



The Western Sephardi Liturgical Tradition

As Sung by Abraham Lopes Cardozo

הליטורגיה הספרדית המערבית

בפי אברהם לופס קרדוזו

אנתולוגיה של מסורות מוסיקה בישראל 16 Anthology of Music Traditions in Israel

האוניברסיטה העברית ירושלים, המרכז לחקר המוסיקה היהודית
The Hebrew University of Jerusalem, Jewish Music Research Centre

Sabbath

1. Lekha dodi	1:16
2. Hashkivenu	2:18
3. Yom hashishi	1:49
4. Tzur mishelo akhlanu	1:38
5. Kol beru'e ma'ala u-mata	1:12
6. Qamti lehallel leshem hael hanikhsbad	1:27
7. Yigdal elohim hay	0:52
8. Im tashiv (Qiddush shel Shabbat)	2:16
9. Halleluya halleli nafshi (Psalm 146)...	1:16
10. Nishmat kol hay	6:47
11. Az yashir Moshe (Song of the Sea; Exodus 15; Amsterdam version)	0:41
12. Az yashir Moshe (Song of the Sea; Exodus 15; New York version).....	0:42
13. Yitgdal ve-yitqadash	1:24
14. Naqdishakh ve-na'aritzakh	1:13
15. Yevarekhekh	5:21
16. Va-ya'al Moshe me-'arbot Mo'ab (Deuteronomy 34)	1:21
17. Mizmor le-david (Psalm 29)	2:28
18. Keter	4:40

High Holidays

19. Ben adam mah lekha nirdam	1:35
20. Atanu lehalot panekha	1:17
21. Ahot qetannah	2:30

22. Shema' qoli	1:57
23. 'Et sha'are ratzon	3:43
24. Kol nidrei	2:52

Three Festivals

25. Miyom qadmon	1:23
26. Shir hashirim (Song of Songs 1: 1-4)	0:47
27. Lekh le-shalom geshem	0:41
28. Hallelu et adonay kol goyim	0:56
29. Ha lahma aniya	0:31
30. Mi hakham ve-yishmor eleh, Qaddish and Barekhu	2:04
31. Hallelu et adonay kol goyim	1:00
32. Qiddush for the Three Festivals	1:43

Ninth of Av

33. Divre Yermiyahu (Jeremiah 1:1-9)	1:42
34. Alekhem 'eda qedoshah	1:34
35. Eikha yashvah badad (Lamentations 1:1-4 and 5:21)	1:45
36. Qumi ve-sifdih torah	1:34

Simhat Torah

37. Amen amen shem nora	1:35
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Circumcisions and Weddings

38. Berukhim atem qchal emmunai	1:22
39. Sheva' berakhot	4:51



Abraham Lopes Cardozo

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Editor: Edwin Seroussi

The Western Sephardi Liturgy

As Sung by Abraham Lopes Cardozo

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Notes by Edwin Seroussi

in collaboration with

Deborah Cardozo Smith and Judith Cardozo Tenenbaum

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(ca. 1680-1690) by **Emanuel de Witte** (b. 1617, Alkmaar, d. 1692, Amsterdam).

Courtesy of the Israel Museum, Jerusalem

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Foreword

Traditional music cultures are often associated with the collective mind. Yet, their transmission from generation to generation largely relies on individuals who have the capacity to amass repertoires in their memories and earn recognition of their community as genuine bearers of their lore. In certain cases, a whole musical tradition relies on one individual who dedicates his or her entire life to the careful preservation and performance of the music on behalf of the congregation. Our CD series *Anthology of Music Traditions in Israel* has already dedicated titles to the musical memory of such unique individuals (see for example: *Ottoman Hebrew Sacred Poetry Performed by Samuel Benaroya*, AMTI no. 12).

The present CD outlines another such remarkable individual. Rev. Abraham Lopes Cardozo from the Portuguese Jewish community in Amsterdam, first served the Portuguese community of Suriname and then for more than four decades was *hazzan* (cantor) of the Spanish and Portuguese Synagogue of New York City. Today he can rightfully be considered as one of the last living *hazzanim* of the venerable Western Sephardi tradition.

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Last but not least, we owe Mrs. Irma Miriam Robles de Lopes Cardozo our deep thanks for her unshakable inspiration and constant encouragement towards the completion of this project.

The Western Sephardi liturgical tradition

The Western Sephardi Diaspora began its development in the mid-16th century when Spanish and Portuguese Jews, who had been forced to convert to Christianity during the previous two centuries, returned to Judaism in considerable numbers. Before that time, many of these *conversos* fled to North Africa and the Eastern Mediterranean countries. There they joined the large communities that had been established by the Sephardi Jews who were expelled from the Iberian Peninsula in 1492 and 1497. Yet many others moved gradually to Western Europe and established flourishing communities in northern Italy (Venice, Ferrara and later-on in Livorno) and southeast France (Bayonne and Bordeaux). Communities were subsequently formed in the Netherlands (Amsterdam), Germany (Hamburg) and England (London). Finally, Western European colonial expansion led to the establishment of Sephardi communities in northern Brazil, Suriname and the Caribbean and later on in North America. These communities are referred to as Western Sephardi in order to distinguish them from those of North Africa and the Ottoman Empire in the Eastern Mediterranean. Another designation for these congregations is "Spanish-Portuguese" or simply, "Portuguese" Jews according to the labels they used to define themselves. In this booklet, we use all three terms interchangeably.

While the *conversos* who settled in the well-established Sephardi communities of North Africa and the Ottoman Empire eventually mingled within their brethren, those who

settled in Western Europe and the Americas developed a distinct cultural identity with a unique liturgical music repertoire. This repertoire was forged gradually, out of diverse sources and models; it increased especially in the main Portuguese Jewish community of Amsterdam during its formative period in the 17th century. The repertoire that reached the 20th century, contains traces of both very old practices and newer ones, the result of radical processes of assimilation and acculturation that occurred in the Western Sephardi communities since the mid-18th century, if not earlier.

Communal prayer is the core of Jewish worship. For this reason the establishment of a synagogue and a proper performance of liturgical services were immediate needs for the “new Jews” of Amsterdam and of its sister congregations in Western Europe and the Americas. Thus the Portuguese synagogue, which these Jews called *esnoga* or *snoga* (pronounced in Dutch as: *snoucha*), became the center of the community’s social and religious life.

Jewish liturgy requires a familiarity with the order of the texts and the diverse musical genres that are used for each section of the service. The *conversos* imported experienced *hazzanim* from the Sephardi communities of North Africa and the Ottoman Empire who would instruct them on the proper order and manner of performing the liturgy in accordance to the Sephardi usage. Concomitantly, special Hebrew prayer books in Latin characters or Spanish translations of the Jewish liturgy began to be printed in Italy and Amsterdam as early as 1552, and perhaps before.

The Western Sephardi liturgical music repertoire emerged as a fusion between elements considered traditionally Jewish with newer and less entrenched elements and reflected the openness of the *converso* communities to their non-Jewish cultural surroundings. The primary elements consisted of the performance practices and tunes learned from the imported North African and Eastern Mediterranean Sephardi mentors who instructed the first generation of *conversos*, particularly in Venice and in Amsterdam. This traditional music, from which the *conversos* were detached after they were forced to abandon their ancestral faith in the Iberian Peninsula, was maintained (or at least, so it was believed) in the Sephardi centers of the Eastern Mediterranean and North Africa. These old Sephardi traditions were conceptualized by the Western Sephardim as a normative “text” and therefore its adoption as part of their wider re-education project, showed a yearning to rejoin the mainstream of the Jewish people through resuming the practice of authentic Sephardi Jewish liturgy and music. These old practices and repertoires, observed and transmitted with the utmost possible precision by the Portuguese Jewish *hazzanim*, endured the vicissitudes of time and could still be detected in the 20th century.

Yet, the *conversos* also bought with them from their former cultural experience in the Iberian Peninsula a developed taste for the music of the Baroque Era (in both its art and more popular expressions), especially for the Italian style prevalent in 17th-century Spain and to a certain extent the Low Countries. In the course of time, the *hazzanim*

of Amsterdam, from whom a decent proficiency in Western European art music performance and composition was required, introduced their own, original compositions to the synagogue, especially for specific texts such as the *qaddish* and the *qeddushah* or for hymns such as *Yigdal elohim hay or Adon 'olam*. It is during this period that other influences entered the Amsterdam synagogue. Such imports were such as Italian Jewish melodies (due to close contacts with the Portuguese communities of Venice and Livorno) and Dutch folk tunes, especially for joyful occasions such as Purim.

From the 19th century, fewer new compositions entered the liturgy of the Amsterdam synagogue. A revival of liturgical music occurred when a formal choir, called *Santo Servizio*, was established at the Portuguese synagogue in Amsterdam after 1876. The choir performed mostly on the High Holidays and Festivals and new liturgical works by Jewish composers, Sephardi and Ashkenazi, were commissioned for it.

This complex web of liturgical music from Amsterdam and its sister congregations is further reflected in the development of both an oral and a written body of Western Sephardi liturgical music, a unique phenomenon in the Jewish world. Jewish liturgical music was orally transmitted. To the present day, the Eastern Sephardi and Oriental Jewish communities continue to rely on oral transmission for the continuity of their liturgical music lore. Musical notation, a hallmark of Western European art music, was accessible to the Western Sephardim since at least the late 17th century, but only gradually did it become a tool for the preservation of liturgical music pieces before

the 20th century. The purpose of musical notation was to preserve traditional melodies and to record for posterity new liturgical music composed by *hazzanim* and by composers who were commissioned by the community to produce new works on its behalf. These written documents allow us to follow the historical development of the music of the Western Sephardi synagogues with a higher degree of precision than that of other Jewish liturgical traditions.

The liturgical music of the Portuguese Jews has attracted relatively wide attention from Jewish music researchers. Yet, some of the mystique and mystery associated with the *converso* story has colored and perhaps distorted the notion of the "ancient" origins of this liturgical music heritage. One has to be extremely careful, however, in the assessment of this repertoire as the multi-layered lore sung by Rev. Lopes Cardozo shows us. It should be kept in mind that most of the Portuguese Jewish settlements in Western Europe, particularly those in the peripheries of the main center in Amsterdam, such as London and Hamburg, witnessed a strong process of assimilation as early as the late 18th century. Attending regular services was by no means a custom of the majority of members of these communities, many of whom paid their monetary dues but lived socially and spiritually in the fringes of their Jewish congregation. At the same time, there was significant assimilation into the musical tastes of contemporary high bourgeoisie. A steady stream of Italian, North African, Eastern Sephardi and non-Sephardi Jews who joined the ranks of the Western Sephardi congregations further added to this already complex web of liturgical music.

The concern about the growing assimilation led to various attempts by Western Sephardi communities to attract its young members by revamping the liturgical music and adapting it to the spirit of the time. Thus change in the content of the liturgical music repertoire and in its patterns of performance was a constant feature until the middle of the 20th century. These changes must be considered in any attempt to study this unique Jewish liturgical tradition.

Rev. Abraham Lopes Cardozo: A Biography¹

Rev. Abraham Lopes Cardozo has served three Spanish and Portuguese communities in his capacity as *hazzan* - Amsterdam, Paramaribo and New York. Born in Amsterdam in 1914, Rev. Lopes Cardozo came from a long line of Portuguese Jews who settled there in the 17th century. His great-grandfather was Rabbi David Lopes Cardozo (1808-1890) chief rabbi of the Portuguese Community in Amsterdam, who was the last of

1. This biographical sketch of Rev. Lopes Cardozo was prepared by his two daughters, Deborah Cardozo Smith and Judith Cardozo Tenenbaum.

the Dutch Chief Rabbis to deliver his Shabbat sermons in Portuguese.² His grandfather Abraham, after whom he was named, was an herbalist who was often consulted by members of the community for both his spiritual and medical expertise. His grandfather's brother, Jacob de David Lopes Cardozo Jr, (1840-1920) edited and translated numerous prayer books into Dutch (e.g. *Seder te'anijot gebeden voor der Nederlandsch-Portugesche Israelite*, Amsterdam: J.B.de Mesquita, 1858) and is best known for his *bagaddab* for Passover with Dutch translation and commentary. He and his family moved to the USA at the end of the 19th century first to Savannah, Georgia, where they were active members of a Sephardic synagogue, and then to New York.

Rev. Lopes Cardozo's father, Joseph Lopes Cardozo (b. 1885, and perished at the Sobibor concentration camp in 1943) was a musician who conducted the Amsterdam *esnoga's* boys-choir and sang in the *Santo Servico*. Primarily a violinist, he could play piano, flute and cello as well. Joseph's brother Aron, maintained the Sephardic custom of *hatzot* - reciting prayers of kabbalistic origin on Thursdays at midnight.

Before World War II, the area in which the *Qabal qaddosh Talmud Torah* - the *Portugeesch*

2. Portuguese was not commonly spoken amongst the Dutch Sephardim since then. It was relegated to few ritual formulae, such as *ke abriba asportas de beikhal* (in the announcement of the individual who acquired the deed of opening the Arc of the Torah Scrolls) or *levantara au sefer Torah* (for the individual who lifts the Torah Scroll before the scriptural reading). On the fast day of the Ninth of Av, the *qinnab* (dirge) *Aleikhem 'edah qeddoshab* was introduced by its Portuguese translation *A vos companha santa* - "to you Holy Congregation". The Evening Service of the same fast day ends with the *hazzan* declaration: *Morir avemos* - We all must die.

Israelietische Gemeente of Amsterdam - stands was a residential Jewish neighborhood. The Lopes Cardozo family lived on Jodenbreestraat, directly across the street from the *esnoga*. It was there that young Abraham, the eldest of three brothers, recited his first *haftarah* at age seven. The *hazzanim* of the Portuguese synagogue at the time, i.e. the mentors from whom Rev. Lopes Cardozo learned the liturgical tradition, were Jacob de David Blanes (1877-1943) and Simon Duque (1897-1945) both of whom perished in concentration camps. In his teens, involvement in the youth organization *Hagomel hasadim la'aniyim* ("to do good deeds to the poor") provided him and others with the opportunity to conduct liturgical services and write new musical compositions. His musical life included playing the piano and accordion at many Jewish functions in a band together with his father and two brothers, Arie (Aron) and Ies (Isaac). Their repertoire included operettas, popular Hebrew songs and Dutch melodies.

In 1932 Rev. Lopes Cardozo received his Hebrew teacher's degree at the Ets Haim Seminary in Amsterdam and in 1939 he received certification as a *mohel* (ritual circumciser) and *shohet* (ritual slaughterer). From age 18, he taught at the local Portuguese Hebrew School. With winds of war gathering in Europe, the idea of a foreign job as a *hazzan* became increasingly appealing to many learned young men from Amsterdam. He applied to the Spanish and Portuguese synagogue in London, but they had hired two young men from Sarajevo - the late *Hakham* Solomon Gaon (who became Chief Rabbi of the British Empire) and the late Rev. Eliezer Abinun. Subsequently both became respected colleagues and close friends. They too had left their native communities to

seek safer havens, later to be left orphaned by the Nazis.

In February 1939, Abraham Lopes Cardozo applied for the position of “Teacher of Religion and Hazzan” for the Portuguese Congregation in Paramaribo, Suriname (Dutch Antilles). There were at least three other candidates for this position, of whom two are known: David Ricardo, son of Rabbi Ricardo of the Amsterdam Portuguese *gemeente*, who meanwhile had immigrated to Palestine and Mr. Sarfati, a Dutchman, *hazzan* in Hamburg who fled Germany after Kristallnacht in November 1938. Rev. Lopes Cardozo was chosen from among all these candidates. It is likely that his youth and single status worked in his favor, as did his familiarity with the liturgy and the language. His wages and expenses were paid for by the Dutch government, as were those of religious functionaries of other denominations in the colonies. His appointment was bestowed by Queen Wilhelmina of the Netherlands. On August 22, 1939 Rev. Lopes Cardozo left Amsterdam on the SS Crijnsen.

The passage to Suriname was fraught with doubts. Rev. Lopes Cardozo recounts his feelings: “Outfitted by the government with tropical clothes, I was prepared only on the outside for being in a strange new place and so far away from home. In the course of the 18-day journey, I eyed longingly a ship heading back to the port of Amsterdam. My decision to go forward ultimately spared me the fate of the family I left behind.”

Greeting him at port in Paramaribo was a welcoming party of the Board of Trustees of the *Nederlandsch Portugeesch Israelietische Gemeente in Suriname Zedek Ve-Shalom* who

escorted him on foot to the synagogue. It was a Sabbath and anticipating the timing of his disembarkation, Rev. Lopes Cardozo had received rabbinic dispensation to leave the boat and return to say *havdalah* (the ceremony marking the end of the Sabbath). One of those men in the welcoming committee was the *parnas presidente* of the community of Suriname, Mr. Judah Robles who was later to become his father-in-law.

The community of Suriname was not large (400 men and women), but its ranks were increased in 1941 when an influx of more than 100 refugees arrived from Holland and Belgium. As a result of this growth, the community was able to publish a monthly newsletter and to establish a chapter of the Zionist movement. Moreover, on every Sabbath afternoon a study session on the *Shulchan 'arukh* (the basic code of Jewish Law compiled by R. Yossef Caro in the 16th century) was held at Rev. Lopes Cardozo's home.

In 1942, the Rabbi of the Ashkenazi of Suriname congregation, Rev. Agsteribbe, retired and left the colony. Rev. Lopes Cardozo was asked to take his place and became minister of two congregations. It was decided to hold joint services, alternating venue each month. The liturgical custom of both synagogues was almost identical. As a *mohel* he performed several circumcisions, including one for a Jewish family who owned a concession store in Moengo, near the bauxite mines, six hours outside of Paramaribo by riverboat. In addition, he was asked by the Jewish Welfare Board to serve as chaplain to the American and other Allied Jewish soldiers stationed in Suriname. This entailed organizing holiday services, such as the Passover *seder*, and addressing the religious

needs of the Jewish soldiers.

The liturgy of the Portuguese community of Suriname was faithful to that of the mother congregation in Amsterdam. The rendition of the services differed little from what he knew from Amsterdam. That fact did not thwart huge arguments which erupted around small issues, a common occurrence in Portuguese Jewish communities, such as the use of the pronunciation of the word *kayemet* over *kayemet* in the first benediction after *Shema' Yisrael* in the Sabbath Morning Prayer (Spanish-Portuguese prayer books from Amsterdam and New York indicate *kayemet*). But all in all, this was a community passionately faithful to its original traditions. Vocal participation in the services was always strong despite the diminishing number of community members.

On May 10, 1940 the Germans invaded Holland and communications with Suriname stopped. News from his family came through a sister of a congregant who received letters from Holland via her sister in America. Rev. Lopes Cardozo discovered that in February 1941 his brother Arie was picked up in the first "razzia" by the Nazis in Amsterdam and sent to Mauthausen's silver mines. His parents were told not to sit *shiv'ah*, in hope that he survived. He did not, nor did his parents, nor did his younger brother Ies, who was deported on his wedding day, May 26, 1943.

While visiting New York City in 1944, Rev. Lopes Cardozo attended the Spanish and Portuguese Synagogue on Central Park West. There, as a visitor, he was asked to perform the services and, with the encouragement of Mr. Ivan Salomon, an important community

leader in New York and Europe, was later offered to join the staff of this veteran American Jewish congregation. At the time, Dr. David de Sola Pool and Rev. Louis C. Gerstein were the ministers. Rev. Lopes Cardozo left Suriname with a measure of sadness, knowing that the community was deteriorating. His work in New York City began on January 1, 1946 and once again he was struck at the faithfulness of this community to the liturgical music that he grew up with in Amsterdam. Nonetheless, differences existed between Amsterdam and New York in some of the melodies, and though very minor, he was forced to make some adjustments in his *hazganut*. Fortunately, he became well versed in the local tradition, but never forgot his roots. In addition to conducting the daily, weekly, and holiday services, and regularly reading the Torah portion, Rev. Lopes Cardozo officiated in other services such as weddings and funerals. Enriching his English became a passion and he studied a variety of subjects at Yeshiva University in New York. His responsibilities included maintaining high standards in teaching the lay members to participate in the services, whether they were boys preparing for Bar mitzvah or congregants wishing to recite a *haftarah*. He also served as *ba'al toke'a* (blower of the *shofar*, the ram's horn used on the High Holidays), a task he carried out with characteristic melodiousness and beauty.

In March 1951 Rev. Lopes Cardozo married Irma Miriam Robles, daughter of Judah and Julie Fernandes Robles whom he had known in Suriname. The Robles family, originally Robles de Medina, can trace its origins in Suriname back to 1730. Judah Robles had been the *parnas* of the Paramaribo synagogue and Julie Tzipora was the head of the *hevra qaddisha* (Burial Society). Working for the Dutch army, Irma Miriam moved from Paramaribo

to Washington D.C. and then to New York City, where she attended the Spanish and Portuguese synagogue. The wedding of the Cardozos took place in this synagogue with everything prepared and donated by the Sisterhood of the congregation. His apartment was conveniently located next to the synagogue and the first purchase of the family was, of course, a piano. Their daughter Deborah was born in 1952 followed by Judith in 1955.

With the assistance of Ben Stambler, musical consultant to Ktav Publishing, Rev. Lopes Cardozo recorded sections of the Portuguese Jewish liturgy for philanthropist Jacob Michael's private collection in 1958. When Mr. Michael passed away, his children bequeathed the collection to the Hebrew University in Jerusalem. Highlights of this collection have been re-mastered and made a part of this CD. In 1960, he published a booklet "Music of the Sephardim" for the Herzl Institute, as part of a series (see Lopes Cardozo 1960). In the 1970s, he participated in Israel's Festival of Sephardic Song, which was televised, popularizing the Amsterdam version of "*Amen, Amen, Shem Norah*" (see no. 37 in this CD). In 1975, he participated in the 300th anniversary celebration of the Portuguese *esnoga* in Amsterdam together with *hazzanim* from all over the world.

The Cardozo home was a thoroughfare of people, music and good works. Singing evenings were common with Sephardic *hazzanut* sharing the limelight with Gilbert and Sullivan. Together the Cardozos were completely devoted to strengthening the Spanish and Portuguese tradition at Yeshiva University. Rev. Lopes Cardozo has instructed members of the next generation of *hazzanim* in the Portuguese tradition, and has recorded this

musical tradition at various institutions in the USA and Israel as the present CD attests. Irma Miriam, the *mater familias*, followed in the legacy of her own family. She has been involved in a leadership role in a myriad of community organizations: Women's Division of the Central Sephardic Jewish Community, Sisterhood of the Spanish and Portuguese Synagogue, Secondary Education in Israel, American Sephardic Federation, Alliance Israelite Universelle, Broome and Allen Street Boys Camp Fund and the Jaffa Institute and Educational Center in Beit Shemesh. She was one of the driving forces in the establishment of the Sephardic Studies Program at Yeshiva University and the American Friends of Misgav Ladach Hospital in Jerusalem. All this was in addition to consistently hosting a full house for Sabbaths and Holidays and catering to the seven-day-a week needs of the community, in sickness and in health. The needs of the entire community of Israel were never secondary to their mission and they never succumbed to the Sephardic-centrism that characterized the Portuguese communities in the past. Rev. Lopes Cardozo assigns his balanced attitude to the Ashkenazi ancestry of his mother, Duifje (Deborah) Bos whose father taught him *ba-malakh ba'goel* as a child in a heavy Ashkenazi accent!

Since officially retiring from service at the Spanish Portuguese synagogue in New York City in 1984, Rev. Lopes Cardozo has been busy with a variety of projects. He compiled collections of Spanish and Portuguese liturgical music with cassettes and CDs for Tara Publications (see Lopes Cardozo 1987 and 1991). In 2000, the Dutch government awarded him the title of Knight of the House of Oranje for the preservation of Dutch Jewish culture. This decoration was also bestowed to his great grandfather. He spends

his time between New York and Jerusalem and officiates as a guest *hazzan* at the synagogues Mikveh Israel in Philadelphia and Yad ha-Rav Nissim in Jerusalem.

Repertoire

The repertoire of Rev. Lopes Cardozo is multifaceted. Besides the venerable liturgical repertoire from Amsterdam with which he grew up, he had the opportunity to sing, as a child, in the *Santo Servizio* choir before its dissolution in the wake of World War II. He was therefore able to transmit to us pieces from this later repertoire as well. His repertoire was further expanded upon his immigration to Suriname and, later on, to New York City where he learned original pieces from the local Spanish-Portuguese repertoires and versions of liturgical melodies that differed from the tradition of Amsterdam and were unfamiliar to him.

Since the late 19th century, the New York City Spanish Portuguese synagogue services incorporated, the active participation of a trained choir. The choral approach to the liturgy, a response to the musical sensitivities of a congregation that from its outset consisted of a mixture of Western Sephardi and Ashkenazi members, was strengthened during the tenure of Dr. David de Sola Pool, Minister of the Congregation from 1907

to 1956. Dr. De Sola Pool was a keen advocate of performing the services with the best musical arrangement and hence his influence in establishing the patterns of performance that survived in the Spanish Portuguese synagogue of New York City until the present time. The choir sang a mixed repertoire of traditional Portuguese tunes, compositions by local composers, such as Rev. Jacques Judah Lyons from Suriname (*Hazzan* of the Congregation, 1839-1877) and Dr. Henry Pereira Mendes from Birmingham, England (Minister of the Congregation, 1877-1920) as well as choral pieces by some of the major European Jewish composers of synagogue music from the 19th century, such as Salomon Sulzer from Vienna, Louis Lewandowski from Berlin, Julius Lazarus Mombach from London and Samuel Naumbourg from Paris. This eclectic choral repertoire took its present shape during the long tenure of the influential choirmaster Leon Kramer (from 1883 to 1943). Trained in Berlin under Lewandowski, Kramer was an accomplished composer of synagogue music too (see Kramer 1942).

The music of the Congregation Shearith Israel of New York City, particularly its choral settings, was issued in long-play albums published under the title of *Music of Congregation Shearith Israel in the City of New York, The Spanish and Portuguese Synagogue* (vol. 1, 1950; 2nd ed., 1956; vol. 2, 1960). These albums were recently re-released as a 3-CD set titled *Historic Music of the Spanish Portuguese Synagogue in the City of New York* (New York, 2003) in the framework of the celebrations of the 350th anniversary of the establishment of this congregation, the first one founded on North American soil.³

3. Another CD, titled *Choral Music of the Congregation Shearith Israel*, appeared in 2003. This CD includes selections performed by the present-day choir of the Spanish and Portuguese Synagogue under the direction of Leon Hyman.

The voice of Rev. Lopes Cardozo can be heard in some of these important historical recordings next to that of two other influential figures of this community, the aforementioned Dr. De Sola Pool and Dr. Louis C. Gerstein, Minister of the Congregation between 1942-1988 with whom Rev. Lopes Cardozo shared the pulpit during his long tenure in New York City.

Thus, upon his arrival to New York City, Rev. Lopes Cardozo had to adapt himself to a well-established choral repertoire that included many novelties for him. To round up the diverse musical universe of Rev. Lopes Cardozo it is worth mentioning that he was also exposed to the contemporary Eastern Sephardi style during his very frequent visits to Israel or his encounters in the USA with cantors from other Sephardi traditions.

In spite of this multifaceted and dynamic repertoire, the core of Rev. Lopes Cardozo's repertoire is directly linked to one of the most stable oral traditions of Jewish liturgical music, that of the Portuguese synagogue in Amsterdam. This stability is corroborated by the substantial number of melodies sung by Rev. Lopes Cardozo in this CD that can be found, in close variants, in the anthology of Spanish-Portuguese liturgy transmitted by one of his most illustrious predecessors in the first half of the 19th century, the learned *hazzan* (born and educated in Amsterdam) David Aaron de Sola of London (see Aguilar-De Sola 1857).

Finally, we should notice a special feature of the performances by Rev. Lopes Cardozo: the characteristic Spanish-Portuguese pronunciation of the guttural Hebrew letter 'ayin

as “ng”. This particularity of the Western Sephardi Hebrew pronunciation is recorded as early as the 16th century and was faithfully preserved by the cantors of this tradition until the present, as attested in the pieces included in this CD. In addition, the *vet* (the Hebrew letter *bet* without *dagesh*) is consistently pronounced by Portuguese *hazzanim* as if it has a *dagesh*. Thus *Hashkivenu* is pronounced *Hashkibenu*.

On the recordings in this CD

This CD combines recordings of Abraham Lopes Cardozo carried out over a span of almost half a century. Released here for the first time are historical studio recordings carried in New York City in the late 1950s under the auspices of the Jewish music connoisseur Jacob Michael. In the 1960s, when Michael’s collection of scores, books and recordings became the solid foundation of the Jewish music collection at the Music Department of the Jewish National and University Library in Jerusalem, the Lopes Cardozo recordings arrived to Jerusalem where they are still kept today.

Although Sephardi liturgical music is unaccompanied, in most of these old studio recordings Lopes Cardozo accompanies himself on the piano. Unlike later attempts carried out by outsiders to arrange his liturgical melodies with instrumental accompaniment, we found his own piano parts to be exquisitely fit. Occasionally the piano also fulfills the role of the congregation.

As interest in the Western Sephardi liturgical tradition grew among scholars in Israel, recordings were carried out sporadically by Avigdor Herzog and Amnon Shiloah, as well as by Isaac Levy who documented melodies sung by the Rev. Lopes Cardozo on behalf of Kol Israel (Israeli Radio). Levy published musical transcriptions of several of these pieces in his *Antología de la liturgia judeo-española* (10 vols., 1964-1980). Rev. Lopes Cardozo himself published a series of musical transcriptions as an appendix to his article of 1960 entitled “The Music of the Sephardim” (Lopes Cardozo 1960).

The criteria used in the preparation of this CD depart from most previous publications related to the Rev. Lopes Cardozo.⁴ We have included pieces representing the diverse musical genres found in every Sephardi liturgical tradition. To achieve this goal, in 2001-2002, Essica Marks and Edwin Seroussi carried out substantial new recordings of liturgical genres that were not conceptualized as “music” by previous collectors and therefore were not considered worthy in earlier releases. Moreover, we recorded anew items that had not been recorded properly or had been recorded partially in the past. Whenever possible we

4. In 1987 Tara Publications of New York released a selection of music transcriptions from Lopes Cardozo's liturgical repertoire under the title *Sephardic Songs of Praise According to the Spanish-Portuguese Tradition as Sung in the Synagogue and at Home*. This publication superseded previous documentation of his lore and included a short biography and his own remarks about the pieces included in the anthology. A sequel to this book was published by Tara in 1991 under the title of *Selected Sephardic Chants*. Both publications were accompanied by cassettes and later on these cassettes were integrated into a CD. In the first of these two Tara releases Lopes Cardozo, who is accompanied by guitar and flute, sings arrangements that are extraneous to his style. The recordings by Lopez Cardozo included in the 3-CD album *Historical Music of The Spanish and Portuguese Synagogue of the City of New York* (2003) are closer to the approach used in this CD but do not reflect the Amsterdam stratum of his repertoire.

included in the CD the entire liturgical item or at least (in the case of *piyyutim*) several stanzas. These items allow the listener to observe the development of the performance of the text and to appreciate the range of possible variants of a repeated musical unit.

A comprehensive corpus of recordings from the lore of Rev. Abraham Lopes Cardozo is now available and awaits further study. For the moment we attempted to present in this CD a balanced overview of the variety of liturgical layers present in his repertoire: the basic prayer recitation formulae that constitute the backbone of the Jewish liturgy (exemplified by items such as *Nishmat kol hay* or the Seven Blessings for the wedding ceremony); diverse readings from the Scriptures, ancient Sephardi melodies for *Yamim nora'im* (High Holidays) and *qinnot* (dirges) for the Ninth of Av that are shared by the Portuguese Jews from Amsterdam with their Eastern Sephardi brethren, local New York City nuances of the old Portuguese liturgical melodies that developed at the Spanish-Portuguese synagogue in New York City prior to the tenure of Rev. Lopes Cardozo, Western European (mainly Dutch) folk tunes that entered the Amsterdam synagogue and finally the remnants of original pieces composed by Amsterdam cantors from the late 17th century (in Baroque style) until in the first three decades of the 20th century (e.g. the pieces by *hazzan* Simon Duque).

Many generations of Portuguese *hazzanim* from Amsterdam speak from the voice of Abraham Lopes Cardozo. The appellation "*ne'im zemiroi yisrael*" ("the sweet singer of Israel") accorded to a Portuguese *hazzan* when called to the Torah underscores the

affection by which these individuals were held in the heart of the community. The following selection represents the musical universe of *Hazzan* Abraham Lopes Cardozo, his individual taste, the path of his particular life and, at the same time, his commitment to the ancient lore transmitted to him during his youth by his mentors in Amsterdam. These respected voices are intermingled with the sounds of the modern Jewish experience, the sounds of an uprooted individual who was exposed to new musical environments in the lands that adopted him.

Contents of the CD

1 >>> Lekha dodi

(NSA, Cd 2872, recorded by Edwin Seroussi, 20/9/2001)

Kabbalat shabbat ("Welcoming of the Sabbath"), a ritual developed by the kabbalists of Safed in the sixteenth century, is one of the most musically rich synagogue services. Its highlight is the opening hymn, *Lekha dodi* by Rabbi Shlomo Alkabetz (Turkey, c. 1505-1584) that is sung to many different melodies in each Jewish community. The Western Sephardi tradition, however, has adhered to one melody with several variants, one of which is sung by Abraham Lopes Cardozo in this recording with the first two stanzas of the poem. This melody, whose variants are documented at the different Spanish-Portuguese Jewish centers, already appears in musical notation (without the text-underlay) in a cantor's manual from Amsterdam dating from the second half of the 18th century. The manuscript, which is now located at the Jewish National and University Library (8^o Mus 2), was the manual of Joseph b. Isaac Sarphati who served as *hazzan* in Amsterdam between 1743 and 1772. The same melody is also registered in the Aguilar-De Sola collection (1857: 5, no. 7). Lopes Cardozo's version is slightly different from the original Amsterdam melody, reflecting the style of choral arrangements that were customary at the Spanish-Portuguese synagogue in New York City. A fixed feature of

his performance, probably stemming from the choral arrangement, is the extension of the end of each musical phrase by melodic embellishment and the blurring of the pulse.

2 >>> Hashkivenu

(NSA, Cd 2872, recorded by Edwin Seroussi, 20/9/2001)

Singing *Hashkivenu* with a distinctive melody in the Friday night service is characteristic of the North African traditions and possibly influenced its singing in the Amsterdam tradition. New melodies for this text were created by composers associated with the community in Amsterdam. The present, elaborated piece is an original composition by *hazzan* Simon Duque. Duque was elected to the post of hazzan in Amsterdam in 1923 and perished in the Holocaust. The entire melody is repeated twice. According to Rev. Lopes Cardozo, in Amsterdam the *hazzan* performed this piece with the children's choir. In the present recording, the melody is sung in flexible rhythm; originally, however, it may have had a clear beat.

3 >>> Yom hashishi

(NSA, JMR 441, Cd 2888)

The complete Portuguese version of the Sabbath Eve *Qiddush* (the Sanctification of the Sabbath over a cup of wine) recited by the head of the family before the ritual hand washing that precedes the festive meal. The musical technique employed in this rendition is similar to the scriptural reading of Biblical texts. The introductory verses (Genesis 2:1-3) are chanted in a psalmodic manner in minor. At the benediction over the wine, the piece switches to major and remains so for the benediction of the Sabbath.

4 >>> Tzur mishelo akhlanu

(NSA, Cd 2876, recorded by Essica Marks, 11/10/2001)

Table songs (*zemiroth shabbat*), poems sung by family and guests after the festive Sabbath eve meal, are a favorite location for musical creativity in most Jewish traditions. The Portuguese Jews in New York City were, according to Rev. Lopes Cardozo, extremely prolific in their *zemiroth* repertoire. The present example, one of the most famous poems in this genre, is inspired by *Birkat hamazon* (The Grace after Meals). This most famous *zemer* is set to a simple melody in ternary meter that evokes the tune of a Dutch or German folksong. The strained setting of the text to the melody discloses the foreign origin of the melody.

5 >>> Kol beru'e ma'ala u-mata

(NSA Cd 2876, recorded by Essica Marks, 11/10/2001)

The poem depicts “all Creatures” singing and praising the Unity of God. In the Sephardi rite it is performed at sunrise, preceding the morning service. The original poem with the acrostic “Shelomoh” was written by R. Salomon Ibn Gabirol (Málaga, c. 1020 - Valencia, c. 1070). Three centuries later, R. Moses ben Isaac Alashkar (Zamora, c.1465-Jerusalem, 1541), a poet and commentator from the generation of the expulsion from Spain, composed a poem that starts “Meromam ‘al kol brakha u-tehilah” on the pattern of “Kol beru’e”. For this poem he used Gabirol’s refrain “ye‘idun yagidun kulam ke-ehad Adonay ehad u-shmo ehad” (they shall all testify and proclaim in one voice: God is one and his name One). The poem by Alashkar, with its intense kabbalistic content was from the beginning printed next to Gabirol’s poem. Subsequently many sources unaware of the pasting together of these two texts erroneously attributed the combined poem to “Salomon Moses Alashkar”. The kabbalistic overtones of Alashkar’s verses led to the inclusion of “Kol beru’e” in compendia printed on behalf of the confraternities dedicated to mystical nightly vigils that sprung up around the Mediterranean in the second half of the 16th century. From there, the poem also entered into the repertoire of some Hassidic dynasties in Eastern Europe, next to other Sephardi poems of kabbalistic content, such as “El mistater be-safirir heviyon” by R. Abraham Maimin of Aleppo.

In the Amsterdam tradition “Kol beru’e” was chanted as one of the *baqqashot*, the poems recited prior to the daily morning service. The tune in this recording was transmitted to Rev. Lopes Cardozo by Leon Palache, son of Prof. Juda Leon Palache. Prof. Palache was a lecturer of Hebrew Language and Literature at the University of Amsterdam since 1924, son of Isaac van Juda Palache and grandson of the *hakham* (Rabbi) Juda Leon Palache both from Amsterdam. Prof. Palache was the *Parnas Presidente* of the Portuguese Jewish community of Amsterdam before World War II. According to Rev. Lopes Cardozo, it was Zwi Werblowski, Professor Emeritus of the Hebrew University, who transmitted this tune to Leon Palache in Amsterdam.

This melody may belong to the Italian stratum of the Amsterdam tradition. A very close variant is sung on the *Rosh Hashbanah* (New Year) services in the Italian tradition of Padua (see: *Italian Jewish Musical Traditions from the Leo Levi Collection*, AMTI 0201, 12).

6 >>> Qamti lehallel lesheh hael hanikhbad

(NSA, Cd 2876, recorded by Essica Marks, 11/10/2001)

This is a rare *baqqasha* by an anonymous author for the opening of the Sabbath morning liturgy. It appears for the first time in the important compendium *Baqqashot* printed in Constantinople in 1545 (no. 19 in this collection). It is likely that this poem was composed by a member of the school of Byzantine *payytanim* that was active in the Crimean Peninsula in the first half of the 16th century for it appears in many collections

of liturgical poetry from Kaffa (Feodosia or Theodosia) and Krassov in Crimea, such as *Seder tefillot shel yemei ha-hol ve-shabbatot ke-minhag q"q Kaffa ve-Krassov...* (Mezirov, 1793, p. 93). Members of this group of poets composed many well-known *piyyutim*, such as *Yom zeh le-Yisrael* (usually attributed to Rabbi Isaac Luria Ashkenazi due to a later addition that renders his name in the acrostic), that spread to the Sephardi and Oriental communities (Italy, Saloniki, Cochin, etc.) via Constantinople. This poem, an addition to the morning services, was especially favored at the Portuguese synagogue in Amsterdam to which place it arrived most probably from Venice, for it appears printed in the *Tehinot, tfillot sfarad* printed by Joan de Gara in that city in 1581. In Amsterdam it appears already in the *Seder tefillot* (Order of Prayers) printed by Joseph Attias in 1661. It continued to be printed in Amsterdam prayer books until relatively recently, e.g. in the *Tefillat kol peh, Gebeden der Portugees-israelitieten* (Amsterdam, 1950, p. 3).

The poem opens with a two-line stanza, part of which functions thereafter as a refrain (*"va-azamer lo be-'od hillo mizmor shir le-yom ha-shabbat"*). The other stanzas consist of four or five lines, two or three long and two short, in the *aabba* rhyme pattern. The performance by Rev. Lopes Cardozo has an unusually flexible rhythm, with four musical phrases in the AABC pattern, after which the refrain (BC) is repeated. All phrases end on the fifth tone of the mode, except the final one that ends on the first tone. This tune may have Eastern European Jewish origins.

7 >>> Yigdal elohim hay

(NSA, Cd 2872, recorded by Edwin Seroussi, 20/9/2001)

A *piyyut*, attributed to Daniel of Rome (14th century), sung in most Jewish communities at the end of the Sabbath-eve or morning services. Each stanza encapsulates one of Maimonides' Thirteen Articles of Faith. With its 6/8 dance rhythm and the *ouvert-clos* cadential pattern, this melody recalls German-Dutch folk tunes that are associated with hunting.

8 >>> Im tashiv (Qiddush shel Shabbat)

(NSA, JMR 441, Cd 2888)

The sanctification (*qiddush*) of the Sabbath Day over the wine, a selection of Biblical verses, is sung prior to the main meal during the Sabbath day. Its first section (Isaiah 58:13-14) is chanted according to the melody of the *Haftarah*, the additional Biblical readings (from the books of the Prophets) of the Sabbath Morning service. The melody changes to a different, declarative style on the verses *veshamru bnei Yisrael et ha-shabbat* ("The children of Israel shall keep the Sabbath", Exodus 31:16-17). The statement is followed by a short quotation from the fourth commandment (Exodus 20:11) and this serves as a textual and musical transition to the major mode in which the benediction over the wine is chanted. This Portuguese *qiddush* is similar to the one sung in Moroccan Jewish urban centers and is a further testimony of the links between the Moroccan and the Western Sephardi liturgical music traditions.

9 >>> Halleluya halleli nafshi (Psalm 146)

(NSA, Cd 2954, recorded by Essica Marks, 21/2/2002)

This chant is an example of Hebrew psalmody that consists of a flexible melodic formula in two sections with fixed beat, yet with changing meter. This is one of the oldest genres of Sephardi liturgical music. It is used for singing psalms on diverse occasions, except in the introductory Psalms of the Sabbath morning service (*pesuqei de-zimrah* or, in the Portuguese terminology, *zemiroth*). A similar psalmodic formula can be heard in Sephardi synagogues in Italy.

10 >>> Nishmat kol hay

(NSA, Cd 2872, recorded by Edwin Seroussi, 20/9/2001)

This is a complete recording of one of the most important opening sections of the Sabbath morning liturgy. It is performed mostly by the *hazzan*, with short interludes sung by the congregation. *Nishmat*, an ancient prayer dating back to Talmudic times, consists of a recitation based on the cyclical repetition of a melodic phrase, not unlike Hebrew psalmody (see above no. 9 and below no. 17) but more developed and with a wider range. The beat fluctuates between a clear style and a more recitative, flexible one. The rhythmic patterns of this piece emerge from the interplay between accented and non-accented syllables and of longer and shorter literary phrases.

11-12 >>> **Az yashir Moshe** (Song of the Sea; Exodus 15)

(NSA, Cd 2872, recorded by Edwin Seroussi, 20/9/2001)

The *Song of the Sea* or *Song of Moses*, a section of the morning liturgy, is sung in Sephardic communities with special melodies on Sabbaths and Festivals. The present melody is the oldest and better documented one in the Sephardi repertoire, East and West. The myth that this is the very same melody that Moses sang appears in the writings of *ḥazẖan* David Aaron de Sola, who transcribed this melody in the mid-19th century (see Aguilar-De Sola 1857, introduction).

In this CD, we hear two versions of the first three verses of this undoubtedly ancient melody. They will, we hope, provide an adequate idea of the melodic pattern that is repeated throughout this entire Biblical chapter with each verse. The first version (no. 11) is according to the Amsterdam traditions and the second one (no. 12) is according to the New York one. The minor, yet still noticeable differences between the versions will suffice to establish a clear distinction between the traditions. This melody is also applied to the hymn *Bendigamos al altísimo* ("Let us bless the Almighty"), one of the rare poems in Spanish that are still sung by the Western Sephardi Jews, most particularly by those from New York City (see Salomon 1969).

13 >>> Yitgadal ve-yitqadash

(NSA, Cd 2872, recorded by Edwin Seroussi, 20/9/2001)

The half *qaddish* (Sanctification of His Name) is the most recurring text in the Jewish liturgy serving as a marker between the different sections of the services. It is recited with different melodies depending on the liturgical occasion. This simple melody is recited by the *ḥazzan* on regular Friday night Sabbath services before *Barekhu*, the call that marks the beginning of the service by the *ḥazzan* (compare below no. 30).

14 >>> Naqdishakh ve-na'aritzakh

(NSA, Cd 2876, recorded by Essica Marks, 11/10/2001)

The *qeddushah* is another liturgical text that receives special musical treatment in the Spanish-Portuguese tradition. *Ḥazzanim* of the Amsterdam and London Spanish-Portuguese synagogues were expected to compose embellished melodies for this text. This melody of with its Baroque features is from Amsterdam and is performed on the Three Festivals (Passover, Shavu'ot and Succoth).

15 >>> Yevarekhekha

(NSA, JMR 442, Cd 2888)

Birkat kohanim (Priestly Blessing) is one of the most moving and solemn moments

of the morning liturgy on holidays and, in the Land of Israel, on Sabbaths, too (some Sephardi communities outside Israel also follow this custom). Each word of this ancient blessing is first sung by the *hazzan* and then repeated by the descendants of the *kohanim* (the priestly caste) who stand in front of the *beikhal* (Holy Ark) to bless the congregation while covered with prayer shawls. In the present recording, Rev. Lopes Cardozo sings alternatively the part of the *hazzan*, the priests (with an echo, as if they were far away) and the congregation (in short responses performed with piano accompaniment). According to him, this is an old Portuguese melody from New York City and it differs from the standard one used in the Portuguese synagogues of Western Europe (Lopes Cardozo 1987: 98; compare: Aguilar-De Sola 1857: 41, no. 44).

16 >>> Va-ya'al Moshe me- 'arbot Mo'ab (Deuteronomy 34)

(NSA, Cd 2954, recorded by Essica Marks, 21/2/2002)

This is the concluding chapter of *Ve-zot haberah*, the last *parashah* (reading portion) of the Torah (Pentateuch). An example of biblical cantillation according to the Spanish-Portuguese usage, this section of four verses includes a special rendition of some of the masoretic accents called the “high ne’um”. This particularly moving cantillation is used on the festival of Simḥat Torah (Rejoicing of the Torah) for the last chapter of the Book of Deuteronomy as well as for the first chapter of Genesis, for the celebratory beginning of the annual cycle of Torah reading. Other portions of the Torah, such as the one that describes the construction of the Tabernacle, are also read

with the same cantillation. The verses that describe the death of Moses before the Israelites enter the Promised Land provide emotional conclusion to the annual cycle of Torah reading. The precise and very distinctive performance of the biblical cantillation heard in this recording is a hallmark of the venerable Spanish-Portuguese tradition.

17 >>> **Mizmor le-david** (Psalm 29)

(NSA, JMR 433, Cd 2888)

This is a rhythmicized example of the Hebrew psalmody used for the Sabbath eve (compare with no. 9 above). Each verse is set to a simple syllabic melody that consists of two main motifs, expanded or contracted according to the length of each verse of the Psalm. This technique of Psalm recitation is widespread among Sephardi communities. The tunes used by the Western Sephardi Jews are strikingly similar to those used at the synagogues in then major urban centers of Morocco, a further proof of the liturgical music links between these Jewish centers in the past and of the ongoing presence of *ḥazzanim* of North African origin in Western Sephardi synagogues.

Prior to the 20th century, lay members of the Spanish-Portuguese congregations were granted (or were even encouraged to buy) the honor of singing the opening Psalms of the service with melodies such as the one heard here. By the beginning of the 20th century however, this melody was performed in Amsterdam by the choir. The last verse receives a special musical treatment, a sort of cadential pattern that leads to an

end in a different mode. This ending was probably learned by Rev. Lopes Cardozo when as a child he sang in the choir in Amsterdam. The same melody was also sung at the Spanish-Portuguese synagogue in London and was transcribed by Aguilar-De Sola (1857: 10, no. 13).

18 >>> Keter

(NSA, JMR 442, Cd 2888)

The *qeddushah* for the Mussaf (Additional) Service of the Sabbath is, like its counterpart in the morning prayers (see above no. 14), adorned with old and new melodies. The present piece is another composition by hazzan Simon Duque (see no. 2 above). It shows the influence of 19th century Ashkenazi cantorial music on this *hazzan* and composer.

Upon arrival to New York City, Rev. Lopes Cardozo tried to introduce this melody to his new synagogue, but he was asked by Captain Naftali Taylor Philips, a Past President of the community, not to sing it and, in general, not to introduce changes in the local music customs.

Not all the sections of this composition are newly composed. The sections *le'umatam* and *mimeqomo* are, according to Rev. Lopes Cardozo, part of a traditional Portuguese tune for this text. In this recording there is an attempt to represent the congregational responses (such as *qaddosh, qaddosh, qaddosh*, 'Holy, holy, holy') by the piano.

19 >>> Ben adam mah lekha nirdam

(NSA, JMR 436, Cd 2888)

This is the opening of the *seliḥot* service (early morning Penitential Prayers starting on the first day of the Hebrew month of Elul leading to Rosh Hashanah, the New Year, and Yom Kippur, the Day of Atonement). This is the melody is used in New York City and Rev. Lopes Cardozo learned it after his arrival there. A different melody is employed for this text in Amsterdam.

20 >>> Atanu leḥalot panekha

(NSA, JMR 436, Cd 2888)

This is one of the oldest *seliḥot* melodies in the Sephardi ritual set to an ancient poem that dates back to the post-Talmudic period. The short poem consists of three stanzas in an *aaba* rhyming scheme, whereas the last two lines of each stanza are identical and thus they function as a refrain (*selah lanu u-sblah lanu yeshu'a ve-raḥamim mi-me'onekha*; “forgive us and send us redemption and mercy from Your abode”). The melodies to which this text is performed in all Sephardi communities share a common, ancient kernel as was demonstrated by Avenary (1986). The Amsterdam version, like all the related Western Sephardi ones, is characterized by a repetitive structure in which the same melody is used for the verses of each stanza and for the refrain sung by the congregation.

21 >>> Ahot qetannah

(NSA, Cd 2876, recorded by Essica Marks, 11/10/2001)

In the Sephardi rite this *piyyut* attributed to Abraham Hazan Gerondi (13th century) is sung as the opening poem of the evening service of Rosh Hashanah. Cardozo's rendition is based on the traditional melody known in different variants throughout the Western Sephardi Diaspora. Almost identical to the version recorded by *Hazzan* David Aaron de Sola (1857: 24-25, no. 26), it shows the remarkable stability of the Spanish-Portuguese repertoire for the High Holidays. The performance of all the stanzas in this recording allows for an assessment of the performance practice and degree of improvisation allowed to the traditional Western Sephardi *hazzan* (changes of tempo, rubato, dynamics). The version performed here is from Amsterdam.

22 >>> Shema' qoli

(NSA, Cd 2876, recorded by Essica Marks, 11/10/2001)

A famous *baqqashah* composed by R. Hai Gaon (d. 1038), one of the undisputed leaders of the Academy of Babylonia (today Iraq). It was adopted by the Sephardi communities as an introduction to the Yom Kippur evening service.

The Amsterdam melody chanted by Rev. Lopes Cardozo is characterized by the rhythmic contrast between its opening and ending verses, which are in almost free rhythm, while the core of the poem is based on a rigid 6/8 meter with a fixed rhythmic

pattern, reflecting the quantitative Arab meter of this poem. This melody recalls the ones used for this poem in other Sephardi communities, especially in North Africa. This similarity shows the ancient pedigree of some items in the High Holiday musical repertoire of the Western Sephardi liturgy (compare Aguilar-De Sola 1857: 32, no. 32).

23 >>> 'Et sha'are ratzon

(NSA, JMR 436, Cd 2888)

These are the first and last strophes of one of the most remarkable medieval Hebrew poems based on Midrashic themes that are related to the binding of Isaac. The poem was composed by Yehuda Abbas who lived in Fez (Morocco) and Aleppo (Syria) in the 12th century. It serves, in the Sephardi liturgy only, as a preface to the *shofar* service. This traditional Western Sephardi melody differs substantially from the tune for the same text sung in the Eastern Sephardi communities. The last stanza of the poem (*Livritekha*) is traditionally performed by the *hazzan* in an embellished version of the same melody used for the stanzas performed by the congregation. Notice that in this last stanza the trills on the words *terungah* and *tekingah* (names of different sound patterns of the *shofar*) appear to emulate the sounds of the *shofar*. The ending of this poem with the declaration "Tell Zion that the time for its salvation is near" is a highlight of the Rosh Hashanah services. The version sung by Rev. Lopes Cardozo is similar to the one from London, written down by Aguilar and De Sola (1857: 29-30, no. 30 for 'Et sha'are ratzon; see Jessurun 1931: 141, no. 12 for *Livritekha*).

24 >>> Kol nidrei

(NSA, Cd 2876, recorded by Essica Marks, 11/10/2001)

This is a rare recording of the entire Sephardi melody for what has become the main prayer for the eve of Yom Kippur. Unlike the well-known, elaborated Ashkenazi melody for this text, the Sephardi melody is a litany with a narrow range that blends embellished with strictly syllabic sections, clearly delineating the peculiar literary structure of the ancient text. The version heard in this recording, consisting of only half of the text, is from Amsterdam.

25 >>> Miyom qadmon

(NSA, Cd 2877, recorded by Essica Marks, 11/10/2001)

This is a special holiday song performed at the parties of the confraternities dedicated to the study of sacred texts that characterized the Portuguese Jewish community of Amsterdam. The poem was composed by Moshe de Judah Piza (1737-1808) and it is included in the compendium (edited among others by Piza himself) *Shir emunim* (Amsterdam, 1793, no. 28) under the title “*Abavah be-ta’anugim*” (“O Love, with all its rapture”, after Song of Songs 7, 7). This collection of poems includes the repertoire of songs performed at the gatherings of the diverse Jewish confraternities in Amsterdam. This specific song was performed at the anniversary celebrations of a society that was dedicated to the study of Hebrew literature. The numerical value of the first letters of the seven stanzas adds up to 1650, the year of the establishment of this confraternity.

Abava be-ta'anugim is an unusual Hebrew poem. Its stanzas, in the Italian *sesta rima* pattern (ababcc), call to mind the characteristic dishes for each Jewish holiday. In some cases the poet choose Hebrew words that evoke the names of the foods, such as *va-feleh* ("and a miracle") for the famous Dutch *waffles*. The melody, in the spirit of a *ländler*, may be of Dutch origin and it is not at all inconceivable that it echoes the tune designed for this poem by the poet himself.

26 >>> Shir hashirim (Song of Songs 1: 1-4)

(NSA, Yc 228, no. 16, recorded by Avigdor Herzog and Amnon Shiloah, 24/7/1970)

A brief excerpt from the Song of Songs (1:1-4) that is recited in the Spanish-Portuguese synagogues with this special melody. Unlike the Eastern Sephardi communities who read this Biblical book on every Sabbath eve the Spanish Portuguese communities read it once a year, on Passover.

27 >>> Lekh le-shalom geshem

(NSA, JMR 435, Cd 2888)

Part of the *tiqqun ha-tal* (Prayer for Dew), a prayer recited on the first day of Passover to mark the passing from the winter to the summer season. This ancient melody from Amsterdam and London bears a similarity with the opening of the Israeli national anthem, *Hatiquah*, a curious fact that has been noted in some studies about this anthem.

This similarity, however, appears to be fortuitous. An almost identical version of this melody with a text from the *Hallel* for the Three Festivals (see no. 28 below) is transcribed by Aguilar-De Sola (1857: 39, no. 42)

28 >>> Hallelu et adonay kol goyim

(NSA, JMR 435, Cd 2888)

One of the many melodies from the rich repertoire for the *Hallel*, the festive psalms (113-118) that are sung in the synagogue during the morning services of festivals and holidays after the repetition of the *Amidah* benedictions. The *Hallel* is also included at the end of the Passover *haggadah*. The present melody is used only on Passover (Lopes Cardozo 1987: 101).

29 >>> Ha lahma 'aniya

(NSA, Cd 2877, recorded by Essica Marks, 11/10/2001)

Short fragment of the Aramaic declarative passage ("This is the bread of affliction") recited at the beginning of the Passover *seder*. This fragment exemplifies the manner in which most of the Passover *haggadah* used to be sung in the Amsterdam tradition.

30 >>> Mi ḥakham ve-yishmor eleh, Qaddish and Barekhu

(NSA, Cd 2872, recorded by Edwin Seroussi, 20/9/2001)

This piece opens with the second half of the last verse of the special Psalm for Succoth, the Festival of the Tabernacles (Psalm 42). The text, preceding the formal opening of the service, is the turning point in the performance of the service in which the *ḥazzan* takes over the leadership of the service from the congregation. The melody used for the Psalm is subsequently adapted by the *ḥazzan* to the immediately following *qaddish*, formally opening the public part of the evening service. The first part of the melody derives from the singing of the *hallel* (see no. 28 above). The second part of the *qaddish*, starting from the response *yehe sheme rabba*, shifts to one of the most characteristic Spanish-Portuguese “seasonal melodies” for the Festivals, the melody of the “Dew and Rain” (*tal va-geshem*) prayer (compare no. 27 above). This liturgical music unit consisting of the half Psalm verse and the *qaddish* ends with the call of the *ḥazzan*: *Barekhu et adonay ha-mevorakh* (“Bless the Blessed Lord!”). This tripartite musical unit is a characteristic of the Portuguese liturgical tradition and was set to different, original melodies by the *ḥazzanim* of Amsterdam as evidenced in their 18th century manuscript manuals (see Seroussi 2001).

31 >>> Hallelu et adonay kol goyim

(NSA, Cd 2877, recorded by Essica Marks, 11/10/2001)

This is another melody for *hallel*, used for the Festival of the Tabernacles (Succoth), generally with the text *Pithu li sh'arei tzedeq*. This venerable melody, from the 18th century, appears in Amsterdam manuscripts as *Hallel d'Italia*, thus disclosing its Italian origins. It was also notated by Aguilar and De Sola (1857: 37, no. 39). The Italian influence on the Western Sephardi liturgy, especially the relationship between Livorno and Amsterdam, is a matter that needs further research

32 >>> Qiddush for the Three Festivals

(NSA, JMR 442, Cd 2888)

This is a complete rendition of the benediction over wine chanted as a recitation in flexible rhythm by the head of the family over the festive table on the eve of the Three Festivals. This specific recording is for the Festival of Shavu'ot (Pentecost).

33 >>> Divre Yermiyahu (Jeremiah 1:1-9)

(NSA, Cd 2954, recorded by Essica Marks, 21/2/2002)

Melody for the *haftarah* (additional readings from the Prophets) on *Shabbat Divre*, one of the three Sabbaths in the Three Weeks, a period of mourning spanning from the Seventeenth of Tammuz to the Ninth of Av. The subdued, mournful style of this

melody recalls the musical characteristics of the chanting of *qinnot* (dirges) for the Ninth of Av.

34 >>> Alekhem 'eda qedoshah

(NSA, JMR 437, Cd 2888)

The *qinnot* (dirges) for the Ninth of Av, the Hebrew date marking the destruction of the Temple of Jerusalem, are one of the oldest musical layers in the Western Sephardi liturgical repertoire. The present *qinnab* is modeled after the Four Questions from the Passover *haggadah*. The day of the week on which Passover occurs in any given year corresponds to the day on which the Ninth of Av falls. This correspondence serves to underscore the tragic juxtaposition of the day that represents Jewish liberation against the day marking the national defeat. Almost the same melody is sung in Amsterdam and New York City. A version of this melody appears in the Aguilar and De Sola anthology (1857: 47, no. 51)

35 >>> Eikha yashvah badad (Lamentations 1:1-4 and 5:21)

(NSA, JMR 437, Cd 2888)

During the services of the Ninth of Av, the Scroll of Ekha (Book of Lamentations) is read in public according to the masoretic accents. The AAB musical form of the melody reflects the particular division of the Ekha verses into three sections. The

result is a dirge-like tune in a rhythmic style that stresses the structure of the text in a manner that differs from the chanting of the other books of the Bible. The narrow range and repetitive pattern of the melody are similar to some of the *qinnot* (dirges) included in the liturgy of the Ninth of Av. This melody is used in Amsterdam and New York City.

36 >>> Qumi ve-sifdi torah

(NSA, JMR 437, Cd 2888)

Another *qinnah* performed before the reading of the Torah on the Ninth of Av. The melody is sung here as it is customarily sung in Holland (compare also Aguilar-De Sola 1857: 52, no. 58), and it differs from the one chanted in New York City.

37 >>> Amen amen shem nora

(NSA, Cd 2877, recorded by Essica Marks, 11/10/2001)

This is a widespread Sephardi *piyyut* for Simḥat Torah. It was included in the compendium *Shirim uzemirov vetushbahot* (Constantinople, 1545), one of the earliest printed collections of religious Hebrew poems, many of which were written by Shlomo Mazal Tov, a prominent poet who lived in Saloniki and Turkey. The melody is one of the favorite old tunes of the Western Sephardi repertoire. Variants of it were recorded among the Sephardi Jews in Italy and Southern France too. Rev. Lopes Cardozo learned this melody in Amsterdam from Mr. Leon Palache (see no.5 above).

38 >>> Berukhim atem gehal emmunai

(NSA, JMR 438, Cd 2888)

An old Sephardi *piyyut* for circumcision, it is sung by the congregation as the child to be circumcised is brought to the *kiseh shel eliyahu* (the chair of Elijah). This poem is known in most Jewish communities around the Mediterranean. Its text by an unidentified poet was already printed in *Shirim uzemirot vetushbahot* (Constantinople, 1545) and also appears in the collection of *piyyutim Imrei no'am* (Amsterdam, 1628) compiled by Rabbi Joseph Shalom Gallego of Saloniki, one of the first cantors of the Portuguese community in Amsterdam. It is most likely that this and many other Sephardi *piyyutim* from the Eastern Mediterranean were transmitted to the Portuguese community in Amsterdam by this *hazzan* and poet.

This is an old melody from Amsterdam that Rev. Lopes Cardozo introduced to the Spanish-Portuguese congregation in New York City. A very close version is transcribed by Aguilar and De Sola (1857: 60, no. 68). This may be an old Sephardi melody because the Eastern Sephardi versions show a certain modal affinity with the Western Sephardi ones.

39 >>> Sheva' berakhot

(NSA, JMR 438, Cd 2888)

The *Sheva' berakhot* ("Seven Blessings") are a central component of the Jewish wedding ceremony. This recording is a unique rendition of this prayer that comprises the closing section of the wedding ceremony that takes place under the *huppah* (wedding canopy).

The performance consists of a recitation formula similar to that of other benedictions (see for example no. 32 above). This formula consists of two parts, as do most Jewish liturgical blessings. Since the benedictions have very diverse textual lengths, from very short (the first one) to very long (the last one), the melody is prolonged by additional motives. The first part, covering the opening text of the blessing, varies with each repetition depending on the length of the text of each blessing. The second part, comprising the blessing formula itself (starting with the words *Barukh ata*; “Blessed be you”), is similar in all the repetitions. The benedictions end here with the formula *Hodu ladonay ki tov ki le‘olam hasdo tanosna anahot mi-ysrael vetirbena semahot* (“Let us thank the Lord for His kindness, for His mercy is forever, let the suffering disappear from Israel and joyful occasions proliferate”).

The complete, traditional version of the Seven Blessings included here employs a traditional melody from Amsterdam in a major mode, repeated with each blessing. This formula is similar to the one recorded in other Western Sephardi traditions, such as the Italian ones from Livorno and Florence (see Consolo 1892: 77-80; compare with the CD *Rugiade di Canti/Singing Dew: The Florence-Leghorn Jewish Musical Tradition*, Beth Hatefutsoth, BTR 0201, no. 20).

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