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HEINRICH SCHALIT (1886-1976)

HERBERT FROMM

> . . . *Dieser erst oben*
> *bieg t sich zur Leier.*
> Only this one above
> bends into a lyre.

Thus, Rilke in the seventeenth of his "Sonnets to Orpheus." Obscure lines when taken out of context. As the concluding verses of the complete poem, they tell us that many branches of the family tree will break but that the last one may bend into the shape of a lyre -poetry or music.

It was music with Salomone Rossi (1587-1630), scion of an illustrious Jewish family in Mantua, and it was music again in the case of Heinrich Schalit, descendant of a Viennese Jewish family that began to distinguish itself in the second half of the 19th century. The father, Joseph Schalit, was an acknowledged Hebraist. Heinrich's brothers worked in other fields: The oldest, Isidore, was co-worker, friend and sometime secretary of Theodor Herzl; Leon, writer and Anglicist, was the translator into German of the works of Galsworthy, one of the most widely read authors of the period.

Heinrich Schalit's musical education leads us way back into the history of music. He studied with the composer Robert Fuchs (1847-1927) who was considered one of the greatest teachers of composition. His works are hardly played anymore but — irony of ironies — a joke about him has not yet lost its currency. Joseph Hellmesberger (1855-1907), conductor, violinist and composer of successful operettas, after hearing a work by Fuchs, said : *"Fuchs, das hast du ganx gestohlen"* (Fox, this you have stolen entirely), a pun on the first line of a well-known German children's song *"Fuchs, du hast die Gans gestohlen"* (Fox, you have stolen the goose).

Herbert Fromm is one of the best known and most individualistic composers creating music for the American Jewish community Born in Kitzingen, Germany, he has been in the United States since 1937. He ***holds a master's degree from the State Academy of Music in Munich and holds an Honorary Doctorate of Humane Letters*** from ***Lesley College in Massachusetts. After 33 years of devoted service he refired as music director and organist of Temple Israel in Boston. He is the composer of a wide variety of works, for orchestra, organ, the synagogue, art songs, chamber music, cantatas, choral cycles, etc. He is a member of the American Guild*** of ***Organists and was the recipient of the Ernest Bloch Award. His music is performed extensively, he lectures and writes and continues to compose.***

Another teacher of Schalit's was Josef Labor (1842-1924), a blind pianist, organist and composer who, according to Schalit's account, must have been an extraordinary musician. Labor himself had studied with Simon Sechter (1788-1867), one of the most famous theorists in the history of music who wrote three volumes *"Die Grundsaetze der Musikalischen Komposition"*, "The Foundations of Musical Composition". It is known that Franz Schubert in the last weeks of his life, after having created a vast library of masterworks, considered studying with Sechter to improve his counterpoint. Through Schubert's early death (November 19, 1828) the plan came to nothing. Anton Bruckner, (1824-1896) however, was a full-time student of Sechter, faithfully following his teacher's insistence on regular exercises in all branches of counterpoint.

Robert Fuchs and Josef Labor — the latter, incidentally, also a teacher of Arnold Schoenberg — saw to it that Schalit's talent got a solid grounding in technical competence. His early works, all secular, show him second to none in compositional perfection. I have before me op. 17 "Sechs Liebeslieder" (Six Love Songs), published by Universal Edition, one of the most reputable houses in Europe. These songs are based on poems by Max Dauthendey (1867-1918), "Rhapsodist of blessed abundance", as Richard Dehmel called him. The poems are sensuous throughout, but not marred by the vulgarity that is so much in evidence in contemporary poetry. There is no doubt where Dauthendey belongs in the history of literature: He is a true child of a period we call *"Jugendstil"*, a mixture of medievalism, folksong simplicity and over-bred, self-indulgent sensibility. However, I will not minimize the quality of verses such as:

Deine Augen sind himmlische Bruecken,
Wie nach dem Regen im Bogen
Sieben Freuden am Himmel einzogen,
So *koennen deine Augen begluecken.*
(Your eyes are heavenly bridges,
as after the rain, in a bow,
seven joys appear in the skies —
thus your eyes bring bliss to me).

Schalit's music is the work of a master in musical form as well as in the sweeping fullness and independence of the accompaniment. Early in his life, like Mahler, Schalit broke with the then fashionable style of Hugo Wolf with its declamatory treatment of the voice which had to depend on the accompaniment to make any sense at all. In his Love Songs, Schalit created singable melodies, not mere fragments, that were complete in themselves.

As a young man of twenty, Schalit moved to Munich to take up a teaching career. Among his students were the daughter of the piano builder, Steinway, and one of the daughters of Samuel Clemens (Mark Twain). I remember, that at the time, when I was a student of the State Academy of Music, in Munich, Schalit's name was already known to me as composer and pianist. (He had been a pupil of Leschetitzky, in piano). But I met him, for the first time, in Rochester, N.Y., then more often in Providence, R.I., where he served as organist at the Reform Temple. After a short period as organist in Hollywood, Cal., he retired to Denver, Colorado. Later, he built a mountain cottage in Evergreen, near Denver, where I' visited him and his wife Hilda, on several occasions. He was amused when I called him "my ever-green composer." In our personal relationship, Schalit was always friendly and cordial and he did appreciate my work. Basically, he was not a socially minded person and preferred to stay by himself. Producing music, especially in his later years, was a slow, often painful process — partly due to his failing eyesight — and he never stopped revising his works.

But I am ahead of myself. Returning to Munich, it is important to relate that in 1927 he was appointed organist of the Synagogue, and in this position exposed to the music of Emanuel Kirschner, the synagogue's cantor-composer, who was a conservative follower of Lewandowski. Challenged to seek new ways, Schalit gave up an already recognized career in the field of secular music which had begun auspiciously at the age of twenty when he won the Austrian State Prize in Composition, for a piano quartet.

It must have been around 1930, that Schalit turned to Jewish liturgical music. His first piece, as he once told me, was the V'shamru, now part of his Friday Evening Service. It is a full-blown masterpiece and I can well imagine that, at that time, Schalit came to a decision that was to determine his future career as a composer. Continuing in the secular field, he would have been one among other good composers. In the liturgical field, he had to offer something entirely new, a musical approach that would influence the way Jewish liturgical music should go. I am not thinking here of practical considerations. Writing liturgical music became for Schalit, a sacred calling to the almost complete exclusion of any other musical forms. His basic achievement, called *Eine Freitag Abend Liturgie* appeared in Germany in 1933, and was revised and newly published in America in 1951, under the title *Liturgiah shel Leyl Shabbat.* I have the first German edition of the work, published by the composer himself. This is not the place to go into a detailed comparison between the

German and American editions, although there are striking differences worth exploring. The most important addition to the American publication is the inclusion of Psalm 98 in the Kabbalat ***Shabbat*** section. It is an extensive composition bearing the dedication "To the Genius and Humanitarian, Albert Einstein". This dedication is by no means presumptuous. I consider this Psalm as Schalit's most perfect, his most ambitious liturgical work.

Trying to understand Schalit's aims as a composer of Synagogue music, I shall translate some of his illuminating sentences from the German preface of the first edition :

"It is an obligation for the creative minds among Jewish musicians to prepare a change in style and outlook, to create a new, unified liturgical music growing out of the soil of the old-new, significant and valuable source material offered by Idelsohn. The unorganic mixture of traditional cantorial chants with congregational and choral music in the German style of the 19th century must be eliminated." And further : "This work is trying to fulfill the demands which must be made today for the rejuvenation of our Temple music. Its style is rooted in the timelessness of old Hebrew motifs for Bible and Prayer, motifs which form the germinal cells for the musical substance of this work. Also the freely invented parts rest on the foundation of Hebrew-Oriental melody."

Thus, Schalit was the first composer to grasp the importance of the material offered by Avraham Zvi Idelsohn in his collection of Oriental-Jewish chants. Schalit's preference is clear but he did not neglect the Ashkenazic tradition either, as shown in his settings of ***L'chu*** N'rannenah, ***Adonai Malach*** and ***Vay'chulu.*** In the preface to the American edition Schalit speaks of "our ancestral memory", and I see it at work when, without folkloristic models, the composer must rely on the infallibility of that memory. For all this melodic material Schalit avoided the harmonic idiom of the 19th century, as exemplified by Lewandowski. He forged his own language, a tart diatonicism which he treats in contrapuntal fashion, as in ***L'cha Dodi,*** or in homophonic textures, tellingly dissonant, as in ***Tov L'hodot.***

On the first of December 1975, I gave a lecture at the "Conference on the Music of the American Synagogue", at the School of Sacred Music in New York, which is a branch of the Hebrew Union College. I wrote the lecture ahead of time and sent a copy to Schalit. He answered on September 27, 1975, some three months before his 90th birthday. It was to be his last letter to me and I shall

quote what is pertinent to our topic: "1 read your interesting essay and I cannot tell you how deeply I appreciate your remarks about my music and myself. I know that you were one of the first who recognized the new style. May I tell you in brief the story of the *Freitag Abend Liturgie:* "In early spring of 1931, when I returned to Munich from a visit in Rochester, N.Y ., I was already a well-known composer in Germany, especially in Munich, Augsburg, Frankfurt, Dresden, Berlin, etc., probably because of the performances of my Hymn *"In Ewigkeit".* It was then, that the capable choir director of the Leo Baeck Synagogue in Berlin, who had at his disposal a choir of over 30 singers, as well as a fine organ, approached me to write a new service. Many people didn't like the German style of Lewandowski anymore, and there was a vacuum in synagogue music. Weinbaum (the choir director) came from Berlin to Landeck (Tyrol) , presumably on a vacation trip, in the summer of 1931, to talk it over with me. I was enraptured by the idea and promised to compose a service according to the Berlin prayerbook. In the fall of 1931, I composed the service within 6 weeks and it was sung in the Temple, in the fall of 1932 with young Janowsky at the organ. The reaction was divided. Many liked it very much, among them Arno Nadel. Alfred Einstein, Curt Sachs. Other people rejected it. After several repetitions they said to Rabbi Leo Baeck, 'If this is to be our future synagogue music, we'll leave the Temple'. Well, they didn't have to leave because the Nazis, in 1933, took good care of their not coming anymore. One of the critics said to me 'It will take at least 30 years until people will understand and accept your music.' I didn't believe it, but now I do. It was a most beautiful performance and I was proud at the age of 46. But now, being almost 90, I am humble and think that our younger generation should carry on. Again, many thanks for your fine article, I hope they will appreciate it in New York. too."

I have dwelt on the Friday Evening Service at such length because it marked a turning point in the composer's life. It may be well to remember that Schalit's name is more than a mere coincidence. We pronounce it Schalit (stress on the first syllable), but as a Hebrew word, Schalit (stress on the second syllable) means Leader, Master. Could there be a better name for a man who initiated a stylistic change in Western synagogue music and became a master of his craft?

Much important music came from his pen in later years: A capella pieces, a Shabbat Morning Service, song cycles, cantatas

based on Israeli folk music, anthems, etc. But I think of his *Liturgiah Shel Leyl Shabbat* as his most enduring work, coloring all that was yet to come. Schalit's favorite texts for sacred, not necessarily liturgical, texts were taken from the Hebrew poets of 11th century Spain : Yehuda Halevi and Ibn Gabirol. Shortly before his death, (February 3, 1976) he wrote his last composition, based on words by Ibn Gabirol. The music shows that noble simplicity of statement, the wisdom, which is the result of a life-long effort for perfection. The text begins with the words : "Forget thine affliction", and ends with "sunlight shall glow with a sevenfold ray." Here is the rainbow again, as in No. 4 of the *"Liebeslieder"*. But now it has become something else. Not the seven earthly joys of the Dauthendey poem but the eternal radiance of a never setting sun.

Postscript

The first edition of Schalit's Friday Eve Service was not engraved but lithographed after the script of a Munich copyist. I immediately recognized it as the hand of the copyist who had also worked for me. My thoughts are taking a sudden turn to the Purim song Shoshannat Yaakov, Lily of Jacob. After blessings for Mordechai and Esther, the song ends: "V'gam Charvono zachur l'tov." "And also Charvono shall be remembered for good." He was the scribe who on a night when King Ahasverus couldn't sleep, read the Chronicles of the Land with the passage telling of Mordechai's merits for the King's welfare. This led to Haman's downfall and to the salvation of the Jewish people.

Following the example of the Purim song, the Munich scribe should now find a place at the end of the essay. His name was Boehm.

AUTOBIOGRAPHICAL SKETCH
JOSHUA S. WEISSER (1888-1952)

The following short memoir was recently discovered by me, quite fortuitously, among certain unpublished music and papers left to me by my uncle after his death. Although it was obviously written sometime in 1948, its exact intention or occasion remains unknown to me, nor have I seen it previously published anywhere. Aside from the valuable autobiographical material and deep personal artistic convictions, it reflects much of the intimate concerns and apprehensions found among the American cantorate concerning the future of their profession following the Holocaust and World War II. The translation from the original Yiddish is mine, as are the annotations.

ALBERT WEISSER

I was seven years old when I began to exhibit a love for Jewish song. I used to stand under the synagogue window and listen to our town cantor as he rehearsed with his choristers for the high holidays'. One day he noticed me, asked me to sing for him and I quickly became a member of his choir.

The cantor's name was Shahna Kagan and he taught me sol-*f eggio*. When I was eight I could already read vocal music with great facilty. It was about this time that Hazzan Shmuel Vaynman 2 of Saroki, Bessarabia, came to our town as a guest cantor to officiate on a Sabbath. After much tearful pleading and objections of my dear mother I left my town and family to travel with him as a member of his choir. Vaynman was a fine musician and taught me much about music theory and gave me excellent vocal instruction. He was also concerned about my religious education and enrolled me in the Saroki Yeshiva 3.

When I reached the age of seventeen I began to sing as a tenor. Learning that there was an excellent music school in the city of Vinnitsa 4, I went there with the intention of further study. Fortunately, Professor Kortakoff, who was director of the Vinnitsa Imperial Conservatory, took an interest in my musical progress so I was privileged to study various musical disciplines with him — advanced harmony, counterpoint, music history, orchestration.

At twenty, I became Hazzan in one of the most important synagogues of Vinnitsa, and wrote some of my early liturgical pieces. It was during this period too, that I befriended the renowned scholarly cantor and musician, Eliezar Mordecai Gerovitch of Rostov 5 —

Albert Weisser is a noted musicologist and music historian. He is a member of the faculty of the Cantors Institute of the Jewish Theological Seminary of America.

may he rest in peace. He was most kind to me and showed deep interest in my work. I was to remain his disciple for several years studying all aspects of hazzanut with him. He also performed several of my compositions in his synagogue and published my *"Emes Ki Ato Hu Yotzrom"* in his volume Shire Zimrah (Part 4, pp. 42-45).

In 1914, I arrived in America and was hazzan in several synagogues. My first important position was in the large Allen Street Synagogue in New York City 6.

In 1915, I finished my first volume, *Tefilat Yehoshua,* recitatives for the high holidays. There then followed *Shiroh Chadasho* (1918) for choir and cantor — in collaboration with Hazzan Shmuel Kavetzky.

I then published *Rinath Yehoshua* (1927-1929), two volumes, recitatives for the entire liturgical year. *Baal Tefillah* (1936, 1940), two volumes, recitatives for the entire liturgical year.

My early hazzanic works were written in the genuinely traditional Jewish spirit, and were based on the orthodox Eastern European style. Within recent years I observed that there developed within the contemporary American synagogue a new type of worshipper who, though he enjoyed listening to the traditional Jewish chant, yet preferred that the cantor not repeat the words of the liturgy without rhyme or reason. I observed, too, that there developed a new generation of native born American cantors who had not experienced the great European hazzanic culture, nor had they ever sung as young choristers with learned and knowledgeable cantors. Thus they most often knew very little of the proper corpus of traditional synagogue song with which our liturgy is chanted. And what with the recent terrible European Holocaust, I feared there was a real danger that all these age-old and noble hazzanic creations would soon perish.

Simultaneously, there seemed to develop in many synagogues in this land a new popular musical form, *zimrah b'tzibur — or* as it came to be known, "congregational singing." However, I. observed that what was sung for the most part were not beautiful melodies based on Jewish musical tradition, but mainly alien and meritricious tunes and dances. I thereupon decided to compose a complete service in which the recitatives would be genuinely Jewish, based on our traditional chant, with no unnecessary repetition of words, appropriate for all cantors (Orthodox, Conservative, Reform), and so written that the congregation could easily participate in the service and constructed in a modern musical manner,

Also, I decided to set the entire liturgy, excluding no prayers for either the cantor or congregation. Quite simply, ***The Complete Prayer Book'.***

I finally finished and published, in 1944, the first volume of my ***Avodath Hahazzan 8*** for Sabbath Eve, Sabbath morning and Afternoon, and Oneg Shabbat. Also included were many hassidic nigunim which I collected and transcribed from many oral sources.

This year, 1948, I finished and published the second volume of my ***Avodath Hahaxxan*** in the same format as the foregoing volume — cantor and "congregational singing." This volume is based on the complete High Holiday Prayer Book, S'lihot, Rosh Hashanah, Yom Kippur and N'eilah. Also included again are many hassidic nigunim and ten recitatives set to texts from the Torah and Talmud.

Those who were kind enough to help me publish these volumes were the well known music publisher, Henry Lefkowitch of Metro Music Company, New York, The Jewish Ministers Cantors Association of America, Moshe Erstling, President, The Philadelphia Cantors Association, and many other cantorial organizations and individual cantors throughout this land.

At present I am working on Part III of my ***Avodath Hahazzan*** which will include Sh'losh Regalim and all other cantorial functions for the entire liturgical year. I plan to include in this forthcoming volume many recitatives and material for "congregational singing." 9

For some time now, I have been acutely aware that many of our cantors, especially our younger ones, have unfortunately departed from the genuinely traditional road of hazzanut. What is, therefore, most urgently needed at present is the founding of a cantorial academy. Here young cantors would be trained for our synagogues and here could be gathered a variety of Jewish musicians, cantors and scholars, well versed in the hazzanic art who would teach and explore the entire field of Jewish music, and attempt to create a uniform Jewish liturgy for our contemporary synagogue.

And since we have recently heard that the Jewish Ministers Cantors Association of America plans to organize such a cantorial institution in the near future, we wish it, with all our hearts, ***"bekorov beyomenu"*** — may it come to pass in our day 10.

NOTES

1. Joshua S. Weisser (originally Pilderwasser) was born in Novo Ushitsa, a town in the Podolia region of the Ukraine. Russia. According to many of his ***"landslayt"*** (countrymen) I have spoken to, he was considered something of a musical prodigy. For a fuller study of Weisser, see the fine work of Paul Kavon, Joshua ***Samuel Weisser*** (Pilderwasser) 1888-1952: ***His Life nnd Works.*** First written as a Masters thesis at the Cantors Institute, Jewish Theological Seminary, it was later published in this ***Journal,*** *1* (January, 1968), 16-42.

2. In Elias Zaludkowski's work, ***Kulturtreger fun der Yidishe Liturgie,*** Detroit. 1930, p. 240, he is described as the "renowned cantor of Saroki . . a splendid traditional (Yidisher) chanter of the liturgy (davner) and the possessor of a beautiful voice."

3. Saroki is a city in North Moldavian Russia in Bessarabia. once Roumania. According to ***The Columbia Lippincot Gazefter of the World, New*** York, 1952, its population before World War II was largely Jewish.

4. Vinnitsa is a city in the Ukraine, Volhynia-Podolia upland region bordering on Bessarabia. According to the ***Columbia Lippincotr Gazetter of the World,*** its population was forty per cent Jewish before World War II. It was during this period that Weisser married his wife, Feyge.

5. Eliezar Mordecai Gerovitch (1844-1913) was one of the most important hazzan-composers of 19th century Eastern-Europe. His works influenced and were greatly admired by the composers who were associated with the ***Society for Jewish Folk Music,*** St. Petersburg — especially Saminsky. Achron, and Gniessin.

6. It is not too well known that during this early period in America, Weisser conducted and wrote for the Yiddish Theater, especially in the Philadelphia area.

7. Weisser's phrase here is "Siddur Kol Bo."

8. In English, titled ***Cantor's Manual,*** which gives the work another, more academic, dimension.

9. Unfortunately, this work was never completed, nor have I found any vestiges of it among Weisser's musical remains. In his later years his mind was taken up with the publication of his choral works — ***Shirei Beth Haknesseth, 2 vols., New*** York, 1951, 1952, the second issued posthumously.

10. Though many high minded cantors in this organization did attempt to fulfill Weisser's hopes, no such institution under its auspices ever came into being. Of course, quite-soon after, the three New York based cantorial schools opened their doors — School of Sacred Music, Hebrew Union College-Jewish Institute of Religion (1948); The Cantors Institute and Seminary College of Music, The Jewish Theological Seminary of America (1952); The Cantorial Training Institute, Yeshiva University (1954); I hope to write in greater detail of these institutions' beginnings in the near future.

ALFRED SENDREY: IN MEMORIAM

ROBERT STRASSBURG

Dr. Alfred Sendrey, revered Jewish musicologist, composer and teacher, died at the Los Angeles New Hospital March 3, 1976 of a stroke, three days after reaching his ninety-second birthday. He is survived by his son Albert and his daughter Lillian.

As a close friend and colleague, I was privileged to give the eulogy at the memorial service held in Sinai Temple in Westwood on Friday, March 5th.

The service was conducted by Rabbi Hillel Silverman, the "El Mole Rachamim" was chanted by Cantor Joseph Gole. The Cantors Chorus of Los Angeles under the direction of Cantor Samuel Fordis participated in the tribute.

Many of the hazzanim had studied with Sendrey during his tenure at the University of Judaism in Los Angeles from 1961 to 1967. The President of the University of Judaism, Rabbi David Lieber, and the Cantor Emeritus of Temple Sinai, Carl Urstein, reflected on Sendrey's achievements and nobility of spirit.

The attendance included a number of well-known Hollywood composers and conductors. Many had been students of Sendrey. Among them Henry Mancini, John Green, Nelson Riddle, Lyn Murray, Leo Shuken, Bob Bruner and others.

EULOGY

My dear friend Alfred Sendrey ... My dear friend and colleague ... I mourn your passing, but rejoice in the memory of the sixteen years we have known each other.

I grieve with your devoted son Albert, your loving daughter Lillian, your grandson Stephen, and your entire family. I mourn your passing but rejoice in your attainments as a scholar and teacher

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Dr. Robert Strassburg. composer. conductor, musicologist is Professor of Music at California State University. Los Angeles, where he teaches the humanities courses "Music in World Culture." and "Contemporary American Music." He is co-chairman of the University's Bicentennial Committee. chairman of Cal State's chapter of American Professors for Peace in the Middle East, and Hillel advisor. Formerly music director of Temple Emanuel in Beverly Hills, and assistant Dean and choral director of the University of Judaism in Los Angeles. His compositions include songs. chamber music and liturgical compositions for the synagogue.

who has raised up many disciples . . . many composers and conductors, among them your son Albert. . . and many hazzanim serving the Congregation of Israel.

There are many here today who can recall your service to Temple Sinai, as its Music Director and Organist, from 1950 to 1963, enriching this congregation, in close collaboration with this Temple's Cantor Emeritus, Carl Urstein. Cantor Urstein always found you to be a loving and devoted friend, as well as a sensitive composer and arranger of the liturgy for the Sabbath and Holidays, who supported and strengthened him on Sabbath after Sabbath with inspired music making.

When you retired as Music Director in 1963, you left behind not only beautiful memories, but all the manuscripts you had written . . . all the compositions you had created during your long tenure.

As your colleague and collaborator in the writing of your last three books, I rejoice in the memory of our years together, first as your student at the University of Judaism, when we met in 1961 through Max Helfman of blessed memory, who invited you to be Professor of Musicology in the newly created School of Fine Arts.

Those were years to which you brought the excitement of learning. Years in which you deepened and enriched our knowledge of music and history, and the profound role music played in the life of the Jewish people.

Many hazzanim present today recall the lectures you gave at the University of Judaism in 1963 and 1964 when you began writing your book on *The Music of the Jews of the Diaspora.* Your research uncovered the existence of Jewish troubadours and jongleurs in medieval France . . . Jewish minnesingers in Germany, and Jewish musicians like Salomone Rossi, who lent lustre to the Italian Renaissance.

We recall your lively humor.. . The way your eyes would light up as you read from your manuscript about great cantorial personalities and their deeds in the ghettos of Venice, Prague and Frankfurt.

You filled us with pride in the attainments of our resourceful people, and communicated to us your love of your subject and of the people whose music you discussed with such perception . . . A people who despite the burdens and persecutions of the diaspora were able to create a vast variety of musical forms.

In the Foreword to this volume, published in 1970 and dedicated to the University of Judaism, Rabbi Simon Greenberg, then Chancellor of the University, pointed out that you belong to the precious company of rare, highly specialized "memory cells" of our people, who greatly enrich our group memory by gathering up the essence of our historic experience in the diaspora. And this is indeed true. For your volume contains historical data drawn from thousands of books, pamphlets and articles in every language.

I well remember the hundreds of hours we spent together checking sources, preparing the voluminous bibliography and index, in what can only be regarded as a labor of love, in your determination to "sing a new song unto the Lord." At that time you were already 86 years of age. Many of your scholarly contemporaries had long passed from the scene. But your energies were unabated. Your eyes sparkled with mischievous intent as we discussed the writing of a new and even more complex work designed to enrich the field of the humanities, to be called *Music in the Social and Religious Life of Antiquity.*

I shall never forget the nightmare of assembling the staggering bibliography and index with its ten thousand items, and reading through the endless rolls of galley proofs. Although your eyesight and strength were now giving way, you never yielded in your determination to bring the work to its final form, and the volume that proclaimed you truly the "Savant of Antiquity," was published in your 90th year.

The Kabbalistic *Book of Splendor* known as *The Zohar* says that every sacred act requires a summoning, an evaluation. This is a sacred hour for all of us. An hour for calling to mind what you have given the world, and what you have given to the Congregation of Israel.

In the course of our years together, I came to know only gradually, other aspects of your achievements which reach back to the turn of the century.

You were born in Budapest, February 29, 1884, to middle class Hungarian parents. There was no previous history of outstanding musical talent in your family. It was a time when the world was full of music.

In the year of your birth, Brahms had started on his *Fourth Symphony,* Mahler had completed the Songs *of a Wayfarer,* Bruck-

ner had begun the creation of his gigantic *Eighth Symphony*. Verdi was at the height of his powers.

Your piano lessons began at the age of six. You entered the Hochschule at the age of ten. You gave your first piano recital at the age of twelve. At the age of thirteen you became a Bar Mitzvah and in the same year entered the Conservatory in Budapest.

There, your abilities took wing. You became a first class tympanist in the Conservatory orchestra, and for five years until your graduation, you never missed a rehearsal or concert. It was there that you drank in the orchestral repertoire, studied and memorized scores, absorbed the techniques of conducting and orchestration, and became a fine accompanist.

The next phase of your career took place at the Royal Academy of Budapest, where your classmates were Zoltan Kodaly and Bela Bartok. At the Academy, you developed an unappeasable hunger for opera. At the same time, in order to please your parents who wanted you to become a lawyer, you attended the University of Budapest until you earned your law degree. But every evening was spent, from 1901 to 1905, at the opera or at a symphony concert or solo performance.

Where you found time during this period to study composition, organ, piano, conducting, violin and cello, and law, is part of the mystery of genius. You won composition prizes during those years for a *"Stabat Mater"* for solo voice, organ and chorus, a *Miserere* for solo quartet and double chorus, and a *Hungarian Overture* for orchestra. All of which made your parents finally realize that a law career was not for you.

Where did you start as an opera conductor? In 1905, you were invited to become the assistant conductor at the Cologne Opera House. One of your first tasks was to prepare the Cologne premiere of *Salome,* Richard Strauss' turbulent and masterful opera. You did so to the composer's great satisfaction. It was during this period that you conducted Cavalleria *Rusticana* at the Cologne premiere and made friends with the composer Mascagni.

The following year, in 1907, you became the assistant opera conductor in Mulhausen. In that year you met Eugenie Weiss, a lovely soprano who was a graduate of the Vienna Conservatory. She possessed an infallible memory and already knew the roles of Carmen, Mignon, Margaret and Musetta by heart. Your love for her was

expressed in over one hundred songs, many published by Steingraber and Universal Music Publishers.

But it was not until your 35th year, in 1909, that in a space of five months you revealed your full stature as an opera conductor equal in rank to Felix Weingartner and Otto Klemperer. Within a space of five months in 1909, you conducted *Die Walkure, Rigoletto, La* Juive, *La Boheme, Carmen, Traviata, Don* Giovanni, *Tannhauser, Fidelio, Madame Butterfly, Siegfried, Aida, The Merry Wives of Windsor, Faust,* and *Cavalleria Rusticana.*

As a guest conductor in Brunn, Austria in 1911, critics spoke of an overwhelming reaction by the audience to your magnificent interpretation of *Fidelio* and the entire *Ring.*

It seems that every European artist finds his way to the United States. You were no exception. In 1911, you were invited to conduct the Philadelphia and Chicago Opera Companies. Your wife, Eugenie, was pregnant when you came to America on the steamer President Grant. Here you conducted *Die Walkure* with Madame Schuman-Heink as Fricka. It was in the United States that your son Albert was born on December 26, 1911 in Chicago.

In 1912, you returned to Hamburg where you conducted *Carmen* with Enrico Caruso as Don Jose. At the Hamburg Opera your co-conductors were Weingartner and Klemperer. And here your second child, Lillian, was born, November 12, 1912. It was in that year that you coached and conducted Lotte Lehman in her premiere appearance as Elsa in *Lohengrin.*

Your reputation as a teacher of outstanding young talent followed you to the United States when you returned to New York in 1913 to conduct the Century Opera Company. You brought to life an inexperienced opera company launched by the famed Metropolitan Opera House, for the purpose of bringing opera in English at popular prices to the people of New York City. Following your successful performances of *Aida, Carmen, Lohengrin, Samson and Dalila,* and the premiere of Victor Herbert's opera Natoma, you returned to Germany.

During the war years, you continued your brilliant career as a conductor. In Vienna, you became friends with Ernest Korngold, following one of your brilliant performances of *Salome.* In 1922, the young composer entrusted you with the premiere of his most successful opera *Die Tote Stadt — The Dead City.*

Your life as a conductor of opera was filled with triumphs. From 1924 to 1932 you became conductor of the Leipzig Symphony Orchestra, as well as the Musical Director of the mid-German radio station MIRAG. During this period you conducted all the symphonies of Beethoven, Brahms, Bruckner and Mahler. You explored the entire symphonic repertoire plus introducing new works by Bartok, Bloch, Casella, Hindemith, Kodaly, Stravinsky and Toch. An astonishing record of achievement.

But when did you turn your genius in the direction of Jewish music? In your article "Adventures of a Bibliography" published in the *Journal of Synagogue Music* in 1969 (Vol. 2, Cantors Assembly), you related that

> "It all began when I lived in Germany during the birth of the Nazi movement. This nefarious and evil cult... threatened to destroy in its entirety not only the Jewish people, but all evidence of the centuries old culture. I was one of the fortunate few to escape the holocaust. I felt that it was the duty of every educated Jew to participate in the intellectual struggle against Nazism, by utilizing his skills and experience to the fullest extent. My field had to be, of course, the domain of music. But at that time I had not the vaguest idea as to what phase of music I could best apply my abilities, in order to keep alive the Jewish heritage.
>
> "After much consideration, I decided to devote my research to the history of Jewish music. From the very start, however, I discovered that there was a woefully inadequate documentation of reference material. The library of the Alliance Israelite in Paris, where I started my research and expected to get the most help, was thread-bare in this area of musical literature. It was only when I came to the United States in 1941, and saw the wealth of documentation available in New York, that I could proceed effectively to put my plan for making a thorough study of Jewish music into effect.
>
> "As to its final form, I had as yet no idea. At first I considered writing small or extended articles, but this gave way to plans for treating the history of the Jews as a whole. It was only when I started to assemble the material for the project that I fully recognized the need for creating a reference book listing the sources of Jewish music. I finally arrived at the decision to provide musicology with a major tool in the form of a comprehensive Bibliography, which would also serve to stimulate general scholarship in this somewhat neglected area of Jewish learning."

The scope of your labors were Herculean in fulfilling this resolve. Having no funds, you could not afford clerical help. YOU

devoted every waking hour to scouring public and private libraries hunting down items and recording them in longhand on about 20,000 cards. In pursuit of your objective, you went to Cincinnatti where you catalogued and described the entire "Birnbaum Collection" in the Library of Hebrew Union College, within a brief span of time.

Unfortunately, many important items were unavailable since they had just arrived from Germany and were still unpacked on the top shelves.

After many years of research difficulties the ***Bibliography of Jewish Music*** reached its final form, and was published, in 1951, by Columbia University Press. It contained 10,682 items, listing liturgical music, folk music, Yiddish and Chassidic music, music for the theatre, songs of the working classes, music for children, music mentioned in the Bible, music mentioned in early rabbinical works.

It has been for these many years, and will long continue to be the central source book of Jewish musicology, invaluable to musicologists, librarians and historians. It is today the basis for the building of a comprehensive Library of Jewish music at the University of Jerusalem.

In 1944, you brought your family to Los Angeles where you taught composition and conducting at Westlake College. In 1950, you became Music Director and organist of Temple Sinai. In 1961, you joined the faculty of the University of Judaism, and in 1967, in recognition of your scholarly attainments, the University conferred on you the degree of Doctor of Humane Letters, Honoris Causa. In 1971, the Cantors Assembly presented you its tenth annual Kavod Award in recognition of your unique and original contributions to the development and enhancement of the Jewish music as a teacher, conductor, composer and musicologist.

In 1974, at this Temple, your students, the American Conference of Cantors, the Cantors Assembly of Los Angeles, the Ministers and Cantor's Association and the Southern Guild of Temple Musicians, Organists and Choir Directors, and the City of Los Angeles, by proclamation, honored you for your contributions to our community.

It was truly a joyous occasion. For in your ninetieth year you were surrounded by those who knew and loved you. Your son, Albert, and Hazzan Samuel Fordis of Valley Beth Shalom performed some of your lovely songs. Cantor Joseph Gole and the Temple choir, sang

some of your liturgical settings. Your daughter Lillian, your daughter-in-law, Ann, with your new grandchild Christopher, and your grandson Stephen, graced the occasion.

Hazzan Samuel Kelemer of Temple Beth Am, Chairman of the event, and Henry Mancini, honorary Co-Chairman, renowned TV and film composer, one of your most gifted students, spoke lovingly of what your presence meant to each one of us personally. It was my privilege to give the key address and recount your epochal achievements. The former President of Sinai Temple, Mr. Lippert, and Hazzan Carl Urstein added to the warmth of the occasion with their recollections. Gathered before you were the many men whom you had guided to productive careers in the world of motion pictures and television, among them Bob Bruner, Jack Hayes, Leo Shuken, Marty Paich, Bob Armstrong, Lynn Murray, and, of course, your own son, Albert, whose career as a composer you so lovingly guided.

You have exerted an influence on many other composers, conductors and scholars, as well as hazzanim and teachers through your scholarly writings. Miklos Rosza is indebted to you through the first book you wrote on the technique of conducting, published in Leipzig in 1931. Hazzan Philip Modell, a graduate student of yours, wrote his book on Joseph Achron thanks to your knowledge and guidance.

You have justly been called by Henry Roth, music critic of the B'nai Brith Messenger, in his review of your latest work *"Music in the Social and Religious Life of Antiquity" a* "Savant of Musical Antiquity." But you are more than a savant of music. You have been, during seven decades, a man of restless energy and indomitable courage, filled with passionate devotion to the loftiest standards of the art. And your writings express unquestioning allegiance to the area of Jewish musicology which you have endowed with vitality, investing it with a new body, and animating the field of **Jewish** research with a new and pure spirit.

On this day of community mourning, we are blessed through having known you as a friend, a scholar and teacher whose imperishable legacy, time shall not erase.

FADING FOOTPRINTS

MAX WOHLBERG

"Good night, good night! Parting is such sweet sorrow that I shall say good night till it be morrow."

Keeping in mind the sensuous circumstances of that scene in "Romeo and Juliet", where these words are uttered, and remembering the expectation of the lovers of a speedy reunion one can well understand the sentiments expressed by Shakespeare.

However, at other occasions of parting, the adjective "sweet" is, I fear, out of place. The sorrow is undiluted and surely unsweetened when we are fated to part with loved ones whose "souls were bound" with ours.

Through the years, on an incomparably inferior degree, we also become attached to objects whose loss is painful. To part with a scuffed pair of slippers, a frazzled sweater or a favorite cup is, at least, an upsetting experience.

But, as Mendele would say : ***"Nit dos bin ich oysen"*** (That's not what I am driving at.) Between these extremes : the beloved person and the familiar object, there is a wide spectrum, a large group of items which may, in a literal sense, be considered lifeless but are, nonetheless possessed of endearing, instructive and inspiring qualities, and to part with these is almost as painful as to part with a cherished friend. I am, of course, speaking of books.

When it becomes necessary to diminish our possessions, our libraries, alas, are among the first casualties. This act of pruning and elimination is, as some of you must know, a painful and prolonged process. One does not discard books lightly and at random. Every book is examined and fondled. The pages are slowly turned and re-read; the contents are reviewed. After careful scrutiny and critical deliberation, one decides (and later often regrets the decision) whether to part with it or to retain it.

The slow tempo required for this delicate operation is evidenced by the fact that it took me three years to discard approximately

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1,500 volumes not directly related to my profession. These books went to a Judaica Department of a university, a rabbinical school, two synagogue libraries, members of my family and to friends.

In this continuing and increasingly difficult process I just picked up a volume : "B'ikvei Hador" ("Footprints of a Generation") published in 1957 by the Histadrut Ivrit and graciously inscribed by the author : Jacob Zausmer. And I simply cannot go on without dwelling for a moment on the venerable author.

He was "Mr. Hebrew" of Philadelphia. His energies were inexhaustible and his smile irresistible. No Hebrew event took place in Philadelphia without his presence and without his supervision. He was also a fine scholar, the master of a beautiful Hebrew style.

Soon after its founding, the State of Israel, wishing to establish contact with those Jews in the Diaspora who were likely to be in sympathy with the emerging cultural and social needs of the country, organized under the auspices of the Hebrew University, an annual international examination to be given in the larger cities and covering (as I recall) such subjects as : Hebrew Language, Jewish History, the Bible, followed by the writing of a free composition in Hebrew.

Mrs. Wohlberg and I volunteered to be in the first group to be so tested. When, in March 1949, at a public reception (either at Dropsie or Gratz) we were to receive our certificates, Mr. Zausmer lovingly hovered over us like a proud parent over a Bar Mitzvah.

Although he considered all of Philadelphia and its far-flung suburbs as his domain, he normally attended services at Mikveh Israel, one of the first congregations established in this country. And it was from him that I first heard the Sephardi tune for *Eil Norah Alilah,* the poem preceding Neilah service, now found in several Mahzorim, but then included only in the Jastrow prayerbook in my congregation. I promptly substituted it for a tune I had composed for the poem previously, (He relates this incident on page 330).

But, as I said before: *Nit dos bin ich oysen.* Zausmer devoted a whole chapter of this book to Pinchos Minkowsky and this leads me to another digression.

I arrived in the United States in the latter part of 1923 -before my 17th birthday — and soon decided to become a cantor. Having begun to read everything pertaining to hazzanut, I ultimately acquired three idols. One, Edward Birnbaum, who passed away in 1920

in Konigsberg. The second, Abraham Z. Idelsohn, was then in Cincinnati. (I was, years later, to see him off on the ship taking him away from the United States. But he was, by then, almost completely paralyzed and unable to speak.)

The third was Pinchos Minkowsky whose ***"Der Sulzerismus"*** I began to study and to copy, (I still have my notes) and whose many articles, in particular, his ***Entwickelung der Synagogalen Liturgie bis nach der Reformation des 19ten Yahrhunderts*** (Odessa 1902) impressed me immensely. He was a scholar writing with authenticity and with equal facility in Hebrew, German, Yiddish and Russian. The year was 1924. He was then, for the second time, in the United States and was to appear in a grand concert arranged by the Hazzonim Farband on February 3rd, in the old Madison Square Garden,

I, of course, purchased a ticket for the concert. Unfortunately, on January 18th (Erev Shabat Shirah) he passed away in Boston, in a seedy hotel where he had been preparing for a concert. Three days before the onset of his illness he finished, in Yiddish, a five-page autobiography.

A black, crepe covered chair, with his robe, cap and ***tallit*** draped over it indicated his place of honor on the stage of Madison Square Garden. The ***atara*** on his ***tallit*** had the words ***Vehaya k'hagein hamnagein vathi alav yad Adonai (2*** Kings 3:15) embroidered on it. The aged Karniol chanted the ***Eil Maleh Rachamim.***

At the turn of the century, Minkowsky expressed in no uncertain terms his opposition to commercial recordings of liturgical music and I was in complete agreement with his views. Today, I would gladly exchange my second copy of his ***Entwickelung der Synagogalen Liturgie*** for a recording of his voice. But Minkowsky deserves more than an incidental comment. The complete Zausmer article should be translated and reprinted.

Another name mentioned in passing by Zausmer, launched me on a train of thoughts. It is Yisroel Kuper, formerly Chief Hazzan of Vilna, who died here poor and forsaken. To my knowledge he was one of two cantors who committed suicide.

I could understand, though not justify, the neglect in this country of an old cantor, past his prime. But since he occupied an exalted position in Vilna he must have been endowed with uncommon musical and vocal gifts. I picked from my book shelves a volume : Wilna (1012 p. published by Workmen's Circle in 1935 and edited by

Ephim H. **Jeshurin) .** Recalling the many star-hazzanim who served as Chief-Cantor in Vilna (we are fortunate in having one of these, Joseph Eidelson, in our midst) I wondered how many are named in this "all-encompassing", massive volume.

Scanning through the eight pages of Contents, I noted the expected articles on the Vilner Balebeisel, the Gaon of Vilna and Elyokum Zunser. Others — on rabanim and maskieim, artists, actors, writers, labor-leaders etc. etc. No article on hazzanim. I did find a stray reference to a concert celebrating the inauguration of a new library where Sirota and a choir sang ***Mah Tovu*** and Psalms : 30 and 127. In a Iarge group-photograph I located Hershman sitting between Abe Cahan and Leo Low.

There is an article on Rumshinsky and one by him. In neither is there adequate mention of the early hazzanic influences on Rumshinsky so well delineated in his later autobiography : ***Klangen Fun Mein Leben.***

Joseph P. Katz in an interesting but all too brief article: "Famous Jewish Musicians and Artists" speaks of Josef Vinogradow who sang in the choirs of cantors Feinsilber and Michailowsky. No mention is made of Kuper anywhere in the volume.

Incidentally, Vinogradow, notwithstanding poverty, prejudice and virulent antisemitism achieved fame as an outstanding Russian operatic baritone. After years of eminent success he left for the United States where he became an observant, pious cantor.

Speaking of Joseph Katz — do any of my readers remember him? He was a kind and friendly man, the owner of a music store next to the Forward Building on East Broadway which was the meeting place of musicians. He was also a publisher of Jewish music and sang in a high holiday choir. After more than half a century, I clearly recall the first two items I bought from him : ***Ah si, ben mio; coll'essere*** (I Trovatore) and Rossini's ***La*** Danxa. I still have the last item.

I was delighted to observe that Samuel Chotzinoff in his nostalgic ***A Lost Paradise*** (published some twenty years ago) made numerous reference to Joseph Katz and to his unforgettable store. Years later, Katz found a worthy successor in Henry Lefkowitch. The latter, incidentally, used to conduct a choir for the high holidays. His store, alas, is no more.

Regarding hazzanim, it must be noted that in some (exceptional?) cases they were not forgotten. Thus in: *Bialystok, a Photo Album of a Renowned City (N.Y.* 1951. edited by David Sohn) three pages are devoted to photographs of its hazzanim. Among these are the renowned N. Wilkomirsky (later in California), Moshe Bass, Meyer Podrabinek, Ely Boruchowitz, Zvi Grochowsky, E. Zaludkowsky, A. Boniufka, N. Stolnitz (he was a chorister there) and David Katzman (later, I believe, in Cleveland). (Do any of my readers recall this fine cantor and lovely person ?)

Deserved tribute is given to Jacob Berman, for forty-five years choir leader of the large synagogue and music instructor in all of the local schools. According to Rumshinsky, (in his autobiography) Berman was the finest conductor he ever encountered.

In the April 1947 issue of *"Die Zukunft"* there appeared an article by Cantor Moshe Levinson on "Hazzanim and Hazzanut in Minsk." This article is reprinted in Hebrew translation, in *"Minsk, Ir Va-eim"* (Tel-Aviv 1975). The book, edited by Shlomo Iben-Shoshan, is one of the finest examples of the so-called "memorial", or Holocaust-literature. In addition to the Levinson article, which is of limited historical value, there are three brief articles of interest to musicians. One : *"Muzikaim B'Minsk"* preserves the memories of two first-rate violinists : Julius Zachovitzky and Herman Solomonow. The latter served as concertmaster in Leipzig (under Nikisch) and with the New York Philharmonic. Both of them perished in the Holocaust.

The article : *"Nigunim Zakim"* contains fond recollections of the music (and musicians) heard at weddings and in the *shtiblech.* Moshe Bik writes of Hazzan Shlomo Kupchik and enumerates a goodly number of hazzanim who hailed from Minsk. Among these are : Abraham Shapiro, Nachum Gorelik, Isaac S. Katzman, M. Dorfman (he, I believe, was a choir-leader who once conducted for me on *Yamim Noraim),* Reuben Kazimirsky (I knew him — as a choir leader — approximately forty years ago), Samuel Segal, Aaron Hurwitz, Simcha Dainow and Moshe Levinson.

"Arum Der Velt Mit Yiddish *Theater"* by Herman Yablokoff (quoted in this article) contains considerable information on hazzanim and synagogue life in Minsk and in Grodno.

In passing, I believe that a review of the enormous multilingual Holocaust literature, with a view of hazzanim, artists and musicians, would be a rewarding and historically justified undertaking.

While writing these lines it occured to me that perhaps my reminiscing and dwelling on matters of the past is merely the result of my inexorably advancing age. However, on second thought, I am aware that the wish to be remembered is, in Judaism, a legitimate concern. The ultimate curse is to have one's name blotted out and one's name erased. Thus we are impressed by : "I will utterly put out the remembrance of Amalek" (Exodus 17 :14) and "Thou shalt blot out the remembrance of Amalek" (Deuteronomy 25 :19).

Conversely, our final, fond farewell finds expression in ***Yizkor*** — the act of remembering. ***"Z'khor yemot olam, Binu sh'not dor vador"*** (Deuteronomy 32 :7) is a command that applies to each one of us. Remembering the days of old may give us a better understanding of evolving generations.

A dimly remembered quatrain composed by the poet, Thomas Gray, born two and a half centuries ***ago,*** comes to mind:

"On some fond breast the parting soul relies,
Some pious drops the closing eye requires;
Ev'n from the tomb the voice of nature cries,
Ev'n in our ashes live their wonted fires."

THE MUSIC OF TODROS GREENBERG

RICHARD NEUMANN

Hazzan Todros Greenberg was born in 1893 in a village near Berditchev. His biography is part of the introductory pages of Volume One of "Heichal Han'ghina V'hatfilah" the anthologies which the Cantors Assembly has just released. It is indeed appropriate to make this music available to the general public. It is a living example from the rich heritage of Eastern European Jewry at the turn of the last century, and of the evolving musical style which the Jewish community in America witnessed during the first half of this century.

Hazzan Greenberg toured the cities and towns of Austria-Hungary as a boy with his uncle, Cantor Chayim Shmuel Bogomolny, and later studied under the renowned cantor-educator Abraham Ber Birnbaum, in Russian Poland, before settling in the United States in 1913. He served as Hazzan in Kansas City, until 1919, when he became permanent cantor in the Anshe Sholom Synagogue of Chicago.

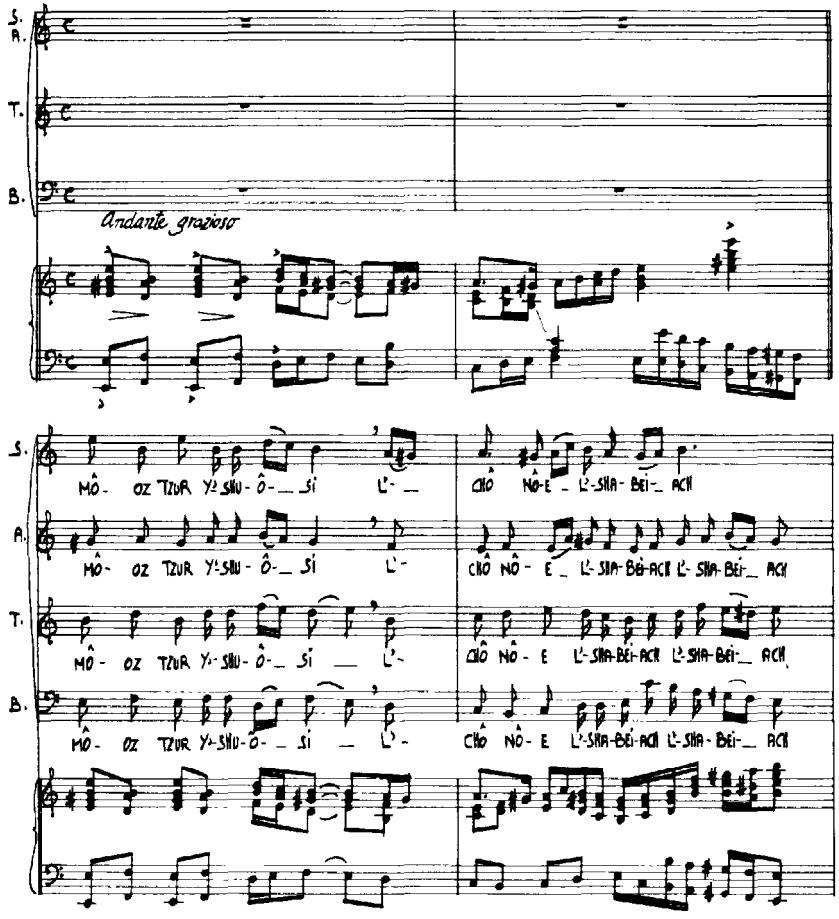
The Cantors Assembly is to be commended for making available the art of Hazzan Greenberg to younger generations of cantors, who need to be steeped in the kind of traditional ***nusah hat'fillah*** which was the living environment for the young Todros Greenberg, just as it was the natural musical surrounding for so many other East European Jews of the generations of Abraham Ber Birnbaum Nisi Belzer or Zeidel Rovner.

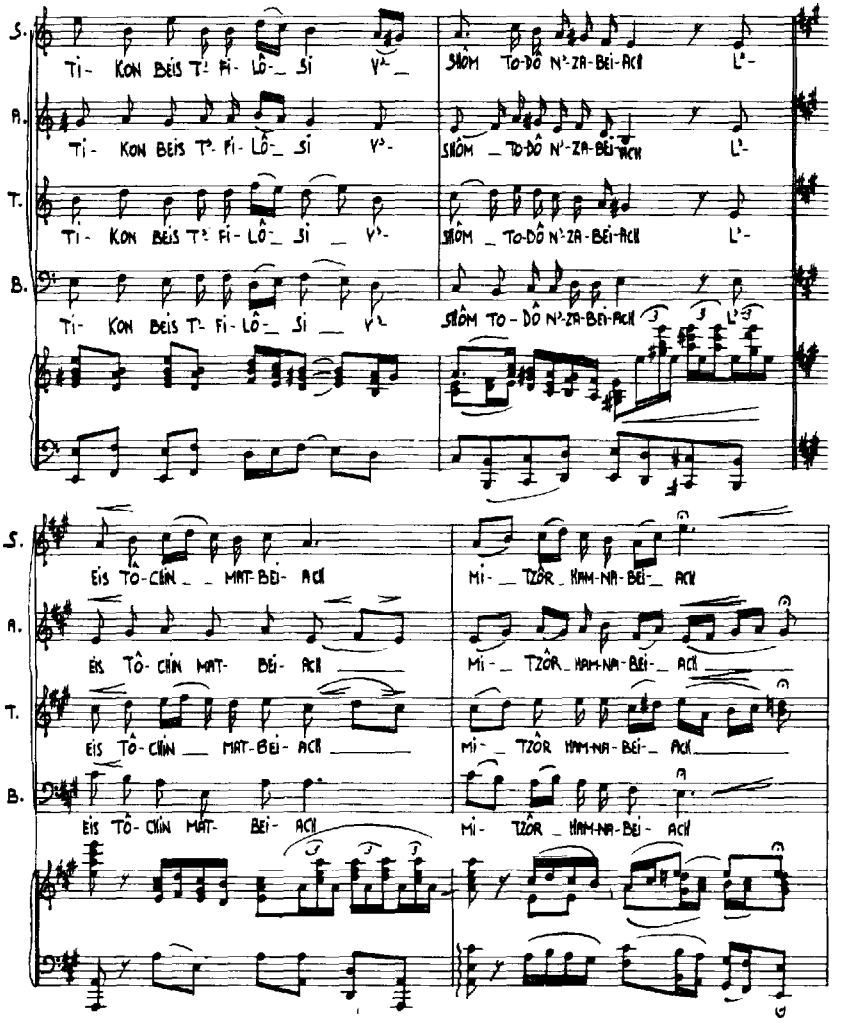
Hazzan Greenberg has bequeathed to us some authentic gems. The first volume contains six sections: 1) Hanukah Blessings and Songs; 2) Songs Purim, Havdalah and a Shehecheyonu; 3) Liturgical selections for weddings ; 4) Memorial Prayers ; 5) Recitatives for Cantor and Piano and 6) Yiddish Songs.

As a sample, which should only whet a Jewish music lover's appetite, we are quoting the ***Moox Txur*** for Choir, Cantor and Piano. It is a refreshing setting which is saturated in musical ***Yiddishkeit,*** even if one does not compare it to the conventional tune of ***Moox Tzur.*** It speaks for itself.

Richard Neumann is director of Music Education for the Board of Jewish Education of New York, and conductor of the New York Metropolitan Concert Ensemble of the Cantors Assembly.

MOOZ TZUR מעוז צור

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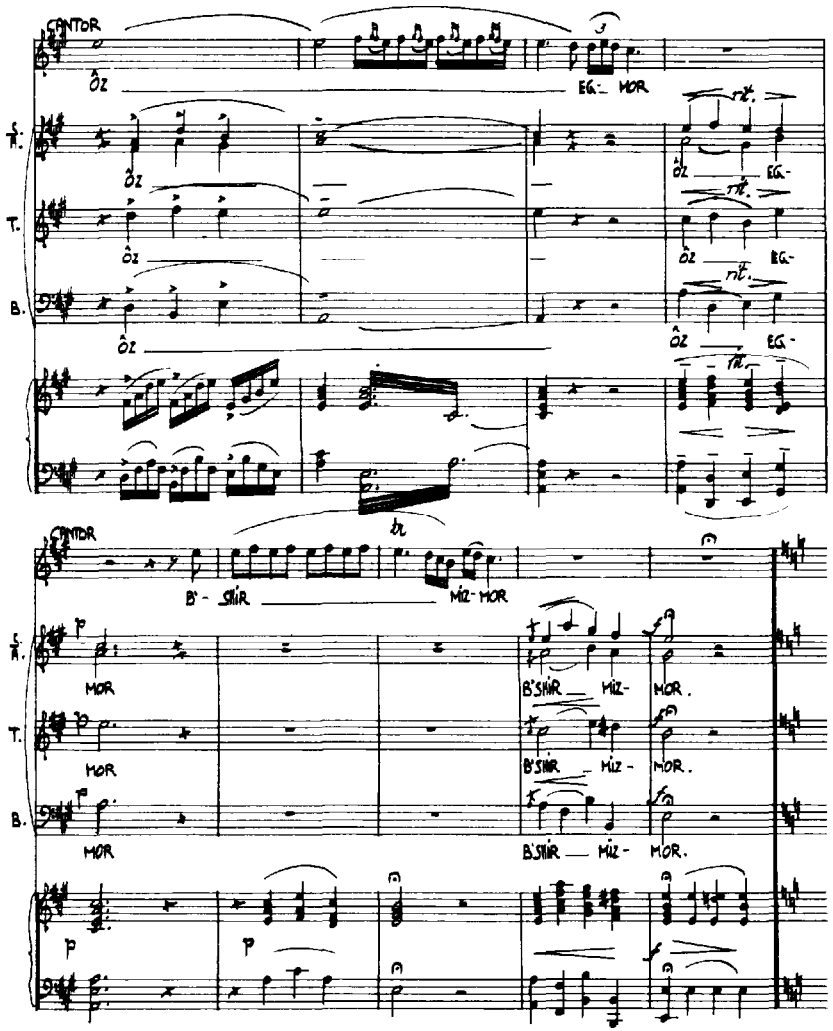
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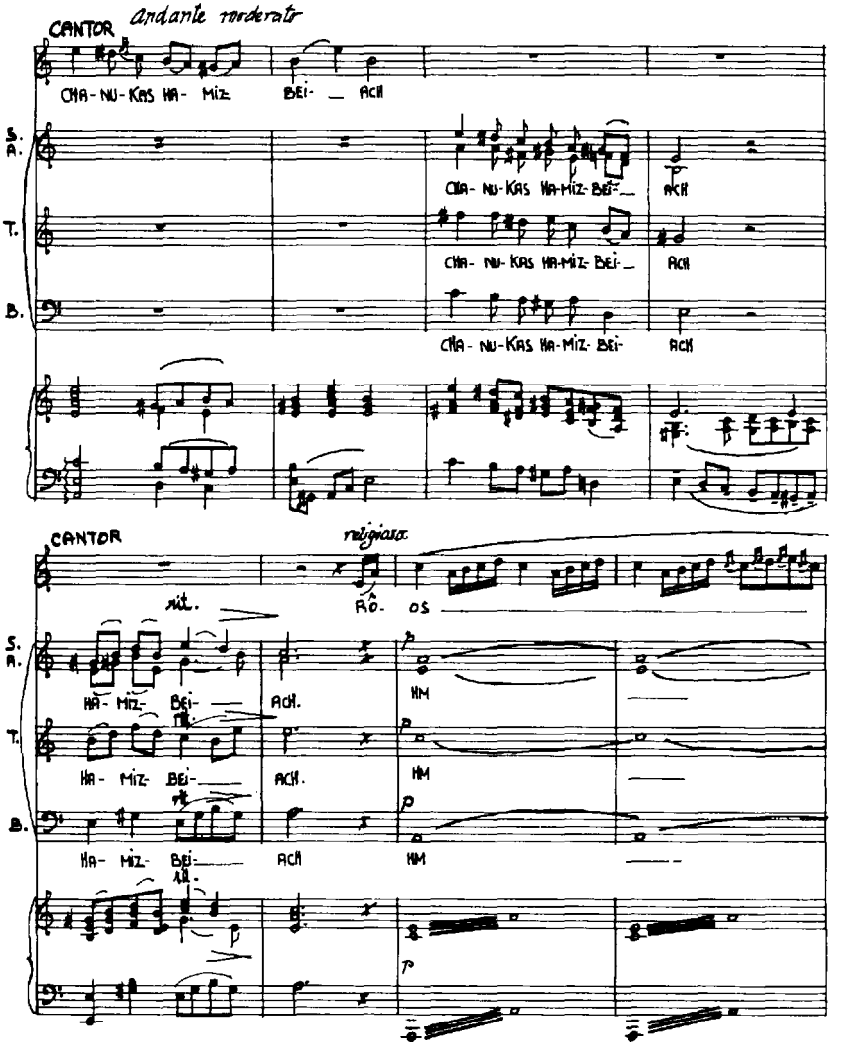
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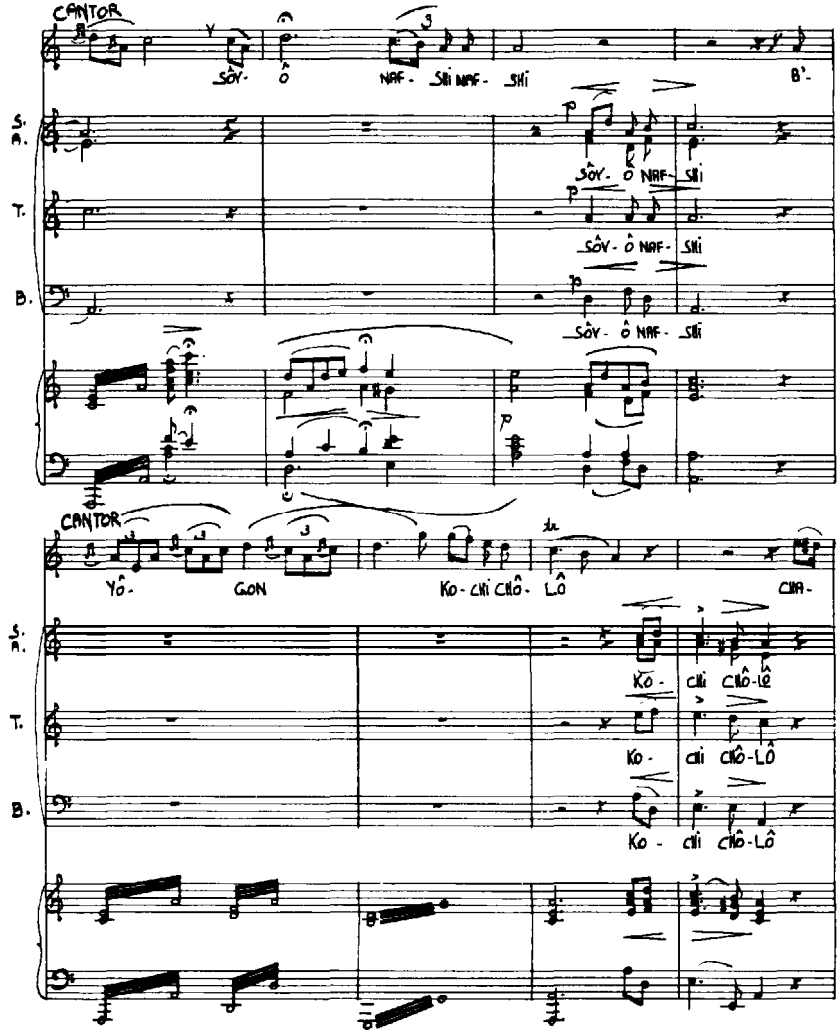
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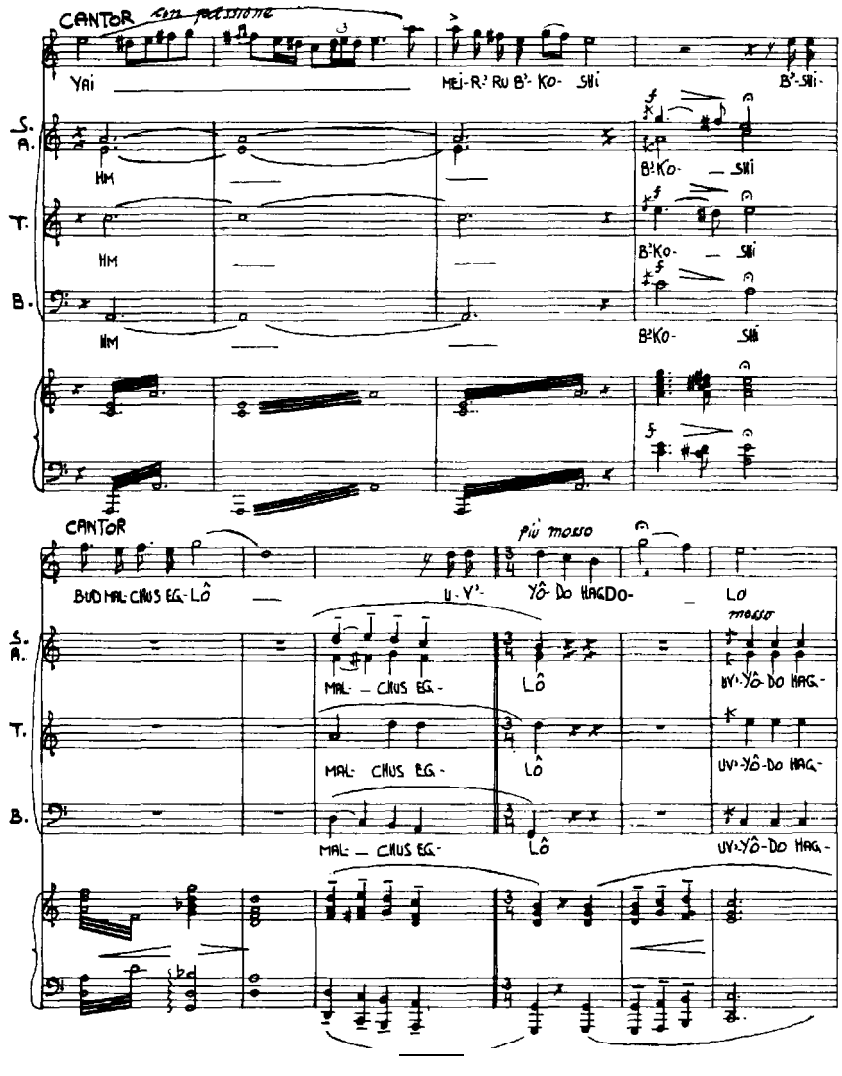
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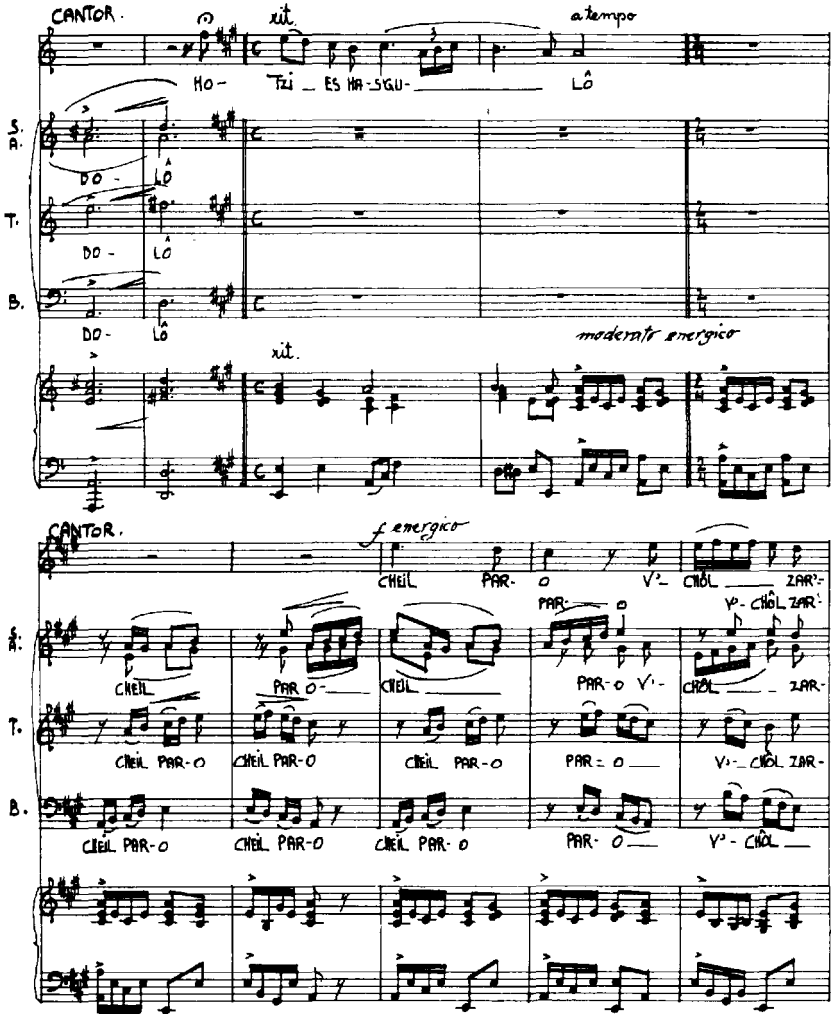
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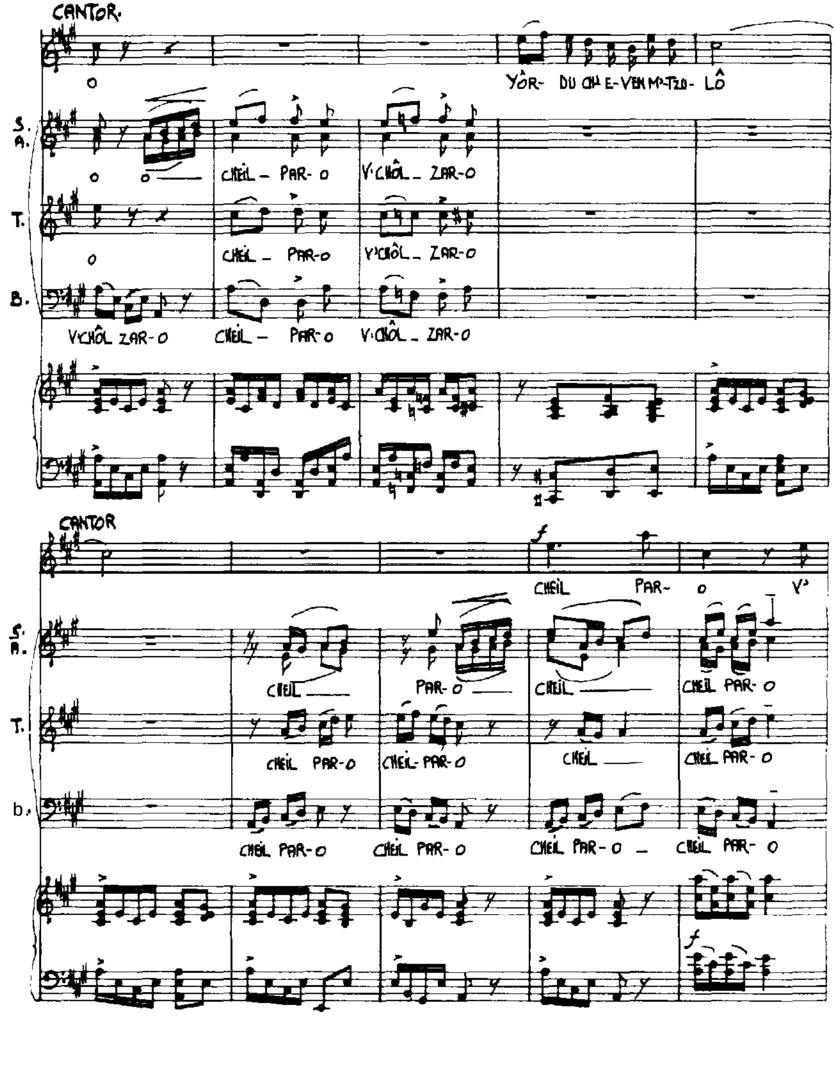
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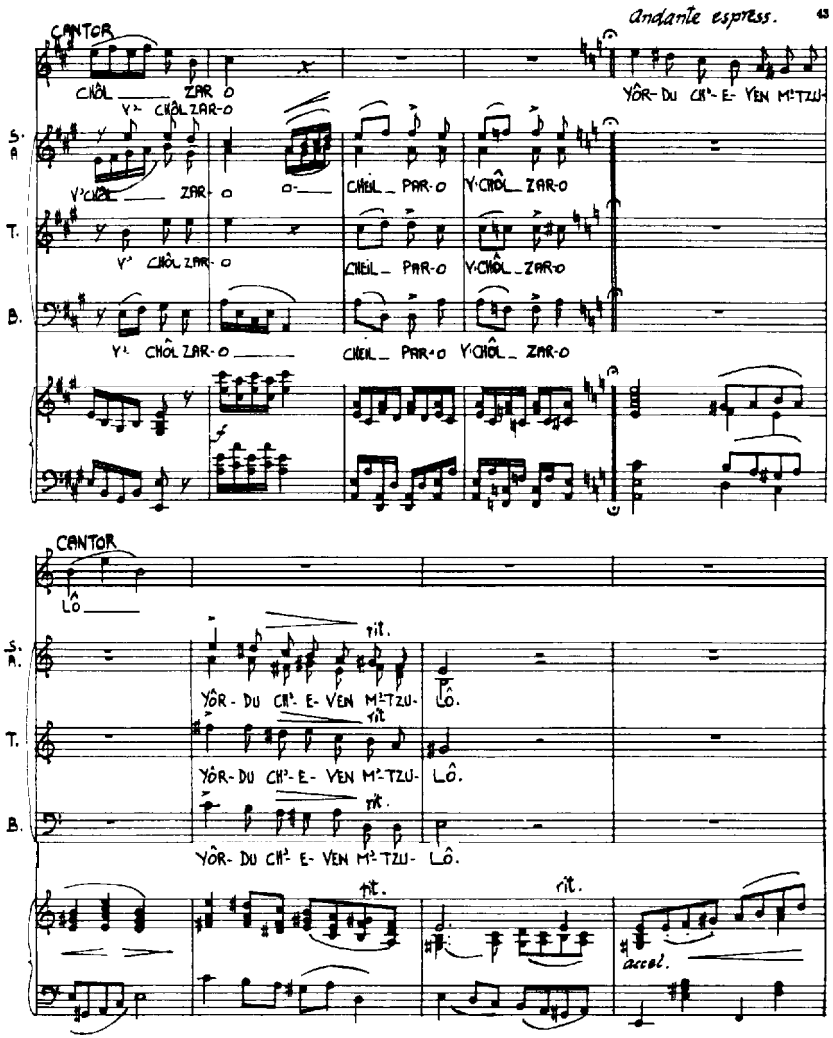
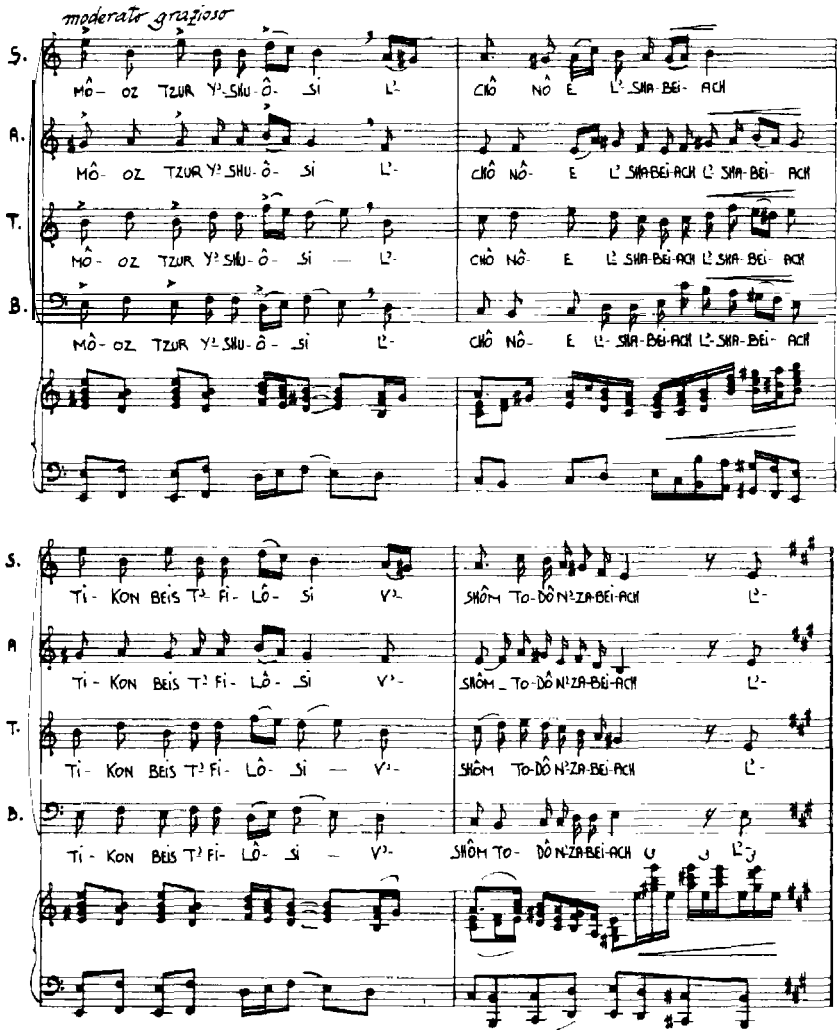
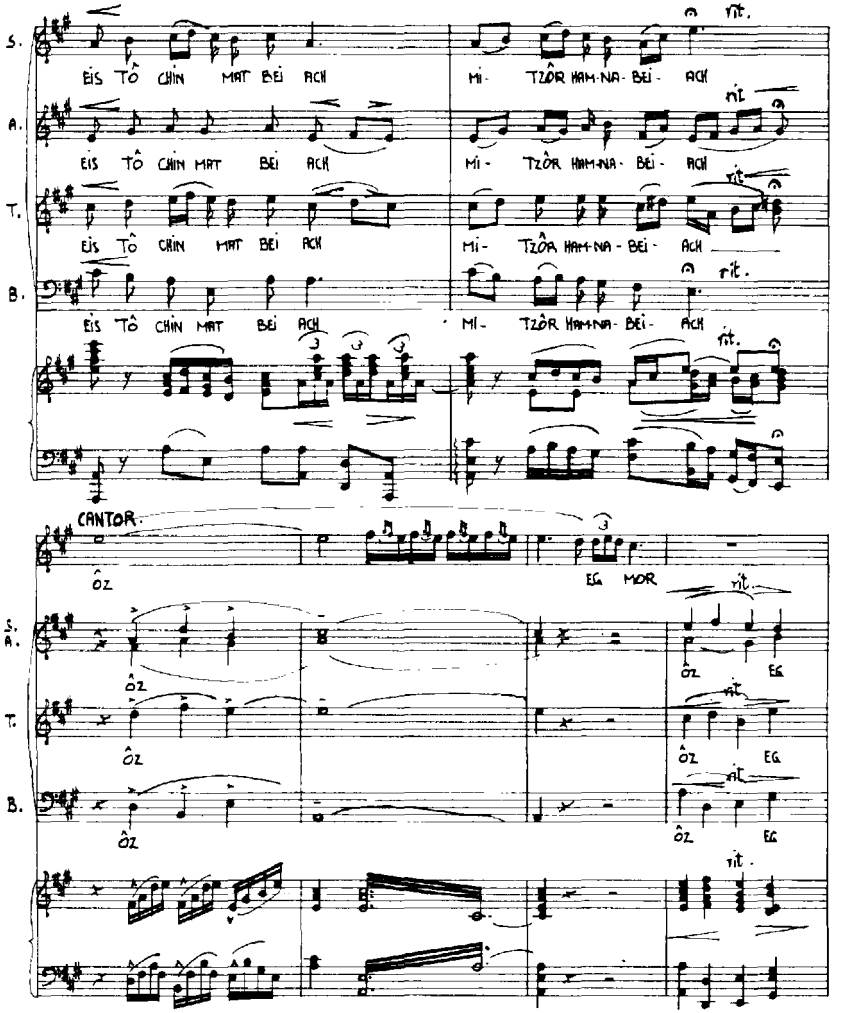
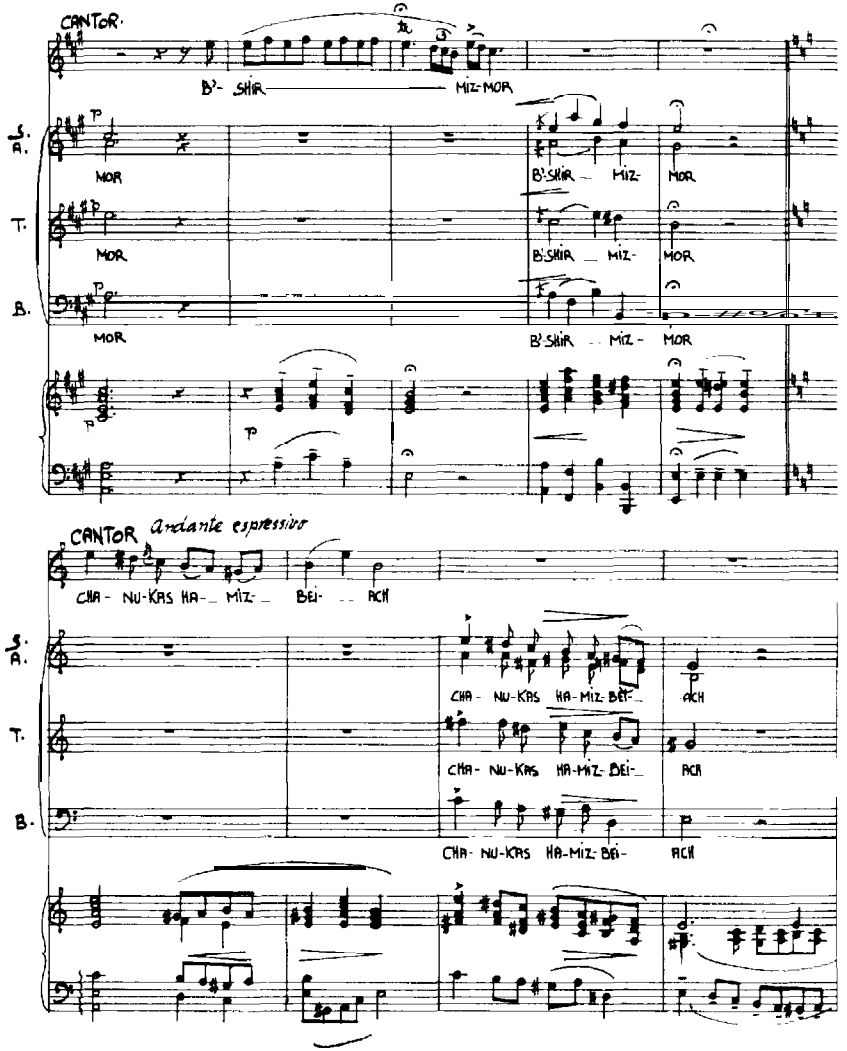
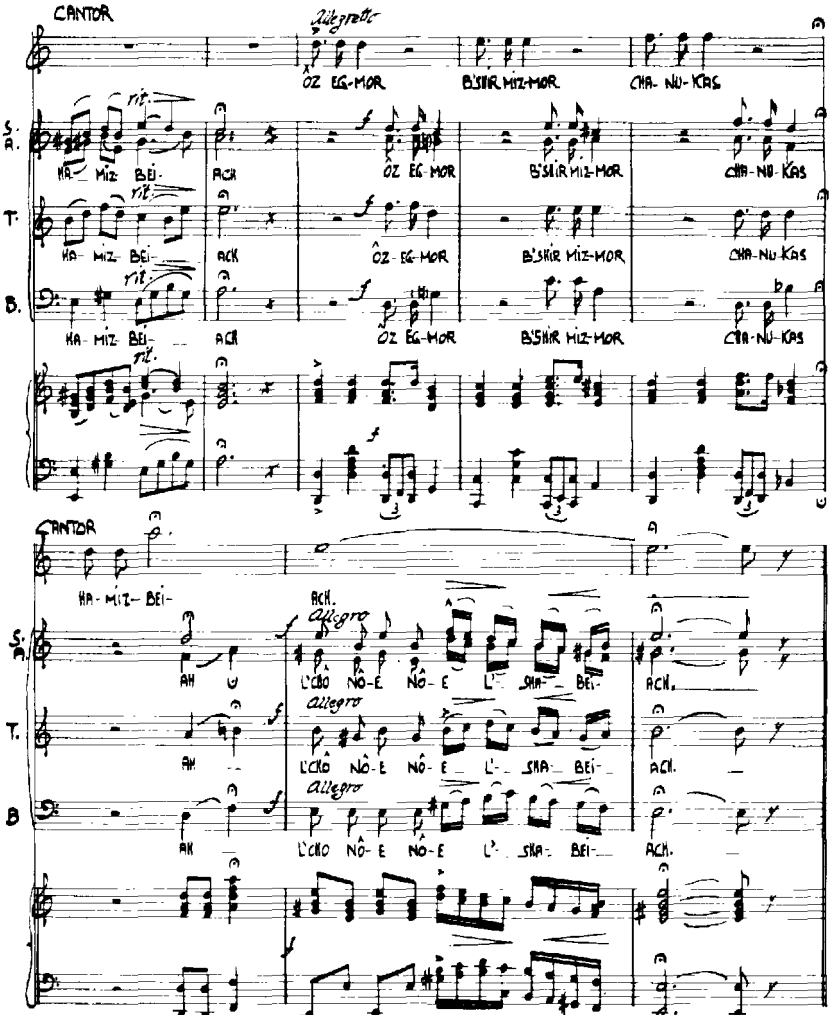

andante espress.
CANTOR
CHÔL ZAR O
YÔR- DU CH²- E- VEN M²-TZU-
S. A.
T.
B.
CHÔL ZAR-O
CHÊL PAR-O
Y·CHÔL ZAR-O
LÔ
rit.
YÔR- DU CH²- E- VEN M²-TZU- LÔ.
accel.


moderato grazioso
S.
A.
T.
B.
MÔ- OZ TZUR Y'SHU-Ô- SI L'-
CHÔ NÔ E L'SHA-BEI-ACH
Ti- KON BEIS T'FI- LÔ- SI V'-
SHÔM TO-DÔ N'ZA-BEI-ACH L'-


S.
A.
T.
B.
EIS TÔ CHIN MAT BEI ACH
MI- TZÔR HAM-NA- BEI- ACH
rit.
CANTOR:
ÔZ
EG MOR
ÔZ EG


CANTOR
B'- SHIR
MIZ-MOR
S. A.
T.
B.
MOR
B'SHIR MIZ-
MOR
CANTOR Andante espressivo
CHA- NU-KAS HA- MIZ- BEI- ACH
CHA- NU-KAS HA-MIZ- BEI-
ACH

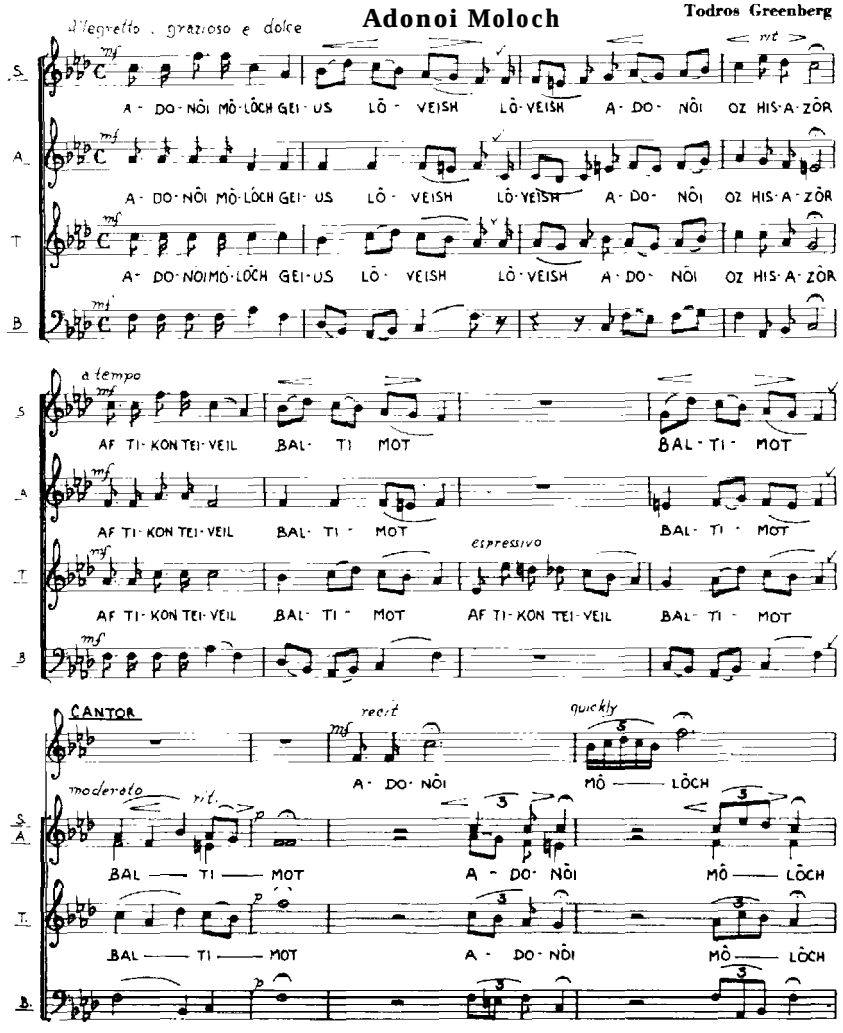

CANTOR
Allegretto
ÔZ EG-MOR
B'SHIR MIZ-MOR
CHA- NU-KAS
S. A.
T.
B.
HA- MIZ- BEI-
ACH
rit.
CANTOR
HA-MIZ-BEI-
ACH.
Allegro
AH
L'CHÔ NÔ-E NÔ-E L'- SHA- BEI-
ACH.

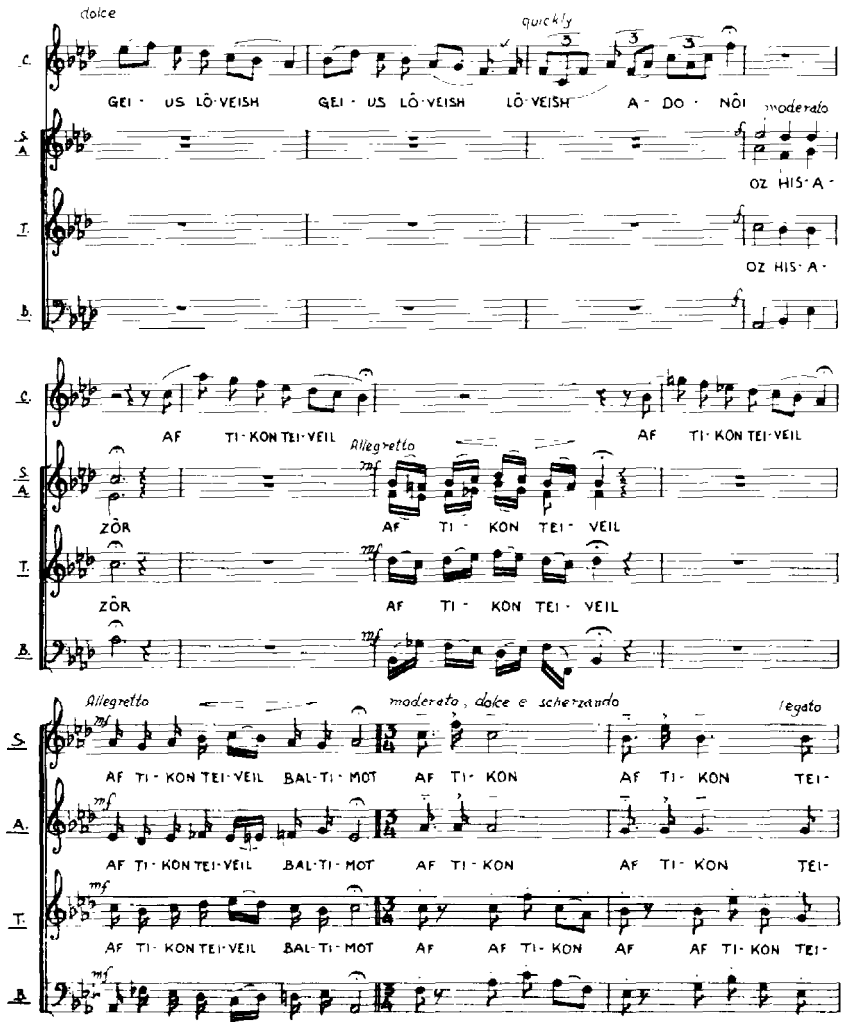
Volume two *"Neginot Todros"* was originally published in 1970 by the Chicago Region of the Cantors Assembly, with a foreword by Hazzan Moses J. Silverman. It contains compositions for Friday night, including some *Z'mirot*, for a-cappella, mixed choir.

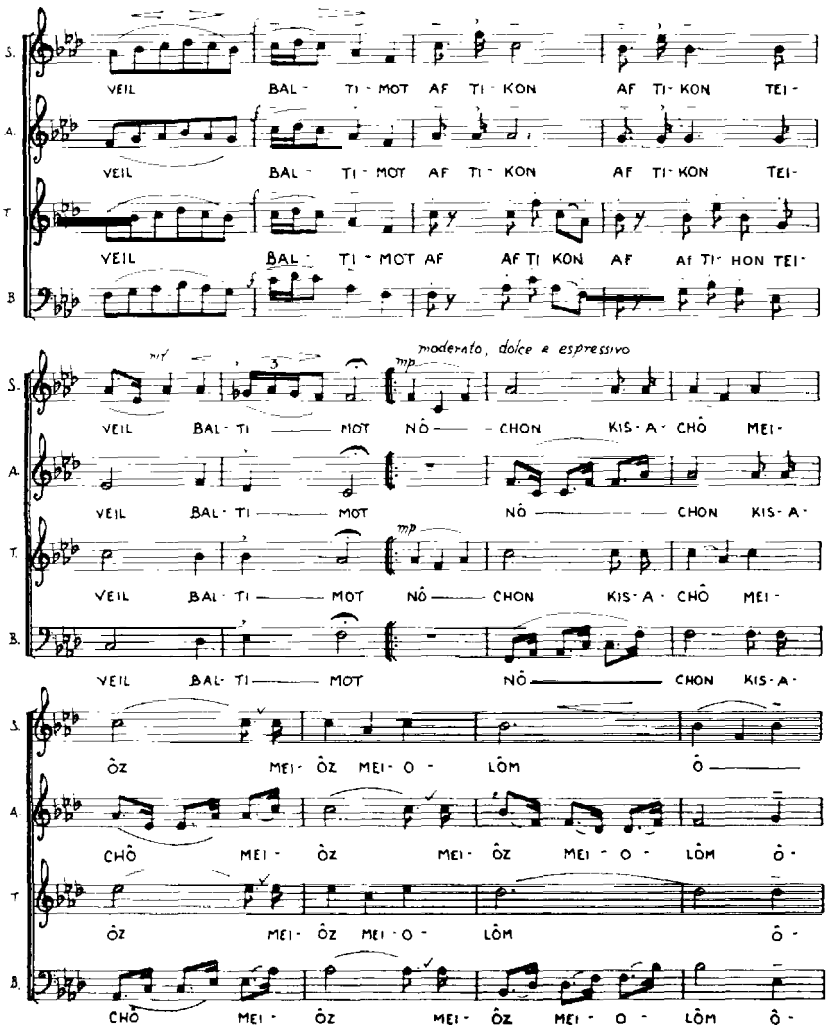
The liturgical compositions are in settings for Tenor/Cantor and a-cappella mixed choir. The cantorial passages, which are well integrated with the choral lines, reflect the feeling of the kind of Hazzanut which we pointed out in the first volume: the real expression of *kavanah*, the very devotion of Hazzan Greenberg, which should be perpetuated in the younger generations of hazzanim of today.

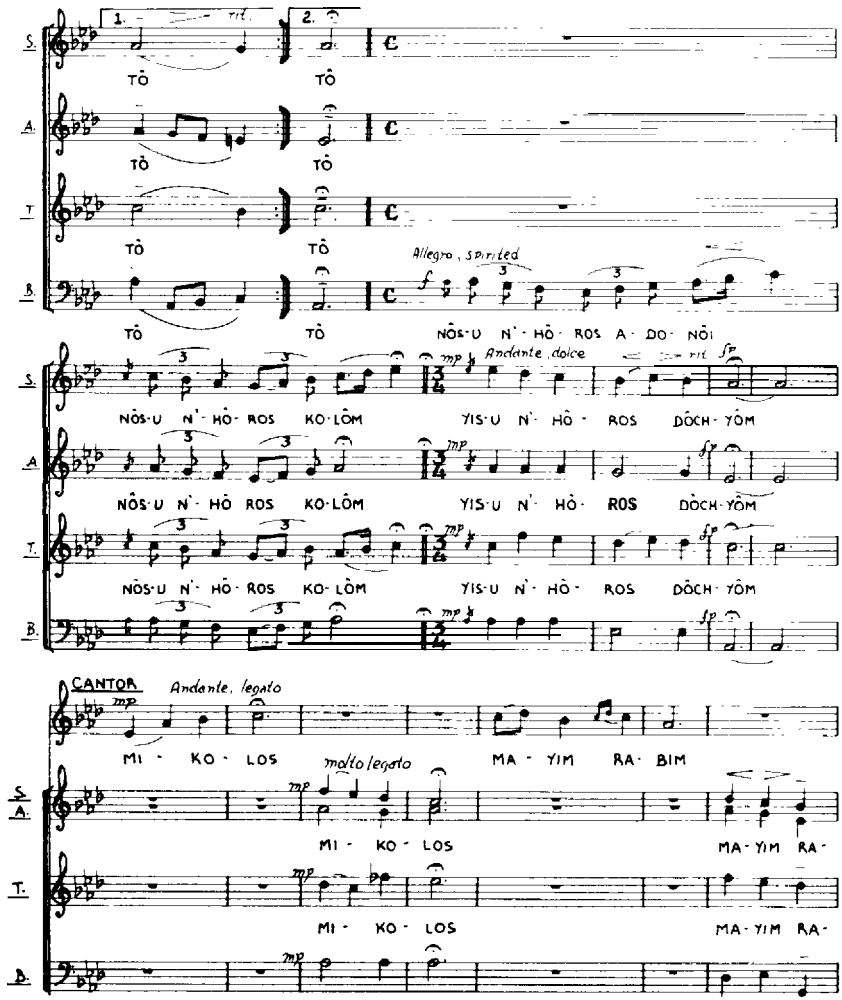
Again, to whet the reader's appetite, we are reprinting one example from the second volume, *Adonoy Moloch* Here it becomes evident that Hazzan Greenberg has used musical skills learned in the American Jewish community, utilizing the medium of the mixed choir as an extension of his own *hazzanut.* He blends both choral and solo elements into one graceful piece, filled with the traditional *nusah hat'filah* and some rhythmic hassidic influence.

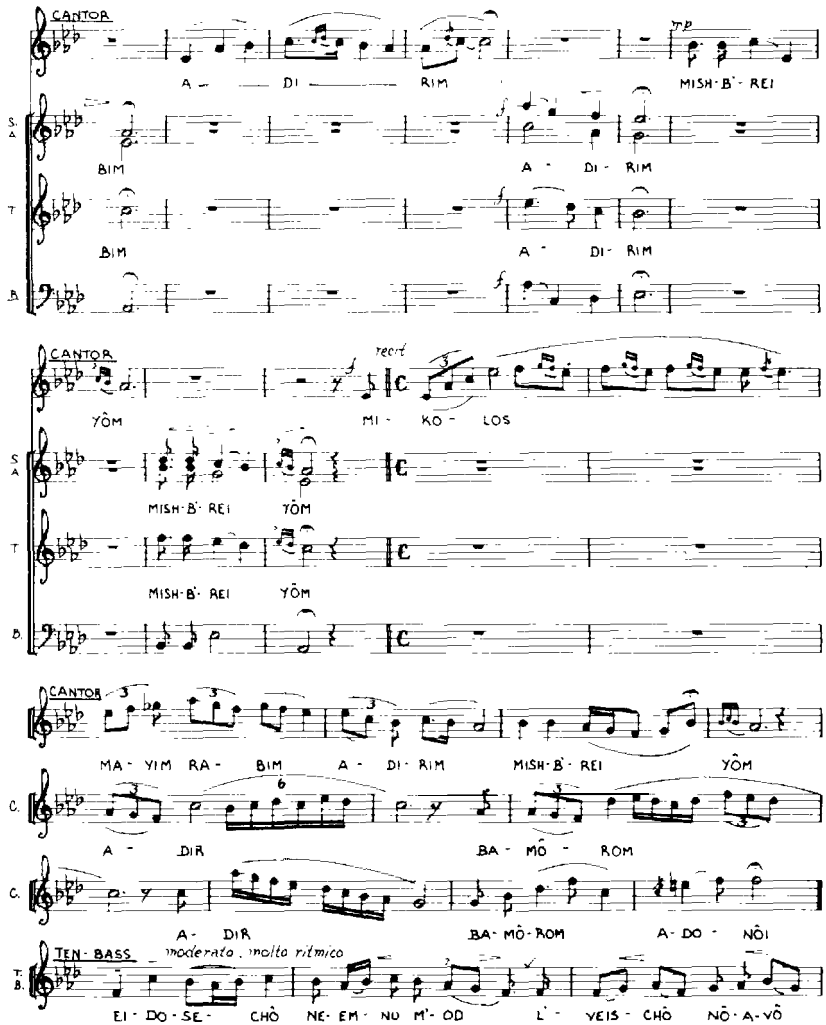
The two volumes stand out only as a memorial to the late, beloved teacher-hazzan, but as a well of living waters from which the hazzanim and composers of our day may well drink to the full.

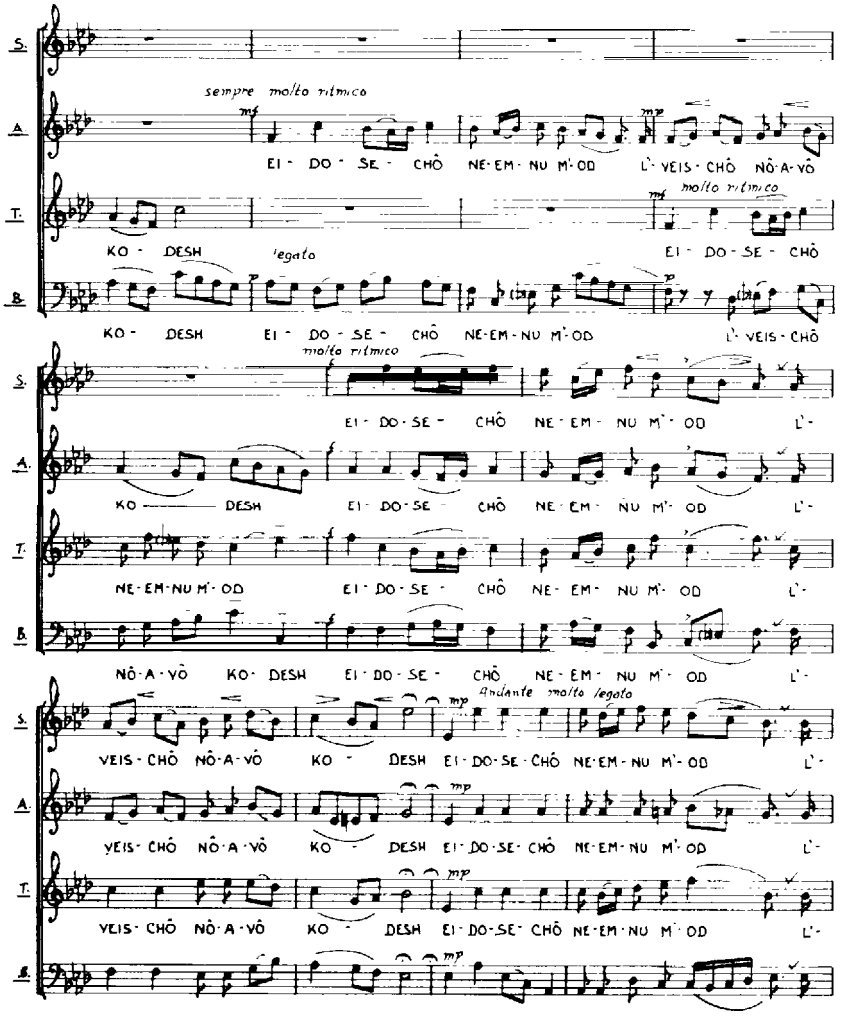


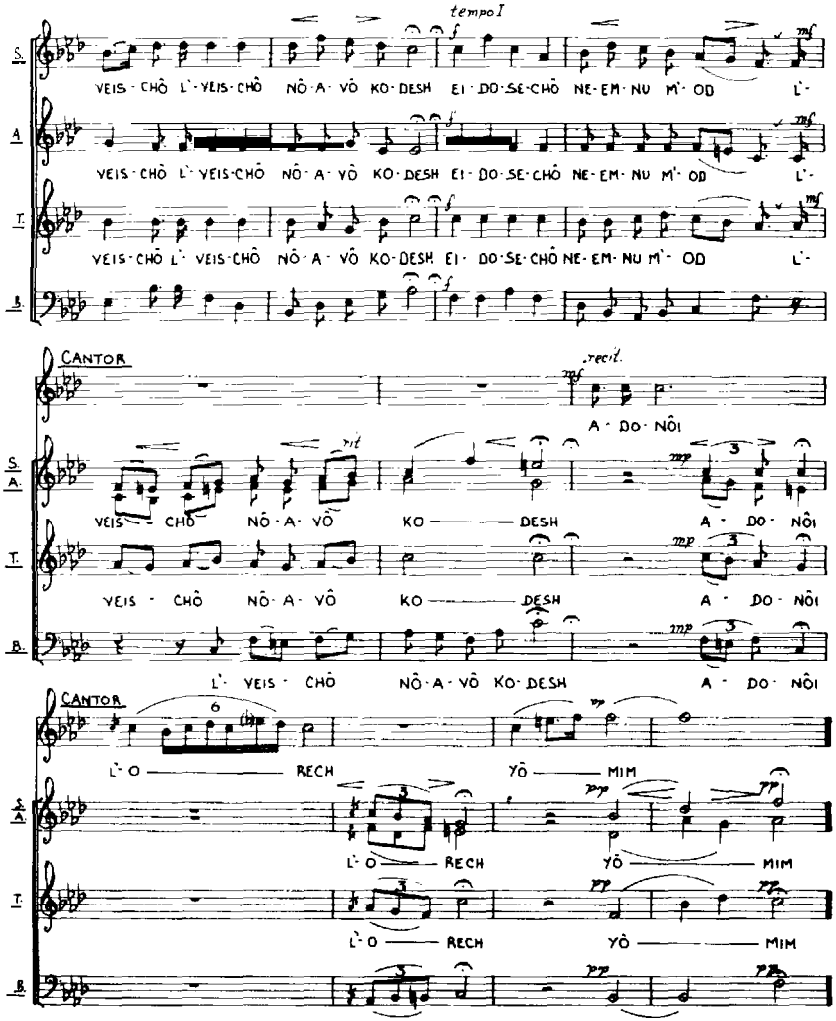

dolce
quickly
GEI - US LÔ-VEISH GEI - US LÔ-VEISH LÔ-VEISH A - DO - NÔI
moderato
OZ HIS-A-
OZ HIS-A-
AF TI-KON TEI-VEIL
AF TI-KON TEI-VEIL
Allegretto
ZÔR AF TI - KON TEI - VEIL
ZÔR AF TI - KON TEI - VEIL
Allegretto
moderato, dolce e scherzando
legato
AF TI-KON TEI-VEIL BAL-TI-MOT AF TI-KON AF TI-KON TEI-
AF TI-KON TEI-VEIL BAL-TI-MOT AF TI-KON AF TI-KON TEI-
AF TI-KON TEI-VEIL BAL-TI-MOT AF AF TI-KON AF AF TI-KON TEI-


S.
A.
T
B
VEIL BAL - TI - MOT AF TI - KON AF TI - KON TEI -
VEIL BAL - TI - MOT AF TI - KON AF TI - KON TEI -
VEIL BAL - TI - MOT AF AF TI KON AF AF TI - HON TEI -
mf
mp
moderato, dolce e espressivo
VEIL BAL - TI — MOT NÒ — CHON KIS - A - CHÒ MEI -
VEIL BAL - TI — MOT NÒ — CHON KIS - A -
VEIL BAL - TI — MOT NÒ — CHON KIS - A - CHÒ MEI -
VEIL BAL - TI — MOT NÒ — CHON KIS - A -
ÒZ MEI - ÒZ MEI - O - LÒM Ò —
CHÒ MEI - ÒZ MEI - ÒZ MEI - O - LÒM Ò -
ÒZ MEI - ÒZ MEI - O - LÒM Ò -
CHÒ MEI - ÒZ MEI - ÒZ MEI - O - LÒM Ò -


1.
2.
rit.
S.
A.
T.
B.
TÔ
TÔ
TÔ
TÔ
TÔ
TÔ
Allegro, spirited
NÔS-U N'-HÔ-ROS A-DO-NÔI
Andante, dolce
NÔS-U N'-HÔ-ROS KO-LÔM
YIS-U N'-HÔ-ROS DÔCH-YÔM
NÔS-U N'-HÔ ROS KO-LÔM
YIS-U N'-HÔ-ROS DÔCH-YÔM
NÔS-U N'-HÔ-ROS KO-LÔM
YIS-U N'-HÔ-ROS DÔCH-YÔM
CANTOR
Andante, legato
MI-KO-LOS
molto legato
MA-YIM RA-BIM
MI-KO-LOS
MA-YIM RA-
MI-KO-LOS
MA-YIM RA-


CANTOR
A — DI — RIM
mp
MISH-B'-REI
S. A
BIM
A - DI - RIM
T
BIM
A - DI - RIM
B.
CANTOR
YÔM
rec.
MI - KO - LOS
S. A
MISH-B'-REI
YÔM
T
MISH-B'-REI
YÔM
B.
CANTOR
MA - YIM RA - BIM
A - DI - RIM
MISH-B'-REI
YÔM
C.
A - DIR
BA - MÔ - ROM
C.
A - DIR
BA - MÔ - ROM
A - DO - NÔI
TEN - BASS
moderato, molto ritmico
T. B.
EI - DO - SE - CHÔ
NE - EM - NU M'-OD
L' - VEIS - CHÔ
NÔ - A - VÔ


S.
A.
T.
B.
sempre molto ritmico
mf
mp
EI - DO - SE - CHÔ NE-EM-NU M'-OD L'-VEIS-CHÔ NÔ-A-VÔ
molto ritmico
KO - DESH legato
EI - DO - SE - CHÔ
KO - DESH EI - DO - SE - CHÔ NE-EM-NU M'-OD L'-VEIS-CHÔ
molto ritmico
EI - DO - SE - CHÔ NE - EM - NU M'- OD L'-
KO DESH EI - DO - SE - CHÔ NE - EM - NU M'- OD L'-
NE-EM-NU M'-OD EI - DO - SE - CHÔ NE - EM - NU M'- OD L'-
NÔ-A-VÔ KO-DESH EI - DO - SE - CHÔ NE - EM - NU M'- OD L'-
Andante molto legato
VEIS-CHÔ NÔ-A-VÔ KO - DESH EI-DO-SE-CHÔ NE-EM-NU M'-OD L'-
VEIS-CHÔ NÔ-A-VÔ KO - DESH EI-DO-SE-CHÔ NE-EM-NU M'-OD L'-
VEIS-CHÔ NÔ-A-VÔ KO - DESH EI-DO-SE-CHÔ NE-EM-NU M'-OD L'-


tempo I
S.
A.
T.
B.
VEIS · CHÔ L' · VEIS · CHÔ NÔ · A · VÔ KO · DESH EI · DO · SE · CHÔ NE · EM · NU M' · OD L' ·
CANTOR
recit.
A · DO · NÔI
VEIS · CHÔ NÔ · A · VÔ KO — DESH A · DO · NÔI
L' · VEIS · CHÔ NÔ · A · VÔ KO · DESH A · DO · NÔI
CANTOR
L' · O — RECH YÔ — MIM
L' · O — RECH YÔ — MIM
L' · O — RECH YÔ — MIM

MUSIC SECTION

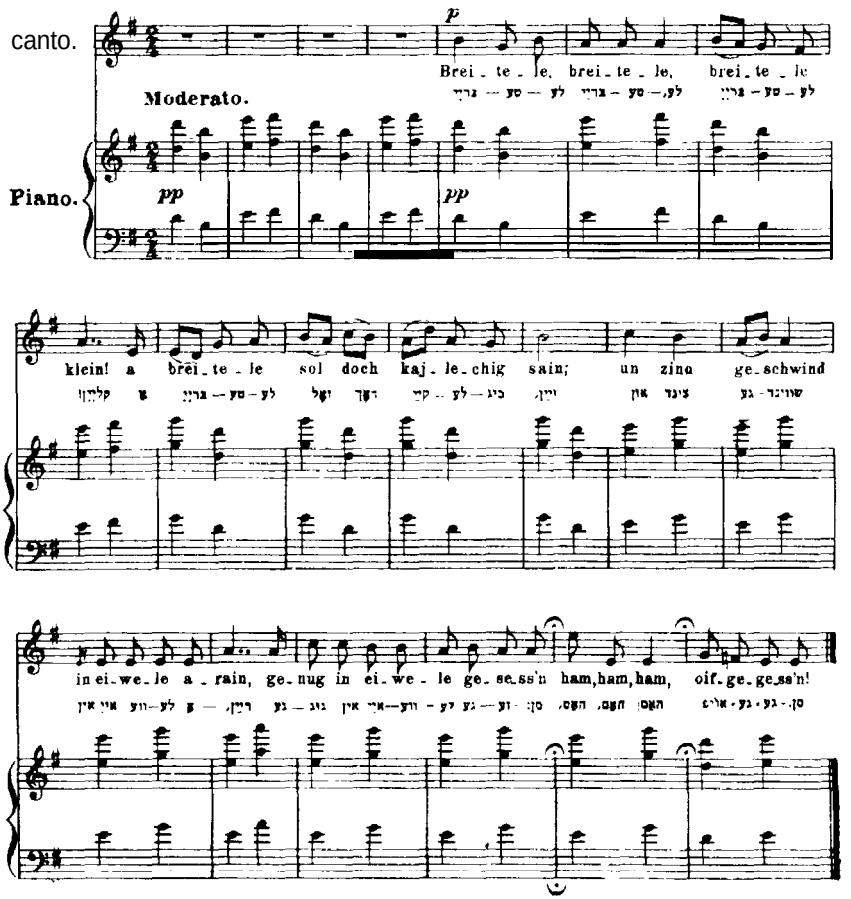
Moses Milner (Melnikov) , probably the finest composer of the art song in Jewish music was born December 29, 1886 in Rakitno, Kiev Russia. He sang, as a boy, in the choirs of Nissie Belzer and Abram Dzimitrovsky and studied at the St. Petersburg Conservatory from 1907 to 1915. His early important works, *"In Kheder", "I ber di Hoyf ћ", "Unter di Grininke Beymelakh"* (all in 1914) and the large liturgical fresco "U ћesane *Tokef" were* published by the historically significant *Society for Jewish Folk Music,* St. Petersburg, an organization formed by his fellow students, at the Conservatory. After the revolution, among numerous activities, he conducted the choir, in the large Leningrad Synagogue, when Hazzan Pierre Pinchik officiated there. It is heartening to note, that he continued to write Jewish works of great beauty and power: *"El Hatxipor"* (1922), *"Ad Ana"*(1922), *"Shulamith"* (1929). He died October *25, 1953* in Leningrad.

"Breitele', "Der Shif er " and *"Tanz, Tanz"* are from a group of ten songs called "Vocal Suite", text by Y. L. Peretz, published in Kiev, in 1921, by the *Kultur Lige.* Belonging to a musical genre depicting the fantasy world of the child, they are enormously sensitive, refined and psychologically acute. They also exhibit some of the salient qualities which make Milner such a unique Jewish composer — namely a remarkable manner of welding Yiddish folk song elements and the various substances of Eastern European *nuskhaot* into a moving and individual musical totality.

ALBERT WEISSER

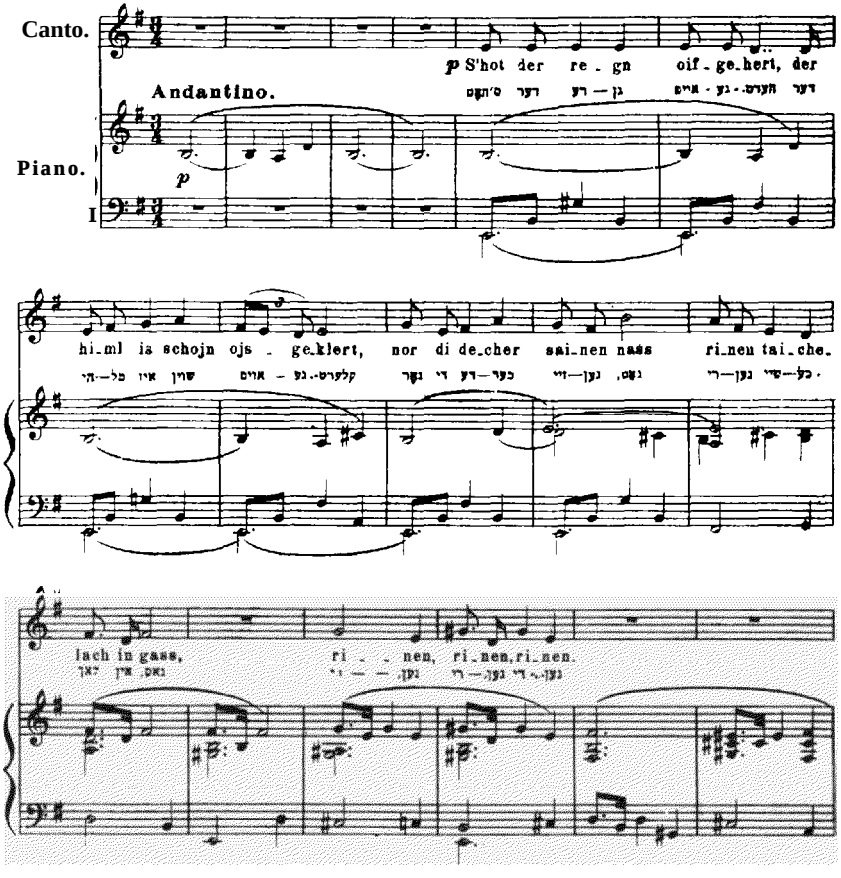
בריטעלע.

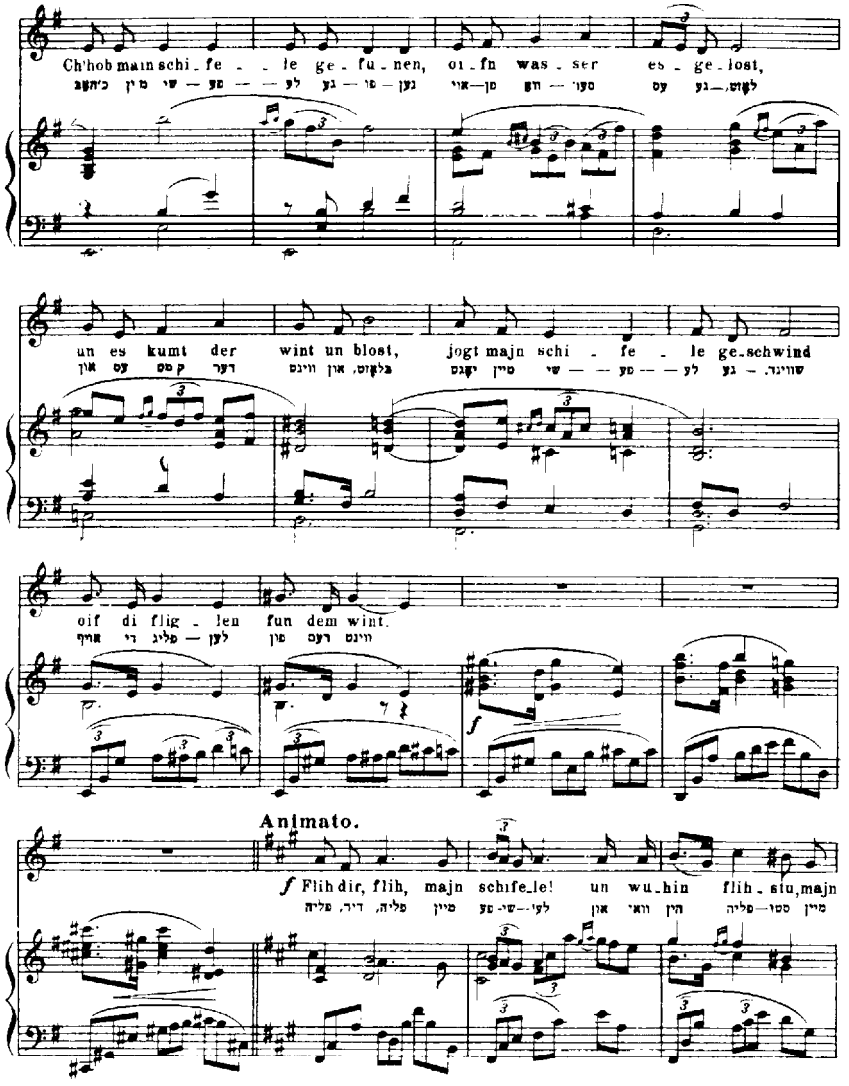
(**Breitele.**)

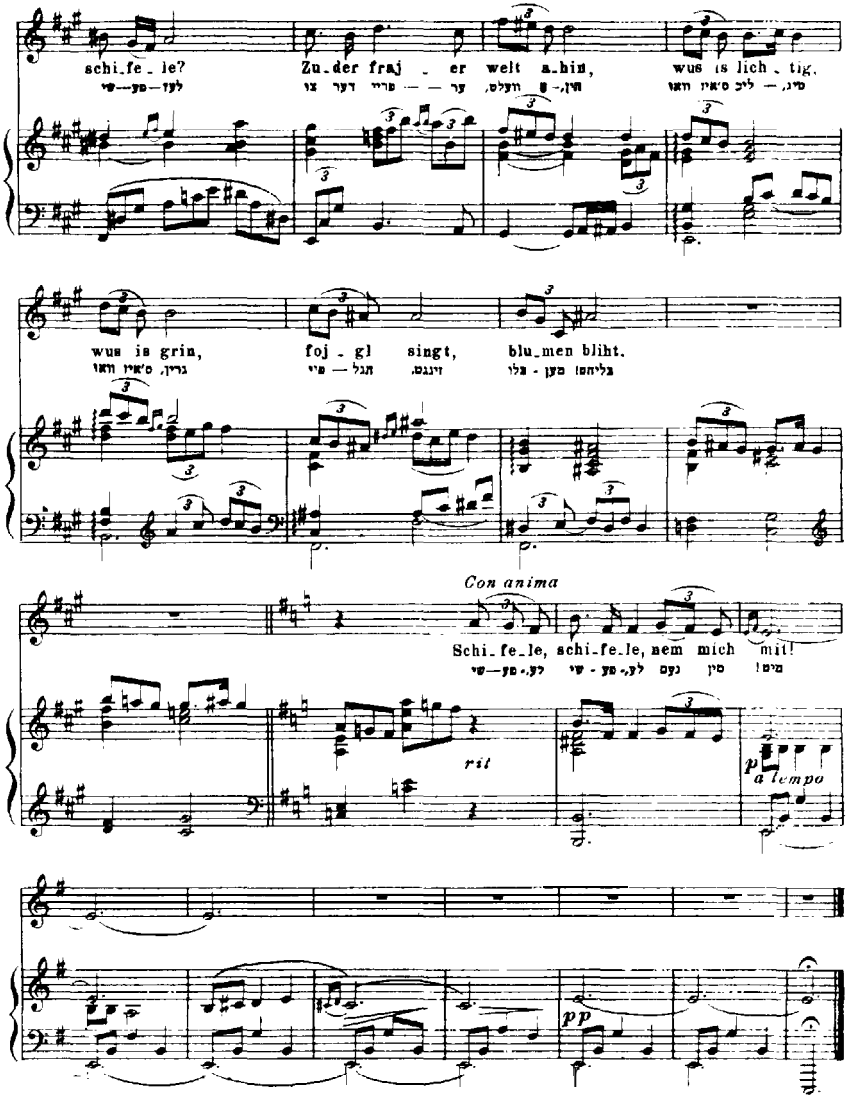


רער שפער.

(Der schifer.)

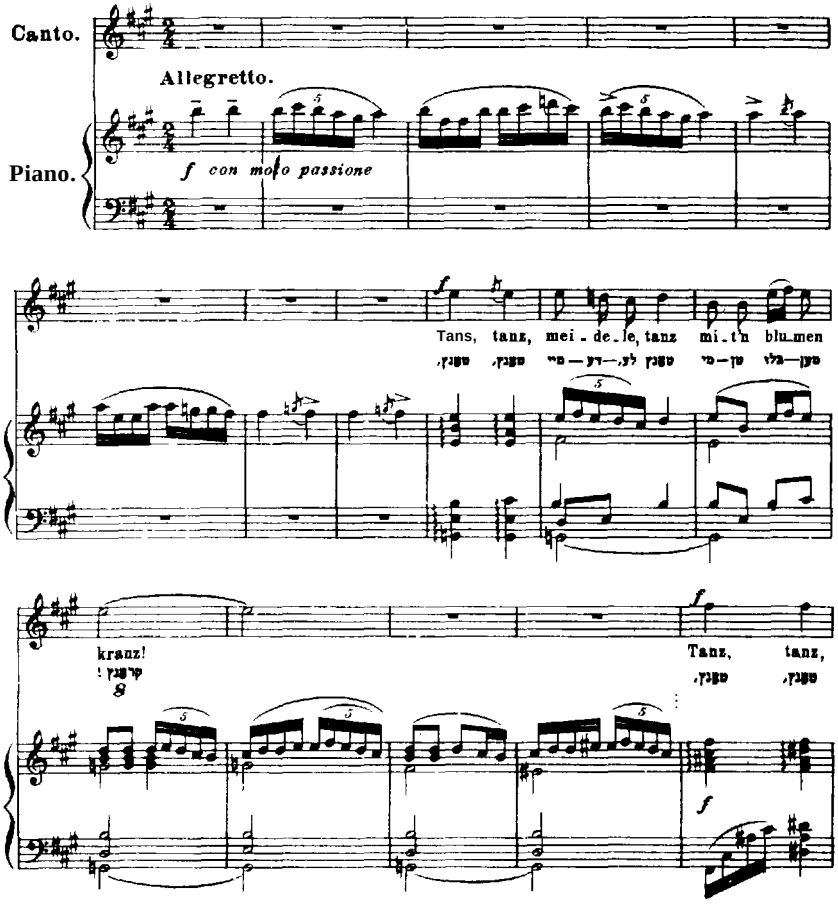


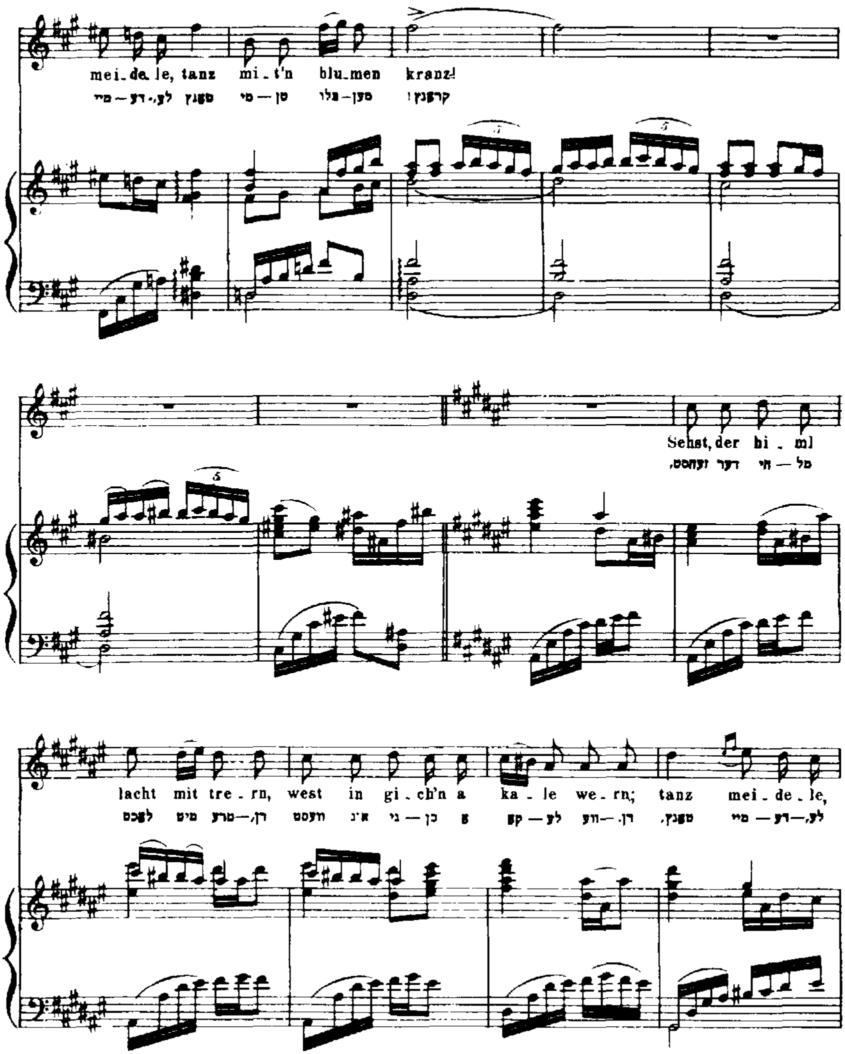

Ch'hob main schi_fe_le ge_fu_nen, oi_fn was_ser es_ge_lost,
un es kumt der wint un blost, jogt majn schi_fe_le ge_schwind
oif di flig_len fun dem wint.
Animato.
f Flih dir, flih, majn schife_le! un wu_hin flih_stu, majn

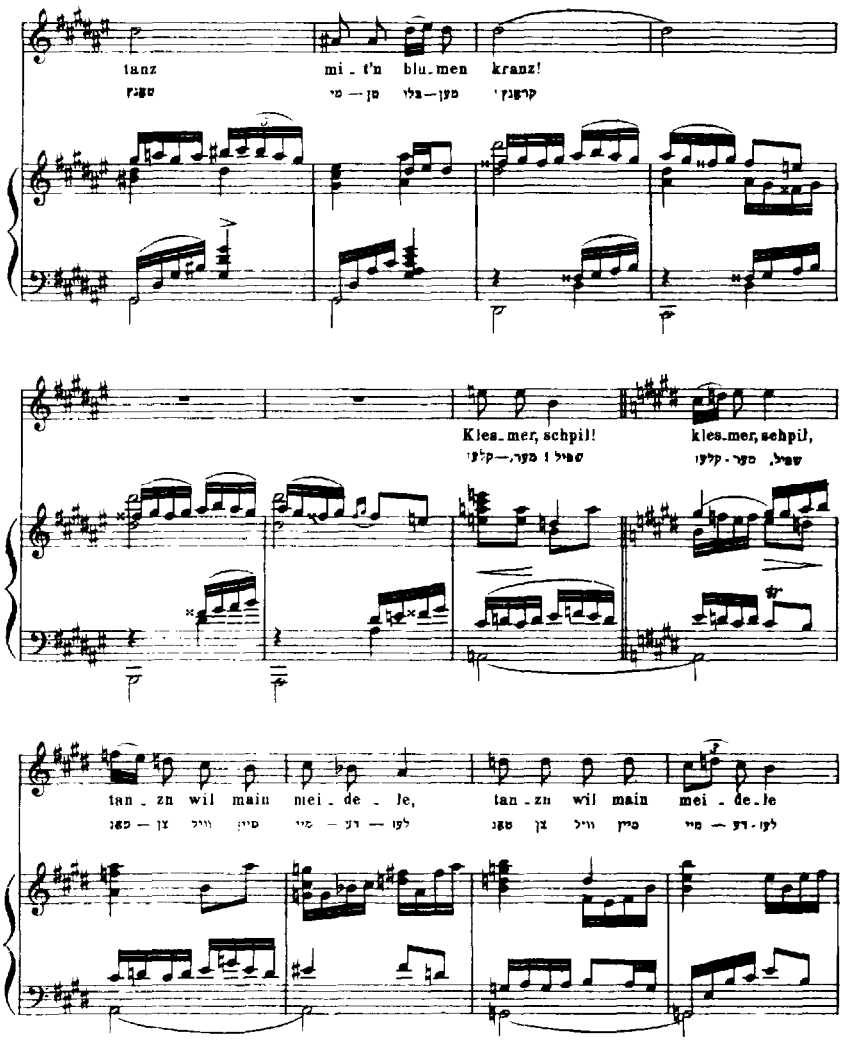

schi_fe_le?
Zu_der fraj _ er welt a_hin,
wus is lich _ tig,
wus is grin,
foj _ gl singt,
blu_men bliht.
Con anima
Schi_fe_le, schi_fe_le, nem mich mit!
rit
a tempo
pp

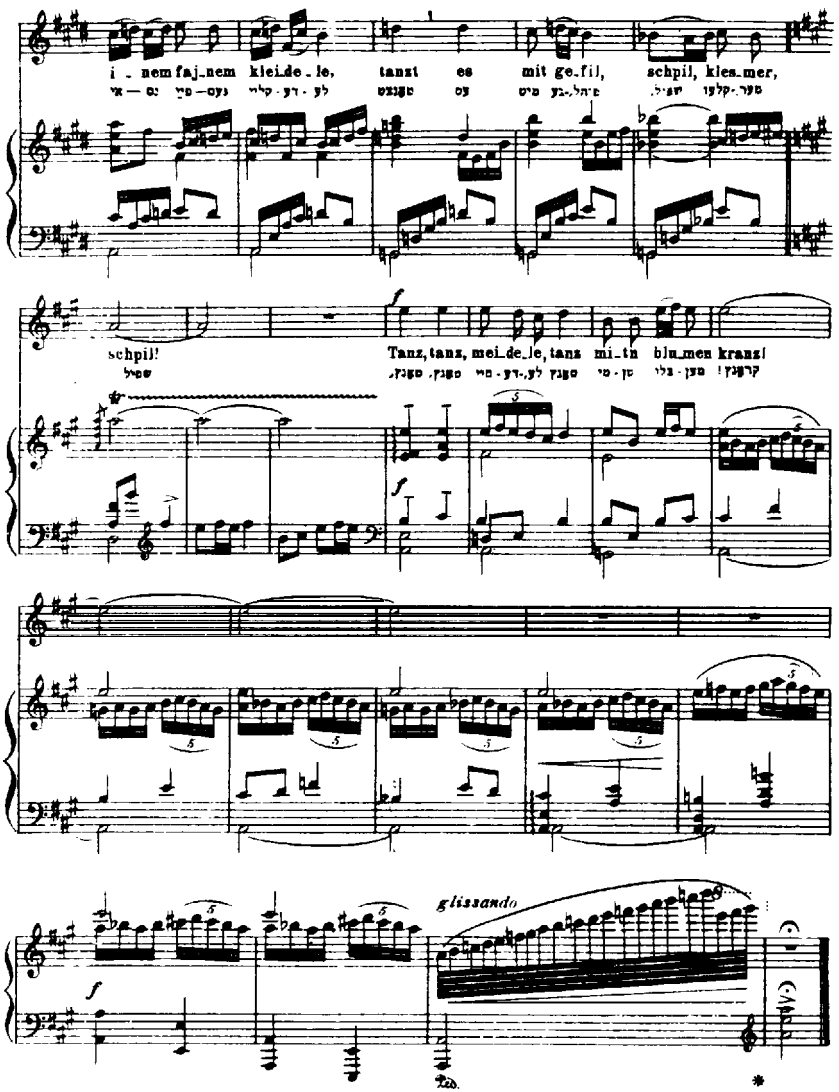
טאנץ, טאנץ, מיידעלע, טאנץ!

(Tanz, tanz, meidele, tanz .)




mei-de-le, tanz mi-t'n blu-men kranz!
Sehst, der hi-ml
lacht mit tre-rn, west in gi-ch'n a ka-le we-rn; tanz mei-de-le,


tanz mi - t'n blu - men kranz!
Kles - mer, schpil! kles - mer, schpil,
tan - zn wil main mei - de - le, tan - zn wil main mei - de - le


i - nem faj_nem kleid_e_le, tanzt es mit ge_fil, schpil, kles_mer,
schpil!
Tanz, tanz, mei_de_le, tanz mi_tn blu_men kranz!
glissando