor answered by divided solo tenor and bass parts. The sixth verse again utilizes imitation in the solo voices and returns to common meter. The last half of the sixth verse is a repetition of the first verse. The first half of the seventh verse is also a repetition of the first verse.

¹Holde, p. 20.

²Naumbourg, pp. 142-45.

Another Yigdal¹ by Naumbourg appears in Z'mirot Yisrael in the key of E major in triple meter. Baritone, second tenor, and bass solo voices state the melodic material of the first verse. The soprano, tenor, and bass voices of the chorus sing the same melody with a varied harmonization. A new melody used in the second verse stylistically resembles the first melody. All other verses are treated in the same manner.

A setting of the "Leoni" Yigdal tune² also appears in Naumbourg's collection. Written in common meter in F# minor, the melody is presented in alternation between solo voices and chorus. The seven verses of the Hebrew text are sung to the same melody.

Louis Lewandowski was born in 1821 in the town of Wreschen in the Prussian province of Poznan. When Lewandowski was twelve the Berlin cantor, Ascher Lion, took him on as singer in the synagogue where his fine soprano voice and musical gifts impressed the congregation to such a degree that many well-known philanthropists invited him to their homes. He spent two years at Berlin University and was accepted as the first Jewish student at the Academy of Arts. In 1840 Lewandowski was appointed choirmaster at the Old Synagogue in the Heiderereutergasse where

¹Ibid., p. 146.

²Ibid., pp. 146-47.

he replaced liturgical music performed by a cantor, bass, and a boy soprano with music suited to the times. The Yigdal by Lewandowski to be discussed appears in Kol Rinnoh utefilloh (The voice of praise and prayer). Both Kol Rinnoh utefilloh and Todo v'Zimroh (Praise and Song) are based on traditional melodies with the ornamentation and coloratura adapted to contemporary tastes. Hugo Ch. Adler arranged the two-part Lewandowski Yigdal for four-part chorus, cantor, and soprano and baritone duet with piano or organ accompaniment. Lewandowski's synagogue compositions published in the first part of Todo v'Zimroh are striking by reason of the fact that almost throughout he wrote in major keys. He was strongly influenced by German romanticism, Italian coloratura, and often made use of canon and imitation. His compositions reveal some affinity with Mendelssohn.¹

Hugo Chaim Adler was born in 1894 in Antwerp, Belgium. While studying at the Talmud Torah High School in Hamburg, Germany, he sang in the synagogue choir under the renowned Cantor Joseph Rosenblatt. After a period of study in Cologne, he was appointed cantor at the Central Synagogue of Mannheim. Adler immigrated to the United States in 1939. After a brief stay in New York he became cantor of Temple Emanuel in Worcester, Massachusetts. He wrote many services for the synagogue as

¹Aron Marko Rothmueller, The Music of the Jews (London: Vallentine, Mitchell & Co., Ltd., 1953), pp. 105-108.

well as the cantatas, Balak und Bilam and "Bearers of Light."

A task particularly close to his heart was the recasting of Lewandowski's music for use in the American Synagogue.¹

Adler's arrangement of Lewandowski's Yigdal is set for cantor, soprano and baritone duet, and four-part chorus with piano or organ accompaniment.

Example 10.--Formal Diagram of Yigdal by Lewandowski arranged by Adler

	Ch.	Ch. (SAT)	Ch. (SATB)	Ch.	C.
	1-A	1-B	1-A'	1-C	2-D
4 Intro.	4-A	4-B	4-A'	4-C	5-D
4 -4-	-4-	-4-	-4-	-4-	-8-
E ^b E ^b	E ^b E ^b	E ^b E ^b	E ^b g	g g	c g
Ch.	C.	Ch.	Duet (S&B)	Ch.	
2-D'	3-E	3-E'			
5-D'	6-E	6-E' °	7-F	7-G	
-8-	-8-	-9- °	-9-	-12-	
C C	C B ^b	B ^b B ^b	E ^b V:E ^b	E ^b E ^b	

Adler's arrangement of the Lewandowski Yigdal² includes all seven verses set throughout syllabically in Hebrew. The entire composition progresses in common meter. The Yigdal begins in E^b major, passes through G minor, B^b major and C minor and ends in the tonic key of E^b. The composition is not characterized by modality; the harmonies, created by the four vocal parts in

¹Louis Lewandowski, Evening Service for Sabbath and Festivals, Arr. Hugo Chaim Adler (New York: Transcontinental Music Publications, 1958), p. 2.

²Ibid., pp. 95-102.

which the soprano dominates, are essentially traditional.

Well-formed cadences are apparent throughout the composition.

The solos for the cantor and the duet for soprano and baritone are set in the same style as the choral parts. Verse one is written on three different consecutive melodies, A, B, and C, as can be seen in the above diagram. Verses two and three have only one melody each, D and E. Verses four, five, and six repeat the same material as verses one, two, and three. Verse seven has two melodies, F and G.

Abraham Baer was born in 1834 in Filehne and died in 1894 in Gothenburg. His Baal T'fillah, or The Practical Cantor, is based specifically on the model of Lewandowski's Kol Rinnoh utefilloh. When notating the tunes Baer distinguished them as "old," "new," "German," "Polish," or "Portuguese" (Sephardic). A few tunes are arranged for a two or more part choir or are provided with organ accompaniment. Baal T'fillah contains valuable material for the cantor and gives an excellent notation of the neginot.¹

Baer includes four versions of traditional tunes for the Yigdal in Baal T'fillah.² A triplet figure occurs in all four versions of the Yigdal preserved for the present day studies of

¹ Rothmueller, pp. 110-11.

² Abraham Baer, Baal T'fillah (New York: Sacred Music Press, n.d.), p. 109.

the cantor. All tunes are for the Morning Service in the Ashkenazic tradition.

The Voice of Prayer and Praise by Cohen and Davis¹ contains six settings of the Yigdal for various holidays. A four-part harmonic texture prevails in the strophic hymn setting arranged for congregational singing.

Music and Prayer by Rinder² includes two hymn settings of the Yigdal. Rinder's arrangement of the Yigdal for Sabbath Eve is based on the "Leoni" tune. The arrangement of the Yigdal for Atonement Eve is also based on a traditional tune utilizing the augmented second indicating the Ahavoh Rabbah mode.

Eliezer Gerowitsch was born in 1844 and died in 1913. Gerowitsch fused the style of composition he had acquired at the St. Petersburg Conservatory with that of traditional Jewish melodies, and thereby arrived at a highly original style. He served for many years as chazzan at Rostov-on-Don.³

The Yigdal by Gerowitsch appears in Shire T'Filoh.⁴

¹Francis L. Cohen and David M. Davis, The Voice of Prayer and Praise (London: J. Curwen & Sons, Ltd., 1914), pp. 108-113, 165.

²Reuben R. Rinder, Music and Prayer (New York: Sacred Music Press, 1959), p. 25.

³Holde, p. 32.

⁴Eliezer Gerowitsch, Shire T'Filoh (New York: The Sacred Music Press, 1953), pp. 33-36.

It is written in common meter in C minor and is set antiphonally for cantor and four-part chorus. The cantor sings the initial melody which is repeated in the soprano part of the chorus. A similar type of antiphonal treatment of the melodic material continues through the first half of the third verse, i.e., through the twentieth measure. The second half of the third verse and the fourth verse are treated in a similar style except that the bass voice of the chorus sometimes supports the melody of the cantor. In general, the fourth and fifth verses of the Yigdal are set in note-against-note harmonies with three short melismatic passages occurring in the voice parts. A strong cadence on the dominant is apparent near the closing of the fifth verse. The final phrase of the fifth verse is an exact repetition of the opening of the first verse and continuing to the intermediary strong cadence in C minor in the middle of verse three. The final cadence is expanded, and the composition ends on a C major chord.

Another Yigdal by Gerowitsch appears in Schirej Simroh.¹

It is written in common meter in D minor and is set for four-part chorus and cantor. The initial four measures of the composition are sung by the cantor supported by the alto and bass voices. The four voices of the chorus sing the remaining four

¹ Eliezer Gerowitsch, Schirej Simroh (New York: Sacred Music Press, n.d.), pp. 90-95.

of the first verse with the soprano singing the initial cantor melody. The second verse is treated in a similar style. In the third verse, also treated in a similar style, a modulation is made to the key of G major; an F-natural is used as a melodic ornament. Internal cadences in verse three occur on C and B^b; the final cadence of the verse is on A. A modulation to D minor is effected in verse four which closes on a D major chord. The key of G minor is reached in verse five. The sixth verse, in D minor, is an exact repetition of the first verse. The seventh verse is an exact repetition of the second verse and ends on a D major chord. Reiteration of an eighth-note upbeat followed by a dotted eighth note and a sixteenth note figure gives rhythmic unity to the composition.

Abraham Ber Ben Reb Moshe Leb Birnbaum was born in the Russian-Polish City of Poltusk in 1865. Reared in a Chassidic atmosphere, he first heard melodies his father sang after frequent visits to the Rebbe of Kotsk and Ger. Birnbaum received his musical education while serving as chazzan-shochet in a small Hungarian city. He opened a private Cantors' school with Chaim Chaikel Janowsky in 1906. Birnbaum died in 1922.¹

Birnbaum's Yigdal treats all seven verses of the text

¹Abraham Birnbaum, Amanut Hachazanut, Preface by Gershon Ephros (New York: Sacred Music Press, 1954).

²Ibid., pp. 9-13.

in Hebrew. The Yigdal is written for four-part chorus, cantor, and solo quartet. The chorus sings the first verse in D major in common meter. The second and third verses are sung by solo quartet in an extremely chromatic style ending on an F-sharp major chord. Beginning in B minor and ending on a half-cadence in D major, the fourth verse is sung by the cantor with organ accompaniment. The fifth verse is sung by the chorus and is an exact repetition of the setting of the first verse. The sixth and seventh verses for solo quartet parallel the second and third verses. The musical material is quite similar except for changes of intervals in the opening measures of the sixth verse. A fugal section, based on the text of the seventh verse, extends the composition twenty-six measures. The chromatic fugal subject, first stated by the bass voice, is answered at four-measure intervals by the tenor at the upper fifth, the alto at the upper octave, and the soprano again at the upper fifth. Following the statement of the fugal theme in all four voices, the melodic lines move predominantly in note-against-note motion to the final cadence closing with a D major chord.

Max Grauman, known as the "American Sulzer," was born in 1871 and died in 1933. Encouraged by the eminent Cantor Weiss of Warsaw, he began to officiate as cantor at the age of twelve. He was equally gifted as a baritone and composer. His setting of the cantor's part are especially effective. The

Yigdal under discussion is taken from the Musical Service for New Year and Day of Atonement.¹

Grauman's Yigdal includes all seven verses in Hebrew set for four-part chorus with piano or organ accompaniment. The composition is written in the key of B minor in triple meter. An augmented second used recurrently strongly suggests the Ahavoh Rabbah mode. The first verse has two distinct melodies, A and B. The second verse begins with a third melody, C, and ends with the repetition of B. Verse three continues in the same style but on a different melody, D. Verse four again utilizes themes A and B slightly varied. Verse five is given still another tune, E, which does, however, resemble A. The first half of verse six occurs on theme B; the last half modulates to the key of B major and ends on a half cadence. Verse seven, also in B major, resembles theme A transposed a fourth higher with the third phrase consisting of a slightly modified repetition of A. All seven verses begin with a quarter note upbeat followed by a dotted quarter note and an eighth note giving rhythmic unity to the composition. All four voice parts state somewhat important melodic lines and do not merely support the soprano. The composition ends on a tonic chord in B major.²

¹Holde, p. 26.

²Max Grauman, Musical Service for New Year and Day of Atonement (New York: Behrman's Jewish Book House, 1937), pp.140-51.

Adolph J. Weisgal was a cantor for more than forty years. He served for twelve years in Ivancice, Czechoslovakia and for thirty years in the Chizuk Amuno Congregation of Baltimore. At the insistence of his son, Hugo, Weisgal published his original synagogue melodies as a partial replacement for all the Jewish spiritual values lost and destroyed through brute force during the catastrophes in Europe. Hugo Weisgal provided the accompaniment for the compositions in Shirei Hayyim ve-Emunah.¹

Weisgal wrote three short settings of the Yigdal. All are in Hebrew text and appear in the collection, Shirei Hayyim ve-Emunah.² He states that one of the melodies is traditional but does not identify the tune. The first setting of the Yigdal, in triple meter and A^b major, is written for four-part chorus with piano or organ accompaniment. The essentially triadic melody is built on tonic and dominant harmonies. A rhythmic pattern of dotted notes and triplets continues throughout the composition. The second setting of the Yigdal is in D major in common meter. The soloist sings the first four measures; the chorus, the last four. The melody is essentially diatonic; tonic and dominant harmonies predominate. The third

¹Adolph J. Weisgal, Shirei Hayyim ve-Emunah (Baltimore: By the Author, 1950), pp. 3-4.

²Ibid., pp. 92-94.

settings of the Yigdal is in F major in common meter. The soloist again sings the first four measures; the chorus, the final four. The melody is essentially triadic and is supported by tonic and dominant harmonies. Dotted notes provide a recurrent rhythmic pattern in this composition. Only the first verse of each version is set. Subsequent verses are undoubtedly sung to the same tune.

Lazare Saminsky was born in 1882 in Gotzulovo near Odessa. Among the founders of the progressive-minded League of Composers in New York, he was choral conductor at Temple Emanu-El in New York from 1924 until his death in 1960. Saminsky was trained as a composer by Rimsky-Korsakoff, Liadov, and Tcherpnine. Author of Music of the Ghetto and the Bible, he composed in many media including symphonic works, songs, and choral works.¹

The Saminsky Yigdal is set for four-part chorus (SATB) and cantor (solo tenor) with piano or organ accompaniment.

Example 11.--Formal Diagram of Yigdal by Saminsky

Ch.	Ch.	Ch.	C.	Ch.	Ch.
4 1-A	2-B	3-C	3C & 4-D	4 4-A	5 - A & B
4 -16-	-16-	-8-	4 -25-	4 -8-	-16-
B ^b g	g g	g g	B ^b B ^b	B ^b B ^b	B ^b g

¹Holde, pp. 118-19.

Example 11.--(continued)

Ch.	Ch.
6-C -A'	7 - A'
-16-	-12-
C C	C (N/V-I) C

Saminsky's setting of the Yigdal¹ includes all seven verses set throughout syllabically in Hebrew. The choral sections progress in common meter, and the section the cantor sings in triple meter. The Yigdal begins in B^b major, passes through closely related keys, dwells in G minor and ends in C major. The composition is not characterized by modality; the harmonies, created by the four vocal parts in which the soprano dominates, are essentially traditional. A disjunct bass supports the harmonies, and well-formed cadences are apparent throughout the composition.

The composition is based on four principal melodic lines. The statement of A and its repetition carry the text of the first verse. The second and third verses are set to new melodies. When the cantor enters singing in a florid recitative style, he concludes the text of the third verse; the melodic material, D, is freely derived from the second part of B. A, B, and C are later restated in setting forth the text of the remaining verses.

¹Lazare Saminsky, Sabbath Evening Service (New York: Bloch Publishing Co., 1947), pp. 37-44.

Isadore Freed was born in 1900 in Litvosk, Russia. He earned a Bachelor's Degree at the University of Pennsylvania in piano and later studied composition with Ernest Bloch, Vincent d'Indy, and Nadia Boulanger. He studied organ with Louis Vierne and gave joint concerts with Arthur Honegger and Alexander Tansman. In 1943 Freed was awarded an Honorary Doctorate in Music by the New York College of Music. In 1946 he became the Music Director and Organist at Temple Israel, Lawrence, Long Island, where he created and presented a huge repertoire of traditional modern Jewish music. In 1950 he was appointed to the Hebrew Union School of Sacred Music in New York as Professor of Sacred Music. Freed died in 1960.¹

The Freed Yigdal, called a Sephardic-Oriental type,² is set antiphonally for cantor and choir in unison with accompaniment for organ or piano.

Example 12.--Formal Diagram of Yigdal by Isadore Freed

C.	Ch.	C.	Ch.	C.	Ch.	C.	Ch.
6 1-A	1-A	2-A	2-A	3-A	3-A	4-B	4-C
4 -5-	-4-	-4-	-4-	-4-	-4-	-4-	-4-

¹Isadore Freed: His Life and Work (New York: National Jewish Music Council, 1961), pp. 1-8.

²Charles Davidson, "The Evolving Jewishness of Isadore Freed: An Analysis of his Music for the Synagogue," Isadore Freed: His Life and Work, p. 24.

Example 12.--(continued)

C.	Ch.	C.	Ch.	Ch.
5-B	5-C	6-A	6-A'	7-A'
-4-	-4-	-4-	-4-	-5-

Freed's Yiqdal¹ sets the Hebrew text in full. The composition is particularly noteworthy for the melismatic melodic lines set in a contemporary modal idiom. The Yiqdal is centered on G and is possibly influenced by the Mogen Ovov mode. In some sections the composition fluctuates between a tonal center on D and at times emphasizes the C major sonority.

Reminiscent of ancient tradition, the cantor and choir sing antiphonally. The melody of the cantor, A, begins at the interval of a fifth in 6/4 meter and progresses in a recitative style with chordal accompaniment. The chorus in unison sings the same recitative style as the cantor, beginning its melody at the interval of a fourth. Verses two and three are repetitions of verse one. The fourth verse has two new melodies, B and C, which are also presented in the fifth verse. Verses six and seven return to the melodic material stated in verse one. The accompaniment in the last half of the sixth verse becomes more sonorous; the chords containing more doubled notes. The bass becomes active and reiterates similar figures. The Yiqdal

¹Isadore Freed, Sacred Service for Sabbath Eve (New York: Transcontinental Music Corporation, 1953), pp. 66-69.

ends fortissimo on an empty G chord.

Herbert Fromm was born in 1905 in Kitzingen-am-Main, in Bavaria. He studied piano, organ, and conducting at the Academy of Music in Munich. His compositions include songs, choral works, and many compositions for the synagogue. Fromm is now Director of Music at Temple Israel in Boston.¹

Fromm's setting of the "Leoni" Yigdal tune, "Praise to the Living God,"² is especially noteworthy. Written in a basically three-voice texture, Fromm captured the modal feeling of the tune. Although note-against-note harmonization prevails throughout the composition, a more contrapuntal conception accentuated by a well-written bass line makes this setting especially appropriate. Beautiful in its simplicity, the true spirit of the text of the Yigdal is conveyed in this work.

Samuel Adler, son of Hugo Chaim Adler, was born in Mannheim, Germany, in 1928. He received his Bachelor's Degree in Composition from Boston University and his Master's Degree from Harvard, where he studied with Aaron Copland and Walter Piston. Founder of the Seventh Army Symphony Orchestra, he has written two symphonies; choral works; chamber music; an

¹ Rothmueller, p. 195.

² Herbert Fromm, Hymns and Songs for the Synagogue (New York: Lawson-Gould Music Publishers, Inc., 1959).

opera, "The Outcasts of Poker Flat"; and numerous works for the synagogue. Adler is currently Music Director of Temple Emanu-El in Dallas, Texas, and Professor of Composition at North Texas State University.

Adler's "A Hymn of Praise," based on the "Leoni" Yigdal melody, is set for four-part chorus (SATB) with tenor solo and organ or piano accompaniment.

Example 13.--Formal Diagram of "A Hymn of Praise"

Intro.		Ch. [unison]		Org. [trans.]		T.solo [hum]		Ch.	
4	-3-		-16-		-2-		-16-		-16-
f	f	f	f	f		g	g	g	g

Adler's "A Hymn of Praise"¹ sets the three English verses appearing in the Union Hymnal. The "Leoni" tune is simply repeated in each of the three verses. Following a three-measure introduction, the chorus in unison sings in common meter the first verse in the key of F minor. A two-measure transition leads into the tenor solo in the key of G minor. A humming section for the two women's voices supports the tenor solo. In the first phrase of the third verse the tenor and the soprano parts are set in canon at two quarter-note distances. The composition is closed by four measures, fortissimo, in which the final phrase is given straightforward harmonic treatment.

¹Samuel Adler, "A Hymn of Praise" (New York: Lawson-Gould Music Publishers, Inc., 1959).

Other contemporary settings of the text of the Yigdal include those by the following composers: Dudley Buck, 1955; G. Winston Cassler, 1958; D. Neil Darnell, 1953; Theron W. Kirk, 1960; John Leo Lewis, 1956; Morten J. Luvaas, 1961; Hardol K. Marks, 1949; Carl F. Mueller, 1947; Henry Overley, 1961; Sholom Secunda, 1954; and C. Albert Scholin, 1958.

Organ Settings

Seth Bingham was born in 1882 in Bloomfield, New Jersey. He studied theory with Parker, composition with d'Indy, and organ with Widor, Guilmant, and Jepson. In 1904 he graduated from Yale with a B. A. and in 1908 received the degree of B. Mus. From 1908 to 1919 he was instructor in organ at Yale University. He is now Professor of Music at Columbia. Many of his larger works for orchestra and chamber orchestra have been performed in the United States, and he has written a large number of works for organ, which have been widely played and published.¹

Seth Bingham's Toccata on "Leoni"² is subdivided into two parts: "The God of Abraham Praise" and "Toccata on 'Leoni.'"

¹Peggy Glanville-Hicks, "Seth Bingham," Grove's Dictionary of Music and Musicians, ed. Eric Blom (5th ed.; New York: St. Martin's Press, Inc., 1955), I, 712.

²Seth Bingham, Toccata on "Leoni" (New York: H. W. Gray Company, Inc., 1959).

The opening section, in common meter and sixteen measures in length, sets forth a harmonization of the famous Hebrew melody. The toccata proper, in 12/8 meter, is chiefly characterized by triplet figuration which is the solo material of a three-measure introduction. As the triplet figuration continues, the first phrase of the "Leoni" theme is introduced in the bass register in dotted quarter notes as opposed to the quarter note motion used in the first section. A three-measure interlude is interposed before the statement of the first phrase is completed. Again a three-measure interlude precedes the statement of the second phrase of the theme. A similar scheme of alternation of interludes and statements of the melody is followed in the presentation of the third and fourth phrases. A four-measure transition leads to the statement of the second half of the theme in the upper voice supported by chromatic triplet figures. The theme is concluded in the bass register with a chromatic figuration leading into contrasting section in common meter. This section, essentially progressing in eighth-note motion and in the key of B, is somewhat developmental in character and treats the head of the theme. A transition leads back to F minor, a return to 12/8 meter, and the triplet figuration. The first half of the theme is now stated in the pedal. Frequent chromatic interludes are interspersed with motives or short phrases of the theme states

primarily in the other voices throughout the remainder of the composition. Following a final statement of the initial portion of the first phrase in the bass, the composition evolves freely in triplet patterns to a full cadence ending on F major.

Ellis Kohs was born in 1916 in Chicago. He studied at the San Francisco Conservatory, the Institute of Musical Art, Harvard University, and the University of Chicago, where he received his M. A. degree. He studied composition with Wagenaar and Piston; musicology, with Willi Apel and Hugo Leichtentritt. Kohs joined the army in 1941 and became a bandmaster in 1943. He has held a post at the University of Southern California since 1950. His works have been performed in Boston, Washington, California, and New York.¹

Ellis Kohs has written a sixteen-measure Chorale-Variation on Yigdal.² The composition, in common meter, is in the key of F. minor. The theme is given an extremely florid embellishment throughout the work. The notes of the theme do not always fall on the beat and are often well-concealed in the ornamentation. A descending bass played by the pedals throughout most of the composition supplies an element of stability

¹Peggy Glanville-Hicks, "Ellis B. Kohs," Grove's Dictionary of Music ..., IV, 815.

²Ellis B. Kohs, Chorale-Variation No. 1 on "Yigdal" (New York: Mercury Music Corporation, 1958), pp. 2-3.

and unification to the highly florid upper melodic line. Although internal simultaneous cadences in all voices are avoided, a strong cadence on A^b, occurring toward the middle of the short work, creates some tonal contrast. The ornate melody flows into the final cadence in F major.

Isadore Freed's Choral-Prelude for organ, Praise to the Living God,¹ is a particularly noteworthy setting of the "Leoni" Yigdal tune. Written in common meter in the key of E minor, the composition states the "Leoni" tune in inversion and imitation at the lower octave. The tune is always stated on the manuals, never in the pedal. The first ten measures of the composition consist of dialogue treatment of the "Leoni" tune in inversion, followed by a three-measure transition leading into the full straightforward presentation of the actual "Leoni" tune. The theme begins on the dominant and is answered at the lower sixth in canon for eight measures. In the following eight measures, the theme in its traditional form is stated in the top voice supported by an augmented texture also enriched with imitation. The remainder of the composition becomes more dissonant as well as progressively more sonorous, and small motives of the theme are imitated, usually in inversion. The composition ends on an E major chord.

¹Isadore Freed, Praise to the Living God, Choral-Prelude (New York: Transcontinental Music Corporation, 1952).

Conclusions

The most obvious conclusion to be drawn from the preceding study of the Yigdal is that the "People of the Book" have not equalled their literary stature on the same artistic level in the composition of music. Two thousand years of the principle of Korban Beys Hamikdosh, the memory of the destruction of the Temple in Jerusalem with its prohibition of instrumental music in services, has made its stale imprint upon Jewish musical expression. The handling, arranging, and general use of the Yigdal tune is an excellent example, proving beyond a doubt, that this conclusion is valid.

As previously stated, the Yigdal prayer was written by the greatest poet and philosopher brought forth by Jewish culture of the Middle Ages and is a strong and idealistic, if not basic, declaration of faith. The Yigdal is utilized by all Jews regardless of the philosophy of Jewish beliefs they support or their place of residence.

The importance of the Yigdal prayer, musically and symbolically, is to the synagogue what the chorale, "A Mighty Fortress is our God," is to the Protestant Church, and the antiphon, "Alma Redemptoris Mater," is to Roman Catholic liturgy. The greatest composers of both churches have concentrated

their efforts and endeavors toward clothing these two expressions of faith in the most glorious musical garbs. In other words, because they are so central and symbolic, their importance has been greatly enhanced by the pinnacle achievement of their denomination. The same is not true of the various tunes or the important "Leoni" tune to which the Yigdal prayer is usually sung.

Before the middle of the nineteenth century the practice of music in the Jewish service was neither unified nor standardized. It is true that Idelsohn set forth the beautiful and simple tunes influenced by the environment in which Jews found themselves in happy or unhappy circumstances. Many of these melodies, however, are completely unexpressive of the text and are subjectively expressed by the pathos of the Jewish experience. The Yigdal prayer which expressed the assurance of man's faith in God is frequently set to music sounding like the death knell of a people in anguish, e.g., the setting by Grauman. The "Leoni" Yigdal, a strong hymn-like melody of doubtful origin, serves as the most satisfactory musical expression of the text. Due to the lack of great Jewish composers in the past, there are no settings which compare to the expression of grandeur apparent in the "Leoni" melody. The treatment of the tune, both by nineteenth- and twentieth-century composers falls into two categories: (1)

a simple harmonization in chorale style such as Herbert Fromm's beautiful setting in Ten Hymns, and (2) a pragmatic treatment which attempts to fashion the tune in a setting used by amateur choirs both Christian and Jewish. None of these settings previously reviewed actually merit consideration as great works of art. The musical content of these compositions never equals the expression of the great principles in the Yigdal prayer.

It is only possible to speculate that Rossi disregarded the "Leoni" tune in order to write his magnificent setting in the sixteenth-century liturgical style. Freed, in disregarding the "Leoni" tune, seems to be the only contemporary composer capable of capturing the spirit of the text in a modal setting.

Two great interpreters of contemporary Jewish liturgy, Ernest Bloch and Darius Milhaud, have written oratorio-like settings of the service, but strangely have disregarded the great Yigdal prayer. Perhaps the Yigdal, with its uncompromising text, is contrary to their personal beliefs. It is still vital, therefore, for the great Jewish composer of the future to give to the world a truly great interpretation of the magnificent words of the Yigdal, either in his own style or by utilizing the "Leoni" tune or the tunes of the Jews from other parts of the world.

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