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**“A Different Side of Max Helfman-A Study of Max Helfman’s Lesser Known and Unpublished Works”** consists of two chapters: a two part biography of his professional life, and an analysis of six of his musical compositions. The appendix holds an archival list of all his music, published and unpublished from several different sources.

In general, this study is an attempt to draw a more complete picture of the composer Max Helfman. More specifically, this study draws a brief biography of his professional life, analyses Max Helfman’s lesser known works, looks at the impact of his geographical move to the West coast upon his music, and recognizes the strong influence Helfman had upon his students at the Brandeis Arts Institute and at the Brandeis Bardin Institute.

Materials for this study include: books, magazine articles, newspaper articles, interviews, musical compositions, and recordings of Helfman’s lectures at the Brandeis Bardin Institute.

A Different Side of Max Helfman:

A Study of Helfman's Lesser Known and Unpublished Works

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Thesis Submitted in Partial Fulfillment  
of Requirements for Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion  
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New York, New York

Date: February 1, 1998  
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## Introduction

One of the foremost composers and arrangers of twentieth century synagogue music was Max Helfman. His major synagogue compositions are held up as a standard for Jewish composers, some of these works having become part of the standard repertoire for American Reform and Conservative Cantors in North America. Some of his more famous works on a large scale include: "*Sh'ma Koleinu*," "*Hashkivenu*," "*Ahavat Olam*," "*Yismechu*," "*Kedusha*" and "*Adon Olam*". Cantors have made their careers by singing these new "classics". Helfman's major synagogue works were published in two volumes, The Holy Ark (published 1950) and The Holy Sabbath (published 1942). These compilations were recorded under the auspices of Dr. Joseph Freudenthal, the former president of Transcontinental Music Publications. The Helfman "*Sh'ma Koleinu*" is now part of the new collection of High Holiday music called Ya'amim No'raim.<sup>1</sup> For many Jews, it wouldn't be *Yontif* without Max Janowski's "*Avinu Malkenu*" and Max Helfman's "*Sh'ma Koleinu*". These works were written for the grand and majestic style of such Hazzanim as Hazzan Jan Pierce, Hazzan David Putterman and Hazzan Abraham Shapiro. The High Holidays in the United States during the years 1920-1945 were big productions with fabulous choirs, boy Hazzanim, guest Hazzanim, opera stars, pipe organs, dignified Rabbinic orators, and very impressive music. Most people regard the music of Max Helfman to be a prototype of this genre.

But there is another side to Max Helfman, a side that bespeaks a more intimate style of music, written for a different medium. Works in this vein are those he wrote for the solo female voices of Marni Nixon and Jennie Tourel and the Yiddish arrangements he wrote for the Workman's Circle Choir. There is also in this category The Brandeis Sabbath Eve Service (published 1949) composed for his special students who made "*aliyah*" with Helfman every summer at the Brandeis Bardin Institute. The above mentioned material comprises works Helfman never got around to publishing, but posthumously his wife, Florence gave them to Hazzan David Lefkowitz to be performed.

This music is not necessarily well known, nor is it grandiose, but it is intimate, sensual and meritorious, and reflects another dimension of Max Helfman's artistry. It is this music which demonstrates the new emerging American Zionist and Israeli folk style of composition. It is music people loved to sing and is still sung at reunions of BCI alumni, and at BCI worship services. This musical metamorphosis meant a departure for Helfman; it involved leaving behind his life in the greater metropolitan area of NYC and moving to a new frontier, Los Angeles, California. Max Helfman and Shlomo Bardin created an environment for young Jewish adults to become more learned about what it meant to be a Jew. They won souls and inspired multitudes of American Jews to pursue Jewish studies, and to apply their talents to Jewish arts. Max Helfman devoted his energy to inspiring Jewish growth, and many of his students have become the Jewish leaders and artists of the 70s, 80s and 90s.

In this paper I present a short biography of Helfman's professional life, explore why Helfman decided to move to California, offer a summary of his work in California, and analyze six of his lesser known musical works. I will explore how these smaller works display a unique musical style therefore introducing a different side of Max Helfman.

## Chapter One

### East Coast Helfman

Max Helfman was born in 1901 in Radzin, Poland at the turn of the century and lived there until he was eight years old, at which time he and his traditional Jewish family immigrated to the lower east side of Manhattan, New York. His father was a teacher, a Hazzan, and a mohel; he had also been a *shochet* and a *shadkn* when they lived in Europe (he could have founded a *shtetl* in America single-handedly). Helfman's father, although religious, was not the pious and reverent type of person one would associate with his profession as a Hazzan. Rather, he was remembered as eccentric, restless, funny and a great chess player. Helfman learned to play chess from his father and was described by Shalom Secunda, who grew up with Helfman, "as an excellent chess player." Helfman was the eldest child, followed by Irving, Jean and Hyman (Hyman became an MD). His father moved all over Manhattan's Lower East Side as he struggled to earn a living for his family. The family was not described as being close with one another, "We all ran around trying to support ourselves," comments his brother Hyman.<sup>2</sup>

Helfman had his earliest exposure to music in the synagogue. As a boy alto in his Father's choir, Helfman was regarded as one of the best *meshorrerim* in New York. Hazzan David Putterman remembers that as a famous boy alto himself, his only competitor in New York was Max Helfman.<sup>3</sup> "Helfman sang like a *Menagen*, not a child," according to Putterman. His years in synagogue choirs backing up the Cantor showed Max the beauty of choral music. Later, when he himself composed, the choir was a constant in his most famous compositions.

Helfman shared with other Eastern European Jewish immigrants the experience of acclimating to a new life in New York City. To the hardworking immigrant, America represented hope and numerous possibilities. Helfman's family believed the poverty of life in the Lower East Side was going to be temporary. In the *Goldene Medina*, anything was possible. We see this strong childhood feeling of patriotism and love reflected in one of his

early compositions, "The Lady with the Lamp," published in 1944 but probably written in the late 1920's. This piece was a tribute to American ideals and to another Jewish immigrant, Emma Lazarus. It was very popular among many Jewish groups and was sung at a Cantor's Assembly convention, the Workman's Circle choir and in many children's choral pageants. The immigrants' attraction to this music was probably motivated by their patriotism and sheer gratitude to be given the opportunity to live in the United States as full American citizens. This composition is a reflection of strong feelings of patriotism which Max Helfman also shared. His childhood was filled with patriotic loyalty and love for America, a feature common among immigrants. Philip Moddel points out patriotism and the desire to create American Jewish music as an important aspect of Helfman's music.<sup>4</sup>

Helfman was a self educated man. He finished high school and studied at two conservatories. Although he never went to college, Helfman felt he never finished learning. A voracious reader, he read anything he could get his hand on. Helfman loved to visit his brother at Antioch College, there he would go to the library and spend hours reading and talking to the other students. He had a friend who went to Columbia University and together, they had a pact to learn a few new words every day. Every day Helfman was consumed and committed to learning even reading cookbooks after he read everything in his brother's library.

Helfman was formally trained in music at Mannes College of Music, and then he went to the Curtis Institute in Philadelphia from 1929 to 1931. He studied piano with Ralph Leopold, composition with Rosario Scalero, and conducting with Fritz Reiner. Helfman worked hard to raise his musical expertise to a classical level. From an early age, he combined his innate musical talents with formal training, and steered his efforts and talents towards Jewish music.<sup>5</sup>

In 1925, Helfman was hired as a music teacher by a dentist, Dr. Arnold Snowe. Dr. Snowe was an amateur sculptor and singer. He wanted Helfman to teach his children harmony and piano. Helfman ended up falling in love with his daughter, Florence, and



they got married in 1926. Florence was devoted to her husband and his career, volunteering her skills as a pianist and arranging and accompanying music at rehearsals. Florence did her best to organize and keep order to his music. It was Florence Helfman who posthumously gave many of Helfman's unpublished pieces to Cantor David Lefkowitz, which probably would have been forgotten were it not for her devotion. The couple was forced to move a lot because the loud piano playing bothered the neighbors. They decided to rent rooms for his studio and teaching so they would not keep disturbing the neighbors.

The Helfman's had two children, first a daughter, Naomi, and fourteen years later they had a son, David. Naomi has been estranged from her family for many years. She did not move with her family out to California in 1951; only David went with his parents. Naomi married a concert pianist, Gary Graffman, who is now the dean of Curtis Institute in Philadelphia. Phillip Moddel writes that Naomi resented her father's devotion to his career, and felt very neglected as a child.<sup>6</sup> She is also a musician and composer and plays cello and piano. David Helfman was also a musician but conducted as an avocation. He went to California Technological Institute to study math, and he directed the choir at the University.

The Helfman's built a small cabin on Schroon Lake in the Adirondacks. It was very basic, and Helfman did a lot of writing there. He built a small shed for his piano and placed a few chairs near the cabin and called it his "cubbyhole". It was in this "cubbyhole" that artists and musicians came for collaboration. Aesthetics were very important to the composer. He enjoyed picturesque views, fine furnishings, beautiful art, books, photographs, and dressing well. He was always fastidious in his dress. He loved good food, fine wines and a nice hotel when he traveled.

Helfman never learned to drive, so that he was entirely dependent on public transportation; in fact, he composed on the subway. Joachim Prinz, remembering the spontaneous creativity of Helfman, remarked to his Assistant Rabbi, now Senior Rabbi at

Temple B'nai Abraham in West Orange, New Jersey: "One Friday I wanted a new *L'cha Dodi*, so I called Max up and that night he came with a score. The choir sang it and it was extraordinary." Joachim then remarked to Rabbi Friedman, "Can you believe he wrote that on the subway?" to which Rabbi Friedman replied, "It sounded like Max wrote on the subway."<sup>7</sup> This is a funny story because it illustrates the fact that Helfman never drove. Helfman said that public transportation allowed him extra time to think, read and write. Later when they moved to Los Angeles, Florence drove him around. As Helfman himself observed, "I have my feet firmly planted in the clouds."

Helfman got his first job in 1928 at Temple Israel in Washington Heights, New York where the Cantor was David Putterman and the choir director was Zavel Zilberts. When Zilberts left, Putterman invited Helfman to be his successor. The job had a new challenge for Max, the organ. It was at this time that Helfman took a crash course in organ playing with Frank Ward on East 88th Street. At Temple Israel, he was responsible for the playing of organ and the conducting of the choir. Helfman stayed one year and then left when Putterman went to Park Avenue Synagogue in New York. At this time Helfman composed a number of pieces which were published in Zamru Lo, and he also composed pieces especially for Putterman's voice.<sup>8</sup>

During this early collaboration a concert series emerged which is still in place today at Park Avenue Synagogue, under Cantor David Lefkowitz. At the time, Cantor Putterman wanted to bring great Jewish music to life and to the synagogue. The concerts became a testing ground for talented artists of the 20th century. The goal of the commissioned music was to give these composers a chance to apply their musical talents to Jewish liturgical music. He invited Helfman to help him contact and commission the composers and to conduct the concerts. This became a combined effort and continued for several years. Cantor Putterman is quoted by Phillip Moddel when asked to reflect on Helfman: "In my entire life I have never met another man who possessed such sterling qualities and sweetness of character. To have known Max is to have loved him."<sup>9</sup> Together they

developed many special concerts with the following composers: Leonard Bernstein, Darius Milhaud, Mario Castel Nuovo-Tedesco, David Diamond, Isadore Freed, Alexander Gretchenioff, Morton Gould, Henreich Shalit, Jacob Weinberg, Alexander Tansman, Kurt Weill, Lukas Foss, and Frederik Jacobi. A few years later, the strength of this connection led Cantor Putterman to recommend Helfman to Schlomo Bardin as the person to head up the Hebrew Arts at Brandeis Camp Institute at the Brandeis Bardin Institute (BCI).

Helfman pursued his love of conducting Jewish music professionally. In an interview with Cantor William Sharlin he told me, "Conducting was Max's first love . . . Max's dream was to conduct a choir of a thousand people at the Hollywood Ball."<sup>10</sup> After Putterman left Washington Heights, Max left too. From 1929 to 1940, Helfman took a job at Temple Emanuel in Patterson, New Jersey as the music and choral director. The financial despair of the Great Depression forced the Temple to dismiss their professional singers so he formed an amateur choir which developed a famous reputation. This was important because it became one of Helfman's greatest talents to arrange volunteer choirs which he began only because the fiscal situations of most synagogues demanded it. Helfman arranged and composed many pieces for his amateur choirs but because he was busy and disorganized, he would not pursue publishing and would leave the music in choir lofts. Helfman was very persuasive, because he really wanted people to know the joys of Jewish choral music. He was able to motivate many people to participate in his choirs, and they offered numerous performances. Simultaneously, Helfman was chosen by the Workman's Circle to direct their choir which was called *Freiheit Gesang Farein*, as Jacob Shaeffer's successor. It was at this time he wrote and arranged many Yiddish pieces. Helfman wrote an adaptation of George Frederick Handel's Judas Maccabeus, and a Yiddish oratorio for voice and orchestra called Binyomin Der Droiter. Sadly, this magnificent work was not published but can be found in the archives at the YIVO Institute. It was performed at Carnegie Hall on May 7, 1938. Both works are unpublished. He

arranged many pieces in Yiddish for the *Freiheit Gesang Farein*: Briders un Schwestern, Spanish Serenade, A Yidele, and Oi, A Nacht a scheine.

From this association Helfman decided to group choirs together to form The People's Philharmonic Choral Society. His work in New Jersey included the formation of branch choirs in Patterson, Newark and Passaic. He formed another choir as an umbrella organization called the Neighborhood Club Choirs. These groups would join together for big productions which involved up to 500 voices.<sup>11</sup> The first time the choirs all grouped together was for the performance of Binyomin Der Droiter. This work was written as a choral pantomime based on the story of Mendele Mocher Sofrim. The production had an orchestra, costumes, dancing, and stage sets. Uri Suhl was the narrator, and it was first performed at Carnegie Hall on May 7, 1938. This production ran three times a month and was very popular.

In 1938, Helfman decided to conduct the Handel Choir in Westfield, New Jersey. He did this for two years while the choir enjoyed great reviews. The Courier News, a newspaper from Plainfield, New Jersey wrote "Max Helfman of New York conducted, how he conducted! He took hold of Bach's very spirit and reincarnated it. What beauty he drew out of the chorus! . . ." <sup>12</sup> During the two years under Max's leadership the Handel Choir also performed the Saint Matthew's Passion and the Mass in B minor. In 1940 Helfman left Patterson Temple in New Jersey. He worked at Anshe Emeth in New York with Hazzan David Roitman for a brief period, but he felt constricted by the small male choir of eight voices. He received and accepted a new job offer from Rabbi Joachim Prinz of B'nai Abraham Synagogue in Newark, New Jersey.<sup>13</sup>

The synagogue was built in the style of a round Grecian temple. The sanctuary seated 2,500 people and there was an Olympic sized swimming pool underneath the building. The Hazzan, Abraham Shapiro and Helfman worked very closely. Both men had tremendous respect for each other and encouraged creativity and openness in one another. Rabbi Prinz referred to the working team of Shapiro, Helfman and himself as a

the "Triumvirate of American Judaism".<sup>14</sup> It was at Temple B'nai Abraham that he wrote his most famous works in three collections published by Transcontinental: Shabbat Kodesh, Aron Kodesh and Shabbat Menucha. The unusual level of mutual respect between the three men generated a wonderful working environment for Helfman, and he wrote new compositions almost weekly for each service.

Helfman worked at B'nai Abraham for twelve years, the longest period of time he had ever worked at one synagogue. He also trained a protégé, Richard Neumann, when he was away for long periods at BCI. Helfman officially left in 1952 when he moved to Los Angeles.

Before Helfman left for Los Angeles he became involved in several other projects. In 1938 he was chosen to head up the Jewish Musical Alliance. Helfman was responsible for organizing, composing and editing their music. One of the many choral branches of the Jewish Musical Alliance was called the Jewish Folk's Choir, a choral group directed by Helfman in Newark, New Jersey. This group gave him the ability to group together a large choir for big performances. Here we see another example of how Helfman's medium of choice was choral music. In 1940 he amassed his choirs from the People's Philharmonic Choral Society and the Jewish Musical Alliance to perform a secular cantata written by William Schuman called This is our Time. Helfman prepared and rehearsed this work, although at its premier at the New York Lewisohn Stadium it was conducted by Alexander Smallens. A second performance of this work was conducted by Fritz Mahler at Carnegie Hall.<sup>15</sup>

On March 29, 1942 the Long Island Zionist Region sponsored the premiere performance of Helfman's Shabbat Kodesh (published in 1942). The premiere took place at Carnegie Hall on March 29, 1942. The soloists were Cantor Abraham Shapiro and Mari Fruedenthal (wife of Dr. Joseph Fruedenthal, the founder and head of Transcontinental Music Publications). Along with the musical performance, choreography was performed

as ritual dances to "*Adon Olam*" and the "*Kaddish*.." In 1942, to have dancers perform along with Jewish liturgical music was very avant garde.<sup>16</sup>

These projects, coupled with Max's fine reputation, led him to work on the Hebrew Arts Committee in 1945. Rabbi Moshe Davis became the chairman and Max Helfman was appointed as the artistic director. This committee was the creation of the American Zionist Youth Commission (AZYC) and the Histadrut Ivrit. Their primary goals were to mobilize, stimulate and direct Jewish creative talents. Many Jewish artists were more famous for their secular works, the Hebrew Arts Committee (HAC) would enable both budding and more well established American artists to direct their talents towards their religious community. Their vision was to affect a living contract between artists in Israel and American Jewish youth and the medium of this contract would be artistic Jewish expression.<sup>17</sup>

Helfman hired well respected Jewish artists to teach for the performing arts program at AZYC: Benjamin Zemach for theater workshop, Katya Delakova for the dance studio, Sigfried Landau as the director of the Kinnor Sinfonetta, and Helfman himself took charge of the "Hebrew Arts Singers", a new choral group of forty voices. They performed many productions as theatrical events with drama, choreography, music, orchestra set design and costumes. The list of their productions includes: The Days of Creation by Oskar Guttman (premiered 1945), Hag HaBikkurim by Max Helfman (premiered 1945), Sabbath liturgy by modern classical composers, Bar Kochba by Tsernichowsky (premiered 1945), and Shlomo Hamelech by Sami Groenmann (premiered 1945). It is interesting to note that there was no work done with Yiddish theater or Yiddish music. This was because one of the goals of the AZYC was to promote Hebrew Arts, and therefore work was in Hebrew or English. Phillip Moddel believes that his work with AZYC led to the clear shift in Helfman's thinking, "for it marked the shift from the Yiddish idiom to that of the Hebrew national cultural expression."<sup>18</sup> Shlomo Bardin was the executive director of AZYC and was also directly involved in the performing arts program of the AZYC. The

relationship which led Bardin to call upon Helfman to develop BCI was built on the collaboration between Bardin and Helfman at AZYC.

Helfman enjoyed great renown and fame among several well-respected Cantors: Roitman, Shapiro, and Putterman. It was actually Putterman who originally recommended Helfman to Bardin to work on the AZYC, thereby introducing Bardin to Helfman. At this time in 1945, several elements in Helfman's life led him towards future involvement with BCI. His talents and experience made him a perfect choice for Shlomo Bardin. Helfman had the strong ability to motivate and empower people, a necessity when working with young people. Helfman was very successful in the organization and development of lay choirs. His talents were much appreciated by his long list of amateur choirs: Workman's Circle, Jewish Music Alliance, Jewish Folks Choir, People's Philharmonic Choral Society, and Neighborhood Club Choirs.

Famous secular musicians agreed that Helfman possessed highly respected musical talents: Bernstein, CastelNuovo-Tedesco, Fritz Mahler, Darius Milhaud, Kurt Weill, Aaron Copeland. Their regard enabled Helfman to persuade them to try their hands at Jewish music at his concerts which he organized with Putterman. Helfman's talents were also well appreciated by Jewish composers: Jacobi, Diamond, Freed, Morton Gould, Schalit, Jacob Weinberg, Alexander Tansman, Lazar Saminsky and Secunda. As a result of his influence in the musical world, Helfman could bring different scholars and musicians to teach and conduct intensive workshops at BCI.

His work at AZYC helped Helfman gain important experience incorporating many art forms to enhance Jewish spirituality, music, dance, writing, and acting. The productions gave all the people who worked on them the experience of a lifetime. The talent of motivation and creativity was carried over to BCI. Although the productions by the AZYC were premiers and often never performed again, people who were involved in the musical pageants; Binyomin Der Droiter, Shabbat Kodesh, This is Our Time, Hag Habikurim (published 1945), Album, Naye Felder, American Spring, The Patriarchs

Lament, and Judas Maccabeus were forever changed by their involvement. One of the common themes recounted by anyone who knew Helfman was his ability to empower and motivate and this was the reason his projects were successful. His magnetism and powerful charisma were irresistible to his students and as a result, they found themselves agreeing to participate in his projects. This quality was essential to his early work and later in his future work at BCI.

Clearly, Helfman was excited by the work of Shlomo Bardin and believed strongly in the goals of BCI. This is probably the main reason he chose to relocate his family to California and to dedicate the rest of his life to BCI.

### West Coast Helfman

BCI was the impetus for Helfman's move to the West coast and Bardin played a strong role. It is important to know more about Bardin himself before explaining more about their collaboration at BCI.

Shlomo Bardin was born in the Ukraine at the turn of the century and immigrated to Palestine in 1919. He went to study in the United States at Columbia University for his doctorate in 1932, at which time he met Supreme Court Justice Louis L. Brandeis. Brandeis and Bardin shared a common concern about the increasing lack of knowledge about Judaism by educated American youths. Bardin went back to Palestine in 1933 and founded the Haifa Technical High School at the Technion. In 1938 he was made the head of the Haifa Nautical school. While on a visit to the United States in 1939, the outbreak of World War II made it impossible for him to return to Palestine, so he reconnected with Louis Brandeis and came up with the model for the Brandeis Camp Institute. Brandeis and Bardin primarily wanted to make Jewishness meaningful to American college age youth. Brandeis promised moral and financial support, and the model for BCI was an amalgamation between a kibbutz and the Danish Folk High School, where Bardin had studied.



Bardin consulted with Cantor Putterman for a recommendation to lead the music program at AZYC and he replied, "the very man for the job, Max Helfman". When Bardin and Helfman met personally, Bardin saw the fire and excitement Max Helfman exuded. Helfman spoke well, kindled enthusiasm, and Bardin saw that Helfman would be a great asset to the AZYC and to his future plans to develop BCI. In turn, Helfman was very excited by the prospect of mentoring Jewish youth towards greater understanding and appreciation of the beauty of Jewish music. He wanted to expose American youth to the power of the synthesis when one merges art and Judaism, which was what Helfman had pursued all his life.<sup>19</sup>

Phillip Modell writes, "For Helfman, the synagogue was not so much a religious institute as a center for musical expression, (but rather) an outlet for his creative mind."<sup>20</sup> According Modell, Helfman's ties to the spiritual aspect of synagogue composition were not strong enough to keep him at B'nai Abraham in New Jersey. This is the reason Modell uses to explain why Helfman was so willing to move across the country to California, thereby leaving a very prestigious job, and to begin to write music for a whole new genre.

While no one can truly know why Helfman chose to begin anew, Modell's speculation that the synagogue merely provided a creative outlet is unconvincing. I believe there was a complex combination of many reasons why Helfman chose to move. I do not agree with Modell about Helfman's motivations for working in the synagogue. Here was a person who regularly organized hundreds of people together to sing Jewish music in concert, a person who wrote new Jewish music on a daily basis, a person who worked with secular composers to encourage them to try their hand at Jewish music, a person who was a well-respected composer of Jewish liturgical music and who consistently wrote music which expresses the text. It appears to me that Helfman's decision to move westward is much more complicated than Modell's assertion.

In trying to excavate and analyze Helfman's reasons for making a life change that would take him away from the grand synagogue tradition and the jobs it provided him on the East coast, I have come to some conclusions. I believe that Helfman was in love with Jewish music and Jewish liturgy; why else would he spend all his time composing and arranging Jewish synagogue music? Helfman enjoyed great success at publishing and knowing his melodies and arrangements were used by Cantors and choirs all over North America. In fact I would argue that he reached his zenith as a synagogue composer and musical director. Helfman was a truly creative person. He and many other American Jewish composers saw the newness and excitement in Israeli folk melodies. He was leaving Yiddish behind, and began writing and arranging Israeli music as soon as he got to BCI. I think that he was excited by the new challenges he and Bardin would be facing because he loved teaching youth about Judaism and their heritage. Bardin's vision was to effect a living contract between artists in Israel and American Jewish youth, and the medium of this contract would be artistic Jewish expression. This new dream of Bardin and Helfman would have an impact on hundreds of youth, many of whom would become the Jewish leaders and artists in the second half of the twentieth century.

In the beginning of BCI, Helfman was mainly involved during the summer at the original site in Winterdale, Pennsylvania. The camp moved to include a site in Hendersonville, North Carolina and finally in 1947 grew, such that it needed to move to the site in California, thirty five miles west of Los Angeles. The campsite occupies 2205 acres in the Santa Susana Mountains, and was originally called the Meyer estate. When the camp was established in California, Helfman left his protégé, Cantor Ray Smolover in charge of the camps in the east, with his other protégé, Robert Strassburg in charge of music. It became very problematic to run all three camps so in 1951, Bardin decided to close the two camps in the east and focus only on the new site in California.

During that year, Helfman promoted BCI to college students in parlour meetings. He would give the lecture and conduct, while Florence Helfman would accompany on the

piano. The program always had a choir called the Brandeis Singers who performed selections of music Helfman had arranged. Dr. Bardin felt music was important at these meetings; in his own words: "Music unites people, it lifts people up, it is stronger than word."<sup>21</sup> The programs at BCI were split into two sessions, and each attendee was seen as "making aliyah" by coming to the camp. The sessions were named first *aliyah* and second *aliyah*. Originally all work was performed in a rotating schedule at the camp, like a *kibbutz*. This is no longer the practice at BCI. Helfman ran the music program and it was very intensive. The program consisted of two hours of lectures and one hour of applied music every day. Usually Helfman ran these meetings because he was a very enthusiastic speaker. Bardin knew how to delegate talented people to promote BCI and he knew the power of music in the BCI curriculum. As he commented:

Music unites people it lifts them up, it is stronger than words, It is note worthy that one half of our campers were ashamed of their Jewishness at the outset. Our goal is to create in them a sense of responsibility to their tradition, a sense of pride in their Judaism, and a sense of service as Jews to their followers here and in Israel, and above all, to isolate and destroy the causes of Jewish schizophrenia.<sup>22</sup>

Helfman's impact on the BCI was written about in a local publication, the *B'nai Brith*

Messenger:

The enthusiastic cooperation he receives from his students is a glowing tribute to his priceless sense of humor and a fanatical zeal which interprets the Jewish renaissance through music. Helfman explains it this way: "Many of the Jewish young men and women are atrophied emotionally. They have lost their will for passionate living as Jews. Some think there is a wall between Jew and Gentile; but the real wall is between the Jew and himself: the young American Jew who has been running away from his heritage and in doing so has turned his back on a rich creative past. Tell them about the problems of a Jew and your solutions and they will argue with you-but you cannot argue with a song or dance, they are non arguable things." At BCI, Helfman is helping to develop a reintegrated Jewish youth and upon leaving, the Brandeis camper carries with him a sense of personal responsibility for his Jewish community and for the future of the Jewish people.<sup>23</sup>

Helfman began to compose music to fit the BCI campers and their relaxed worship services, The Brandeis Sabbath Eve Service. His original compositions were often influenced by Israeli folk melodies and traditional Jewish melodic motifs. In 1949, Helfman published his arrangements as a compilation called, Israeli Songs. Helfman's style was vastly different in these compositions. In the past his synagogue arrangements

were intended for cantor (tenor), choir and organ. The arrangements and compositions for BCI were almost always for solo voice (soprano/alto), piano, and on occasion, simple choral harmonies. The music composed for BCI is vastly different from Helfman's earlier original compositions. In 1948, Helfman also published the "*Birkat Hamazon*" and the "*Havdalah Service*." Most of this music is sung at BCI today, campers and staff remaining adamant that these melodies be preserved at BCI. Especially dear to BCI alumni are the "*Sh'ma*," "*Birkat Hamazon*" and the "*Havdalah Service*."

From 1949-1952, BCI hosted the Brandeis Arts Institute (BAI) with Helfman as the *Madrich*. The goals of the BAI were twofold:

- 1) To train gifted Jewish youth for artistic leadership in the cultural life of America;
- 2) To create and make available programs and material truly expressive of our ethos that would answer the cultural needs of the Jewish people.

BAI enrolled students between ages 18-25 with prerequisite artistic and musical training in composition, conducting, instruments, dance, acting, writing and art. Only twenty five students were accepted into this intense two-month seminar and they were taught by an outstanding faculty chosen by Helfman. Instructors who were artists and scholars included the following people: Dr. Ernest Toch, Julius Chajes, Louis Gruenberg, Eric Zeisl, Erwin Jospe, Henreich Schalit, Dr. Alfred Sendrey, Izler Solomon, Solomon Rosowsky, Zvi Zeitlin, Aube Tserko, Bracha Zfira, Ruth Rubin, Gertrude Kraus, Benjamin Zemach, Saida Gerrard, and Otto and Gertrud Natzler. Over the five years BAI was held many students went on to become artistic leaders in their field. Some of them include the following: Alan Arkin, Samuel Braude, Charles Feldman, Jack Gottlieb, Gershon Kingsley, Raymond Smolover, Yehudi Wyner, Bernard Weissen and William Wolff. In an interview with a BAI alumnus he said,

Helfman made a tremendous impact on peripheral Jews, a potentially lost generation, and spiritually he "won souls and changed lives", thereby reconnecting and channeling the career of many students who otherwise might have severed contact with their Jewish heritage.<sup>24</sup>

Helfman worked at BCI for seventeen years and developed year round programs; Weekend Institute, House of the Book, and Couples Institute. Phillip Moddel refers to these weekends as "A Guide to the Perplexed" in a western yeshiva style. Helfman, Bardin and Ben Ari would teach at these adult education workshops. Helfman would warm up the attendees by teaching music for worship throughout the weekend. Ben Ari would conduct workshops to reenact scenes from the Bible, and Bardin would teach as the "Rebbe" with a Hassidic flair from his childhood education as a *Hasid* in Zhitomar.

Generally speaking, Helfman and Bardin were a team, but when Bardin disbanded the BAI in 1952, it hurt Helfman very deeply. BAI was a truly original and creative project, a Jewish "Tanglewood", and the program was important to Helfman. Bardin's rationale was, "the purpose of BCI was not the training of amateur singers, dancers and instrumentalists-however high the standard-but rather the cultivation of artistically inspired leaders."

Bardin's reason for dissolving BAI sounds to me more like a reason to keep it intact. In retrospect, I know that the alumni of BAI became, without a doubt, "artistically inspired leaders". Helfman continued at BCI, but in the general body of the camp, no longer with his special BAI group.<sup>25</sup>

In 1954, Helfman was asked to head the West coast branch of Hebrew Union College, in their newly formed Department of Sacred Music for the training of cantors. This was the first training facility for cantors in Los Angeles, but its enrollment was very small. Helfman remained in this position until 1957, when Cantor William Sharlin took it over.

In 1958, Helfman was invited by Rabbi Max Vorspan to establish a School of Fine Arts at the University of Judaism. Helfman accepted and was appointed as Dean. He gave up his work at BCI and moved closer to Hollywood, California. He recruited many well-known Jewish composers and artists for the new School of Fine Arts, among them Mario CastelNuovo-Tedesco, Dr. Alfred Sendrey, Benjamin Zemach and Robert Strassburg.

Unfortunately starting a new school is a challenge, and this new school had many problems, most markedly that the Department did not have the stature to attract many talented students. The Department did not flourish and Helfman lacked authority at the University.

Helfman developed a lecture series called "Arts in your Life". This was described as a course of experiential learning which was provocative. Titles of the lectures were, "The Anatomy of Vulgarity" (art and morality), "Chassidism and Jazz" (their common roots), "Strange Laughter" (comedies from many cultures), "Vogues and Rogues in the Arts" (fads and fashions in painting and sculpture), and "Sacred Bridge" (liturgical music of various faiths). This was the last big project that Helfman embarked upon.<sup>26</sup>

In 1960 Helfman suffered a heart attack, which was hereditary. His father had died at age 57 from a bad heart. He cut back on his activities as he began to recuperate. In April of 1963 he was chosen to receive a great honor by the Cantor's Assembly, the "Kavod Award" their highest honor in recognition of Helfman's outstanding contribution to Jewish music. After the gala dinner at Grossinger's, he thanked the Assembly for the honor and concluded with these words, "Last year, Abe Ellstein was the recipient of this award and this year we say *Kaddish* for him. Who knows, maybe next year some of us will be on high." On Tuesday, August 6, Helfman went to Dallas for his nephew's wedding. In his hotel room he composed "*Mi Addir*". On Friday morning, August 9, 1963, he rehearsed with the singers. That night at the rehearsal dinner, Helfman went up to say *hamotsi*, he gave a short speech to the bride and groom about love and the importance of giving to each other, then he sat down and died of a massive heart attack. The family decided to go on with the wedding as is Jewish custom and Helfman's music, "Set me as a Seal" and "*Mi Addir*" (never published) were poignant signs of his presence in spirit.

The music analysis section of this study takes a very close look at six musical compositions by Max Helfman: “*Ana Dodi*,” “*Sh’ma*,” “*Mi Addir*,” “The Final Benediction,” “*Mi Chamocha*,” and “*L’cha Dodi*.” I have organized the study of each piece into the following categories: translation, textual analysis, musical analysis, and general observations. I set forth to uncover compositional techniques and found the following, repeated use of these musical devices: a characteristic melodic motive for each piece, choice of Jewish mode which was relevant for the text, creative use of harmonization such as seventh chords, and sensitivity to the text.

## Section A

Helfman wrote this piece to be sung by soprano Marni Nixon and it was published in 1955. The text for “*Ana Dodi*” is found in the book Song of Songs or in Hebrew, *Shir Ha Shirim*, traditionally read at Passover. Cantors also use this text at a wedding or a renewal of vows ceremony. The text “*Ana Dodi*” is a popular text among many composers and most Jewish composers have written a musical setting of “*Ana Dodi*”. Helfman altered the text, beginning with line 2:10. In the middle of line 2:11 he skips over to the middle of line 2:12. He leaves out more text skipping to the middle of line 2:13. He closes with a repeat of line 2:10. The repetition is reflected in the music. Below is an unabridged version of this text, the underlined sections show the selections of text Helfman used in his musical setting.

- ◆ 2:10 My beloved spoke to me, “arise my darling my fair one come away!
- ◆ 2:11 For now the winter is past, the rains over and gone.
- ◆ 2:12 The blossoms have appeared in the land, the time of singing has come, the turtledove is heard in our land.

2:13 The green figs form on our fig tree, the vines in blossom give off fragrance.

Arise my darling my fair one come away!

### **Musical Analysis**

#### **(measures 1-14)**

Measures 1-5 begin in the key of A Phrygian scale in the Yishtabach mode, the melody is constructed around the fifth scale degree. In measure 4, the singer begins up a fifth, repeating the melody of measures 1-3 until measure 6. The vocal melody is a tonal sequence of the opening piano line. In measure 4 the mode changes to E Phrygian, the measure opens on a polyquartal chord based on A. In measures 6-10 we hear a melody which repeats and plays with the same intervals creating small units of melody, A E B C A. I'll call this Repeating Melodic Fragments (RMF) and I see RMF used as a device by Helfman in a number of pieces. Let me clarify that RMF is not the same signature melody in every piece, but rather a device he uses to build upon in each piece by taking melodic fragments and embellishing them. Under this melody we see the chord progression: i-IV7/3-VI6-IV3/3-III. In measure 8, we hear a hint of the Dorian mode because of the F#.

The harmonic movement in measures 11-14, is a chord progression towards a key change to A Major in measure 15, this is the beginning of section B. In measures 11-14, there is the chord progression: III-iv# dim 7- vii 7-I-VI 6-II-vii# dim 7-V 7. In the melody you have a chromatically descending tonal sequence with some RMF. This descent creates a feeling of tension for the listener and the resolution of a key change is welcome.

The feeling of the A section is very free and improvised, although in actuality section A is rhythmically specific in order to create the free sounding effect. The opening measures have the effect of sounding like an announcement, somewhat reminiscent of a *Shofar*. This ties very well into the text, "Arise my darling, my fair one come away." By measure 11, you have the progression towards a key change and it amplifies the text, "for now the winter is past." The movement is towards a resolution you hear in section B.



### **Section B**

Section B begins in a new key and is sung twice. The new key is A major. The music sounds happy and "dancelike". Melodically, harmonically and rhythmically this section contrasts Section A. Section B has a regular rhythm, while section A had a improvised feel. Measures 17-20 establish melodic repetition in the voice and piano. The chord analysis is as follows: I 6/4-ii-I 6/4-ii-I-ii-I 7-IV 6/4-iii 7. In measures 21-23 there is a descending melodic sequence in the vocal part sung a third down. The chords for measures 20-25 are as follows: vi-vii half dim 7/3-#vi-vii half dim 4/3-vi-vii dim-vi 7-ii 6/4-ii 2-vi 2-ii 2-vi 2. Now in measures 25-27 the vocal line uses a small scale and repeats the RMF from measures 17-20. The chords starting in measures 25-27 are as follows : vi 2-ii 2-vi 2-ii 2-vi 2-ii 2- V 7. The V 7 chord in measure 27 heralds a key change back to A Phrygian, this leads us back to the A section modified or A 1.

Section A 1 is a clearly differentiated section, in contrast to section B. The happy dance like quality of section B is sandwiched between the more somber and ethereal quality evoked by sections A and A 1.

### **Section A 1**

This section is a replica of Section A except in a distilled form and one octave higher in the voice. Measures 28-34 are a repetition of measures 1-4. Consistent with measures 4-6, measure 29 uses a quartal chord which is sustained. At the end of the piece the voice is supported by an arpeggiation of the quintal chord. Helfman's choice to utilize melodic and harmonic repetition is appropriate because textually Helfman repeats line 2:10.

### **Observations**

- 1) Unique use of Seventh chords
- 2) Arch form A B B A 1, therefore it is a musical piece of symmetry which is well framed.
- 3) Close attention to textual word painting, use of rhythmic and harmonic devices to define and illustrate text in a very deliberate manner.
- 4) Piano and voice imitation

- 5) Use of modal harmony, and specific movement from A Phrygian to E Phrygian to A major and finally returning to A Phrygian.
- 6) Use of Signature device: Repeating Melodic Fragments (RMF)
- 7) Written for solo female voice

### **Mi Addir**

#### **textual analysis**

- ◆ Oh God Supremely Blessed
- ◆ Oh God Supreme in might and glory
- ◆ Guide and Bless the Groom and Bride

The blessing "*Mi Addir*" is part of the wedding liturgy. It is the first mention of God in the wedding liturgy. "*Mi Addir*" appears between *Baruch Haba* and *Birkat Erusin*. This Hebrew setting of "*Mi Addir*" by Helfman was never published. It was the last piece he ever composed, for his nephew's wedding, two days before his death on August 9, 1963. "*Mi Addir*" was written in the same style of the "Final Benediction", introducing the melodic themes he repeats and concludes with in the "Final Benediction". It is interesting that he wrote "*Mi Addir*" after composing the "Final Benediction" which was its structural, rhythmic and melodic basis. Liturgically, the piece precedes the "Final Benediction" although it was written years later. I think Helfman chose to write a composition similar to the "Final Benediction" in order to round out a wedding service which would later end with the motifs introduced by the "*Mi Addir*".

#### **Musical Analysis**

"*Mi Addir*" begins in D minor with a sustained I chord by the organ. The voice establishes the motif which sounds hearkening upon delivery. The chords form the outline or large scale picture: i-IV-V-i, (the main structure of the piece). The opening melodic motif is established in measures 1-3: D C D C A G A, the melodic line elaborates the motif in measures 4-5. Rhythmically, the motive is also repeated although not precisely. The

motif is expanded upon in measures 6-7. The chords are i-V9/IV-IV-V9/IV-IV until measure 6. In measure 7 you have the modulation to the relative minor: F. The IV chord of measure 6 serves as a ii chord of your upcoming key. Measures 7-10 stay in F minor: I-IV-V-I-I-II<sup>7</sup> or IV<sup>7</sup>. In measure 11 the piece modulates back into D minor, and then the chords are as follows: V-V<sup>7</sup>-i. In measure 8, a new melodic and rhythmic pattern is established and repeated a few times before the end, in both the voice and the organ. The piece feels conclusive because of the move back to the starting key to D minor.

Later when we examine the "Final Benediction" you see that the themes and motifs of "*Mi Addir*" are used both melodically and rhythmically. It is especially obvious to the listener from the vocal line. The piece "*Mi Addir*" appears to be an introduction of the sequences and motifs that will be heard and embellished upon in the "Final Benediction". Helfman begins and ends the service in a very deliberate manner. When you *hear* "*Mi Addir*" it sounds like the "Final Benediction" was an outgrowth of "*Mi Addir*" but it was actually written in the opposite order.

### **Observations**

- 1) Close attention to textual word painting, use of rhythmic and harmonic devices to define and illustrate text in a very deliberate manner.
- 2) Sustained pedal point in the organ, and movement from D minor to F minor and then back to D minor.
- 3) Melodic phrases which are enlarged upon throughout the piece. Use of the device RMF to construct the unfolding melody.
- 4) Melody and harmony are clearly derivative of the "Final Benediction".

### **Final Benediction**

#### **textual analysis**

- ◆ May the Lord bless you and protect you. May this be God's will.
- ◆ May the Lord cause his countenance to shine upon you and be gracious to you. May this be God's will.
- ◆ May the Lord bestow his favor upon you and grant you peace, Amen

The priestly benediction is one of the oldest examples of Jewish liturgy. It is taken from a biblical passage, Numbers 6:22-27. From this biblical quote we know that the ancient *Kohanim* were called forth to bless the Israelites. This is the basis of the commandment to perform the benediction. Rabbi Joshua Ben Levi says that any *Kohen* who does not come to the *Bimah* to perform *Duchenen*, the ceremony of benediction is breaking three commandments. (Sotah 38b) Today in Reform Jewish liturgy, anyone can perform the benediction, regardless of his ancient status. The benediction is used commonly in worship: to end services, at the conclusion of a wedding, at a *B'nai Mitzvah* ceremony, at a conversion, etc. Helfman's version of the benediction was never published, although it is the most commonly sung version of the Priestly Benediction among the Reform Cantorate at lifecycle events. Helfman's version uses the underlined text and is usually sung first by the Cantor and then translated by the Rabbi.

### **Harmonic Analysis**

The most common chord progression pattern in this piece is primarily i-V-i. These chords are the harmonic construction and destination of the phrases. The organ begins with a D minor chord, which is sustained while the Cantor sings the opening motif. As a listener you would instantly connect this to the motifs in *Mi Addir*. For example, the opening melodic motif: D C D C A G A, occurs in both pieces. In measure 3, you see chord succession which moves to a V chord, then back to a i chord. The chord is sustained during the English translation. The melody established a pattern which will be repeated throughout the piece, using the device RMF, A D C D C A G A F G A D (back to a i chord). This melody is the first sentence of the text. Measures 5-6 repeat this motif exactly, both melodically in measure and harmonically. The difference lies with the

harmony moving from a suspended dominant chord through a half cadence: IV7-V. A V chord is held by the organ during the Rabbi's translation as a pedal point.

Measures 8-9 begin on a V and the melody changes. A fragment of the motif is there, but it is a half step up and it quickly digresses. The new pattern is A E D E C C D E F E D E D C C, underneath this pattern we have the chord progression of V-iv-II-IV. In measures 10-13 we have a somewhat different aspect, somewhat like a melodic interlude. It is sung to the word *Shalom*, and it begins a rhythmic tune finally resolving to a I chord. The chords are as follows: i-VII-i-VII-VI-V-i, the movement back and forth from the i-VII may just be passing tones. In measure 13, you have a suspended tonic chord which moves to a I chord and is held throughout the English translation. In measures 14-17, the closing four measures of the melody have a repetition of the opening motif of measure 2: D C D C A G A Here we can see another example of the use of the device RMF. Harmonically, the chords are i-V7-I. The piece ends with a pickardy third moving towards the tonic, now D major giving the listener a feeling of closure.

### **Observations**

- 1) Close attention to textual word painting, use of rhythmic and harmonic devices to define and illustrate text in a very deliberate manner.
- 2) Sustained pedal point in the organ, and movement from D minor to D major.
- 3) Each musical phrase begins with similar characteristic melodic fragments. Use of the device RMF to construct and enlarge upon the unfolding melody as seen in measure 1: A D C D, measure 5: A D C D, and measure 8: A E D E. Melodic phrases which are enlarged upon throughout the piece. Use of the device RMF to construct and enlarge upon the unfolding melody.
- 4) This melody and harmony are clearly the basis of "*Mi Addir*".

## Sh'ma

### Textual analysis

- ◆ Hear O Israel, the Lord is our God, the Lord is One.
- ◆ Blessed is God's name forever and ever.

Helfman included this piece his collection called "The Brandeis Sabbath Service". This was a collection of liturgical music which he wrote especially for the services at BCI. It was published in 1949 and it is interesting to note that this "*Sh'ma*" is the only piece from the Brandeis Sabbath Eve Service sung at every Sabbath service at BCI. The songleaders at BCI make a special effort to carefully teach this blessing with the dynamics that Helfman wrote. The "*Sh'ma*" is the center of any liturgical service, and all liturgy grew around it.(Duet. 6:4-9, 11:13-21) Liturgical scholars know that before we used a fixed liturgy we had only one rule: two times a day a Jew is required to recite the *Sh'ma* . When a Jew recites the *Sh'ma*, he is declaring "acceptance of the yoke of divine rule". This consists of three elements:

- 1) An affirmation of belief in God's unity and in God's sovereignty over the world.
- 2) A deep, abiding and unconditional love of God.
- 3) A deep, abiding and unconditional love of God's teachings. (Maimonides, *Mishnah Torah Hilchot, Kriat Sh'ma* 1:2) In Reform Judaism both lines of the *Sh'ma* are chanted, in all other branches of Judaism the only time you say the second line out loud is on *Yom Kippur*. At the BCI the first line was chanted loudly and the second line was sung quietly. Helfman uses the underlined text for his composition, but both lines are sung at BCI.

### Musical Analysis

Similar to many of Helfman's works we have looked thus far, the piece uses a sustained pedal point of F# and B. The Eastern European traditional mode for *Erev Shabbat* is *Magein Avot*, generally. Helfman uses this Jewish mode-B Magein Avot, as a basis for his melody and his harmonization. The melody is based around the tonic B, and the harmonization is very straight forward: i-VII-i-VII-VI7-V7-i. The melody is B-F#-A-

C#-B-F#-E-F#-A-B-C#-D-B-A-B-C#-B-A-B. That is the whole piece, it is eight measures long. The style is very straight forward, declamatory and majestic.

### Observations

- 1) Sustained Pedal point throughout the piece.
- 2) Music is built on the Jewish musical mode B Magein Avot, both harmonically and melodically.
- 3) Imperative tone of the text is transmitted in the music.

### Mi Chamocha

#### Textual analysis

- ◆ Who is like you among the Gods that are worshipped?
- ◆ Who is like you, majestic in holiness, awesome in splendor, doing Wonders?
- ◆ In their escape from the sea, your children saw your sovereign might displayed. (non Biblical)
- ◆ "This is my God" they cried. (non Biblical)
- ◆ "The Eternal will reign forever!" (Friday Night Liturgy)

The prayer "*Mi Chamocha*" is actually a partial biblical quote from the book Exodus chapter 15, lines 1-18. The prayer is the story of "The Song of the Sea" and it refers to the song of victory sung by Moses and the Israelites after crossing the Sea of Reeds to escape the Egyptian soldiers. The blessing is only a selection from the biblical passage and it is exclusive to Sabbath and Festival liturgy. In the "The Brandeis Sabbath Service" Helfman wrote the "*Mi Chamocha*" for the Friday Evening text. Helfman uses the underlined verses for his arrangement of "*Mi Chamocha*".

## Musical Analysis

### part A

Here again, Helfman is careful to use the correct Hebrew mode: *D Adonai Malach*, for the "*Mi Chamocha*". He quotes *Nusach* phrases that can also be found in the Hazzanic Thesaurus, by Noah Schall <sup>27</sup> and in the Thesaurus for Cantorial Liturgy Volume One, by Adolph Katcko.<sup>28</sup> This opening motif: D F# A is motif for *Kabbalat Shabbat*.. Melodically and harmonically this is pure *Kabbalat Shabbat*.. Measures 1-5 use this motif in the voice and then it is imitated by the piano. In measure 6, you hear one of the distinguishing features of the mode *Adonai Malach*, a lowered seventh, C natural. Harmonically measures 1-5 have the sustained pedal point of the I chord, here again we see Helfman using a pedal point. In measures 6-9 you have the chord progression over a D pedal: I-ii-V7 (implied)-vi-IV-V-I.

### part B

Measures 9-16 begins the B section of the text which is not biblical in origin, Helfman stays in the mode *Adonai Malach*, in a very free rhythm giving an improvised feel to the vocal line which is supported by the harmonies: I-ii-I (implied)-III-VII6/3-I-VII-I (implied)-ii (implied)-iii.

### part A1

In measures 17-19, he goes back to a similar melody he used in measures 6, 7, 13. This repeated use of this motif is not only composed of similar intervals, but more striking are the rhythmic similarities of the melismatic phrases in measures 6, 7, 13, 18 and 19. The rhythm of these melissmas are also common to *Kabbalat Shabbat Nusach*. It is interesting that in measure 19, Helfman uses a lowered seventh, a C natural, in the lower octave. It is more common when composing in *Adonai Malach*, for a composer to use a raised seventh scale degree in the lower octave. Tonally, as a 20th Century classical musician, it makes sense that Helfman stayed with a C natural in the lower octave, because



to our Western ears, its easier to hear matching in all the octaves. In fact, by using this C natural in the lower octave he actually made it sound more modal.

### **Observations**

- 1) Use of the mode *Adonai Malach*, most commonly used for *Kabbalat Shabbat*.
- 2) Use of the *Nusach* melodies and rhythms correct for *Kabbalat Shabbat* and melodic phrases which are enlarged upon throughout the piece.
- 3) Use of the sustained pedal point for a much of the piece.
- 4) Close attention to textual word painting, use of rhythmic and harmonic devices to define and illustrate text in a very deliberate manner.
- 5) Form of the piece is A B A1.

### **L'Cha Dodi**

#### **Textual analysis**

- ◆ Refrain: Come my Beloved friend to greet the bride, let us welcome the Sabbath.
- ◆ Verse 1: Preserve and remember in a single utterance the one Almighty caused us to hear.
- ◆ Adonai is one and His Name is One, for fame, for glory and for praise.
- ◆ Refrain: Come my Beloved friend to greet the bride, let us welcome the Sabbath.
- ◆ Verse 3: Sanctuary of the King, royal city, arise come forth from the upheaval.
- ◆ Too long you have dwelt in the valley of weeping, He will show you abundant pity.
- ◆ Refrain: Come my Beloved friend to greet the bride, let us welcome the Sabbath.
- ◆ Verse 5: Wake up! wake up! for your light has come, arise and shine.
- ◆ Awaken! awaken! utter a song, The glory of Adonai is revealed upon you.
- ◆ Refrain: Come my Beloved friend to greet the bride, let us welcome the Sabbath.
- ◆ Verse 9: Come in peace crown of her husband, come with rejoicing and good cheer.

- ◆ Amidst the faithful of her treasured people. Come Bride, come bride!
- ◆ Refrain: Come my Beloved friend to greet the bride, let us welcome the Sabbath.

“*L’Cha Dodi*” is a poem written by Rabbi Solomon Halevey Alkabetz, whose name is spelled out in the first letter of each stanza. In this poem the Bridegroom (Israel) calls to his beloved Friend (God) asking that he join him in welcoming his Bride (the Sabbath).

The concept of welcoming the Sabbath dates back to Talmudic times, when our tradition tells us that Rabbi Chanina robed himself and stood at sunset on the eve of the Sabbath and explained, “Come. let us go forth to welcome the Sabbath Queen”. Another story from our tradition is about Rabbi Yanai who garbed himself in white on *Erev Shabbat* and exclaimed, “Come Bride, come bride” (Masechet Sabbat 119a). During the sixteenth century, the *Kabbalists*, or Mystics in Safed initiated the practice of *Kabbalat Shabbat*, bringing in the Sabbath with prayer before *Ma’ariv* service. (evening service). This custom spread and is now a regular part of the Friday evening service.

Kabbalat Shabbat is a very special time at BCI and Helfman wrote the collection The Brandeis Sabbath Eve Service specifically for solo voice and sometimes with simple 4 part harmonies, for this medium. The Brandeis “*L’Cha Dodi*” is written in two arrangements, one for soloist and Choir and one for soloist alone. The choral arrangement was not included in The Brandeis Sabbath Eve Service. I analyzed the solo/choral version of this piece because it was Helfman’s preference to have a choir.

### Musical Analysis

#### Refrain

The refrain of this piece is always the same although once as solo voice and the second time in 4 part harmony. The refrain opens in F major. In measures 1-9, the harmonies are I-III-IV6/3-V-I-I-IV-ii7-I6/4-I6/3-IV9-V, then in measures 9-17, the harmony of the repeat of the refrain is identical except in measures 16-17, the chords outline a plagal cadence: ii-IV-I, which leads us into verse 1, 3, 5 and 9.

### Verse 1

Verse 1 centers on the melodic line, the harmony is a pedal point of F, while the vocal line plays around moving from middle C to F. The melody is written in the Jewish mode *Adonai Malach* because of the E flat in measure 21. The feeling is also definitely major, which is characteristic of *Adonai Malach*. The vocal line is simple, repeating a few rhythmic and melodic patterns and the usage of a lot of triplets. On the word "*Echad*", Helfman uses the same rhythmic pattern in measures 20 and 22. Over all verse 1, it is basically a simply davened melody which is in the *Adonai Malach* mode.

### Verse 3

Verse 3 begins in F minor, which is the Parallel minor. Helfman uses triadic and seventh chords to harmonize the text. Measures 31-34 have a melodic line of C-A flat-G-F-G-A flat-B flat-A flat-F-F, the chords underneath it are i-iv6/4-VII-VI-then back to a I chord at the end of measure 34. Measures 35-38 have the melodic line of E flat-C-C-D flat-C-F-E flat-C-B flat-F-F-B flat-C, with the harmonies: v-II6/3-VI-i-iv6/3-V. The Major V chord marks a movement to the dominant function in measure 38-40, using the chords i4/2 (with a third)-iv-VII4/2. Measure 41 uses a III chord with no modulation back to the parallel major through the end of the verse with the chords I-IV7-V. This leads us back to the refrain in F major. In measures 31-41 the music is set in a minor key because the text is somber and talks about weeping, but in measures 41-44 the text becomes hopeful at the end. Helfman is reflective of the text's meaning by the contrast of parallel minor back to parallel major in measure 41, leading us into the welcoming of the Sabbath Bride in F major.

### Verse 5

Verse 5 begins in F major in measure 52, and Helfman has set up two effects: in some measures there is an echo in the piano accompaniment and sometimes the voice and piano are in unison. Both devices serve to emphasize the text, by accenting and framing the vocal melodic line. Rhythm is primarily the punctuation Helfman uses to emphasize

verse 5. Measure 52 begins a capella, the piano repeats and then joining in unison with the voice in measure 53. Rhythm and melody are imitated, the harmonization begins in measure 54-61: VI-ii-I-IV7-V-V of V-ii-VII-iv-VII-V (implied)-ii-I9. The piano continues in unison with the voice as the underpinning of the above harmonization. The rhythm is composed of triplet's in almost every measure in verse 5. The meter is constantly changing giving the verse an improvised feel: 3/4-4/4-3/4-4/4-5/4-4/4-3/4. The overall feeling of verse 5 is powerful and driving, which is appropriate to the text which has the general themes-awakening and redemption!

### **Verse 9**

Verse nine is the last verse of this piece, and the text is truly a pivotal influence upon Helfman's composition. When you hear verse nine, its clearly the song of a bride walking to meet her bridegroom. The last verse continues in F major, starting in measure 69, with the dynamic marking pp, and the F pedal point. The melody is a sequence which slowly emerges, like a bridal procession. The melodic line begins A-A-A-A-G-A-G-F, then goes up a whole step to repeat the pattern but beginning on B Flat: B flat-B flat- B flat- B flat-A-B-A-G, until measure 73. The harmony underneath is as follows: I-vi6/3-ii4/2-vii dim.(functions as a dominant). Then in measures 74-77, there is a climax in the vocal line supported by the harmony moving underneath: I-vi6/3-IV6/4-ii-iii. Then the melody repeats in measure 80, starting out the same way as measure 69, but the motif is shortened because the text is ending. The chord progression in measures 80-87 is as follows: vi-IV7-ii6/3-VII-iii-iii-IV6/5-IV7-V7-V7-I. This leads us back to the refrain in F major, in a smooth segue.

### **Observations**

1) The piece is in F major with strong ties to the Jewish Mode, F Adonai Malach, which is traditional for Kabbalat Shabbat.

- 2) The form of the piece is Verse/Refrain, and each verse is a small piece within itself, tied back each time to the verse in F major.
- 3) The piece has a modal/Jewish flavor, but at the same time it is harmonized with modern chord construction.
- 4) There is a pedal point in almost every verse, typical of Helfman.

Keys Used in Each Section

Chorus: F major

Verse 1: *Adonai Malach*

Chorus: F major

Verse 3: F minor-F major (change in measure 41)

Chorus: F major

Verse 5: F major

Chorus: F major

Verse 9: F major

Chorus: F major

## Conclusion

The purpose of this study was to draw a more complete picture of Max Helfman. Many know of his published music and that it is an integral part of formal and dignified worship. Helfman's music was characteristic of American synagogue music during the 1930s, 40s and 50s. Some of these his works which have become "classics" include his more famous pieces; "Sh'ma Koleinu," "Hashkivenu," "Ahavat Olam," "Yismechu," "Kedusha" and "Adon Olam". If this music is used as the sole description of Helfman's compositional style, it is problematic because this description is incomplete. The "classic's of Helfman" make no mention of another large body of his work: unpublished music, Yiddish music, music written for BCI and art music for solo female voice. Helfman could have stayed at Temple B'nai Abraham and continued to compose music for a very formal service, but Helfman made a decision to try something new. A creative and prolific person always needs to keep expanding his art form. The truly creative artist could never stand still, remaining stagnant in one style of music. It is therefore not surprise that Helfman shifted his compositional backdrop in order to try his hand at several new and intimate genres of music: Israeli music, folk music, music for BCI, and art songs influenced by the Jewish modes. Moreover it is important to understand that Helfman's later works were an out growth of his earlier works which share similar compositional techniques and styles.

After carefully analyzing several compositional works of Helfman's, I have observed certain characteristics consistent to all of his music. Helfman's music has the following characteristics: Close attention to harmonization which is based on *Nusach* and the Jewish modes, consistent use of the proper *Nusach* which was correct for the text, deliberate use of musical devices to convey the text, creative use of seventh chords to harmonize the melody, almost every piece makes use of a pedal point, a strong melodic and rhythmic line, and repeated use of piano and voice imitation. I am profoundly struck by Helfman's ability to make his music sound improvised and fresh. His music is very intentional, written with deliberate movement, but sometimes if his music is only listened

to, but not theoretically analyzed, one might not realize this. From my studies of Helfman's lesser known works, I now have a more complete picture of who Helfman was.

Clearly, he had tremendous impact on American synagogue music and Jewish musicians because of all his work. He was an inspired man who was fueled by a deep and abiding love of Jewish music. He was a great artist who wrote music for many different genres, always leaving behind a powerful impact and legacy of talent and inspiration.

We will never know all of Helfman's reasons for leaving the East Coast, but I think he left because he had dreams. Helfman's dream was to teach what he knew best, how to compel Jewish youth to love and then go create their own Jewish art form which would eventually inspire others. BCI was going to be a place where he and Bardin could forge Jewish souls and educate Jewish minds. BCI was going to be a place where young people could make *aliyah*, and never be the same.

The Brandeis Artists Institute was Max Helfman's love; it was here that new Jewish composers became inspired by the magic of Helfman's presence: Alan Arkin, Samuel Braude, Charles Feldman, Jack Gottlieb, Gershon Kingsley, Raymond Smolover, Yehudi Wyner, Bernard Weissen and William Wolff, to name a few.

It was the new promise of Israel and the hope of a new nation which inspired Max Helfman to compose and arrange his volume, Israeli Songs, all written by Israeli composers, but arranged by Helfman. It was the summer setting of outdoor services and a relaxed atmosphere that inspired him to write The Brandeis Sabbath Eve Service. Helfman wrote a version of the "*Birkat HaMazon*" and a version of a "*Havdalah Service*" which are still the only versions sung today at BCI.

All of Helfman's work is noteworthy and must continue to be "classics" in our musical liturgy. The lesser known works of Helfman are his artistic gifts to us. They show us a side of Max Helfman not heard by many. From a deeper study of Helfman's work, we now have a more complete picture of Helfman's music; a tangible mark of his great multidimensional talent. This study has shown that Helfman could write all kinds of

Jewish music, for many different arenas, and all of it is waiting to be studied and most importantly sung.

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## Endnotes

- <sup>1</sup> Samuel Adler, gen. ed., Yamim Noraim: Yom Kippur. 2 vols. (New York: Transcontinental Music Publications., 1990), vol. 2: Sh'ma Koleinu, by Max Helfman, pp. 112-115.
- <sup>2</sup> Phillip Modell, Max Helfman A Biographical Sketch, (Berkeley: Judah L Magnes Memorial Museum, 1974) p.17.
- <sup>3</sup> Ibid., p.17.
- <sup>4</sup> Ibid., p.18.
- <sup>5</sup> Ibid., p.19.
- <sup>6</sup> Ibid., p. 22.
- <sup>7</sup> Interview with Rabbi Barry Friedman, Senior Rabbi of B'Nai Abraham, West Orange, New Jersey, 5 September 1997.
- <sup>8</sup> Moshe Nathanson, gen. ed., Zamru Lo: Congregational Melodies and Z'mirote, 3 vols. (New York: Cantor's Assembly, 1947), vol. 1 p. 67 and vol. 2 p.77.
- <sup>9</sup> Phillip Modell. p.23.
- <sup>10</sup> Interview with Cantor William Sharlin, Colleague of Max Helfman, Los Angeles, California, 1 July 1997.
- <sup>11</sup> Phillip Modell. p. 25.
- <sup>12</sup> Courier News, Plainfield New Jersey, April 3, 1939
- <sup>13</sup> This congregation is conservative in *Minhag* but chose to unaffiliate because when Rabbi Prinz immigrated from Nazi Germany, as a full ordained Rabbi in Germany, no American Jewish Seminary would grant him *Smicha*. Even today this congregation remains unaffiliated.
- <sup>14</sup> Interview with Al Mineheart, Member of B'nai Abraham for fifty years, Livingston New Jersey, 10 July 1997.
- <sup>15</sup> Phillip Modell. p.27.
- <sup>16</sup> Ibid., p.28.
- <sup>17</sup> Ibid., p.30.
- <sup>18</sup> Ibid., p.31.
- <sup>19</sup> The Danish Folk High School was an all boys school. In Denmark, for 9 months the students would work on their family farm, then for three months during the summer they would attend the Danish Folk High School. Besides being a very concentrated learning experience, this school focused on experiential learning of the culture and arts which surrounded the subject they were studying.
- <sup>20</sup> Phillip Modell. p. 32.
- <sup>21</sup> Ibid., p. 34.
- <sup>22</sup> Ibid., p. 35.
- <sup>23</sup> Ibid., p. 36.
- <sup>24</sup> Interview with Herb Kummel, BCI alumni and faculty, New Hampshire, 12 Nov. 1997.
- <sup>25</sup> Phillip Modell. p. 43.
- <sup>26</sup> Ibid., p.46.
- <sup>27</sup> Noah Schall, Hazzanic Thesaurus, Sabbath vol. (New York: Tara Publications, 1990), p.7.
- <sup>28</sup> Adolph Katchko, A Thesaurus of Cantorial Liturgy, volume 1. (New York: Sacred Music Press, 1952), p.2.

To Marui Nixon

## ANA DODI

A B A'

Text: Song of Songs

MAX HELFMAN  
1955

**A** 1 Rhythmically very free, like improvisation (circa  $\text{♩}=84$ )

Voice

A -

A Phrygian  
yishtabach mode

Piano  
or  
Organ

*mf* like a flute

Entered  
around  
5m  
scale degree

na do - di ah

3

6

v' - a - mar li

ch to  
Ariat minor

polyquartal

7 very sweetly

3

3

10

3

Ku - mi lach ra - ya - ti ya - fa -

3

*f* 12

*f* 3

14

*mf* 3

ti ul - chl lach. Ki hi - neh has - tav a -

hustal  
Donas

IV 4

III

#IV 07

VII 7

WI 445

(B)

1st time *p* delicately  
2nd time *f* more forward

var et ha-za-mir, ha-za - mir hi-gi - a. Ku - mi - lach, ku - mi - lach,

ku - mi - lach ra - ya - ti. Ku - mi - lach, ku - mi - lach, ku - mi - lach

ya - fa - ti. Ku - mi, ku - mi

lach, ku - mi ul - chi. A - na do - di ah

v' - a - mar li, A - na do - di.

*mp* 15-3 *rit.* 3 *a tempo* *hint of A harmonic minor* *Amor*

*tr* 20 *tr* 25 *tr* 35

*2nd time rit.* 28 *mf* *goes back up octave* *Quartal*

*melodic repetition*

*VI<sup>6</sup>* *II* *VII<sup>10</sup>* *P V<sup>7</sup>* *I<sup>6</sup><sub>4</sub>* *ii* *I<sup>6</sup><sub>4</sub>* *ii*

*vi<sup>7</sup>* *ii<sup>6</sup><sub>4</sub>* *iii<sup>6</sup><sub>4</sub>* *ii<sup>2</sup>* *vi<sup>2</sup>* *ii<sup>2</sup>* *vi<sup>2</sup>* *ii<sup>2</sup>* *vi<sup>2</sup>* *ii<sup>2</sup>* *vi<sup>2</sup>*

*3* *3* *3*



at the altar

# MI ADIR (2)

max Helfman

festive

(A)

mi adir

al. ha-kol

motel a

v9/IV (implied)

mi baruch

al. ha-kol

mi

gadot

motel B

IV

IV susp. v9/IV

\* (HU Y'VARECH et ha-tan CHA-TAN

IV (implied ii)

al. ha-kol

Hu yevarech

et ha-tan v: et-

motel c

I IV V

F: I

F: I

ii for IV (pivot chord)

outline IV

ha ka-

et haka lah

lah

motel B2

IV

V

\* AS PER CCAR MANUAL

# FINAL BERECTION

max Helfman

ye-vo-re-cha-cha Ado-nai v'yishme-re-cha

motif A

"suspended tonic"

RABBI: may the Lord bless you and keep you. Ya-er a-do-nai pa-

MOTIF

nav e-le-cha vi-chu-ne-ka - RABBI: may the Lord let His

"Suspended tonic"

suspended "V"  
dominant

set up V

countenance shine upon you  
and be gracious unto you.

MOTIF

yi-sa Ado-nai pa-nav-e

open voices

parallel tri.  
Suggest a  
modal cadence

12 - cha vi-ya-sem I' - cha

open...

IV III IV

15 16

Ah... closed

(Gently)

IV suggested IV-V suspension tonic

17 18

lom — RA331: may the Lord lift up His countenance upon you and give you peace

19 20 21 22

A... more a A-men.

23 24 25 26

# L'CHA DODI

MAX HELFMAN  
1945

*With joyous swing* ♩ = 116

**CANTOR**

*mp*

8 L' - CHA DO - DI LIK - RAT KA - LA P' -

**PIANO**

*mp*

6

8 NEY SHA - BAT N' - KA - - B' - LA

**CHOIR**

*S. f*

A. L' -

*T. f*

*B. f*

## Refrain

**S. A.**

10

CHA DO - DI LIK - RAT KA - LA P' - NEY SHA - BAT N' -

**T.**

8

CHA DO - DI LIK - RAT KA - LA P' - NEY SHA - BAT N' -

**B.**

**PIANO**

*f*



in a reciting manner

16

C. *mp* 3 3

SHA - MOR V'-ZA CHOR - B'-DI-BUR E-

S. A. KA - B'-LA

T. KA - B'-LA

B.

*p*

17

3 3 3 3 3 3

CHAD HISH-MI - A - NU EL HAM-YU-CHAD A - DO - NAY E-

*f* 3 3

CHAD USH-MO E - CHAD L'-SHEM UL-TIF - E - RET V'-LIT - HI-

L'cha dodi  
(Helfman)

21 25

C. LA

S. L' - CHA DO - DI LIK - RAT KA -

A. L' - CHA DO - DI LIK - RAT KA -

T. L' - CHA DO - DI LIK - RAT KA -

B. L' - CHA DO - DI LIK - RAT KA -

26 30

LA P' - NEY SHA - BAT N' - KA - - B' - LA.

LA P' - NEY SHA - BAT N' - KA - - B' - LA.

LA P' - NEY SHA - BAT N' - KA - - B' - LA.

Lena abar  
(Helfman)

Quietly

31 *p* MIK - DASH ME - LECH IR M' - LU - CHA 34

35 *f* rousingly KU - MI TZE - I MI - TOCH HA - HA - FE - CHA RAV LACH 38 *mp* Quietly

39 SHE - VET B' - E - - MEK HA - BA - CHA V' - 41

42 brightly HU VA-CHA-MOL A-LA-YICH CHE-M'-LAH 44 **CHOIR**

Refrain

S. A. 45

CHA DO - DI LIK - RAT KA - LA P' - NEY SHA -

T. 8

CHA DO - DI LIK - RAT KA - LA P' - NEY SHA -

B.

49

60

C. moving around *forcefully* *mf* 53

HIT-O-R' - RI HIT-O-R'

BAT N' - KA - B' - LA.

BAT N' - KA - B' - LA.

acc imitative voice (vib) 3

*mf*

3

54 RI KI VA O - RECH KU - MI O - RI

*F* *Maz.*

56

57 *cresc. poco a poco* VI II I IV V (V-VI)

LI - RI LI - RI SHIR DA-BE - RI K'-VOD A-DO-

*cresc. poco a poco*

59 *f* VII IV VII

NAY A - LA-YICH NIG - LA

L' -

L' -

*f*

II I<sup>9</sup>

Refrain

S. A. *f* CHA DO - DI LIK - RAT KA - LA *p*

T. *f* CHA DO - DI LIK - RAT KA - LA *p*

B. *f*

NEY SHA - BAT N' - KA - - B' - LA BO-

NEY SHA - BAT N' - KA - - B' - LA

*Gently, slowly without dragging*

70

V'SHA - LOM A - TE - RET BA - LA - -

73

pp (HUM)

pp

pedal point

I VI<sup>6</sup>/<sub>3</sub> II<sup>7</sup>/<sub>2</sub> VII<sup>0</sup> (frictions and storn)

A

f *climax melodic*

77 end of Motive A

GAM B'-SIM - CHA UV' - TSO - HO-LA

f

I VI<sup>6</sup>/<sub>3</sub> IV<sup>6</sup>/<sub>4</sub> II III

*expressively* *beg of motif* *A*

S. *pp* 80 *3* *83*  
TOCH E - MU - NE AM S' GU - LA

A. *pp* HM HM

T. *pp* *passing* *passing*

B. *pp*

*expressively* *subtonic* *decoration*

Vi IV<sup>7</sup> 11<sup>6</sup>3 VII

C. *pp* 84 *mp* 87 *mp* 88

S. BO - I CHA - LA BO - I CHA - - - LA L<sup>2</sup> -

A. *s.ppp* BO - I CHA - LA, BO - I CHA - LA

T. *ppp* BO - I CHA - LA, BO - I CHA - LA

B. *ppp* BO - I CHA - LA, BO - I CHA - LA

*passiva* *lento* *ppp* *f* *6ch* *4ch* *Sch* *Sch* *mp*

III III IV<sup>7</sup>3 IV<sup>7</sup> V<sup>7</sup> V<sup>7</sup> I



89

CHA DO - DI LIK - RAT KA - LA p'-

72

93

NEY SHA - BAT N' - KA - - B' - LA

96

**CHOIR** *f*

A. L' -

T. *f*

L' -

B.

Refrain

97

CHA DO - DI LIK - RAT KA - LA p'-

CHA DO - DI LIK - RAT KA - LA p'-

101 107

S. A. NEY SHA - BAT N' - KA - - B' LA

T. NEY SHA BAT N' KA - - - B' LA

B.

Coda

105 109

C. SHA - - BAT SHA - - BAT

pp AH

pp AH

pp

fin

Reader: She - ma yis - ro - el A - do - noy E - lo -

Handwritten notes: *pedal*, *tr*, *CEA*, *VII*, *GECEA*, *GECEA*, *3*, *larger note*

he - nu A - do - noy e - chod.

Handwritten notes: *CEA*, *VII*, *GGG*, *VI*, *IV*, *EA*, *EGEE*, *CEBB*, *quantal is constant*, *REPEATED BY CONGREGATION*, *pedal tones*, *inversions*

EXODUS 15:11

# MI CHOMOCHOI

Handwritten notes: *Joyously*, *2*, *3*, *Congreg:*, *opening motif*, *duet*, *quadr*, *from Nisach*

Mi cho - mo-cho bo - e - lim A - do - noy Mi ko -

Handwritten notes: *f marcato*, *imitation*, *pedal*, *I*

mo-cho ne - e - dor ba - ko - desh, No -

Handwritten notes on the left margin: *scale*, *gym*, *Wla*, *pedal*, *tr*, *5*, *in*

ro  
11/27/79

se - hi - los o - se fe -

le. Reader: Ma - chus-cho ro - u vo - ne - cho bo -

*mf* *legato gives improvised in free rhythm* *4th degree*

ke - a yom lif - ney mo she, zeh e - o -

*Wait* *Sub dom formation* *Fast* *Same note* *echos Norm*

nu v' - o - m' - ru A - do - noy yim

*implied V7* *implied I* *implied VI* *implied VII*

loch l' - o - lom vo ed.

In tempo

## MI CHOMOCHO II

Warmly

Congreg: Mi cho - mo-cho bo - e - lim A - do -

*mp*

noy Mi ko - mo-cho ne - e - dor ba -

ko - desh, no - ro s' - hi - los

*mf*

Unpublished Material From Cantor David Lefkowitz

A

- 1) Areshet Sefatanu
- 2) Answer us o Merciful God

B

- 1) B'Shiva Shel Ma'ala
- 2) Barchu
- 3) B'Rosh HaShana

H

- 1) Hashkivenu

I

- 1) Israel Prayer

K

- 1) Kaddish 1941
- 2) Kaddish 1952
- 3) Kiddush 1941
- 4) Kiddush

M

- 1) Ma Tov 1941
- 2) Michamocha Helfman/ Pogachov
- 3) Michamocha English and Hebrew
- 4) Mi Yimalel

N

- 1) Negro Spiritual

S

- 1) Sh'ma

T

- 1) Thanksgiving Prayer

V

- 1) Va'anachnu 1940
- 2) Va'anachnu 1941
- 3) Vayachulu 1945
- 4) V'Chol Ma'amim
- 5) V'Shamru 1941

Unpublished Material From Cantor Lee Coopersmith

A

- 1) Ani Ma'amin
- 2) Adonai Adonai
- 3) Achas Ushayim
- 4) Adon Olam

Y

- 1) Yismechu 1951
- 2) Ya'ale

Z

- 1) Zochreynu

S

- 1) Shome'a
- 2) Sh'ma Koleinu (Choral version)
- 3) Sh'ma

## B

- 1) Barchu, Sh'ma, Baruch Shem

## H

- 1) Hamisha- Ballad of five Sons
- 2) Halleluya
- 3) Heveynu Shalom Alechem
- 4) Hayom Ta'amseynu
- 5) Haben Yakir Li

## I

- 1) In Cheyder

## K

- 1) Kol Nidre #1
- 2) Kol Nidre #2
- 3) Key Vayom Hazez
- 4) Key L'Kach Tov
- 5) Kaddish #1
- 6) Kaddish #2
- 7) Kaddish #3
- 8) Ki Anu Amecha
- 9) Kiddush
- 10) Kadosh Ata

## L

- 1) Lo Yareyu
- 2) The Lady with the Lamp
- 3) L'Cha Adonai

## M

- 1) M'Chakeil Chayim
- 2) Ma Tov

## O

- 1) Od Chai
- 2) O Merciful God
- 3) O'Shamnu
- 4) Onu Tov

## V

- 1) Va'anachnu
- 2) Va'al Kulam
- 3) Vayomer
- 4) V'nislach

## U

- 1) Unataneh Tokef

## Y

- 1) A Yidele
- 2) Ya'ale

### Published Material by Transcontinental

1930 U'Va Shofar

1940 Kol Nidre

1942 **Shabbat Kodesh**

Matovu

L'Cho Dodi

Bor'chu

Sh'ma

Mi Chamocha

Hashkivenu

V'Shomru

Kaddish

- Silent Devotion  
 May the Words  
 Kiddush  
 Let us Adore  
 Va'anachnu  
 And on that day  
 Va'anachnu 2  
 Bayom Hahu  
 Adon Olam
- 1943 Who is like unto thee  
 1944 Lady with the Lamp  
 1945 Hag Ha Bikurim (Shavuot choral pagent)  
 1946 Laila HaAdama  
 1947 Retsai  
 1948 Od Chai (we live on)  
 1948 Two Channa Senesh poems: Kol Kara and Ashrei Hagafrur  
 1950 **The Holy Ark**  
 En Komocha  
 Av Harachamim  
 Vay'hi Binsoa  
 Ki Mitziyon  
 Baruch Shenatan  
 Adonai Adonai  
 Va'ya Hi t'filati  
 Sh'ma  
 Gadlu  
 Yehalelu  
 Gadlu 2  
 Hodu al eretz  
 Ki le Kach Tov  
 Eytz Chaim  
 Hashiveynu
- 1953 Sh'ma Koleynu (solo)  
 1954 The Voice of my Beloved  
 May the Words  
 1955 Ana Dodi  
 1957 Grant us Peace  
 1958 Six Infinite Canons  
 1970 **Shabbat Menucha**  
 L'Cha Dodi  
 Barchu  
 Sh'ma  
 Thou Shalt love  
 Mi Chamocha  
 V'Shameru  
 Yis'mechu  
 Chant for Haskivenu  
 May the Words 1  
 May the words 2  
 Ahavat Olam  
 Magen Avot  
 Kiddush  
 Va'anachnu  
 On that Day



Adon Olam

Published Material by the Jewish Music Alliance

Gezang Un Kamf: 3 volumes of Contemporary Choruses

1938

1939

1940

Published Material by the Brandeis Youth Foundation

1949 36 Israeli Songs  
Grace After Meals  
The Brandeis Sabbath Service  
Z'mirot L'Shabbat

Published Material by Mills Music Inc.

1965 Music for a Mourners Service  
Hasten the Day  
Eulogy  
El Mole Rachamim  
Blessed are they that Mourn

Unpublished Material for Pagents

1938 Benyomin the Third  
1939 Album  
1941 Naye Felder  
1941 American Spring  
1946 The Patriarch's Lament  
1949 Naye Hagada  
1953 Two Purim Plays  
1954 L'Chayim  
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