

ABBREVIATIONS

- H. Heft
- HOM* A. Z. Idelsohn, Hebräisch-orientalischer Melodienschatz
- HUCA* Hebrew Union College Annual
- HUCM* Hebrew Union College Monthly
- Jg. Jahrgang
- JK* Der jüdische Kantor
- JM* A. Z. Idelsohn, Jewish Music in its Historical Development
- JMJ* Jewish Music Journal (אידישע מוזיק זשורנאל)
- JNUL* Jewish National and University Library, Jerusalem
- JQR* Jewish Quarterly Review
- JR* Jüdische Rundschau
- K I.J. Katz, Bibliography (see note 2)
- MGWJ* Monatsschrift für Geschichte und Wissenschaft des Judentums
- MQ* The Musical Quarterly
- R *Fule reshime fun A.Z. Idelsohns verk*
- S A. Sendrey, Bibliography of Jewish Music
- SKWA* Sammlung Kantoral-wissenschaftlicher Aufsätze hrsg. von Aaron Friedmann. 1. Theil: Dem Andenken Eduard Birnbaums. Berlin: C. Boas Nachf., 1922.
- TN* A. Z. Idelsohn, תולדות הנגינה העברית (*tôledôt han-neginah ha-ivrit*)
- ZFMW* Zeitschrift für Musikwissenschaft
- ק"ס קריית ספר, רבעון לביבליוגרפיה. ירושלים

INTRODUCTION

THE STATE OF REGISTRATION OF IDELSOHN'S WORKS
PARTIAL LISTS

It would be no exaggeration to say that already in his lifetime Idelsohn was regarded by many as the savant and saviour of Jewish music. In 1932, on the double occasion of his fiftieth birthday and the publication of the tenth volume of the *Hebräisch-orientalischer Melodienschatz*, his unique status was summarized by Moses C. Weiler and Theodore R. Ross¹ as follows:

The publication of Professor Idelsohn's 'Thesaurus of Hebrew Oriental Melodies' has elicited articles concerning the man and his work from writers the world over. Germany, Holland, Palestine, England, South Africa, America — all acclaim him on the attainment of his life ambition. This in their eyes, is his chief merit — that he has bestowed upon the Jew a great gift, a music of his own, hitherto undiscovered, unknown. Hence, Professor Idelsohn will enter the Valhalla of the immortals for his work which is a labor of eternity.

Considering the authoritative status which his works still enjoy and the esteem in which he has been so widely held, it is rather astonishing that no thorough attempt was made to establish a full bibliography of his writings until more than fifty years after his death. The first such bibliography was published by Israel J. Katz in 1975-76.²

Some partial lists of Idelsohn's publications did appear during his lifetime. The first seems to be the one published in 1926 by Alfred Einstein.³ It contains forty-five items, scholarly works as well as musical compositions and song books, all of which are grouped by language and listed by year of publication. The ostensibly large number of items in the list is partly misleading, since not a few are translations of other items. Because of the primary classification by languages, Einstein was forced to list each version of the volumes of *HOM* separately for each of the languages. All in all, Einstein's list features only about twenty scholarly works apart from *HOM*. Since, however, this was the first list of Idelsohn's works and intended for a short lexicon, it should not be criticized too

- 1 Moses C. Weiler & Theodore R. Ross, "Abraham Zevi Idelsohn," *HUCM* 20, no. 2 (December 1932): 9-10.
- 2 Israel J. Katz, "Abraham Zvi Idelsohn (1882-1938): A Bibliography of his Collected Writings," *Musica Judaica* 1, no. 1 (1975-76): 1-32.
- 3 Alfred Einstein. *Das neue Musiklexikon...*, Berlin: Max Hesses Verlag, 1926, pp. 292-293.

strictly. Obviously Einstein made every effort to include all information available at the time.

Six years after Einstein's publication, on the occasion of Idelsohn's fiftieth birthday, two new bibliographies appeared in print: one as part of an article by Alice Jacob-Loewenson, in her column "Von Jüdischer Musik" in the *Jüdische Rundschau* of July 22, 1932; the other as an appendix to the above-mentioned article by Weiler and Ross in *HUCM* of December 1932.

Jacob-Loewenson's bibliography intends to present "a picture of Idelsohn's gigantic oeuvre" to the general reader. It lists chronologically Idelsohn's scholarly works, compositions and song books. *HOM* volumes are registered according to the year of publication of the German version. Out of the forty items listed altogether, only twenty are scholarly writings. One entry states "60 smaller articles in various periodicals." Of course, one could hardly expect a more detailed description of a bibliography made for a newspaper article, even though the *Jüdische Rundschau* was by no means an ordinary newspaper, but the high-brow journal of the Zionist intellectuals of Germany.

The List in Weiler and Ross's article is more ambitious; it is titled "Authorized List of Professor Idelsohn's Books and Essays."⁴ Rabbi Moses C. Weiler related to the present writer that he had compiled the list while working at the Hebrew Union College library in Cincinnati. At that time Weiler was studying for the rabbinate under Idelsohn's personal guidance and spent much time in his company.⁵ According to Weiler, Idelsohn approved the list and hence its title "Authorized List..." A typescript of the same list with the same title does exist in the Idelsohn Archives at the JNUL,⁶ but it does not carry Idelsohn's signature or any other sign of authorization.

The list contains scholarly works as well as compositions and songbooks, all divided into A. Books in Print; B. Books in Mss.; C. Essays. The items are listed in two chronological sequences, one for the books, the other for the articles. All the volumes of *HOM* are listed as one item and the information about the articles

4 *HUCM* 20, no.2(December 1932):11

5 Later, when Idelsohn returned to South Africa broken in body and in spirit, Rabbi Weiler was his companion and tried to entertain him in order to enliven his spirit. Rabbi Weiler also officiated at Idelsohn's funeral. Rabbi Weiler, now living in Jerusalem and senior lecturer in rabbinical studies at the Hebrew Union College there, addressed the Idelsohn Convention of the Israel Musicological Society on July 5-6, 1982. He also spoke at the inauguration of the A.Z. Idelsohn Street in the Ramot Allon suburb of Jerusalem, on July 6th. See his article "Remembering Abraham Zevi Idelsohn, on the Centenary of his Birth," *Jewish Affairs* (Johannesburg) 37, no.8(August 1982):28-30.

6 Israel Adler, Judith Cohen. *A. Z. Idelsohn Archives at the Jewish National and University Library, Catalogue*. Jerusalem, 1976 (Yuval Monograph Series IV), p.19. The typescript carries the call number Mus.6(1).

is highly abbreviated. Thus, for instance, Idelsohn's article "Aus dem geistigen Leben der echtorientalischen Juden in Vorderasien," *Mitteilungen zur jüdischen Volkskunde*, 17. Jg.(1914), H.1(49):1-9 and H.2(50):35-40 (see no.21 below) is cited in 'the "Authorized List" as no more than "Aus dem geistigen Leben, etc., Mitteilungen, etc.". In any case, the "Authorized List" never pretended to be an exhaustive list. It ends with the note: "There are still about a hundred articles which are not listed here."

In January 1935, the Warsaw journal of Jewish cantors *Die Chasanim Welt* issued an "Idelsohn number" in which it presented (on pp. 67-68) a "*Fule reshime fun A.Z. Idelsohns verk*" ("Full List of Idelsohn's Work"). This is nothing but a careless translation of the "Authorized List" with a few changes. The entries are numbered consecutively, and all German and English titles are given in Yiddish translation. The title promises a complete bibliography, yet at the end there appears the bottom note of the "Authorized List". Retranslated into English, it now reads:

In addition to these, Idelsohn published a hundred more articles in various periodicals, journals, and collections of essays which, because of shortness of space, did not enter here.

Among the appreciations that appeared in diverse periodicals, some also survey his scientific *oeuvre* and thus may be called indirect bibliographies. Of these, the most valuable seems to be Israel Rabinowitch's 1937 article "Abraham Zevi Idelsohn, der fardinstfuler yidisher muzikolog" ("Abraham Zevi Idelsohn, the Meritorious Jewish Musicologist").⁷

The article begins with some valuable information about an ideological precursor of Idelsohn, Rabbi Cyrus Adler (1863-1940). Rabinowitch then describes Idelsohn's recordings and transcriptions of melodies of various Jewish communities in Jerusalem, and evaluates enthusiastically Idelsohn's findings as they are expressed in *HOM* and elsewhere. Nevertheless he also criticizes Idelsohn for his tendency to explain musical processes and historical developments of music by "vivisection" of melodies. While Rabinowitch's article is a very thoughtful survey of Idelsohn's work, it does not provide the reader with sufficient bibliographical details.

A similar article is Menashe Ravina's extensive obituary of Idelsohn.⁸ It

7 ישראל ראבינאוויטש, "אברהם צבי אידעלזאן: דער פארדינסטפולער אידישער מוזיקאלאג; צו דער דערשיינונג פון פולשטענדיגער אויסגאבע פון זיין 'אוצר נגינות ישראל', " די צוקונפט (ניו יורק) XLII, 11, (נאוועמבער 1937): 676-681.

8 מנשה רבינא, "אחרי מטתו של אברהם-צבי אידלסון ז"ל, " די שוהל און די חונים וועלט 26/46, דריטער יאהרגאנג (כסלו תרצ"ט/דעצעמבער 1938): 2-7.

contains a review of *HOM* and other books, yet gives meager bibliographical information of Idelsohn's work.

Dictionaries and Encyclopedias also lack bibliographical information. The *Encyclopaedia Judaica* (Berlin, 1928-34) allots Idelsohn about two thirds of one column and the *Encyclopedia Hebraica* – about half a column. The latest editions of the *Riemann Musik Lexikon* and its *Ergänzungsband* (Mainz, 1972) give, as they always do, a limited bibliography, and refer the reader to Sendrey's *Bibliography of Jewish Music*. The latest edition of *Baker's Biographical Dictionary of Musicians* (New York, 1978) prints a list of "the most important studies" by Idelsohn, with no reference for further study. More detailed and yet very selective lists can be found in Edith Gerson-Kiwi's two different articles on Idelsohn, one in the *Musik in Geschichte und Gegenwart*, the other in *The New Grove Dictionary*.

SENDREY'S BIBLIOGRAPHY

The first serious attempt to provide an extensive bibliography of Idelsohn's scholarly works was made by Alfred Sendrey in his important *Bibliography of Jewish Music*. Sendrey gathered bibliographical data mainly from libraries in New York and Cincinnati. As far as we can tell, he did not have access to other important collections, especially the JNUL in Jerusalem and the Idelsohn Archives (then in possession of Idelsohn's family in South Africa and later acquired by the Jewish Music Research Centre and the National Sound Archives at the JNUL). Perhaps for this reason, his *Bibliography* lacks important items.

Especially conspicuous is the absence of Idelsohn's articles in diverse Hebrew periodicals. Some of these, such as his writings on the Hebrew language, or his short stories, were not directly concerned with music. As such, they are indeed outside the scope of Sendrey's *Bibliography*. Nevertheless they can shed further light on Idelsohn's ideas about music. In one such article (no. 78), for instance, Idelsohn endeavours to show that the Hebrew language never died out among Jews; it has been kept alive as a language of lofty ideas and is therefore capable of renewal and revitalization. A parallel idea permeates Idelsohn's writings about music. Ancient Jewish music never died out among Jews. It has been kept alive as biblical cantillation and liturgical chants, and is therefore capable of renewal and modernization.

A practical disadvantage of Sendrey's *Bibliography* is that Idelsohn's entries are scattered among the seventy-two sections that make up Part One of the book. The indices are of some help; but the labour required for assembling the data has discouraged many a musicologist. Thus, in spite of the merits of Sendrey's *Bibliography*, it cannot serve as an exhaustive or practical bibliography of Idelsohn's writings; it can only serve as a basis for bibliographical research.

PROBLEMS OF REGISTERING IDELSOHN'S WORKS

The shortcomings of all the bibliographical lists hitherto discussed raise the question why it has been so difficult to establish an exhaustive bibliography of Idelsohn's works. The answer, we think, lies in the very nature of his writings and in the nature of the books and periodicals which housed them.

Idelsohn's genius had many facets. He was at once a historical musicologist, an ethnomusicologist, a linguist, a scholar of Hebrew poetry, and a liturgist; he was also a cantōr, a school-master and a composer, a playwright and a story writer. His character and ideology were also complex. He was a universalist capable of finding connections between two remote cultures and yet a nationalist who campaigned for the abolishment of foreign musical elements from Jewish music. He taught Christians the importance of Jewish music for church history and at the same time taught Jews to regard plainchant as a metamorphosis of ancient Jewish music. He introduced orthodoxy to reform Jews through his writings on Jewish ceremonies, liturgy and music, yet he helped establish reform Judaism in South Africa and was so far from orthodoxy that he willed his body to be cremated, to the shock of many orthodox and even reform Jews. He was both an adherent of Reform Judaism and an ardent Zionist when the two ideologies were not yet compatible.

Idelsohn's multifaceted character is reflected in his constant quest for new audiences. He wrote for scholars, cantors, laymen, Jews and gentiles. He felt he had an important message and endeavoured to disseminate it through all available channels. He wrote in four languages (Hebrew, Yiddish, German and English) and sometimes published the same articles in different languages to convey his ideas to different people. He published *HOM* in three languages for the same reason. He contributed articles to local or remote periodicals in order to spread his ideas far and wide. The styles of his articles show that he endeavoured to adopt his explanation to the type of reader he was addressing. To scholars he wrote in an objective scholarly style; to Jewish laymen he wrote in a warm personal style and with some Zionist overtones.

Hence to understand Idelsohn it is not enough to read his scholarly works; one should read his little articles in remote periodicals such as *העיתיד* of Jerusalem, or *Avukah Annual* of the American Student Zionist Federation. A full bibliographical description of Idelsohn's writings should list all these little articles, insignificant as they might seem at first sight. A sentence or two from such an article, may place Idelsohn's scholarly work in an otherwise unsuspected historical and ideological perspective. But the great number of such articles causes a major difficulty for the bibliographer. It is difficult to locate them and to relate them to one another. As mentioned before, many articles appeared in two languages, some were reprinted in different periodicals, others were recast for the periodi-

cals to which they were sent, yet others were precursors of articles or chapters of books which were published later and still others were extracted chapters or condensed versions of such chapters in Idelsohn's books. To put them all in proper order is an enormous task.

KATZ'S BIBLIOGRAPHY

The first scholar who was successful in providing a thorough bibliography of Idelsohn's works was Israel J. Katz. His *Bibliography* appeared, appropriately indeed, as the opening article of the first issue of *Musica Judaica*, the Journal of the American Society for Jewish Music (see note 2 above).

Katz's *Bibliography* was based on "an initial bibliography of 163 items" compiled by Mrs. A. Irma Cohon who had been Idelsohn's secretary for thirteen years (1922-1935). According to Katz, this "initial bibliography" was based on Mrs. Cohon's personal archives and other sources, namely: Weiler and Ross's "Authorized List," Ravina's article in *Die Shul un die Chasanim Welt* and Sendrey's *Bibliography*.⁹ Katz revised Mrs. Cohon's list and enlarged it by consulting sources available in the Jakob Michael Collection of Jewish Music at the JNUL and various libraries in New York City. The result was an extensive bibliography of all of Idelsohn's works, compositions, scholarly books and essays and other literary works. Katz presented all the items in chronological order. "Presented in such a manner," says Katz in his introduction, "it reflects the stages of Idelsohn's interests throughout his life."

Indeed this is a very impressive work and our own bibliography is very much indebted to it. Katz did not spare any effort to reach the remotest periodical, he listed reprints of articles and reviews of books and provided a wealth of information on Hebrew and Yiddish articles. Yet this excellent bibliography also needs a revision.

It is almost inevitable that such a vast list have errors and lacunae. Katz's *Bibliography* is no exception, it contains various items in need of correction. Beyond that, its main disadvantage is the overzealous chronological order. Reprints, translations and installments of articles, or chapters of books reissued in article form, all these are listed as separate bibliographical items and each is placed in the year of its publication. This inflates the list needlessly, it causes unnecessary difficulty to the reader and presents a somewhat distorted view of the development of Idelsohn's ideas.

THE CATALOGUE OF THE IDELSOHN ARCHIVES

In 1976 Israel Adler and Judith Cohen published their catalogue of the A. Z.

⁹ See p.2, note 1 in Katz's *Bibliography*.

Idelsohn Archives at the JNUL.¹⁰ This catalogue was not meant to serve as a list of Idelsohn's publications, yet its clear arrangement and its four detailed indices made the Archives accessible to scholars and created a new tool for verification of bibliographical data. Our bibliography has benefited much from it and from the accessibility of the material itself.

THE PRESENT BIBLIOGRAPHY

THE SCOPE

The present bibliography is limited to Idelsohn's scholarly and literary *published* works (the only exception is *TN*; we describe all of its three volumes although only the first was published). Idelsohn's musical compositions and practical song books are dealt with in Shlomo Hofman's article in the Hebrew section of the present volume. Hofman's article together with the present bibliography should provide an updated picture of Idelsohn's complete published *oeuvre*.

The present bibliography adds items to previous lists, corrects their erroneous entries, describes the contents of Idelsohn's works and attempts to show relationships among them. The order of items is a compromise between the needs of a future biographer of Idelsohn and those of scholars who wish to consult Idelsohn's writings on certain topics. Idelsohn's works are arranged in chronological order, yet entries belonging to one work are all placed together. This compromise, although seemingly in favour of the scholars, should ultimately aid the biographer in distinguishing between real progress and mere repetition of ideas.

DIVISIONS AND ENTRIES

The bibliography is divided into two parts. Part I is wholly devoted to *HOM* (no. 1 in our list), Idelsohn's main contribution to Jewish musicology. It contains an introduction to the entire series, a description of each volume and an attempt to design a new table of contents for the volumes.

Part II covers the rest of Idelsohn's published writings (nos. 2 to 108 in our list) in chronological order by year of publication. Monographs are placed in the year of the first edition; articles that appeared in installments are placed in the year of the appearance of the first installment, with subsequent back-references as needed. Within a given year, books (if any) are listed first and articles second. The order of languages is English, German, Hebrew, Yiddish. Articles that are mere reprints or translations of chapters of books are listed together with the relevant book even when they have new titles; back-references take care of the chronological order.

¹⁰ See above, note 6.

Each entry contains exact bibliographical data of the main publication of the work followed by those of reprints, translations, and selected reviews. At the end of each entry (including offprints, reprints, translations or reviews) appear concordance numbers for the *fule reshime* (R), Sendrey (S), and Katz (K). An asterisk beside such a number indicates that our entry corrects some detail in the specific bibliography. For publications that are not in English, an English translation of the title is added.

THE ANNOTATIONS

The annotations are meant to show the main content of each item and to reflect faithfully Idelsohn's viewpoint. In a few instances we were not able to refrain from inserting our reflections on Idelsohn's ideas. The annotations should not be regarded as a critique of Idelsohn. They attempt to serve as a guide to his vast *oeuvre*, and as an inducement to further study.

The length of an annotation is not proportionate to the length of the item itself. Short articles are sometimes annotated at length, either because they contain seminal ideas or because they are not available to many readers. For some of the best known and readily available publications (e.g. *JM*), the commentary has been kept brief – as the only alternative to a lengthy discourse which would not be appropriate to a bibliography.

The annotations refer the reader to Idelsohn's writings on related subjects. Fuller information on related writings is found in the index.

THE LIST OF PERIODICALS

The List of Periodicals provides detailed bibliographical information about each periodical that housed Idelsohn's writings. In addition to the usual function of such a list, this particular list should also help the reader gain insight into Idelsohn's tendencies as a writer, his selection of the venues for his ideas and the various kinds of readers for whom he wrote. All of these had a profound influence on the form and content of his writings.

THE INDEX

The Index to Idelsohn's articles was compiled on the basis of the annotations in the present bibliography and is intended to serve as a key to them. The Index lists the titles of all the entries of the present bibliography and selected subjects which are dealt with in the articles. Hebrew and Yiddish titles are listed separately. Idelsohn's books are listed but **not indexed**.

We hope that this index may become a cornerstone for a general index of Idelsohn's entire *oeuvre*.

PART I

1

Hebräisch-orientalischer Melodienschatz. Bd I-X, 1914-1932. [R23, S429]

[S439] אוצר נגינות ישראל. כר' א-ה, תרפ"ב-תרפ"ח

Thesaurus of Hebrew Oriental Melodies. Vols.I-II, VI-X, 1923-1933.

All the volumes of the three versions were printed by Breitkopf & Härtel, Leipzig.

Reviews:

Alice Jacob-Loewenson, *JR* 37, Nr. 31/32 (20.4.1932): 155 [S3357].

Every Friday XI, no. 22 (25.11.1932): 1.

ישראל ראבינאוויטש, see note 7 above.

THE DEVELOPMENT OF *HOM*

HOM is undoubtedly Idelsohn's most important contribution to the study of Jewish music; it was also his lifelong work. He started to gather materials for the book early in his career and published the last volume in 1933 when illness terminated his career. It is therefore proper that *HOM* should head his bibliography.

As its German and English names indicate, this *Hebräisch-orientalischer Melodienschatz* or *Thesaurus of Hebrew Oriental Melodies* was originally conceived as a collection of melodies of Oriental Jewish communities. On the title page of the German version of vol. I (1914) Idelsohn printed his initial plan for the entire project as follows: I. Gesänge der jemenischen Juden; II. Gesänge der persischen Juden; III. Gesänge der babylonischen Juden; IV. Gesänge der syrischen Juden; V. Gesänge der sefardischen Juden; VI. Gesänge der marokkanischen Juden. Ashkenazi music was not planned to be part of this project. Gradually, however, plans changed: vol. II contains songs of the Babylonian Jews; vol. III Songs of the Persian, Bukharan and Daghestani Jews; vol. IV Songs of the Oriental Sephardim (the songs of Syrian Jews were incorporated into this volume as "Aleppo Tunes"); vol. V contains songs of Moroccan Jews. Idelsohn then decided to widen the scope of *HOM* by incorporating the songs of European Jews. The justification for this was probably Idelsohn's conviction that the music of Ashkenazi Jews contained genuine Oriental elements. As his preface to vol. VIII indicates, he planned to publish three volumes of the sacred and secular songs of the Ashkenazim. These, however, grew into five volumes, two of sacred songs of Western Ashkenazim, two of sacred songs and folk songs of East European Jews and one of Hassidic songs.

The order of publication of the volumes is significant for the understanding of their contents. All in all, Idelsohn published twenty-two volumes of *HOM*: the entire set of ten volumes in German, seven volumes in English and five in Hebrew. The following is a table of the various volumes and the year of their publication. In this table and throughout our description, E stands for the English version, G for the German version and H for the Hebrew version.

Volume (abbreviated title)	G	H	E
I Yemenites	1914	1924	1925
II Babylonians	1922	1922	1923
III Persian, etc.	1922	1922	
IV Sephardim	1923	1923	
V Moroccan	1929	1928	
VI German Synagogue	1932		1932
VII South German	1932		1933
VIII East European Synagogue	1932		1932
IX East European Folk Song	1932		1932
X Hassidim	1932		1932

This table should help us compare the different versions of each volume, reconstruct lacunae in one or another version of the introductory sections, and hunt down errors which crept into some of the tables of contents. The latter are often a source of confusion since they were copied mechanically from one version into the other without the necessary changes of page numbers. Until corrected tables of contents of *HOM* are published, it is advisable to cite *HOM* items by their numbers. When passages or items from an introductory section are cited, the language of the edition used must also be mentioned.

Rearranged in chronological order, the above table yields the following list:

Year of Publication	Volume / Language
1914	I/G
1922	II/G&H; III/G&H
1923	II/E; IV/G&H
1924	I/H
1925	I/E
1928	V/H
1929	V/G
1932	VI/G&E; VII/G; VIII/G&E; IX/G&E; X/G&E
1933	VII/E

The list shows that the volumes of *HOM* were published in groups, and that there were two major breaks in the publication. The first break was probably caused by World War I. The German version of vol. I was published before the

war; all the other volumes, including the Hebrew and English versions of vol. I, were published after the war. Meanwhile the publisher had changed, from Breitkopf & Härtel in Leipzig to Benjamin Harz in Berlin and Vienna. Harz, who was not a music publisher but a publisher of Hebraica and Judaica, published the Hebrew and English versions of vol. I and all the versions of vols. II to V. *HOM* was still printed by Breitkopf & Härtel, but the format of the volumes and the method of printing changed. The second major break occurred between 1929 and 1932. One may surmise that at least one of the reasons for the break was the great economic depression of the time, but Idelsohn's deteriorating health may have been another reason. *HOM* then changed publishers once more: volumes VI to X were published by Friedrich Hofmeister in Leipzig (though Breitkopf & Härtel remained the printers).

It is noteworthy that it took Idelsohn fourteen years to publish the first five volumes, but only two years to publish the last five. Various reasons may be cited for this. Before the War, Idelsohn was in Jerusalem, far from the printing centers of Europe; later he was in Europe and America and had better contacts with the publishers. His production technique may have been perfected over the years. But beyond these there is also a major difference between the first five and the last five volumes. The first ones, which deal with the music of Oriental Jews are the products of the tedious work of notation of non-European oral traditions. The last five volumes all deal with European music and are largely based on cantors' manuscripts, printed music and anthologies of Jewish folk songs, most of which were readily available to Idelsohn at the Hebrew Union College Library and Archives in Cincinnati. Moreover, Idelsohn brought with him his expertise as a cantor trained in both East and West European traditions and often served as his own informant for East-European liturgical music and folk song.

THE INTRODUCTORY SECTIONS

Each volume contains an introductory section which is usually divided into two parts. The first part discusses the history of the Jews whose music is collected in the volume, their customs and beliefs, their typical given names and family names, and their pronunciation of Hebrew. The second part discusses the music. In most volumes the music is divided in two sections, one for the non-metrical synagogal recitatives and one for metrical songs. The discussion of the first group is based primarily on the relation of the individual pieces to "modes". Idelsohn's concept of "mode" (G: *Weise*, H: *Nûsha'ôt*), as it is reflected in *HOM*, needs a separate study. Meanwhile we would like to suggest the following definition of "mode" as it seems to obtain in these introductory sections: "mode" is the group-character of melodies which are based on a common scale and are built of a common stock of musical motives. Idelsohn usually treats metrical songs as

accretions around the main body – the non-metrical recitatives. These are discussed in relationship to modes of the non-metrical recitatives or to non-Jewish music.

The introductory sections contain some important digressions into related topics. These digressions are usually reshaped articles or parts of articles which Idelsohn had published separately, sometimes a decade earlier.

THE MUSIC

In all volumes except IX and X, the music items are grouped according to liturgical functions. These are usually: weekday and sabbath prayers; prayers for the three major festivals (Passover, Pentecost and Tabernacles); prayers for the High Holidays; *selihôt* (penitentiary prayers); *qinôt* (lamentations for the Ninth of Av); miscellaneous prayers such as wedding benedictions, etc. Not all of the functions are represented in all volumes and their order differs within each volume. For the most part, Idelsohn tries to retain the liturgical order within each function, but many times he introduces a prayer which does not belong there, only because it is linked to one of the prayers by association (see, for example, *HOM* IV, items 75-77). One can safely say that Idelsohn's vivid musical association played an important role in the organization of the music in *HOM*. The same association, which is often musically illuminating, is also a source of trouble for the user of *HOM*. To cope with this problem, Avigdor Herzog, Director of the National Sound Archives at the JNUL, has compiled a card index to *HOM* by text incipits and, when relevant, by location in the Bible or in the Talmud.

In the early volumes, Idelsohn distinguishes between liturgical and para-liturgical songs, the former being usually non-metrical, the latter usually metrical. The para-liturgical songs are printed either according to their relationship to holy days and other festive occasions or according to musical association.

In volumes IX and X Idelsohn attempted to organize East-European Jewish folk songs and Hassidic songs according to modes. Here he gave his musical considerations and associations free reign, with the result that the sequence of melodies does not follow the modal subdivisions described in the introductory section.

Finally a note is due about Idelsohn's use of the word "song". This word is used loosely to indicate vocal music of different and sometimes opposite character. Liturgical non-metrical recitatives and metrical folk tunes are both called songs. Moreover, the word is also used in the most general sense, similar to the German *Gesang*, to mean music which is sung rather than played.

HOM I

Gesänge der jemenischen Juden; zum ersten Male gesammelt, erläutert und herausgegeben... Leipzig: Druck und Verlag von Breitkopf & Härtel, 1914. XI, 158pp. 204 items (nos. 1-203).

"Subventioniert von der kaiserlichen Akademie der Wissenschaften in Wien, der Gesellschaft zur Förderung der Wissenschaft des Judentums, Berlin und der Zunz-Stiftung, Berlin." [S429a, K34]

נגינות יהודי תימן; אספן. סדרן ובארן בפעם הראשונה אברהם צבי אידלזון ירושלים. ירושלים-ברלין-וינה: הוצאת בנימן הרץ, תרפ"ד. X, 117 עמ'. 229 פריטים. (מס' 1-227) "התחיל בעבודת החלק הזה בשנת תרס"ח וגמר אותו בשנת תרפ"ב." [S429b, K93]

Songs of the Yemenite Jews. Berlin-Jerusalem-Vienna: Benjamin Harz, 1925. XII, 47, 117pp. 229 items (nos. 1-227). [K104]

Reviews:

Arno Nadel, *Die Musik* 14 (August 1915):99-100 [S3390, K34].

Joseph Reider, *JQR* N.S.7(1917):635-39 [S3409, K34].

יוסף ריידר, *החרן*, שנה תשיעית, חוברת 1 (אדר תרפ"ב): 27-23

Kurt Schindler, *The Jewish Times and Observer*, San Francisco (December 28, 1932):4, 14, 18.

Ten years passed between G and H. Meanwhile Idelsohn published vols. II, III and IV, and the publisher as well as the format of the volumes changed. The new versions, H and E, have some altered pronunciation signs and contain additional important pieces. G contains 203 numbers (=204 items) whereas H and E contain 227 numbers (=229 items). The introductory sections differ considerably. G and E agree with one another, whereas H contains additional material about the life and customs of Yemenite Jews. Other differences are noted below.

[INTRODUCTORY SECTION]

[Introduction: A. The History and Historiography of Yemenite Jews

B. The Scope and Purpose of the Volume]

Extended in G and E, brief in H.

[C.] About the Spiritual Life

Only in H. A description of Yemenite Jews in Jerusalem, their superstitions and customs (see nos. 2 and 27).

Chapter I Pronunciation of Hebrew

Tables of the Yemenite pronunciation of Hebrew. G, H, and E differ in details (see no. 15).

Chapter II Poetry

A. Synagogal Poetry

The history of Yemenite Jewish liturgy with special reference to the encroachment of the *šāmī* prayerbook upon the traditional *baladī tiklāl*.

B. The Non-Synagogal Poetry

A detailed description of six kinds of Yemenite Hebrew poems (the five kinds mentioned in nos. 27 and 77 and an additional kind, "širôt for Sabbath"). H is much more detailed than G and E, and contains extended quotations of poetry. G and E, however, contain illuminating remarks by R. Yaḥya Qoraḥ which may betray non-Jewish influence on Jewish poetry and music. G. and E also contain "the seven rules of art of poetry promulgated by the Yemenite poets," details about printed editions of Yemenite poetry and a note about the practice of *baqqašôt* among Oriental Jews.

Chapter III Chant

A. The synagogal Chant

A description of characteristics of the Yemenite manner of chanting and the function of the precentor. Idelsohn observes fifteen modes in the synagogal chant of Yemenite Jews. Each mode is discussed separately and described in great detail by its "tone degrees," i.e. the exact pitches (see no. 24), intervals and scales, and by its "motives." H contains additional information about the fifth mode, under the section-heading "songs in the Pentateuch mode."

B. The Non-Synagogal Chant

[a. Music of the Poetical Forms]

The differences between synagogal and non-synagogal chants and the possibility of non-Jewish influence on the latter are discussed, as an introduction to the lengthy description of the music for the six poetical forms. Omitted in H is a paragraph discussing non-Jewish influence on rural Jewish songs and the songs of the Jews of Aden.

[b.] Scales

The relation of non-synagogal chant to synagogal modes and to Arabic *maqāmāt*.

[c.] Rhythm

The difference between European and Oriental concepts of musi-

cal meter is exemplified by the musical meters used in the chanting of Yemenite poetry.

[d.] Chants of Yemenite Arabs

Four examples, given as Table III, are briefly presented as being similar to Jewish melodies from Aden.

[THE MUSIC]

A. Synagogal Songs

I Daily and Sabbath Songs 1-15

II Sabbath 16-31

III Feasts 32-57

[Hällêl] 32-33, Passover 34-39, Pentecost 40-43, Hôša^cânôṭ 44-51, Rejoicing of the Law 52-57

IV Qīnot 53-67

V Šēliḥot [and Ašmorot] 68-91

Šēliḥot 68-80, Ašmorot 81-91

VI High Feasts 92-123

[Rosh Hashana] 92-112, Day of Atonement 113-123

VII Various [Songs] 124-127

[Psalmody for Weekdays] 124, [Mēgiloh Reading for Purim] 125-126, [Last Wedding Benediction] 127

B. Non-Synagogal Songs

I Sabbath Songs (Širôt) 128-140

[3 additional songs follow no.140] 164-165b

II Ḥidujôt Wedding Songs 141-142

III Halêlôt 143

IV Zāfāṭ 144-145

V Nēšid 146-163

VI Širôt 166(!)-200

Appendix

[I] Intonations of the Pentateuch 201-202

[II] Recitation of Prophets 203

[III] Biblical Cantillation. (H and E)] 204-210

[IV] Synagogal Chants (H and E)] 211-220

[V Non-Synagogal Chants (H and E)] 221-227

On the use of the terms related to cantillation, see our description of *TN* (no. 56).

HOM II

Gesänge der babylonischen Juden; zum ersten Male gesammelt, erläutert und herausgegeben... Jerusalem-Berlin-Wien: Benjamin Harz Verlag, 1922. IX, 140pp. 104 music exx. in the introduction, 194 items. [S430, K77]

נגינות יהודי בבל; אספן, סדרן ובארן בפעם הראשונה אברהם צבי אידלזון ירושלים. ירושלים-ברלין-וינה: הוצאת בנימן הרץ תרפ"ב. IX, 140 עמ'. 140 דוגמאות מוסיקה במבוא, 194 פריטים. "התחיל בעבודת החלק הזה בשנת תרע"א וגמר אותו בשנת תרפ"א." [S430a, K75]

Songs of the Babylonian Jews. Berlin-Jerusalem-Vienna: Benjamin Harz, 1923. IX, 140pp. 104 music exx. in the introduction, 194 items. [K88]

The title does not reveal the full scope of the volume, a prominent part of which is a comparative anthology of biblical cantillations of various Jewish communities. The volume contains an appendix with thirty items from the tradition of Kurdish Jews.

[INTRODUCTORY SECTION]

The introductory section deals mostly with the music of Babylonian Jews. Biblical cantillation of other Jewish communities is discussed only *a propos* Babylonian cantillation.

[The Jews of Babylonia] Jewish Communities of Babylonia. – Customs and Ceremonies of Babylonia] Babylonian Jews. – Synagogue edifices and Jewish homes in Baghdad. – Babylonian Rabbis and Poets (extended in H). – Antiquity of Babylonian Synagogue Songs (H only); (see no. 11).

Nomenclature A list of male and female given names which are common among Babylonian Jews.

Pronunciation of Hebrew A comparison of Babylonian and Syrian pronunciations of Hebrew, illustrated by pronunciation tables (see no. 15).

Song Idelsohn observes thirteen modes in the liturgical music of the Babylonian Jews and discusses each mode in great detail. A few differences among the three versions of the volume should be noted. Mode 1, Pentateuch: G and E compare the mode with Gregorian chant (see no. 50). Mode 2 Prophets: H provides an extended comparison of the cantillation of Prophets in various communities. Mode 3, Song of Songs: H describes customs related to the recitation of the book. Mode 7, Psalms: H surveys

Hebrew sources which describe *te'amim* of Psalms, Proverbs and Job. H also provides a table of the *te'amim* and compares Babylonian and Syrian cantillation of the Psalms. G and E compare Jewish and Gregorian psalmody and provide examples of Gregorian psalm-tones. Mode 9, Job: H compares the mode with Ashkenazi Pentateuch cantillation for the High Holidays (see no. 46). Mode 11, Tēfilla: H provides an extended discussion of the mode (see no. 45). Mode 12, Selihot: H provides details about Sephardi *piyyûšim* which penetrated the Babylonian *selhôt* service, and comparative examples of Ashkenazi and Jacobite chants. G and E digress into a discussion of the motive as the foundation of Oriental-Semitic music.

Extra-Synagogal Song A discussion of the Arabic influence on Oriental Jewish poetry in general and on Babylonian poetry in particular. H provides detailed description of some *piyyûšim*.

[An Intermediary Study:

The Nature of National Music]

G and E; see *TN*, vol.I ch. 19 (no. 56; see also nos. 29 and 54).

[A.] The Motives: A Study

Musical motives as the most basic expression of racial and national music.

[B.] Pentatonic Elements

The pentatonic scale, one of the most primitive elements of music, is common to many nations in a low stage of their development. Only a limited number of Hebrew chants contain pentatonic elements.

[C.] Tetrachordal Melodies

Ancient civilized nations discovered the tetrachord and made it a basis for their music. The ancient Hebrews used it in their chants. "The essential structure of the Bible melodies is tetrachordal."

[D.] Character of Motives

National music is a combination of a limited number of motives. National character determines the character of the motives and these determine the character of national music.

The Aramaic Speaking Jews The Jews of Kurdistan, their language and pronunciation of Hebrew (see nos.9 and 20).

[THE MUSIC]

[A.] Music Examples for the Introduction

I Intonation of the Pentateuch 1-[20]

[Examples from Various Communities] 1-15, Lithuanian Intonation of the Song of Songs and Ruth 16-17, Intonation of the Pentateuch in Carpentraz 18, Kyrie Eleison [in the Third Gregorian Tone] [19], Comparative Table of Accents Motifs in the Intoning of the Pentateuch [20]

II Intonation of the Prophets 1-[13]

[Examples from Various Communities] 1-12, Comparative Table of Accents Motifs in the Intoning of the Prophets [13]

III Song of Songs [by Various Communities] 1-8

IV Ruth [by Various Communities] 1-7

V Esther [by Various Communities] 1-11

VI Psalm-Recitations [by Various Communities] 1-8

VII Recitations of Proverbs [by Various Communities] 1-3

VIII Intonations of Job 1-[9]

[Examples from Various Communities] 1-5, Lamentationes Jeremiae [Catholic] [6-7], Ashkenazic Intonation of Pentateuch for the High Feasts [8], Sephardic (Oriental) [Intonation of Exodus 34:6] [9]

IX Těfilla-Recitations 1-11

[Examples from Various Communities] 1-9, Syriac Christian (Jacobites) Chant 10, Cantus Prophetiae XII^{te}, In Officio matutino [Catholic] 11

X Lědawid baruch (Psalm 144) 1-[14]

[Melodies from Various Communities] 1-5, [Ādonaj bęqol šofar: Melodies from Various Communities] [6-10], [Āna bęqorenu: Melodies from Various Communities] [11-14]

[B. Music of the Babylonian Jews]

Part I. Prayers

I Sabbaę 1-5

II Feasts 6-26

[Prayers for the Three Major Feasts] 6-9, [Prayer for Rain] 10-11, Haqafot 12-13, [Pentecost] 14-15, Passover 16-26

III Sęlięot 27-47

IV High Feasts 48-93

[Rosh Hashanah] 48-72, [Yom Kippur] 73-93

V Qinot [Lamentations for the Ninth of Ab] 94-106

[VI Zaręa Tables and Cantillation Samples of Pentateuch and Esther] 107-110

Part II. Songs

- I Šěbahôt 111-127
- II Sabbath Songs 128-135
- [III Roš ḥodeš] 136
- IV Purim Song 137
- V Passover Song 138-139
- VI Songs for Laglaômer 140-143
- VII Newyears Song 144-145
- VIII Feast of Tabernacles 146-149
- [IX] Simḥat Tora 150-160
- [X Song for Circumcision] 161
- XI Wedding Songs 162-164

Appendix

- XII Songs of Aram. Jews 164-194
- [Songs for Various Occasions] 164-176, [Biblical Intonations] 177-187, [Rosh Hashanah Prayer] 188, [Songs for Various Occasions] 189-194

HOM III

Gesänge der persischen, bucharischen und daghestanischen Juden; zum ersten Male gesammelt, erläutert und herausgegeben... Jerusalem-Berlin-Wien: Benjamin Harz Verlag, 1922 VIII,51,[1],68pp. 178 items (nos. 1-176). [S431, K78]

נגינות יהודי פרס. בוכרא ודגיסתן; אספן. סדרן ובארן בפעם הראשונה אברהם צבי אידלזון ירושלים. ירושלים-ברלין-וינה: הוצאת בנימן הרץ תרפ"ב. VIII, 42, [1], 68 עמ'. 178 פריטים (מס' 1-176).
 "התחיל בעבודת החלק הזה בשנת תרס"ח וגמר אותו בשנת תר"פ." [S431a, K 76]

"Songs of the Persian, Bukharan and Daghestani Jews"

HOM III was published in 1922 in German and in Hebrew. No English version was published of this volume or of vols. IV and V. English titles do appear, however, in the music section of both G and H. We used the latter to describe the musical contents of the volumes. Titles of chapters of the introductory sections were translated by us from G or H.

[INTRODUCTORY SECTION]

Of the Life of Persian Jews

Remarks on the history of Persian Jews, their relations with the Shiite population, their immigration to Jerusalem, their prayer-books and recent published collections of para-liturgical poems (see nos. 21 and 47).

Of the Life of Bukharan Jews

Remarks on the history of Bukharan Jews, their centers, customs and superstitions, and the story of their immigration to Jerusalem (see nos. 36 and 47).

Of the Life of Daghestani Jews

Remarks on the history of Daghestani Jews, their relation to Persian and Bukharan Jews and their customs (see nos. 15 and 47).

Nomenclature

A collection of male and female given names which are common among the Jews of Persia and Bukhara.

Pronunciation

Early testimonies about the pronunciation of Hebrew by Persian Jews, and tables of pronunciation (see nos. 15 and 24).

The Songs of Persian Jews**A. Synagogal Songs**

Idelsohn observes ten modes in the liturgical music of Persian Jews, some with two to six variants. Each mode is described separately, with emphasis on scales and motives, and extensive musical examples.

B. Non-Synagogal Songs

Persian Jews created very few non-synagogal melodies of their own, but borrowed most of the melodies from non-Jewish sources. For the sake of comparison, Idelsohn appends nine "Teheran melodies of the Shah's court band" to this chapter.

The Songs of Bukharan Jews

Short explanatory notes to the Bukharan melodies in the volume.

The Songs of Daghestani Jews

A note about the meager musical tradition of Daghestani Jews.

[Prayers of the Ancient Persian Jewish Rite]

An additional chapter in H containing textual remnants of the ancient rite of Persian Jews before it was replaced by the common Sephardi rite. The texts were printed as found in Elkan Nathan Adler's "Manuscript A" (see his *Catalogue of Hebrew Manuscripts in the Collection of Elkan Nathan Adler*, Cambridge, 1921, p. 31, Ms. 23).

[THE MUSIC]

[Songs of the Persian Jews]

I Songs for Sabbath and Feasts 1-20

[Sabbath-Eve Prayers] 1-5, [Sabbath-Morning Prayers] 6-7, [Ha'azinu, Deut. 32:1-4] 8,

- [Ethics of the Fathers] 9, [Hallel] 10, [Prayers for Dew] 11-12, [Húšano] 13, [Passover Songs] 14-17, [Pentecost Songs] 18-19, [The Song of the Sea, Ex.15:1-10] 20
 II Šēliḥūt 21-42
 III Songs for the High Feasts 43-96
 [Rosh Hashanah] 43-75, Songs for the Day of Atonement 76-96
 IV Quinûṭ 97-111
 [Cantillation of the Book of Lamentations] 97-101, [Poems of Lamentation] 102-109,
 [Cantillation of Hašzinu, Deut.32:1-3, for the Ninth of Av] 110, [Cantillation of Haḥarah for the Ninth of Av] 111
 [V] Appendix 112-121
 [Recitation of Psalm 1] 112, [Recitation of Esther 1] 113, [Poems of Lamentation] 114-115, [Cantillation of the Pentateuch] 116-117, [Recitation of Psalm 19] 118, [Sabbath Prayer] 119, [Cantillation of the Book of Lamentations] 120-121
 VI Extra-Synagogal Songs 122-134
 VII Songs of the Bokharians 135-169
 [Biblical Cantillations] 135-140, [Purim Songs] 141-142, [Lamentations] 143-144, [Hanukah Songs] 145-147, [Sabbath Prayers] 148-154, [Song for Simhat Torah] 155, [High Holiday Prayers] 156-166, [Songs for Circumcision] 167-168, [Jowû ḏūdi lēgan ednû] 169
 VIII Songs of the Daghestanians 170-176
 [Biblical Cantillations] 170-173, [High Holiday Prayers] 174-175, [Lamentation Poem] 176

HOM IV

Gesänge der orientalischen Sefardim; zum ersten Male gesammelt, erläutert und herausgegeben... Jerusalem-Berlin-Wien: Benjamin Harz Verlag, 1923 XV280 pp. 503 items (nos.1-500). [S432,K89]

נגינות ספרדי המזרח; אספן, סדרן ובארן בפעם הראשונה אברהם צבי אידלזון ירושלים. ירושלים-ברלין-וינה: הוצאת בנימן הרץ תרפ"ב. XV, 280 עמ'. 503 פריטים (מס' 1-500). [S432a, K87] "התחיל בעבודת החלק הזה בשנת תרס"ח וגמר אותו בשנת תרפ"ב." [S432a, K87]

"Songs of the Oriental Sephardim"

HOM IV was published in 1923 in both German and Hebrew. It contains the most extensive introductory section of all the volumes. Except for chapter IV, the introductory section of H is more detailed than that of G and differs from it in the order of chapters. Our description follows the order of H and notes the differences in G whenever necessary. The titles of the introductory sections are translated from G or H. The English titles of the music are quoted as they appear in both G and H.

[INTRODUCTORY SECTION]

- Chapter I A History of the Oriental Sephardim
 [Introduction: The distribution of Spanish Jews in Mediterranean Countries and their Influence on Local Jews]
- [A.] A History of Syrian Jews
 [Abbreviated in G]
 a. Damascus
 An extended version of article no.8 with valuable additions about ancient manuscripts and important synagogues in Damascus, and the nomenclature of Damascus Jews.
 b. Aleppo
 A history of Aleppo Jews, their customs, their love of religious poetry and their practice of *baqqašôt* singing. Also a description of Aleppo Jews in Jerusalem, and information on the nomenclature of Aleppo Jews in general.
- [B. Sephardim in Palestine]
 a. Safed
 In H, an extended version of article no.37, with a detailed table of contents of Israel Najara's *dīwān*. In G, an abbreviated version of the same article.
 [b. Tiberias and Jerusalem]
 A history of the two Jewish communities since the sixteenth century and a list of prominent historiographers and men of letters in Jerusalem. G adds Ben Yehuda to the list. H contains additional notes on the poetical activities of the Sephardim of Jerusalem.
- Chapter II An Anthology of Aleppo Prayers
 H only. The ancient pre-Sephardi prayers of Aleppo Jews as printed in their *siddûr* (Venice, 1527).
- Chapter III Pronunciation of Hebrew
 Chapter II in G. Tables of pronunciation (see no.15). In H, an extended discussion of ancient testimonies about the Syrian-Jewish pronunciation of Hebrew and an addendum, "The Sephardi Pronunciation in Palestine."
- Chapter IV Arabic Music
 (The title in H reads פּרָק ג', an obvious printer's error. In G, this chapter comes after "Der Gesang," which is chapter V in H.)
 Chapter IV is a revised version of Idelsohn's important article

“Die Maqamen der arabischen Musik” (see no.17). In G, the article is printed with minor alterations, in H with a few abbreviations. The chapter contains the following additions to the article: (1) Rhythm and Meter in Arabic Music (G and H); (2) Forms of Arabic Music (G and H; the third form, *qaṣīda*, was inadvertently omitted from H); (3) Arabic Poetical Meters (G; the Hebrew equivalent was printed at the end of the introductory essay of *HOM V*).

Chapter V The Music

[Chapter III in G.]

[Introduction: Spanish and Oriental Elements in Sephardi Music]

An account of the musical differences between Oriental and Occidental Sephardim and a comparison of Sephardi songs with ancient Spanish songs. Of the latter, H presents 35 examples (G - 49 examples), all or mostly taken from Felipe Pedrell, *Cancionero musical popular español*, Valls, 1918-22.

1. The Music of the Synagogue

[a. Synagogal Modes]

Idelsohn observes twelve modes in the synagogue music of Oriental Sephardim. The modes are discussed by a comparison with those in *HOM II*. The discussion also contains a short survey of the use of *maqāmāt* in prayer and the Aleppo calendars of *maqāmāt* (see no.16).

[b.] Non-Modal Melodies [of the Synagogue]

A survey of popular Sephardi melodies for synagogal *piyyūṭim*, such as *leḵah dōdī* or *yigdal*, and a comparison of Oriental and Occidental versions of the same melodies.

2. Extra-Synagogal Songs

A brief description in G and an extensive one in H of the examples in the music part of the volume. Special emphasis is put upon the relation of these melodies to Arabic *maqāmāt*.

3. [Judeo-]Spanish Songs

A short introduction to the twenty-five Ladino songs printed at the end of the volume.

Chapter VI Parallels Between Spanish and Slavic Folk Songs

G only. Observations about melodic patterns which recur in southern Slavic, Spanish and Jewish folk songs. Idelsohn compares various melodies, such as the Sephardi tune for *ṭal*, Smeta-

na's famous *Moldau* theme and Hatikvah, and shows their common motives. Similar comparisons appear in *JM*, ch.11, pp.221-225, especially table XXVII (see no.73) and the introductory essay to *HOM* VI, ch.III.

[THE MUSIC]

I Prayers

I Sabbath 1-61

Songs for Friday Evening 1-16, Morning Service 17-41, [Afternoon and Evening Services] 42-48, [Eššet ḥajjil, Proverbs 31:11] 49, [Melodies for Yigdal and Adon 'Olam] 50-59, [Mi hamoha] 60, [Blessing of the 'omer] 61

II Songs for the Feasts 62-82

[Prayers for the Three Feasts] 62-64, [Prayers for Rain] 65-71, Hoša'anot 72-74, Ḥad gadja 76, For Pentecost 77, For Simḥat Torah 75, Hagada for Passover 78-79, [Biblical Cantillation] for Pentecost 80-82

III Selihot 83-134

IV Qinot 135-184

V Songs for the High Feasts 185-310

[For Rosh Hashanah]

Evening Service 185-198, Morning Service 199-239, Musaf 240-257

For the Day of Atonement

[Evening Service] 258-292, [Morning and Neilah Services] 292-310

VI Various [songs] 311-345

[Biblical Cantillation] 311-339, [Amidah Prayer] 340, [Cantillation of Psalms and Proverbs] 341-342, [Songs for Weddings and Circumcisions] 343-345

II Religious Songs

I Baqqašot 346-363

II Pizmonim 364-399

III Aleppo tunes

I Baqqašot 400-449

II Pizmonim 450-475

IV [Judeo-]Spanish Songs 476-500

HOM V

Gesänge der marokkanischen Juden; zum ersten Male gesammelt, erläutert und herausgegeben...[Jerusalem]-Berlin-Wien; Benjamin Harz Verlag, 1929 119pp. 302 items. [S433, K 121]

נגינות יהודי מרוקו; אסף, סדרן ובארן בפעם הראשונה אברהם צבי אידלזון מירושלם. ירושלם-ברלין-וינה: הוצאת בנימן הרץ, תרפ"ח. XI, 119 עמ'. 302 פריטים. [K115] "התחיל בעבודת החלק הזה בשנת תרע"ב וגמר אותו בשנת תרפ"ד."

"Songs of the Moroccan Jews"

HOM V is a collection of liturgical chants of the Jews of Fez and Mogador as Idelsohn heard them in Jerusalem. It also contains some songs of the Jews of Gibraltar. The volume was first published in Hebrew (1928) and later in German (1929). The introductory sections of G and H are more or less identical. Our description of the volume translates the titles of the introductory section and quotes the English titles of the music section of both G and H.

[INTRODUCTORY SECTION]

[Introduction: The Jews of Morocco and the Sephardim]

A short description of the mutual relationship between the indigenous Jews of Morocco and the Jews who emigrated from Spain, and its influence on the customs and liturgy of Moroccan Jews.

[Chapter I] Pronunciation

A comparative table of the pronunciation of Hebrew by the Jews of Fez and those of Mogador (see no.15).

[Chapter II] The Song

Idelsohn observes with some wonder that chants of Moroccan Jews are similar to those of Yemenite Jews although the two centers had no contact (H). He divides the liturgical music of Moroccan Jews into "modes" and "melodies" (G).

A. The Modes

Idelsohn observes fourteen modes and over thirty modal variants in Moroccan liturgical music. Each mode is described in great detail and some are compared with Ashkenazi, Italian and Sephardi ones. Many examples are given as illustrations, but the choice differs slightly in G and H.

B. Melodies

Moroccan metrical melodies are compared with similar ones of different communities. G and H differ in the choice of musical examples and G provides additional examples of Judeo-Spanish songs which are related to Moroccan liturgical songs.

[Chapter III Arabic Poetical Meters]

H only. A complementary chapter to H taken from *HOM IV* (see our description of G there).

[THE MUSIC]

I Songs for Weekdays and Sabbaths 1-51

[Morning Service, in the Liturgical Order]

II Sabbath Songs 52-87

[Sabbath Eve] 52-74, [Sabbath Day] 75-78, [Sabbath Afternoon and Evening] 79-87

III Songs for the Festivals 88-129

[Hallel] 88-92, [Prayers for Rain and Dew] 93-98, Hôsa'anôt 99-102, [Selihot and Simhat Torah] 103-117, Hagadah for Passover Eve 118-126, [Azharôt] 127-129

IV Selihot 130-158

V Songs for the High Feasts 159-254

[Rosh Hashana] 159-202, Songs for the Day of Atonement 203-254

VI Qinot 255-262

VII Intonations of Biblical Accents 263-302

[302 is a comparative *zarqā* table of Moroccan, Sephardi, French and related patterns of intonation.]

HOM VI

Der Synagogengesang der deutschen Juden im 18. Jahrhundert; nach Handschriften dargestellt, erläutert und zum ersten Male herausgegeben... Leipzig: Friedrich Hofmeister, 1932. XXVII, 234pp. 548 items (nos. 1-447, 1-70, 1-6, 1-13). [S434, K144]

The Synagogue Song of the German Jews in the 18. Century According to Manuscripts; Published for the First Time and Explained... Leipzig: Friedrich Hofmeister, 1932. XXVI, 234pp. 548 items (nos. 1-447, 1-70, 1-6, 1-13). [K145]

Review.

Emanuel Kirschner, *JK* 7, H.1 (February 1933):1-3 and *Musikbeilage* [*K148].

HOM VI is the first of the five volumes which deal with music of the Ashkenazim. In a note added to the German introductory essay, Idelsohn announced the widening of the scope of *HOM*, as follows (the translation is ours):

In the preface of the first volume of the Hebräisch Orientalischer Melodien-schatz (1914) the work was calculated to consist of six volumes. Out of these foreseen volumes, vols. IV and V were later united into vol. V. The scope of the work, however, was later widened by incorporating the songs of European Jews, by which act the work expanded with five additional volumes. These are: vol. VI, The Synagogue Song of the German Jews in the 18th Century; vol. VII, The Traditional Songs of the South German Jews; vol. VIII, The Synagogue Song of the East-European Jews; vol. IX, The Folk Song of the East European Jews; and vol. X, Songs of the Chassidim.

[INTRODUCTORY SECTION]

HOM VI has a short introductory section identical in G and E. It describes Solomon Sulzer's reform of Ashkenazi liturgical music, the great influence of the reform on German congregations since the 1840's and the fate of eighteenth-century cantorial manuscripts as a result of the reform. Idelsohn praises Eduard Birnbaum's achievement in saving important manuscripts from destruction, and discusses the problem of "antiquity" of the music contained in them. The rest is a description of the music in the volume, and some details about the cantors whose manuscripts are published there for the first time.

[THE MUSIC]

HOM VI presents a selection of cantorial manuscripts out of the Edward E. Birnbaum collection at the Hebrew Union College Library in Cincinnati. Part I is an edition of Ahron Beer's cantorial anthology of 1791-92 for the entire liturgical year, Part II an edition of various compositions by twelve cantors of the eighteenth and early nineteenth centuries. The volume has an appendix containing transcriptions of "6 numbers used by Benedetto Marcello as themes for 6 of his psalms in 'Est[r]o Poetico Armonico', Venice 1724-1727"; *ky lo naeh* from Johann Stephan Rittangel's *Hagada* of 1644; "13 melodies of the book 'Simchas Hanefesh', Fürth 1727 by Elchonon Henle Kirchhain"; and eight melodic patterns for the intonation of psalms as written down by Abraham Segré (Idelsohn gives the name as Sagri, a misreading of the Hebrew סגרי).

Most of the items are printed without text-underlay. Idelsohn explains that in the manuscripts, "only the initial words of the texts were given in Hebrew characters," and that "These titles, for technical reasons, in the present volume are transferred into the Hebrew index." This method of transferring titles to the table of contents was unfortunate. The brevity essential for a table of contents forced Idelsohn to shorten some titles and to omit important verbal indications which often appear within the compositions. As a result many pieces in Idelsohn's edition look like instrumental compositions rather than liturgical vocal ones. This and other shortcomings will be rectified in Israel Adler's *Hebrew Notated Sources in Manuscripts up to 1840*, München, Henle Verlag (=RISM, vol.BIX¹), now being prepared for publication. The Birnbaum Collection appears there under Clhc.

Part I Manuscript of Ahron Beer Cantor in Berlin, written about 1791, contains Synagogal songs for the whole cycle of the year, with a Hebrew preface in the title page.

Part II Selection of Manuscripts of 1765-1841 1-70

I Ahron Beer 1-11

- II Avrohom Singer 12-13
- III Wolf Bass 14
- IV Joseph Goldstein 15-30
- V Löb Wolf 31-40
- VI Leon Singer 41
- VII Jekusiel Meschorer 42-45
- VIII Juda Schatz 46-47
- IX Jekl Singer 48
- X Israel Lovy 49-53
- XI Scholôm Friede 54-68
- XII Anonymous 69-70

Appendix

- [I Melodies used by] Benedetto Marcello [in his *Estro poetico armonico*] 1724-1727 1-6
- [II Ky lo naeh from Johann Stephan] Rittangel[’s *Hagada*, 1644]
- [III Melodies from] Elchonon Henle Kirchhain[’s *Simchas Hanefesh*,] 1727 1-13
- [IV] Psalm Intonation [according to Ms of] Abraham Sagri [*recte* Segré] (1600)

HOM VII

Die traditionellen Gesänge der süddeutschen Juden. Leipzig: Friedrich Hofmeister, 1932. LVIII, 181pp. 657 items (nos. 1-360, 1-216). [S435, K146]

The Traditional Songs of the South German Jews. Leipzig: Friedrich Hofmeister, 1933. LIX, 181pp. 657 items (nos. 1-360, 1-216). [K161]

Review

Emanuel Kirschner, *JK*, 1933, *Wissenschaftliche Beilage* to H.3. 5pp.

HOM VII was published in 1932 in German and a year later in English. The introductory section is very extensive and of great importance to the understanding of the development of Ashkenazi liturgical music. E is a translation of G with minor additions. The volume, says Idelsohn in the preface, “contains the traditional songs of the German Jews, as they were practiced in the 18th and 19th centuries, in the congregations of Southern and South-Western Germany. Only in these congregations was the old traditional song uninterruptedly retained...The volume is divided into three parts. Part I contains the modes or ‘Steiger’, i.e. unrhythmical songs. Part II consists of melodies in strict measure... Part III is a collection of synagogue songs and the modes of the Bible for the entire cycle of the year, according to the rendition of L. Sängler [1781-1843].”

[INTRODUCTORY SECTION]

Preface The preface describes the scope of the volume and its manuscript sources and presents Idelsohn's main concept of the Ashkenazi liturgical music as a semitic oriental song... transplanted to the banks of the Rhine and Main,... "a mosaic of all musical styles circulating in central Europe during a period of fifteen hundred years."

The Pronunciation of Hebrew

Tables of the pronunciation of Hebrew in the German and East European communities.

Chapter I An Historical Survey

According to Idelsohn, three elements shaped Ashkenazi synagogue song: "(1) The modes of the bible, (2) The modes of the old prayers, and (3) melodies." The chapter discusses the history of these elements, their relations to non-Jewish music in Germany, the development of "minhag Ashkenaz," and the influence of East European immigrants on the music of the German synagogue.

Chapter II The Biblical Modes

Idelsohn observes six modes in the Biblical cantillation of the Ashkenazi tradition and discusses them briefly, emphasising their kinship to Oriental Jewish modes.

Chapter III Comparative Studies: Ashkenazic and Italian Synagogue Song

A short comparison of Italian tunes published in Federico Consolo's *Libro dei Canti d'Israele, Rito degli Ebrei Spagnoli*, (Firenze 1891) with Ashkenazi tunes. Musical examples quoted from Consolo's book are juxtaposed with Lithuanian and Sephardi tunes of Idelsohn's collection. The chapter also mentions the Ashkenazi (Tedesco) Jews of Italy, but gives little detail about their music. For further details see no.104.

Chapter IV Steiger (Modes)

A detailed study of the three main *shtaygers*: (1) "Adonoi-moloch," (2) "Mogen Ovos," and (3) "Ahavoh Rabboh." The chapter discusses their scales, their main motives, the relation of the first two *shtaygers* to church music, and of the third *shtayger* to *maqām Hiḡāz*, to the "Gypsy scale" and to the "Ukrainian-Dorian

scale." The chapter ends with a brief discussion of eleven modes which the Ashkenazim developed after the establishment of the three main *shaygers*.

Chapter V The Missinai Song

A revised version of Idelsohn's 1926 article² (see no. 65). E contains additional material from his 1932 article "The Kol Nidre Tune" (see no. 80).

Chapter VI Songs That Do Not Belong to Any of the Modes

Idelsohn observes four kinds of tunes which "have but slight or no relation to the modes and chants discussed in chapters IV and V." These are: (1) Tunes with motives of biblical modes, prayer modes and Missinai Chants; (2) tunes in major, Dorian or tunes modulating from major into minor and vice versa; (3) "tunes with no definite tonality"; (4) tunes which "have time measurement."

Chapter VII Melodies

A description of Ashkenazi "rhythmical melodies, with strict measure and with simple melodic form." These are divided into: (1) "Generally known tunes"; and (2) "Tunes less known." Idelsohn discusses the relation of the Jewish tunes to German ones with the help of numerous non-Jewish examples.

[THE MUSIC]

Part I Modes [= Unrhythmical Song]

I Weekdays 1-27

[Morning Service] 1-20, [Rosh Chodesh] 21-24, [Ashre yoshve] 25, [Evening Service] 25a-27

II Sabbath 28-87

[Sabbath Eve] 28-38, [Morning Service] 39-75, [Afternoon Service] 76-79, [Evening Service] 80-82, [Piyyutim for Various Sabbaths] 83-87

III Festivals 88-130

[Evening Service] 88-93, [Morning Service] 94-129, [Wehu rachum] 130

IV High Holydays 131-238

[Evening Service] 131-134, [Morning Service] 135-206, [Kol Nidre] 207-222, [Morning Service of Yom Kippur] 223-236, [Neilah] 237-238

V Selichot 239-256

VI Kinot 257-268

VII Megilla 269-275

VIII Miscellanea 276-282

[Grace at the Wedding Feast] 276-279, [Prayers for Circumcision] 280-281, [Blessings for Hanukah] 282

IX Intonations of the Biblical Modes 283-289

Part II Melodies [in Strict Measure]

I Tunes Generally Known 290-321

II Tunes Less Known 322-360

Part III [Naumbourg's Notation of Löw Sänger's Melodies and Biblical Intonations] 1-53

I Sabbath

1. [Sabbath Eve] 1-11; 2. [Morning Service] 12-41; 3. [Musaf] 42-48; 4. [Afternoon Service] 49-53

II Festivals, [Commemorative Days and Family Celebrations] 54-114

1. [Evening Service] 54-58; 2. [Morning Service] 59-85; 3. [Hanukah and Purim] 86-94; 4. [The Ninth of Av] 95-102; 5. [Yom Kippur Koton] 103-108; 6. [The Seventeenth of Tammuz] 109; 7. [The Tenth of Tevet] 110; 8. [Circumcisions and Weddings] 111-114

III High Holydays 115-216

1. [Selichot for High Holydays] 115-122; 2. [Rosh Hashana Eve] 123-129; 3. [High Holyday Morning Service] 130-144; 4. [High Holyday Musaf] 145-177; 5. [Kol Nidre] 178-195; 6. [Musaf of Yom Kippur] 196-209; 7. [Neilah] 210-216

HOM VIII

Der Synagogengesang der osteuropäischen Juden. Leipzig: Friedrich Hofmeister, 1932. XXXIV, 143pp. 285 items (nos. 1-280). [S436, K147]

The Synagogue Song of the East-European Jews. Leipzig: Friedrich Hofmeister, 1932. XXXIV, 143pp. 285 items (nos. 1-280). [K148]

Reprints

Part of the Introduction to E was reprinted as "The Features of the Jewish Sacred Folk Song in Eastern Europe," *Acta Musicologica* 4, no. 1 (January-March 1932): 17-23 [R72; S367, 2626; K154].

"The Synagogue Song of the East-European Jews," *Jewish Musical Journal* (Boston) 1, no. 1 (November 1932): 16-17, no. 2 (December 1932-January 1933): 16 [S2300; K158, 159] (not available to the author of this bibliography).

HOM VIII is the first of the three volumes which deal with music of East European Jews. It was published in 1932 in German and English. The volume has two parts. Part I contains melodies as they were sung by non-professional *ba'alê tefillah*. Here Idelsohn was both scholar and informant; most of the melodies he wrote down from his own memory, the rest he gathered from various cantors' manuscripts. Part II is an edition of cantorial compositions from manuscripts.

[INTRODUCTORY SECTION]

Introduction [A. The Sources of Volume VIII]

A brief discussion of the cantors' manuscripts used as sources of Part I; Idelsohn's self-presentation as a source for the oral tradition of East European melodies and a discussion of the special problems of the manuscripts used as sources for Part II.

[B. Ashkenazi and Oriental Elements in East-European Liturgical Music]

A history of East European Jews and their various origins, the modification of Ashkenazi chant by East European Jews, and the development of the style of *ba'alê tefillah*.

[C. The Artistic Style of East European Cantors]

The need for artistic cantors in East Europe, the desired characteristics of the cantor and the feature of the artistic style.

Chapter I Scales

According to Idelsohn, minor is "the most predominant scale of synagogue and folk song among East European Ashkenazim." Other scales used in this tradition are the *higaz*, the "Mixolydian" and the "Ukrainian-Dorian."

Chapter II Modes

Idelsohn observes twenty-one modes and types of chants used by East-European cantors. Some are related to the modes of German Jews, to *mis-sinay* tunes etc., others are unique to East Europe.

Chapter III Melodies

A description of synagogal melodies with fixed rhythm and meter. These are divided into three categories according to their scales: (1) melodies in minor, (2) melodies in major, and (3) "melodies in Ahavoh Rabbah." The description of the latter contains a lengthy discussion of "Yigdal" melodies (see introduction to *HOM VI*, and *JM* p.220)

Chapter IV Chazzanic Creations

Biographies and descriptions of the style of thirteen East European cantors whose compositions are published in this volume. The chapter contains important complementary material to *JM*, ch. 14 (see no. 73) and to the unpublished *TN*, Vol. II, Book 3, Ch. 6 (see no. 56).

[THE MUSIC]

Part I The Traditional Song 1-236

I Weekdays 1-26

Morning Service 1-21, Evening Service 22-26

II Sabbath 27-90

Evening Service 27-44, Morning Service 45-73, Musaf Service 74-83, Mincha Service 84-88, Evening Service 88-90

III Festivals 91-118

Evening Service 91-97, Morning Service 98-107, Musaf Service 108-111, [Hoshanoh] 112-115, [Haggadah for Passover] 116-118

IV High Holydays [Rosh Hashanah] 119-170

Evening Service 119-122, Morning Service 123-156, Musaf Service 157-170

V [High Holydays] Yom Kippur 171-204

Kol Nidre 171-181, Morning Service 182-194, Neila Service 195-204

VI Selichoth 205-218

[no. 218 belongs with Weekdays, Evening Service]

VII Kinoth 219-223

VIII Miscellanea 224-230

[Benedictions for Hanukah and Purim] 224-225, [Prayers for Circumcision] 226-227,

[Benedictions for Weddings] 228, [Psalm 126 for Grace after Meals] 229-230

IX Tunes Ascribed to Shalah (17th century) 231-233

[=R. Isaiah ben Abraham Ha-Levi Horowitz, c.1565-1630]

X Study Mode 234-236

Part II Selected Compositions of East European Chazzanim 237-280

1. Bezalel Schulsinger, Odessa 237-239;
2. Yeruchom Blindman (Hakoton) 240-241;
3. Yisroel Schkuder 243;
4. Yoel Dovid Levenstein (Baal habesil) 243-245;
5. Boruch Karliner 246-248;
6. Wolf Schestapol 249;
7. Nisi Belser-Spivak 250-251;
8. Joschua Feinsinger 252-253;
9. Joseph Altschul (Slonimer) 254-257;
10. Yisroel Minsker 258;
11. Yakovin 259;
12. Hirsch Weintraub 260-279;
13. David Nowakowsky 280

HOM IX

Der Volksgesang der osteuropäischen Juden. Leipzig: Friedrich Hofmeister, 1932. XL, 211pp. 764 items (nos. 1-758). [S437, K149]

The Folk Song of the East European Jews. Leipzig: Friedrich Hofmeister, 1932. XL, [2], 211pp. 764 items (nos. 1-758). [K150]

Review

י. ראבינאוויטש, יווא בלעטער 7, נומ' 1-2 (סעפטעמבער 1934): 132-142.
[*S3405, K149]

HOM IX contains Jewish folk songs in the Hebrew, Yiddish, Russian and Ukrainian languages. Each song is printed with text-underlay of the first stanza. As stated in the introductory section, Idelsohn planned to publish the full texts with translation and commentary in a separate volume, but the plan never materialized. This collection differs from other anthologies of East-European Jewish folk songs, past and recent, whose main interest is the text; here, the emphasis is on the structure of the music. Musical considerations are also involved in the classification of the songs and in the order of their presentation. In Idelsohn's words: "The method here pursued divides the songs primarily according to scale (minor, major etc.) and subdivides them following the various predominant characteristics within the scale." The method, however, presents some problems of finding the desired song; an alphabetical list of texts is therefore given at the beginning of the volume, in lieu of a table of contents.

The songs were drawn from two kinds of sources: informants who sang for Idelsohn, and printed collections of Jewish songs.

HOM IX was published in 1932 in German and English. The introductory sections of G and E differ in the order of presentation and in some details. In our annotation we follow E.

[INTRODUCTORY SECTION]

Preface [E only]

Idelsohn "is well aware that an exhaustive collection of folk tunes and texts and their tantalizing variants, is impossible of achievement." But he hopes that the songs published in volumes IX and X "will afford the folk song-loving public a distinct and true idea of the song of the Jewish folk in Eastern Europe."

Introduction [A. The Volume and Its Purpose]

A short presentation of Idelsohn's ideas about selecting and classifying folk songs.

[B. East-European Jewish Folk Song and Some of Its Creators]

The historical and social background of the folk songs, a short account of five creators of Jewish folk songs toward the end of the nineteenth century and some characteristics of the texts.

[C.] Some Who Brought Me Oral Tradition

A list of six informants from whom Idelsohn noted down about 150 songs. Among these are Idelsohn's father, Azriel, and his wife, Zilla, to whom he dedicated this volume.

[D.] Printed Songs

A list of sixteen publications of folk songs which served as a basis for most of the songs of this collection.

Chapter I Tonality

A classification of the tunes into divisions and sub-divisions according to their scales and motives. The divisions are the basis of the order of the songs in the volume.

Chapter II Measure and Rhythm

An account of the most frequent musical meters, with a note about the simplicity of rhythm and the frequency of time changes.

Chapter III Form

The structure of the melodies, their division into periods and the structural function of repetition.

Chapter IV Songs of Foreign Origin

A comparative description of Jewish folk songs and their gentile prototypes with numerous examples of non-Jewish songs. At the end of the chapter Idelsohn tells the story of his "Hava nagila" (see no. 83).

Chapter V The Melodic Line

An essay about motives and their significance in folk music of various peoples, from the "primitive" South-African negro music to the "sophisticated" Jewish folk songs (see no. 83). Idelsohn singles out about seventy motives and eighteen melodic phrases found in East-European Jewish folk songs, and discusses the relation of some to parallels in gentile folk songs of the region.

[Chapter VI] Transliteration

"Yiddish can roughly be classified into three main pronunciations: the Lithuanian, the Polish and the Southern (Ukrainian,

Podolia, Rumania)." The pronunciation used in this volume is, for the most part, that of Lithuania. A detailed table describes this pronunciation.

[THE MUSIC]

The order of the songs from no. 1 to no. 674 follows Idelsohn's classification of tunes into eight divisions. Songs no. 675-758 were added after the plates for the earlier ones were ready. These do not follow any discernible order, but are classified in the table of contents together with the early songs. The order of the songs does not reflect the sub-divisions in Idelsohn's classification. The following is the table of contents of the music as given by Idelsohn.

- A. Tunes based upon biblical and prayer modes, and upon Synagogue melodies. 10 subdivisions, nos. 1-31, 31a.
- B. Tunes in minor with a minor seventh. 7 subdivisions, nos. 32-285, 675-676, 686-704, 726, 737-738, 740-743, 745, 747, 754.
- C. Tunes in minor with major seventh, or with alternating major and minor seventh. 4 subdivisions, nos. 286-463, 705-712, 727-734, 739, 746, 748, 757.
- D. Tunes in minor, concluding with a minor second to the tonic, nos. 464-489, 692.
- E. Tunes in minor with the sixth sometimes major and sometimes minor, nos. 490-502, 713, 714, 749, 755, 756.
- F. Tunes in the scale of Ahava-Rabba Mode. 3 subdivisions, nos. 503-592, 716-720, 735-736, 750-751, 758.
- G. Tunes in the Ukrainian Dorian scale (i.e. the Dorian scale with the fourth augmented), nos. 593-608, 715.
- H. Tunes in major. 3 subdivisions, nos. 609-674, 677-685, 721-725, 752-753.

HOM X

Gesänge der Chassidim. Leipzig: Friedrich Hofmeister, 1932. XXVII, 72pp. 254 songs (nos. 1-253). [S438, K151]

Songs of the Chassidim. Leipzig: Friedrich Hofmeister, 1932. XXIX, 72pp. 254 songs (nos. 1-253). [K152]

Review

י. ראבינאוויטש, דער קענעדיער אדלער, 2.2.1933

HOM X is a sequel of *HOM IX*; it deals with a similar kind of music and follows a similar pattern of classification of tunes. The volume was published in 1932 in

German and English, but the introductory section of E is longer and more detailed than that of G. In our annotation we follow E.

[INTRODUCTORY SECTION]

- [Preface] A short account of Idelsohn's encounter with Hassidic songs.
- [Chapter I] Essence and Principles of Chassidism
- [Chapter II] The Value of Song
- These two chapters are a copy of *JM*, ch. 19, pp. 411-432, omitting Table XXXIII and its explanations (see no. 73). In G, Chapters I and II are condensed into one with the title "Das Wesen des Chassidismus und der Gesang als dessen Ausdruck" ("The Essence of Hassidism and the Song as Its Expression").
- [Chapter III] Description of Tunes; Their Tonality
- Idelsohn divides Hassidic tunes into five categories according to their scales and motives. This chapter is a short description of individual tunes and their relation to the modes. In addition to the genuine Hassidic tunes, Idelsohn observes two kinds of tunes which are related to Hassidic music: (1) Parodies ("caricatures") of Hassidic song and (2) tunes resembling early Hassidic tunes, found in eighteenth and early nineteenth-century cantors' manuscripts.
- [Chapter IV] Melodic Line
- A comparison of Hassidic tunes with the general East-European Jewish folk repertory shows the unique features of the former. Idelsohn calls our attention to the "tense rhythmical figurations," the frequent syncopations, repetitions of parts of melodies, and expression of extreme moods which are peculiar to Hassidic tunes.
- [Chapter V] Texts
- The full text of a dozen Hassidic songs in Yiddish is given, with explanatory footnotes.
- [Chapter VI] Notes
- Explanations of titles and translations of texts with a glossary of important Yiddish and Hebrew words.

[THE MUSIC]

The music is organized in seven divisions, five of Hassidic music proper, and two of

tunes related to Hassidic music. The five divisions are similar to those of *HOMIX*, i.e., organized according to scale and motives, as follows:

[Part I. Chassidic Songs]

- A. Tunes in minor with minor or major seventh 1-103,251-252
- B. Tunes in the Ukrainian Dorian scale 104-122
- C. Tunes in the scale of the Ahava-Rabba mode 123-180,253
- D. Tunes with unstable scales 181-191
- E. Tunes in major 191-213

[Part II. Songs Related to Chassidic Music]

- I Caricatures of Chassidic Songs 214-243
- II Tunes from Old Manuscripts 244-250

PART II

1908

2

"יהודי תימן וזמירותיהם, לוח ארץ ישראל, שנה ארבע עשרה (תרס"ט): 101-154
"לוח נגינות" עמ' א-י (בין עמ' 160 ועמ' 161). [*K5]

Offprint

יהודי תימן וזמירותיהם; קורותיהם ומנהגיהם, שירתם ונגינתם עם לוח טעמי הנגינות.
הדפסה מיוחדת מ"לוח ארץ ישראל" שנה י"ד. ירושלים: א"מ לונץ, תרס"ט. 53,
י עמ'.

"The Jews of Yemen and their Songs"

Idelsohn's first publication about Yemenite Jews, (perhaps his very first publication). It is an enthusiastic call to Jews all over the world to acquaint themselves with the history, culture and customs of Yemenite Jews, especially those living in Jerusalem, and an appeal to aid them in their miserable state. Idelsohn describes the poverty of Yemenite Jews in Jerusalem and their exploitation by Ashkenazi Jews, in harsh words; yet he asserts that in spite of their poor living conditions they are full of spiritual vigour.

The history of Yemenite Jews had two periods: the glorious period that ended with the destruction of their kingdom in 620, and the period of distress. Idelsohn describes the Yemenite liturgy and particular customs, their characteristic pronunciation of Hebrew and their poetry. A special chapter is devoted to their music. This first description of Yemenite melody observes that the Yemenite Jews use the ["Mixolydian"], "Dorian" and "Aeolian" modes; their cantillation motives are limited to "zarqa, etnaḥta pašta" [*sic!*]; "most prayers do not have a precise melody but they move freely within the interval of a fourth according to the major mode." Idelsohn emphasizes the importance of the metrical dance songs and describes the paraliturgical melodies as based on a limited number of motives which are rearranged in a different order. "They usually have a high, thin tenor. They always sing in the third octave (*eingestrichene Oktave*)...through the nose, with the mouth closed, and they beat time with their hands. They use only a drum and a flute." The article has two appendices: (1) a representative collection of twenty-nine poems (no.28 comprises three different *hallelôî*), (2) musical examples (written from right to left) of scales, cantillation patterns, and melodies to poems which appear in the first appendix.

3

“שירי עם ישראל, העולם, שנה שניה, גליון מ”ז (י כסלו אתת”ם [צ”ל אחתל”ט] לחורבן):
[*K4] 604-602

“The Songs of the People of Israel”

A call for Jews to study their traditional music and to collect all the genuine Jewish melodies into a central thesaurus, so that future composers would be able to use the melodies as a basis for their compositions. (Idelsohn published the first volume of *HOM* six years later.)

The article begins with a discussion of the attitude of Jews and non-Jews towards Jewish music. Idelsohn praises Richard Wagner’s famous article “The Jews in Music” for the depth of penetration into the problematic situation of the Jew who strives to imitate gentile music at all cost. There are two manners of adoption in music. The natural manner is that in which musicians of one nation incorporate in their music motives or processes of another nation without losing their national identity. The unnatural way is that in which musicians of one nation imitate the music of another nation until their music loses its national identity. Idelsohn cites nineteenth-century Jewish musicians who were unnatural imitators of European music. Wagner was an anti-Semite and an enemy of Judaism; but in his article he did the Jewish people “a great favour since he was the first to show that Jewish music really exists!”

Nationalistic Jews are no better than assimilated Jews. They too have sinned in introducing foreign patterns into Jewish poetry and music. Especially in error are those who believe that the music of Polish Jews is the Hebrew music *par excellence*. This error is caused by the exclusive preoccupation of scholars with European Jewry. But the Oriental Jews have guarded the ancient traditions in purer state; therefore, in order to form a correct picture of the wealth of Jewish music, one has to study the Oriental traditions as well as the Occidental ones.

1909

4

“חובב נדח, לוח ארץ ישראל, שנה חמש עשרה (תר”ע): 117-81. [R29, *K9]
“A Remote Lover [of Zion]”

The story of a Lithuanian member of the *hōvevē ziygōn* movement who lives with his negro servant near a remote gold mine in South Africa and hopes to accumulate money to buy land in Palestine and settle there. The man, an old-time friend of the author, meets the author on a South African train and tells him his story.

He was the son of a *melammed* in a small Lithuanian town. His father, an ardent member of *hōvevē ziygōn*, sent him to settle in Palestine. Being poor, he

was treated scornfully by the representatives of the Zionist movement in Odessa. There he met a pioneer who had returned from Palestine sick with malaria. Advising him not to set foot in Palestine unless he had the necessary funds to buy a farm there, this pioneer also instilled in him the idea to go to South Africa in order to accumulate money for settling in Palestine. Our hero, who arrived in South Africa penniless, amassed a great fortune there, lost much money in some hazardous investments and went bankrupt because of the Boer War. After the war he began to recover financially. He is now the poor owner of a dry-goods store for negroes and hopes again to accumulate money and to immigrate to Palestine together with his faithful negro servant.

5

[R28, K7] .465-446 : (אב תרס"ט-טבת תר"ע) : "נגינתנו הלאומית", השלח כ"א
 "Our National Music"

The author's name on this article is "Abraham Zvi Ben-Yehuda", the Hebraized version of "Idelsohn" which, not by coincidence, reminds one of Eliezer Ben-Yehuda, the great reviver of the Hebrew Language. This is Idelsohn's first attempt to cope with the question of the existence of Jewish music.

The question is not whether the Jewish nation has music, but rather "Is there one music common to all the parts of the nation?" Did the Jews preserve their original music during the years of exile or did they abandon it for the music of the nations among whom they lived? Idelsohn believes that the essence of ancient Jewish music was preserved in the diaspora and tries to prove it through the analysis of four musical elements: scale, melody, meter and harmony.

Scales: Two scales, namely minor and major with a lowered seventh degree, are common to all Jews and are remnants of ancient Jewish music; three scales, namely the modified gypsy scale, the Slavic scale and the German major scale, were adopted by Jews in the diaspora; and a "Dorian" scale (rarely used) was a combination of two Asian scales.

Melody and Meter: The music of ancient Israel survived in the simplest melodies of the Jewish liturgy, especially in the cantillation of the Bible. Jews of different countries share the same motives and thus testify to the antiquity of the chants. Melodies, especially metrical ones, which were created in the diaspora, should be studied through a musical classification of Jewish communities. Oriental Jews should be grouped into three major communities: Yemenite Jews, Persian Jews and Sephardi Jews. Western Jews should also be grouped into three major communities: Ashkenazim, Polish Jews and Hassidim. The article discusses each of these groups, trying to separate ancient musical elements from recent ones.

Harmony: This is a foreign element; it should be used sparingly and only after a thorough study of the ancient scales and melody. Chords should be built with consideration of the ancient scales, since the latter are the soul of Jewish music.

6

[R30, K8] .8-6 : (1909) / לגלותנו ׀ אחת״ם אפריל (כ״א אפריל א גליון א (כ״א אפריל אחת״ם לגלותנו / (1909) : 6-8 . [R30, K8]
 “The Wanderers”

The first chapter of an unfinished story (perhaps with autobiographical elements) about Jewish emigrants from East Europe. The chapter recounts their humiliating travel from Hamburg to London. It describes their long wait in the cold rain to board the ship, their crowded cabin and the uncomfortable voyage in the stormy waters of the North Sea.

1910

7

תורת הנגינה. חלק ראשון: יסודות הנגינות האירופית והמזרחית עם י״א לוחות המכילים כשמונים דוגמאות ומנגינות. ירושלים: מכון שירת ישראל, תר״ע (בדפוס הרא״מ לונץ).
 [R3, 2137, *K10] עמ' 52.

“Theory of Music. First part: The Foundations of European and Eastern Music”

One of the first attempts to present to the Hebrew reader a modern theory book on music. The book is intended for the enlightened layman with little or no previous training in music. It discusses practical matters such as basic scales and rhythms, as well as theoretical ideas such as the influence of poetical meter on music. The name of the publisher is given as *Maḳôn Šīrat Yisra'el*, the Idelsohn-Rivlin institute for the study of Jewish music east and west. As befits the spirit of this institute, the book contains a discussion of biblical cantillation and Arabic *maqāmāt* which Idelsohn believed should be part and parcel of the basic training of a Jewish musician. Of particular interest are the Hebrew terms which Idelsohn uses in the book, many of them presumably his own innovations.

8

“קהלת ישראל בדמשק”, לוח ארץ ישראל, שנה שש עשרה (תרע״א): 87-106. [R31, K13]
 “The Jewish Community in Damascus”

A history of the Jewish community in Damascus and in near-by Jubar since biblical times, and a description of the low material and spiritual state of

Damascus Jews at the beginning of the twentieth century. The article contains some interesting details about the Kabbalist R. Ḥayyim Vital and the poet R. Israel Najara, and a few details about the local Jewish liturgy and chant. A revised version of the article was printed as part of the introductory section of *HOM* IV (see no.1).

1912*

9
 "Aramäisch sprechende Juden," *Die Welt* 16, no. 30 (26. Juli): 906-907. [*K 25]
 "Aramaic Speaking Jews"

An enthusiastic description of Kurdish Jews as Idelsohn knew them in Jerusalem. The article begins with a brief history of the Aramaic language, then expresses surprise at finding Jews who still speak the language of the Babylonian Talmud. It proceeds with a short demographical account of Jewish centers in Kurdistan, and recounts an encounter with a Kurdish *ḥakam* who introduced the author to their culture and especially to their lengthy ballads. Idelsohn observes that although their life style and customs are similar to those common in Babylonia during talmudic times, they were able to progress in ways similar to other Oriental and East European Jews. (For a discussion of Kurdish ballads see no. 20.)

10

"Die persischen Juden," *Die Welt* 16, no. 16 (19. April): 476-77. [*K 24]
 "The Persian Jews"

An early description of the Jews of Persia which was to be the basis of an extensive description in *HOM* III. Idelsohn encountered them in Jerusalem where they lived in humiliating poverty. He tries to explain their lowly state as a result of the persecution they suffered from the Shiite Muslims in Iran. Their music and pronunciation of Hebrew are similar to those of the Yemenite Jews, in spite of the fact that the Jews of the two countries never had direct contacts. This, to Idelsohn, proves the antiquity of their traditions. Persian Jews are not learned in the Talmud, but they are rich in poetical creativity. Idelsohn appeals to the Zionist movement to help the Persian Jews out of their poverty by means of settlement projects.

* See also Addendum, p. 167.

11

“Reste althebräischer Musik,” *Ost und West* 12-13 (1912-13).

[Introduction and Pt.] I, 1 “Jemeniten,” H.6 (Juni 1912): cols. 571-78; 2. “Der Gesang der persischen Juden,” H.9 (September 1912): cols. 857-860; 3. “Der Gesang der babylonischen Juden,” H.11 (November 1912): cols. 1035-1042; “Durchgehende Weisen” [Music only], H.12 (Dezember 1912): cols. 1131-1134; [Pt.] II, H.3 (März 1913): cols. 225-230. [R36; S2135,2136,2296-98; K20-*23,*29]
 “Remnants of Ancient Hebrew Music”

This is the earliest thorough exploration of Idelsohn’s central thesis on the unity and antiquity of Jewish music. It is the herald of the ideas expressed in the first three volumes of *HOM*. The study attempts to recover the oldest layer of Jewish music; the layer which is found in the living music of three isolated Oriental communities yet has common features with music of Western communities. The article consists of an introduction and two parts: (I) a description of three communities and their oldest synagogue music; (II) an analysis of scales and modes used in the East and their relations to those used in the West.

The introduction describes the state of research in Jewish music. Scholarly work in the field began in the last century and concentrated on the Ashkenazi and “Portuguese” traditions. Little was done to discover the rich Sephardi tradition of the East and nothing to unearth the non-Sephardi traditions of the East. Yet, if we seek to discover the oldest layers of Jewish music, we should look for those Oriental Jewish communities who did not migrate from one land to another and were not subject to the overwhelming influence of the great Sephardi influx from the sixteenth century onwards. There are three such communities in the East, namely the Jews of Yemen, Persia and Babylonia.

Part I describes the synagogue music of the three communities. The Yemenites are the most remote Jewish community. They reached Yemen many centuries before the Muhammedan era and (so Idelsohn believed) were, most of the time, completely isolated from other Jewish communities. Their music was never influenced by any other Jewish music yet their singing has features which bear a striking resemblance to those synagogue chants of Polish Jews. The Yemenite and Polish pronunciations of Hebrew are also strikingly similar. In their synagogue services, Yemenite Jews sing fifteen basic melodies which evince four scales: (1) major with an alternating minor and major seventh degree; (2) minor with a major sixth degree; (3) “Hypophrygian” (b to a); (4) a tetrachord c,d,e,f with a moveable tonic.

Jews were exiled to Persia after the destruction of the First Temple. Like the Yemenites, they were isolated from other Jewish communities (this again was Idelsohn’s conviction), yet their music, as well as their pronunciation of Hebrew,

resemble those of the Yemenite Jews on the one hand and of the Polish Jews on the other hand. Persian Jews have eight basic melodies for synagogue services. The scales of these melodies are identical to those of Yemenite Jews and some Persian melodies bear a striking resemblance to certain Yemenite ones.

The oldest Jewish settlement outside Palestine which can be historically documented is the Babylonian one. Babylonian Jews exerted a wide influence on many other communities. Yet, although they were not far from the Persian Jews, they maintained a different pronunciation of Hebrew. Babylonian Jews have ten basic melodies for synagogue services and these resemble the synagogue melodies of Yemenite and Persian Jews. The Babylonian tunes, however, due to the influence of metric *piyyûṭîm*, tend to be metrical rather than free recitatives.

Part I of the article contains numerous musical examples of synagogue tunes of the three communities, comparative examples of Persian and Polish cantillation melodies, and two comparative tables of motives: one for the cantillation of Lamentations, the other for the cantillation of the Pentateuch.

In part II Idelsohn endeavours to show that certain melodies and motives of the Oriental communities are common to all Jewish communities, east and west, and are therefore remnants of the ancient Hebrew music. By comparing melodies and motives of the Polish Ashkenazi tradition to those of the three Oriental communities he expounds a theory of the development of the main Ashkenazi *shtaygers*. These, namely *adonay malak* and *magen avôt*, developed as results of mergers of ancient Oriental modes which resemble the Arabic *maqāmāt*. He calls the attention of scholars to the Comparative Table of Lamentations Motives which demonstrates the antiquity of the mode of Lamentations. He then discusses his theory that the most ancient motives of the Pentateuch cantillation are those common both to the Persian Pentateuch cantillation and to the Polish cantillation of Song of Songs.

12

.128-116 : "הזמרה בכית הספר, החנוך, שנה שלישית (תרע"ב-תרע"ג):

[R33, S3193, K19]

"Singing in School"

A by-product of Idelsohn's work as music teacher in the "Hilfsverein" schools in Jerusalem. The article discusses music in general and classifies the various kinds of music; it explores the foundations of singing in school, especially the songs suitable for school and their important poetical and musical features, with special attention to the needs and capabilities of Jewish children in Palestine at the time. The rest of the article offers various practical suggestions for the music teacher.

13

לחיים חדשים; ספור מחיי ירושלים, האור, שנת השלושים, אתתמ"ג לחרבן.
 1. גליון קכ"ז (כ"ג אדר); 5-2: גליונות קכ"ט-קל"ב (כ"ה-כ"ט אדר); 20-6: גליונות
 קל"ה-ק"ג (ג-כ"ח ניסן); 22-21: גליונות קנ"ב-קנ"ג (א-ב אייר); 24 [=23?]: גליון קנ"ה
 (ה אייר); 25-24: גליונות קנ"ו-קנ"ז (ו-ז אייר); 25 [=26?]: גליון קנ"ח (ח אייר).
 [R32, *K14]

"To a New Life; a Story from the Life of Jerusalem"

The first part (published in twenty-six installments) of what was probably intended to be a novel. The story is built in a picaresque manner; it has a framework story and a biography within the framework, and both are no more than literary pretexts for a series of satirical vignettes about the Ashkenazi Orthodox community in Jerusalem before World War I. A Jewish immigrant from Europe travels in a boat from Port Said to Jaffa and finds there an ugly, poverty-stricken man, who shares with him two days of quarantine. The ugly man, a native of Jerusalem, is returning from a long journey abroad and is about to start a new life in Jaffa. He introduces the immigrant to the life of Ashkenazi Orthodox Jews in Jerusalem by relating to him the story of his life. It is a story of an orphan who was cast out of the Orthodox orphanage because he was suspected of trying to learn a foreign language and of reading forbidden books. He tries out various trades, and being quick at copying addresses of potential benefactors for orthodox institutions, he ends up as a helper to a certain R. Tsalel, a charlatan who creates fictitious charity institutions and extracts contributions from elderly Jews on false pretence. Soon our hero falls in love with Tsalel's daughter and borrows books for her to learn English. When Tsalel hears it, he beats the youngster and throws him out into the street. As revenge, our hero reports Tsalel and his daughter to the religious "Society of Sin Finders," but Tsalel manages to come out clean of charges and our hero leaves the Orthodox society for the society of Zionists. Soon he finds himself an alien among the bohemian Zionist pioneers and comes to the conclusion that Zionism of the Jerusalem type does not solve the Jewish national problems. It merely substitutes begging in the name of "nationality" for begging in the name of religion. He therefore decides to leave the country. But our hero is not happy abroad and returns to Palestine to start a new life in Jaffa. We are not told what this new life is supposed to be. The story serves as an excellent excuse for Idelsohn to depict the ugly side of Ashkenazi Orthodox Jerusalem in the Old City and in Me'ah She'arim.

Although the story is not autobiographical, it may help us imagine Idelsohn's bitter feelings towards the Ashkenazi Orthodox institutions at the time when they fought against his *Širat Yisrael* Institute. It may also help us understand at

least some of the reasons why Idelsohn preferred to work with non-Ashkenazi Jews in Jerusalem, and also why he eventually left Jerusalem for good. It is not surprising that Eliezer Ben-Yehuda published this story in his newspaper. Ben-Yehuda had an axe to grind with the ultra-Orthodox Ashkenazim of Jerusalem, with whom he was continuously embroiled.

14

[R34, *K26] .65-31] : שנה שמונה עשרה (תרע"ג) : לוח ארץ ישראל, "ממחזות הארץ",
 "Scenes of Palestine"

Five short descriptions of Palestinian scenes: A. "[A Journey] to Hebron"; B. "[A Journey] to Nablus"; C. "At the Foot of Mount Carmel"; D. "In Lebanon"; E. "[In the Train] from the Hauran to the [Mediterranean] Sea." The descriptions are written from the point of view of an ardent Zionist who is able to imagine biblical figures coming to life in their historical surroundings and mingling with the new Jews who had come to revive the land. Idelsohn stresses the miserable state of Jews of the old, pre-Zionist, communities and the hopeless situation of the Samaritans.

1913

15

"Die gegenwärtige Aussprache des Hebräischen bei Juden und Samaritanern,"
MGWJ 57 (N.S. 21): 527-45, 697-721. [R5, S428, *K32]

Offprint

Breslau. Kommissions-Verlag Koenersche Buchhandlung (Barasch und Riesenfeld), 1913. 45pp ("Separatabdruck aus *MGWJ*").[*K32]

"The Present-Day Pronunciation of Hebrew by Jews and Samaritans"

Idelsohn's first comparative study of the pronunciation of Hebrew. His *Phonographierte Gesänge...* (no.24) as well as the sections on pronunciation in the various volumes of *HOM* (see no.1) should be considered as improved sequels to this study.

The study is a by-product of Idelsohn's transcriptions of the recordings he made for the Phonogramm-Archiv in Vienna and the Archives of the Royal University in Berlin. Idelsohn classified the pronunciation of Hebrew, as practiced by Jews and Samaritans at the beginning of the century, into nine groups: Yemenite, Persian, Daghestani, Ashkenazi (subdivided into German, Polish and Lithuanian pronunciations), Babylonian, Samaritan, Sephardi (subdivided into

Syrian and Balkan pronunciations), Moroccan, and the so-called Portuguese pronunciations. The nine main pronunciations are described and compared with one another. The article begins with brief remarks about the history of each ethnic group and the main features of its pronunciation. Then follow detailed tables of pronunciation, one for each group; a comparative transcription of twelve pronunciations (including the subdivisions of Ashkenazi and Sephardi pronunciations) of Exodus 12:43-48 and 13:12-13; a comparative table of consonants and a comparative table of vowels for all pronunciations.

16

“Die Makamen in der hebräischen Poesie der orientalischen Juden,” *MGWJ* 57 (N.S. 21): 314-25. [R37, S2381, K30]

“The *Maqāmāt* in the Hebrew Poetry of the Oriental Jews”

A frequent feature in Hebrew poems of Oriental Jews is a subtitle which mentions a *maqām* according to which the poem is to be sung. The article is an explanation of these subtitles; it is intended mainly for scholars of Hebrew poetry, and contains no musical examples. Musicians would do well to consult it, since it features a concise and clear explanation of the Arabic *maqāmāt* system. For a detailed explanation of the *maqāmāt* see no.17 and for the relation of Jewish music to the *maqāmāt* see *TN* (no.56), vol. I, ch. 2 and *JM* (no.73) ch.2.

The article begins with a concise exposé of the *maqāmāt* system as it appears in Arabic theoretical writings, especially in Darwīsh Muḥammad’s introduction to his *dīwān ṣafā al-auqāt fī ‘ilm al-naghamāt* (Cairo, Matba‘at al-Taufiq, 1320H/1905 CE). Then, it discusses the Hebrew transcriptions of the names of the *maqāmāt* as they appear in Oriental Jewish *dīwāns*. Idelsohn believed that the idea of singing a Hebrew poem according to a *maqām* was first introduced by Israel Najara. The novelty had to be defended by no less an authority than Isaac Luria to be accepted in religious circles. (On this, see also no.37.) Once accepted, it became common practice among many Oriental Jews. A related practice was the division of the liturgical calendar into *maqāmāt*. Among Aleppo Jews, manuscript calendars circulate in which each Sabbath and Holy Day is identified with a *maqām* which fits the emotional content of the Pentateuch portion read on the Sabbath, or the emotion associated with the Holy Day. Deviations from the yearly cycle of *maqāmāt* occur when a birth, bar mitzvah, or wedding are celebrated, or if there is an occasion of mourning in the week preceding or following the particular Sabbath. Such a calendar is printed as an appendix to the article.

17

"Die Maqamen der arabischen Musik," *Sammelbände der Internationale Musikgesellschaft* 15. Jg., H. 1 (Oktober-Dezember): 1-63. [R38, S369, K31]

Review

Arthur Wolfgang, *MGWJ* 58, N.S. 22 (1914): 378-81. [K31]

"The *maqāmāt* of Arabic Music"

This is undoubtedly one of Idelsohn's best studies, and a major contribution to the understanding of the complex system of Arabic music. Idelsohn's study is based on European research in the field, especially on S. J. Collangettes' "Etude sur la musique arabe" (*Journal asiatique*, X^e série, vols. IV[1904]:365-422 and VIII[1906]:149-90) and on two Egyptian treatises of about the same time, namely the introduction to Darwīsh Muḥammad's *dīwān ṣafā al-auqāt fī ʿilm al-naghamāt* (cf. no.16) and Muḥammad Kāmil al-Khulāʿī's *al-mūsīqā aš-šarqiyya*, Cairo, 1904.

The present article consists of an introduction and two parts: I. "The Pitches" and II. "The *maqāmāt*." In the introduction, Idelsohn mentions the three branches of Oriental music, namely, Persian (which also includes the music of Mesopotamia and Baghdad), Turkish and Arabic (which comprises the music of Syria, Arabia and Egypt; the music of the Maghreb is not mentioned at all). He then describes the influences of Persian and Turkish music on Arabic music, the important role which Egypt has been playing in Arabic music since the last century, and the recent Egyptian theories of the *maqāmāt*. Finally he criticizes European transcriptions of Arabic music for failing to note microtones and explains how he double-checked his transcriptions to obtain the best possible documentation.

In Part I of the article, Idelsohn follows Muḥammad Darwīsh's practical description of the Arabic pitches according to the fingering of the *ʿūd*. He analyzes and tabulates the results with the aid of Collangettes's and al-Khulāʿī's works. Thus he is able to show that the Arabic system of pitches is based on two octaves (g to g'') which are divided into fourteen unequal degrees of 4/4 and 3/4 tones. These main degrees are then sub-divided into half tones and quarter tones. The entire system thus consists of twenty-four quarter tones each of which has a name. In performance, the selection of the main degrees and the subdivisions depends on the *maqām*.

Part II of the article has an introductory section of its own explaining the concept of *maqām* and its development. Five "rules of behaviour" are proposed for *maqāmāt* in general. The *maqāmāt* are classified into main ones and subsidiary ones, and it is shown how this division is reflected in various *dīwāns*. The bulk of part II, however, is a detailed description of the twenty-four *maqāmāt*

which he considers as the main body of Arabic music. Each *maqām* is described separately, in the following order: (1) the basic scale of the *maqām*; (2) the origins of the *maqām* and its cultural background; (3) musical characteristics of the *maqām* and its relations with other *maqāmāt*; (4) musical examples. The examples usually range from simple folk tunes to artistic modulatory *bašraw* pieces. On the basis of this detailed description, Idelsohn distinguishes two kinds of *maqāmāt*: (1) the “diatonic *maqāmāt*” which are based on the division of the two octaves into fourteen main degrees; and (2) the “chromatic *maqāmāt*” in which one finds $1/4$, $2/4$, $5/4$ and $6/4$ tones. Of the twenty-four *maqāmāt* described, only seven are genuinely Arabic and are found in Arabic folk music; the rest are imports from non-Arab areas.

A revised version of the article was published in ch.IV in the introductory section of *HOM* IV; a shorter description of the *maqāmāt* system is found in *TN*, vol. I, ch.2 (see nos.1 and 56).

“Reste althebräischer Musik”, Part II, see no.11.

18

“Der synagogale Gesang im Lichte der orientalischen Musik,” *Israelitisches Familienblatt* 15.Jg., Nr. 23(5. Juni): 12; Nr. 27(3. Juli): 12; Nr. 32(7. August): 12.[*S2341*K33]

Reprint

A. Friedmann, ed., “Dem Andenken E. Birnbaum,” *SKWA* (Berlin, 1922), pp. 62-69.[R55, S2431, *K79]

“The Song of the Synagogue in the Light of Oriental Music”

A polemical answer to those who regard Jewish music as a bad imitation of European church music. Idelsohn shows the relation of synagogal chant to Middle Eastern music and concludes that the music of the synagogue consists of two layers: an old Oriental layer with original motives and a newer layer influenced by the music of the various countries in which Jews have lived.

19

[R35, *K27] .141-132 42-34 : (שבט-סיון תרע"ג) "ההברה העברית". השלח כ"ח
“Hebrew Pronunciation”

The Hebrew version of Idelsohn's German article “Die gegenwärtige Aussprache des Hebräischen bei Juden und Samaritanern” of the same year (see no.15). The two versions differ in the order of presentation and in the bibliography cited

in the footnotes; but the main idea and observations are identical in both versions. In the present version there is one notable addition, namely a discussion of the question which pronunciation should be used for modern Hebrew. Jewish pioneers in Palestine [i.e. Eliezer Ben-Yehuda and his followers] believed in the Sephardi pronunciation. Although this pronunciation may fulfil some psychological needs of the pioneers, its elevation to the status of the standard pronunciation of Hebrew has no scientific foundation. "Philologically there exists no 'correct' pronunciation. Each of the nine pronunciations we have shown has an original basis and a foreign one. Also, it is inconceivable that the entire nation would hold on to one pronunciation." Idelsohn concludes therefore that the Sephardi pronunciation will remain the one for the elite, whereas the lower class Jews will stick each to his old pronunciation.

20

"ספורים בלשון הארמית החדשה," השלח כ"ט, (תמוז תרע"ג-כסליו תרע"ד): 130-122
 [R40, *S2636, *K28] .561-552, 474-466, 327-319, 250-240
 "Tales in Neo-Aramaic"

This may be considered a sequel to Idelsohn's article about the Aramaic-speaking Jews, published a year earlier in *Die Welt* (see nò.9).

The article has two parts: an introduction, and a transcription of a Neo-Aramaic ballad. The introduction comprises three chapters: A. The Aramaic Jews; B. The Stories; C. The Language. The first chapter discusses the history of the Aramaic language and its role in Jewish literature, and describes the Jews of Kurdistan, the only Jews who still use Aramaic as a secular language. The second chapter deals with the long ballads common among Oriental Jewish communities; these may have been influenced by Firdūsī's *shāh-nāmeḥ*. Idelsohn acquired seven such ballads from a Kurdish *ḥaḳam* by the name of Ya'āqov, who claimed that he had composed them himself; one of the ballads is printed in the second part of the article. The third chapter is an analysis of the Neo-Aramaic dialect spoken by the same *ḥaḳam* Ya'āqov, with a few remarks on Aramaic grammar and the script used by the Aramaic speaking Jews.

The second part of the article is a full transcription and Hebrew translation of a long ballad about the marvellous adventures of a saintly Rabbi Pinḥas. The ballad is presented as "first tale" but is actually the only one Idelsohn published in this periodical. It is remarkable that Idelsohn is silent about the musical patterns used for the recitation of the ballad. The only hint is a footnote mentioning a phonograph recording which he made of the recitation.

1914

Gesänge der jemenischen Juden (HOM I), see no.1.

21

“Aus dem geistigen Leben der echtorientalischen Juden in Vorderasien,” *Mitteilungen zur jüdischen Volkskunde*, Jg. 17.

[Introduction and] 1. “Die Juden Jemens,” H. 1(49): 1-9; 2. “Die Juden Persiens,” H.2(50): 35-40. [R39, S427, *K36]

“From the Religious Life of the Genuine Oriental Jews in the Near East”

A description of the history, beliefs and customs of Yemenite and Persian Jews. For the most part it is worded exactly as the corresponding sections in the introductions to *HOM I* and *II* (see no.1).

1916

22

“Der jüdische Volksgesang im Lichte der orientalischen Musik”, *Ost und West* 16, H. 6/7 (Juni-Juli): cols. 253-58; H. 8/9 (August-September): cols. 331-344. [R41, S2630, K39-40]

“Jewish Folk Song in the Light of Oriental Music”

A daring comparison of East-European Jewish music with Arabic music. Since Arabs and Jews are racially related to one another, it is quite natural that they developed similar musical concepts and share melodic patterns. Indeed, Idelsohn claims, certain modes are common to Arabs and Jews. The modal character of Jewish music, even in Eastern Europe, resembles the Arabic *maqāmāt* system. In order to clarify this, Idelsohn provides a condensed version of his 1913 article on the *maqāmāt* (see no. 17). Here he discusses the three regions of Middle Eastern music (namely Persia, Turkey and the Arab countries) and their mutual influence, distinguishes between *maqām* and “scale”, and gives a brief history of the *maqāmāt*. To help the reader compare Jewish music with Arabic music, Idelsohn divides the *maqāmāt* into three categories which correspond to the three main Jewish *shtaygers*, as follows: (1) *maqāmāt* in the minor scale, i.e. related to the *magen avôt shtayger*: *bayāti*, *‘uššāq*, *nawā*, *nahawand*, *ḥusayni* and *‘ašīran*; (2) *maqāmāt* related to the “Phrygian” scale with the raised second degree, i.e. *ahavah rabbah shtayger*: *ḥiḡāz*, *isfahān*, *ṣabā*, and *ḥiḡāz-kar*; (3) *maqāmāt* related to the major scale and *adonay malaḵ shtayger*: *rast*, *māhūr*, *sāzkār* and *‘aḡam* (pure major scale), *‘irāq*, *sīga* and *awḡ* (combination of major and “Phrygian” scale, related to the *shtayger*). The article contains many musical examples of

melodies in the various *maqāmāt* and an appendix of eighteen East-European Jewish melodies of liturgical and paraliturgical texts as well as Hassidic *nig-gûnîm*, all of which, according to Idelsohn, are related to the Arabic *maqāmāt*. Later extensive discussions on the relation of Jewish music to the *maqāmāt* can be found in *TN*, vol. I, ch.2 (see no.56), and *HOM IV* (see no.1).

23
[R43, *K38] 373-335 : (תרע"ז) י"א ו"ב (ת"ר) "הטעמים; פרק א: מקור הטעמים". ירושלים י"א ו"ב (תרע"ז)
"The Cantillation Signs; Chapter 1: The Source of the Cantillation Signs"

Idelsohn's earliest extensive article about the *te'amîm*. The article contains three parts. The first part describes recitation signs of various non-Jewish cultures, i.e. Indian, Chinese, Japanese, Ancient Greek, Byzantine, Armenian, Samaritan and Roman Catholic signs. This is done to show that "our own *te'amîm* resemble in form and indications the signs of other nations and that they are signs of singing and pausing which are common to the entire ancient world."

The second part discusses Jewish signs of the old Babylonian and the Tiberian systems, the latter being discussed in detail. A table shows the four nomenclatures of Tiberian *te'amîm*: (1) Sephardi and Oriental, (2) Ashkenazi, (3) Italian, (4) Yemenite. Idelsohn believes that the names of the *te'amîm* preceded the graphical forms and were based on an old orally transmitted tradition of cheironomy. The main early work about the *te'amîm* in the Tiberian system is Ben-Asher's *diqdûqê haṭ-te'amîm*. Idelsohn prints important passages of the book, with the additions and alterations of R. Judah Ḥayyuj.

The third part is a short comparative study of various systems of cantillation signs Jewish and non-Jewish. The Tiberian system contains three signs (*sôf-pasûq*, *etnah* and *ṭippehā*) which were common among nations of the ancient world and are also found in the Babylonian system. All the other *te'amîm* differ in each system. Idelsohn then discusses the syntactical and musical purposes of the *te'amîm*. He concludes by stating the need for a comparative musicological research of biblical cantillation as performed by the various Jewish communities.

No sequel was published to this "Chapter 1."

1917

24
"Phonographierte Gesänge und Aussprachspröben des Hebräischen der jemenitischen, persischen und syrischen Juden (vorgelegt in der Sitzung am 17. Dezember 1913)," in *Kais. Akademie der Wissenschaften in Wien. Philosophisch-*

historische Klasse. Sitzungsberichte. 175. Band, 4. Abhandlung (35. Mitteilung der Phonogramm-Archivs-Kommission). Wien: In Kommission bei Alfred Hölder. 119pp. [R6, S9946, K41]

Review

יוסף רייזר, התרן, שנה תשיעית, גליון 1 (אדר תרפ"ב): 27-23.

Joseph Reider, *JQR*, N.S. 14 (1924): 567-76.

"Phonographically Recorded Songs and Samples of Hebrew Pronunciation of Yemenite, Persian and Syrian Jews" (Presented at the Meeting of the Imperial Academy of Sciences in Vienna, December 17, 1913).

One of Idelsohn's most thorough, versatile and minute publications. It is a description of selected specimens from the recordings which he made during the years 1911-1913 in Jerusalem. (All of the recordings were published later in *HOM*.) The introduction describes the informants, and then presents a brief outline of the history of the Jews in the Islamic world, and a brief survey of their liturgical and paraliturgical songs. It ends, as is customary, with acknowledgements.

Among those mentioned one notices especially "Dozent Dr. H. Torczyner", later Naphtali Herz Tur-Sinai, the linguist who advised Idelsohn on the phonetic transcription of the recorded texts, and Erich von Hornbostel, the great ethnomusicologist, who advised him on the tonometric determination of intervals.

The book is divided into four parts:

Part I The Pronunciation of Hebrew, with a highly detailed analysis of the pronunciation of Hebrew by Yemenite, Persian and Syrian Jews, including a table.

Part II The Singing, with a thorough discussion of the *te'amim* and their history, including a detailed comparison of the Hebrew accents with those of Greek prosody, and an analysis of motives used in cantillation and prayers.

Part III The Tonality, with a detailed tonometric analysis of scales and intervals. It suggests that while Jewish scales and intervals are identical with the Arabic ones, the motives used by the Jews differ very much from those used by the Arabs.

Part IV The Rhythm, with the main division of the songs as metrical and non-metrical music, and a discussion of its relationship to poetic and prosaic forms.

There are two appendices: 1. Phonetic transcriptions of Hebrew texts and lists of words (the words were recorded three or four times each). 2. Full transcriptions (text and music) of forty-seven liturgical and paraliturgical songs, and of two instrumental pieces played on the *'ūd*, one in *maqām rast*, the other in *maqām šabā*. At the head of each transcription Idelsohn presents the scale of the item, in notation and, with the aid of Hornbostel's Tonometer, as two sets of numbers:

one for the absolute pitches (marked S.) the other for their intervals measured in cents (marked C.). Such numbers also appear on special notes within the transcriptions.

All in all this is a *tour de force*, in which Idelsohn was able to utilize his wide knowledge of different fields of research. The materials presented here were re-used in the first four volumes of *HOM* (see no.1).

25

"Die Vortragszeichen der Samaritaner," *MGWJ* 61(N.S. 25): 117-26. [R42, S2022, K42]

"The Recitation Signs of the Samaritans"

Samaritans have ten recitation signs for their liturgical texts. "Some are found in their Pentateuchs, others are transmitted orally." The article explains the syntactical as well as musical meaning of each sign, although Idelsohn is at a loss to understand the tonality of Samaritan recitations. "To us they sound wild and make the most gruesome impression." The article proceeds to compare the Samaritan signs with the Hebrew *te'amim* and Greek ekphonic signs, and suggests that the latter influenced the development of the Samaritan as well as the Jewish signs. An appendix presents seven transcribed examples of Samaritan recitations. For a somewhat more extensive study of the Samaritan signs see *TN*, vol. I, ch.4 (no.56).

1918

26

"זכרונות על הרמן כהן," שי של ספרות ו/ו (ט"ו אלול תרע"ח): 10-8. [K44]

"Reminiscences about Hermann Cohen"

On the occasion of the death of the philosopher Hermann Cohen (1842-1918), Idelsohn describes a visit which he paid to the old sage (Berlin, Winter 1914). During the visit they discussed Jewish music, and Idelsohn was asked to sing some genuine synagogal music. Upon hearing the ancient tunes, Cohen grew more and more excited and finally fainted. When he recovered, Cohen discussed Zionism with Idelsohn and tried to prove that Zionism is a negation of the ideal of the prophets, and that it is a transient idea which German Jews will outlive.

27

[S2637, *K43] .66-3 : (תרע"ח) א רשמות (אודיסה) " שירתם ונגינתם, ייהודי תימן,

The volume was reprinted in Tel Aviv (1925); in the reprint, p. 66(music) is blanc. [*K103]

"The Jews of Yemen, Their Poetry and Music"

A thorough introduction to the history and culture of Yemenite Jews, for the erudite Hebrew reader. This is a considerably enlarged version of Idelsohn's 1908 article (see no.2) and probably the basis for the introductory section of the 1924 Hebrew edition of *HOM I*. Parts of the article are taken from "Reste althe-bräischer Musik," Part I (see no.11).

The article has five chapters and two appendices. Chapter 1 is a history of the Jews in Yemen, their centers in Yemen and Aden and their settlement in Jerusalem, with a few remarks about the historiography of Yemenite Jews. Chapter 2 describes Yemenite garments, customs, life style, and beliefs as Idelsohn witnessed in Jerusalem. The chapter includes a detailed description of wedding celebrations and of the dance style of Yemenite men. Chapter 3 describes the Yemenite liturgy as found in the *tiklāl* prayerbook, the differences between the *šāmī* and *baladī* rites, and special synagogue customs. Chapter 4 deals with the poetry of Yemenite Jews. It discusses the influence of Lurianic Kabbalah on Yemenite Jews; the five forms of Yemenite Jewish poetry, namely *hallelôt*, *hiddûyôt*, *Zefāt*, *našīd*, and *šīrôt*; the seven conditons which make for good recitation of poetry; important poets, and finally the influence of Spanish Hebrew poetry on the poetry of Yemen. Chapter 5 deals with the music of Yemenite Jews. It discusses the value of Yemenite melodies to the understanding of Jewish national music in general; musical formulae of the liturgy; various patterns for biblical cantillation and other types of chanting; paraliturgical songs and the relation between poetry and music in Yemenite songs. It is interesting that Idelsohn mentions Yemenite plurivocal phenomena in a perfunctory manner. "The Yemenites," he says at the very end of the article, "are used to singing always in high voice and in unison, and only those voices of the choir which cannot ascend high, sing low in [a parallel] octave or fourth. Nevertheless it happens that the one who stays in the lower part sings also in [a parallel] sixth, but this combination is harsh to their ears and the chief singer usually reprimands whoever does this, since the most pleasant music for the Orientals is in unison." The first appendix of the article contains sixty-nine poems for various occasions; the second appendix contains musical examples, mainly music for paraliturgical poetry.

28

"מחיי התימנים בירושלים, " שי של ספרות י"ב/י"ג ("ב חשון תרע"ט): 15-16. [*K45]
 "On the Life of the Yemenites in Jerusalem"

This is an enlarged version of the first part of Idelsohn's first article on Yemenite Jews (see no.2); it also served as the basis for the description of Yemenite life and customs in the introduction of the Hebrew version of *HOM I* (see no.1).

The article begins with a short history of the emigration of Yemenite Jews out of Yemen. It then describes the simple life of Yemenites in Jerusalem, this time in an optimistic manner. Most of the article describes beliefs and superstitions related to the high status of rabbis and *hazzanîm*, and some superstitions which came to the fore when Idelsohn undertook his recordings. All these are described in greater detail in *HOM I*. The article ends with a note on the high infant mortality rate among the Yemenites, and concludes: "our Yemenite brethren merit our attention and good will to improve their hygienic and sanitary conditions."

29

"משיחותיו של נגן עברי. " שי של ספרות, תרע"ח-תרע"ט.
 (א) "גויים ונגינותם, " א ("ה תמוז תרע"ח): 4-5; (ב) "נגינת ישראל בארצו, " ה (ח אלול תרע"ח): 1-2; (ג) "נגינת התפלה, " י"א ("כ"א תשרי תרע"ט): 3-6; (ד) "הנגינה העממית, " י"ד/ט"ו (ד כסלו תרע"ט): 8-10; (ה) "נגינת החסידות, " י"ח/כ ("א אדר ב תרע"ט): 4-5.
 [R46, *K46]

"From the Conversations of a Hebrew Musician"

A series of five articles on various musical topics. The articles are intended for the lay reader and express in a nutshell major ideas which later found their way into Idelsohn's scholarly works.

A. "Nations and their Music." A discussion of the reasons for the growth of national styles in folk music. The national style originates in the tribal style and depends on the character of the tribe. When a tribe, with mature tribal culture, splits into groups which immigrate to different regions, the immigrant groups will keep the old patterns as a national heritage even in the new place. But if the original tribal culture is young and immature, the immigrant group will adopt foreign patterns from the new place and will shape a new national style resembling the surrounding styles. The national style depends on the climate of the country and the character and customs of the tribe. Idelsohn cites examples of various nations and characteristics of their music. The Jewish nation was able to keep the original national style of music in spite of the exile because Jewish music

was mature and strong at the time of the exile. Jewish music changed through the ages, but the core remained intact.

B. "The Music of Israel in his Land." A brief exposé of Idelsohn's major ideas about the antiquity of Jewish music. After the exile, Jews formed six main centers, some of which had no contact with others, but each preserved zealously its own ancient tradition. Musical elements common to two or more Jewish centers distant from each other are remnants of ancient Hebrew music. Idelsohn declares that he indeed found such elements, and that these are the motives of biblical cantillation. He enumerates four kinds of cantillation patterns: (1) Pentateuch, (2) Prophets, (3) Song of Songs and Ruth, (4) Lamentations.

C. "The Music of Prayer." A brief history of Jewish liturgical music in biblical times. The liturgy was quite simple, and consisted of short prayers during the sacrifices. After the destruction of the Temple, Jews abandoned their secular music and concentrated on developing the liturgy of the synagogue. Musical patterns for prayers were adopted from biblical cantillation and two modes were established – the *adonay malak* and the *magen avot shtaygers*. Later, Jews adopted the *ahavah rabbah shtayger* which originally was a "Mongolian-Tartarian" mode, and with it they adopted its spirit – a spirit of melancholy which was not indigenous to ancient Jewish music. During the Middle Ages, Jews tended to incorporate embellishments into their liturgical music. Melodies, such as the Ashkenazi *mis-sinay* tunes, were imitations of non-Jewish styles, but they merged well with Jewish music since they fitted its general character. Another kind of melodic style penetrated the synagogue during the Middle Ages – the melodic style of the *piyyût*. It grew with the growth of synagogue poetry, but never penetrated the main core of Jewish liturgical music. The synagogue experienced other intrusions, such as Rossi's attempt to introduce harmony and counterpoint into liturgical music, but these experiments had no lasting effect on Jewish liturgy. In the nineteenth century, the German reform movement tried to change the liturgy in order to adapt it to modern times. The old tunes were cast out and modern Germanized tunes took their place. All of these changes were doomed to failure.

D. "Folk Music." Jewish folk songs are usually a product of women. Men concentrated on liturgical and paraliturgical music; but women were more responsive to folk expressions and absorbed foreign influences. Idelsohn compares Judeo-Spanish folk song with the East European counterpart and concludes that, while the former is filled with non-Jewish subjects and melodies and deals only with amorous topics, the latter is filled with genuine Jewish subjects and melodies and deals with a wide range of topics. There is one danger, however, for East-European Jewish folk song and that is the Yiddish theater with its tendency towards cheap and rude effects. Idelsohn remarks that Jewish music is

able to absorb musical elements of Romance, Slavic and "Turoc-Tartarian" nations; it is unable to absorb musical elements of the Germanic and Anglo-Saxon nations as these are completely alien to the Jewish national spirit.

E. "The Music of Hassidism." Hassidic music has two important characteristics: (1) it is textless, yet not instrumental but vocal; (2) it is connected with mystical ideas. Hassidism has two systems of thought concerning music: the Baal Shem Tov's system and the Habad system. The former regards music as a vehicle to achieve the highest degree of joy; the latter regards it as a vehicle to achieve the highest degree of contemplation and unity with God. The former stresses the need for dance and joyful music whereas the latter stresses the need for melancholic melodies to express one's longing for the divinity. Hassidic music is now declining together with the decline of Hassidism and the future of Jewish music lies perhaps in the new national movement [i.e. Zionism].

1919

30

[*K50] .207-205 : (אדר ב תרע"ט) ג חוב' 1, האזרח " , בדרור המעבר, " , חוב' 1, חוב' ג (אדר ב תרע"ט) : 207-205 [*K50]

"In the Generation of Transition"

Idelsohn envies past generations that guarded their musical tradition zealously and were able to identify with it and enjoy it; he also envies future generations that will be able to identify with a new musical world and enjoy it. His own is a transitory generation that can no more identify with the old *hazzanût* and folk songs of the past, yet has so far not been able to create new music with which it could identify.

31

[*K49] .8-9 : (תרע"ט) יג ירושלים " , השיר שבתנ"ך, " , ירושלים יג (תרע"ט) : 8-9 [*K49]

"Notes on the Meaning of [Terms Concerning] Musical Instruments in the Bible"

This is Idelsohn's earliest attempt to cope with the complex problem of terminology of musical instruments in the Bible and in post-biblical Jewish literature. The "Notes" were based on etymological analysis and comparative musicology and served as a basis for *TN*, vol. II, ch. 1 and later for *JM*, ch. 1 (see nos. 56 and 73). The complex discussion in this article may be summarized by an intabulation of the terms and their meanings, as follows:

TERM	MEANING
<i>abbûv</i>	the mouthpiece of the <i>ḥalil</i>
<i>ʿalamôt</i>	general term for a double pipe instrument.
$\sqrt{h.l.q.}$ (<i>maḥalfiq</i>)	playing a modulatory instrumental interlude.
<i>ḥalil</i>	a reed instrument similar to the Arabic <i>arghûl</i> .
<i>kinnôr</i>	a lyre with 3 or 4 strings.
<i>kinnôr ʿal</i>	
<i>haš-šemînîṭ</i>	an eight-string <i>kinnôr</i> used by chief musicians.
<i>magrefah</i>	organ in the Second Temple.
<i>mašrôqîṭā</i>	organ; Aramaic term used in early Second Temple times.
<i>menazzeah</i>	chief instrumentalist.
<i>nehîlôt</i>	a primitive organ in the First Temple.
<i>nevel</i>	lit. a leather bag, especially one used as part of a musical instrument; a bagpipe of one pipe.
<i>nevel ʿalamôt</i>	a bagpipe of two pipes.
<i>nevel ʿasôr</i>	an instrument made of ten strings stretched on a leather bag. [sic!]
$\sqrt{n.g.n.}$	playing musical instruments.
$\sqrt{n.z.h}$ (<i>menazzeah</i>)	serving as chief instrumentalist.
<i>ʿûgav</i>	a small flute used only for special effects.
$\sqrt{z.m.r.}$	singing with or without instrumental accompaniment.

32

.140-138 : (תשרי-כסלו תר"פ) ב' חוב' א, מזרח ומערב א, "החידות לר' יהודה הלוי",
 "Riddles by R. Judah Ha-Levi"

An edition of thirteen poetical riddles which were originally published as "rhymed riddles by the Sages of Şan'a" in *Seder ševahôt* ed. by Eliezer Arakie (Calcutta, 1847-48, 2nd ed. Bombay, n.d.). Idelsohn believes that all except the third are by R. Judah Ha-Levi. The edition provides a corrected text (but with no apparatus), a description of the poetical meter and some explanations.

33

.3 : (כ"א אב תרע"ט) : 3.
 "ליאונקאלו", חדשות הארץ, שנה א, גליון נ"א (כ"א אב תרע"ט) : 3.
 "Leoncavallo"

An obituary of the Italian opera composer Ruggiero Leoncavallo (1885-1919) written a few days after his death. The Italian hegemony in music declined since

the eighteenth century, yet "the nature and the bright skies of Italy will never cease to produce vocal poets." Leoncavallo was a native of Naples and his music is full of Neapolitan traits. The music of Naples is light and warm, lends itself to improvisation and resembles the music of the Middle East. This resemblance is not a mere accident; it is the result of a direct influence of Arabic music on the music of Southern Italy. Leoncavallo's only successful opera, "I Pagliacci", was considered by the composer to be inferior to other operas that he wrote, yet in times when Wagner's complex operas rule the day, it is a pleasure to hear a fresh Italian opera such as this one.

34

"המשורר התימני ר' שלום בן יוסף שבזי ושירתו העברית," מזרח ומערב א, חוב' א [R48, *K58] .137-128 : (תשרי-כסלו תר"פ); חוב' ב (16-8 : (אב-אלול תרע"ט):

Review

אברהם ב"ר חיים אלנדאף, מזרח ומערב א, חוב' ה-ו (סיון-אלול תר"פ): 333-327
 "The Yemenite Poet R. Shalom b. Joseph Shabazi and his Hebrew Poetry"

The article was published in two installments and comprises three parts. The first part is a short survey of the history of Jewish poetry in Yemen and its basic forms. In the historic section Idelsohn emphasizes the role of Lurianic Kabbalah in the growth of Yemenite poetry; in the formal section he lists and explains the four main forms of Yemenite poetry: *zefāt*, *ḥiddūyôt*, *našīd*, and *šīrôt*.

The second part of the article consists of a biography of R. Shalom Shabazi and notes about his poetry. The biography is based on details gleaned from the history of the Jews of Ṣanʿa and from allusions to persons, places and events found in Shabazi's poetry. The notes about the poetry stress Shabazi's indebtedness to Spanish Hebrew poets and his virtuosity in handling the most complicated Arabic poetical meters.

The third part of the article is an edition of eighteen Hebrew poems by Shabazi. These are divided into three categories: *zefāt*, *našīd* and *šīrôt*.

A modified version of the article was incorporated into Idelsohn's *Diwan* (see no. 77).

35

"רשימת מלים מתוך השירה התימנית," ירושלים יג (תרע"ט): 304-293 [*K51]
 "A List of Words from Yemenite Poetry"

The article contains two lists: (1) A vocabulary of new Hebrew words which were created by Yemenite poets. (2) A list of linguistic features which Yemenite poets added to the Hebrew language.

Yemenite poets created new Hebrew words out of Arabic and Aramaic roots by casting the roots into Hebrew grammatical molds; they also recast genuine Hebrew roots into archaic or unused grammatical *binyanîm*. Idelsohn expresses his hope that the publication of the vocabulary will stimulate linguists to use the new words and make them part of the spoken language. The vocabulary is arranged alphabetically by root. Each entry consists of the root, the form found in Yemenite poetry, an explanation of the meaning of the new word and the source of the root.

The second list contains thirteen Yemenite deviations from standard Hebrew grammatical forms. Idelsohn published them as food for thought for linguists who ought to decide whether the deviations should be permitted to become part of standard Hebrew.

The two lists, somewhat altered, were incorporated into Idelsohn's *Diwan*, pp. 367-376 (see no.77).

1920

36

[K60] .326-317 (סיון-אלול תר"פ): "יהודי בוכרא, מזרח ומערב א, חוב' ה-ו (סיון-אלול תר"פ):
"The Jews of Bukhara"

The history, customs, beliefs, and names of the Jews of Bukhara as related to Idelsohn by Bukharan Jews in Jerusalem, and supplemented by additional materials from scholarly writings. The historical part is a mixture of facts and legends. Idelsohn describes the manners of Bukharan Jews in rather uncomplimentary terms, especially as regards husband-wife relations. He gives a detailed description of wedding and birth ceremonies, the education of boys, synagogue customs, superstitions, customs relating to death and mourning, dress and jewelry, working habits and religious beliefs. He also recounts the history of the Bukharan Jews' immigration to Palestine and lists their customary first names and family names. Quite interesting is his remark that Bukharan Jews in Jerusalem "improve" their manners and pronunciation because they live in the same neighbourhoods as Sephardi Jews. The article was incorporated with some modifications into *HOM* III (see no.1).

37

[R49, *K56] .135-122, 36-25 (ניסן-אלול תר"פ): "ישראל נג'ארה ושירתו, השלח ל"ז (ניסן-אלול תר"פ):
"Israel Najara and his Poetry"

A biography of R. Israel Najara (c.1555-c.1625) of Safed ("the last spark of Oriental-Sephardi Hebrew poetry," according to Idelsohn) and a survey of his

works and poetic style. The article begins with an introductory survey of the Safed school of poetry in the sixteenth century. Idelsohn discusses the major poets of the school, namely Solomon Ha-Levi Alqabez (author of *leḳah dōdī*); R. Isaac Luria (founder of the Safed school of Kabbalah and an author of Kabbalistic poems); R. Eliezer Azikri (author of *yedīd nefes*) and some lesser poets. The article then provides a vivid description of Najara's colourful life and controversial behaviour in Safed and Damascus. Much emphasis is placed on Najara's close relationship with non-Jewish poets and musicians in Damascus, the controversy which arose as a result of his frequenting the public houses of Damascus, his alleged drunkenness, and his daring to dine bareheaded in public. Idelsohn then describes the first editions of Najara's poems and evaluates his poetical style. Special emphasis is placed upon Najara's use of Arabic poetic meters, his shaping of Hebrew poetry according to Arabic or Turkish melodies, and finally his use of the Arabic musical *maqāmāt* as a source of poetic inspiration.

38

"המנגנים היהודים במאת השנים החולפת", התרן, שנה שביעית.

א. גליון ל"ח (ו טבת תרפ"א) : 6-4 ; ב. גליון מ (כ טבת תרפ"א) : 10-8 ; ג. גליון מ"ו (ג אדר א
תרפ"א) : 9-7 . [R52, K53, 54, 67]

"The Jewish Musicians in the Last Century"

The article discusses the attitudes of six nineteenth-century Jewish musicians to their national music. It consists of three chapters.

The first chapter discusses three musicians who contributed greatly to European non-Jewish music: Jacob Meyerbeer, Jacques Fromental Halévy, and Felix Mendelssohn. Idelsohn grades them according to the Jewish spirit found in their music. "In Meyerbeer's music there is no trace of Jewish music," says Idelsohn and finds some justification for Wagner's famous attack on Meyerbeer [in "Das Judentum in der Musik," *Neue Zeitschrift für Musik*, 1850 and elsewhere]. Halévy's music seems more Jewish to Idelsohn, because of the Jewish motives which he incorporated in *La Juive*. But Mendelssohn is the most Jewish of the three. Idelsohn finds a strong Jewish national attitude in Mendelssohn's unwillingness to change his name to Bartholdy, and observes Jewish traits in the character of his music, especially in his Lieder. This chapter was probably intended to be incorporated in the last volume of *TN* (see no.56).

The second chapter is an evaluation of the cantorial art of Solomon Sulzer. Idelsohn quotes various passages from Franz Liszt's *Die Zigeuner und ihre Musik in Ungarn* (Leipzig, 1859) in which Liszt expressed his admiration for the deep national feelings that imbued Sulzer's singing and his compositions. The chapter served as basis for the section on Sulzer in *TN*, vol. II, book 3, ch. 4.

The third chapter describes the lives and musical styles of Solomon Kashtan of Dubna and his son Zvi Hirsch Weintraub of Königsberg. The father was an old-fashioned East European cantor who established a new style of cantorial music in spite of his ignorance of musical notation. The son was a modern cantor, well versed in European art music and an accomplished violinist. He tried to form a style in which cantorial recitatives in the old traditional manner would stand side by side with modern choral pieces. The chapter served as basis for the discussion of the two cantors in *TN*, vol. II, book 3, ch. 5.

39

"מקור עברי לנגינות קתוליות", התרן, שנה שביעית, גליון כ"ח ("כ תשרי תרפ"א): 17-18.
[*K52]

"A Hebrew Source of Catholic Melodies"

An excerpt of Idelsohn's lecture at the meeting of the Palestine Oriental Society (Jerusalem, 25.5.1920), and a precursor of his article in *ZfMW*, 1922 (see no.50). The scales and some melodic patterns which are heard in ancient chants of the Catholic Church, are also heard in biblical cantillations of various oriental Jewish communities. Since it is inconceivable that the Jews of Persia, Babylonia, Bukhara, Daghestan, Yemen and Morocco all learned their biblical cantillation in Rome, one must assume the opposite, namely that the Catholic Church absorbed some ancient melodies which were common among Oriental Jews. Idelsohn points out specific Catholic chants that are directly related to Jewish cantillation. He also emphasizes the importance of the musical patterns which are common to the Oriental chanting of Job and the Ashkenazi Pentateuch cantillation for the High Holidays (for a longer discussion of this topic see no.46). Finally, Idelsohn discusses the difference between the Jewish and the Catholic concepts of rhythm.

The article contains no musical notes. It should be studied together with the above-mentioned article in *ZfMW*, in which the appropriate musical examples can be found.

40

"נגינה שמית", השלח לו (ניסן-אלול תר"פ): 492-503. [R50, S2635, *K57]
"Semitic Music"

The article discusses Semitic music as a branch of Oriental (i.e. Middle Eastern) music. Idelsohn believes that the climate and landscape of the Orient sharpen the ear and make it sensitive to melodic undulations. Thus Oriental people acquired

the ability to enjoy microtonal intervals and ornate melodies, and developed a wealth of scales, modes and ornaments which is non-existent in European music. Orientals of all classes are endowed with musicality, therefore they do not distinguish between art music and popular music. To them, the music of great artists is as popular as folk song.

The Semitic race is one of the three Oriental races (the other two being the Mongolian and Arian races) and may be divided into the Arabic, Hebrew-Jewish and Aramaic branches. According to Idelsohn, all of the branches of the Semitic race share the basic characteristics of Semitic music, the most important of which is the *maqām*. Three *maqāmāt*, i.e. *bayātī*, *irāq* and *rahāwī*, are common among all Semites and indigenous to them. *Maqām hiǧāz*, however, although used by various Semitic nations, is not indigenous to the race, but borrowed from other races. Semitic people tend to string together a variety of motives and to create long melodies out of them. The most important kind among the Semitic melodies is the *tartīl* or free recitative; but textless, instrumental music is also cherished. Semites prefer music that is free of fixed forms. They do not distinguish between sacred and secular music; liturgical songs and erotic songs have the same kind of tunes.

Jewish music was originally part of Semitic music and remained so in spite of influences of non-Semitic music which Jews experienced in exile.

The article was probably the basis for *TN*, vol. I, ch. 1 (see no.56).

41

[*K59] .195-179 : "נגינת התורה", מזרח ומערב א, חוב' ג-ד (טבת-איר תר"פ)
 "Music of the Pentateuch"

A thorough exposition of Idelsohn's theories on the development of Jewish cantillation. Idelsohn rejects the idea expressed by some scholars that the melodic recitation of the Pentateuch was a novelty of the ninth century and that its motives were composed after the invention of the *te'amîm*. He suggests that the proper understanding of the relationship between *te'amîm* and cantillation demands three preliminary studies: (a) A comparison of the melodic patterns of Pentateuch cantillation in all Jewish communities, both eastern and western. (b) Searching through, and evaluating, the early masoretic treatises which verbally describe melodic patterns of various *te'amîm*. (c) A comparison of the forms and functions of the *te'amîm* with analogous signs in non-Jewish cultures. Idelsohn claims that his preliminary studies already show that the chanted recitation of the Pentateuch preceded the *te'amîm*; that the codification of the latter was meant to provide a detailed notation for the already existing tradition of chanting; and that the influence of Byzantine notation on the *te'amîm* was insignificant.

Jewish communities chant the Pentateuch in different melodies, but all of these melodies are directly or indirectly related to the Arabic *maqām ʿirāq* or *sīga* and all share common motives. The common *maqām* and motives are proofs of the antiquity of the melodies. Verbal descriptions of musical motives, associated with *ṭeʿamîm* in the early masoretic and grammatical treatises, prove the existence of melodic patterns as a well-established tradition at the time of the codification of the Tiberian system of *ṭeʿamîm*. A comparison of the Tiberian system with Byzantine notation shows that Byzantine signs served as mere technical improvements of an already existing Jewish system.

The article contains numerous quotations of early descriptions of *ṭeʿamîm* and their melodic patterns. No musical examples are given, but Idelsohn makes a special effort to describe verbally the cantillation motives common to many Jewish communities.

The present article, based in part on Idelsohn's 1916 article on *ṭeʿamîm*, is in itself the basis of *TN*, vol. I, book 1, ch. 6 and 7 (see nos.23 and 56).

42

"על הנגינה העברית," דאר היום, שנה ב, גליון קכ"ח (יום ג, י"ט אדר תר"פ, ג להצהרת בלפור): 2. [K55]

"On Jewish Music"

A short description of Jewish music as a branch of Semitic Oriental music and a sister of Arabic music. Jewish music, like Arabic music, is based on *maqāmāt*. Jewish musicians in the diaspora were influenced by the music of non-Jews and absorbed non-Semitic elements which overshadowed the original Semitic ones. Regaining the ancient elements of Jewish music will depend on the return of the Jews to their homeland. The land and climate of Palestine are conducive to the re-creation of genuine Jewish music. (For a longer discussion of Semitic music see nos.40 and 56.)

1921

43

"Hebrew Music with Special Reference to the Musical Intonations in the Recital of the Pentateuch," *Journal of the Palestine Oriental Society* 1, no. 2/3 (June): 80-94. [R47, S2134, K69]

A modified and improved version of the first part of his 1909 Hebrew article on national music (see no. 5), and an abbreviation of his 1920 article on the music of the Pentateuch (see no.41). Idelsohn poses the question: "To what extent can the

Jews be said to retain their primitive national music?" The answer, according to Idelsohn, can be given only if one examines all the Jewish traditions including those of the East. "For if we find the characteristic musical motifs of individual centres, which have never come into contact with others, to be identical, or the basic elements to be akin in essentials, we can conclude that they still preserve the same music which was theirs before the Destruction of the Temple." From this point of view Idelsohn examines that which he considers "the oldest part of Hebrew music," namely, the cantillation of the Pentateuch.

Idelsohn discusses the history of the *te'amim* which, he believes, began with the three signs *qadmā*, *atnah*, and *sôf pasûq* which have counterparts in non-Jewish cantillation and developed under the influence of Byzantine notation. (A comparative table of Hebrew, Greek, Hindu and Armenian cantillation signs is given.) He then discusses the theory of cantillation as expressed by Hebrew grammarians and as reflected in the motives of the Pentateuch cantillation in various Jewish communities. Idelsohn points out similarities among motives of communities distant from each other and concludes that "the music of the Pentateuch is a true national Hebrew music."

Appended are notated examples of the Syrian and Babylonian cantillation of Exodus 12:21-22, the Ashkenazi cantillation of Song of Songs 1:1-4 and a "comparative table of accent motifs employed at the different centres in the intoning of the Pentateuch."

(ג) "המנגנים היהודים במאת-השנים החולפת" see no. 38.

44

"על חרבות היהדות הרפורמית (רשמי-מסע), התור, שנה שניה, גליון ג (ג חשון תרפ"ב): 3.
[*K66] .5

"On the Ruins of Reform Judaism (Impressions of a Voyage)"

A short description of the remnants of the first German reform temple in Seesen (Westphalia). The deteriorated state of Israel Jacobson's school and temple reflects the deterioration of Jacobson's reformed Judaism. Jacobson's descendants and the descendants of most of his followers converted to Christianity and the school is about to become a German government school. The few Jews who remain in that school are sworn anti-Zionists. Idelsohn predicts a similar fate for the school of the reform movement at Wolfenbüttel. One should note, however, that the latter school differed considerably from the one in Seesen. See "Wolfenbuettel" in *Encyclopaedia Judaica* (Jerusalem, 1971).

45

”קדמות הנגינה של תהלים ותפלה,“ התור, שנה ראשונה, גליון ל”ה (ד סיון תרפ”א) : 10-12.
[K64]

“Antiquity of the Music of the Psalms and Prayers”

Scholars who tend to belittle the originality of Jewish culture misquote Josephus to say that during the time of the Second Temple, Jews learned Greek songs, whereas Josephus asserts to the contrary that the Jews of Jerusalem rejected Greek culture and songs in spite of Herod’s efforts to introduce Hellenism to the city. The same scholars fail to notice the remarks of Clement of Alexandria about the influence of the Jewish chant of Psalms on Greek music. Clement quotes Aristoxenus saying that the barbaric harmony (i.e. Jewish mode) of Psalms is very ancient and served as example to Terpander’s hymn in honour of Zeus. According to Clement, Terpander tuned his kithara to the scale e-f-g-a-b flat-b-c’-d’-e’ which is the Jewish Psalm mode variant of the Greek Dorian mode. Idelsohn claims that “this music, in this scale, is alive in our mouths to this day throughout the diaspora, in all synagogues; but it passed from the Psalms to the ancient prayers” which Clement associated with the Greek *skolion*. The Christian church adopted this ancient Psalm singing, and the old Jewish mode became the fourth Psalm-tone of the Catholic Church. In Jewish liturgical music, the mode remained the basis for the Oriental simple recitation of the Psalms and many other chants, most notably the Ashkenazi *adonay malak shtayger*. The article ends with a short discussion of some Orthodox rabbinic responsa which not only permit but also encourage the adoption of foreign melodies, even church melodies, for the use in the synagogue. Idelsohn regards this a grave deterioration of synagogue music, a sad state of affairs which shows “how far distant we are from our land and from our forefathers!”

46

”קריאת התורה לימים הנוראים,“ התור, שנה ראשונה, גליון נ (כ”ט אלול תרפ”א) :
[K65] .12

“The Reading of the Pentateuch on High Holidays”

An attempt to trace the origins of the melody used by Ashkenazim for the Pentateuch portions in the morning services of the High Holidays. Idelsohn believes that the melody is derived from the Oriental recitation of the Book of Job. It is based on the Arabic *maqām rahāwī* which, he claims, originated in the ancient town of Ur and to which people attributed magical powers. Idelsohn also presumes that originally Ashkenazi Jews recited Job to this melody, like their Oriental brethren. Gradually the Ashkenazim forsook this custom and trans-

ferred the melody to the Pentateuch portions of the High Holidays. The Roman Catholic church uses the same melody for reciting the Lamentations on Holy Week (see nos. 39 and 50).

47

"השירה העברית בפרס ומדי, התור, שנה ראשונה.

א. גליון ט"ו ("ב שבט תרפ"א): 11-10; ב. גליון ט"ז ("ט שבט תרפ"א): 10-8; ג. גליון י"ז ("כ"ו שבט תרפ"א): 10-8. [R51, *K61-63]

Reprint

Halbri (העברי) 11(1921), no. 19: 9-10; no. 20: 10-11; no. 21: 8-10. [*K61-63]

In the reprint the first part of the article carries the erroneous title "*haš-šīrah ha-ʿarvīt be-faras ū-maday*" ("the Arabic Poetry in Persia and Media").

"Hebrew Poetry in Persia and Media"

A survey of Jewish religious poetry in the Persian, Hebrew and Aramaic languages. The article consists of three parts: Part I describes the epic poetry of the earliest Persian Jewish poet, Mawlana Shāhīn of Shiraz. Mawlana Shāhīn, who lived in the fourteenth century, was inspired by Persian poetry of the previous centuries, especially by Firdūsī's *shāh-nāmeḥ*. Under its influence he wrote his great epos in the Persian language, the *sharḥ Shāhīn* [*ṣal hat*]-*tōrah* which is based on stories of the Pentateuch and later rabbinical commentary.

Part II lists eleven Jewish poets in Persia and Bukhara from the seventeenth century onwards who wrote epic as well as contemplative or ceremonial poetry. "All in all there are about forty poems in Hebrew which were written by the Jews of Persia." Idelsohn also lists five anthologies of religious poetry published in Jerusalem at the beginning of the century by Persian and Bukharan Jews.

Part III surveys Jewish poetry in Daghestan ("Media" according to some Jewish traditions). It begins with a short history of Daghestani Jews and an alphabetical list of the unusually rich treasure of Hebrew and Aramaic given names which are common among Daghestani Jews. According to Idelsohn, these Jews produced many poets, but because of persecution and frequent troubles, little has remained of their poetry. He lists fifteen Daghestani poets and quotes excerpts from their Hebrew and Aramaic poems.

Various sections of this article were incorporated in the introduction to *HOM* III (see no. 1).

48

“אונזער נאציאנאלע מוזיק,” דאס אידישע פאלק, דרייצעהנטער יאהרגאנג, 51, חנוכה
 נומער (כט כסלו תרפ”ב): 19. [K68]

“Our National Music”

Idelsohn recounts that when he first came to Palestine he was grieved to discover that Jewish children sang only two songs, Hatikvah and a song by Bialik, and therefore decided to publish and teach Jewish songs for children. His efforts succeeded. “One can say that Hebrew Palestine is now a country with songs,” says Idelsohn proudly. He describes his project of collecting melodies of various Jewish communities as part of his efforts to enrich the musical culture of Palestinian Jews, and remarks that this activity and research drove him to the conclusion that Hebrew music was shaped in three periods: (1) The biblical period, the music of which was preserved in the melodies used for biblical cantillation. (2) The talmudic period in which prayers were developed and musical patterns were borrowed from biblical cantillation. (3) The Arabic period, when *piyyûṭim* (religious poems) were composed under the influence of the Arabic culture, and rhythmical as well as melodic patterns were borrowed from the Arabs. Since that period, foreign elements have penetrated Jewish music in most countries. The article ends with an appeal (similar to that expressed in no.42) for the reconstruction of genuine Hebrew music.

1922

Gesänge der babylonischen Juden (HOM II), see no.1.

Gesänge der persischen, bucharischen und daghestanischen Juden (HOM III), see no.1.

(HOM II) נגינות יהודי בבל see no. 1.

(HOM III) נגינות יהודי פרס, בוכרא ודגיסתן see no. 1.

49

“Der Kirchengesang der Jakobiten”, *Archiv für Musikwissenschaft* 4, H. 3 (July):
 364-389. [R54, S368, *K80]

Reprint

Hildesheim: George Olms, 1964. [K80]

“The Church Song of the Jacobite Christians”

The article, according to Idelsohn, is the first attempt to study the liturgical music of “the oldest Church in existence.” It is based on recordings which Idelsohn

made during the years 1914-1916 and on supplementary information which he gathered from Jacobite priests. Idelsohn observes twelve kinds of prayers and songs in the Jacobite liturgy: (1) "Guschmo", the simplest regular melody; (2) "Schaharojo", prayer at dawn; (3) "Madroscho", a biblical story or commentary thereof; (4) "Tachschefto", the story of the Passion; (5) "Maanito" or "Unito", responsorial or antiphonal song related to the Greek Kanon; (6) "Bouto", a supplication, a simple melody similar to no. 1 above; (7) "Sugito", recitation formulae used on fast-days and vigils; (8) "Gnizo" (=hiding), burial songs; (9) "Maurbo", a doxology used between verses in morning and evening prayers; (10) "Qonuno" the Greek Kanon. (11) "Qatismo", strophes inserted between sections of long vespers psalms; (12) "Maabrono", a kind of funeral song. The Jacobites recognize eight modes. These can be roughly described as follows: (1) "Qadmojo" = Dorian; (2) "Trojo", a plagal of the first mode; (3) "Tlitojo" = Phrygian; (4) "Rebiojo" = Lydian(?); (5) "Chamischajo" and (6) "Schtitojo" have the same scale as "Tlitojo"; (7) "Schbiojo" = Aeolian; (8) "Tminojo" - similar to the harmonic minor mode.

A group of forty-six musical examples is appended, and most of the article consists of a detailed analysis of these. A short Hebrew version of the article appeared as chapter 3 of the Introduction of *TN*, vol. I (see no.56).

50

"Parallelen zwischen gregorianischen und hebräisch-orientalischen Gesangsweisen," *ZfMW* 4, H. 9/10 (June/July): 515-24. [R53, *S371, *K70]
 "Parallels between Gregorian and Hebrew Oriental Melodies"

Idelsohn discussed such parallels in various books and articles. Here he compares Jewish and Gregorian versions of four kinds of melodies: (1) A troped Kyrie in the third tone, taken from the *Processionarium*, Rome 1894, is compared with the cantillation of Exodus 12: 21-22 by Babylonian Jews (example taken from *HOM* II). (2) Psalmodies of various Jewish communities are compared with psalm tones I, II, III, IV, and VI of the Gregorian chant. (3) Lamentations of Persian and other Oriental Jews are compared with the Gregorian chant of Lamentations 1:10, 4:16 and 3:1 which Idelsohn erroneously calls "*secunda lectio*". (4) Oriental High Holiday recitatives in what Idelsohn calls the *tefillah* mode, or the "Hypodorian" mode, are compared with a Gregorian reading of Daniel 3:1. Unlike his habit, Idelsohn does not point out any conclusions about the relations of Gregorian chant to Jewish music, but lets his examples speak for themselves. A precursor of this article, without the examples, was published two years earlier (see no.39).

1923

Songs of the Babylonian Jews (HOM II), see no.1.

Gesänge der orientalischen Sefardim (HOM IV), see no.1.

(HOM IV) נגינות ספרדי המזרח see no. 1.

51

"The Song of the Synagogue," *The Jewish Times and Observer* (San Francisco) 69, no. 19 (December 28): 3-4. [K91]

Idelsohn describes his way to Jewish music from the beginning of his studies in Berlin where two professors of music, both converted Jews, regarded his idea of studying Jewish music as preposterous, since "There is not such a thing as Jewish music." Idelsohn recounts his adventures in collecting music of various communities. He describes the reaction of the Jews in Jerusalem when he tried to record their singing with his "bewitched *sanduk*" (=box), and observes that the communities of Jerusalem zealously preserved the traditions of the countries from which they came. The findings, Idelsohn believes, show conclusively that indeed there was and there still is such a thing as Jewish music. He recommends that the ancient tunes be reshaped and modernized to enrich the music of contemporary synagogal service.

52

"Synagog[ue] Music, Past and Present," *Central Conference of American Rabbis. Yearbook* 33(1923): 344-55 (Paper read 30.6.1923 at the thirty fourth Annual Convention, 27.6-2.7.1923). [R57, *S2194, *K90]

A survey of the history of synagogal music from early testimonies of the Church Fathers to the nineteenth century, aiming to show that synagogue music, which had a glorious past, has deteriorated, especially in America, to cheap antics of virtuoso *hazzanîm* in the Orthodox synagogues and to Germanized or Anglo-Saxonized hymnal melodies in the Reform ones. Idelsohn calls for the restoration of genuine Jewish chant in the synagogue.

53

"החזן בישראל", התרן, שנה עשירית, חוב' ג (סיון תרפ"ג): 62-74; חוב' ז (תשרי תרפ"ד): [R58; *S1712; K82, *83] .44-27
 "The *Hazzan* in Israel"

The most thorough and detailed survey of the status of the Jewish cantor from ancient times to the beginning of the twentieth century. This is an extension of chapters 3 and 13 of the unpublished vol. II of *TN* (for a shorter version of parts of the article see *JM*, ch.4; see nos. 56, 73 and 94). The article has two parts.

Part I deals with the basic image of the Jewish cantor as the *mitpallel*, "the one who leads himself into prayer" according to Idelsohn. Moses was the prototype of the *mitpallel* and set the example for the generations to come. Idelsohn discusses various phases in the development of prayer and the various kinds of precentor which existed when synagogue liturgy was established and standardized. With the rise of Islamic culture and its influence on Jewish culture, the precentor developed (or, to Idelsohn, deteriorated) into a professional singer who relied heavily on newly composed poetry and new, sometimes foreign, melodies.

Part II of the article is a history of the status of the cantor, from the tenth century on, mainly in Europe, as reflected in rabbinic responsa and in memoirs of cantors. Here Idelsohn assembled an unprecedentedly rich collection of evidence gleaned from various sources.

54

"מהותה של נגינה לאומית", רמון, חוברת ה (תרפ"ג): 25-30. [R56, K85]
 "The Nature of National Music"

An improved version of *TN*, vol. I, book 1, ch. 19 (see no.56). This version was probably written after the chapter had been sent for publication. In a footnote Idelsohn remarks: "The content of this article is taken mainly from a special chapter in my book '*Tôledôt han-negînah ha-ivrit*' which will be published soon by Dvir Publishing Co."

The article poses two fundamental questions: (1) What are the musical characteristics which express nationality in music? and (2) What characteristics can show us the time when a certain national music came into being? Idelsohn's thesis is that the answer to these questions lies in the nature of the motives which make up national music. The most primitive layer of national music consists of motives which accompany human labour, and others which express mental states. The intervals which make up the motives may reveal to us the nature of primitive nations. Melodies were created in a higher stage of national development. First

came pentatonic melodies and later – tetrachordal melodies. Early melodies combined a few motives, and the regular combinations of motives made up the modes. An analysis of the modes, rhythms and meters used by a highly developed nation can reveal its mental and social characteristics.

The article summarizes the characteristics of ancient Jewish music, with the following conclusions: (1) Jewish music was formalized in the “Tetrachordal Period”; (2) its endemic rhythm was free, without meter; (3) its melody was recitative-like and psalmodic; (4) Jewish melodies had three kinds of motives: opening motives, preparatory motives and closing motives. These characteristics reflected the spirit of the ancient free Hebrew nation; the music of ancient Israel was secular, not religious, it expressed passion and the love of life rather than penitence and mortification.

55

“שירת ביאליק בבגינה”, הדאר, שנה שלישית, גליון 229 (כ”א אדר תרפ”ג): 3. [K86]
 “Bialik’s Poetry in Music”

A eulogy of the poet Hayyim Nahman Bialik (1873-1934) on the occasion of his fiftieth birthday. Idelsohn seizes this opportunity to discuss the general relationship of poetry and music. “Poetry and music were born twins”; in ancient times they were inseparable, but when poetry acquired more and more intellectual tendencies, it gradually separated from music. Jews, Greeks, Indians and Arabs used to deliver their classical poetry by melodic recitation, but this practice is no more. Poetry is now read like prose. Poetry is of two kinds – highbrow and popular; the former can only be read, the latter can also be sung. Bialik’s poetry is also of these two kinds. Most of it is of the highbrow kind and cannot be set to music, but some poems are of the popular kind. He based the latter on folk songs and was able to express in them the feelings of the folk; therefore they became popular and were set to music. Bialik’s highbrow poetry is a genuine Hebrew expression, but his popular poetry is linked with the common Jewish people in the diaspora. Idelsohn hopes that if Bialik [who lived at that time in Berlin] would settle in Palestine, he would be able to write a new kind of popular poetry and by it provide a poetical basis for new Palestinian music. [Bialik settled in Tel Aviv a year later.]

1924

(HOM 1) נגינות יהודי תימן *see* no. 1.

56

תולדות הנגינה העברית, מהותה, יסודותיה והתפתחותה. כרך א, חלק א. תל-אביב-כרלין, דביר, תרפ"ד. XII, 287 עמ'. [R12, *S2021, *K94]

Reviews

ZfMW 8 (February 1926): 303-305 (Idelsohn's "Selbstanzeige"). [S3353, *K94]

Joseph Reider, *JQR*, N.S. 19(1928/29): 313-319. [S3408]

"History of Hebrew Music, its Nature, Elements and Development"

The first volume of a planned three volume work, intended to comprise a lengthy introduction and five books, as shown in the table.

VOL.	BOOK	CHAPTERS
I	Introduction	1-5
	1	6-22
II	2	1-13; Appendix
	3	1-9
III	4	1-8; Conclusion
	5	1-4

The second and third volumes (i.e. books 2-5) remained unpublished, but selected chapters were published as articles (see nos. 71, 99, 100, 108), and parts of the unpublished volumes were re-shaped and incorporated into *JM* (see no.73). Idelsohn's purpose, as declared in the Preface, was to write a history of "Hebrew Music" rather than a history of Jewish musicians, and to deal with the development of the music of the folk rather than describe selected compositions of a few great musicians (in later volumes he swerved from his purpose). The book is a summary of Idelsohn's musicological *oeuvre*, and is based on his "treasure" of melodies published as *HOM*.

The basic concept promulgated in volume I is that Jewish music is Semitic by nature. It developed as part of the great Semitic culture which was influenced by the landscape and climate of the Middle East. Jewish music can only be understood through a comparative study of the music of adjacent cultures, such as that of the Arabic culture. Therefore, the reader is first introduced to the common Semitic elements as they appear in Arabic, "Aramaic" and Samaritan Music, and to remnants of Jewish music in the Greek Orthodox Church.

The volume comprises a Preface (A brief historiography of Jewish music) and twenty-two chapters. Chapters 1-5 make up the Introduction and deal with the non-Jewish background of Jewish music: Ch. I "Semitic Music" (Characteristics

of Semitic music shaped by the climate and landscape of the Middle East vs. characteristics of European music; see also no.40). Ch.2 "Arabic Music" (A detailed description of the *maqāmāt* system; see also nos.16,17,22). Ch.3 "Aramaic Music" (The music of the churches whose sacred language is Aramaic; see also no.49). Ch.4 "The Samaritan Cantillation Signs" (see also no.25). Ch.5 "Greek Music" (The music of the Greek Orthodox Church and related churches; the music of ancient Greece; modern Greek Orthodox musical notation and chant).

Book 1 *Ancient Hebrew Music*. The book is based on Idelsohn's thesis that motives of biblical cantillation are common to all Jewish communities, and are therefore remnants of ancient Hebrew music (see also no.11). Idelsohn distinguishes between cantillation systems (*negînôt*) and modes (*nûsha'ôt*). The former are intricate melodic systems used for texts which are marked with a fully-developed set of *te'amîm*. The latter are simple melodic formulae used for certain books of the Bible by some communities who do not possess fully-developed cantillation systems for the *te'amîm* of these books. Melodic formulae of this kind are used also for reciting post-biblical texts and for chanting prayers.

Book 1 consists of seventeen chapters: Ch.6 "The *te'amîm*" (The Babylonian and Tiberian masoretic systems of cantillation signs for twenty-one books of the Bible; see also no.41). Ch.7 "Cantillation Systems of the Pentateuch (see also no.41). Ch.8 "Cantillation Systems of the Prophets." Ch.9 "The Mode of Ruth." Ch.10 "The Mode of Song of Songs." Ch.11 "The Mode of Lamentations" (including an exploration of its presumed survival in the Holy Week Lamentations of the Catholic Church). Ch.12 "Cantillation Systems of Esther." Ch.13 "The Mode of Ecclesiastes." Ch.14 "The Mode of Daniel." Ch.15 "The *ta'amê n"מא* (The Tiberian system of cantillation signs for the books of Job, Proverbs and Psalms). Ch.16 "The Mode of Job." Ch.17 "The Mode of Proverbs." Ch.18 "The Cantillation System of the Psalms" (Including a discussion of the Gregorian psalm tones). Ch.19 "The Nature of National Music" (An exploration of the main factors of national music in general, namely motives, intervals, scales and modes, in order to show those which make up Jewish music. The chapter is an introduction to the rest of the book; see also no.54). Ch.20 "The Mode of Prayer" (The Jewish equivalent of the Mixolydian mode and its variants in different Jewish communities). Ch.21 "The Modes of Penitence and Supplication" (Jewish modes related to the minor mode and to some forms of the major mode). Ch.22 "The *hiğâz* or *ahavah rabbah* Mode" (The mode equivalent to the "Phrygian" with the raised third degree; Idelsohn believed it to be a late addition to Jewish music). Two comparative tables of cantillation motives are appended to the book.

Since this volume was conceived as the first of a three-volume work, it seems to us to be of great importance to present a picture of the entire work, even though

the other volumes remained unpublished. The manuscript, which is almost complete, is in the Idelsohn Archives at the JNUL (Mus.4), and has been described by Israel Adler and Judith Cohen in the Catalogue of the Archives (see note 6 above). We thank the authors and the authorities of the JNUL for permitting us to publish an annotated description of the contents of the manuscript. The English translations of the Hebrew titles are mostly taken from the Adler-Cohen Catalogue.

Volume II *Music of the Synagogue* is a history of Jewish liturgical music from ancient times to the beginning of the twentieth century. The volume is divided into two books: book 2 deals with the rise and development of Jewish liturgical music until the seventeenth century and book 3 with its development from the seventeenth century, when elements of European art music began their deep penetration into Jewish music.

Book 2 *Synagogue Music in the Middle Ages* (The title should have read: *Synagogue Music from Ancient Times to the Seventeenth Century*) contains thirteen chapters and an appendix. Ch.1 "Survey" discusses briefly the difference between synagogue and church music, and adduces reasons for the injunction against instrumental music in the synagogue and in the primitive church. However, most of the chapter deals with musical instruments of the biblical times and the Second Temple period (see no.31). Ch.2 "The Beginning of Synagogue Music to the Sixth Century" is a short history of the formation of the synagogal liturgy. Ch.3 "From the Precentor to the *hazzan*" recounts the development of the liturgical and communal status of the precentor from the earliest times of the synagogue to the Geonic period (see no.53). The chapter discusses various terms used to describe the precentor: *mitpallel* ("the one who prays" on behalf of the congregation), *ôver lifnê hat-tevah* ("the one who passes before the pulpit"), *šeltah zibbûr* ("the messenger of the public"), *hazzan* (originally: "overseer", later "cantor"). Ch.4 "Rhythmical Music" describes various manners of musical interaction between precentor and congregation and between parts of the congregation in antiphonal singing. Ch.5 "Non-Metrical Music" describes recitatives in free rhythm, sometimes with extended embellishments. Ch.6 "Metrical Music" describes various systems of metrical poetry, especially the Arabic one, which influenced synagogue music. The chapter surveys metrical songs of the synagogue in various Jewish communities and arrives at the conclusion that in all communities and throughout the history of the synagogue, metrical music was secondary to free recitative (see no.108.) Ch.7 "Synagogue Music of the Eastern Communities" is a short description of liturgical music in four Jewish centers: (1) Babylonia and Kurdistan, (2) Persia, Bukhara and Daghestan, (3) Yemen, (4) Morocco. Ch.8 "Music of the Sephardim" describes three layers of the Sephardi musical style: (1) cantillation and prayer chants, (2) recitatives created in Spain or

under Spanish influence, (3) melodies created locally in various countries after the expulsion from Spain. Ch.9 "Synagogue Music of Southern France" describes the music of Jews in the papal domain of the Comtat Venaissin (see no.99). Ch.10 "Synagogue Music of the Western Ashkenazim" dwells upon the ancient layers of Ashkenazi synagogue music, the *shtaygers* and *mis-sînay* tunes (see no.65). The chapter ends with a special section about the Ashkenazi ("Tedesco") Jews in Italy (for an extended discussion of the music of these Jews, see no.104). Ch.11 "Synagogue Music of the Eastern Ashkenazim" discusses foreign influences that helped shape East-European synagogue music (see no.71). Ch.12 "The Quality of Synagogue Music" is an evaluation of emotions prevalent in Jewish music. Jewish philosophy did not see any value in music *per se*; music was of great value only if it supported prayer. The most important emotional quality in the music of ancient Israel was joy, but the destruction of the Temple and the exile introduced tones of lamentation, and foreign influences introduced melancholy into Jewish liturgical music. In spite of this, synagogue music remained joyful, optimistic and uplifting. Ch.13 "The *hazzan* from the Tenth to the Seventeenth Century" is a survey of the development of the artistic cantor, his achievements and his conflicts with rabbinical authorities and congregational politics (see no.53). The Appendix "Style in Jewish Music" is a summary of Idelsohn's opinions about national styles (see nos.54, 105, 106).

Book 3 *Synagogue Music in Europe and America in Modern History* (i.e. from the sixteenth century onwards). In a short preface to the book Idelsohn remarks that unlike the previous two books, which dealt with anonymous music of the folk, the present book deals with contributions of individual cantors and composers whose names are known and whose influence for good and for bad can be evaluated. The book was written in the summer of 1927 and was revised for publication in the Summer of 1933. It contains nine chapters. Ch.1 "The Penetration of Art Music into the Synagogue in Italy" begins with a note about the development of church polyphony in the Middle Ages and the Renaissance. It then discusses the music of Salamone de Rossi and other seventeenth-century Jewish musicians in Northern Italy, as well as nineteenth-century musicians in Livorno. Ch.2 "Synagogue Music in the Eighteenth Century" begins with a note on the state of German music in the eighteenth century. It then discusses the penetration of instrumental music into Central European synagogues, specifies eighteenth-century manuscripts of synagogue music, recounts the development of the trio cantor-bass-discant, provides biographies of important cantors, with an especially lengthy one of Abraham Beer, and describes the features of eighteenth-century synagogue music (see no.62). Ch.3 "The German Reform Movement" begins with a note on the state of the liturgy in German synagogues at the beginning of the nineteenth century. It then discusses Israel Jacobson's

reform (see no.44), the Hamburg temple, the campaign against the reformers, and the various hymnals produced by the Reform movement. Ch.4 "The Influence of Moderate Reform on Synagogue Music" discusses the music of Solomon Sulzer, Maier Kohn, Samuel Naumbourg, Louis Lewandowski and other cantors (see no.38). Ch.5 and 6 "Cantorial Music in Eastern Europe" is divided into two sections: (a) "Cantors Without European Musical Education" and (b) "Cantors Trained in European Music" (see nos.38 and 60). Ch.7 "Synagogue Music in the United States" begins with an historical survey of Jewish immigration to the U.S. It then discusses the three Jewish denominations and their music, and enumerates important cantors, as well as important Jewish and gentile composers in the American Reformed temple. Ch.8 "Collections of Music", is a bibliographical survey of eighteenth and nineteenth-century cantorial compositions (see nos.73 and 74). Ch.9 "Literature on Cantorial Song and on Jewish music" is a bibliographical survey of cantorial and musicological writings (see no.73). An alphabetical list of cantors which, according to the table of contents, was supposed to be appended to this book, was probably never written.

Volume III *Sacred and Secular Folk Music* was planned to include books 4 and 5. A draft in Idelsohn's hand suggests the following plan for the two books:

Book 4 *Folk Music* (see nos.100 and 106). Ch.1 "Folk Music of the Oriental Jews" (see no.101). Ch.2 "Folk Music of the Ashkenazim." Ch.3 "Folk Music of East European Jews" (see no.83). Ch.4 "*Badchonim*" (=Jesters). Ch.5 "*Klezmer*" (=Folk bands). Ch.6 "Musical Shows." Ch.7 "Hassidic Music." Ch.8 "Artistic Arrangement of Folk Music." Conclusion: "Signs of New Folk Music in Palestine." The manuscript at JNUL contains only ch.1 and a fragment of ch.2; Yiddish versions of chapters 3 and 4 exist in article form (see nos.102 and 103).

Book 5 was not given a title. It was intended to deal with general questions of Jewish music, and Idelsohn planned four chapters: Ch.1 "Parallels Between the Elements of Hebrew Music and those of French, German, Gregorian, Spanish and Slavic Music." Ch.2 "Harmonization of Jewish Music" (see *JM*, ch. 23). Ch.3 "Melody in General and Hebrew Melody." Ch.4 "The Jewish Musician in General [European Art] Music" (see no.38).

An evaluation of *TN* must take into account its relationship with *JM*, the work that was written and published a few years later than the appearance of vol. I of *TN*, and after Idelsohn had assumed his post at the Hebrew Union College in Cincinnati. We have included some brief remarks on this point in the annotation of *JM* (see no.73).

57

“The Distinctive Elements of Jewish Folksong,” *Music Teachers’ National Association, Proceedings* (Hartford, Conn.) 46:32-47. [R59, S2625, K97]

After a brief demonstration of the fallacy of the slogan: “Music is a universal language,” Idelsohn stresses the importance of national characteristics to folk music. He then turns to the special case of the Jews whose nationality was based on a religious rather than territorial concept. Jewish folk song “nestles in the shadow of religion.” Jewish music, a special branch of Oriental-Semitic music, spread out to different countries and was influenced by many nations. Yet the kernel always remained. It was preserved by the ancient melodies of Pentateuch reading and the prayer-modes. Contrary to common belief, Jewish music is not necessarily sad. It is vigorous especially as regards rhythm and form. Parts of this article reappear later in *JM*, pp. 357-358 (see no.73).

58

“Greetings”, *HUCM* 13, no.1(November): 9. [K98]

On the occasion of his investment as teacher at the Hebrew Union College, Idelsohn expresses the wish that the students should become masters of the two languages of the Jewish people: Hebrew, the language of Jewish religion and thought, and Jewish music, the language of Jewish sentiment.

59

“Der jüdische Tempelgesang,” in Guido Adler, *Handbuch der Musikgeschichte* (Frankfurt a.M.: Frankfurter Verlags Anstalt), pp. 122-126 [R60, S3, *K96]; unchanged in 2nd edition (Berlin-Wilmersdorf: H. Keller, 1930), vol. I, pp. 149-153 [*S3, 2294; *K140].

“The Song of the Jewish Temple” [Temple=Synagogue]

A concise survey of synagogal music, formulated especially for this important compendium. Idelsohn divides the music of the synagogue into five categories: (1) Intonation of the Bible, (2) chants of old prayers in prose, (3) melodies of religious [i.e. liturgical] poetry, (4) compositions of Jewish musicians and cantors, (5) non-synagogal, religious-ethic [i.e. paraliturgical] songs.

60

החזן במזרח אירופא, התרן, שנה אחת-עשרה, חוב' א-ג (חשוון תרפ"ה): 138-154.

[*K92]

Reprint

די שוהל און די חזנים וועלט, תרצ"ז: 1/21 (תשרי-מרחשון); 3: 2/22 (כסלו); 2:

3/23 (טבת); 3: 4/24 (שבט); 3: 5/25 (אדר); 4-5: 6/26 (ניסן); 5-6:

7/27 (אייר); 2-3. [S1711, *K186]

"The *Hazzan* in Eastern Europe"

The development of East European *hazzanût*, its causes, the reasons for its florid style, important *hazzanîm* and their contribution to the style. The reasons for the decline of the style at the turn of the century. The article probably served as the basis for *TN*, vol. II, book 3, ch. 5 and 6 (see no. 56).

1925

Songs of the Yemenite Jews (HOM I), see no.1.

61

"A Singer in Israel: Aaron Friedmann," *B'nai B'rith Magazine* 39, no. 11 (August): 370-71. [K106]

Idelsohn uses the opportunity of eulogizing Cantor Aaron Friedmann on the occasion of his seventieth birthday to discuss the role of the cantor in a modern Jewish congregation and to call for reshaping the office of the cantor. Aaron Friedmann sets an example of what a cantor could be and should do. A modern cantor should be well educated, he should be learned in European art music and proficient in the old Jewish modes. He should have the necessary vocal qualities, yet he should not indulge in virtuosity for its own sake. Above all he should be a man of sincere belief in his mission, and well versed in Judaism. He should use his talents to educate his congregation and assist the rabbi. Reform congregations tend to substitute a non-Jewish organist for a Jewish cantor. This is a grave mistake, especially if one thinks about the great benefit that a congregation could derive from a cantor like Aaron Friedmann.

62

"Song and Singers of the Synagogue in the Eighteenth Century, with Special Reference to the Birnbaum Collection of the Hebrew Union College," *HUC Jubilee Volume (1875-1925)*: 397-424. [R61, *S1470, *K105]

Reprint

Journal of Synagogue Music 3, no. 2 (February 1971): 43-70. [K105]

Review

Jakob Schönberg, *ZfMW* 8, H. 7 (April 1926): 436-37 [S3423, K105]

A thorough survey of Ashkenazi cantorial art, mainly in the German speaking countries, with special references to Prague and Amsterdam. The survey is based on Eduard Birnbaum's collection of cantorial mss., some of which Idelsohn published later as *HOM* VI and VII, and on references to cantorial music in rabbinic responsa. It was the basis for *TN*, vol. II, book 3, ch. 2 (see no.56). An abbreviated version of the article appeared later as chapter 11 of *JM* (see no.73).

During the eighteenth century, West European *hazzanîm* came in close contact with non-Jewish music of the late baroque and rococo styles and composed new tunes in imitation of non-Jewish instrumental genres, to the great chagrin of the rabbis. The article describes the rise of this style. It begins with a short history of Ashkenazi liturgical chant up to the seventeenth century, and continues with an account of the penetration of foreign elements into synagogue music. Especially singled-out are Rossi's polyphonic works, the introduction of the organ into the Altneu Synagogue in Prague and the use of instrumental music in synagogues of other towns. Next comes a discussion of the establishment of the trio cantor-bass-discant in German synagogues, and of the rabbinic reaction to it. The influence of East European *hazzanîm* on the German style is also examined. The last part of the article provides a detailed account of the mss. of the Birnbaum Collection and information about some of the outstanding cantors represented there.

According to Idelsohn, the mss. "betray a striking monotony of style and text," but the efforts made by cantors to open up the synagogue to non-Jewish music had a lasting influence on synagogue music throughout Europe.

The article contains four facsimiles of eighteenth-century cantorial mss. and numerous Hebrew quotations from these mss. and from rabbinic responsa.

1926

63

Manual of Musical Illustrations for Hebrew Union College Lectures of Abraham Z. Idelsohn on Jewish Music and Jewish Liturgy. Cincinnati: Hebrew Union College. 88 pp. [R17, S2193, K110]

One should do well to consult this *Manual* for an overview of Idelsohn's ideas about Jewish music. It comprises the principal melodies which Idelsohn regarded as the core of Jewish music, together with some material adapted to the particular function of the lectures – to supplement the education of the future Rabbis within Reform Judaism. The *Manual* is divided into six sections. The first and the

largest is the section of "Biblical Modes." It contains various melodic formulae for the cantillation of the Bible, arranged according to Idelsohn's classification of intonations, namely: Pentateuch, Prophets, Esther, Lamentations, Psalms, Proverbs and Job. Each intonation is explored through examples from various Jewish communities, and two comparative tables are given for various readings. The second section is devoted to "Prayer Modes." It gives examples of the five principal modes ("Tefillah, Selicha, Vidui, Ahava-Raba and Mogen Ovos") which Idelsohn believed to be the essence of post-biblical Jewish prayer. Here Idelsohn also provides a "Comparative Table of Selicha Modes" and a transcription of a call of the Muslim muezzin. The third section, "Liturgical Songs," features the principal tunes used in the Ashkenazi synagogue, a few Sephardi tunes and two East-European cantorial pieces of the nineteenth century. Most valuable in this section are the eleven High Holiday "Missinai" tunes (rarely found assembled in one publication!). The fourth section, "Zemiros and Hymns," contains some of the more popular Ashkenazi tunes for home and synagogue. The fifth section, "Chassidic Tunes," contains seven *niggûnim*. The sixth and last section, "Yiddish Folksongs," contains three songs and a "Table of Comparative Folksongs." The items were assembled mainly from various volumes of *HOM*; some of them appeared later in the tables of examples in *JM* (see no.73).

A surprising feature of the *Manual* is the piano accompaniment provided for many tunes, notably the reading of the *šema*^c. The accompaniments were perhaps written with a view to the future needs of the graduates in their congregations. Since Idelsohn's declared attitude to "harmonization and accompaniments" was generally negative (see in nos. 5, 29, 67, 68, 92, 105, 106), the *Manual* would seem to show him being forced to go against his own principles. However, the situation is surely more complex, especially in view of the chapter on harmony in *JM* (see no.73). Here we can only point out that this matter, too, will have to be dealt with in future studies about Idelsohn.

64

"Jewish Music," in *B'nai B'rith Manual*, ed. Samuel S. Cohon (Cincinnati), pp.116-25. [R64, *K112]

A popular description of Jewish music as the continuation of the "Song of the Bible," of which Jews should be proud and which they should strive to preserve and develop. A list of "Composers of Synagogal Music" and "Jewish Composers of General Music" is appended.

65

“Der Missinai-Gesang der deutschen Synagoge,” *ZfMW* 8,H.8(Mai): 449-72. [R63, S2295, K111]

“The *mis-sinay* Song of the German Synagogue”

An analysis of nine tunes which are used in the Ashkenazi synagogues, most of them in the High Holidays services. *Hazzanîm* refer to these tunes as *mis-sinay* (i.e. given on Mount Sinai). Idelsohn discusses their proximity to the melodies of the Minnesänger and concludes that the tunes are combinations of Oriental-Jewish and German elements.

A revised version of the article appeared as ch. V of the introductory section of *HOM VII* (see no.1). The nine tunes, and two others, are also presented in the *Manual of Musical Illustrations* (see no.63; see also no.88).

66

“הזמרה בבית הספר העברי באמריקה,” שבילי החנוך ח, שנה שניה, חוב' ג (תרפ"ז): [R65, S3192, *K109] .32-23

“Singing in Hebrew Schools in America”

A critique of the songsters used in Hebrew schools in America. Idelsohn analyses the songs of general non-Jewish schools in America and stresses their Anglo-American secular nature. The secularity of American school songs, which originated as a necessity of the multi-religious society of America, had a negative influence upon Jewish schools. “No songs with religious content exist in the Hebrew schools.” Some songs of religious-national character are indeed found, but the ideas which they express are shallow and boring. One may hear a few religious songs in some schools but these are based on ideas which do not suite our modern religious thought.

Idelsohn recommends that religious school songs be chosen which are based on texts from the Prophets and on legends and poetry of the Talmud. National songs should be those that encourage national revival and work, not those which lament the bitterness of the exile. School children should be taught to show “biblical music,” i.e. the cantilation of the Bible, and Jewish folk songs; they should also learn a short history of Jewish music. Songsters should contain notes about the songs and their authors. Idelsohn discusses his own collections of songs and other collections by Joel Engel and by Israel and Samuel Goldfarb. His critique of Engel’s songs is interesting. “By the contents of their words they are suitable for the kindergarten or grade-school, while their melodies have a flavour of adulthood and old age.” Even more interesting is a side issue in this article, namely Jazz. Jazz, according to Idelsohn, is the antithesis of Jewish music. While

the traditional music of the Jews always strove to uplift the soul and make it closer to the ideals of the prophets, jazz pulled the soul down to sensuality. Jazz is not an invention of this century; it always existed. Every nation had its "whore-music" when it was in a period of spiritual and moral decline.

67

[R62, *K108]. 144-130 : (תרפ"ו) : ספר ששי העחיד, לחקר נפש האומה, "הנגינה העברית, לחקר נפש האומה, ספר ששי (תרפ"ו) : 144-130 : [R62, *K108].
 "Jewish Music : Towards A Study of the National Soul"

Music is the purest fruit of emotion; therefore national music is the principal means for the understanding of the National Soul. Music is capable of revealing whether or not a nation assimilated among other nations. Hence the great importance of the study of Jewish music. Through this study we may learn how pure the Jewish nation remained and how strongly it can resist assimilation.

Jewish music has two parts, or two elements: (1) The Oriental-Semitic part, which consists of the cantillation of the Bible and the traditional prayer chant; (2) The "Arian" or "Mongolian" part which Jews adopted in their years of exile and which is evident in the melodies of opening prayers, such as the *qaddiṣ*, and in various tunes for *piyyûṭim*.

Idelsohn gives a detailed account of the masoretic *te'amim* comparing them with non-Jewish systems of cantillation signs. He declares that the cantillation melodies are older than the signs of the *te'amim* and that the latter were adopted from non-Jewish sources, sometimes without their original meaning being understood. The *te'amim* cannot serve as a basis for the study of the national soul; but old prayer-melodies can. Next he turns to the three main *shtaygers* common in Ashkenazi and non-Ashkenazi music, and tries to show that the first two, namely *adonay malak* and *magen avôt*, are genuinely Jewish, whereas the third *shtayger*, *ahava rabbah*, is a foreign one. It was accepted by Jews because it suited their dejection during the exile.

The "Arian Germanic" elements that penetrated Jewish music generated melodies with fixed meters and harmonization. Such music was forced upon the Jews by some reformers of synagogue music, but it will not last.

To sum up: While foreign influences penetrated Jewish music and some of them became part and parcel of Jewish tradition, the musical legacy as a whole remained intact for many centuries. It was zealously preserved, but could not develop. In order that it may develop, Jews need to settle firmly on their national soil.

1927

68

"Emanuel Kirschner: A Composer of Synagogue Music (written upon the occasion of his seventieth birthday)," *B'nai B'rith Magazine* 41, no.6 (March): 268-69. [S3924, K114]

Idelsohn praises Kirschner as "greatest of the living synagogue composers in Germany today...", and describes his music as a happy combination of modern music and traditional prayer motives, especially those originating from Southern Germany. Kirschner uses harmony in a novel way, yet in his music "no trace of modernism is to be found."

69

"חזנים בקהלות מפורסמות," רשמות (תל אביב).

א. "חזני פראג," ה(תרפ"ז): 361-351; ב. "חזני פרנקפורט דמיין," ו(תר"ץ): 411-418; ג. "חזני פ"ורדא-פירטה," ו(תר"ץ): 419-422. [R67; S1713; K113, *135]

Reprint

"חזנים אין פראג," די חזנים וועלט, שנה ג, ט(שכ"ט תרצ"ה): 9-8 [S1715, K177]

An excerpt, with the apology that in the framework of *Die Chasanim Welt* it is not possible to publish the longer study.

"*Hazzanîm* in Famous Communities: a) Prague; b) Frankfurt a.M.; c) Fürth."

The articles abound in information about the cantors and about various matters related to the liturgical music of the three communities. The article on Prague is of special importance since it contains data about the old synagogues, the use of musical instruments during services, the society for singing *pesûqê dezimrâ*, and the reformation of the services in the Altneuschul. The article about Frankfurt a.M. includes a description of the duties of the *Oberkantor* and a report about antisemitic descriptions of synagogal music. The article about Fürth recounts the development of synagogal music in a town where Jews enjoyed relative liberty and prosperity.

1928

(*HOM V*) נגינות יהודי מרוקו see no. 1.

70

"Ceremonies of Judaism," Supplements to the *Temple Brotherhood Monthly*, 3. I "Introduction," no.1(September 1928); II "Succoth," no.2(October 1928);

III "Sabbath," no.3(November 1928); IV "Chanukah," no.4(December 1928); V "Daily Ceremonies in Home and Synagogue," no.5(January 1929); VI "Ceremonies for Special Occasions in the Life of the Individual," no.6(February 1929); VII "Purim – The Feast of Lots," no.7(March 1929); VIII "Pesach – Passover," no.8(April 1929); IX "Shabuoth – Feast of Weeks," no.9(May 1929).

Published as a book, Cincinnati. National Federation of Temple Brotherhoods, 1929, VII, 56pp. [R19, S2506, K120]; Second revised and enlarged edition 1930, VII, 134pp. [R19, S2507, *K138], 1932 [R19, K138], 1937 [K138] and 1941 [K138].

Ch. VII reprinted in *Every Friday* 4, no.12(March 22, 1929):9,29[K131].

The book developed out of "nine lessons" which were meant to present traditional Judaism to the Reform lay public. The "lessons" appeared in connection with the yearly cycle of festivals; descriptions of the Sabbath and daily ceremonies were interspersed between the lessons. The "nine lessons" contained no description of dietary laws or mourning ceremonies and referred little to Jewish music.

In the first book-form edition of the *Ceremonies* (1929) Idelsohn rearranged the materials in three parts: I "The Sabbath, The Festivals and Commemorative Days"; II "Daily Ceremonies in Home and Synagogue"; III "Ceremonies for Special Occasions in the Life of the Individual." He added an extensive note on the history of the Sabbath – linking it to ancient Babylonian practice – and a description of mourning ceremonies.

In the "revised and enlarged edition" (1930), Idelsohn added a chapter on dietary laws, and two large parts. One part, "Ceremonial Objects in the Synagogue," deals with traditional *tašmišê qeduššah*, such as the Torah scroll, but also includes the Reform additions of organ and choir loft. The other part, "Prayer and Song," provides basic information about the structure of the liturgy and the role of music in the service. Here Idelsohn appended nine musical pieces, three for voice and piano or organ accompaniment and six for mixed choir. These are either harmonizations of well-known traditional tunes or compositions "utilizing traditional modes." There are various other additions, such as brief passages on *šûšan pûrim* and *mā'ôt hiṭṭîn*. The explanation of the calculations of the Jewish calendar has been made more lucid.

For Idelsohn, Judaism is a religion which develops continuously "changing certain attitudes and reaching toward loftier concepts." One has to know the ceremonies of the past in order to understand those of the present. Therefore he allots as much space to the Reform confirmation ceremony as he does to the ultra-Orthodox *sheitel* (woman's wig) although he regards the latter as obsolete.

71

“Der Ostaschkenasische Gesang (Geschichte der jüdischen Musik, B.II, Kap. 11)”; aus dem hebräischen Manuskript übersetzt von Martin Cohen. *JK*, 2. Jg., *Wissenschaftliche Beilage* [to Nr. 3-4, April-Juni], 14 pp. and *Noten-Beilage*, 16 pp. [*K117]

“The East Ashkenazi Song”

A German translation (by Martin Cohen) of *TN*, vol. II, book 2, ch. 11 (see no.56). The chapter deals with East-European cantorial music and its relation to Ukrainian and Rumanian folk music. Parts of this chapter re-appear in *HOM VIII*.

The mass immigration of Ashkenazi Jews to East Europe, which was at its peak at the beginning of the sixteenth century, helped to establish new active Jewish centers there. A century later, the synagogue music of Eastern Europe was already known for its typical emotionalism; the ability to make the congregation weep became one of the most important characteristics of East-European cantorial art. This trait arose due to the scales and motives which East-European Jews adopted from Ukrainian folk music. Idelsohn describes Ukrainian scales and provides musical examples which show similarities between Jewish and Ukrainian recitatives. He nevertheless holds that the two nations differ in the nature of their musical motives and in their melodic ordering. “A Jewish ear would discern the difference between Ukrainian and Jewish music.”

East-European cantorial recitatives tend to use the “Turco-Tartarian” scales which are equivalent to the Arabic *maqām ḥiḡāz* and *ḥiḡāz-kar*. These became the Jewish *ahava rabba shtayger*. During the nineteenth century, East European cantors developed their recitatives in this *shtayger* in two ways: (1) They carried out an exegesis of the meaning [of the text], through the use of modulations. (2) They shaped free recitatives into metrical melodies and created new forms out of the melodies. Ukrainian folk recitatives lack modulation and sophisticated forms just as they lack the deep anguish which is expressed in Jewish recitatives.

East European Jews also used the *magen avôt shtayger* successfully, but they were least successful in using the *adonay malaḵ shtayger*. Music which they built on this *shtayger* often deteriorated into a cheap imitation of military marches. East European Jews tend to convert melodies in major and minor into the *ahavah rabbah shtayger*.

Various recitatives, especially by cantors from the southern parts of East Europe, borrowed scales and motives from Rumanian folk music, especially from the Rumanian *hora*. Here Idelsohn uses Béla Bartók’s publications of Rumanian music to compare Rumanian and Jewish recitatives.

The Musical Appendix to the article contains thirty examples of Ukrainian, Ashkenazi and Rumanian music.

72

“הנעימה היהודית,” שבילי החנוך כ”ב, שנה רביעית, חוב’ ז (תרפ”ט): 380-371.

[R68, S3191, K116]

“The Jewish Melody”

A polemic article against the tendency of enlightened Jews to foster European art music and to deride Jewish music. Jews always tended to adopt musical patterns from their non-Jewish neighbours. But while they were doing so, they always cherished their own heritage and safeguarded its continuity. Idelsohn repeats some of the ideas expressed in “The Distinctive Elements of Jewish Folk Song” (see no.57) and reproves his readers, especially the Zionists among them, for neglecting to study and develop the music of their forefathers. Idelsohn believes that time will reverse the rationalistic-universalist trend in music just as it has done, he claims, in architecture.

1929

73

Jewish Music in its Historical Development. New York: Henry Holt. XIV, 535pp.

[R20, S326, K119]

Reprints

New York: Tudor Pub. Co., 1944, 1948; New York: Schocken Books, 1967, 1972, 1975, 1981.

Reprints of Chapters

S.A.J. Review, 4.1.1929: 4-12. “The Jewish Religious Folk Song (I).” Ch.17 abbreviated [*K128].

S.A.J. Review, 11.1.1929: 9-15. “The Jewish Religious Folk Song (II).” Ch.19 abbreviated [*K129].

The Jewish Tribune, New York, 14.1.1929: 3, 16. “Synagogue Song in the United States; a Social and Spiritual Change Found Genuine Expression in the Development of Our Congregational Music.” Ch.15 [*S2299, *K123].

Jewish World, 31.1.1929: 9-10. “The Folk Songs of Jews.” Ch.17 abbreviated [K127].

Jewish World, 14.2.1929: 9-10. “The Hassidic Song.” Ch.19 abbreviated [K127].

Translations of Chapters

De Muziek 3, no. 9 (May 1929): 358-366; no.10 (June 1929): 387-393. “Het Joodsche religieuze volkslied.” Ch.17 (pp. 357-371 only) and 19 (pp. 411-420 only). An abbreviated Dutch translation, which contains some explanations for the Dutch reader and a few additions borrowed from other chapters of the book, but no musical examples [R66, S2629 *K122].

Jüdische Wochenzeitung, 22.1.1932. "Die Juden in der allgemeinen Musik." Ch.12 translated by A. Nussbaum.

JK, 11.Jg., *Beilage* to Nr.3, November 1937. "Sammlungen und Literatur des Synagogengesangs." Ch.16 translated by A. Nussbaum.

JK, 11.Jg., Nr.2 (September 1937): 2-3 "Das Volkslied der Aschkenazim." Ch.18 translated by A. Nussbaum. Tables XXXI-XXXII were printed as a *Musikbeilage* to this issue.

Reviews

Every Friday (Cincinnati): 14.6.1929 • Bernard Rogers, *New York Evening Post*: 27.6.1929 • *The New Music Review* (New York): Aug. 1929 • Harold Thompson, *Diapason* (Chicago): 1.8.1929 • Percival R. Kirby, *Rand Daily Mail* (Johannesburg): 24.8.1929 • *New York Sunday Times*: 8.9.1929 • Joseph Reider, *B'nai B'rith Magazine* (Cincinnati): 18.9.1929 • Henry George Farmer, *Musicians' Journal* (Manchester): Oct. 1929 • *New York Sun*: 2.11.1929 • J.B. Trend, *The Criterion* (London): 9(1930): 308-12 • Samuel Jaffe, *The Jewish Layman, Temple Brotherhood Monthly*, 4, no.5 (January 1930): 10 • David de Sola Pool, *Menorah Journal* (Harrisburg, Pa.): Jan. 1930 • David Ewen, *Indiana Jewish Chronicle* (Indianapolis): 3.1.1930 • (Miss) Goldstein, *Temple Israel* (Boston): 19.2.1930 • A. Jacob-Loewenson, *Menorah* (May-June 1930): 273-75 [S 3355, K 119] • Amédée Gastoué, *Revue de Musicologie* 11 (November 1930): 296-99 [*S3336, *K119] • Frieda Bienstock, *Chicago Jewish Chronicle*: 10.4.1931; *Jewish News* (Detroit): 10.4.1931 • Abraham Nussbaum, *JK*, 6.Jg. *Beilage* to Nr. 2, April 1932 • Robert Lachmann, *ZfMW* (November 1932): 84-91 [K119] • Joseph Reider, *JQR* N.S. 24(1933/34): 269-275 [S3410, K119]

פ' יאסינאווסקי, דער טאג (ניו יורק): 14.9.1929 • ד"ר יעקב שאצקי, ארכיוו פאר דער געשיכטע פון יידישן טעאטער און דראמע (תר"ץ/1930): 485-481 [*K119, S3429] • שלמה רוזובסקי, ק"ס, שנה שביעית, חוב' ג (תשרי תרצ"א/אוקטובר 1930): 413-412 • א' גוסבוים, די חזנים וועלט, שנה ג, טו (שבט תרצ"ה/ינואר 1935): 6-5 [K119, S3401]

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CONCLUSION

JM, Idelsohn's most widely known work, is still the Classic of its field. The objectives, as stated at the head of the preface, are similar to those he had so often proclaimed in his previous writings: (1) "to give a description and an analysis of the elements and characteristics of Jewish music, in their historical development, from the earliest times of its appearance as a Semitic-Oriental song, throughout the ages and countries"; (2) "to point out the influence that the foreign music of the environment exerted upon Jewish music, and seek to explain the principles according to which certain foreign elements were incorporated until they became organic parts of the musical body"; (3) to show that "in this music we find original elements and features, reflecting the spiritual life of the Jewish people." These objectives may be regarded as the guiding principles of Idelsohn's entire life's work.

Ostensibly the book is intended "not only for technically trained musicians but for the intelligent lay public as well." Therefore, "the book is printed in two types: a large one for the non-technical and a smaller one for the technical sections. All non-English terms are italicized and explained... the texts of musical illustrations are either translated or paraphrased in English." In the light of Idelsohn's writings and career, it may be assumed that the double purpose was indeed his own intention and not simply a compromise enjoined upon him. To

achieve this purpose, however, was no more possible here than in other publications with the same claim, in spite of the two type-sizes and added explanations.

The title *Jewish Music in its Historical Development* mirrors that of Ismar Elbogen's *Der jüdische Gottesdienst in seiner geschichtlichen Entwicklung* of which the second edition appeared in 1924 (for another work, linked even more directly to Elbogen, see no.82). Like Elbogen's book, *JM* was meant to be a *Handbuch* for an entire field within Judaistic studies, in the tradition of German-speaking scholarship. Similar *Handbücher* in musicology were also fruits of this tradition. Shortly before, Idelsohn himself had contributed to the most prestigious of these – the *Handbuch der Musikgeschichte* edited by Guido Adler (see no.59).

Some chapters of *JM* are condensed versions of parallel ones in *TN* (see no.56), but the former is not simply a concise English version of the latter. *TN* was an ongoing project, continuously absorbing the results of Idelsohn's studies as they were being published in various periodicals and the new idea generated by his constant reading and fresh observations. All these were addressed to the Hebrew-reading secular public of the time, with its particular educational and ideological background. *JM*, on the other hand, was a summary of Idelsohn's research work and ideas intended for a wider readership, both Jewish and Gentile.

As stated before, *JM* became the Classic in its field. More than this: one can say that with *JM* Idelsohn created the field itself. On the whole, the paradigms thus established are still accepted by the scholars who work in the field. However, since the appearance of *JM* in 1929, numerous studies have accumulated. New views and concepts have been explored in historical musicology, ethnomusicology, Judaistic studies and many other pertinent fields. Much has also happened in the music of the Jewish people, concurrently with the profound changes brought about by the events of the last fifty years. A "revised and updated version" of *JM* – as has occasionally been proposed – would be a disservice to its author and a hindrance to scholarship. There is a large measure of agreement that the kind of work now called-for can only be produced by an assembly of specialists.

Gesänge der marokkanischen Juden (HOM V), see no. 1.

74

"Collections of and Literature on Synagogue Song," *Studies in Jewish Bibliography and Related Subjects in Memory of Abraham Salomon Freidus*. New York: The Alexander Kohut Memorial Foundation, pp. 388-403. [*S169; K125]

Reprint (with alterations): *JM*, ch. 16.

A bibliographical survey of Jewish liturgical music, in two parts: "Collections" (i.e. books containing synagogal music) and "Literature" (i.e. articles and books about synagogal music). The "Collections" are listed in the following order: early collections of authentic synagogal tunes; nineteenth century publications containing traditional tunes for the synagogue; Idelsohn's own collection, i.e. *HOM*; Christian attempts to collect Jewish tunes; nineteenth century manuscripts in the Birnbaum archives; records of the traditions of biblical cantillation from early verbal descriptions up to musical notations in Idelsohn's own time. The second part of the article surveys the history of the literature on Jewish music. Idelsohn sees little value in the literature written before the middle of the nineteenth century. As important contributions to the field, Idelsohn lists introductions to collections of synagogal music; cantorial periodicals; periodicals of various Jewish communities; monographies by various cantors and musicians; memoirs of eighteenth century cantors, descriptions of synagogal music by non-Jews; and finally, his own contributions to the field. The article was printed, with some condensations and minor changes, as chapter 16 of *JM* (see no.73).

75

"Introduction" (Hebrew and English) to Gershon Ephros, compiler and editor, *אנחולוגיה חונית Cantorial Anthology of Traditional and Modern Synagogue Music* (New York: Bloch Pub. Co.), vol. 1, pp. VII, IX-X. [S6122, K126]

Idelsohn writes a few lines in commendation of his pupil Gershon Ephros, whose biographical details are remarkably similar to his own. Idelsohn praises the *Anthology* for the selection and arrangements, all of which were done with "impeccable taste."

76

"Is There a Jewish Music? In support of the view that race alone does not create originality," *The New Palestine* 16, no. 13 (April 5): 285-86. [S2951, K124]

Translation (abbreviated)

"Anteil der Juden an der Musik" ("The Contribution of Jews to Music"), *Jüdische Presszentrale Zürich*, 12.Jg., Nr. 572 (29. November 1929): 1-3.

Gentile composers, even when they endeavour to write in an international style, express in their music ideas and concepts shaped by folk music which they heard in their youth. Nineteenth and early twentieth-century Jewish composers, however, never did so. One can find no Jewish traces in their music. The only nineteenth-century composer who incorporated Jewish motives in his works was Anton Rubinstein, and even he did so not out of recognition of his Jewishness,

but out of his general tendency to incorporate motives of various nations in his operas when the plot called for them. Even Ernest Bloch's music, which endeavours to express the Jewish spirit, is not based on Jewish motives, but rather on general Oriental ones. Thus "the Jew in general music has written not as a Jew, but has produced out of, and contributed to, the culture in which he happened to be reared."

1930

77

שירי תימן; אספם ובארם א.צ. אידלזון. בהוספת הערות והגהות מאת נ.ה. טורטשינר. סינסניטי: בית המדרש לרבנים, תרצ"א [1930]. 459 עמ'.

Diwan of Hebrew and Arabic Poetry of the Yemenite Jews; collected from manuscripts and edited with explanatory notes on the poets and on the contents, metres, style and language of the poetry by A.Z. Idelsohn, with additional notes and corrections by H. Torczyner (The Sigmund Rheinstrom Memorial Publications, I). [R21, S2804, K134]

Reviews

דער טאג, (Hebrew) 1.4.1931 • ש"ד גויטיין, ק"ס, שנה שמינית, חוב' ב (תמוז תרצ"א): 150-148.

The book was initially intended to serve as a companion to *HOM I*; but the collection of poems outgrew the collection of tunes and Idelsohn decided to publish it as a separate anthology. The *Diwan* is a selection of poems which Idelsohn considered as the best of their kind. It is intended "for the Hebrew reader," but "is not a book for scholars"; therefore Idelsohn left out the Arabic stanzas which frequently appear in these poems. Harry Torczyner (later Naphtali Herz Tur-Sinai) who cooperated with Idelsohn on other projects (see for example no.24), edited the manuscript, compared sources, corrected errors, and contributed addenda at the end of the book. The introduction is an extended version of chapter 4 of Idelsohn's 1918 article on the Yemenite Jews (see no.27). The main body of the book presents over 380 poems, and information about their authors (all arranged in an approximate chronological order); a list of manuscripts; poets about poetry; the meters; special linguistic features and peculiar words (see also no.35); an alphabetical index of the poems; an apparatus; addenda by Torczyner.

(ב-ג) "חזנים בקהלות מפורסמות" see no. 69.

78

"ערך הלשון העברית ליהודי,"

HUCM 18, no. 2 (December 1): 24:26. [R70, K137]

"The Value of the Hebrew Language for the Jew"

Language is the fruit of culture developed over many generations; it is the carrier of national and even racial patterns of thought. Hebrew is similar in this respect to other languages. However, due to historical circumstances, it changed from the language of daily life into a "language of thought and prayer." Jews adopted many "jargon" languages in the countries of their exile, but at the same time they kept Hebrew alive as a vehicle for expressing lofty ideas and refined national sentiments. Therefore (as Idelsohn firmly believed), unlike Latin, Hebrew never became a dead language and it is capable of regaining its vitality.

79

"ערך הנגינה העברית בתחית ישראל,"

HUCM 17, no. 5 (April 15): 15-17. [*K136]

Reprint

הלל, שנה א, חוב' א-ג (תר"ץ): 38-35. [S3166, *K136].

Translation

Avukah Annual, 5th Anniversary Edition (1925-1930): 79-83. [R69, *K139]

"The Value of Jewish Music in the Present-Day Jewish Renaissance"

Jewish music, like all other Jewish values, has always been well preserved by an elite and became debased only where it had been spread among the multitude. Jewish music expresses the spirit of Israel in sound, just as the prophetic teaching expressed it in thoughts and morals. Idelsohn believed that the proof of the Jewishness of a person's soul is in one's sensitivity to Jewish music. Therefore Jewish music is of cardinal value for the rebirth of the nation of Israel. While we are striving for the rebirth of the nation, we should also strive for the rebirth of Jewish values and Jewish music. The revived music should be based on the ancient Jewish traditions of Israel and should be free from outside influences, such as Italian opera or American Jazz.

1931

80

“The Kol Nidre Tune,” *HUCA* 8/9 (1931/32): 493-509. [R76, S2368, K142]

Reprints

Journal of Synagogue Music 1, no.1 (September 1970):33-39. – E. Werner, ed., *Contributions to a Historical Study of Jewish Music* (New York: Ktav, 1976), pp. 149-65. [K142]

Review

Leon Kornitzer, *JK* 7. Jg., Nr. 1 (Februar 1933): 6-7.

This is one of Idelsohn's most intriguing articles; it is a study in which his abilities as historian, liturgist, cantor and musician show at their best.

The article begins with a concise discussion of the *kol nidrê* text; its legal aspect and its history from Geonic times in Babylonia to the nineteenth-century Reform in Germany. It continues with an exploration of testimonies about chanting *kol nidrê*, and proves “the fallacy of the assumption that the Spanish Jews created the tune.”

The main body of the article is a dissection of the Ashkenazi tune into its melodic components and an analysis of each, in an attempt to show its origins.

Idelsohn's conclusions are: (1) the tune is mainly compounded of patterns derived from Ashkenazi (especially South German) cantillation motives of the Prophets; (2) the tune also shows the influence of Minnesong in general, and even contains at least one musical pattern traceable to a particular Minnesong; (3) the tune was composed in Southern Germany in the “later part of the Period of the Minnesong,” i.e. 1450-1550.

An appendix presents eleven versions of the text and four versions of the tune. There is also a table of the seven cantillation motives and a Minnesong motive adduced in the discussion.

81

“הנגינה החסידית (על-פי הספרות החסידית ונגינותיה).” ספר השנה ליהודי אמריקה [R71, S2718, K141] .87-74 : (תרצ"א)

“Hassidic Music (according to Hassidic literature and melodies)”

Written for the learned Jewish layman, this is Idelsohn's most detailed treatment of Hassidic lore and theories concerning music. His other writings about the subject, e.g. *JM*, ch. 19 or the introductory section to *HOM X* (see nos. 73 and 1) do not contain as many quotations from Hassidic sources. On the other hand, the present article contains no music; it describes musical features of Hassidic music “as far as possible without the aid of musical examples.”

The first part of the article is an exposition of the ideological background of Hassidic music. It begins with the status of music in Kabbalistic writings and its role in the customs of the Lurianic Kabbalists of Safed. Next it describes the favourable attitude of the first leaders of Hassidism towards sacred, secular and even non-Jewish melodies. Special emphasis is laid upon the writings of the Ḥabad movement and upon the attitudes of R. Levi Isaac of Berdichev and R. Nahman of Bratslav towards music.

The second part of the article deals with various descriptions of singing at the Hassidic "courts". Some of these are legendary anecdotes, others are verifiable testimonies. Especially valuable is Idelsohn's description of a typical Hassidic *tish*-session on the Sabbath.

The third part is a short analysis of elements of Hassidic *niggûnim*. Idelsohn emphasizes the importance of logic and symmetry in the Hassidic *niggûn* in spite of its mystical background. Hassidic music is built upon the same modes as those of non-Hassidic East-European Jewish songs, yet the musical patterns differ. Then there is a brief discussion of the satirical songs composed by the opponents of Hassidism. Finally Idelsohn notes that Hassidic song is the song of men, not of women; hence it differs in its sentiment from the East-European Jewish folk song, which "expresses the softness and grace of the Jewish women."

1932

The Folk Song of the East European Jews (HOM IX), see no.1.

82

Jewish Liturgy and Its Development. New York: Henry Holt. XIX, 404 pp. [R22, S2508, K143]

Reprints

New York: Sacred Music Press, HUC-Jewish Institute of Religion, 1956;
New York. Schocken Books, 1967, 1975.

Reviews

J[erry] I[delsohn], *Rand Daily Mail*, Johannesburg (10.8.1932) • S[amuel] S. C[ohn], *The Jewish Layman* 7, no.1 (September 1932):6 • Alice Jacob-Loewenson, *JR* (21.10.1932) • Louis Finkelstein, *JQR* N.S. 23 (1932/33): 383-384 • *Sentinel*, Chicago (10.2.1933) • Isidore Epstein, *Jewish Chronicle*, London (23.6.1933): 14 • Jacob Singer, *Temple Bulletin*, Cleveland, Ohio (1.8.1933)

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Jewish Liturgy and its Development grew out of Idelsohn's work as teacher of Jewish music and liturgy at the Hebrew Union College in Cincinnati. Rabbinical students of the Reform movement needed a detailed description of the entire traditional liturgy and a historical survey which would place the liturgy in a proper perspective. The literature which existed at the time could not satisfy these needs. It was mostly in German and thus inaccessible to the average American student, and consisted mostly of specialized studies written for erudite scholars. Even Ismar Elbogen's *Der Jüdische Gottesdienst in seiner geschichtlichen Entwicklung* (Leipzig, 1913), which might have been used as a basis for a course on the liturgy assumed thorough knowledge of the liturgy on the part of the reader. The purpose and scope of Idelsohn's books are best described in the words of its Preface:

This book attempts to give a comprehensive presentation of Jewish liturgy in all its phases. It describes the growth and forms the liturgy assumed during the ages. Public services and private devotions, synagogue and home worship are equally treated.... The author considered it essential to prepare the work chiefly as a book for students and for scholarly laymen. For that purpose, a detailed description of each individual service for the whole liturgical cycle of the most important rituals is given. The prayers in prose and liturgical poetry are characterized and analyzed, and the latest researches and findings are utilized.

To the writing of this book Idelsohn brought his vast knowledge of *halakāh*, customs and the liturgical music of all Jewish communities. Throughout the book one can feel his personal acquaintance with liturgical problems and his experience as a *hazzan*.

Songs of the Chassidim (HOM X), see no.1

The Synagogue Song of the East-European Jews (HOM VIII), see no.1

The Synagogue Song of the German Jews in the 18th Century According to Manuscripts (HOM VI), see no.1

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Der Synagogengesang der osteuropäischen Juden (HOM VIII), see no.1

Die traditionellen Gesänge der süddeutschen Juden (HOM VII), see no.1

Der Volksgesang der osteuropäischen Juden (HOM IX), see no.1

83

“Musical Characteristics of East-European Jewish Folk-song,” *MQ* 18, no.4(October): 634-45. [R74, S2634, K155]

Idelsohn wrote about East-European Jewish Folk song in at least four other publications: *JM*, ch. 18, *TN*, vol. III, ch. 3, *HOM* IX and X, and a Yiddish article in *Bodn* (see nos. 73, 56, 1, 102). The present article is an enlargement of the last part of chapter 18 of *JM* (pp. 396-410). It concentrates on the musical features of the tunes, and discusses tonality, melodic line, songs of foreign origin, and the “new Palestinian song.”

The entire corpus of the tunes of East-European Jewish folk songs can be divided into eight groups according to their scales (in *JM* it is divided into four groups). The largest group is in minor, “about eighty-eight percent [of the songs] have the minor scale or at least minor character. This fact determines the Semitic-Oriental character” of the songs. The tunes feature well developed forms

which are determined by a series of resting points. Motives of the folk tunes are similar to those of synagogue chants, or to non-Jewish folk songs, but they differ from either by their special sequence in the melody. When Jews adopt a non-Jewish melody they usually choose one which bears some similarities to genuine Jewish folk songs. Then they may change parts of the tune, they may add a characteristic Jewish motive, or they may remodel the tune in rhythm and form.

"Lately a new type of song has come into being, called 'Palestinian'." These songs which are sung by the Zionist pioneers "are fused out of Yiddish, Slavic, Yemenite and Arabic motives." The article concludes with a brief history of Idelsohn's best known contribution to the Palestinian song, namely "Hava Nagila."

As aids for comparison, the article contains brief discussions of East-European folk songs and a description of a few South-African Negro tunes which "consist of a constantly repeated motive accompanied by a multitude of percussive instruments making a deafening noise."

84

"Kantoren (Chasanut)", in *Encyclopaedia Judaica; das Judentum in Geschichte und Gegenwart* (Berlin: Verlag Eschkol), v.9: 888-902. [R73, S62, K157]

"Cantors (*Hazzanût*)"

The article deals with various aspects of the cantor's office and cantorial music, and can be divided into six parts: (1) A historical survey of the status of the *hazzan* from talmudic times to the nineteenth century. (2) Cantorial art as developed by the singing of *piyyûṭim* and the establishment of fixed synagogal melodies, especially among the Ashkenazim. (3) The development of the German and Polish melodic styles. (4) Famous cantors in the Eastern and Western Ashkenazi synagogues. (5) Elements of the cantorial art, i.e. biblical cantillation, recitations and the development of the *shtayger*, and the influence of non-Jewish music on *piyyûṭim* and other prayers. (6) Important collections of cantorial music. A short bibliography is appended.

85

"Mosche Pan, ein vergessener deutscher Synagogenkomponist des 18. Jahrhunderts," *JK* 6. Jg., *Wissenschaftliche Beilage* [to Nr.5, August]. 6 pp. [R75, S4294, *K156]

Translation

: די שוהל און די חזנים וועלט 26/46, דריטער יאהרגאנג (דעצעמבער 1938)
[*S4294, *K156]. 10-8

“Moshe Pan; A Forgotten German Synagogue Composer of the Eighteenth Century”

Moshe Pan is known mainly through 144 compositions of his which were included in Ahron Beer's anthology of cantorial music (written 1791-92) which Idelsohn published in *HOM* VI (see no.1). The present article supplements the brief remarks about Moshe Pan in the introductory section to *HOM* VI. Idelsohn regards this composer as one of those who helped to prevent the stagnation of Western Ashkenazi synagogal music in the eighteenth century: he introduced the innovations of contemporary art music into the synagogue, while yet preserving the main features of the old Jewish tradition.

1933

The Traditional Songs of the South German Jews (*HOM* VII), see no.1.

86

“Collecting Hebrew Folk-lore,” *Musical Review of Canada* 1, no. 3(December): 14-15. [K 166]

A concise account of the principles that guided the compilation of *HOM*. The article enumerates eight cardinal questions concerning Jewish music, which *HOM* was intended to answer. It describes the steps of compiling *HOM* as: (1) Collecting songs “from the lips” of informants who are true carriers of the tradition of their community. (2) Classifying the melodies “according to types and characteristics.” (3) Comparing groups of songs and defining their common elements. (4) Comparing the songs of each Jewish community with relevant non-Jewish songs. Idelsohn's collection of Yemenite poetry (see no.77) and texts of East-European folk songs (see no. 1, vol. IX), as well as a thorough study of the history of the Jewish cantor, are mentioned as by-products of *HOM*. The article ends with a brief description of the contents of *HOM*.

87

“Parallels between the Old-French and the Jewish song,” *Acta Musicologica* 5, no.3 (July-September 1933): 162-68; 6, no. 1 (January-March 1934): 15-22. [R 79; S441; K165, 171]

Reprint (part)

E. Werner, ed., *Contributions to a Historical Study of Jewish Music* (New York: Ktav, 1976), pp. 200-206. [K165]

A somewhat controversial article in which Idelsohn tries to show traces of Jewish music in French folk music. Jews settled in France in the fourth century; “they

were scattered throughout the country and lived and mingled with the native people" until the fourteenth century when they were expelled twice, first in 1306 and for the second time in 1394. There are various testimonies showing that the Jews influenced the non-Jewish population and even that "Christians learned from the Jews the chants of Psalms." Therefore "we may assume that elements of Jewish religious and folk traditions crept into the folk traditions of the population in France."

Idelsohn prepares his comparison of French and Jewish melodies with introductory remarks about the "predominance of certain scales" in folk music of various peoples, the tendencies of certain peoples towards rhythmical or unrhythmical songs, and the longevity of folk tunes. He also states his belief that "The originality of a people's song is expressed primarily in its melodic line and in the formation of its motives" and that consequently people usually reshape foreign melodies when they adopt them. (See no.54). "But wherever the mode has originally grown out of the tonal expression of some racial element merged into the new nation, the melodic line is but slightly changed." Idelsohn reminds us that many nations influenced French folk tunes and endeavours to show that traces of the *magen avôt shtayger* as well as "the melodic line of the Yemenite 'Selicha' mode, of the [cantillation of the] Prophets and that of Psalms" are found in fourteen French airs which were notated in the fifteenth century but are probably several centuries older.

The article provides comparative analyses of about fifty Jewish, French and other tunes. It ends with the question whether "all these comparisons offer merely another example of [Wilhelm Tappert's concept of] 'Wandering Melodies'" or whether the similarities are "a result of ethnological fusions." Idelsohn is aware of the difficulties of his thesis and calls for "an intense study" of "more and ampler material."

88

"Deutsche Elemente im alten Synagogengesang Deutschlands," *ZfMW* 15, H.9/10(June/July):385-93. [R77, S2293, K164]

"German Elements in the Old Synagogue Song of Germany"

A sequel to Idelsohn's article on the *mis-sinay* melodies which discussed the penetration of German Minnesong elements into the most sacrosanct High Holiday melodies of the Ashkenazim (see no.65).

Idelsohn argues that German music influenced the Western-Ashkenazi synagogue melodies in two ways: by causing a change of tonality and through an influx of melodic elements. He suggests that the tonality of the Ashkenazi Pentateuch cantillation had originally been similar to that of the Oriental and

Sephardi ones. During the crusades, however, Ashkenazi Jews were severed from their Oriental brethren, and became gradually influenced by German non-Jewish musical taste, especially by the German inclination towards the major mode. Thus the musical motives of Pentateuch cantillation remained similar to the Oriental and Sephardi ones, but the tonality of the cantillation changed from *maqām sīga* to major.

The importation of German melodic elements was done in two ways: by adopting entire melodies, or by absorbing phrases and motives of folk songs or new popular songs into the fabric of synagogal music. Various examples of borrowed melodies and motives are quoted, side by side with the German original tunes.

89

"Einige Bemerkungen," *JK* 7. Jg., Nr. 2 (April): 2-3. [K163]

"A Few Remarks" on articles which appeared in *JK*, 6. Jg. concerning the Ashkenazi tunes for reading of Song of Songs, Ruth and Ecclesiastes, the singing of *ha'azīnū* (Deut. 32) in a lamenting manner, and the problem of purifying the music of the modern synagogue.

90

"Der Mogen Ovos Steiger (eine folkloristische Studie)," *JK* 7. Jg., Nr. 1 = "Idelsohn Nummer" (Februar): 3-6, and *Musikbeilage*, pp.5-8. [R80, *K162]

Translation

באדן, כאנד 1, נומער 2 (יולי-ספטמבר 1934): 3-6, and *Musikbeilage*, pp.5-8. [R80, *K162]

HUCA 14(1939): 559-74. [S2632, K162]

"The Mogen Ovos Mode (A Study in Folk-lore)"

Singing the prayer *magen avôt*, the abbreviated repetition of Sabbath-eve *amīdah*, is an old tradition which "goes back to the third century." Jewish communities in different parts of the world share the same mode for the prayer, though each community has its own variant. This mode, which, to Idelsohn, is the deepest expression of the Jewish soul, is based on an "original melodic line of Jewish folk song" and is also the foundation of various synagogue melodies (e.g. Leoni's *yigdal*). The mode is not exclusively Jewish; it is found in Arabic, "Syrian-Maronite," Old French and Catholic-German song. Idelsohn traces it in several European cultures and develops the hypothesis that it is a Semitic mode which was borrowed by the French from the Jews of France and penetrated German song and Gregorian chant. Since, however, the motives and spirit of the mode did not fit the development of French and German cultures, it gradually

disappeared from their folk songs, but remained in a fossilized state in some Catholic chants. Part of the article deals with the nature of folk songs in general.

91

"תולדות הש"ץ יואל דוד 'בעל הבית' ל' עפ"י כ"י שנמצא בגניזת בית הספרים של בית המדרש לרבנים בסיניסניטי,"

HUCM 20, no.5-6(May-June, "Graduation Number"):27, 29, 28 (= I-III of the Hebrew pagination). [S5682, *K160]

"A Biography of the Cantor Joel David 'Baalhabes'1' According to a Manuscript that was Found in the Archives of the Hebrew Union College Library in Cincinnati"

The anonymous Hebrew ms., which Idelsohn dates as ca. 1870, is printed here with a few corrections and omissions. It tells the story of the most romantic figure among nineteenth-century East-European cantors, namely Joel David Levinsohn-Strashun (1816-1850) who was known as "Der Vilner Baalhabes'1." Joel David became a famous singer when he was eleven years old. In 1830 (the article gives the Hebrew year equivalent to 1870, an obvious error) his father died and the fourteen-year old boy succeeded him as chief cantor of Vilna. Soon a rich member of the Vilna community took him as a son-in-law; hence his nickname which means "the young householder of Vilna." At the age of twenty-eight he left for Warsaw and Vienna and returned with a profound mental depression. This crisis is attributed to the overwhelming impression which the great Viennese cantor Solomon Sulzer made upon the young man. He gradually renounced *hazzanût*, became a wandering penitent, and died in an asylum in Warsaw.

The short biography of this cantor which appears in *JM*, pp. 299-302 is apparently also based on this manuscript (see no.73).

1934

92

"Music, Jewish", in *The Encyclopedia of Jewish Knowledge*, in one volume, ed. Jacob de Haas-(New York: Behrman's Jewish Book House), pp. 374-75. [*S46, *K172]

A concise article of about one column in which Idelsohn defines Jewish music as "A branch of the Semitic-Oriental music indigenous to the Near East." Characteristics of Jewish music are "the tetrachordal tonality," the scales, "the modal form" and the predominance of the minor key. Jewish music maintained its

originality through the ages, although some melodies were adopted from non-Jews. Efforts to introduce counterpoint and harmony into Jewish music have failed. A few collections of music including *HOM* are briefly discussed.

"Parallels Between the Old-French and the Jewish Song, II", see no. 87.

93

"א בריוו פון פראפעסאר אידלסון." אידישע מוזיק זשורנאל 1, מס' 1 (יולי): 8. [K170]

"A letter from Prof. Idelsohn" (in Hebrew) to Jacob Beimel, the editor, congratulating him on the forthcoming publication of the Journal and apologizing for his own inability, due to illness, to contribute an article to the Journal.

94

"דער חזן ביי אידען," די חזנים וועלט, שנה א, ג(טבת תרצ"ד): 1; ד(שבט תרצ"ד): 2-3; ה(אדר תרצ"ד): 9-10; ו(ניסן תרצ"ד): 3-4; ז(אייר תרצ"ד): 15-16; ח(סיון תרצ"ד): 5-7; יא(תשרי תרצ"ה): 8-9; יב(מרחשון תרצ"ה): 5-6; יג(כסלו תרצ"ה): 15; יד(שנה ג); טו(שבט תרצ"ה): 7-8. [S1714, *K168]

"The *hazzan* among Jews"

A historical survey of the status of the Jewish precentor. The article consists of short discourses on *hazzanût* and related topics, such as prayer in biblical times, talmudic sources on the duties of the precentor, the term *hazzan* and its history, the precentor in Geonic times, the influence of Arabic music on *hazzanût*, the rise of *payyetañim*, important Ashkenazi *hazzanîm* since the sixteenth century, and the conflict between *hazzanîm* and rabbis. (See *JM*, ch. 4; see also nos. 56 and 74.)

1935

95

"My Life; a sketch," *JMJ* 2, no. 2(May-June): 8-11. [*S5497, *K181]

Reprint

Chazanuth, 1937 (40th Anniversary Journal): 11-14 [S5497, *K181].

An autobiographical sketch written after Idelsohn retired from the Hebrew Union College. It contains a detailed description of his early career and his work in Jerusalem. A shorter autobiographical sketch in Hebrew was published in *Die Chasanim Welt* (see no. 97) and contains some supplementary details.

96

“אברהם מרדכי רבינוביץ, ” אידישע מוזיק זשורנאל 2, מס' 4 (נובמבר-דעמבר): 8-9.
[*K180]
“Abraham Mordecai Rabinowitz”

An obituary, in Hebrew, of Idelsohn's first teacher, Cantor Abraham Mordecai Rabinowitz of Libau, who was able to combine innovations of moderate Reform Judaism with the firm tradition of Polish-Lithuanian orthodoxy.

“חזנים אין פראג” see no.69.

97

“חיי; מיוחד לעולם החזנים” [נספח עברי בתוך] די חזנים וועלט, שנה ג, טו (שבט תרצ"ה):
[*S5496]. 23-22
“My Life; [Written] Especially for ‘*ôlam ha-ḥazzanîm* [Hebrew supplement in *Die Chasanim Welt*]

Idelsohn wrote this autobiographical sketch after having suffered from a stroke. It is a pessimistic summary of his life and work. A more detailed and less pessimistic version is the one he wrote in English for *JMJ* (see no. 95); but the present version contains some details which do not appear there.

98

“חיי בירנבוים ופעולתו”, די חזנים וועלט, שנה ב, יט (אייר תרצ"ה):
[S5606, K178]. 23-22
“Birnbaum's Life and Work”

A short biography of Idelsohn's teacher and mentor, the famous cantor and scholar Eduard E. Birnbaum, and an evaluation of his scholarly work. Idelsohn praises Birnbaum's pioneer studies but criticizes their faults, especially the rejection of Yemenite melodies as “incorrect music.”

99

“הנגינה המסורתית של יהודי צרפת הדרומית”, אידישע מוזיק זשורנאל 2, מס' 3
(ספטמבר-אוקטובר): 7-8. [K179]
“The Traditional Music of the Jews of Southern France”

The article, originally ch. 9 of the unpublished vol. II, book 2 of *TN* (see no. 56), discusses the history, religious customs and sacred music of the Jews of the Comtat Venaissin in Provence. Since the Comtat was under the direct suzerainty

of the Popes, the Jews there enjoyed a special status during the Middle Ages and remained in its four principal towns while their brethren were expelled from France. Thus they became separated from other Jewish communities for many centuries and developed special religious customs of their own. Idelsohn suggests that some of their liturgical customs are genuine Provençal ones, while others are related to the ancient tradition of Northern France.

The synagogal music of the Comtat Venaissin is chiefly known through the collection *zemîrôt yisra'el-chants hébraïques* by Jules Salomon Crémieu and Mardochee Crémieu (Aix en Provence, 1885). The collection contains forty *nûsha'ôt* (i.e. extended melodic patterns) each of which is built of a limited number of motives. The Jews of the Comtat Venaissin classify their synagogue melodies under three categories: (1) *no'am*, a joyful melody; (2) *nehî*, a sad mournful melody, and (3) *psalmodie*, a melody constructed out of ancient motives. The scales are limited to minor and major and the melodies are similar to non-Jewish French folk music. In another article (see no.87) Idelsohn had endeavoured to show that French folk music was influenced by the music of French Jews.

100

[S2638, *K173]. 72-66 : (ווינטער) 4 נומער 1, באנד 1, באדן, "די אידישע פאלק-מעלאדיע,"
 "The Jewish Folk Melody"

A Yiddish translation of the Introduction to the unpublished vol. III, book 4 of *TN* (see no.56). The purpose of book 4, says Idelsohn, is to analyze the melodies which were created outside the walls of the synagogue. Unlike the synagogue song, Jewish folk song was the expression of the entire nation, the learned man and the ignoramus, men and women, high class and low class. It was sung in the vernacular and understood by all.

There are four conditions without which no national folk-song can grow: (1) The unity of origin of the nation. Only a nation whose majority was living in one land for generations can create folk songs. (2) The ability of the nation "to share spiritual properties." (3) Identification with land and nature. (4) A limited amount of foreign influence. Jews never had all these conditions; mostly they lacked the third condition, but they substituted for it the dream of returning to their homeland in the Messianic era. As long as Jews stayed in one land as a unified community, even in ghettos and pales-of-settlement, they developed folk songs; naturally, each Jewish center developed its own folk song. In the last generations, especially since World War I, Jews were increasingly exposed to foreign influences and gradually lost their belief in their common spiritual properties. Jews became permanent immigrants in new lands, and better living

conditions in new countries caused many to assimilate. Under such conditions, Jewish folk melody could no longer develop. The only hope for a new development of Jewish folk melodies are the new Jewish settlements in the Land of Israel.

101

”די פאלק-מעלאדיע פון די אריענטאלישע אידן,“ באדן, באנד 2, נומער 1 (פרילינג): 43-63.
[S2628, K174]

“The Folk Melody of Oriental Jews”

A Yiddish translation of ch. 1 of the unpublished *TN*, vol. III, book 4 (see no.56). The chapter is an extended version of *JM*, ch. 17 (see no.73).

The chapter contains a general introduction to the history of Jewish folk song, and a survey of Sephardi and Yemenite folk songs.

In Biblical times and during the time of the Second Temple, secular, joyful folk songs were common among Jews. But the troubles that befell them, especially the destruction of the Temple, brought about a decline of this means of folk expression. The increasing puritanism of the rabbis, similar to that of the Church fathers, permitted only religious [paraliturgical] folk songs.

During the Middle Ages, Sephardi and Oriental Jews developed a treasure of religious *zemîrôt*. This treasure was enriched in the sixteenth and seventeenth centuries through the Lurianic Kabbalah of Safed, and the poets of the Safed school, especially Israel Najara (see no.37).

Melodies of Oriental Jewish folk songs have two sources: the music of gentile neighbours such as Arabs, Turks, Persians, Syrians, and Greeks (influence of these peoples can be detected in Najara's poems); and the ancient Hebrew music which is expressed in melodic formulae borrowed from biblical cantillation and prayers.

Idelsohn provides thirteen examples of melodies of Oriental paraliturgical songs which he assumes to contain motives related to modes of cantillation and prayer, and four other melodies of Judeo-Spanish songs which he relates to Jewish modes, even to *shaygers*.

The last part of the chapter deals with the religious folk songs of Yemenite Jews since the seventeenth century. It discusses the influence of Kabbalistic symbolism on Yemenite poetry, the important forms of this poetry, the differences between Yemenite liturgical and paraliturgical music and the three Yemenite scales, namely those parallel to the “Aeolian”, “Mixolydian” and “Dorian” modes. The chapter concludes with a warning: certain songs in the new Palestinian Jewish repertory, proclaimed to be “Yemenite melodies,” are nothing but unauthentic “mixtures.”

102

”די פאלק־מעלאדיע פון די אשכנזים און די מזרח־איראפייאישע אידן.” באדן, באנד 2, נומער 2 (זומער): 70-86. [S2627, *K175]

“The Folk Melody of the Ashkenazi and East European Jews.”

The first part, “The Folk Song of the Ashkenazim,” is almost identical with *JM*, ch. 18, part a (see no. 73) and thus needs no summary here. The second part, “The Melody of East European Jews,” is a new survey of the topic based on *JM*, ch. 18 part b and on the introductory section of *HOMIX*. It discusses the origins of East European Jews and their music, and the characteristics of East-European gentile folk songs which helped shape Jewish folk song there. Idelsohn then surveys some of the most popular texts and the modes used in Jewish songs. Most important are the last pages of the article, which contain an annotated bibliography of collections of East-European Jewish folk songs.

103

”ברחנים,” באדן, באנד 2, נומער 3 (הערבסט): 62-66. [S1494, K176]

“Badchonim”

A condensed version of the sections dealing with “badchonim” (i.e. jesters, especially at weddings) in *JM*, ch. 20, with an introduction based chiefly on ch. 5 of the same book (see no. 73). The article notes the importance of merry-making at weddings since biblical times and describes briefly the rabbinic attitude to it since the destruction of the Temple. It surveys the rise of *badhanût* and provides short sketches of the life and works of three most notable “badchonim” of the nineteenth century: Berl Margulies, called “Berl Broder” (1817-1880); Benjamin Wolf Ehrenkranz, called “Velvl Zabazher” (1826-1883) and Elyokum Zunser (1840-1913).

1936

104

“Traditional Songs of the German (Tedesco) Jews in Italy,” *HUCA* 11(1936): 569-91. [S2344, K185]

An invaluable article about a Jewish community on which little research has been done. The article begins with a short history of the Tedesco Jews in North Italy from the immigrations of the fifteenth century onwards and describes a few sources of the Tedesco synagogue music. The bulk of the article is an analysis of twenty-three musical examples which were collected and notated for Idelsohn by G. Bassani in Ferrara.

Four of the examples are printed together with their variants as transcribed by Benedetto Marcello and used as *cantus firmi* in his Psalm settings *l'Estro poetico armonico* (Venice, 1724-27). The examples are arranged in ten compartments as follows: (1) "The mode of the Pentateuch." According to Idelsohn this is the "missing link" between the Boeschenstein version of the Ashkenazi *te'amim* as printed in Reuchlin's *De Accentibus* (Hagenau, 1518) and the modern German version. (2) "Pentateuch mode for the High Holydays." The "mode" does not resemble the Ashkenazi patterns for the High Holidays reading, but, according to Idelsohn, it is "adopted from the Italian-Oriental (Levantine) Song." (3) "Chant for the Prophets (Haftarah)." The Tedesco Jews "do not possess fixed motives for the Ta'amim of the Prophets," but they fit each verse loosely into a melodic mold. (4) "Kaddish for Yom Kippur." Idelsohn believes this to be a variant of the tune used by West European Ashkenazim for the *qaddiṣ* before *mûsaf* service on the Three Festivals. (5) "The Kaddish for [the end of] *Selihot*." A Tedesco version of a typical German "Schluss-Kaddisch." The tune was transcribed by Marcello, and his version is given after Bassani's for comparison. (6) "Šofet kol ha'arez." A variant of one of the German tunes which, according to Idelsohn, is based on a Protestant church song. (7) "Ma'oz zur for Hanukkah." The famous tune is given in two versions: the modern transcription by Bassani and the eighteenth century one by Marcello. The difference between the two versions is striking. (8) "Leka dodi." Again Bassani's transcription is given together with Marcello's. (9) "Honenu adonai honenu." A tune which is found in several variants among German Jewish communities; some variants are in major, others in minor. (10) "Ha-kol yoduka." It was an old German custom that on the Sabbath before Passover the entire congregation would sing aloud the first paragraph of the *yôzer* blessing. Tedesco Jews preserved this custom.

A few remarks about Italian synagogue music, with some examples, appear in *HOM VII*, ch. III; Marcello's transcriptions also appear at the end of the volume. It seems that at the time of compilation of *HOM VII* Idelsohn did not have before him all the materials used in this article.

105

"הסגנון בנגינה" הדאר תשע"ב, שנה חמש עשרה (כרך 16). גליון י"א (ט"ו טבת תרצ"ו): [S372, K182]. 176-175

"Style in Music"

An essay discussing the reasons for the development of national and international musical styles. This is the first part of the Appendix to the unpublished *TN* vol. II, book 2 (see no.56). Style, a feature present in every branch of human culture, is a means of communication; therefore it is bound to fit the time, place

and character of the people who communicate through it, and it varies from time to time, from place to place, from nation to nation.

Each individual has his own style, each ethnic group has a collective style and coexisting ethnic groups develop "common", or international styles. There are two levels of style: the popular folkloristic level and the artistic one.

The musical style of every nation has four components: motives, melodic formulae, scales and tunes. Art music has other components, such as harmony, counterpoint, timbre, and form. Music began by creating motives and these represented the spirit of the group that produced them. The motive is thus the most important element in national musical style. Out of motives people formed melodies. Melodies were molded according to agreed scales and the latter were chosen to fit the nature of the people. Motives, melodies and scales are found in the most primitive music as their use does not require much intellectual effort. Shaping melodic formulae into modes, however, does require thought and creativity; therefore only higher cultures create modes or *maqāmāt*.

An international or "common" musical style is formed by the influence of ideas which rise in one place and are distributed either by conviction or by force. The music of the Catholic Church is an example of such an international style. A style of this kind serves as an addition to the national genuine styles. An international style may serve as a stimulant to create a highly artistic style. European art music is the fruit of the international Church style.

106

סגנון הנגינה היהודית, הדאר תשע"ו, שנה חמש עשרה (כרך 16), גליון טו (י"ד שבט

תרצ"ו): 246-248. [*S372, K183]

"The Style of Jewish Music"

A sequel to Idelsohn's previous article and the second part of the Appendix to the unpublished *TN*, vol. II, book 2 (see nos. 105 and 56). The article can be divided into three parts: (1) The European style of art music; (2) conditions needed for the development of folk music; (3) Jewish musical style through history.

The European style of art music is the spiritual product of the developed, urban, professional and intellectual musician. Its character is philosophical, its structure complex, and not every listener can understand all its meanings. This musical style is international. Sometimes art musicians introduce folk motives into their compositions, but when they do so, they usually force their harmony and counterpoint upon the folk motives and "correct" melodies to suit their taste. Non-European musicians sometimes force themselves to write in the European artistic style and thereby create artificial music. The artistic style is inimical to folk style: whenever the former develops, the latter declines. Some

composers of art music wrote works which became folk music, but these were exceptions to the rule.

Folk music needs four conditions to develop. Here Idelsohn reiterates the four conditions as described in the unpublished vol. III of *TN*, Introduction to book 4 (see nos. 56 and 100). Jews created their earliest folk style when they were a sovereign nation in their land and formed new styles in exile, so long as they enjoyed a continuous spiritual autonomy. A limited amount of gentile influence helped shape Jewish music. Gentile influence upon Jewish music penetrated through women's songs and reached even the most sacred synagogue prayers. One finds German influence in the sacred *mis-sinay* tunes and Tartarian influence in East-European folk and synagogue songs. Lately, however, foreign influences increased to the point of ruining the essence of Jewish music. The only hope for the creation of a new genuine style is the new Jewish settlement in Palestine.

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“לידער וואס זיינען פארשפרייט געווארן דורך מוזיקאלישע פארשטעלונגען, ” באדן, באנד 2, נומער 4 (ווינטער): 65-66. [S2631, *K184]

“Songs That Were Distributed Through Musical Shows”

The short article discusses the origin of some favourite songs of the Jewish theater, especially the ones that appeared in Abraham Goldfaden's stage works. The first favourite tune about which we have some knowledge was a certain “*be-niggûn haman*” (Haman's tune) in a Frankfurt *Purim Spiel* of 1708.

The most popular Jewish stage works are undoubtedly those of Abraham Goldfaden (see *JM*, ch. 20, pp. 447-454), but the tunes that made them famous are not all by him. Some may have been composed by a collaborator, Zelig Mogulesco; others are traceable to Naumbourg's *zemîrôt yisra'el* and one is a recasting of an Aria by Verdi. The popular “Eili, Eili” comes from the 1894 show *di broche* by Jacob Kopel Sanders.

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“הנגינה השקולה בישראל, ” ספר השנה ליהודי אמריקה (תרצ”ח):

[S370, *K188] .153-141

“Metrical Music in Israel”

The article was originally ch. 6 of the unpublished vol. II, book 2 of *TN* (see no. 56) where it was intended to serve as counterpart of ch. 5 dealing with “non-metrical” (i.e. recitative) liturgical Jewish music.

The article opens with a general introduction to metrical singing in ancient times and discusses the role which this "popular and vulgar, natural and corporeal" music played within the realm of religion side by side with religious lofty and abstract ideas. This is followed by a discussion of three phases of metrical poetry in Jewish liturgy: (1) The phase of biblical poetry; (2) the phase of post-biblical prayers; (3) the phase of Arabic influence.

Biblical meter is based on formations of stressed words (not on patterns of stressed syllables). Poetical verses are formed by alternating short and long combinations of words. Post-biblical prayers are based on biblical meters; their forms are found not only in the Jewish liturgy, but also in prayers of the Syriac Church and related churches. Finally, under Arabic influence, Jews based their new religious poems on adopted and adapted Arabic meters.

Since dancing was prohibited in the synagogue as well as in the church, the melodies which were connected with the prayers lost their original rhythmic patterns. Gradually people lost the metrical feeling of the words and sang them to new melodies some of which were long embellished recitatives that preserve little or nothing of the original meter and rhythm of the text. Sometimes we find *contrafacta*, melodies with new religious texts which replaced old secular ones. Metrical melodies were reshaped in the synagogue and cleansed from extreme secular ingredients, such as sensual rhythmic patterns or "lascivious modulations of the voice." "Thus we see that metrical music was naturalized in sacred music only after it had been acclimatized, modified, imbued with the Holy Spirit, and had become the music of the soul rather than the music of the senses."

ADDENDUM

While the present article was in press, our attention was drawn to an additional 1912 article by Idelsohn on the Yemenite pronunciation of Hebrew. The article מבטא התימנים was published in השפה, Peterburg, pp. 88-92. See Shlomo Morag's article in the Hebrew section of this volume, p. קסא and note 7.

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