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Editor
Macy Nulman



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and **LITURGY**

is dedicated to the memory
of

CANTOR MAURICE HANDEL

1899 - 1990

Cantor Handel officiated at synagogues in Poland and Latvia before coming to the United States in 1920. In the United States he held the position as cantor at the Hebrew Institute of University Heights, Bronx, New York (1942 - 1947) and at Congregation Ahavat Achim in Brooklyn, New York (1947 - 1956).

In 1989 he donated over 5,000 hand written manuscripts of liturgical music which he had collected over 60 years to the Philip and Sarah Belz School of Jewish Music at the Rabbi Isaac Elchanan Theological Seminary, an affiliate of Yeshiva University.

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HALAKHAH AND MINHAG IN NUSAH HATEFILLAH

By Gedalia Dov Schwartz

The diversity of Jewish communities in different parts of the world has had its effect on the application of *halakhah* and the establishment of *minhagim* particular to each community. Especially in the matter of customs relating to the *nusah* and modes of prayer there are many distinct differences. We are all aware of the main streams of *nusah* known as Ashkenaz and Sephard and the reality that even in these two divisions there are nuances and changes that are ascribed to the different groups of each respective general *nusah*.

Ofttimes a *hazzan* is caught in the center of controversy over proper *nusah* or sequence of *tefillot* and even in the matter of traditional tunes acceptable to the congregation. During the course of this article an attempt will be made to give some guidelines and insights relating to *minhag* regarding *niggunim* in their traditional forms and whether changes are permitted to be made.

The major source cited by *Poskim* regarding the fixing of the norms of *tefillah* is from the Talmud *Yerushalmi*.¹ "Rabbi Yose sent and wrote to them (i.e. to the people dwelling in the Diaspora), although they (i.e. the sages in the land of Israel) wrote to you the order of the prayers of the holidays, do not change the custom of your fathers whose souls repose in place." This is the version cited by the *Haga'ot Maimuniot*² and the *Magen Avraham*.³ However, another version reads: "...although they wrote to you the order of the holidays do not change the custom of your fathers, etc."

In this textual change the meaning refers to the observance of the two days of *Yom Tov* outside of Eretz Yisrael. This textual variance is extremely important due to the divergent opinions which arose concerning the possibility of changing from one *nusah* to the other. This divergence is pointed out by the Gaon R. Yisroel of Shklov, one of the great *talmidim* of the Vilna Gaon, in his work *Pe'at Hashulhan*.⁴ He cites the responsum of R. Shmuel Demedina of Salonika⁵ who ruled that any community may change its *nusah*

of *tefillah* if the majority so desires because the prohibition of *Shinui Minhag* only applies to the category of *issur*, that is, prohibitory laws etc., and not in regard to such a category as *tefillah*. Consequently he ruled that the Ashkenazic community in Salonika may change to Sephard if the majority of its constituents are in favor of the change. Yisroel of Shklov comments that according to the version in *Yerushalmi* that prohibits the change in the mode of prayer, this ruling is not acceptable. He quotes the aforementioned *Magen Avraham* and the *Ari Hakadosh* who were opposed to any change based primarily on the *Yerushalmi*, especially since the *Haga'ot Maimuniot* mentions the text as restricting any change in prayers. The *Pe'at Hashulhan* attributes Meharashdom's decision to allow such a change because he must have had the version proscribing any change in the status of the two days of *Yom Tov* in the Diaspora. It is interesting to note that R. Menachem Hame'iri of the thirteenth century preceeded R. Shmuel Demedina in stating that there is no prohibitory regulation for changing the *nusah* of *tefillot* for the individual, and publicly if the *minhag* was different he should not pray differently than the *tzibbur*, implying that if it was the will of the congregation to change, they could.⁶

However, since the *Magen Avraham* also mentions in his above statement that the verses one says in the *piyyutim* should be sung in the matter one sings the *kerovot* (i.e. the *piyyutim* chanted in the *Amidah*), he is indicating that he is including within the context of not changing any *nusah* that one should not change the tune also.

This inclusion of *niggun* as part of the rules prohibiting *shinui* or change in *nusah* is in keeping with the clearly stated ruling of the *Maharil* cited by *Rema*,⁷ "One must not change from the custom of the city even in regard to the melodies and *piyyutim* that are recited there." However, the *Magen Avraham* comments on the *Maharil*, saying that such a change should not be made because the change of tune will "confuse the congregation." It would seem from this observation of the *Magen Avraham* on the *Maharil*'s ruling that if the *tzibbur* were not confused or upset by any change in *niggun* by the *hazzan*, there would not be any restriction.

This raises the question on the *Magen Avraham* himself who has accepted the version of the *Yerushalmi*, as mentioned, rigorously opposing any change in *tefillot*. Perhaps the *Magen Avraham* interprets the *Yerushalmi* as meaning that if one is certain about the *minhag* of his forefathers then he is not permitted

Halakhah and Minhag in Nusah Hatefillah

to deviate, but if there is uncertainty then it would be permissible. Thus, in communities where doubt and even prevailing ignorance as to the mode of prayer exists as to any definite tradition, changes would be acceptable as long as no violation of *halakhah* takes place and there are no consequences of *bilbul da'at bakahal* (confusion in the congregation).⁸

However, where a change of *niggun* for example, would cause upheaval, then the words of *Maharil* and *Magen Avraham* would apply to all services and not necessarily for *Yamim Nora'im*, since the primary sources do not differentiate in regard to any particular season. Tangential to this, may I mention an interesting incident which happened to the *Ga'on* and *Tzaddik* Reb Zalman Bardn of Yerushalayim of blessed memory, who, once, while attending a *Shabbat Minhah tefillah* in a *shul* that had no regular *hazzan*, heard someone *davening* as the *sheli'ah tzibbur* using a chant that had no relationship whatsoever with the known *niggun* for the *Shabbat Minhah*. After waiting for the *hazzan* to finish, he left the *shul* and entered another *shul* to hear the repetition of the *Amidah* in the traditional mode. He went so far as to say that the "*niggun* of *Shabbat* should not be the *niggun* of the weekdays"! (paraphrasing the statement of: "Your speech on *Shabbat* should not be for weekday speech").⁹ This would perhaps be an example of an aspect of *bilbul da'at hakahal* because of the reaction incurred.

As to the type of *niggun* introduced into prayer that would not cause any *bilbul da'at hakahal*, it definitely cannot be one that is identified with any non-Jewish worship. This is clearly prohibited by many *Poskim*.¹⁰

Even a tune that, although not connected to any non-Jewish worship, but is recognizable as belonging to a prevailing non-Jewish culture, would not be acceptable. This would be indicated as improper, especially in the synagogue, based on the Talmud's criticism of Elisha ben Abuya or "Acher" as constantly singing Greek tunes, even when not in the synagogue.¹¹

If a *shul* is faced with the question of engaging a cantor who does not know the traditional *niggunim*, known as *scarbova nusah*, if the makeup of the congregation is such that they will accept the prayer leadership of such a *hazzan* and if there is no controversy regarding his being engaged, then it would be permissible to do so.

The principle of *merutzah lekahal* (acceptable to the community) is enumerated by the *Rema*¹² regarding the qualifications of a *sheli'ah tzibbur*, although

one may not meet the high standards of piety and sincerity demanded for this position. Disputes over this must be avoided.¹³ It is most interesting to note that in the enumeration of conditions pertaining to a *sheli'ah tzibbur*, the emphasis is placed on the individual's piety, sincerity, and Torah knowledge and no mention is made of knowledge of *niggunim* or musical inflection.¹⁴

However, knowledgeable congregations should seek the combination of piety and a mastering of traditional musical *nusah* which is part of the spiritual fabric of *tefillah*, particularly on the *Yamim Nora'im*. The absence of these hallowed *niggunim* during the *davening* would be unthinkable to any worshiper who has an inbred affinity for the feelings and stirrings of the heart, rendered by the proper *nusah*. Just as the *Avodah* in the *Bet Hamikdash* was accompanied by a certain order of *shir* or music, primarily vocal,¹⁵ so must our *Avodah* in the synagogue maintain a proper contact and order of *shir*, of *niggun* and *nusah* as we, in our way, make our offerings of prayer.

FOOTNOTES

¹ Eruv. III, 9.

² *Seder Tefillot Kol Hashanah*, 5.

³ 68.

⁴ *Hilkhot Eretz Yisrael* III, 31.

⁵ *She'eilot u-Teshuvot Marashdom, Orah Hayyim*, 35.

⁶ *Teshuvat Hame'iri, Magen Avot*, II.

⁷ *Orah Hayyim* 619,1.

⁸ Cf. *Teshuvat Minhat Eliezer* I, 11, for a novel interpretation of the *Yerushalmi* and an extensive discussion of changes from Ashkenaz to Sephard, etc.

⁹ Shab. 113; Macy Nulman apprised me of this excerpt from Eliyahu Kitov's *Hassidim and Anshe Ma'aseh, Sefer Revi'i*, p. 160.

¹⁰ *Darkhay Teshuvah, Yoreh De'ah* 142,27 citing several sources.

¹¹ Hag. 15b, viz. *Rashi* also.

¹² *Orah Hayyim* 581,1.

¹³ Cf. *Mishneh Berurah*, *ibid.*, 11.

¹⁴ *Eleph Hamagen to Matteh Ephra'im* 581,54.

¹⁵ Ar. 11a.

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INFLUENCES OF THE SYNAGOGUE AND ITS LITURGY ON THE YIDDISH LANGUAGE

Part II

by Macy Nulman

Part I of this article (Journal of Jewish Music and Liturgy, Vol. XII, pp. 14-32) dealt with Yiddish expressions that were used in conjunction with the weekday service. This part pertains to the Sabbath, festivals, and the Haggadah. The entries appear essentially in the order that they occur in the Siddur, Mahzor, and Haggadah.

PRIOR TO THE SABBATH

MAKHN SHABBOS (to prepare for Sabbath). Preparation for the Sabbath entails many chores, some of which are: cleaning, shopping, and cooking. The Talmud comments "---- he who took trouble (to prepare) on the eve of Sabbath can eat on the Sabbath ----" (A.Z. 3a.). Several Sages were singled out for personally assisting in the preparation for the Sabbath by performing specific tasks such as splitting wood, kindling and fanning the fire, or salting the fish (Shab. 119a).

SHABBOSDIG (fitting for the Sabbath). According to the Sages, the joys of the Sabbath transcend all earthly bliss. Hence, all Sabbath observances are sought after to make it a day of delight. The practice of "keeping the Sabbath" is called **HALTN SHABBOS**.

To violate the Sabbath is known as **MEHALEL SHABBOS ZAYN** and one who desecrates the Sabbath is called a **MEHALEL SHABBOSNIK**.

MA'AVIR SEDRE ZAYN (to review the weekly portion of the Pentateuch). The *Sedre* to be read publicly in the synagogue on Sabbath morning is reviewed either Friday afternoon or early Sabbath morning. The individual does this by

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cantillating the verse twice, according to the *Te'amim*, and then chanting the *Targum* in similar cantillatory style. In Hebrew this is referred to as *Shenayim mikra ve'ehad Targum*. The Talmud comments "---- for if one completes his *parashot* (*sidrah* and *parashah* are used interchangeably) together with the congregation, his days and years are prolonged (Ber. 8a,b).

FARHALTN AN ORAH OYF SHABBOS (to retain a visitor for the Sabbath). In days gone by itinerant rabbis and cantors would visit different cities and towns. The worshipers in the synagogue often vied for certain distinguished *orhim* (pl.) to stay at their home on the Sabbath.

SHABBOS HUHT A YID A NESHAMAH YETERAH (on Sabbath a Jew has an additional soul). This denotes the extra measure of delight experienced by the observant Jew on the Sabbath day. During the recital of the *Havdalah* on Saturday night the symbolic use of the fragrant spices is to cheer the soul and additional soul which saddened at the departure of the Sabbath.

SHABBOS GOY (a gentile who performs domestic chores forbidden to Jews on the Sabbath).

FRIDAY EVENING SERVICE

MEKABEL SHABBOS ZAYN (welcoming the Sabbath). The Friday evening service consists of two parts: *Kabbalat Shabbat* (Welcoming the Sabbath) and *Arvit* (the evening service). *Kabbalat Shabbat* was first introduced in the sixteenth century by the Kabbalist Rabbi Moses Cordovero (1522-1570). Reciting psalms 95-99, 29, *Lekhah Dodi*, followed by psalms 92-93 constitutes *Mekabel Shabbos Zayn*.

A HAZZAN A DRONG (a cantor, a "log" or "pole"). In the vocabulary of cantors the derogatory expression was applied to a cantor (or singer) whose voice had a wooden quality or whose rendition was unmusical, or both. The following verse from the Friday evening service was often cited in jest with the appellation *drong*: "Then shall all trees of the forest sing with joy" (ps. 96:12).

The Yiddish expression **A MAZAL FUN A DRONG** (FUN A FLUHKN) (the luck of a log [of a pole]) was used for someone who is inept but succeeds.

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ZAKHOR VESHAMOR-ZIKH TZU HALTN BEDIBUR EHAD (Remember and observe - to abide by one utterance). "Remember the Sabbath" (Ex. 20:8) and "Keep the Sabbath" (Deut. 5:12) are two phrases that appear in the first and second Tablets. In the popular hymn, *Lekhhah Dodi, Shamor Vezakhor* (Keep and remember) appears in the first stanza. The Talmud remarks that they were both pronounced in one utterance (Shebu. 20b). The Yiddish expression connotes "warning"; that is, Remember - keep your word!

BAY BO'I VESHALOM SHTEYNT DER UHREMAN OYBN UHN (at *Bo'i Veshalom* the poor man stands at a place of honor - the head). At *Bo'i Veshalom*, the tenth stanza in *Lekhhah Dodi* recited in the Friday evening service, the congregation turns to face the rear of the synagogue to welcome the Sabbath Queen as she makes her entrance. The ironic remark is spoken of the poor who usually sat in the rear of the synagogue. It is only when the worshipers turned to the rear that their location changed and they were at the head.

DER BESTER MUHGN IZ DER MAGEN AVOT (the best stomach is the *Magen Avot*). *Magen Avot* (He was a shield to our ancestors) is a prayer recited after *Arvit* on Friday night and has no connection with the stomach. The Yiddish word *muhgn* and the Hebrew word *Magen* are homonyms and the saying came into being among Eastern European Jews who amused themselves in this manner as a pastime. Similar expressions are: A GUTER MUHGN KEN FIL FARTRUHG (a good stomach can endure much) or, A MUHGN IZ VI A VUHGN-VOS MEN ZOL NIT ARAYNLEYGN MUZ ER FARTRUHG (a stomach is like a wagon - whatever you put in, must be carried away).

GUT SHABBOS (good Sabbath) or **A GUTN SHABBOS**. A greeting said to one another on the Sabbath. The reason one does not say *Gut Abend* (good evening) as on weekday is that Adam was created on the sixth day and both on the sixth day and the evening of the seventh day it was light (*Otzer Shalaym Leminhagay Yisrael*, 71:15).

UHNGEHOYBN MIT KIDDUSH UN GE'ENDIKT MIT KADDISH (began with *Kiddush* and ended with *Kaddish*). Although *Kiddush* and *Kaddish* are translated as "sanctification", they are worlds apart. *Kiddush* is recited over wine, a symbol of joy, as written, "wine that cheers man's heart" (ps. 104:15)

and *Kaddish* became a prayer to be recited for the departed (*Mahzor Vitri*). Each has its place in Jewish life. An irrelevant remark made without any connection or basis would evoke this Yiddish expression.

Similar expressions are: VUHS HUHT A PATCH TZUTUHN MIT YEKUM PURKAN? (what connection is there between a slap and the prayer *Yekum Purkan*?) or, VI KUMT A PATCH TZU GUT SHABBOS? (how does a slap come to *Gut Shabbos*?)

A BAHUR MAKHT KIDDUSH IBER SHPENER (UN HAVDALAH IBER A KALTN FIERTUHP) (a bachelor makes *Kiddush* over chips or splinters) (and *Havdalah* on a cold fire-pot). This expression alludes to a bachelor not having any homelife. Marriage is an important institution in Jewish life as the Hebrew and Yiddish sayings bear out, *Lo tov heyot ha'adam levado* (It is not good for man to be alone) and ALAYN ZOL ZAYN A SHTAYN (only a stone should be alone).

ZEMIROT

ESHET HAYIL MI YIMTZA, UHBER A VAYB A SHLIMAZEL IZ BENIMTZA (a woman of valor who can find?; but a wife a *shlimazel* can be found). A bachelor may retort with this expression when asked, "When are you getting married?" An ideal, clever, loyal wife has always been described in Jewish life as an ESHET HAYIL. These are the opening words of the *Zemirot* recited on Friday evening, prior to the Sabbath meal. This alphabetic acrostic poem describes the ideal Jewish wife (Prov. 31:10-31). The faulty wife, of whom the latter part of the expression speaks, is called a *shlimazel*; in other words inept.

DER YID ENTFERT TAMID FARKERT: ZUHGT MEN IM SHALOM ALEKHEM, ENTFERT ER ALEKHEM SHALOM (the Jew always answers the opposite: when saying to him *shalom alekhem*, he answers *alekhem shalom*). The phrase *shalom alekhem* (lit. "peace upon you") is the usual manner in which greetings are extended, it is the opening of a Sabbath table hymn, and the greeting exchanged with three different people during *Kiddush Levanah* (Sanctification of the Moon). The word *shalom* has a wider meaning than "peace." It is a name of God (Judg. 6:24) and consequently one is not permitted

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to greet one another with the word *shalom* in unholy places (Shab. 10b). It also signifies welfare of every kind. Hence, the plural word *alekhem* is used because it includes both body and soul. The inverted order, *alekhem shalom*, in response to the greeting *shalom alekhem* is derived from the Talmud: "It was also laid down that greeting should be given in [God's] Name, in the same way as it says, and behold Boaz came from Bethlehem and said unto the reapers, *Adoshem imakhem* (the Lord be with you), and they answered him, *Yevarekhekha Hashem* (the Lord bless thee)" (Ber 54a). Thus, the same format is employed, that is, when one extends greetings he may say *shalom* (God's name) before *alekhem* but one answering inverts the order and says God's name at the end (*Sefer Matamim*, p. 107).

MAH-YAFIT YID (MAYAFISNIK). *Mah-Yafit*, meaning "How beautiful art thou", is a table hymn attributed to Mordecai b. Yitzhak Kimchi (c. 1290), sung on Friday evening. In the seventeenth, eighteenth, and nineteenth centuries Polish landowners urged their Jewish tenants to sing *Majufes* (Judeo-Polish pronunciation) at their wild orgies, accompanied by dances and comical gestures. A Jew who flattered his Polish landlord and condescended to sing the *Mah-Yafit* tune was called a *Mayafisnik*, an appellation eventually referred to all Jews who generally did not maintain their dignity and self respect as Jews.

BARUKH ADOSHEM YOM YOM—OYF (FAR) MORGEN ZOL (VET) GOTT ZORGEN (Blessed be the Lord, day by day — let God worry about tomorrow). The expression opens with the first words of the Sabbath table hymn written by Shimon bar Yitzhak. The poem gives praise to God for taking us out of Egypt and saving us from our enemies. With the Jew there was daily concern for the morrow and for withstanding the vicissitudes of life. Hence the Jew would say or think to himself, "True, we bless God every single day but we have faith in God to keep us alive tomorrow."

DER UHREMAN HUHT BASOR VEDAGIM IN DI ZEMIROT (the poor man has meat and fish in the *Zemirot*). The Sabbath hymn *Yom Zeh Mehubad* ("This day is most precious of all days) includes a stanza, "Eat rich foods, dring sweet drinks for the Almighty will give to all who cling to him - garments to wear, bread as needed, meat and fish and all delicacies." Thus the

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Yiddish expression alludes to the poor man who sings only of meat and fish but in reality does not have it on his table.

ASAKH ZEMIROT UN VEYNIG LUHKSHN (a great deal of *Zemirot* but little noodles). This is to say that there is much spirituality but little essence.

SHAHARIT SERVICE

ER KEN MIKH FARBITN (UHPZUHGN) DEM HAKOL YODUKHA (he can bid (or say) to me *Hakol Yodukha* . *Hakol Yodukha* (All will thank You) is a prayer recited in the Sabbath *Shaharit* service. The Yiddish expression is said by one who was provoked to anger and is not won over even if the other party should thank or laud him.

FARBAYTN DI YOTZROT (to mix up the *Yotzrot*). *Yotzrot* (sing. *Yotzer*) are the *Piyyutim* (poems) inserted in the benedictions of *Shema* in *Shaharit* on special Sabbaths and holidays. Its name is derived from the first benediction preceding the *Shema*, "Who formest (*Yotzer*) lights." Although there are different categories of *Piyyut* (e.g. *Ma'aravot*, *Kerovot*) the appellation *Yotzrot* is popularly applied to all *Piyyutim*. Often on a two day holiday the *Piyyutim* are interchanged when one of the days occurs on the Sabbath. This procedure occasionally results in confusion in the prayer service and thus the Yiddish expression is used when one confuses several things or compounds one thing with another.

The language of the *Piyyutim* is sometimes difficult to understand because it is composed of exegetical and homiletical allusions containing mystery or parables (according to Abraham ibn Ezra in his commentary on Ecclesiastes, 5:1). Thus the saying **KELBERNE** (*kalb*, the singular, meaning "calf", *kelber*, pl.) **YOTZROT** came into existence and is directed at one who recites the *Piyyutim* in a nonsensical, babbling manner as a calf that babbles. The word *kelberne* is also used in conjunction with **KELBERNE HITPA'ALUT** (foolish enthusiasm).

FARFALN LE'OLAM VA'ED (lost forever and ever) The Hebrew words *le'olam va'ed* appear in the *Shaharit Kedushah*. The Yiddish expression is said when one has not paid back a debt over a long period of time and it is thus

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considered lost.

TORAH and HAFTARAH READING

KRIGEN (ZAYN) SHISHI (to get [to be] the sixth *aliyah* at the Sabbath reading of the Torah). The same expression may be used for any of the other *aliyot*.

ER HUHT IM GEGBEN A MI SHEBERAKH (he gave him a *Mi Sheberakh*). The prayer *Mi Sheberakh* (He who blessed) is generally recited on Sabbath and festivals for one called up to the Torah for an *aliyah*. The prayer asks for the Almighty to bestow on the individual and his family good health, well-being, and prosperity. In daily talk the two Hebrew words are used as a euphemism. After the person finishes giving "a *Mi Sheberakh*" (reprimand), the receiver then really needs good luck and a special prayer for good health, etc.

A TRUKENER MI SHEBERAKH HELFT VI TRUKENE BANKES (a dry *Mi Sheberakh* helps like dry *bankes*). Usually when a *Mi Sheberakh* (see above) is made one donates for an important cause or gives a *Kiddush* to the congregation. *Bankes* (cupping) was a method for bringing down fever. The rims of the small glass cups were moistened and then applied with pressure to the chest and back. The jocular saying alludes to the fact that just as dry *bankes* will not stick, so a dry *Mi Sheberakh* without the act of giving, will not be helpful. Similar is the adage **A TRUKENER MI SHEBERAKH HELFT VI A TOYTN BANKES** (a dry *Mi Sheberakh* helps like applying *bankes* to a dead person).

A NUHMEN FUN DER HAFTARAH (a name from the *Haftarah*) This alludes to a fictitious or rare name. For example, on *Parshat Beshalakh* the *Haftarah* read is from the Book of Judges. A name that appears in this *Haftarah* is Shamgar, the son of Anath (Judg. 5:6), which sounds fictitious.

ZITZEN AL HATORAH VE'AL HA'AVODAH (to sit immersed in study of the Torah and prayer). The Hebrew is derived from the final blessing after the *Haftarah* read on Sabbath in which we thank God for the Torah reading, for

the prayer service, the reading from the Prophets, and for the Sabbath day. The Yiddish saying reflects the admiration and respect for the person who devotes his entire life and energy to the study of Torah and recitation of prayers.

VI A FLOY IN YEKUM PURKAN (like a flea in *Yekum Purkan*). The expression is used in a derogatory way in imaginative comparison. Just as the idler has a disinclination to work, so the flea has no relationship to *Yekum Purkan* (a prayer).

BLESSING of the NEW MONTH

ROSH HODESH BENTSHN (Blessing of the New Month). This takes place on *Shabbat* morning when most of the people are in the synagogue. The objectives are to pray that the month be good for the people of Israel and to inform them on which day(s) *Rosh Hodesh* occurs.

ER KUMT UHP MIT YEHI RATZON (he justifies himself with "May it be Thy will"). *Yehi Ratzon* are the opening words of a prayer the Talmudic Sage Rav recited (Ber. 16b). It serves as a prayer said at *Rosh Hodesh Bentshn* (see above). The sarcastic Yiddish expression is directed at a person who can well afford to give charity but does not. He always says "may it be Thy will", but lacks the conviction necessary in affecting his own decision to give.

OYSRUFN DEM MOLAD (to call out the *Molad*). When the Blessing of the New Month takes place in the synagogue on Sabbath morning, the *Molad* ("birth", from the root *alad*) is announced by an officiant. He specifies the precise time (that is, the hour, minute, and portion of a minute or seconds) at which the new moon will become visible in Jerusalem.

HAVERIM KOL YISRAEL (united in friendship in all of Israel). This popular phrase is part of a prayer, *Mi She'asa Nissim* (He Who performed miracles), recited during the Blessing of the New Month on Sabbath prior to *Rosh Hodesh*. The proclamation of the new month in ancient times was the supreme function of the *Sanhedrin* at Jerusalem. They decided the exact time of the new moon by actual observation. The custom currently to proclaim in the synagogue on the Sabbath the day(s) on which the coming month is to begin,

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is in remembrance of the ancient function of the *Sanhedrin*. When Israel will be redeemed, once again the new moon will be decided upon by actual observation. But how can this happen? Only when all of Israel will be united in friendship as one (*Shevilei Haleket*).

HAYNTIGER HODESH IZ HASER (this month is a defective one). The Jewish months are either *malei* (full) or *haser* (short). The months *Nissan*, *Sivan*, *Av*, *Tishre*, *Shevat* and *Adar I* are always full months, that is, having thirty days. *Iyar*, *Tammuz*, *Ellul*, *Tevet*, *Adar* (in an ordinary year or *Adar II* in a leap year) are always short months; that is, having twenty-nine days. *Cheshvan* and *Kislev* are sometimes full and sometimes short.

HAZZAN ZET NIT VI KAHAL HINTER LAKHT (the cantor does not see how the congregation is laughing in back of him). Many prayers in the liturgy, such as *Ane'im Zemirot*, are recited in a responsive form. Directions are given on each line marked *Hazzan* (cantor) *VeKahal* (and congregation). Each of the letters in the Hebrew are the first letters of the Yiddish expression: *HaZzaN* (*Hazzan Zet Nit*) *VeKaHaL* (*Vi Kahal Hinter Lakht*). Some cantors took themselves too seriously and displayed vanity. The Jew, throughout the ages who had little to laugh at or about, developed a sense of humor that helped him through many dark periods. In the synagogue it appeared as laughing-up-one's-sleeve. That is, he laughed privately or secretly at the *Hazzan* while appearing grave or serious.

In some *Siddurim* and *Mahzorim* the direction given was **HAZZAN ZUHGT FOR UN DER KAHAL ENTFERET** (the cantor recites and the congregation answers).

A YIDENE UHN A TZE'ENAH URE'ENAH IZ VI A SHEYGETZ UHN A FIFEL (a woman without a *Tze'edah Ure'edah* is like a gentile boy without a whistle). *Tze'edah Ure'edah* is a book with an exegetical rendering in Yiddish of the Pentateuch, *Haftarot*, and the Five Scrolls read by women on the Sabbath (afternoon). Attributed to Jacob Ashkenazi (1550-1621) of Janow, Poland its title has been Yiddishized to *Tzenerene* and has become known as *Teitch Humash* (a translation of the Bible). Almost all women of Eastern Europe owned a *Tzenerene* just as a gentile boy possessed a whistle to call his

dog or cattle.

Often a woman read for other women who were illiterate. In the synagogue she read prayers in the women's section for other women to repeat. This woman was known as a *Zogerke*. She usually read from a *Korban Minhah Siddur* (title of a prayer book) and also read *Veybershe Tehinot* (women's supplications).

AD KAN OMRIM BESHABBOS HAGADOL (until here it is said on *Shabbos Hagadol*). It is customary to recite from *Avadim Hayinu* until *Lekhaper al kol avonotenu* (part of the *Haggadah*) on *Shabbos Hagadol* since the miracles of the redemption began on the Sabbath prior to the Exodus. The expression was directed at someone who was being stopped from saying or doing something.

ZAY A TZADIK UHBER NIT KAYN VEYTZIDKOSKHO (be righteous but not a hypocrite). *Tzidkatkha tzedek le'olam* (Your righteousness is an everlasting righteousness) is a prayer recited at *Minhah* on Sabbath afternoon. Adding the letter *vav* in the Hebrew language refers to something additional as in *ve-Adar*, the month following *Adar Rishon* (the first Adar). The expression is directed at one who pretends to be other and better than he is, a holier-than-thou person. A person who indicates or exhibits by a gesture or look such sentiments or ideas is said to have a **VEYTZIDKOSKHO PENIMEL**.

VEYTZIDKOSKHO BETZEDEK- ROSHE TEVOT: BIZ TZU DER KESHENE (see entry above for an explanation of *Veytzidkoskho*). The initial letters of the word **BeTZeDeK** spelled out *biz tzu der keshene* (up to the pocket). In other words this person acts holier-than-thou but when it comes to *tzedakah* (charity) he or she is miserly.

ES IZ LEHAVDIL BEN KODESH LEHOL (comparing sacred to profane). The Hebrew, borrowed from *Havdalah* (distinction), is the fourth benediction marking the end of the Sabbath. The distinction used in the expression is to underscore "difference" or "not-the-same", as in the English expression, "How do apples come to oranges?" A similar Yiddish expression would be, **ES IZ LEHAVDIL BEN TUMAH LETAHARAH** (comparing impurity to purity).

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The closing benediction is also found in these Yiddish rhyming expressions:

HAMAVDIL BEN KODESH LEHOL (Heb.) Who maketh a distinction
between holy and profane
AZ ES GERUHT IZ TAKE VOYL (Yidd.). If it meets with success
it is good.

HAMAVDIL BEN KODESH LEHOL (Heb.) Who maketh a distinction
between holy and profane
VER ES HUHT GELT (IN KESHENE) One who has money in his
DEM IZ VOYL (Yidd.). pocket, it is good for him.

Faced with abject poverty and the plight to eke out a living in the coming working days, the Jew expressed his thoughts in his hour of need.

GUT VUHKH (good week). The greeting used at the conclusion of the Sabbath. **SHEBAYSE NAKHT** are the two Yiddish words used for Saturday night. It is a corruption of *Shpayt tzu nakht* (late at night), a euphemism for Saturday night, implying prolonging the Sabbath as "late at night" as possible (*Ta'amei Haminhagim*).

SHALOSH REGALIM

ATTAH VEHARTA (NU) NISM. *Attah Vehartanu* (Thou hast chosen us) are the opening words of a prayer recited in the *Amidah* on the Three Pilgrimage Festivals. The special choosing is for Israel to teach mankind about God and the brotherhood of all men. It also imposes extra responsibility upon Israel to live in accordance with moral law. The designation is used as a doctrine of the Jew's religious system, his theory and practice. To one who is affected by fear and has to be reassured that no harm will befall him, the expression **ATTAH VEHARTANU MIKOL HA'AMIM-UN FARN SHAY GETZ HUHST DU MOREH** (Thou hast chosen us from all the nations- and you fear the gentile boy) was often used.

MEKIMI ME'AFAR DOL-AZ GOTT HELFT DEM UHREMAN, ME' ASHPOT YARIM EVYON- IZ IM GORNIT TZU DERKENEN (He raises

the needy from the dust- when God helps the poor man, from the trash heaps He lifts the destitute- you cannot recognize him). Basically the Yiddish is a translation of two Hebrew phrases recited in *Hallel* (ps. 113:7). However, the Yiddish adds a new dimension; that is, once God raises the poor out of the dust and the needy out of the dunghill, the poor man is no longer the same.

(IKH HUHB NIT-ENTFER) LO LANU SHTAYT IN HALLEL [I don't have -answer] ("Not unto us," is a phrase in *Hallel*). This is a dialogue between a person who asks for his money and the borrower who says, "I don't have it." The lender, applying a phrase in *Hallel* (ps. 151:1), retorts, "Not unto us" (that is, not having), is a phrase used (only) in *Hallel*.

KOL HA'ADAM KOZEV-ITLEKHER HUHT ZIKH ZEYNE MAKOS (all mankind is deceitful -each has his blows). The Hebrew (ps. 116:11) is a painful remark made by King David when his hiding place was revealed to King Saul by the people of Zif (cf. I Sam. 23:19-29). According to the Abarbanel, it refers to the bleak, dismal exile of the Jewish people, who because of the exile began to believe that the prophet's promises concerning the redemption were deceitful. The Yiddish expression takes off on this perfidy and applies it to an individual who undergoes hardships and calamities in life causing suffering or loss.

LO AMUT KI EHYEH - AZ S'IZ NIT BASHERT TZU SHTARBN SHTARBT MEN NIT (I shall not die, but I shall live- if it is not destined that one should die, one does not die). The Hebrew phrase is derived from psalm 118 which is part of *Hallel*. The psalmist declares, "I shall not die, but I shall live", that is, Israel speaks as a nation who has escaped from the annihilation which the exile threatened. The Yiddish is a simple and personal approach to death and asserts that a person does not die before his time is up.

NOKH AMOL ODEKHA (once again *Odekha*). The verse in *Hallel* (ps. 118) beginning with *Odekha* (I thank you) as well as the verses that follow (up to *Yehalelukha*), are repeated. Up to this verse each idea is repeated in the next verse or two, thus according the usual parallelism of Hebrew poetry. Since at *Odekha* (verse 21) the repetition ceases, it is customary to repeat the next four

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verses during the recitation of the psalm as part of the *Hallel*. Tedious repetition of any kind prompted this Yiddish remark.

ER IZ SHOYN A HALAKH LE'OLAMO (he is already dead). The phrase *halakh le'olamo* (went on to his world) is borrowed from *Kel Male Rahamim*, a prayer recited for the deceased. To recite this prayer for the dead is known as MAKHEN KEL-MALE RAHAMIM (to make a *Kel Male Rahamim*) and to read prayers for the repose of the soul is MAKHEN HAZKARAT NESHAMOT (to make the Memorial Service).

DUKHENEN (the Priestly Blessing). The Yiddish term is derived from the special platform, called *dukhan*, on which the *Kohanim* ascended every morning and evening at the *Tamid* offering to bless the people with uplifted hands. In rabbinic literature the Priestly Blessing (*Birkat Kohanim*) is known as *Nesi'at Kappayim* ("raising of the hands).

The Yiddish expression, **GEBN A YASHER-KO'AH**, is used to express thanks to the *Kohanim* after *Birkat Kohanim*. The source of expressing gratitude and saying *Yasher-Ko'ah* is found in the Talmud which tells that God approved and thanked Moshe when he broke the first tablets. "And how do we know the Holy One, blessed be He, gave His approval? Because it is said, 'which thou breakest' (*asher shibarta*-Ex. 34:1) and Resh Lakish interpreted this: All strength to thee that thou breakest it" (*Yishar-kohakha sheshibarta*) (Shab. 87a).

LANG VI A LULAV (long like a palm branch) The *lulav* held on *Sukkot* is the tallest of the Four Species and is considered "king" over all the fruit trees. Thus when making comparison the Yiddish expression is utilized to signify extraordinary length or height.

A humorous description of a family may be, **ER VI A LULAV, ZI VI AN ETROG, UN KINDERLAKH VI SEKHAKH** (GRINE) (he as a *lulav*, she as an *etrog*, and children like *sekhakh* (green)).

SHLOGN HOSHANOT (beating the bunch of willow twigs). To demonstrate rejoicing in accordance with Biblical command, "Rejoice in your festival" (Deut. 16:14) and to symbolize our desire to drive the forces of stern judgment into the ground, never to rise again, the willows are beaten

on *Hoshana Rabbah*.

Other expressions used in conjunction with *Hoshanot* are: DI GRINE HOSHANA IZ MAYNE, DI UHPGESHLOGENE IZ DAYNE (the green willow twig is mine, the frayed one is yours); PASULA HOSHANA (unfit *Hoshana*), referring to willows not meeting rabbinic requirements (Cf. *Kitzur Shulhan Arukh*, Par. 136); UHPGESHLOGENE HOSHANA (frayed or shabby *Hoshana*), denoting a person shorn of his glory.

IR ZOLT ZIKH OYSBETN A GUT YOR (A GUT KVITTEL) (you should obtain a good year by praying) (a good verdict). Beginning with the month of *Ellul* until the end of the *Sukkot* holiday, Jews exchange this wish and/or greeting with each other. According to Kabbalist tradition a written final verdict (*kvittal*) is issued on *Hoshana Rabbah*, sealing the fate of every Jew for the year to come.

ATTAH HARETA LADA'AT - NITUH KAYN BRONFEN, TRINKT MEN KVASS (you have been shown to know-if there's no whiskey you drink *kvass*). There is no relationship between the Hebrew and Yiddish in this saying. *Attah Hareta* is a prayer recited on *Simhat Torah* and since it is the most joyful time of the year when singing, dancing, drinking, and prancing take place in the synagogue, it no doubt prompted this jocular expression. Also, the word *lada'at* in the Hebrew rhymes with the Yiddish *kvass* (a fermented beverage generally drunk in Russia).

VI KUMT ATTAH HARETA TZU DER ARENDA (how does *Attah Hareta* come to the farm? *Attah Hareta* and an *arenda* have no relationship; *Attah Hareta* is a prayer (see above). The saying is directed at someone whose remark or statement is irrelevant and is not applicable or pertinent.

AGIL VE'ESMAKH-KAYLEKHDIK UN SHPITZEDIK (I will exult and rejoice-well rounded and sharp). The poem *Agil ve'esmakh*, which expresses joy over the Torah, is recited on *Simhat Torah* just before returning the Torah scroll to the ark. The Yiddish part of the saying describes the well-rounded and sharp characteristics of a person and much delight is derived from these attributes. The expression may also allude to a situation that is glowing and beautiful just as the sun is round and gives off its rays when

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peaked (*shpitzik*), causing joyfulness.

THE HAGGADAH

S'IZ NUHKH VAYT TZU KOL HAMIRA (there's still a long way to *Kol Hamira*). On the evening and morning preceding the *Seder* a search for *hametz* is conducted. At the end of the search and in the morning when the *hametz* is burned, a short paragraph, *Kol hamira* (Any *hametz* or leaven which is in my possession), is said. A great deal of cleaning to remove all *hametz* takes place prior to the Passover holiday. Just as one may utter the Yiddish expression to indicate the length of time needed to remove all *hametz*, so it can allude to one who ventures or risks a great deal until his goal is realized.

PUHTER VEREN FUN A HAMETZ (to get rid of something undesirable). The Torah explicitly states: "Seven days shall there be no *hametz* (leaven) found in your houses" (Ex. 12:19). In *Kabbalah* *hametz* is regarded as a symbol of corruption and impurity. The Yiddish expression denotes the act of ridding or freeing oneself of a person or object that is undesirable.

Another Yiddish expression for cleaning out the leavened bread is **MEVA'ER HAMETZ ZAYN**.

GUT YOM TOV (good *Yom Tov*). A greeting said to one another on festivals. During the Intermediary Days of *Pesah* and *Sukkot* the greeting is **A GUTN MO'ED** (a good *Mo'ed*).

One may say sarcastically, **GUT YOM TOV, ER IZ DUH** (all at once he is here!) In other words, who needs him here now!? To indicate that one is making a big thing out of nothing the expression, **ER MAKHT A GANTZEN YUNTEF**, is used.

UHPRIKHTN DEM SEDER (to perform the Passover *Seder*). The *Seder* is a home ceremony containing fifteen words, *Kaddish-Urehatz*, *Karpas-Yahatz*, etc.), each of which stands for a specific element of the ritual. Each of the rituals observed are intended to remind the Jewish people that God redeemed them from bondage and made them a free people, dedicated to serve Him only.

BAY IM IZ KOL DIKHFIN YESE VEYEKHOL (with him it is, "whoever

s hungry, let him come and eat"). The Aramaic in this expression is recited at the outset of the *Passover Seder*. The Yiddish expression intimates one who has a kind disposition and is good-hearted to all.

FREGN DI FIR KASHES (to ask the four questions). The four questions refer to *Mah Nishtanah* (Why is this night different?) a child asks at the *Seder* on Passover. Children introduce *Mah Nishtanah* with the Yiddish, **TATE IKH VEL DIKH FREGN FIR KASHES** (Father, I will ask you four questions).

TUHMER IZ BAY ZEY YUH AMUHL A SEDER FREGN ZEY: MAH NISHTANAH (if they already do have a *Seder* [order], they ask: Why is this night different?) This remark relates to the Jewish people who make a *Seder* on Passover with such methodical procedure and yet in the midst of this ask questions.

A HAKHAM FUN MAH NISHTANAH (a wise man of-the-*Pesah*-questions; actually, a euphemism for "a fool"). The four questions are usually asked by the youngest child at the *Seder*. When an adult asks irrelevant questions or makes wanting remarks, it is considered childish or foolish. In fact, the true *hakham*, who is referred to later in the *Haggadah*, seeks to know the entire situation. The child's questions asked earlier are answered with *Avadim hayinu*. The *hakham* now inquires, "what are the testimonies, statutes, and laws that the Lord our God commanded you." And we are told"---- instruct him in the laws of *Pesah*, that one may not eat anything after eating the *Pesah* sacrifice." The *hakham* wants to know the laws to the last detail and is not satisfied with a partial explanation. Hence, a person making comments or observations when ignorant of the facts or circumstances is a fool, since he pursues a course contrary to the dictates of wisdom.

SHE'AR YERAKOT (all kinds of vegetables). This phrase is part of *Mah Nishtanah* (see above). It is used disparagingly as a general phrase to include people or wares of all sorts.

VEKHOL HAMARBE LESAPER HAREI ZEH MESHUBAH (and whoever tells [counts] at length is praiseworthy.) A phrase in the *Haggadah* of Passover, meaning the more one talks about the Exodus of Egypt, the more he

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or she helps bring to the fore the universal recognition of God and ultimate redemption.

The root of the word *lesaper* is *siper* having two meanings, "to tell" or "to count". The jesting Yiddish expression is directed at one told, "to count and pay up" - then you will be praiseworthy.

A RASHA FUN DER HAGGADAH (a wicked person from the *Haggadah*). A statement generally directed at a cruel, malicious person.

SHE'EINO YODE'A LISHOL (One of the four sons of the *Haggadah* who does not know to ask). An appellation given to a "know-nothing" or ignorant.

DUHS BESTE FUN DI ESER MAKOT ZAYNEN DI KNEYDLAKH MIT YOYKH (the best of the Ten Plagues are the matzah-balls with soup). A similar jocular expression is **ER (IS NIT OYSEN) MAYNT NIT DI HAGGADAH NOR DI KNEYDLAKH** (his purpose is not [saying] the *Haggadah* but [eating] the matzah-balls).

TZU DI ESER MAKOT NEMT MEN KAYN HATAN NIT TZU GAST (to the Ten Plagues you do not invite a bridegroom as a guest). An expression said in jest concerning inviting a bridegroom at an inopportune time.

GOTT ZUHL OYF IM SHIKEN FUN DI TZEN MAKOT DI BESTE (PARO'S MAKOT) (God should send him the best of the Ten Plagues [Pharaoh's plagues]). Similar utterances or wishes of evil are: **IKH VINTSH DIR DI DRITE MAKAH FUN MITZRAYIM** (I wish you the third plague of Egypt) and **ER ZUHL HUHBN PARO'S MAKOT BASHUHTN MIT IYOB'S KRETZ** (he should have Pharaoh's plagues covered with Job's disease).

AFILU IN DER HAGGADAH GEFINT MEN DEM DAVAR AHER (even in the *Haggadah* you find the "contemptible or "detestable" person). The appellation *aher*, literally "the other", was applied to Elisha ben Abuya who became a heretic and flourished in Palestine at the end of the first century and the beginning of the second. The rabbis wanted to refrain from pronouncing his name and referred to him in terms used to designate some vile object, *davar*

aher ("another thing"). However, in the *Haggadah* the phrase means "another explanation" of the preceding sentence. The Yiddish remark is only made for a witty effect.

OYSLUHZN (OYSGISEN) DEM TZUHRN (DEM KA'AS KOL HAMOSO, DEM GANTZN SHEFOKH-HAMATKHA) OYF-----(to leave out [vent] the fury [the anger-all his wrath, the entire "Pour forth your wrath"] on -----). The Yiddish expression reiterates the aspect of wreaking one's anger when aroused by wrong or injury. Actually it is an excess of rage, verging on madness. "Pour forth your wrath", is the opening of a passage recited at the *Seder*.

ER HALT SHOYN BAY KOS REVI'I (he is already up to the fourth cup). The *Arba Kosot* (the four cups of wine) are an integral part of the Passover *Seder* and correspond to the four ways God told the people of Israel that He will redeem them: I will free you, deliver you, redeem you, and take you to be My people (Ex 6:6,7). The Yiddish expression is spoken in jest and is directed at a person who drinks to excess. Similarly, another expression spoken is **FUN HARBAH KOSOT KUMT KEYN GUTS NIT AROYS** (Verterspiel: ARBA) (no good comes from too much drinking - a pun on the word *arba* meaning, "four" and *harbah*, meaning "many").

MIDAYA VIFIL (Who knows how much or how many). The Yiddish word *midaya* is a contraction from two Hebrew words, *mi yode'a* (who knows?). *Mi Yode'a* is a phrase from the song of numbers sung at the Passover *Seder* in which the numbers, from one to thirteen, are given religious meaning. The song begins with *Ehad Mi Yode'a* (Who knows one?)

HAD GADYAH SHTAYT TAMID OYF AYN MEKAH (*Hag Gadyah* always revolves around one price). The Aramaic poem which concludes the *Seder* on Passover allegorically tells of a goat that was bought with two *zuzim* (two coins) by the father. The goat was devoured by a cat, the cat was bitten to death by a dog, the dog was slain by a stick, etcetera, until finally the angel of death was killed by God. Each of the ten verses reiterate buying the goat for two *zuzim*. Thus a shopkeeper may say to the customer who tries to chisel down the price- "Don't bargain! *Had Gadyah* has only one price!"

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Because of the cumulative rhymes in the poem an expression said is DRAY MIR NIT KEYN KUHP MIT DEYNE HAD GADYAH'S (don't bother my head with your nonsense).

ARAYNGEZETZT IN HAD GADYAH (to sit in the clink or jail). *Had Gadyah* (see above) illustrates how the people of Israel were oppressed and persecuted for centuries by all the nations of antiquity. The oppressors all perished one by one, and Israel, the oppressed, survived. The conclusion of the poem tells how the *shohet* (ritual slaughterer) was killed by the angel of death who, in punishment, was destroyed by God. The Yiddish expression similarly alludes to a person who commits dishonest or villainous acts during his lifetime and eventually is punished (by going to jail).

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ITALIAN JEWISH MUSICIANS IN WESTERN MUSICAL TRADITION

Part II

by Graziella DiMauro

During the second part of the nineteenth century a growing number of Jewish musicians participated in Italian musical life, some of them becoming the leading forces in the new process of bringing musical culture to the masses. The Jews emerged above all in the field of musicology and musical criticism. One of the most authoritative music scholars of nineteenth century Italy was Basevi Abramo (1818-1885), a music critic and composer, born in Leghorn from a wealthy Jewish family. Basevi graduated in medicine from the University of Pisa and studied composition with Pietro Rosmani. He began to practice medicine in Florence, but he soon turned completely to music.

After the unsuccessful presentation of two early operas, in 1840 and 1847, he gave up composition and took an active part in Florentine musical life. Around the middle of the century Basevi was among the most prominent figures in Italian music criticism. His major contribution in this field is a series of articles on Giuseppe Verdi's earlier operas. The articles, collected into a book, *Studio sulle opere di Giuseppe Verdi* (Florence, 1859), are classics in the vast literature devoted to Verdi and a valuable musicological tool for the understanding of the position of Verdi's opera in the composer's own time.

Instrumental music, largely neglected in Italy at the time due to popularity of opera, found in Basevi an ardent advocate. He prompted a series of concerts to bring the German instrumental tradition, notably Beethoven's quartets, to the attention of the Italian public.⁵ Eventually (1861) the series of concerts gave rise to the *Societa del Quartetto Fiorentino* (Society of the Florentine Quartet) and its periodical *Boccherini*, was edited by Basevi himself. That same year, Basevi established an annual competition for the composition

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of string quartets in order to stimulate contemporary composers to turn to a musical form other than opera. He was one of the chief promoters of a series of concerts, *Concerti Popolari a Grande Orchestra*, in 1863, which aimed to draw the musical interest of the general public to orchestral works. Basevi was *consigliere censore* at the *Liceo Musicale* in Florence since it was founded in 1859. He was already a member of the *Istituto Musicale della Accademia delle Belle Arti*, and became a corresponding member of the Brussels Academy of Music. He died in Florence in 1885 leaving his valuable library to the *Liceo Musicale* of this city.

Florence was the center of the musical activity of other outstanding Jewish musicians who came after Basevi. During the last quarter of the nineteenth century and the early decades of the twentieth century, Arnaldo Bonaventura (1862-1952), a Jew from Leghorn, emerged as one of the most authoritative figures in the field of musicology. Similar to Basevi, music was part of Bonaventura's education but was not intended to become the center of his future activities. His main fields of study were law and literature at the University of Pisa. However, soon after he took his law degree Bonaventura turned to music. He had studied violin with Favio Favilli and theory with Gino Bellio.

Bonaventura was first appointed at the *Biblioteca Nazionale Centrale* in Florence, where he catalogued the collections of old music. He then joined the staff of the Luigi Cherubini Conservatory, in Florence, as professor of music history and aesthetics. He became assistant director and successively, director and librarian at this institute, while continuing his teaching activity there. He retired in 1932. Well versed both in literature and in music history, Bonaventura began to explore the relationship between music and the literary works of the great poets of the past, such as Dante and Petrarch. Articles by Bonaventura appeared frequently on the *Rivista musicale Italiana*, *Gazzetta musicale di Milano*, and *La critica musicale*. He was a regular contributor, as music critic, of the newspaper *La Nazione*, published in Florence.

Bonaventura's intense activity in musical research gained for him the appellation of "*il paladino della musica*" (the champion of music) by his contemporaries.⁶ As one of the most authoritative scholars in Italy at the time, he served as vice president of the *Associazione Musicology Italiani* (Association of the Italian Musicologists) and president of the Florence chapter of this association. A man of broad culture, Bonaventura greatly contributed with his

teachings and writings to the knowledge of the Italian musical tradition. Such writings became an invaluable source of information for the scholars who, after him, continued to research the Italian musical past.

Federico Consolo, violinist-composer, is a well known figure to modern Jewish scholars for his publication *Sefer Shire Israel* (Book of the Songs of Israel), a collection of traditional Italian Hebrew melodies and for his edition of old synagogal chants of the Spanish rite. Born in Ancona, in 1841, Consolo studied violin under Giorgetti in Florence and Viuexchamps in Brussels, and composition with Francois Fetis and Franz Liszt. He was a successful violin virtuoso until his forties, when a nerve injury forced him to abandon his brilliant career. Consolo then turned to composition and research. As a performer Consolo became the champion of Italian violin music and lectured extensively on this subject, particularly at the conservatory of Milan and Florence. His compositions include a violin concerto, *Suite orientale* for violin, *Melodies ebraiche*, a piano concerto, and the national anthem of St. Marino. Today Consolo is mainly remembered for his scholarly contributions to Jewish music.

An important place is reserved for Carlo Felice Boghen in the field of early music. Born in Venice, in 1869, Boghen was a pianist, composer, conductor, and an excellent music scholar. He completed his studies in piano and composition at the Bologna Music Institute.

Boghen began his musical activities as a conductor and pianist and became director of the music school in Reggio Emilia. In 1910 Boghen was appointed teacher of harmony and score reading at the Florence conservatory. This city, as with Basevi and Bonaventura, was to become the centre of Boghen's future musical activities. Bonaventura was director and librarian at the above conservatory, when Boghen was appointed there. Eventually the two worked together in the editing of Frescobaldi's *Primo libro d'arie musicali* (Florence, 1933).

While a teacher at the conservatory, Boghen continued to be active in performance. His early compositions were piano pieces, among which is *Corale sopra un tema di G.S. Bach* (Chorale on a theme by J.S. Bach, Milan, 1912). Boghen's use of a typical Baroque musical form, such as the chorale, as well as Bach's theme, reflects the neo-classical tendencies in music at the time.⁷ Boghen's many accomplishments in the different musical disciplines—performance, composition, and research—make him one of the most remarkable

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musical figures of the early decades of the twentieth century in Italy.

Boghen's contemporary, Ferdinando Liuzzi, musicologist and composer, emerged in the field of research, becoming the chief promoter of the study of Italian medieval music. His writing on the *lauda* and *ballata* and the interaction between Flemish music and Palestrina are considered fundamental to the knowledge of Italian music. Liuzzi was born in Senigallia, a small town in Marche, in 1884. His formal education includes a degree in literature from the University of Bologna in 1905 and a diploma in composition from the Parma Conservatory in 1908.

An internationally renowned scholar, Liuzzi was in Brussels as visiting professor at the *Ecole des Haute Etudes de Belgique*, when racial laws, in 1939, forced him to seek refuge there. He eventually returned to Italy in 1940, where he died of a heart attack shortly after.

In the field of composition, Emilio Usiglio, Giacomo Orefice, Leone Sinigallia and above all, Mario Castelnuovo-Tedesco, emerged as the most notable during the last decades of the nineteenth and early twentieth centuries. The name of Usiglio, composer and conductor, is mainly associated with comic opera, a genre largely neglected at the time after the great popularity enjoyed during the previous century, especially with the works of Baldassarre Galuppi. Usiglio was highly regarded abroad as conductor of Verdi's operas. Born in Parma, in 1841, he began his piano studies at five. Later he studied harmony with G. Rossi and counterpoint and composition with T. Mabellini in Florence.

Afflicted by deafness and alcoholism, he stopped composing and reduced his conducting activity during the early 1800's. He spent his last fifteen years in complete retirement in Milan where he died in 1910. His wife, Clementina Brusa, a well known singer herself, established a contest in the name of her husband at the Parma Conservatory for the composition of Italian comic operas.

Like Usiglio, Giacomo Orefice, toward the end of the nineteenth century, contributed to opera literature with many works. For some of them he also wrote the libretto, such as *Mariska* (Turin, 1889), *Chopin* (Milano, 1901), and *Mose* (Genova, 1905). Orefice was born in Vicenza in 1865. As a composer Orefice explored other musical genres besides operas. The list of his works include two symphonies; the suites *Sinfonia del bosco* (1898), *Anacreontiche* (1917), and *Laudi francescane* (1920); a concerto for cello and

orchestra, chamber music, some piano pieces, and sixteen pieces for voice and piano.

Orefice contributed significantly to the musical culture in Italy, founding the *Societa degli Amici della Musica* (Association of the Friends of Music) in Milan (1904), of which he was president for many years. In 1920, he founded the School of Music in Como. He was artistic director at the Costanzi Theatre in Rome (1908-09), after which he accepted the position of professor of composition at the Giuseppe Verdi Conservatory in Milan. During his last years he collaborated with the Milanese newspaper, *Il Secolo*, as music critic. Orefice's music, as well as that of other contemporary musicians discussed in this article, deserves a close look in order to have a more comprehensive view of the Italian musical production of the post-Romanticism.

Leone Sinigallia is an important figure in the Italian musical life of the first half of the nineteenth century. His compositional activity spanned a period between 1890 and 1944, most of it devoted to collecting and studying the folksongs of his native region, Piedmont. Sinigallia was born in Turin in 1868. Most of Sinigallia's music composed prior to his trip to Vienna remains unpublished. Of the few pieces of this early period ever published, *Romanza*, op. 3 for horn and strings (1889) and *Scherzo*, op. 8 for string quartet (1892), reveal influences of Mendelssohn and other Romantic composers. In Vienna, he met Brahms and Mahler and developed a close friendship with Dvorak. The latter taught him, privately, orchestration at Prague and Vysokay in 1900-01 and stimulated Sinigallia's interest in folk music. While in Prague, Sinigallia composed *Rapsodia piemontese*, op. 26 for violin and orchestra (also for violin and piano) which shows the influence of Dvorak's style. Among his orchestral works, *Le baruffe chiozzotte* overture (bearing the title of the famous play by the eighteenth century Venetian playwright Carlo Goldoni) reveals a completely different style, with its effervescent effects reminiscent of Rossini.

Sinigallia's music is said to be rather conservative, in line with the great composers of his immediate past, namely Mendelssohn, Schumann, and Brahms. On the other hand, there are compositions which directly or indirectly, contain references to the music of his native land, Piedmont, blended with features of Dvorak's style.

By far, the most popular Italian composer of Jewish descent, after Salomone de' Rossi, is the pianist composer Mario Castelnuovo-Tedesco, whose talent and works became the subject of the musicologists of his time and

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those who came later. Born in Florence in 1895, Castelnuovo-Tedesco showed precocious talent while a student at the Florence Conservatory, where he studied piano with del Valle de Paz and composition with Ildebrando Pizzetti. He graduated in both subjects, in 1914 and 1918 respectively. He soon came to the attention of Alfredo Casella who promoted his music in Italy and abroad. Until 1939, Castelnuovo-Tedesco lived in Florence and was active as pianist and composer. Racial laws, in 1939, forced him to flee to the United States, settling first in Larchmont, New York, and then in Beverly Hills, California. In 1946, he became an American citizen. Castelnuovo-Tedesco taught composition at the Los Angeles Conservatory and composed music for films.

Castelnuovo-Tedesco was an extremely prolific composer. The list of his works include operas, ballets, orchestral works, among which are many overtures for popular Shakespeare plays, such as *The Merchant of Venice*, *Midsummer Night's Dream*, *Anthony and Cleopatra*, *As you like It*, all composed between 1930 and 1953. Interestingly, Castelnuovo-Tedesco, who was a pianist, wrote many compositions for guitar.

The long list of his works include many pieces for piano, most of them composed before 1939 when he was still in Italy, active as concert pianist. As a composer Castelnuovo-Tedesco explored all kinds of musical forms using an impressive variety of ensemble combinations.

Towards the end of the nineteenth century the number of Italians of Jewish descent who attained remarkable positions in Italy and abroad is quite significant. Each of these musicians contributed in his own personal way to the musical growth of the society of the time. A thorough investigation of this subject matter would far exceed the space limit of an article. However, a few more musicians will be mentioned here as a conclusion to the article. In the field of composition, a less familiar name than Castelnuovo-Tedesco but equally valuable is that of Vittorio Rieti, born at the end of the nineteenth century and active during the first part of the twentieth century. Rieti studied composition with Ottorino Respighi in Rome. He collaborated with the Russian Ballet of Diaghiliev in Paris. In 1940 Rieti settled in the United States, teaching at the Peabody Conservatory, Conservatory of Baltimore, Music College of Chicago, Queen's College in New York, and at the New York College of Music. In 1944, he became an American citizen. His musical production includes a variety of compositions, from operas to incidental music, ballet, chamber music, and music for films. In 1954, Rieti was granted

the New York Music Critic's Award. In the early decades of the twentieth century Rieti came to be considered, together with Castelnuovo-Tedesco and Alfredo Casella, the true representative of the Mediterranean musical idiom with his *Barabau* for orchestra, an idiom identified with the music of Rossini.

Alberto Franchetti (1860-1942) studied in Venice and at the Conservatory of Munich and Dresda. He became director of the Conservatory of Florence in 1926. Franchetti's compositions include twelve operas, which drew the attention of important music critics of the time.

In the field of conducting, prominent positions in the national and international musical scene were achieved by Agide Jacchia (1875-1932) and Giorgio Polacco (1875-1960). Jacchia studied at the Conservatory of Parma, and successively at the Liceo Musical of Pesaro and the Milan Conservatory. After his Italian debut in Brescia (1898), he was engaged as conductor in the United States, following the Italian opera composer Pietro Mascagni in his American tour. From 1918 to 1926, Jacchia conducted the Boston Pops Concerts while teaching at the Boston Conservatory. Giorgio Polacco like Jacchia, had a prestigious career in conducting the most important orchestras of Europe and Latin America. In 1915 he became conductor at the Metropolitan Opera Theatre in New York, replacing the great Arturo Toscanini and the following year became artistic director and conductor at the Chicago Opera Company, a position which he held until 1930.

Among the pianists who achieved international stature are Lazzaro Uzielli (1861-1943), Edgardo Del Valle de Paz (1861-1920), and Ernesto Consolo (1864-1931). Lazzaro Uzielli began his early piano studies in Florence, his native town. He was in Frankfurt-sur-Main, a pupil of Clara Schumann and Joseph Joachim Raff. He eventually became professor of piano at the Hoch Conservatory and the Conservatory of Cologne.

The achievements of Edgardo Del Valle de Paz, a successful concert pianist, include the publication of a piano method (*Scuola Pratica per il Pianoforte*), and the modern editions of the *Suites* by Handel and *Studi* by Stubelt and Czerny. In 1896, Del Valle de Paz founded the musical periodical *La Nuova Musica*, which he directed until 1914. He won the award established by the *Societa del Quartetto*, in Milan, for his Piano Sonata op. 92.

Ernesto Consolo had considerable success as concert pianist and was considered among the most valuable piano teachers in Italy during the decades of the twentieth century. Consolo studied with Sgambati in Rome

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and Reinecke in Leipzig. He taught piano at the Musical College in Chicago, then in Ginevra and in Florence, where he established his residence. Consolo's revision (or modern edition) of Beethoven's sonatas contributed to a better understanding of these outstanding works at a time when they were not yet a staple in the pianist's repertoire as they are today.

The Italian singing tradition, to which Giuditta Pasta contributed in the early part of the nineteenth century, continues with the activity of two outstanding figures, Mario Ancona and Adelaide Borghi-Mamo. Born in Leghorn in 1860, Ancona interrupted his diplomatic career to devote himself to the study of singing, following his father's path, the bass Raffaele Ancona. Mario was invited by an English impresario to sing in London in 1892. The success of that season led him to renew his contract for the following seventeen seasons. Throughout his operatic career, Mario Ancona performed successfully in Chicago, Philadelphia, Boston, San Francisco, at the Metropolitan in New York, in Buenos Aires, Lisbon, and Madrid. He was considered the ideal interpreter of the Italian *verismo* operas, but was equally successful in Verdi's operas *Otello* and *Aida*, Wagner's *Tannhauser* and Rossini's *The Barber of Seville*. In 1916 Ancona retired and devoted his time to teaching singing in Florence.

Adelaide Borgi-Mamo (1829-1901), a mezzo-soprano, performed in major European theatres specializing in roles from Verdi's operas. Her daughter, the soprano Erminia Borghi-Mamo (1855-1941), continued the family tradition by touring from Buenos Aires to St. Petersburg, performing in the most important European cities.

Aside from their success as composers, conductors, and performers, the musicians discussed above contributed enormously to spreading musical knowledge as teachers, founders of musical institutions, and directors of the most prestigious musical schools in Italy and abroad. It is in this sense that their importance in the Western musical tradition is mainly seen.

FOOTNOTES

⁵ Basevi published an analysis of Beethoven's string quartet op. 18, in 1875.

⁶ Bedarida, *Ebrei d'Italia*, p. 146.

⁷ Neo-classicism is a musical trend which occurred in the early decades of the twentieth century. This movement marked a break with unrestrained emotionalism of the late Romantic composers for a return to the clarity and objectivity of seventeenth and eighteenth century music.

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FURTHER COMMENTS ON THE TEXT OF THE SIDDUR

by Morris Silverman

A. Introduction

In Volume II, Number 1 of this Journal (1977-78, pages 18-33) I wrote an article with comments on and elucidations of the text and *nusah* of the prayerbook. I have, over the years, received advice and suggestions from rabbis and cantors and have done further research on this topic, which I now present to our readers. As before, the approach is literary and historical, not halakhic and I deal primarily with the East European Ashkenazic text.

As I pointed out in my first article, we pray every day and know, by heart, at least the most important parts of the prayerbook but too few of us have gone deeply into the words themselves. This is a failing on our part because, as the late lamented Dr. Philip Birnbaum pointed out in the introduction to his edition of the Daily Prayer Book, "The Siddur cannot be understood correctly unless it is read thoughtfully. Talmudic authorities have invariably laid stress on concentration as the chief requirement in praying."¹

Because of this lack of concentration most of us tend to repeat the words as ordinarily printed without realizing we are often repeating errors. There are, in almost every ordinary edition of the *siddur* and *mahzor*, several typographical errors made by careless printers.² These, at least, can usually be caught by any person knowing a little Hebrew. More difficult to detect than the printer's mistakes in any particular edition are the errors that most editions have, that are widespread but which we usually miss by not paying careful enough attention when we pray.

How these errors got into the prayerbooks I have discussed briefly in my first article (pages 18-19), together with information about those scholars from the Gaon of Vilna in the eighteenth century to the present who labored to give us authentic and correct texts so that we may know the original intent and true meaning of our *tefillot*. It is particularly important for cantors and

rabbis who lead the prayers publicly to pray correctly because, as our Sages have pointed out, from a person's prayers we can tell whether he is uncultured or educated (*Tosefta* Berakhot 1:8).

I therefore consider it a public service to present additional textual notes and I welcome comments, criticisms, and corrections by the readers. The notes are given in the order in which the prayers are generally found in standard *siddurim*.

B. Weekday Prayers

1. Since more and more women are now *davening* regularly, they should be reminded to change masculine forms to feminine: *Modah ani lefanekha* instead of *modeh*; *shelo asani goyah/shifhah* instead of *goy/eved*.
2. The authors of our two most famous hymns, *Adon Olam* and *Yigdal*, are unknown. *Adon Olam* (as pointed out in my first article, page 20, the correct translation is "Eternal Lord," not "Lord of the World") has been attributed to various *payytanim*, including Solomon Ibn Gabirol who lived in eleventh century Spain. There is some evidence that the poem is even older and may have originated in Babylonia. Sherira Gaon (tenth century) has been suggested as author. Israel Davidson (1870-1939), noted student of medieval Hebrew poetry, thought it might be as early as the eighth century. The Ashkenazi version, which is probably the original one, consists of ten lines. Various Sephardic communities add two or three more.
3. *Yigdal*, a poetic summary of the Thirteen Principles of the Faith by Maimonides, is generally ascribed to the Dayan Daniel ben Yehudah of Rome (probably fourteenth century), but by some scholars to his contemporary Immanuel ben Shlomo, also a noted poet (author of the *Mahbarot*) in Rome. Some find in the last line the acrostic Yehiel berav Barukh, a *payytan* who lived about 1200; little is known of him. Here, too, the Sephardim add one or two lines at the end.
4. Some texts of the blessing *asher yatsar* insert *afilu sha'ah ahat* after *lefanekha*. While several old manuscripts have these words, they are not in the original in the Talmud (Berakhot 60b) and are best omitted. Similarly the

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reading *lishmah* after *velomdei toratekha* in the following blessing, *veha'arev na*, is a later addition, not found in the original; as is the phrase sometimes inserted, *vetse'etsa'ei tse'etsa''einu*.

5. Generally the set of blessings recited at the beginning of the prayers is taken from the Talmud, Berakhot 60b, but the three beginning *shelo asani* are from Menahot 43b³ and are found in different versions and in different places in various *nusha'ot*. *Hanoten laya'ef ko'ah* is not found in the Talmud at all; it comes from *Mahzor Vitry*,⁴ compiled in the eleventh century by Rabbi Simhah of Vitry (France), a pupil of Rashi. The Sephardim generally do not say it. The exact text of this set of blessings requires a separate study; all I will mention here is that while the Talmud has *she'asa li kol tsorki*, in the past tense, all the other blessings are in the present and many texts have *ha'oseh li*. The reading *asher hekhin mitsadei gever*, in the past, is not in accord with the Talmud nor consistent with the other blessings, so that *hamekhin* is to be preferred.

6. The continuation of the above-mentioned set of blessings, *Viyhi ratson...shetargilenu*, is also from Talmud Berakhot 60b, but in the original is in the singular rather than the plural (*shetargileni*) and with some rearrangement. Since it is a continuation of the previous blessing it starts with the connective *vav* and in accordance with the ruling of the *Tur* we do not say *Amen* after *hama'avir shenah* because it is not the end of the blessing. Purists have pointed out that there is a shifting of tenses that is not strictly in accord with proper Hebrew style, and so some siddurim⁵ correct *vedabkenu* to *vetadbikenu*, and at the end *vetigmelenu* to *vegamlenu*.

7. In the Morning Blessings the paragraph *Attah hu ad shelo nivra ha'olam* generally ends *Barukh attah Hashem hamekadash et shimkha barabbim*. The Rambam -- presumably because it is a late addition to the prayers -- ruled that it should be said without the Divine Name and accordingly most Sephardic siddurim read *Barukh (ha)mekadash (et) shemo barabbim*. The Ashkenazic authorities, however, basing themselves on the *Tur* and the Bach, include the Name. However, the Sephardic reading of *shemo* is more correct than *shimkha*, since our blessings always start by addressing God in the second person and then change to the third person.

8. Careful students of the Talmud note that there are sometimes differences between the *Mishnah* as printed in the *Mishnayot* and as it appears in the *Gemara*, but the standard commentators elucidate and explain the discrepancies. There are, however, sometimes differences between the *Gemara* as printed in the Talmud and as it appears in the *siddur*, and these discrepancies have not been adequately explained. For example, in the *Birkhot Hashahar* we have two *Beraitot*. The first reads: "Rabbi Nathan says: While the priest was grinding incense...". The same *Beraita* appears in the Talmud, Keritot 6b, and is there ascribed to Abba Yosi ben Yohanan. Similarly, the *siddur* reads: "Bar Kappara says: Once in sixty or seventy years..." but the text of the Talmud in Keritot quotes this anonymously. The *Tosafot* in Shavuot 10b (*Mutar*) say that this is what the *Mahzorim* say, but there is no known source for the attribution.
9. In most editions of the *siddur*, the beginning of the *Kaddish* is punctuated with a comma after *malkhuteh*. Logically, however, the pause should come after *khire'uteh*, as a little thought will show: "Glorified and sanctified be His great Name throughout the world which He has created according to His will. May He establish His kingdom in your lifetime and during your days and within the life of the entire house of Israel...". As Seligman Baer pointed out in *Siddur Avodat Yisrael*, page 129, "He who reads *khire'uteh veyamlikh malkhuteh* without a pause between them is in error."
10. The author of *El Barukh Gedol De'ah* is unknown, but after the alphabetical acrostic come the words *mesaprim kevod El* in which some see the acrostic Michael, otherwise unknown, who may be the author. This seems to be a shortened version of *El Adon*.
11. The two blessings before the morning *shema* are very old, and already referred to in the *Mishnah* (Berakhot 1:4). However, the whole long passage referring to angels and astrology that appears between the two occurrences of the phrase, "Who in His goodness renews the work of creation every day," is believed by scholars to be a later interpolation, dating from Gaonic times, when mysticism flourished.
12. We are told in the Talmud (*Tosefta* Ta'anit 1:17) that in the *Bet Hamikdash* the congregational response to all blessings was *Barukh shem kevod malkhuto*

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le'olam va'ed and not *Amen*. The only remnant of the practice in our prayerbooks is the recital of the phrase between *Shema Yisrael* and *Ve'ahavta*. It is recited silently because it is a non-scriptural passage interpolated between biblical verses which are of higher sanctity (see Pesahim 56a). However, in the *Bet Hamikdash* it was recited aloud, and therefore on Yom Kippur, when we try to recreate the ancient Temple service as closely as we can, we too recite it aloud. (This is the *pshat*; there is a *midrash* that the angels recite it aloud, and only on Yom Kippur, when we are cleansed from our sins and are as pure as angels, we too are permitted to recite it aloud).

13. In *Emet Veyatsiv* we find the phrase *umalkhuto ve'emunato la'ad kayamet*. Some people think that this should be *kayamot*, but actually what we have here is a hendiadys: "His kingship of truth", or (note how *Emet ve'emunah* is translated) "His trustworthy kingdom."

14. Most *siddurim* punctuate *Mashiv haruah umorid hagashem* with a pausal form; however, many scholars argue that there should not be a pause here but a continuation, in which case it should be *hageshem*.

15. The twelfth blessing of the weekday *Amidah* is known as "the blessing against the sectarians," though it starts in our version with the words *ulamalshinim* (slanderers). This is a change caused by medieval Christian censors, who felt that it was directed against their faith. (In a sense the two words were almost synonymous; Jews who leave their faith often end up slandering it.) Though twelfth in order, it is generally considered to be the last one added to the *Amidah*, and in different Jewish communities exists in a large number of different versions, a few of which are quoted by Baer, pages 93-94. Besides *Minim* and *Malshinim*, other terms found are *Meshumadim* and *Mosrim*. The version "...all your enemies" is probably better than "the enemies of your people," but as one rabbi commented, the two are synonymous.

16. At the end of *Ya'aleh veyavo* most *siddurim* read, "*ki El melekh hanun verahum attah*". This phrase is based on Nehemiah 9:31 in which the word *melekh* does not appear; it was probably intended as a substitute for *El* during the Ten Days of Penitence when we substitute *hamelekh hakadosh* for *ha-El hakadosh*.

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17. The phrase "May our eyes behold when you return to Zion in compassion" is based on Isaiah 52:8 and Micah 4:11. Since the word *berahamim* does not appear in either, some scholars have argued that it should be omitted. The phrase, however, is not an exact quotation and in any case the added word is very ancient, since it is already found in the Dead Sea Scroll of Isaiah. (Note also my comment below, paragraph D2.)
18. In *Modim* the phrase *erev vavoker vetsohorayim* refers back not to *bekhol et* but to *nodeh lekha*. In other words, the meaning is: "We thank You and praise You [at each of the three daily prayers] night, morning, and afternoon" and *not* "for the wonders... You perform at all times, evening, morning, and afternoon".
19. Purists have argued that in *Al Hanissim* the word should be punctuated *porkan* (on the analogy of *korban*) because it is Hebrew, rather than *purkan*, an Aramaic form. Some read *bayamim hahem uvazeman hazeh* to indicate that God's miracles occur in our time as well as in the past; but the plain meaning of the text is, "in those days at this season".
20. When the *Kohanim* themselves say *Birkat Kohanim* (our practice in the *Golah* restricts this to festival *Musaf*) the congregation answers *Amen* after each blessing; but when the cantor says it at other times the congregation answers *ken yehi ratson* because it is a quotation, not the actual blessing.
21. The daily psalm for Thursday is 81, which ends with *umitsur devash asbi'eka*. The pause must come after *umitsur* not after *devash*: I will satisfy you with honey from the rock (and not, with a rock of honey!).⁶
22. In the weekday *Arvit*, after *Hashkivenu* and before the *Amidah*, we say *Barukh Hashem Le'olam*. This is a late addition to the prayers, dating from Gaonic times and is not said by the Sephardim, nor by the Ashkenazim in Israel. Old sources give several reasons for its inclusions, but the simplest one is that since the *Amidah* in *Arvit* is not repeated aloud by the cantor, this paragraph which has eighteen mentions of the name of God, replaces the repetition of the *Amidah*. There were some halakhic objections to its inclusion in that it is an interruption between the *Ge'ulah* and the *Amidah*, which is not allowed; however, the decision was that it is merely a continuation of *Hashkivenu*.

Further Comments on the Text of the Siddur

C. Sabbath Prayers

1. The beautiful poem *Yedid Nefesh* is recited by the Sephardim and also by the Ashkenazim in Israel on Friday evening before *Kabbalat Shabbat*. It was written by Rabbi Eleazar Azikri (the pronunciation Azkari is an error) in Safed about 1584. Over the years two errors have crept into many printed texts: The sixth line is correctly *vehayta lakh shifhat olam* and not *vehayta lakh simhat olam* (though that at least also makes perfect sense). The ninth line is usually printed as *eileh hamdah libbi*. Grammatically this is incorrect, since *lev* is masculine. Recognizing this, various corrections have been made by conjecture, such as *ana eili mahmad libbi hushah-na ve'al titalam*. However, some years ago the author's own manuscript of the song was found which shows the correct reading: *eili hemdat libbi, husa-na ve'al titalam*.

2. *Magen Avot*, recited after the *Amidah* of *Arvit* for *Shabbat*, is called *Me'eyn Sheva* because it is an abridged form of the seven blessings of the *Amidah*, as a phrase-by-phrase comparison will show. Note, however, that the substance of the fifth blessing is based on the original wording *she'otkha levadkha beyirah na'avod*, and not on *hamahazir shekhinato letsiyon*.

3. The song *Shalom Aleikhem*, sung upon arrival home after *Arvit LeShabbat*, was first printed in 1613 (in *Sefer Tikkunei Shabbat*, published in Cracow) and apparently comes from the same kabbalistic circles in Safed as the *piyyutim Yedid Nefesh* and *Lekkah Dodi* (although based on the Talmudic statement in *Shabbat* 119b that two angels accompany a man home from the synagogue Friday night). Most texts read *mimelekh malkhei hamelakhim* but Rabbi Jacob Emden (known as Yavets) pointed out about 250 years ago that *mimelekh* makes no sense and should be simply *melekh*: Angels of the Most High, the King of Kings.

4. In many editions of the *siddur*, in the Sabbath *shaharit*, the last verse of Psalm 90, *Tefillah LeMosheh*, that is, the words beginning *viyhi no'am*, are set off as a separate paragraph. There is no reason for this; it is a carryover by the printer from the end of the *Arvit* for the conclusion of the Sabbath, when only those words from Psalm 90 are used.

5. The *Yehi Ratson* which introduces the Blessing of the New Moon reads *shete-*

hadesh aleinu et hahodesh hazeh but it is much more logical to say *hahodesh haba*. The usual printed version *hayyim sheyesh bahem yirat shamayim veyirat het* is an error; the words *yirat shamayim* should be omitted at this point, because they appear at the end, and indeed they are not found in the original of this text, in the Talmud, Berakhot 17b.

6. The Sephardim add a verse to *Ein Kelohenu*, after *attah hu moshi'enu*. It is generally agreed by scholars that this is a later addition, not part of the original text, which I discussed in my original article, page 27.

7. In *Shir Hakavod*, as in the *kedushah* of *Shabbat Musaf*, *sod* does not mean "secret" as in modern Hebrew, but "assembly"; *besod avadekha* should not be translated "in the mystic utterance of thy servants" but simply "in the midst of your worshippers".

D. Special Prayers

1. The phrase "David King of Israel lives and exists" is incorporated into the Blessing Over the New Moon because of the verse in Psalm 89:38, the dynasty established by David will remain forever like the moon. The Kabbalists also found a connection: the numerical value of the Hebrew phrase is 819, the same as *Rosh Hodesh*.

2. The third blessing of *Birkat Hamazon* ends *boneh berahamav Yerushalayim, Amen*. The source of this blessing is the Talmud, (Berakhot 49a), where it is given without the word *berahamav*; accordingly some say it should be omitted. It was added to end the blessing the same way it begins, *rahem*. Note also my comment above (paragraph 17) on the addition of the word *berahamim* in the *Amidah*.

3. The word *Amen* is basically a congregational response and an individual ordinarily does not say it after his own blessing. (In this, Christian custom differs from Jewish; they add "Amen" freely after an individual's own blessings and prayers.) The one exception, where an individual does say it, is in *Birkat Hamazon* after *boneh berahamav Yerushalayim*, where it is decreed by the Talmud, Berakhot 45b, presumably to separate the first three blessings, which are *mide'oraita*, from the following ones, which are *miderabbanan*.

Further Comments on the Text of the Siddur

E. Pirkei Avot

The text of *Pirkei Avot* as printed in the *siddurim* differs in some cases from the text in the printed *Mishnayot*, and even more so from old, reliable manuscripts. Here are some textual comments:

In I, 3 printed texts read *shelo al menat lekabbel peras*. The text in *Avot de Rabbi Nathan*, version B, there in chapter 10, reads better: *al menat shelo lekabbel peras*.

In I, 4 it should read *kibbelu mimenu* (they received the oral tradition from him, i.e., Antigonos of Sokho) rather than *mihem*, since only one person is involved.

I, 5: *Be'ishto amru* should be *amro*: He said it concerning one's own wife.

Verse I, 17 should follow 14. The reference is to Simeon the son of Hillel, who was indeed a quiet person, eclipsed by both his father and his son Gamaliel who then logically follows in verse 16. Rabban Simeon ben Gamaliel in verse 18 is the great-grandson of Hillel.

In I, 18 many manuscripts read *ha'olam omed* (as in I,2) instead of *kayyam*. In this verse some *siddurim* print *al hadin ve'al ha'emet ve'al hashalom* but the order should be *al ha'emet ve'al hadin ve'al hashalom*, to correspond to the biblical text (*Zechariah* 8:16) quoted. Dr. Sidney B. Hoenig, in his *The Great Sanhedrin*, page 288, note 6a, points out, however, that according to the *Yerushalmi*, Taanit 68a, the phrase *shene'emar* is a later addition by Rabbi Mana (4th century).

As the Gaon of Vilna pointed out, II, I correctly read not *le'oseha* but *le'osehu*, "One which brings honor to his Maker" and is a reference to *Proverbs* 3:4. "Find favor... in the eyes of God and Man".

Some *siddurim* in III, 5 read *vehamefaneh libbo levatalah* but it should be *umefaneh*. Simply walking alone is not a sin, doing so and turning one's mind to idle thoughts is.

The reading in III, 9 *ma'aleh alav hakatuv* is wrong; there is no such biblical verse. It should be *mal'alim alav* --some people say.

In III, 19 the reading *uvel tov* should be *uvel tov*: The world is judged favorably.

The text of the printed *Mishnayot* numbers some of the verses in Chapter IV differently.

Some manuscripts read in IV, 6 Rabbi Ishmael son of Rabbi Yosi (as in verse 9). In V, 24 is ascribed to Samuel Hakatan, but is actually a quotation from Proverbs 24:17-18. Birnbaum⁷ points out that, "It has been suggested that the phrase *Shmuel Hakatan omer* is an amplification of the initials of *Sheharei hakatuv omer*, introducing biblical support of the proceeding statement that one must not try to see anyone in disgrace."

IV, 27 is ascribed in some manuscripts to Rabbi and in others to Rabbi Meir. According to Baer in *Avodat Yisrael*, Rabbi is correct.

In V, 23 the phrase *yehi ratson milfanekha*, as the Gaon of Vilna pointed out, belongs at the end of the chapter.

In V, 29 the text in the printed *Mishnayot* adds, after the words *mekah shohad*, the words *shehakol shelo*.

VI, 3 the reading *shenei devarim* makes no sense, since the *kal vahomer* in the last half of the sentence can not therefore apply to one chapter, halakhah, etc. The correct reading is *shenidbarim*, "but merely conversed".

FOOTNOTES

¹ *Ha-Siddur Ha-Shalem* (Hebrew Publishing Company, New York 1949), p.x.

² I have listed a number of common ones in my first article (page 33, note 2).

³ The standard printed editions of the Talmud read in Menahot *she'asani Yisrael*, in the positive; but the Munich Manuscript, *Alfasi*, *Asheri*, and *Tosefta Berakhot* ch. 7 read *shelo asani goy*.

All the oldest sources read *goy* but purists point out that *nokhri* is to be preferred; see the discussion in Baer, pages 40-41.

⁴ The name *mahzor* was used in the tenth-twelfth centuries to indicate a halakhic work on liturgy, and not a prayer book for the festivals.

⁵ Mostly those of the Sephardim who stressed correct Hebrew grammar and usage more than the Ashkenazim. One of many examples is *Book of Prayer*...edited and translated by David de Sola Pool (New York, 1947), pages 2-3.

⁶ In addition to this error in phrasing, and to those listed in my original article (pages 23, 26, 27, 28), several more are brought by Dr. Paltiel Birnbaum in the all-Hebrew version of his prayer book, *Siddur Am Yisrael*, New York, 1979, p.xi.

⁷ Prayerbook, page 509, note.

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THE CENTENARY OF THE SINGER SIDDUR

By Vivian Silverman

For the past hundred years, since its first publication in July 1890, the classic English translation of the Ashkenazic *siddur*, widely used in all English-speaking countries, has been the "Singer *Siddur*", whose formal title is *The Authorised Daily Prayer Book of the United Hebrew Congregation of the British Empire* (now the British Commonwealth of Nations). This *siddur*, known in Hebrew as *Seder Tefillot Kol Hashanah*, was the brainchild of Simeon Singer, the most distinguished London rabbi and preacher of his day. Singer, born in 1846, had been the spiritual leader of the New West End Synagogue in London since 1879. He soon realized the inadequacies of all the existing prayer books, and conceived the idea of one *siddur* which would supersede all others. His aims were to give a correct Hebrew text and a good English translation; the entire prayerbook to be printed on good smooth paper in a clear type. With these admirable objectives in view, Simeon Singer set about the difficult task of translating the prayerbook. He intended to "unite accuracy and even literalness with due regard to English idiom, and to that simplicity of style and diction which benefits the language of prayer."

The help of Mrs. Nathaniel Montefiore¹ was enlisted and she agreed to pay the entire cost of publishing the first edition. Owing to her generosity it was possible to sell the 1890 copy for one shilling [equivalent to 10 cents in American money, but of course worth much more in those days]. The prayerbook was issued with the *haskamah* (the sanction) of Chief Rabbi Nathan Marcus Adler, who passed away six months before the publication date, having served as Chief Rabbi for forty-five years. Five thousand copies were printed and sold within a few weeks. (The publishers were Wertheimer, Lea & Co. of London Wall.)

Even though the title page stated "with a new translation by the Rev. S. Singer," he had gained his *semikhah* that very year, 1890, from Rabbi Isaac Hirsch Weiss of Vienna [author of the famous Rabbinic history, *Dor Dor Vedorshav*]. However, Singer never used the Rabbinic title.

The Centenary of the Singer Siddur

Between 1890 and 1906, the year of his death at the early age of 59, there were seven editions of the *siddur*; 83,000 copies were sold. The note to the eighth edition, dated April/*Pesach* 1908, contains this tribute to Singer:

The Prayer Book has found place in nearly every Jewish house in the British Empire, and in many homes in the U.S. The translation... is a splendid monument, not merely of his scholarship and mastery of English style, but of his absorbing love of his faith, and his devoted zeal.²

A further 50,000 copies were bought between 1908 and 1914, during the final years of Chief Rabbi Hermann Adler and the opening years of his successor, Joseph Herman Hertz.

In the year that the First World War broke out, a *Companion to the Authorised Daily Prayer Book with Historical and Explanatory Notes*, compiled in accordance with the plans of the Rev. S. Singer, was written by Dr. Israel Abrahams, son-in-law of Singer and Reader in Rabbimics at Cambridge.³ In his Preface Abrahams wrote: "Mr. Singer loved the Prayer Book. Every line of his translation reveals his delight in the original... I have written with affection for the prayers themselves, and for him who, had he lived, would have produced so much finer a commentary."

By Rosh Hashanah 1925 the thirteenth edition of the *Authorised Daily Prayer Book* had been issued and 183,000 copies sold. The price had gone up to 1 shilling 10 pence [under 20 cents in American money.] Additional changes were made to the text in order to render it a fuller, more comprehensive, and continuous edition. The need for cross-reference was reduced.

In all, between 1890 and 1961 there were twenty-six editions of the ADPB, known universally and affectionately as "the Singer's," and over half a million copies were sold. Right from the start Simeon Singer waived all rights regarding royalties and copyright was vested in the Jewish Association for the Diffusion of Religious Knowledge.

During the mid-1950's a new revised prayer book was prepared under the chairmanship of Chief Rabbi Israel Brodie, who wrote in the preface to the new edition, dated Chanukah 5722, that "This Prayer Book remains an abiding memorial to the honored name of Simeon Singer... testify[ing] to its wide acceptance as the standard Jewish prayer book in English-speaking countries both in private and congregational worship." One of the additions to the revised

The Centenary of the Singer Siddur

edition of 1962 was the Prayer for the Welfare of the State of Israel. Between 1964 and 1988 the Singer's prayer book was reprinted an additional seven times.

Chief Rabbi Immanuel Jakobovits has been annotating a completely new modern edition of the ADPB which is now (October 1990) ready for publication. Among the scholarly participants is Rabbi Eli Cashdan, who has provided a revised translation.

In welcoming the centenary edition, we pray that the *siddur*, which is the "mirror of the Jewish soul," may continue to uplift, bring solace and comfort, and give strength and support to countless numbers of the Jewish people the world over.

FOOTNOTES

¹ Emma Montefiore (1819-1902) was the daughter of Sir Issac Lyon Goldsmid and widow of Nathaniel Montefiore (1819-83), nephew of Sir Moses Montefiore.

² A critique of Singer's style, and a comparison with modern translations, is being prepared for a future issue of this journal by Professor Morris Silverman.

³ A revised edition was published in 1922 and a further revision in 1966.

Rabbi Vivian Silverman is spiritual leader of the Central Synagogue, London. A graduate of Jews' College, he has served congregations in South Africa as well as England.

RECENT BOOKS

HEBREW NOTATED MANUSCRIPT SOURCES - up to circa 1840-A Descriptive and Thematic Catalogue (Volume I, Catalogue; Volume II Index). By Israel Adler with the assistance of Lea Shalem. Munchen: G. Henle Verlag, RISM, 1989. Volumes I and II, 899 pp.

This catalogue is a most valuable aid available to scholars engaged in Jewish music research. The compilation, containing 230 manuscripts or fragments of manuscripts (comprising 3798 items, 768 textual incipits and 4251 melodic incipits; 948 items or sections of items have "other versions" elsewhere in the corpus), lends a new perspective to Jewish music. Encompassing all forms of Jewish music—cantillation, synagogue song, *zemirot*, choral and instrumental music—of both Ashkenazic and Sephardic tradition, these volumes offer an untapped wealth of primary information that can be located in twenty-two libraries, in nine different countries. Among the entries spanning eight centuries, one written by a Christian convert to Judaism, Obadia the Norman Proselyte, dates from as early as the twelfth century, and constitutes the oldest known notations of Jewish music (Appendix A, pp. 550-553).

The catalogue, arranged in alphabetical order by country, town, library sigla and the alpha-numerical order of the call numbers presently assigned to the manuscripts in the respective libraries, provides researchers with tools needed to form concise theses supported by extensive evidence.

The two volumes came into existence after twenty-five years of arduous labor by a team of researchers under the leadership of Professor Israel Adler of the Hebrew University Jewish Music Research Centre. Whereas some twelve manuscripts date from the twelfth to the seventeenth centuries, the bulk originates from 1750 to 1840. This work is much more than just another catalogue. The detailed description of each item in the manuscript helps the reader to see at a glance the entire sweep of the entry and grasp the nature of its contents.

Hebrew Notated Manuscript Sources is excellent in every respect and will be of interest to the musicologist, historian, and teacher of music history. It is a worthwhile addition to any music reference section in either public or academic library. It is a definitive work for anyone engaged in the study of Jewish music.

JUDEO-SPANISH MOROCCAN SONGS FOR THE LIFE CYCLE. Susana Weich-Shahak. Jerusalem: The Jewish Music Research Centre, The Hebrew University of Jerusalem. 1989, 102 pp. A Cassette recording accompanies the book.

Judeo-Spanish folk-music of North Moroccan Jews has been a means of self-expression, with tunes and songs passed down through the generations, preserving a lively oral tradition. This anthology containing 32 songs in 50 different versions, focuses mainly on songs sung on

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occasions such as birth, circumcision, childbirth, *bar-mitzvah*, courtship and wedding, and death and mourning. These songs were collected in Israel (1976-1987) and form part of the National Sound Archives at the Jewish National and University Library in Jerusalem.

The book gives the music for each of the songs alongside the original Juedo-Spanish text, with English and Hebrew annotations. It includes also an in-depth introduction, a bibliography, and a comparative table of sources. The volume represents the first publication in the *Yuval Music Series* whose main objective it is to further the publication of source materials on Jewish music.

The book and tape recording are an essential production which offer a pioneering collection. In addition to being an important research tool for scholars of Jewish music it is invaluable to all who want to know about the rituals that mark the events of the individual life cycle of Judeo-Spanish speaking Jewish communities of North Morocco.

DUCHAN— A COLLECTION OF JEWISH MUSIC, Volume 12. Yitzhak S. Racanti, editor. Jerusalem: Renanot, Institute for Jewish Music. 1988, 320 pp.

This is a collection of 30 Hebrew articles devoted to research and the presentation of thoughts and facts concerning Jewish music and its heritage. The subject matter is divided into three sections: 1. *Ta'amei Hamikra* and *Hazzanut*; 2. Music of the Communities of East and West; and 3. Literary and Musical Creations.

These essays were originally presented at a number of conventions held by The Institute for Jewish Music in Jerusalem. The volume is particularly valuable as a source of Jewish music as well as for those who wish to enhance their familiarity with particular aspects of liturgical poetry and music.

AMSTERDAM CHAZZANUT. Hans Bloemendal, compiler and editor; Joppe Poolman van Beusekom, musical consultant. Buren— The Netherlands: Frits Knuf Musicology, 1990. Two volumes, 498 pp.

The Amsterdam Hazzanut volumes are two attractive large-format books that reconstruct the chants, melodies, and choral settings of eight different *Hazzanim* who served the Amsterdam community from 1850 to the present. All these cantors who had at one time officiated as full-time *Hazzanim* have virtually come back to life in this work. Among the cantor-composers are I. Heymann, A. Katz, V. Schlesinger, I. Maroko, and H. Bloemendal. A full page lists all the cantors who served in Amsterdam, dating back to 1635.

The work contains 112 notations arranged in order of the different services: Friday Evening Service; Sabbath Morning Service; The Three Festivals, The High Holy Days; and selections for Various Occasions. Of great interest is the historical background given in the introduction (English and Dutch) and throughout the two volumes. Each cantor's background is described by demonstrating his influences on the prayer-modes (*nusah*) and the Jewish com-

munity of Amsterdam; thus restoring the record of Ashkenazic liturgical music in this part of the world. Photographs of the various synagogues (interior and exterior), performance programs, a map of the Jewish quarter in Amsterdam, photos of all the cantors, facsimili of title pages of song books, *minhagim* and *mahzorim*, as well as many other art photos make these books a lavishly illustrated work with an extraordinary appearance.

"THE LAND WHERE TWO STREAMS FLOW" — MUSIC IN THE GERMAN-JEWISH COMMUNITY OF ISRAEL. By Philip V. Bohlman. Urbana and Chicago: University of Illinois Press, 1989. 257 pp.

Filled with fresh details from letters and revealing first hand accounts of 39 consultants, Philip V. Bohlman, assistant professor of music at the University of Chicago writes how, "Almost no area of Israeli musical life remained untouched by the force of urbanization riding the coattails of German *aliyah*" (p. 161). Starting with the 1930's the German *aliyah* produced not only cultural changes in Israel but a remarkable degree of successful musical activity. The World Centre for Jewish Music in Palestine, the Palestine Orchestra (Israel Philharmonic Orchestra), the Israel Broadcasting Orchestra, Palestine Broadcasting Service, the Palestine Music Conservatory, *Kol Israel*, Music Teachers' Training College of Tel-Aviv, "Ha-Nigun" Chorus are only some of the movements and institutions that trace their origins and influences to Central European immigrants. The author sheds new light on the achievements, works, and style of musical composition of such composers as Paul Ben-Haim, Stefan Wolpe, Hanoch Jacoby, Joseph Tal, and others. Along the way the author also describes the daily function of music in the lives of the Central European community in Israel.

Numerous volumes have been written on the historical and cultural background of Israel from its earliest beginnings. This work is different in that it is a readable account of music as a manifestation of its attachment to both German Jewry and the land of Israel. It is an indispensable work to any study of music of Israel and is a definite book on the subject to date.

COMMUNITY AND CULTURE—ESSAYS IN JEWISH STUDIES IN HONOR OF THE 90th ANNIVERSARY OF GRATZ COLLEGE. Nahum M. Waldman, Editor. Philadelphia: Gratz College-Seth Press Inc., 1987. 274 pp. (English section), 52 pp. (Hebrew section).

In the foreword to this volume featuring articles presenting a panorama of the Jewish community and culture from ancient times to the present, Dr. Gary S. Schiff, President of Gratz College writes: "Not only the quality of the articles, but also the breadth of the subject matter encompassed within this 'Festschrift' are indicative of the wide scope of Gratz's academic concerns and interests within the field of Judaic studies broadly concerned". In each of the twenty-eight essays that follow, scholarship is explored and expanded upon by writers whose sense of content and craft is impressive.

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The quality and range of the articles represent the areas of Ancient Near East, Bible, Rabbinics, History, Sociology, Philosophy, Hebrew Literature, Education, and Music. Of the twenty-eight articles, twenty-three are written in English and five in Hebrew. The contributors are Gratz's current and past faculty, and alumni and friends in the academic world. This volume not only exemplifies Gratz College as a power and force in expressing meaning by words but also opens up the treasures of Jewish history, thought, and culture.

TORAH UMADDA— THE ENCOUNTER OF RELIGIOUS LEARNING and WORLDLY KNOWLEDGE in the JEWISH TRADITION. By Norman Lamm. Northvale, N.J./London: Jason Aronson Inc., 1990. 253 pp.

Torah Umadda must be regarded as a monumental work of scholarship which will provide food for future commentary and dispute perhaps for many decades. Dr. Norman Lamm, President of Yeshiva University, writes unequivocally of the primacy of Torah study in Jewish life and at the same time expounds ideas, with appreciable force, of the significance of secular knowledge and the enrichment by exposure to poetry, art, history, and science. After exploring such luminaries of Torah Umadda as Maimonides, Samson Raphael Hirsch, and Abraham Isaac Kook he remarks, "Writing of the righteous, the psalmist says, 'Those who are planted in the house of the Lord shall flourish in the courts of our God' (ps. 93:14). Indeed, only if one is firmly planted within, in the inner precincts of Torah, will he or she spiritually flourish in the outer courtyard of Madda as well" (p. 202).

Of interest to educators, as well as laymen, is the positive encounter of Judaism with other branches of learning during the Mishnaic, Talmudic, and Geonic periods (pp. 22, 23). Dr. Lamm traces the schools and movements of Russia, Lithuania, Latvia, and the United States that had a Torah Umadda approach (pp. 22-36). Along the way he also tells of those persons and movements who were opposed to Torah Umadda (Chapter 3).

The subject of Torah Umadda or Torah by itself is a perplexing issue among parents and educators of our times. Because the Cantor-Educator is often consulted on making decisions as to a youth's future education, Torah Umadda is an indispensable work. Dr. Lamm's conclusions are well worth close study, not only by those who will have to cope with such crises, but also by those who would presume to judge them.

CHRZANOW— THE LIFE AND DESTRUCTION OF A JEWISH SHTETL. By Mordechai Bochner. Roslyn Harbor, New York: Published by Solomon Gross under the auspices of the Chrzanower Young Men's Association, 1989. 490 pp.

While most people are familiar with major names of cities that were destroyed during the war, like Warsaw, Vilna, and Lodz most do not know of the exclusively Jewish city that once existed in prewar Poland, Chrzanow. Chrzanow was a well known commercial city near Cracow having connections with surrounding cities and towns as far away as Germany, Katowici, Myslo-

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wici, and even Breslau. Above all, "The best merchandise in Chrzanow, however, was the Torah. The city was a fortress of devotion and true piety."

In this book the city's history is chronicled and vignettes and reminiscences of organizations and personalities are described. The educational institutions such as the Talmud Torah, The Baron Hirsch School, The Religious Study Group, the Psalm Society, Machzikei Limud, and Beis Yakov, occupied an important place in educating its youth and adults. Numerous pages are devoted to the philanthropic institutions and prominent folk in Chrzanow. Among them are the Hazzan Reb Hirsh Leyb Bakon who turned Chrzanow into a center of Jewish and Hassidic music. "His melodies and his specifically Hassidic style of prayer exemplified both Jewish sincerity and cantorial craft." The volume includes the musical notation of one of his creations, *Ki Hine Kachomer*. Another cantor portrayed in the book is Reb Leybush Mayzelis, a lyric tenor, conductor and master of choral music. "Thanks to these two famous cantors", comments the author that, "the Jews of Chrzanow had some notion of good music in general and of Jewish music in particular." Chrzanow also had its *Badhan*, Reb Yisroel Leyzer Weintraub, who was famous not only in Poland, but beyond its borders as well. His influence on musical folk literature was far-reaching.

The work has a Yiddish and English section with thirty-two pages of photographs. It serves as a memorial to the more than 10,000 Jewish lives cut off before their time as well as a legacy to future generations. It is worth reading about this Jewish city saturated with learning and culture, rich in folklore, and deeply immersed in religious life.

RECENT RECORDINGS

THE FAMOUS CANTOR JOSEPH MALOVANY. HUNGARIAN STATE ORCHESTRA, conducted by Noam Sheriff. Hungary: Hungarton, 1990.

With the issuing of this latest tape recording of Joseph Malovany, we are exposed to a wide variety of Jewish liturgical music. His ten renditions range from *Esso Eynai* (ps. 121) to *Shehecheyanu*. Cantor Malovany recreates in his own style some of the first-rate recitatives of previous generation cantors. *Rachel Mevako al Baneho* by David Roitman (arranged by A.W. Binder) and *Vehaya Be'acharit Hayamim* by Pinchas Yasinowky demonstrate this.

What is unusual about this tape is that the most prestigious recording company in Hungary, Hungarton, invited Cantor Malovany to make this record in their own country. The tape is recorded digitally and is the first cantorial recording made with a symphony orchestra for a CD. Cantor Malovany is accompanied by the Hungarian State Orchestra under the direction of the Israeli-born composer and educator Noam Sheriff.

Recent Recordings/Recent Articles

PETACH LANU SHAAR—COMPLETE SERVICE FOR THE HIGH HOLY DAYS. Cantor Asher Hainovitz. Jerusalem: Renanot, The Institute for Jewish music. 1988. Album of 6 cassettes.

Asher Hainovitz, Cantor of the Yeshurun Central Synagogue in Jerusalem, chants each of the prayers in the *Arvit, Shaharit, Musaf* (Rosh Hashanah and Yom Kuppur) *Kol Nidre, Ne'ilah* (*Nushah* Ashkenaz) for the High Holy Days. His rendition is in simple *ba'al tefillah*-like-style, with embellishments done as part of the expression, exhibiting inwardness and de-emphasizing virtuosity.

The project was initiated, edited, and produced by Ezra Barnea, Director of the Institute for Jewish Music, whose aim it is to promote liturgical music in the synagogue and carefully preserve its standards. Certain sections of the prayer service are accompanied by Raymond Goldstein.

Petach Lanu Shaar is one of the many cassette recordings issued by Renanot with the objective of disclosing, collecting, and nurturing the musical traditions of different Jewish communities throughout the ages.

RECENT ARTICLES

Bodoff, Lippman

1987 "Fear and Awe: May Man Bring Song to Prayer?", *Tradition* 23(1).

1988 "Innovation in Synagogue Music", *Tradition*, 23(4).

Nulman, Macy

1990 Book Review. *Chosen Voices—The Story of the American Cantorate*. By Mark Slobin. Urbana and Chicago: University of Illinois Press, 1989. 318 pp. in *American Jewish History*, an American Jewish Historical Society Quarterly Publication, Vol. LXXIX, Number 3.

1991 "To Daven - An Expression Used for Praying", *Jewish Press*, p. 76.

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