SYNTHESIS AND FORM IN THE MUSIC OF LOUIS LEWANDOWSKI

Unifying Classical models and Jewish song

LUKE F. HAWLEY

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Debbie Friedman School of Sacred Music
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Advisor: Dr. Mark Kligman

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Table of Contents

Appendixes

Table of figures

Introduction

This thesis grew out of a discussion with my advisor Dr. Mark Kligman and Dr. Bruce Ruben, director of the Sacred School of Music, during which they questioned the accuracy of statements made by Abraham Z. Idelsohn and Eric Werner, regarding Mendelssohn's influence on Louis Lewandowski. Specifically, the assertion that Lewandowski's 'Enosch k'chotzir' (Psalm 103 from *Todah W'Simrah*) bears a resemblance to the second movement of Mendelssohn's *Elijah*. Wouldn't it be interesting, they asked, to find out if the two pieces shared any formal elements? The initial task was to analyze each one in order to compare them. With these in hand, one might be able to determine whether Mendelssohn (although *some* sort of paragon for Lewandowski) had any real influence on the way that Lewandowski composed music. It seemed natural to look for other influences as well. The idea emerged that Lewandowski might occupy a central position between the classicism in which he had been trained and the music of his people, the Jews of central Europe. Berlin, the city in which he worked, seemed to occupy the same sort of 'middle ground', situated as it is between Paris, Vienna, and... Dubnow.

The surprisingly small amount of formal analysis that has been done on his music correlates to the dearth of scholarship dealing directly with the man. Most of the source material is in German, including dozens of his letters in the Edward Birnbaum collection that remain un-translated. A lot of what scholars use is based on material Lewandowski wrote or narrated himself. Neither has there been an attempt to catalogue and date his work.

This thesis examines Lewandowski from three different perspectives: the forces abroad in the city of Berlin that propelled the events of his life; the musical influences to which he was subject – one might say to which he was susceptible – as a Jew and a Berliner; and the way in which he synthesized his personal outlook into a universal approach to composition.

On close reading, what has been written about his life tends to leave one with more questions than answers. Chapter One, ostensibly a biographical summary, examines the questions silently posed by his standard biography, and how this may have affected his attitude toward what were to become the two primary influences of his life: classical and synagogue music.

The assumption that Lewandowski was receptive to these opposing influences derives from Berlin's geographical position in relation to the rest of Europe. Chapter Two discusses each possibility via a comparative analysis between Lewandowski the Berliner, and two important composers representing the other schools: Hirsch Weintraub of Königsburg and Dubnow to the east, and Felix Mendelssohn, also of Berlin, but practitioner of an international style.

Chapter Three begins with a summary of the musical trends leading to Lewandowski's era in order to identify the specific concerns and values he shared with all European composers of the mid-nineteenth century. It then turns to Lewandowski's music. The seven versions of the Friday evening prayer 'L'cha Dodi' published in *Todah W'Simrah* (c. 1876) are analyzed from a formal perspective with a view to what structural elements they share. The analysis shows that he considered the craft of composition a classical discipline, demanding attention and

adherence to form. It is in this area that he demonstrates his greatest achievement – a problem this thesis credits him in resolving: the marriage of classic musical form to the Jewish prayer service.

Chapter One - Lewandowski's Biography

The standard narrative

The most widely-read account of the life of Lewis Lewandowski was written by A. Z. Idelsohn in his classic text *Jewish Music: Its Historical Development,* first published in 1929.[1] It is as well known as Eric Werner's virtual recapitulation of Lewandowski's biography in his survey of synagogue song, *A Voice Still Heard* published in 1976,[2] which sanctioned it as the definitive outline of Lewandowski's life. The formative events of his life and career as related by these two chroniclers are familiar to every cantor, but fraught with problems. (General dates will be used in the narrative immediately following, because we intend to question some of them.)

Born in the early 1820s, Louis Lewandowski spent his childhood in provincial Prussia, where he learned to sing at the local synagogue. Following the death of his mother, Lewandowski, barely more than a youth, was sent to Berlin to make his way. He had an excellent voice and soon was engaged as a *singerl* in the *meshorerim* choir of Cantor Asher Lion. Attracting the notice of Abraham Mendelssohn, musician and scion of the famous Mendelssohn family, he was awarded a scholarship at Berlin's prestigious Sing-Akademie, the same school Felix Mendelssohn had attended.

As a student he dedicated himself to composing in the style of Mendelssohn, who he idolized. He showed remarkable promise and received, at age sixteen, an

award for 'best composition' from the Akademie. At some point during these early years in Berlin (the mid-1830s) he attended a synagogue concert by the itinerant musician Cantor Hirsch Weintraub and was favorably impressed with the four-part choral arrangements of Jewish texts from the traditional service. Before he was able to complete his studies however, he suffered from some sort of nervous collapse and was forced to give up his scholarship.

He remained inactive for several years, unable to do much of anything, during which time he despaired. He reluctantly accepted a job to train and conduct a synagogue choir recently formed by veteran Cantor Ascher Lion (1776-1863), who was unable to make sense of a manuscript of Soloman Sulzer's that had been procured by his employers, the *Heidereutergasse* synagogue, a major Berlin reform congregation. Lewandowski rose to the task, eventually resigning himself to the profession of choral director for a synagogue, rather than following his dream of being a secular composer in the emerging international style. This would have been around 1840. After several years, the *Heidereutergasse* synagogue replaced the aging Ascher Lion with Cantor Jacob Lichtenstein. Lewandowski and Lichtenstein, who was an excellent singer, collaborated for years. Lichtenstein recited the traditional *chazzanut,* in which he had been trained, to Lewandowski. Lewandowski arranged it for four-part choir, simplifying it where necessary in order to make it fit into standard practice harmony. He worked in relative obscurity in the shadow of Sulzer, until he was appointed to the title of *Muskidirektor* in 1864, for the sumptuous *Neue Synagogue* on the *Oranienburgerstrasse* in Berlin.

Between 1874 and 1882, Lewandowski published two volumes of choral

music for synagogue choir with organ accompaniment. His fame grew. He was showered with honors during his mature years, eventually receiving the title of 'Chief Choral Master of Berlin' by the German government. His work continues to be performed by synagogue choirs in America and Europe, and his melodies, familiar to Jews all over the world, are still sung during worship services to this day.

If only it were that simple.

Some problems with Lewandowski's biography

Idelsohn's short biography contains no references to his sources.[3] A close reading of his account reveals an inconsistent chronology. Geoffrey Goldberg made this observation some twenty years ago,[4] yet with varying degrees of detail (and varying degrees of attribution) most writers on Lewandowski entirely rely on Idelsohn.[5] No one has written an authoritative biography of Lewandowski. The following will supplement the traditional narrative, taking into account Goldberg's observations, and drawing some additional material from the *Lebensbilder berühmter Kantoren,*[6] a primary text for the original narrative. This does not presume to make the details of Lewandowski's life clearer. It is meant to pose some of the questions a biography of the man ought to address.

Early childhood

Louis Eliezer Lewandowski was born in the town of Wreschen (Wrenia), in the province of Pozna, which is in the center of what used to be Prussia. Today the town is known as Wrzesnia, Poland. The *Lebensbilder* reports Lewandowski's birth

date as April 3, 1821[7] but scholars recognize the possibility that he was born two years later in 1823.[8] The *Lebensbilder* reports that his father held the office of judicial translator for Hebrew, German, and Polish, in Wreschen,[9] and was a singer of enough significance to be granted the honorary post of cantor for *Mussaf* and *Kol Nidre* on the High Holidays, along with *Tal* and *Geshem.* He was accompanied by 'his five sons' including Louis who seems to have been the youngest.[10] One of his brothers (Jacob) evidently became a cantor at Halle in Saxony.[11]

The *Lebensbuilder* indicates that his mother was a significant presence in the home, contributing to the discussion of synagogue music and 'the sciences'. At the age of twelve, following the death of his mother, dire financial straits left his father little choice but to send Louis to Berlin, then the capital of Prussia, to seek his fortune. Since her death precipitated the dissolution of the family, we might assume that she markedly compensated for her husband, who's modest bureaucratic ambitions allowed for time to dabble in music. Perhaps an overly-sensitive nature disallowed him from re-marrying, or maybe, as the *Lebensbilder* states, he just had bad luck.[12]

Lewandowski's birth-date, *Singerl* for Ashcher Lion

At this point, the various chronologies become confused because of references to Lewandowski's age alongside references to actual dates. Idelsohn and the *Lebensbilder* say that upon his arrival he was engaged as a *singerl* in Asher Lion's choir[13] on *Heidereutergasse* in Mitte.[14] They state that he was thirteen years old, implying that his first acquaintance with Lion was soon after his arrival in Berlin,

suggesting a date of 1834. Goldberg has difficulty with this because the post of *singerl* seems to have been held at *Heidereutergasse* by one Jacob Tebrech until 1836.[15] Goldberg asserts that if Lewandowski's earliest opportunity to take the post was in 1836, he would have had to have been born in 1823. This corresponds with the age of thirteen years stated by the other sources. He points out that if he were born in 1821 he would have been sixteen in 1836 – most likely too old to be a 'boy soprano'. Very well, based on the assumption that Lewandowski entered Lion's service as a *singerl* following the departure of Tebrech, the choice of 1823 over 1821 as the year of his birth seems reasonable. Yet Idelsohn states that Asher Lion continued singing in the *meshorerim* style only *until* 1836.[16] Furthermore, the correlation between the age of thirteen and the calendar year of 1836 doesn't fit with the chronicle of his later life,[17] throwing further doubt on the idea of his being Lion's *singerl* for any significant time.

Allowing the possibility of his being immediately engaged upon his arrival in Berlin, and that his singing in this capacity served as the calling-card which allowed him to garner the patronage of the Mendelssohn family, it could only have been a short engagement. Once embarked on his course of studies at the Berlin Sing-Akademie it seems unlikely that the erstwhile composer would find time for choir rehearsals at *Heidereutergasse* under such a 'mentor' as Lion.

Music in the capital of Prussia

Berlin had been the capital since 1701, when Elector Friedrich III became king of Prussia. Previous to this, its musical history centered on the choir. The

earliest evidence of the practice of sacred music in Berlin dates from 1465, when five choristers were registered in the cathedral seminary.[18] Protestantism stimulated this activity. The Brandenburg liturgies of 1540 and 1572 provide the first information about the cultivation of sacred choral music. In 1579 the first itinerant boys' choir was organized. The status of secular music rose and fell according to the proclivities of the various Electors, and the history of music in Berlin may be seen as a gradual sloughing off of its parochialism. In the beginning, music at court was something imported from other cultural centers such as Holland, Italy, and France, rather than being something Berliners did. This changed with the accession of Friedrich II (Frederick the Great) in 1740. An avid musician as a youngster, he eventually engaged C.P.E. Bach as principal harpsichordist to his court. The king had a music teacher and the court held regular concerts.[19]

The Sing-Akademie

During the 19th century musical life grew increasingly independent of the court and churches, being supported more by private initiative.[20] One of the most important catalysts for music in the Prussian capital were the salons, most notably that of Sara Levy (1761-1854), great-aunt to Felix Mendelssohn.[21] The cultivation of private musical gatherings culminated in the establishment of the Sing-Akademie. Founded in 1791, it was part of a natural development from court-centered patronage to a bourgeois commitment to music. It focused on singing and remains the oldest mixed choral association in the world.[22] Subsequently,

much of Sara Levy's musical activity, whether as a performer or as a patron, was centered on the Sing-Akademie.[23] Under its director Carl Friedrich Zelter (1758-1832) the Sing-Akademie became a national institution by being formally incorporated by the interior ministry. Zelter added an orchestral school in 1807, from which he developed what he called a 'Liedertafel' – a round table for poets, singers, and composers. An elegant neo-classical building was erected in Unter den Linden. It was Berlin's first concert hall and became renowned for its acoustics. Paganini, Liszt, the Schumanns, Rubinstein, and Brahms all eventually played there. In 1827, it was where Bach's *St. Matthew Passion* was conducted by a 20-year-old Felix Mendelssohn-Bartholdy.

Felix Mendelssohn

Mendelssohn (1809-1847) was connected to the Sing-Akademie in several ways. Zelter was his mentor, and because he was a prodigy who came from a prominent Berlin family (significant contributors to the Sing-Akademie) he naturally became a hostage of the Sing-Academie's internal politics. Upon Zelter's death, he was strongly urged by his father to formally declare himself a candidate for the Sing-Akademie's directorship. By all accounts, Mendelssohn was initially hesitant to do so. Having recently returned from two years of travel that included stays in London and Paris, he was skeptical about Berlin as a possible domain for his activities.[24] But in spite of his own misgivings, he was persuaded to enter a formal bid. Werner reckons the months of waiting for the Sing-Akademie vote as the most troubling period of Mendelssohn's life, but this point has been challenged

by subsequent scholars. Whatever the case, the outcome was as he expected; the new director was Carl Friedrich Rungenhagen (1778-1851).[25] That his rejection was rooted in anti-Semitism was tacitly assumed for decades, until Werner's recounting of the Sing-Akademie incident in his biography of Mendelssohn, went to some length to emphasize it. Perhaps to too great a length, as pointed out by Jeffery Sposato's re-examination of the primary sources Werner used, when making his case that Mendelssohn's self-consciousness as a Jew was informed by the virulence of the anti-Semitism around him.

Werner recounts an anti-Semitic attack made on Mendelssohn's sister Fanny during the summer of 1824, for which there seems to be no documentary evidence.[26] In a letter dated July 23, 1883 from Mendelssohn to his family commenting on the repeal of the Jewish Civil Disabilities Act[27] by the British House of Commons, Werner altered Mendelssohn's statements via the translation, in order to exaggerate his self-perception as a Jew.[28] His motives have received the scrutiny merited by Werner's renown as a musicologist, and some have found his impulse understandable. That Werner felt his assertion of anti-Semitic feeling in nineteenth century Berlin necessitated incontrovertible proof, says more about the times in which he wrote than about the scholar himself.[29] Whatever his intent, the miscarriage of this extraordinary academic gambit has rendered Werner a lightning-rod for contemporary Mendelssohn scholars.

Acknowledging the likelihood that anti-Semitism played a role in Mendelssohn's rejection, there were many other facts Werner overlooked.[30] It's reasonable to assume that the officers of the Sing-Academy simply felt threatened

by his directorship, which would have granted the Mendelssohn family (already significant donors and participants) unchecked control of the institution. Still, the scuffle over Zeltner's succession left both the winners and the losers resentful.

So it was during Rungenhagen's tenure as director (1832-1851) that Louis Lewandowski drew the attention of the Mendelssohns, who sponsored his entry into the Sing-Academie; a plum no-one could pass up. But did the orphan from the provinces have any idea what he was walking into? All speak of Lewandowski's eminence as a student, his early promise, and his ultimate failure. But unlike bouts with tuberculosis or penury (which seem self-explanatory) there's nothing like a 'nervous breakdown' to arouse speculation. We have no details about this part of Lewandowski's life, which began during his final year at the Sing-Akademie. But as a naïve and talented music student attending an institution where the director and his patrons were bitter enemies, what must his life have been like?

'Bitter struggles' and a way out

The length of this mysterious interregnum is estimated as high as four years by the *Lebensbuilder*.[31] Idelsohn's reference to Lewandowski's 'bitter struggles' directly preceding his statement that Lewandowski became 'Lion's *singerl*' upon his arrival in Berlin 'at age thirteen' is out of place.[32] The crisis culminating in the loss of his scholarship would seem to qualify as the 'bitter struggles', and they were yet to come. Possibly this is an editing mistake occurring when the various threads of the story were combined.

While Lewandowski was experiencing the worst, Cantor Ascher Lion was

having problems of his own. The *Heidereutergasse* community was challenging him to modernize the musical settings of his services. The story of how he enlisted Lewandowski to help him decipher a manuscript score of Salomon Sulzer's is based on two articles that were written by Lewandowski.

> Under the assumption that a Sulzer manuscript would be impossible to obtain, Lion demanded just that from his synagogue committee. When they actually managed to get one and present it to him, a real crisis ensued. Sulzer wrote using a different clef for each part! Soprano, Alto, Tenor, Bass. In desperation Lion eventually turned to the young Lewandowski to help him decipher the notes, finally just giving him the job of directing the choir. Lion realized that Lewandowski was indispensable to him and eventually Lewandowski's position as 'Choir Master' was made permanent, the first time that this title was recognized in synagogue setting. [33]

According to Idelsohn, Lewandowski continued to conduct the choir at *Heidereutergasse* in Sulzer's arrangements (with Lion serving as chazzan) for five more years. By eliminating the possibility that Lewandowski was ever Lion's *singerl*, the other events fall in neatly into place. Following his departure from the Sink-Akademie and several years of inactivity, he would have been anywhere between nineteen and twenty-one when Asher Lion asked for his help, already in possession of the musical training the two of them would find so valuable.

Hearing Sulzer for the first time

A formative event in Lewandowski's musical development occurred in 1838[34] when he attended a synagogue concert by Cantor Hirsch Weintraub. By Lewandowski's own account, he was bowled over by the musicianship of Weintraub and his ensemble, who sang instrumental quartets by Mozart and Haydn.[35] Not only

could Weintraub sing, he was a virtuoso violinist. What evidently impressed Lewandowski most, were the choral arrangements by Solomon Sulzer that Weintraub's ensemble performed from an as yet unpublished manuscript of *Schir Zion*.[36] It was the first time that Lewandowski had heard 'Jewish music' in settings that corresponded to the training he was receiving in composition.[37]

Salomon Sulzer

In his *denkschrift* delivered on the fiftieth anniversary of his being appointed cantor by the Vienna Synagogue, Salomon Sulzer (1804-1890) reflected on his accomplishments. 'My foremost desire was to put an end to the pervasive neglect of the congregational worship service; to uproot the weeds that were choking the Temple of God, and to combat all improper practices. And the grace of the Lord was with me.'[38]

It certainly did seem that way. Acknowledged as the most formidable figure in Jewish music during the nineteenth century, there has been little re-assessment of Sulzer since his death. His influence on Jewish worship and the cantorate cannot be overstated. However, excepting his personal presence and charisma, he was surpassed by his contemporaries in every aspect of synagogue music: in vocal quality by the Kashtan; in scholarship by Naumbourg; in choral and organ composition by Lewandowski; in harmony by Weintraub. Yet in addition to being fairly outstanding in all of these areas, he was the first successful innovator – and therefore he became the pole-star around which all the others turned.

Part of his appeal derived from his location: Vienna – the most dynamic musical city of the times, and becoming one of the most socially mobile for Jews. Yet although the Viennese community had engaged the reformer Noah Manheimer as their rabbi, foremost in their minds was maintaining unity. They intended to avoid the extremes that had led to splits in places such as Hamburg.[39] Sulzer was their man. 'To me it appeared that the confusion of the Synagogue service resulted from the need of only a restoration which should remain on historical ground; and that we might find out the original noble forms to which we should anchor, [sic] developing them in artistic style.'[40] If we compare Sulzer's melodies to Weintraub's, 'restoration' seems a bit *embroidered,* but relative to the strange goings on at some of the German temples (where the only music might be a couple of German hymns)[41] it could be considered as such.

Abraham Lichtenstein

The first time Lewandowski conducted a service at *Heidereutergasse* is given as 1840.[42][43] Eventually he was granted the title of 'choir director'; the first time a non-cantor held the function in a Jewish setting. During the same year he was also appointed as a singing teacher at the Jewish Free School. For the next five years, he continued to conduct Sulzer's arrangements in the shadow of Ascher Lion, who maintained the title of 'Chazzan'. In 1845 the congregation replaced Lion with Abraham Jacob Lichtenstein (1806-1880) who had served as the chazzan in Stettin, on the Baltic coast (formerly in German Pomerania, now Szczecin, Poland). While it's safe to assume that as a child Lewandowski did a fair amount of singing in

synagogues, the fact that Lichtenstein had trained as a cantor and had assumed the role as an adult, may have had more of an impact on Lewandowski's career. Like Lewandowski, Lichtenstein had received a formal musical education however it seems to have been geared to his talents as a soloist because, like Lion, he lacked training in harmony. Therefore, Lewandowski remained valuable at *Heidereutergasse* since the congregation had grown fond of the four part choir. They began a collaboration that lasted twenty-five years and 'with that work began Lewandowski's real activity.'[44]

> Lichtenstein's chazzanuth became to Lewandowski the model and symbol of chazzanuth. He studied it; he arranged it; he remodeled in the course of years, until his spirit was saturated with it. It became so much a part of him that he considered Lichtenstein's chazzunuth as his own. ...until the material acquired a new form – the form bestowed by Lewandowski's genius.[45]

Indeed, although Lichtenstein's melodies are attested in the numerous manuscripts we have in the Birnbaum collection, Lewandowski does not acknowledge him in his published work. The manuscripts also show that Lichtenstein's *chazzanic* passages were significantly altered by Lewandowski. Whether this was a matter of taste, or was done (as has been assumed) in order to facilitate their harmonization is an interesting question that not been sufficiently examined. Like all conservatory-trained composers of his time, Lewandowski seems to have been perplexed about how to harmonize Jewish and oriental modes. It's apparent that he was more comfortable with harmonizing melodies in major and minor keys. He composed only one piece in the *ahavah rabbah* mode, and seems to

have had difficulties with it, as the next chapter of this thesis will assert. In Lewandowski's defense, his changes to Lichtenstein's melodies may explain why he felt no need to indicate their original source.

The Neue Synagoge

The Berlin Jewish Community began building the *Neue Synagoge* ('New Synagogue') on Oranienburger Straße in 1859. At the time of its dedication, in 1866, it was the largest, grandest, synagogue in the world, seating three-thousand and executed in a Moorish style resembling the Alhambra.[46] Its completion represented the last salvo in a battle that had been raging in emancipated Germany since the beginning of the century. Its splendor (*ostentation*, some thought) provoked comment as far away as New York.[47] It embodied the triumph of the Reform community on several different issues. One of these was the 'organ debate', which reached its climax during the *Neue Synagoge's* construction. Regarding the use of the organ during services, *responsum* of the local rabbis were hopelessly divided. In 1861, the congregation assembled a thirty-member committee that included such prominent rabbis as Abraham Geiger and Julius Landsberger. Also appointed to the committee was choir director Lewandowski.[48] His was the first statement based on musical considerations rather than *halachic* issues or custom. For Lewandowski, the organ was simply the most appropriate way to support congregational and choir singing because it alone had the capability to 'control and lead large masses in large spaces.'

> The claim has been made on the subject of the introduction of the organ in the Jewish worship service that the organ cannot be brought into harmony with the peculiarities of the ancient Jewish style of singing. Such reservations, however, are based on a complete misunderstanding of the instrument, together with a lack of any musical understanding. The organ, in its magnificent sublimity and multiplicity, is capable of any nuance, and bringing it together with the old style of singling will inevitably have a marvelous effect.
>
> The necessity, in the almost immeasurably vast space of the new synagogue, of providing leadership through instruments to the choir and most particularly to the congregation, imposes itself on me so imperatively that I hardly think it possible to have a service in keeping with the times in this space without this leadership.[49]

In 1861, he advocated the organ because he anticipated the challenge that directing thousands of singers would represent. But his personal feelings may have been more complex. His student, Rabbi Aron Ackermann, quoted him twenty years later (in 1892). 'I remember his words precisely: "See here", he said, "I, who organized the music of the whole worship service and organized it indeed with the organ, I am myself in my heart of heart an opponent of the organ in the synagogue"'.[50]

How do we reconcile the opinion he expressed in 1861 with this statement he supposedly made later in life? Constructing a synagogue, although not a *mitzvah*, is nevertheless meritorious because it enables the mitzvah of prayer to take place. To this basic 'literal' understanding, the Reformers appended the idea of *hidur mitzvah* - of performing the commandment in a beautiful – 'elegant' – manner. A beautiful service would have greater merit than a plain one because it would elevate prayer. The opportunity the organ held in this regard was unmatched by any other instrument. Lewandowski understood the new attitude of the community towards

the synagogue and its service, and in accepting it, he set his personal feeling (perhaps even his religious feelings) aside.

Publication and fame

With the new post came the freedom to have his own music performed during the service. Previously, he had dutifully rehearsed and conducted Sulzer's compositions, with Lichtenstein's *chazzanuth,* per the desires of the *Heidereutergass* community.[51] The publication of his first volume of synagogue arrangements, *Kol Rinnah Ut'filah* (Berlin, 1871) was the first time that anyone had assembled a single volume dealing with the entire service. It was directed towards *chazzanim* of moderate sized congregations, having a modest two-part choir at their disposal. With *Kol Rinnah,* Lewandowski's achieved stature as a teacher. Like Sulzer before him, he began being sought out by *chazzanim* from all over Europe.

His second work, *Todah W'Simrah*, published in two volumes (Berlin, 1876 and 1882) was much more advanced: challenging cantoral solos written with an organ accompaniment, supported by extended four part chorales sharing prominence with the cantor. The music we'll be looking at in later chapters of this thesis is taken from this book. It is the writing that made him famous – an acknowledged master of sacred composition – and he began receiving honors from the German Jewish community and the German government. Eventually he was appointed chief choral master of all the synagogues in Berlin, an office wherein he exercised complete control, perhaps as some sort of recompense for the difficulties of his earlier years. Only his music could be heard in Berlin.[52]

He died on February 4, 1894. He and his wife Helene are buried in the Weißensee Cemetery, one of the grandest in Europe. On their gravestone is inscribed: 'Liebe macht das Lied unsterblich!'; 'Love makes the melody immortal!'

Notes to Chapter One

[1] Abraham Z. Idelsohn, *Jewish Music: its historical development.* (New York: Henry Holt & Co., 1929), 269 ff.

[2] Eric Werner. *A Voice Still Heard... the sacred songs of the Ashkenazic Jews.* (University Park: Pennsylvania State University Press, 1976). 223 ff.

[3] This oversight, in an otherwise thoroughly notated scholarly work is probably because *Jewish Music* is an extract from a much larger opus. Abbie Orenstein, writing in his 'Introduction to the Dover Edition' (p. xiii.) explains, 'Idelsohn's survey is in fact an extract of a multivolume history of Jewish music that he wrote (in Hebrew) at the request of the great Hebrew poet Hayyim Nahman Bialik. Bialik's publishing firm, Devir, printed the first volume in 1924, but the remaining volumes are still unpublished.'"

[4] Geoffrey Goldberg, "Neglected Sources for the Historical Study of Synagogue Music: The Prefaces to Louis Lewandowski's Kol Rinnah U'Tfillah." *Musica Judaica* 11 (1989-90): 30.

[5] The point is clear if one compares Idelsohn, 269 ff. to the following:

Marsha B. Edelman, *Discovering Jewish Music.* (Philadelphia: Jewish Publication Society, 2003), 60 ff.

E. Rubin and J. H. Baron, *Music in Jewish History and Culture.* (Sterling Heights, MI: Harmonie Park, 2006), 166 ff.

[6] Aron Friedmann, Lebensbilder berühmter Kantoren: Erster Theil Zum 100 Geburtstage des verdienstvollen Oerkantors der Breslauer Synagogengemeinde weiland Moritz Deutsch. (Berlin: Boas 1918), 112

Although not a scholarly work, the *Lebensbilder* contains biographies of dozens of cantors from the nineteenth century. The author, Aron Friedman, seems to have compiled it from whatever biographical details the cantors themselves left in such things as letters, introductions to published works, and magazine articles. To these are added whatever anecdotes were available from their contemporaries. As a significant catalog of the lives of European synagogue musicians, it might come to hold the same place in Jewish musicology that Vasari's *Lives of the Most Eminent Painters* (1568) holds in Art History. Like *Painters*, it no doubt contains many truths, yet few of them are attributed. When facts are scarce, gaps are filled in with information that no scholar would leave unquestioned. Typical is the following entry describing Lewandowski's departure for Berlin:

> 'The father was not lucky enough to be blessed with worldly goods, and the children, after the death of their mother, decided to leave the domestic hearth and strike out

in life. As his father bid the little 12 year old Louis farewell, he handed him a 12 pence and pronounced the Priestersegen, adding, "O, may thou find favor and pleasure in the eyes of God and man." With these words the father took leave of his son, and Little Louis turned his steps towards the capital of his native country, Berlin." — *Lebensbilder* 113f (translated by L.H.)

While such charm may disqualify it as a serious work of scholarship, it remains valuable if for no other reason than it documents in one place the names of so many cantors which otherwise might have been forgotten. As with *Painters*, it may serve as a touchstone upon which to build a modern scholarly account.

[7] Aron Friedmann, *Lebensbilder berühmter Kantoren – Erster Theil* (Berlin: Hd. Herrn S. Rochelsohn, 1927), 111.

[8] 'Most standard accounts, such as those of Aron Friedmann, Arno Nadel, Idelsohn and Werner give the date as 1821. Others, however, give it as 1823. Among the latter are Eduard Birnbaum (who was a more reliable scholar than Friedmann) and Bernhard Jacobsohn, who, like Friedmann, was a pupil of Lewandowski) to whom he dedicated an article on the occasion of his teacher's 60th birthday in 1883(?). It is not unreasonable to suspect that Lewandowski, for some as yet unexplained reason, might have falsified his date of birth – not an unprecedented act. We know, for example, that Salomon Sulzer (1804-1890), Oberkantor of the *Wiener Stadttempel* in the nineteenth century, did the same when he applied for the position of Hazzm in Vienna in 1825.'
— Goldberg, 30.

[9] Friedman, 111.

[10] Ibid., 112. Macy Nulman, *Concise Encyclopedia of Jewish Music* (New York: McGraw Hill Book Co., 1975), 152.

[11] Friedman, 126.

[12] Ibid., 111.

[13] Idelsohn, 269.

[14] The 'old synagogue' was Berlin's first synagogue, founded in 1714. It was burned to the ground in 1938 on Kristallnacht.

[15] Goldberg, 31.

[16] Idelsohn, 270.

[17] For example, the first four-part choir performance at the *Heidereutergasse Synagogue* (under Lewandowski's direction) was in 1840. If 1823 was his birth year, he would have only been age seventeen, having 'won his prize in composition' only the year before at age sixteen. Yet he was to have taken up the collaboration with Ascher Lion that resulted in the performance, *following* his mysterious departure from the Sing-Akademie.

[18] www.oxfordmusiconline.com/Berlin§Sacred Music

[19] www.oxfordmusiconline.com/Berlin§Secular Music

[20] www.oxfordmusiconline.com/Berlin

[21] Peter Wollny, "Sara Levy and the Making of Musical Taste in Berlin," *Musical Quarterly,* 77/4 (1993) 77(4): 651

[22] www.sing-akademie.de/41-1-1791-1800.html

[23] Wollny, 653.

[24] Eric Werner, *Mendelssohn: A new image of the composer and his age* (New York: Free Press of Glencoe, 1963), 227.

[25] Werner leaves no doubt about the sympathies he has for his protagonist. On the Sing-Akademie's rejection of Mendelssohn, he reports (with evident glee):

> 'The most important Protestant choral association, lost its hegemony in Germany. From then on, the important music festivals shift to the Rhineland, to Frankfort, and finally, to South Germany: Bayreuth, Munich, Salzburg.'
> —Werner, *Mendelssohn,* 231, *n*248.

[26] Jeffrey S. Sposato, "Creative Writing: The [Self] Identification of Mendelssohn as Jew," *Musical Quarterly,* 82/1 (1998): 193.

[27] H. S. Q. Henriques, "The Political Rights of English Jews," *The Jewish Quarterly Review,* 19/4 (July 1907): 332

[28] Sposato, 199.

[29] Leon Botstein, "Mendelssohn and the Jews," *Musical Quarterly* 82/1 (1998) 82: 210-219

> 'Nonetheless, I think it behooves us to take a hard look at the powerful and distorted circumstances in which Werner's generation lived, worked, and, most particularly, carried on with an early-twentieth century credo of value-free, objective scientific scholarship. Many of the émigrés of Werner's generation took profound pride, as did Werner, in their scholarly standards and skills. Yet they were caught in a paradoxical moment. Werner was thirty-two years of age when the Nazis came into power. In the years preceding 1933 and throughout the 1930s, the distortion of the prestige and standards of scholarship on behalf of ideology had reached an apex. The 1930s were a high point of pseudoscience and pseudo-scholarship.' —Botstein

[30] William A. Little, "Mendelssohn and the Berlin Singakademie: The Composer at the Crossroads," in *Mendelssohn And His World,* ed. Todd, R. Larry ed. (Princeton: Princeton University Press, 1991), 79.

[31] Friedman, 116.

[32] Idelsohn, 269.

Again, this seems to be a chronological lapse on the part of Idelsohn (or one of his editors). To what does the phrase 'bitter struggles' refer? Evidently to events that happened before he was engaged to Lion and that were ameliorated in some way by taking the position. But specifically: were these problems that he met on the road, or upon his arrival in Berlin? All the other accounts indicate

that doors opened fairly quickly for the young singer. Or is Idelsohn referring to the thing that happened later; the loss of his musical scholarship, etc? *(cont.)*

One possible explanation for Lewandowski's 'struggles' seems to have been overlooked: the loss of his singing voice, which Goldberg equates with his eligibility to be a *singerl* and which logically might have occurred between the ages 13 and 16. What about a more serious loss – a complete change in the voice making him ineligible to sing at all? What about the possibility that by attempting to extend his career as a *singerl*, his voice was destroyed? Such a loss very likely would have triggered *some* sort of crises in the life of someone who had relied on it so greatly for advancement. All of the circumstances in which he found himself at the time – bereft of his scholarship, without work, etc. – might be attributed to this, including the most salient feature of Lewandowski's subsequent career as a synagogue musician: *He was not a cantor* – a fact at odds with the uniform accounts of his marvelous vocal facility as a youngster.

[33] Idelsohn, 272ff. Werner, *Voice,* 226ff. For the journal *Der Juedische Cantor* in 1882 and 1886. Werner (*Voice* *n*322) and Idelsohn (513 *n*12) variously credit one or both of Lewandowski's articles as the source of their narrative. Friedman obviously bases his narrative on the same.

One of the problems with this narrative is that the year of the first choral performance conducted by Lewandowski at the old synagogue was 1840 (Idelsohn, 274) the year the first edition of *Schir Zion* was published. So it may not have been an issue of 'obtaining a manuscript' but that in that year the work was actually available. Incidentally, this account was published as a Wikipedia page by L.H.

[34] It seems unclear whether during 1938 Lewandowski was still at the Sing-Academy, or whether he witnessed this concert during his convalescence. If the former, what was he doing at a Synagogue concert? If the later, would this concert have been something of a religious revelation to the despondent composer? Idelsohn relates the unbounded enthusiasm of Lewandowski for Weintraub, referring to it as a sort of 'hypnotic power'. (Idelsohn, 271.)

[35] Idelsohn, 271.

[36] The first volume of Sulzer's *Schir Zion* wasn't published until 1840, but before then manuscript copies could be purchased in Vienna; some of them were used as early as 1832 in Copenhagen, Brunswick, and other places. Some of these are now in the Birnbaum collection—Werner, 322, *n*13.

[37] Ironically, today Weintraub's published corpus, *Shirei Beth Adonai,* is valued not for his own compositions (written in the Western European style *ala* Sulzer) but for the arrangements he made of the *chazzanuth* of his father, the renowned *chazzan* Salomon "Kashtan" Weintraub, of Dubnow. This will be taken up below.

[38] Salomon Sulzer, "Testament to the...Vienna Israelite Community," (Vienna: Brüder, 1876).

[39] Idelsohn, 249.

[40] Sulzer.

[41] Idelsohn, 249.

[42] With the composer and singer Karl Loewe (1796-1869). (Werner, 226. Idelsohn, 276.) Idelsohn's account of Lichtenstein relates that the German romantic composer Max Bruch (1838-1920) based his *Kol Nidre,* Op 47 on Lichtenstein's rendition, giving the impression that this was one

of the credentials he carried with him to Berlin. The relationship with Bruch obviously began sometime after Lichtenstein had assumed the position in Berlin. Bruch published this opus in 1881.

[43] Ibid., 274With the composer and singer Karl Loewe (1796-1869). (Werner, 226. Idelsohn, 276.) Idelsohn's account of Lichtenstein relates that the German romantic composer Max Bruch (1838-1920) based his *Kol Nidre,* Op 47 on Lichtenstein's rendition, giving the impression that this was one of the credentials he carried with him to Berlin. The relationship with Bruch obviously began sometime after Lichtenstein had assumed the position in Berlin. Bruch published this opus in 1881..

[44] Idelsohn, 276.

[45] Ibid.

[46] The synagogue on Oranienburgerstraße really was a wonder of style and engineering. Its plan was ingenious, compensating for an asymmetrically-shaped building site, and it utilized cast iron; quite an advanced approach at the time. It survived Kristalnacht due to the intervention of a single Berlin police officer, only to be destroyed during the English bombing of Berlin during 1945. The façade and its three domes survived. The partially reconstructed edifice now houses a museum and the Centrum Judaicum of Berlin.

[47] Carol Herselle Krinsky. *Synagogues of Europe: architecture, history, meaning.* (New York: Dover Publications) 1996. 268.

The *Jewish Messenger*, a New York weekly, wrote:

> 'the world sees this temple... bearing itself above the most pretentious churches [and] interprets the new sentiment of Israel reasserting her supremacy... Otherwise the synagogue is a failure—for it were difficult to discern devoutness of bearing...'
>
> —Krinsky

[48] Frühauf, Tina. *The Organ and its Music in German-Jewish Culture.* (New York: Oxford University Press, 2008), 35f.

[49] Louis Lewandowski, "Gutachten betr. den Antrag wegen Bewilligung der Geldmittel zur Herstellung eins Orgelwerks in der neuen Synagoge," January 13, 1862, Moritz Stern collection P17/585, leaves 57-59, Central Archives for the History of the Jewish People, Jerusalem. see Frühauf, 35f. n36.

[50] Aron Ackermann "Die Orgel", in *Zur Lehr' und Wehr,* ed. Berliner, 1910. See Frühauf, 36, n37.

[51] Idelsohn, 279.

[52] Ibid., 283.

Chapter Two - *Chazzanuth* and classicism: the problem of harmonization

The music for which Lewandowski is known, bears little resemblance to the florid modal passages we identify with the *chazzanuth* of eastern Europe. It has become a commonplace assertion that he took the *chazzanic* melodies sung by Lichtenstein and 'sanitized' them of whatever eastern-European features they possessed. A review of his published works reveals that only one of them, 'Ki K'schimcho' (*Todah w'Simrah,* No. 218), utilizes the *ahavah rabbah* mode.[1] What distinguishes it from the rest of Lewandowski's oeuvre is an unmistakable modal quality redolent of 'the east'. It is also singular in its technical difficulty. Surely it requires an excellent voice, but the singer must also have an inner ear familiar with the piece's modal component. This is a complicated way of saying that the performer must be a *chazzan!*[2]

Hirsch Weintraub

Hirsch Weintraub (1811-1881) active in Dubnow, Poland and then later in Königsberg, is a contemporary of Lewandowski who retained the *chazzanic* discourse in his arrangements without altering it. He was the musician who, by Lewandowski's own account, opened his mind to the possibility of effectively harmonizing the Jewish service. Be that as it may, what Lewandowski heard at Weintraub's 1838 Berlin concert were Sulzer's arrangements, which do not qualify. In fact, the bulk of Weintraub's published corpus, *Shirei Beth Adonai* (published in

1858) is not held in particularly high regard today. Most of his work is written in the style of the demigod Sulzer and are (as Idelsohn observed) rather banal[3]. The brilliant exceptions are the pieces wherein he preserved and successfully harmonized *chazzanuth* of his father, Solomon Weintraub (1781-1829) known as 'the Kashtan'.[4] By merit of these compositions, Hirsch Weintraub is credited as the first composer to successfully harmonize eastern *chazzanuth* without modifying it.[5]

Modal vs. Tonal harmony: two versions of *Ki K'schimcho*

Weintraub's 'Ki K'schimcho' (*Schire Beth Adonai,* No. 200)* is an excellent example of his harmonic technique at work. In a note, he states that this is one of his father's solos he has transcribed and arranged. There is no reason to suspect that any of this father's passages were altered in order to make the job of composition easier. The cantorial part has all of the features of the cantorial *fantasia.* Weintraub's chord structures are closely related to triads built on the scale degrees of the *ahavah rabbah* mode.

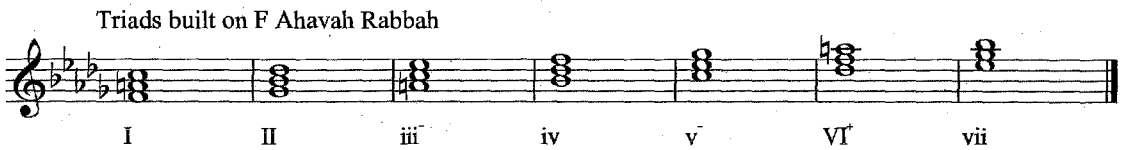


Figure 2.1: Triads built on F Ahavah Rabbah ♪

In fact, one could posit an analysis based on the degrees of this scale, even though the key signature has five flats.[6] The following analysis does just that. Wherever a key relating to D-flat Major is *not* indicated, the roman numeral indicates a scale degree of the F *ahavah rabbah* mode.

* Please refer to **Appendix A** for the complete score of Weintraub's *'Ki Kshimcho'.*

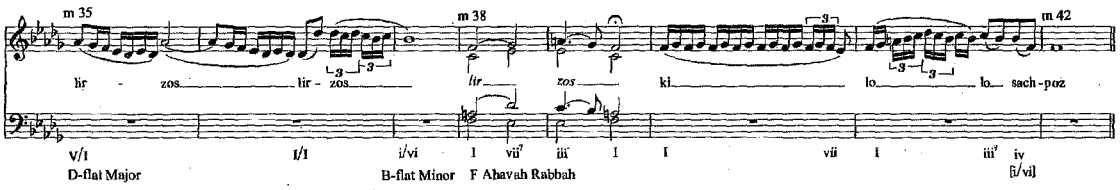


Figure 2.2: Weintraub 'Ki K'schimcho' - mm 35-42 ♪

Because of the differing characters of the degrees of the modal system, the hierarchy of cadences differs from the tonal system. Terms for degrees no longer correlate to their strength. The fifth is no longer 'dominant' and therefore the fourth no longer plays the same role. The tonic is still strong, but movement from **I – II – I** and **I – vii – I** is common. The **iii°** gains prominence as well even though diminished, because (like the **vii**) it utilizes the 'leading tone', here separated from the tonic by a whole step. The apparent awkwardness presented by the augmented **VI+** can be bypassed in favor of movement to a minor **vi** in order to modulate to the relative minor of the key signature (and thereby enter the tonal system) but its augmented fifth can function as a leading tone for this movement. More often **I – iv** often conclusively moves the piece into minor, since it has virtually the same relationship as **V – i.** In several passages of Weintraub's piece the chazzan moves from from D-flat major, to B-flat minor, and the choir's harmonies resume in *ahavah rabbah* mode, down another fourth – **I / vi / a.r.**[7] Yet Weintruab notates chords in a consistent manner – as logically as any classicist – even in the modal passages.

Lewandowski's 'Ki K'schimcho' (*Todah v'Simrah,* No. 218)* has long been regarded as a masterpiece. Stylistically it resembles Weintraub's 'Ki K'schimcho'

* Please refer to **Appendix B** for the complete score of Lewandowski's *'Ki Kshimcho'.*

but when analyzing the choral parts of the two pieces, we see two different approaches to harmony. The *sound* of Lewandowski's harmonization approximates Weintraub's but determining to which keys certain chords belong presents some difficulty. The opening phrase is clearly in F# *ahavah rabbah*, and uses a cadence quite typical of Weintraub: **I – vii^7 – I**. A most telling example occurs in the second phrase (measure five) which features a cadence approximating Weintraub's use of the diminished **iii^o**. But its notation neither adheres to a modal structure or a recognizable key.

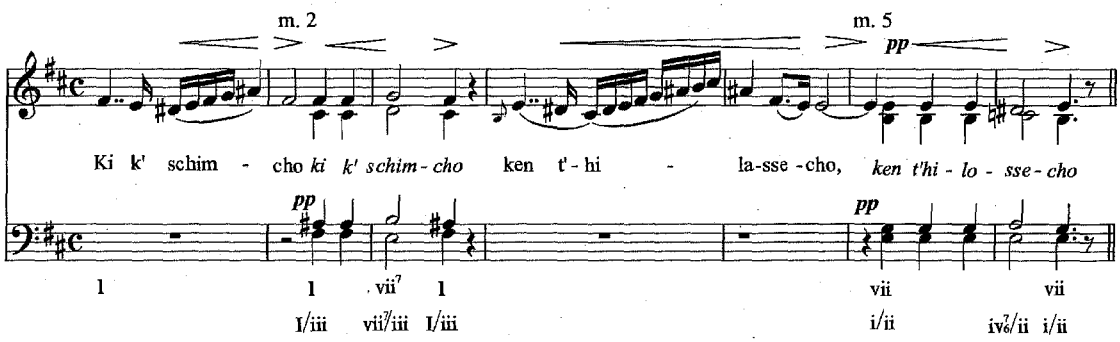


Figure 2.3: Lewandowski 'Ki K'schimcho' - mm 1-7 ♪

Figure 2.2 shows two interpretations of analysis. The top line uses the F# of *ahavah rabba* as the tonic. The bottom line shows what someone unfamiliar with modal triads might do: assume that since the first passage has a tonal center of F#, the chords are built on the mediant of the key signature, and that the second phrase modulates to E-minor. Both approaches leave the tonality of the first chord in measure six in doubt. Lewandowski is trapped by his voice leading and he's forced to use a D-sharp to achieve the dissonance he's after, implying the leading tone of E minor. This is consistent with the characteristic use of the seventh in the

penultimate chord of a cadence. The resulting chord sounds *diminished:* enharmonically it is the **iii°** of F# *ahavah rabbah* and the **vii°** of B-minor. Are we to notate it as **vii°/vi** in an attempt to relate it to the key signature?[8] Although the pedal point emphasizes a tonal center of E-minor, in *that* key the chord is relatively undefined, approximating an A^{11} in second inversion. It's rather odd, but it sounds terrific.

This example shows that Lewandowski had some interest in harmonizing Jewish modes, but he never developed a system the way that Weintraub did. His style and his training eschewed the modal element. But he was curious enough (and had enough of an ear) to create the enharmonic equivalent of modal harmony. On the other hand, Weintraub only relates to the key signature via largely un-harmonized solo passages, most notably a run of sixteenth-notes up and down the D-major scale. This sort of vocalise, evidently an example of how his father's style occasionally lapsed into conspicuous technical display in the manner of the cantorial *fantasia*, adds little to the overall effect. The choral passages that rely on the key signature are little more than punctuations.

In fact, even though the two pieces pursue similar sonoric goals, they are harmonic opposites. Lewandowski's choral passages most successfully utilize tonality while Weintraub's use the modal. Lewandowski's solo passages are profoundly modal – quite distant from the diatonic system. Weintraub's solo passages are mainly diatonic, yet any harmony occurring in these places is relatively unsophisticated. Between Weintraub's diatonic solo passages, the choir executes well-ordered modal harmony, often in order to modulate. (Fig 2.2) Much of

Lewandowski's harmony is achieved through vocal counterpoint rather than stable vertical structures.

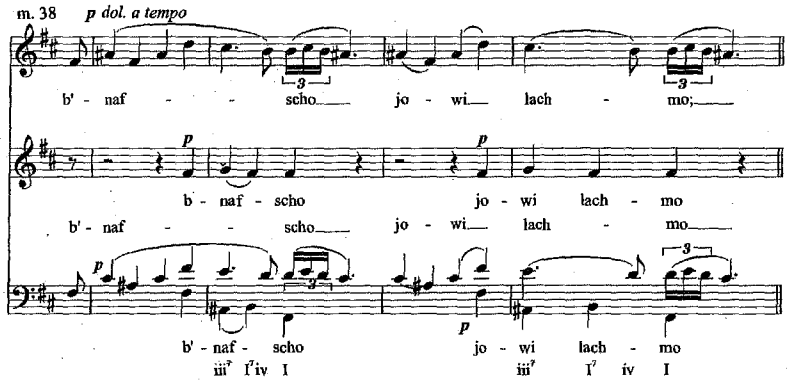


Figure 2.4: Lewandowski 'Ki K'schimcho' - mm 38-42 ♪

The voices of the modal passage beginning in measure 38 (Fig. 2.3) exemplify this technique. In order to avoid having to apply verticality to modal passages, the voices are widely separated and often have different rhythms. But the piece also has extended passages that conform to common practice in B-flat minor D major. In sum, the result surpasses Weintraub because of the way sound modulates grandly and confidently between the tonal and the modal, even though the modal presented some difficulty to Lewandowski's classic conception of harmony. Because he was composing with his inner ear – struggling with the art rather than following a proscribed process – 'Ki K'shim'cho' has a unique affect compared to the rest of Lewandowski's work.

Comparing the two works side by side

Weintraub's *Ki k'shimcho*	Lewandowski's *Ki k'shimcho*
Length	
146 measures of Common Time. Approximately 9 minutes.	53 measures of Common Time. Approximately 5.5 minutes
Tempo	
Marked *Andante* (but it's a true 'fantasia')	Marked *Andantino quasi Fantasia* (but there is nothing excessive about it!)
Structure: Vocal Solo	
Immediate establishment of *ahavah rabbah* mode. All of its features used in the first few measures: raised 6th below tonic, lowered 2nd, raised 3rd.	Immediate establishment of *ahavah rabbah* mode. All of its features used in the first few measures: raised 6th below tonic, lowered 2nd, raised 3rd.
Extended solo passages in a diatonic character.	Extended solo passages in a modal character.
Few dynamic markings. Emphasis (though not exclusive) on vocal display. Extended melisma. Frequent repetition of phrases occasionally unrelated to the text's structure.	Wide dynamic range. Economic and subtle vocal expression paramount. No repetition of text by the soloist.
Structure: Choral Harmony	
Marked *Phrygisch*, 'fraygish'; a customary designation for *ahavah rabbah*. (Not to be confused with *phrygian.)*	Choral harmony approximating triads of the *ahavah rabbah* mode. Harmonic texture is largely the result of counterpoint.
Choral harmony clearly based on triads built on the *ahavah rabbah* mode, utilizing its characteristic cadences.	
Text	
Piyyut.	Piyyut.
Text used a vehichle for chazzanic *fantasia.* Frequent repetitions of words and phrases to facilitate this approach. Bombastic, emotional. 'Cool media'.	Expression/interpretation of the text relies on the musical structure. The distribution of cadences divides the text. Last few words of a phrase sometimes repeated following an initial statement of the soloist, and more significantly at cadences. Reflective. Intellectual. 'Hot media'.

Tonality

Key signature of Db/Bb minor/F *ahavah rabbah*	Key signature of D/B minor/F# *ahavah rabbah*
Tonal center changes per the 'cantorial arch' or 'bridge'. *Ahavah rabbah* – minor – major and back again.	Tonal center changes per the 'cantorial arch' or 'bridge'. *Ahavah rabbah* – minor – major and back again.

Classicism and the comparison to Mendelssohn

It is generally accepted that Lewandowski was greatly influenced by Felix Mendelssohn. Idelsohn[9] and Werner[10] stressed the point and their opinion has been sustained by scholars and cantors ever since. Although the comparison may be justified, there has been no serious attempt to stylistically link Lewandowski to Mendelssohn via formal musical analysis. Specifically, no one has looked at the two pieces which are commonly cited as examples: Lewandowski's 'Enosch k'kotzir'[11] and the Mendelssohn's so-called 'Duetta', the second movement of *Elijah,* Op. 70.[12] On listening to them, they seem to share only one phrase. The chorus's opening phrase in the Mendelssohn is used by Lewandowski for the organ and as the first phrase of his choral entrance. Is there anything else? Are there any elements appearing in Lewandowski that our ears have missed?[13]

Below *(Fig. 2.5)* is an attempt to correlate the motives identified in the two pieces.

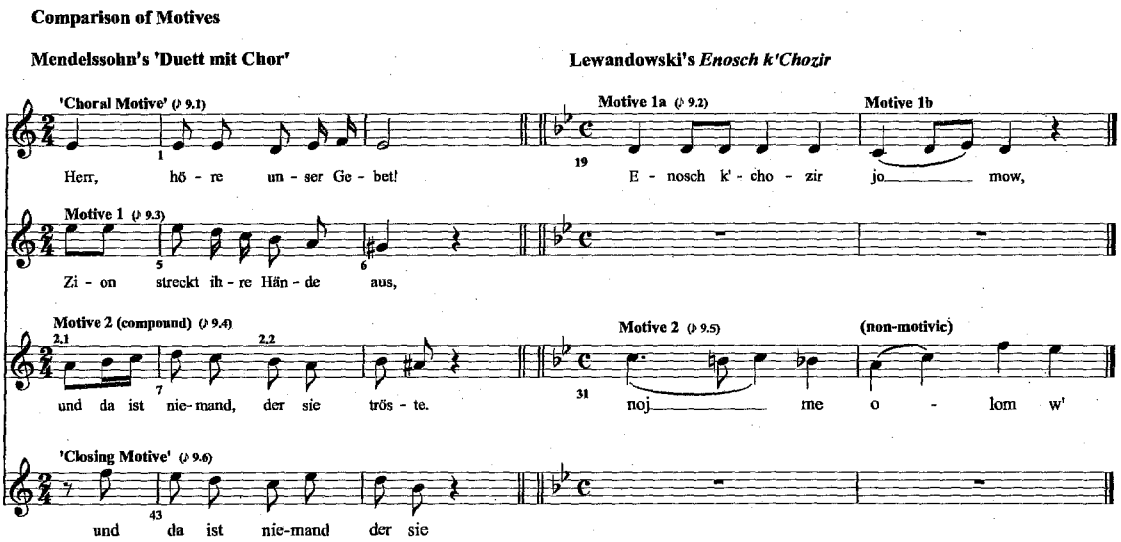


Figure 2.5: Comparison of Motives in Mendelssohn and Lewandowski ♪

Although some similarity exists, the nuances of each piece are lost, especially from Lewandowski's. If forced, we can make an acceptable comparison of the Mendelssohn's Choral Motive and the compound Motive 1 of Lewandowski's, but further comparisons do not do justice to Lewandowski's motivic structure.

Lewandowski's *Enosch k'kozir**

The way that Lewandowski orders his motives differs greatly from Mendelssohn's and it's doubtful that Lewandowski derived his Motive 2 from Mendelssohn's. For example, **Motive 2**, which appears very poorly above in comparison, becomes significant only within the context of Lewandowski's text, as in measures 29-33:

* Please refer to the complete score of Lewandowski's *'Enosh k'chotzir'* towards the end of **Appendix C**. Appendix C covers the material in this section in greater technical detail.

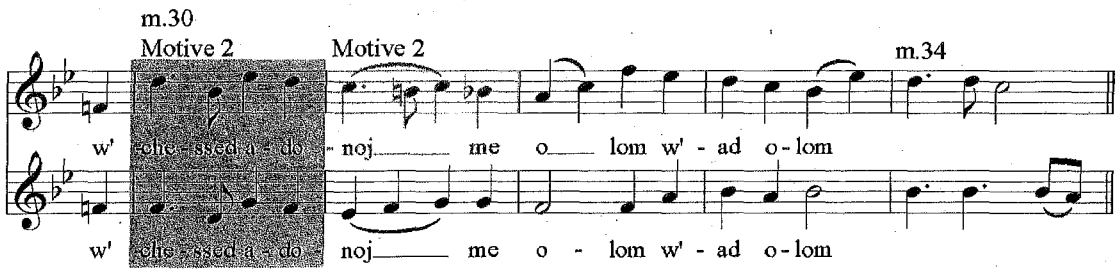


Figure 2.6: Lewandowski 'Enosch k'kozir' - Motive 2 ♪

Cadences in the introduction

During the introduction, there is little in the way of melody to signal phrasing. As such, 'phrases' in the introduction can be discerned via the harmonies, but this is subject to interpretation. Based on a harmonic movement of **I-V-I** etc, we may identified the first cadence (authentic) as occurring in measure 7. An elision often weakens a cadence, but since what follows is a restatement of the opening sequence, the *idea* of a cadence is ironically strengthened. It might be possible to identify a half-cadence in measure 5 based on the movement **iv-V** especially if one considers the uninterrupted use of the **iv** as an interpolation. The **V** in measure 5 relieves this tension. Is this not a 'resting place' of sorts? But it occurs in 'mid-motif' and doesn't impede the forward motion. All of the cadences in the introduction are weakened (perhaps 'relieved' is more accurate) by elisions, including the last one. This final cadence of the organ introduction brings us to the entrance of the choir (the next phrase 'proper') by a succession – a dénouement. It also might be construed as a cadence since it progresses **i-iv-vii^{o}-i.**

The overall effect is somewhat bewildering. In spite of what the relatively strong stepwise descent of the bass line signals, where we're actually headed

remains unclear. Cadences do not create pauses. The strongest cadence seems to actually be a *deceptive* cadence. Even the final full cadence seems 'endless', dissipated as it is by a descending run of parallel thirds. The piece (at this point) seems to undermine what we normally look for in 'analytic features' *viz.* cadences don't have any finality; motives aren't used melodically, but rather elucidate a meandering harmonic development that doesn't seem to go anywhere. This is not meant to be critical. We're dealing here with a style that is intended to engender meditation and prayer. The prelude truly is a 'preparation' for the choir's entrance – the prayer-text – at which point the organ *finally* takes a conclusive rest and the single motive, previously sublimated by the organ's unabated noodling, becomes crystalline in their opening statement.

Text, cadences, and tonality

Lewandowski's composition demarcates the Hebrew text, which consists of three verses from Psalm 103.[14] His cadences and tonalities are organized by the thoughts expressed in these Psalm verses. Here is the sequence of the cadences and tonal shifts:

[G-Minor] Enósh k'chatzír yamáv, **[Half]** k'tzítz ha-sadéh kein yatzítz. **[Full]**
[G-Minor] Ki rúach av'rah bó, v'einénu, **[Half]** v'ló yakirénu od m'komó **[Half ~ B♭-Major]**
V'chésed Adonái mei-olám v'ad olám al y'réi-av **[Full]**
[Bb-Major] V'tzidkató liv-néi vaním **[Half ~ G-Minor]** v'tzidkató liv-néi vaním **[Full]**
[Link ~ C-Minor/G-Minor] V'tzidkató liv-néi vaním [Full ~ G-Major]

Organ postlude [G-major/minor, etc. ~ G-major

Figure 2.7: Lewandowski 'Enosch k'kozir' - Cadences framing Psalm verses

Verses 16 and 17 are separated by a half cadence rather than a full cadence, and verse 17 is divided by a full cadence. The versification of the Psalm is subtly but brilliantly altered. Lewandowski renders the evil decree of verse 16 'musically inconclusive' yet mitigated by the final phrase (the first half of verse 17) in B-flat Major.

The attitude is consistently applied to the motives as well. **Motive 1a** is only used in the first – most negative – verse. After appearing in the first verse, **Motive 1b** only turns up in passages in minor. Lewandowski distinguishes his Major passages, by using a motive with a dotted rhythm, **Motive 2** – ♩. ♪♩♩.

Mendelssohn's *'Duetta'**

Mendelssohn's 'Duetta' is an excellent study in classical structure and economy of means: two basic motives shared by the soloists create a compelling melodic line. A third – the simplest of the three – is designated as the single motive to be sung by the chorus and integrated into the structure of the piece with amazing affect. An extended analysis, reproduced in Appendix D, reveals that the 'choral motive' used by Mendelssohn in the duet from *Elijah* is the primary structural element of the piece. Furthermore, although it is a motive, its harmonization qualifies it as a phrase. It is used to propel modulation as well as to mark cadences. It is startling that such a simple figure – sung exclusively by the choir, but never at any point harmonized – could contribute so much order to a piece of music. Yet

* For a complete score of Mendelssohn's *'Duetta'*, refer to **Appendix D**, where the material in this section in covered in much greater technical detail.

there it is. It is not apparent to the ear, or at least it is not apparent to the average ear. Mendelssohn was a genius. Lewandowski knew this, and *his* ear was good enough to realize that the elegance and economy of the structure of the 'Duetta' was tied to the way that Mendelssohn used this single motive.

Comparing the two works side by side

Mendelssohn's *'Duett mit Chor'*	**Lewandowski's *'Enosch k'Chozir'***
Length	
52.5 measures of 2/4 marked ♪ = 100	50 measures of Common Time marked ♪ = 84
Approximately 2.14 minutes	Approximately 4.75 minutes
Tempo	
Marked *Sostenuto ma non troppo*	Marked *Poco Lento.*
Structure: Vocal	
Two soprano soloists supported by choir (SATB) and orchestral ensemble/piano reduction. Use of the organ is feasible. The Duet for the Sopranos is clearly the primary residence of melodic phrasing. The choir never harmonizes; male and female voices sing separately in strict imitation (except for a quarter note elision leading to the final cadence). Rather, the single motive of the choir strengthens tonality, aids modulation, and contributes its own phrase structure supported by harmonic cadences in the accompaniment.	Four part choir supported by organ. Strict four part harmony with no part especially favored. Key motives and some passages sung once in unison before harmonic development.
Structure: Accompaniment	
Extremely lively.	Extended prologue by the Organ. Staid.
Chords rendered in regular series' of inversions in a rhythmic pattern of 16th notes. Few (if any) changes in character during these sequences. Sonority varied by inversion rather than by applying different character. Rhythmic features accentuate pulse of the vocal line. Occasional	Predominantly quarter notes and half notes, with drones and pedal points, often rendered in tied whole notes. Great variety in harmonic character via the movement of one or two voices utilizing a single motive that encompasses passing tones, etc. Rhythmic features similar to the vocal line.

imitation of rhythmic motives. Cool media.	Significant epilogue by the Organ featuring additional tonal development.

Text

Part of a Biblical narrative. Interpretation of the text is overtly dramatic. The parts function as 'roles'. The soprano duet acts as a leader/narrator. The choir (divided into male and female) functions like the chorus in a Greek drama, acting out the 'unanswered prayers' of the Israelites.	Psalm text. Expression/interpretation of the text relies on the musical structure. The distribution of cadences divides the text along with the contrast of major/minor tonality. Reflective. Intellectual. Hot media.

Tonality

Tonal center shifts by fifths, or from Minor to the relative Major of a *related* fifth when transitioning to an adjacent minor key.	Tonality modulates in a 'descending third' scheme. (I-vi-IV-ii)

A different interpretation

On the face of it, Idelsohn and Werner imply that upon listening to Lewandowski's 'Enosch k'chotzir' and Mendelssohn's 'Duett mit Chor' from *Elijah*, one would be struck by any number of similarities – stylistic, melodic, structural, etc. Actually, they bear little resemblance to each other. They sound completely different and convey different moods. They share a single element: the motive Lewandowski uses in the organ prelude and in the first phrase of his choral arrangement is the **'Choral Motive'** identified in the analysis of the 'Duetta'. Our *ear* recognizes Mendelssohn's **Choral Motive** in Lewandowski's **Motive 1** of *Enosch*, better than analysis seems to demonstrate. They share the same melodic sequence, helping the ear recognize more than the eye can detect on the staff. The similarity

might be apparent to anyone who heard both pieces, but very difficult to discern by only looking at the scores.

Still, we know that Lewandowski revered Mendelssohn and he had certainly heard *Elijah.* The use of this motive indicates that he must have been familiar with the score also, because Mendelssohn's score reveals much more about its structure than the average ear can discern. Perhaps Lewandowski did some analysis of his own. The 'Enosch' bears little resemblance to the 'Duetta' simply because he never intended to write a piece that sounded like it. The most we can conclude about his use of Mendelssohn's motive was that it was an acknowledgement done out of appreciation for another master's craft. An act of homage. But as we've made clear, the 'Enosch' is a piece that stands on its own merits.

Notes to Chapter Two

[1] Idelsohn, 485.

[2] Or a chazzanit!

[3] Idelsohn, 268.

[4] 'Red-head'. Idelssohn (266) refers to him as 'the greatest voice of his time' and 'the first chazzan who's compositions were written down'. Based on the melodies attributed to him, there seems little doubt about the first statement, but a glance at the reams of (as yet) unattributed manuscripts in Birnbaum collection, would cause anyone doubt the accuracy of the second.

[5] Basically, he accomplished this using the most simple and self-evident manner available: by building triads on each of the scale degrees of the modal scales (in the same manner as triads are built on the major and harmonic minor scales) and by doubling the stable voices of unstable triads, grounding them to either the dominant, subdominant, or tonic. See Idelsohn, 489 (Table XXXV).

[6] If we strictly adhere to the practice followed by key analysis, the following progression would be rendered as either I/iii – vii/iii – iii/iii – I/iii or I/vi – vii/vi – iii/vi – I/vi depending on whether you interpreted five flats to mean D-flat major or B-flat minor. Weintraub's piece however, never establishes either key as the tonal center. If we assume that the harmony is based on triads

built on the F Ahavah Rabbah scale, we can simply use I – vii – iii – I. When the tonal center shifts to a key that sensibly relates to the actual key signature, we can use standard notation.

[7] This follows the pattern identified as the 'Titgadal Mode', or 'the bridge'; a symmetrical arch form – proceeding from *ahavah rabbah* to *magein avot* (minor) a fourth higher, then up a third to the relative major, and then back down completing a 'cantoral arch'. -- Andrew Bernard, *The Sound of Sacred Time* (Self-published: 2006) 83 *n3*

[8] Dr. Mark Kligman points out that a departure from strict diatonic spelling was necessary for romantic music to be written down. This certainly occurs in the use of oriental motifs by Tchaikovsky, et al. Lewandowski's strict preference for major-minor tonality may have been impelled by the notion that that romanticism was a path down which Jewish music ought not to tread. By the same token, it's possible to view Weintraub's adoption of modal harmonies as an alternative to romanticism, if not a conscious rejection of it.

[9] 'In his style and harmony, Lewandowski was entirely under Mendelssohn's influence. His solo as well as choral style follow the path of Mendelssohn's oratorio. He was saturated with Mendelssohn's art to the extent that he unconsciously utilized some of his master's themes, as for example, *Enosh K'chotzir Yomov* from the first duet in Elijah, "Zion spreads her hands"'. [sic] —Idelsohn, 277

[10] 'Lewandowski burned too much incense at the altar of his adored Mendelssohn. Sometimes an entire piece is a paraphrase of a Mendelssohn composition. A case in point is *Enosh ka-ḥatzir yamav,* which so closely resembles the first duet from Mendelssohn's *Elijah*, "Zion Spreads her Hands."' —Werner, *Voice*

[11] 'Mazchir Nishmot' No. 34 from *Todah w'Simrah (Festgesänge I).* Psalm 103:15-17 beginning, "Ennosch k'chozir…"

[12] 'Duett mit Chor' (No. 2) from *Elijah,* Op. 70

[13] For an exhaustive examination of this question, refer to Appendices C and D.

[14] This transliteration corrects the one in the printed edition in Out of Print Classics. Literal translation by L.H:

15. Enósh k'chatzír yamáv, k'tzítz ha-sadéh kein yatzítz.

"Frail man – like grass are his days, like a sprout of the field he sprouts."

16. Ki rúach av'rah bó, v'einénu, v'ló yakirénu od m'komó.

"When wind passes over it, it is gone and its place can no longer be recognized."

17. V'chésed Adonái mei-olám v'ad olám al y'réi-av, v'tzidkató liv-néi vaním.

"But God's kindness is forever and ever upon those who fear him, and His righteousness is upon children's children."

Chapter Three - Form in Lewandowski's music

Before examining a specific set of works illustrating Lewandowski's facility with form, we will summarize some of the important developments in European music of the seventeenth and eighteenth centuries.

Music of the common practice period

The three great periods of western music – Baroque, Classical, and Romantic – occurred roughly between the beginning of the seventeenth and the end of the nineteenth centuries. We also refer to this era as the 'common practice period'. Because they connote a shorter time span, 'baroque', 'classical', and 'romantic', seem like more exact terms. But their use arises from 'style', which is ultimately a subjective notion. 'Common practice' on the other hand, refers to the exploration of *tonality,* the discovery of which is comparable to the discovery of visual perspective in the fifteenth century. The principals of tonality quickly superseded all other approaches to music, eventually affecting even remote styles and musical settings.

Clearly, until the twentieth century, all music that we know of had been 'tonal' as opposed to '*a*-tonal', but here the term is meant to distinguish 'tonal' from 'modal'. Under the modal system, composers employed stable, relatively inflexible techniques (such as the *cantus firmus* and the drone) to keep the tonal center of a piece firmly in hand. Tonality was made possible by the discovery of equal temperament[1] during the seventeenth century. It enabled composers to write

effective sustained vertical harmonic structures – chords – built on each of the seven scale degrees of the 'major' scale (formerly referred to as the 'Ionian mode'). Equal temperament allowed modulation from one tonal center to another without being hindered by the dissonance that arises in a 'just temperament' setting. Not that modulation was impossible (it's possible for any vocal ensemble or an ensemble of unfretted/unstopped instruments) but the innovation of equally tempered keyboard instruments, under the hands of a single composer, made the expressive possibilities of modulation more evident.

Within a key, the individual character of each chord became pronounced via their relative strengths and weaknesses. At once this strengthened the notion of 'tonal center', but allowed the abandonment of stabilizing devices in order to maintain it. Instead of having to *partake* of the tonal center, the tonal center could be deduced by a chord's *distance* from it. This distance was revealed by the chord's *character.*

With the advent of tonality, the possibilities of modulation could be completely articulated, but this was only realized in the later half of the century.[2] By reason of the entropic nature of the overtone series which equal temperament was meant to address (the difference in actual pitch encountered, depending on whether one modulated downward by fourths or upward by fifths) the resulting *keys* were found to have differing characters in relation to each other.

The resolution of each of the major challenges posed by tonality, mark the *stylistic* periods within the common practice period. Whereas linearity characterized the Baroque (1600-1750) – counterpoint, the ground bass, and the

outlining of chord structures – a stronger relation between tonic and the dominant marked the Classical period (1750-1830). The cadence had long been recognized as the most important structural element in music, but music of the Baroque, a contrapuntal enterprise, relied on the *plagal* cadence; a movement from the *tonic* (first degree) to the fourth degree of the scale. With tonality came the recognition that the *dominant* (the triad built on the fifth degree of the scale) was the most powerful after the tonic. The 'classical' era relied on the full cadence **V-I**. The fourth degree (the basis for the *plagal* cadence) was recognized as related to it, in that *one fourth below* the tonic is exactly *an octave lower* than the dominant. Ergo, the *sub-dominant.* This led to its utilization in the 'perfect' cadence: **IV-V-I**. The tendency to test the bounds of stability led to the use of the dominant-seventh chord, formed by adding the fifth-degree to a triad built on the seventh, or *leading-tone.* The resulting chord – the *dominant seventh;* at once dominant and unstable – demands an immediate resolution to the tonic[3]. Still, during the Classical period, cadences were only recognized as such if they included some form of the dominant chord.

After exhausting the possibilities of harmonic progression within a single tonal center, composers continued on to the problem of movement from one tonal center to another: modulation. Modulation is the transformation of another triad temporarily into the tonic. Due to the polarity of tonic and dominant, the key modulated to was typically the dominant. Initially, modulation between the tonic and dominant (and to their relative minors) was considered the only acceptable approach. A new tonal center therefore, came to be referred to as the 'secondary dominant'.

Such key changes were thought of as dissonance raised to a higher plane. Dissonance – formerly occurring amongst and between chords – now occurred amongst and between keys. Any passage in a tonal work occurring outside the key of the initial tonic was considered dissonant in relation to the whole piece. A passage in any key but the tonic (although in and of itself tonally coherent) demanded resolution in the primary key if it were to be completely resolved and the integrity of the final cadence respected. Mozart exemplifies this and all music considered 'Classical' has this feature.

That a piece could modulate anywhere besides the dominant was firmly established by Beethoven's *Piano Sonata 21*, Op. 53 ('the Waldstein') which moved from the tonic C Major to the *mediant* E major – a distance of a third – then down a fifth to A major (as if E were the dominant rather than G) and then to A-minor, C's relative minor, and finally up a third to get back to C. Crossing this structural threshold inaugurated the 'Romantic period'. The reaction to this harmonic adventurism manifested itself in the reliance on compositional forms such as the sonata and the symphony to provide formal unity. Such genres, originally coalescing around harmonic unity and therefore allowing a degree of flexibility, became more delimited as harmonic development became more varied.

This is the great progression in the sonata form from Haydn's establishment, to Mozart's perfection, and Beethoven's liberation. That this development followed a logical progression verifiable by analysis is not happenstance. Composers in the common practice period were *trained* and the method by which they were taught was music theory, an academic endeavor. Therefore, it is inaccurate to think that in

the wake of such figures as Haydn, Mozart, and Beethoven, all composers followed their lead; that these figures perpetuated movements, or 'schools' centered on them. With these three especially, there is a distinction to be made between the high regard we have for them today and the influence they had in their own day.

> ...For example, to compare High Renaissance painting, envisaged as the work of a small group of artists in Rome and Florence and an even smaller group of Venetians with Baroque painting, conceived as international and as stretching over more than a century and a half, could only lead to methodological chaos... ...it is essential to distinguish between the style of a small group (French Impressionism, Ockeghem and his disciples, the Lake Poets) and the more 'anonymous' style of an era (nineteenth-century French painting, late fifteenth-century Flemish music, English Romantic poetry).[4]

> ...Even if Haydn and Mozart improbably differed in all essentials from their contemporaries, their work and their conception of expression would have to remain the center of the history... What makes the history of music, or of any art, particularly troublesome is that what is most exceptional, not what is most usual, has the greatest claim on our interest. Even with the work of one artist, it is not his usual procedure that characterizes his personal 'style', but his greatest and most individual success. This, however, seems to deny even the possibility of the history of art: there are only individual works, each self-sufficient, each setting its own standards...5

The danger is to measure the more anonymous style that prevailed at the time Lewandowski worked, against the singular achievements of these three luminaries. The majority of composers working in the nineteenth century, including Mendelssohn and Lewandowski, did not necessarily apprehend and synthesize the expressive capabilities of Beethoven into their own compositions. What we may find however, are the principals of the age applied to their work.

L'cha dodi as a distinct musical form

The mystical poem *L'cha Dodi* (*lekhah dodi*) attributed to Shlomo Halevi Alkabetz (c.1500 - 1580) of the Kabalistic school of Joseph Caro at Safed, is the centerpiece of the Friday night Kabbalat Shabbat service, welcoming this holiest day of the Jewish week. The poem has nine verses of four lines each rendered in iambic

tetrameter separated by a couplet of the same meter.* This regularity, not typical of Hebrew prayer texts, makes it relatively easy to set to music and exceptionally appropriate for congregational chanting and singing by non-speakers of Hebrew. No doubt, this has contributed to its popularity and the popularity of the Kabbalat Shabbat service, a relatively modern liturgical innovation (16th Century!) that has become universal. The tradition of repeating the refrain (beginning *lekhah dodi*) two times before and after each of the nine verses results in something very long and prone to repetition. In traditional services today, where all nine verses are still sung, it's customary to change the melody and tempo at verse five. Practically, this relieves aural monotony. Theologically, it alludes to the change that creation undergoes during Shabbat, occurring as it does with this verse beginning '*Hit'oreri*', 'bestir yourself', 'awaken'.

Mishkan T'filah, the *siddur* currently used by the American Reform Movement, delineates one version of the Kabbalat Shabbat service, which includes all nine verses of the poem. The previous *siddur*, *Gates of Prayer*, featured ten different versions of the Kabbalat Shabbat service. Only one of them included all the verses; six of the other nine did not include the prayer at all.† The Berlin community included verses 1, 3, 5, 7, and 9. The issue for reformers seems to have been the messianic themes of some of them.

Ostensibly, fewer verses present an advantage to the composer, simply because less music is required. But if five verses are to be set, then twelve iterations of the 'L'cha dodi' couplet seem required – two preceding the first verse, two between each subsequent verse, and two following the last verse. The problem of

length remains and the numerical relationship is problematic. Five and twelve: even and odd numbers adding up to seventeen – a classicist's nightmare!

Lewandowski developed a formal solution to this problem. He applied it to all seven versions of 'L'cha dodi'[6] published in his *Todah W'Simrah* (1876-84), his book of choral arrangements for the Sabbath. Six of them strictly adhere to this structure; the single exception clearly derives from it.

1st Movement	**1** L'cha dodi A
(Tempo I)	**2** L'cha dodi A
	1st Verse - Schomor w'sochor
	3 L'cha dodi A or B
	2nd Verse - Mikdasch melech
	4 L'cha dodi A or B
2nd Movement	3rd Verse - Hissorari
(Tempo II)	**5** L'cha dodi B or C
	4th Verse - Limschisso
	6 L'cha dodi B or C
3rd Movement	5th Verse - Boi w'sholom
(a Tempo)	**7** L'cha dodi A or A^1

Figure 3.1: Lewandowski 'L'cha dodi' - Movement structure

All begin with an eight-measure passage introducing the first 'L'cha Dodi' melody, ending in a half cadence. An eight-measure choral setting of the same melody, ending in a full cadence, follows this. Usually the first eight measures are sung solo by the cantor, the second eight by the choir. This exposition is followed

by the first two verses, 'Schomor' and 'Mikdasch', each of which are marked by a *segno* to the choir's eight bars of the 'L'cha Dodi' refrain.

The third verse, 'Hitorassi', begins a new section. It is assigned a different number and since it is invariably marked by a different expression (usually up-tempo from the first) it constitutes a new 'movement' of the same piece of music. Instead of returning to the first 'L'cha Dodi' refrain, a new one occurs as part of this movement's development. Most often, the fourth verse, 'W'hoyu' is written as the second verse of this melody, but sometimes it occurs as a new melody on the other side of the new 'L'cha dodi' refrain. When this happens, it is followed by a third version of the 'L'cha dodi' refrain.

The fifth and final verse, 'Boi w'sholom', always receives the marking 'Tempo primo', and a final melody is introduced. The end of this movement is either marked with a *segno* sending the musicians back to the choral version of the first 'L'cha dodi' refrain (the one occurring at the beginning of the piece) or by an explicit recapitulation of the same. Either way, the opening refrain is sung once to close the piece in the same manner as it began.

	TWS	Key	I	II	III	Couplet versions
1	No. 7/8	A	3/4 Molto Andante	C Allegro maestoso	Tempo primo	A, B
2	No. 9/10	E-flat	3/4 Andante	C Allegro	Tempo primo	A, B
			Ax4	Bx2	A	
3	No. 11/12	C	C Un poco lento	C Allegro con fuoco	Tempo primo	A, B, C
4	No. 13/14	D	3/4 Andante con moto	C Moderato	Tempo primo	A, B, C
5	No. 15/16	A-flat	3/4 Andante sostenuto	3/4 Allegro moderato	Tempo primo	A, B, C
6	No. 17/18	F	C Andante	C Allegro	Tempo primo	A, B, C
			Ax2 Bx2	Cx2	A	
7	No. 19/20	D	3/4 Molto lento	C Allegro	Tempo primo	A, B, C, D, E
			Ax2 Bx2	C D	E	

Figure 3.2: Lewandowski 'L'cha dodi' - Common structural elements

The most notable compositional achievements of this structure include: *a)* a grounded opening statement via a solo passage that is resolved by in the prevailing harmony by the choir; *b)* three distinct movements which simultaneously facilitate coherence and independent development at the same time; *c)* a recapitulation of the first theme in the same key and tempo, thereby adhering to classical norms of tonal-structural resolution; *d)* seven iterations of the 'L'cha Dodi' refrain, without the need to sing more than five verses. The significance of this last feature ought to be obvious.

The published works of Sulzer, Naumbourg, and Weintraub, all treat the verses separately and offer several versions of the refrain, implying a 'mix and match' approach to the rendering it as a series of small songs. Lewandowski's conception of the poem as a single piece of music is unique among the published synagogue composers of his day. His choice to base his structure on five and seven – three uneven numbers – is audacious by classical standards, but he obviously had the classical sonata form in mind. Still, it is astonishing how many compositional problems he addresses by opposing seven and five.

While being stabilized by the two iterations of the refrain melody, each movement provides a setting for key exploration during the verses. Still, the form provides flexibility. He has the choice of making each verse's musical setting unique, or emphasizing the strophic nature of the poem by making them the same. In No. 7 he uses a different refrain for each verse, but three distinct movements remain. In every case, all modulation is resolved in the classic terms: by a return to the tonic key.

Lewandowski's achievement

It's been suggested that Lewandowski's achievement is comparable to Beethoven's. Because he expanded form, or established it where it did not exist before, he represents a turning point in the way Jewish composers would utilize form in synagogue composition, paving the way for the generation of synagogue composers who came after him, which included David Nowakowski (1848-1921) and Samuel Alman (1877-1947). In a 'Beethovian' sense then, he expresses the most fully developed aesthetic aspirations of the nineteenth-century *haskalah*.

Notes to Chapter Three

[1] Charles Rosen offers a most succinct explanation: 'Tonality is a hierarchical arrangement of the triad's base do to the natural harmonics or overtones of a note. The most powerful of these harmonics are the octave, the twelfth [fifth], the fifteenth [another octave] and the seventeenth [the third]... the twelfth and seventeenth transposed nearer to the original note or tonic produce the fifth and the third, or the dominant and the mediant. In this triad of tonic, mediant, and dominant, the dominant is the more powerful harmonic and naturally the second most powerful tone. The tonic however, may be considered as itself the dominant of the fifth below it, called the subdominant. By successive triads in both ascending and descending directions, we arrive at a structure which is symmetrical, and yet unbalanced: [the circle of fifths].'

—Charles Rosen, *The Classical Style.* (New York: W.W. Norton & Co., 1972), 23.

One might ask, if this is the case, wouldn't it be apparent to all ears at all times? Why did this relationship occur so recently in human history? Because in reality – in nature – the overtone series is not exact. Overtones from one note on the natural scale degree do not match the overtones from another note.

'Adjustment in tuning (i.e. 'tempering') of musical intervals away from 'natural' scale so that such pairs of notes as B-sharp and C, or C-sharp and D-flat, are combined instead of being treated individually. This leaves neither note accurate [sic] but sufficiently so for the ear to accept it. The piano-forte, organ, and other fixed-pitch modern instruments are tuned to equal temperament, in which each semitone is made an equal interval, making it easy to play in any key and to modulate. Before Equal Temperament (which was introduced for piano-fortes in England in 1846 and for

organs a little later, the commonest system was mean-tone temperament, which left certain keys tolerable, others less so, and some unusable. The un-tempered scale is known as 'just intonation'.

— "Temperament." The Oxford Dictionary of Music, 2nd ed. rev. Ed. Michael Kennedy. Oxford Music Online. 15 Jan. 2012 <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10164>.)

[2] Rosen, *Style,* 26.

[3] Ibid.

[4] Ibid., 20.

[5] Ibid., 21f.

[*] A complete text of *L'cha Dodi* appears in Appendix F.

[†] A summary of where the prayer's verses appear in various Reform *siddurim* appears in Appendix F.

[6] Specific references to Lewandowski's structure and versification follow the Ashkenazic pronunciation and transliteration that appear in his scores; the pronunciation used by the Berlin community.

Conclusion

We take so much for granted about Lewandowski because of his immense impact on Jewish liturgical music. So it is said, but exactly what is meant by this? Is it the fact that Jews all over the world still sing his melodies during the Torah service? It's true that cantors learn his music while they attend school and academic choirs sing his chorales, but do composers of liturgical music study his scores? Ought they? And what is his relationship in regard to his contemporaries in the Reform movement of nineteenth-century Europe, such as Salomon Sulzer and Samuel Naumbourg? Was his singular contribution 'choir directorship' or was it something else?

Each of these are reason enough to revere Lewandowski, and as with any liturgical composer, the greatest tribute are the melodies and compositions that have become interwoven with the prayer experience. Any composer who aspires to the same tribute – whether or not his *name* ends up being remembered – would do well to make a study of Lewandowski, the first of his era to treat Jewish liturgy, in its nascent espousal of tonality, as material for structurally complete musical compositions – a task presenting all the difficulties to be expected when two millennia of elliptical ritual collide with classical symmetry.

Appendixes

Appendix A

Score: Weintraub's *'Ki k'schimcho'* ♪

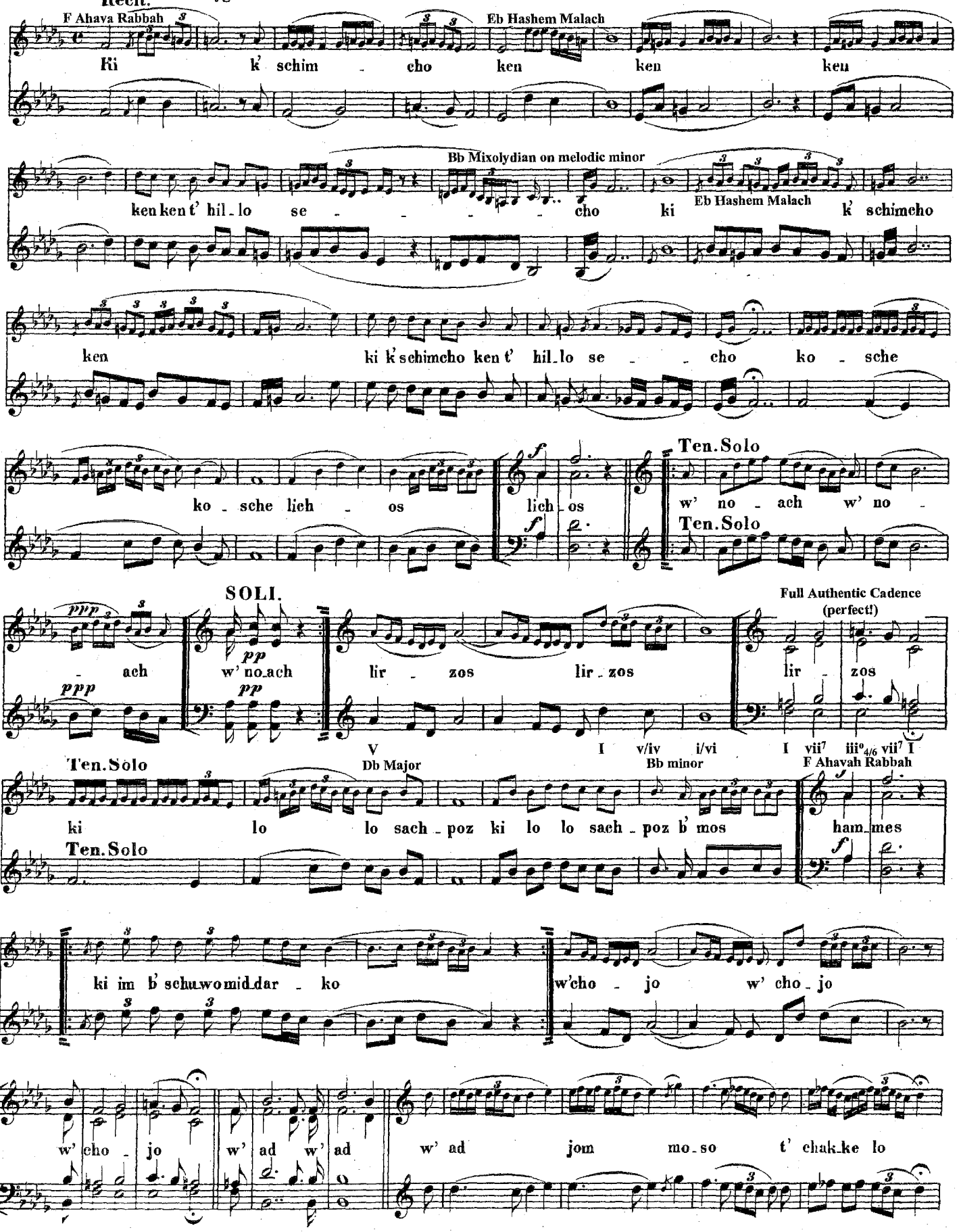
Composer: Salomon 'Kashtan' (1781-1829 Hirsch Weintraub (1821-1894)
Date of Composition: between c. 1810-1859, Dubno/Königsberg

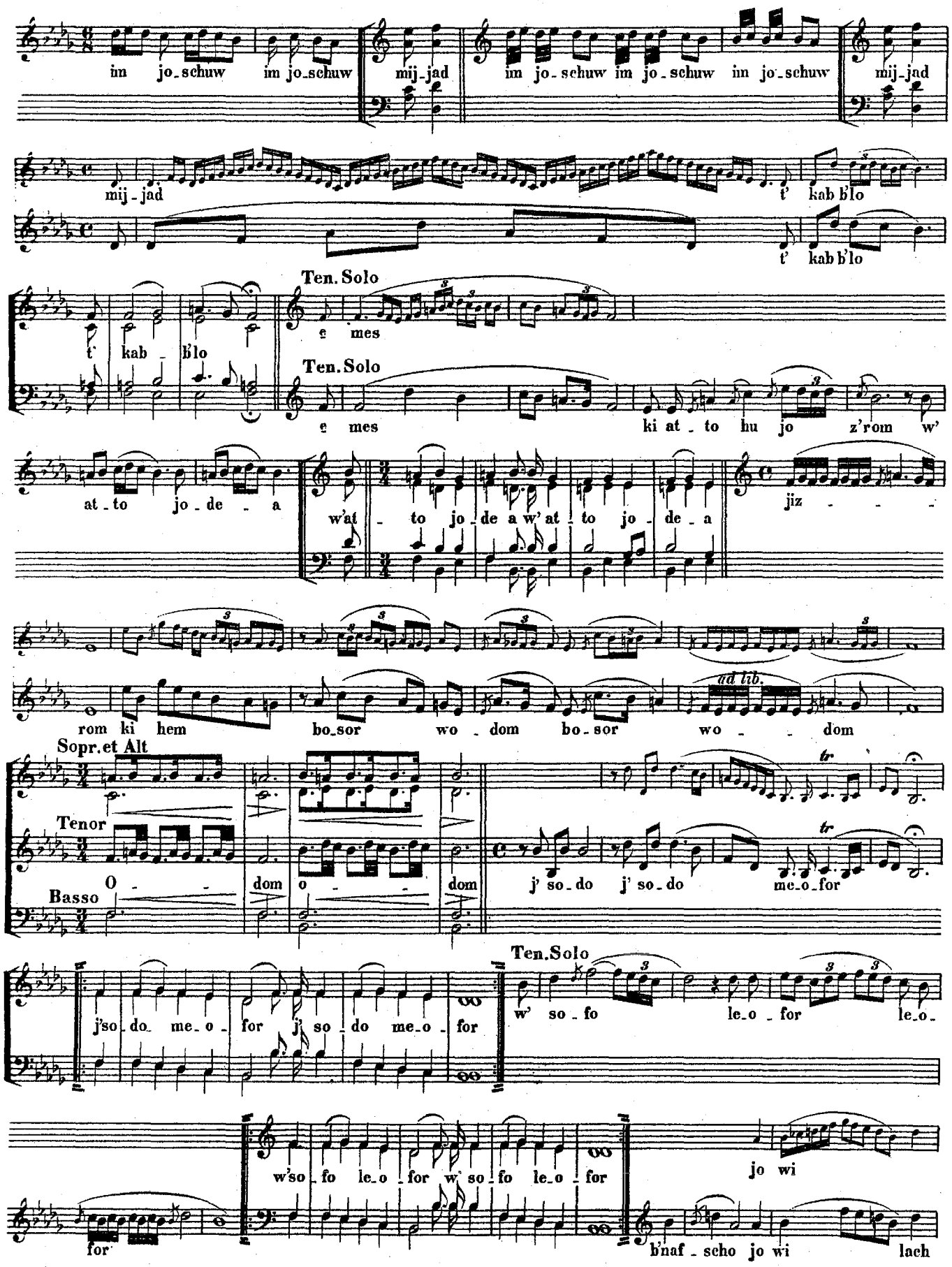
Source: *Shire Beth Adonai* 'Out of Print Classics' #21.
HUC-JIR School of Sacred Music

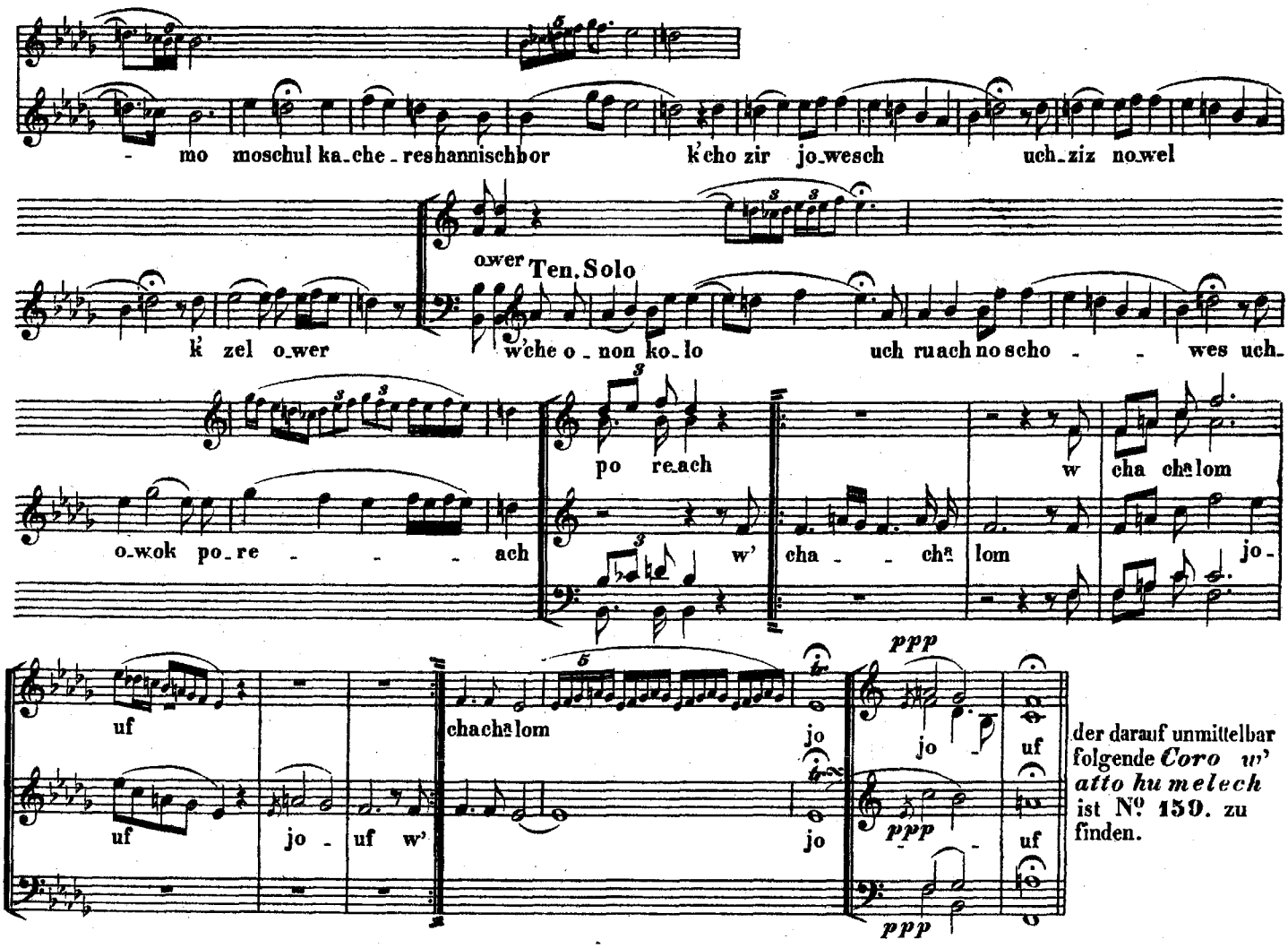
Nº 200.

כי כשמך

Andante.
Recit. Phrygisch




im jo_schuw im jo_schuw mij_jad
im jo_schuw im jo_schuw im jo_schuw mij_jad
mij_jad t' kab b'lo
t' kab b'lo
t' kab _ b'lo
Ten. Solo
e mes
Ten. Solo
e mes ki at _ to hu jo z'rom w'
at _ to jo _ de _ a
w'at _ to jo _ de a w' at _ to jo _ de _ a
jiz _ _ _ _
rom ki hem bo_sor wo _ dom bo _ sor wo _ _ dom
ad lib.
Sopr.et Alt
Tenor
Basso
O _ _
dom o _ _ dom
j' so _ do j' so _ do me_o_for
j'so_do me_o_for j' so _ do me_o_for
Ten. Solo
w' so _ fo le_o _ for le_o_
w'so_fo le_o _ for w' so _ fo le_o _ for
jo wi
for
b'naf _ scho jo wi lach



der darauf unmittelbar folgende *Coro w' atto hu melech* ist N° **159.** zu finden.

Appendix B

Score: Lewandowski's *'Ki k'schimcho'* ♪
Composer: Louis Lewandowski (1821-1894)
Date of Composition: between c. 1844-1875, Berlin

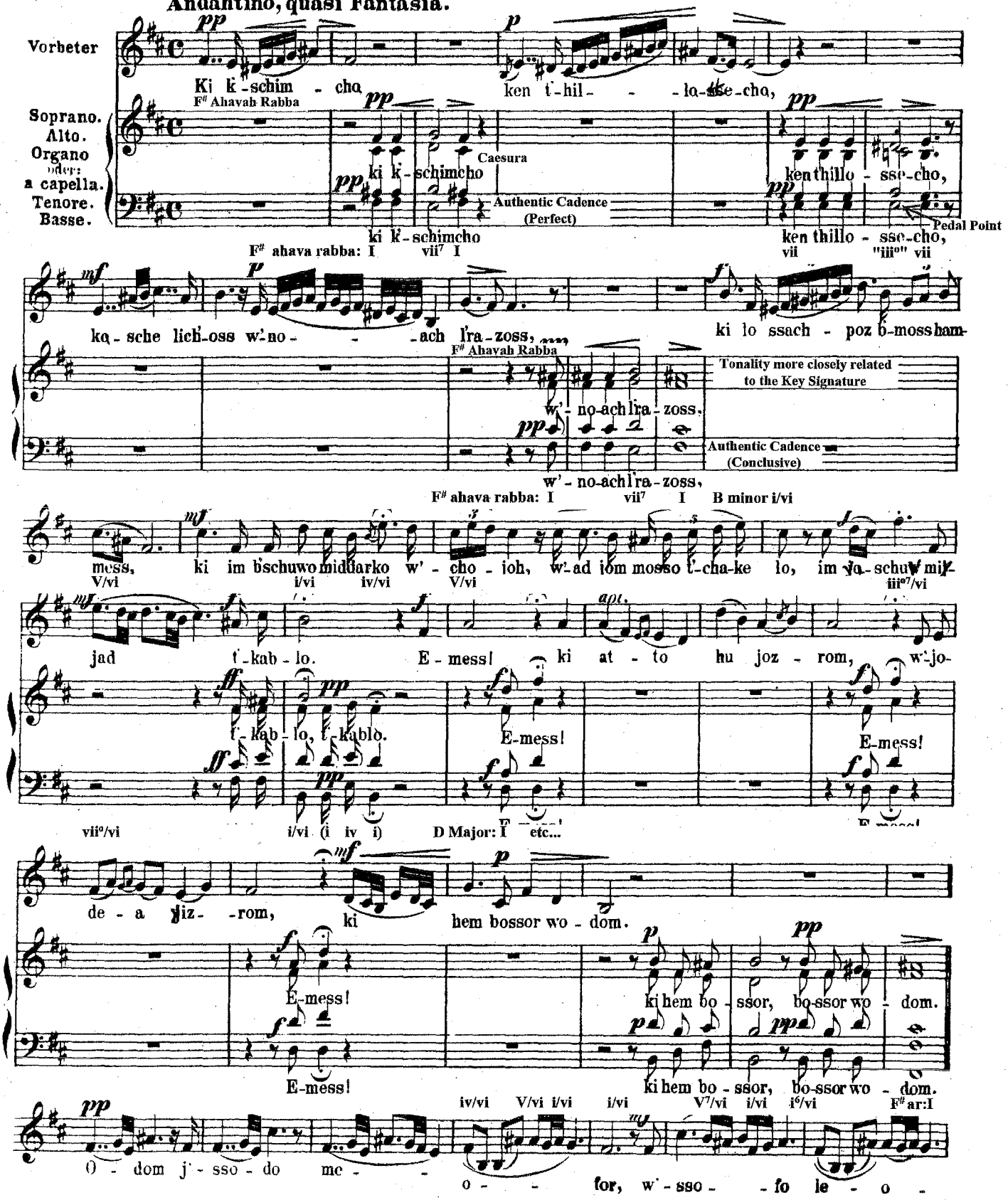
Source: Todah v'Simrah 'Out of Print Classics' #11.
HUC-JIR School of Sacred Music

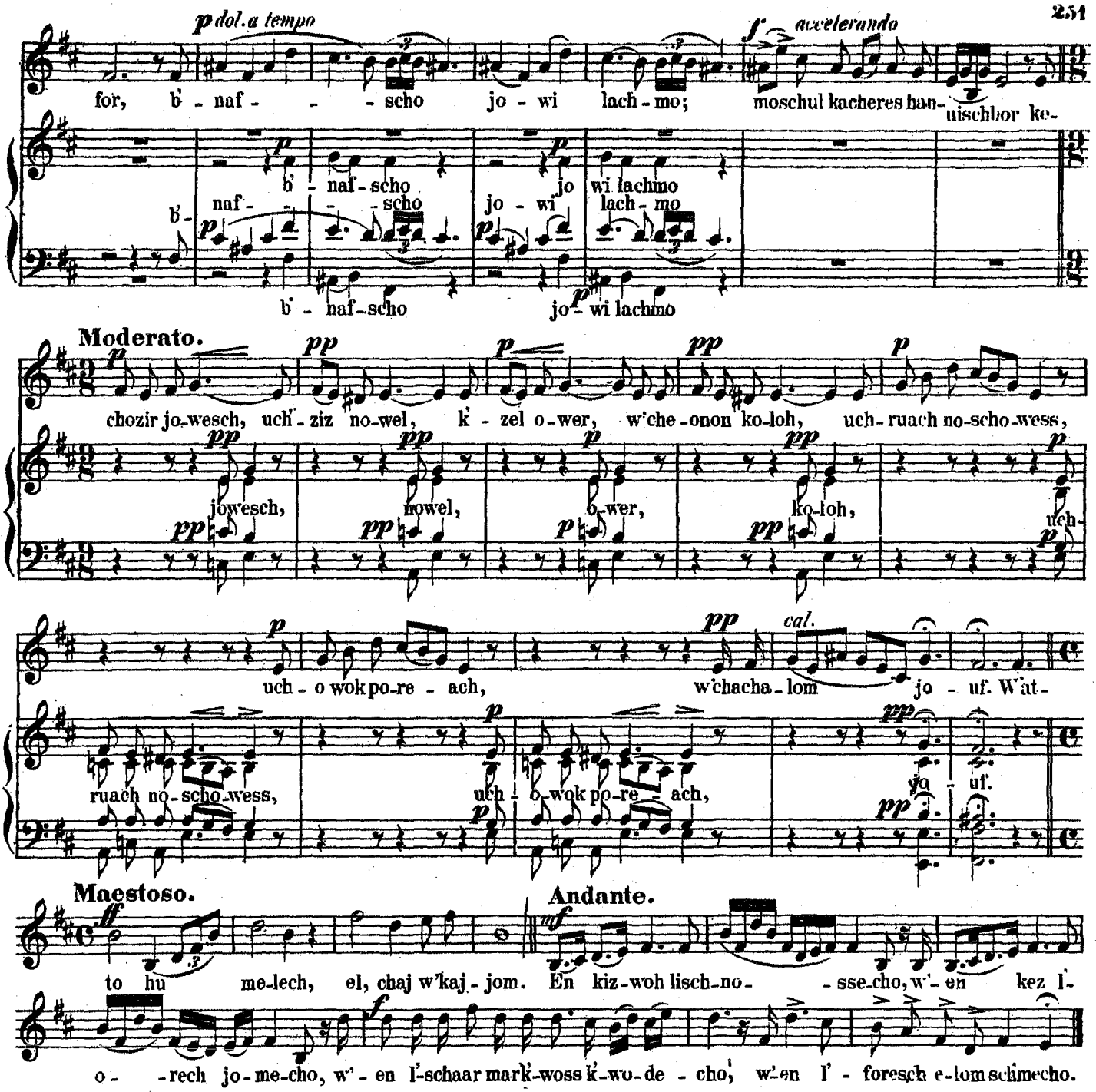
מוסף ליום כפור

No. 218.

כי בשמן

Andantino, quasi Fantasia.




p dol. a tempo
f accelerando
for, b' - naf - - - scho jo - wi lach - mo; moschul kacheres han- uischbor ke-
b' - naf - scho jo - wi lachmo
Moderato.
chozir jo-wesch, uch'-ziz no-wel, k'-zel o-wer, w'che-onon ko-loh, uch-ruach no-scho-wess,
uch-o wokpo-re-ach, w'chacha-lom jo-uf. W'at-
Maestoso.
Andante.
to hu me-lech, el, chaj w'kaj-jom. En kiz-woh lisch-no- -sse-cho, w'-en kez l'-
o- -rech jo-me-cho, w'-en l'-schaar mark'-woss k'-wo-de-cho, w'-en l'-foresch e-lom schmecho.

Appendix C

Descriptive Analysis: Lewandowski's *'Enosh k'chotzir'*

Full Title: *Enosh k'chotzir* (Psalm 103)
Composer: Louis Lewandowski (1821-1894)
Date of Composition: between c. 1844-1870, Berlin

The organ's introduction: Tonality

The harmonic development of the organ's introduction presages what was alluded to above; the tonal center beginning in G-minor (vi) passing via a deceptive cadence (m.10-11) through E♭ Major (IV) to its relative C-minor (ii) before returning to G-minor. Sometimes the use of pedal points signals tonality, as in the C-minor passage (m.11-13). Sometimes a 'drone' in one of the upper voices serves this function as in the opening succession in G-minor, distinguished by a stepwise descending bass line. Sometimes such features were the deciding factor as to whether (in this case, for instance) a chord is marked $\mathbf{III^6_{6/3}}$ $\mathbf{I^6_{6/3}}$ or $\mathbf{i^{m7}_{6/4}}$. But tonality is primarily determined by what 'key' the accidentals indicate and 'what fits' with the surrounding tonalities, as in the case of the $\mathbf{V^{dom7}/IV}$ used in the deceptive cadence.

The first motif

The primary motive ♩♫♩♩ occurs eight times.[1] In the organ introduction, the motif is not used as a melody, but rather as a rhythmic motif allowing the given triads (composed of half- or whole-notes; occurring only once or twice per measure) to be rendered in successions, elucidating a variety of harmonic characters for each

of the triads being used. That is, the motive – as it weaves among the other voices – renders chord *x* as a 6^{th}, a 7^{th}, a suspended 4^{th}, etc. If the motif uses a descending motion, the sequence of $x7^{th} - x6^{th} - x7^{th}$ usually occurs [measures 3, 8, and 11]. If the motif uses an ascending motion, sequences involving $x9^{th}$ or $x^{sus}4^{th}$ occur. [Measures 10, 12 and 13].[2]

One more thing needs to be pointed out: this succession is accomplished by the movement of only one voice at a time – imitatively – by each of the four major voices (bass, tenor, alto, soprano) with one exception; in measure 13 when the motive is rendered in parallel sixths. Imitation does not occur in the choral section.

Cadences in the introduction

During the introduction, there is little in the way of melody to signal phrasing. As such, 'phrases' in the introduction can be discerned via the harmonies, but this is subject to interpretation. Based on a harmonic movement of **I-V-I** etc, we may identified the first cadence (authentic) as occurring in measure 7. An elision often weakens a cadence, but since what follows is a restatement of the opening sequence, the *idea* of a cadence is ironically strengthened. It might be possible to identify a half-cadence in measure 5 based on the movement **iv-V** especially if one considers the uninterrupted use of the **iv** as an interpolation. The **V** in measure 5 relieves this tension. Is this not a 'resting place' of sorts? But it occurs in 'mid-motif' and doesn't impede the forward motion. All of the cadences in the introduction are weakened (perhaps 'relieved' is more accurate) by elisions, including the last one. This final cadence of the organ introduction brings us to the entrance of the choir

(the next phrase 'proper') by a succession – a dénouement. It also might be construed as a cadence since it progresses **i-iv-vii^{0}-i.**

The overall effect is somewhat bewildering. In spite of what the relatively strong stepwise descent of the bass line signals, where we're actually headed remains unclear. Cadences do not create pauses. The strongest cadence seems to actually be a *deceptive* cadence. Even the final full cadence seems 'endless', dissipated as it is by a descending run of parallel thirds. The piece (at this point) seems to undermine what we normally look for in 'analytic features': cadences seem not to have any finality; motives aren't used melodically, but rather elucidate a meandering harmonic development that does not seem to go anywhere. This is not meant to be critical. We are dealing here with a style that is intended to engender meditation; prayer. The prelude truly is a 'preparation' for the choir's entrance – the prayer-text – at which point the organ *finally* takes a conclusive rest and the single motive (previously sublimated by the organ's unabated 'noodling') becomes crystalline in their opening statement.

Motives used by the choir

The choir enters in unison, singing the same ♩ ♫ ♩ ♩ motive delineated by the Organ. However the choir repeats the motive creating the phrase ♩ ♫ ♩ ♩ ♩ ♫ ♩ 𝄽. This phrase directly connects the Lewandowski's piece with Mendelssohn's. So although one might consider the element ♩ ♫ ♩ 𝄽 a different motive. More accurately, this is a *compound* motive consisting of **1a** and **1b.** (The motive used by the organ is 1a).

The two parts of this compound motive make up the opening statement – from the choir's entrance (m.19) to the first full cadence (m.22). The tonality of the first progression remains G-minor and there are no harmonic surprises:

i-iv-V, i-iv-vii^{o}-V-I.

Text, cadences, and tonality

Lewandowski's composition demarcates the Hebrew text, which consists of three verses from Psalm 103.[3] His cadences and tonalities are organized by the thoughts expressed in these Psalm verses. Here is the sequence of the cadences and tonal shifts:

[G-Minor] Enósh k'chatzír yamáv, **[Half]** k'tzítz ha-sadéh kein yatzítz. **[Full]**

[G-Minor] Ki rúach av'rah bó, v'einénu, **[Half]** v'ló yakirénu od m'komó **[Half ~ B♭-Major]**
V'chésed Adonái mei-olám v'ad olám al y'réi-av **[Full]**
[Bb-Major] V'tzidkató liv-néi vaním **[Half ~ G-Minor]** v'tzidkató liv-néi vaním **[Full]**

[Link ~ C-Minor/G-Minor] V'tzidkató liv-néi vaním **[Full ~ G-Major]**

Organ postlude **[G-major/minor, etc. ~ G-major**

Figure C.1: Lewandowski 'Enosch k'kozir' - Cadences framing Psalm verses

Verses 16 and 17 are separated by a half cadence rather than a full cadence, and verse 17 is divided by a full cadence. The versification of the Psalm is subtly but brilliantly altered. Lewandowski renders the evil decree of verse 16 'musically inconclusive' yet mitigated by the final phrase (the first half of verse 17) in B♭-*Major.*

The attitude is consistently applied to the motives as well. **Motive 1a** is only used in the first – most negative – verse. After appearing in the first verse, **Motive**

1b only turns up in passages in minor. For Major, Lewandowski uses a motive with a dotted rhythm, **Motive 2** – ♩. ♪♩♩.

The organ postlude

A word should be said about the final phrases played by the organ after the choir part has ended. This postlude is primarily in G-major which is initiated by the final cadence of the choral part. While holding a pedal point of G, the upper voices swing back and forth between major and minor tonality, in a sort of 'mopping up' of any harmonic characters that might have been overlooked: augmented triads, flatted and doubly-diminished thirteenths, suspended and augmented fourths. **Motive 1a**, from the opening passage, is heard once more in the final measure, before a resounding conclusive G-Major chord.

Notes to Appendix C

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[1] As pointed out in my introduction, this motif is the primary aural clue associating this piece with Mendelssohn's 'Duetta'.

[2] A detailed analysis of this technique of harmonic succession, which is apparently unique (and appropriate) to organ composition, would be an interesting topic, specifically Lewandowski's style in comparison to Mendelssohn (who championed and was greatly influenced by Bach). This paper will not attempt to do that.

[3] This transliteration corrects the one in the printed edition in Out of Print Classics. Literal translation by L.H.

15. Enósh k'chatzír yamáv, k'tzítz ha-sadéh kein yatzítz.

"Frail man – like grass are his days, like a sprout of the field he sprouts."

16. Ki rúach av'rah bó, v'einénu, v'ló yakirénu od m'komó.

"When wind passes over it, it is gone and its place can no longer be recognized."

17. V'chésed Adonái mei-olám v'ad olám al y'réi-av, v'tzidkató liv-néi vaním .

"But God's kindness is forever and ever upon those who fear him, and His righteousness is upon children's children."

Score: Lewandowski's *'Enosh k'chotzir'*

Full Title: *'Enosh k'chotzir'* (Psalm 103)
Composer: Louis Lewandowski (1821-1894)
Date of Composition: between c. 1844-1870, Berlin

Source: *Todah v'Simrah* 'Out of Print Classics' #11.
HUC-JIR School of Sacred Music

זכרת נשמות (Seelenfeier.)

This is the 'Mendelssohn motive'... used so often I will subsequently only mark significant occurrences.

No 34. Eingangschor.

Psalm 103, V. 15 - 17.

G as 'center' maintains the minor tonality

Poco lento. M.M. ♪ = 84.

(tenor voice) Motive 1 — (alto voice) Motive 1 — (bass voice) Motive 1

diminuation of opening sucession

Organo.

Half Cadence

G minor: i i⁷/F$_{6/4}$ VI i$^{m7}{}_{6/3}$ iv^{7} (iv^{6}) V$^{7}{}_{6/4}$ i$_{6/3}$ (V^{sus4}) V i i⁷/F$_{6/4}$ VI i$^{m7}{}_{6/3}$

8

Deceptive Cadence

iv^{7} VI (Fr.6?) (VI^{7}) V^{sus} (V^{+7}) V^{7} III^{dom7} iv vii^{O7}/vi (iv) iv^{7} V$^{7}{}_{6/3}$ i$_{6/3}$ i$_{6/4}$ (VI^{7}) i

16 CORO.

Soprano. Alto. Tenore. Basso.

Motive 1 used for the choir's (unison) entrance...

Ennosch k̇-cho-zir jo - mow, k̇ - ziz hasso-deh kĕn jo - ziz, ki

succession following a cadence. (no motivic phrase, no use of Dominant...)

Phrase 2

Elision — Caesura — Caesura

... Full Authentic Cadence Perfect! — Half Cadence — Full Authentic Cadence Perfect!

23 V$^{(sus4)}$ V^{7} i iv$_{6/4}$ i^{7} vii^{O7} i V$_{6/3}$ iv V i iv vii$^{O}{}_{6/3}$ V$^{(sus4)}$ V i

ru-ach ow-ru bo w'-e - nen-nu, w' - lo jak-ki - re - nu od__ m'-ko - mo, w'-

dol.

23

Half Cadence — Half Cadence

i V i VI (ii$^{O}{}_{6/3}$) V i V IV I vii^{O} iv^{7} V v V^{7} I vi I

30

che-ssed a-do - noj me o - lom w'-ad o-lom al j'-re - ow, w'-zid-ko-sso,w'-

che-ssed a-do - noj me o - lom w'-ad o-lom al j'-re - ow,

w'-che-ssed a-do - noj me o - lom w'-ad o-lom al j'-re - ow, w'-zid-ko-sso,w'-

che-ssed a-do - noj me o - lom w'-ad o-lom al j'-re - ow,

Authentic Cadence Perfect!

37 I IV I $i_{6/3}$ V^{S4} V^{D7} i IV^{M7} V V^{D7} I V^{D7} i vii^{o} i $IV_{6/3}$ I V V^7 I I (I) (I)

I ii I vi I

zid-ko-sso liw'-ne wo - nim, w-zid-ko - sso liw'-ne wo - nim, w'-zid - - ko-

liw'-ne wo - nim, w'-zid-ko - sso liw'-ne wo - nim. w'-zid - ko

zid-ko-sso liw'-ne wo - nim, w'-zid-ko - sso liw'-ne wo - nim, w'-zid - - ko-

liw'-ne wo - nim, w'-zid-ko - sso liw'-ne wo - nim, w'-zid - ko

Half Cadence

(I) I I $ii^{o}_{6/3}$ iv^7 V $i_{6/3}$ V i VI $ii^{o}_{6/3}$ i V V^7 i iv^7 ? V^{D7} I^9 i iv

I vi ii vi

45

sso liw'-ne wo - - nim.

sso liw'-ne wo - - nim.

sso liw'-ne wo - - nim.

sso liw'-ne wo - - nim.

51

Authentic Cadence Perfect!

i iv iv^6 vii^{o} I I^7 I^{b13} i III^{+} $iv_{6/3}$ I^{7sus4} I^9 I^7 V^{7sus4} i V^{+4} iv vii^{o13} I

vi VI vi VI vi VI

Appendix D

Descriptive Analysis: Mendelssohn's *'Duett mit Chor'*

Full Title: 'Duett mit Chor' from *Elijiah*
Composer: Felix Mendelssohn (1809-1847)
Date of Composition: 1846, Berlin(?)

Source: *Elias: Oratorium für Soli, Chor und Orchester = Elijah: oratorio for soloists,* chorus and orchestra, op. 70. Breitkopf & Härtel, 2008.

Overview

The 'Duetta'[1] is the second movement of Felix Mendelssohn's grand oratorio *Elijah.* Because it features two soprano soloists, supported by a four-part choir and an orchestral accompaniment, it is often referred to as a 'choral duet'. For this discussion we are using an arrangement of eight staves marked as Soprano I and II (the soloists of the Duet), Soprano, Alto, Tenor, Bass (a four part choir), and two bracketed staves for a piano accompaniment.

In practice, the four staves of the choir could have been written on two for this particular movement. At no point do the choir voices harmonize as 'SATB' or even within the women and men's sections. Either the women sing in unison or the men sing in unison, but never do men and women sing together. Because these unison passages nullify the harmonic possibilities of the choir, the piano accompaniment functions as the primary medium of tonality and harmonic movement.

Above the choir and the accompaniment, the two soprano soloists sing a relatively unified duet, that is, neither sings extended passages alone. For the most part, the two voices comprise a 'section' in counterpoint to the chorus and

accompaniment; referring to 'Soprano I' and 'Soprano II' becomes necessary only when the parts diverge analytically. Therefore, we will consider the instrumentation to consist of three 'parts', 'sections', 'voices', what have you: the **Duet**, the **Choir**, and the **Accompaniment.** As it happens, a unique set of motives distinguishes each of these three from the other two. Before discussing the elements of the phrase, a general discussion of tonality.

The Key Signature and Tonality

Based on the key signature, the chart posits the indications of possible changes in tonality, that is, what the accidentals might indicate about the tonality of borrowed chords:

	VII	IV	I	V	II	VI	III
Major	B♭	F	C	G	D	A	E
accidentals	B♭ E♭	B♭		F♯	F♯ C♯	F♯ C♯ G♯	F♯ C♯ G♯ D♯
	v	ii	vi	iii	vii	iv^{+}	i^{+}
Minor	g	d	a	e	b	f♯	c♯
leading tones	F♯	C♯	G♯	D♯	A♯	E♯	B♯

Figure D.1: Mendelssohn 'Duetta' - Tonal centers

Colors have been assigned to each tonal center identified in the piece. The primary key is A-minor and its dominant, E-minor. E-minor passages occasionally make reference to G, the dominant of C, but C-Major occurs for only two measures, significantly in the *exact center* of the piece (mm. 24-25). The chart indicates that E-major *occurs*, but in context (mm. 37 and 41) they are better considered as chords borrowed by the prevailing tonality of a-minor (II/vi instead of V/III). With regard

to the *progression* of the tonality, e-minor and d-minor are separated from a-minor by a fifth. vi(a) – (via rel. Major)V(G) – (ascends a fifth) iii(e) – (Via rel. minor)ii(d) – (descends a third)I(C) – to dominant V(G) – (via rel. minor) vi(a).

The basis and role of the piano accompaniment

For his oratorio, Mendelssohn wrote parts for an orchestra typical of the early Romantic period; a fair approximation of the modern orchestra that included all four string sections and a complete brass section. For this particular movement however, the score restricts the accompaniment to first and second violins, and a woodwind trio made up of a flute, a clarinet, and a bassoon. The brass and percussion are left out. Chords played in arpeggio by the violins feature prominently. A bass line is executed using *pizzicato*[2] but it provides more texture than harmonic support.[3] The winds tend to play in unison with one or the other of the soprano soloists or underline the sustained notes of the chorus.

The piano reduction bases itself on these orchestra parts. The piano's right hand renders the arpeggios of the violins. For the most part, the left hand plays eighth-note octaves on the strong beats, taking its inspiration from the pizzicato of the orchestral version (although it often helps out when the arpeggios dip into the bass clef). As a result, the piano perhaps overemphasizes the pulse of the orchestral score at the expense of sustained harmonic sonorities otherwise provided by the winds, which tend to play in unison with one or the other of the soprano soloists or to underline the sustained notes of the chorus. A possible solution might have been the use of tremolo, but this likely would have impaired forward movement.

Rhythmic Motives in the Accompaniment

The piece is written in $\frac{2}{4}$ and most of the piano measures feature a regular pattern of ♪ 𝄾 ♪ 𝄾 in the left hand. Typically each eighth-note/eight-rest in the pattern supports four beamed sixteenth-notes or two beamed eight-notes. Usually each stem on the beam holds more than one note – an interval usually under a fifth or sometimes a complete triad. A few of the rhythmic patterns occur frequently enough to be considered motives. Because identifiable *parts* of the piano motives can be identified elsewhere, **Motive 1** and **Motive 2** of the piano accompaniment are each actually **Compound Motives**.

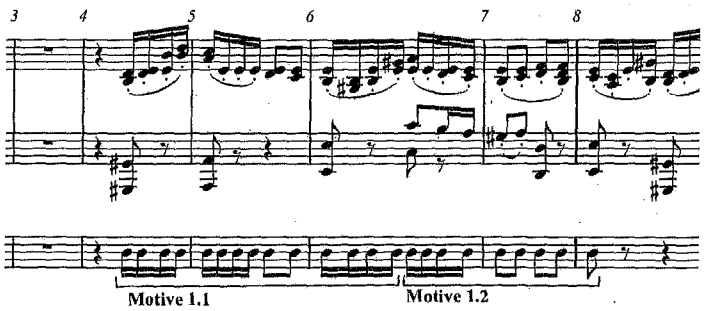


Figure D.2: Mendelssohn 'Duetta' - Piano Motive 1 (compound) ♪

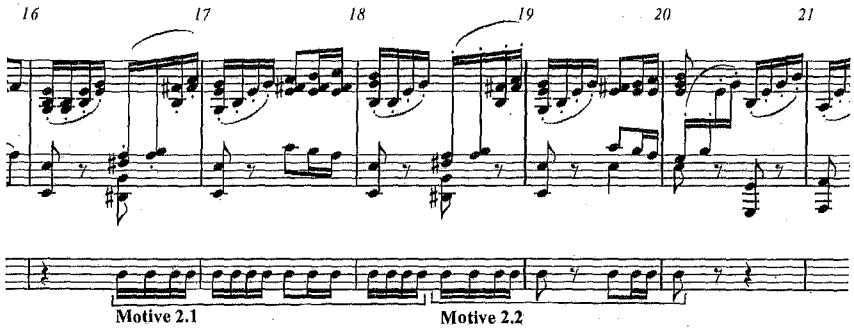


Figure D.3: Mendelssohn 'Duetta' - Piano Motive 2 (compound) ♪

Why not call each of the *elements* a motive? Especially since **Motives 1** and **2** often combine in a complete phrase. Because these particular compounds occur so frequently that the resulting analysis would obscure their regularity. It would be more logical *not* to differentiate between **Motive 1a** and **1b** – simply refer to both of them as '**Motive 1**' (and likewise call **Motive 2a** and **2b**, '**Motive 2**'). After all, the principal difference between **Motive 1** and **Motive 2** is the use of either ♫ or ♫♬ on the weak beats. But if we left it at that, we wouldn't be able to discern the elements of these compound motives when they occur by themselves.[4]

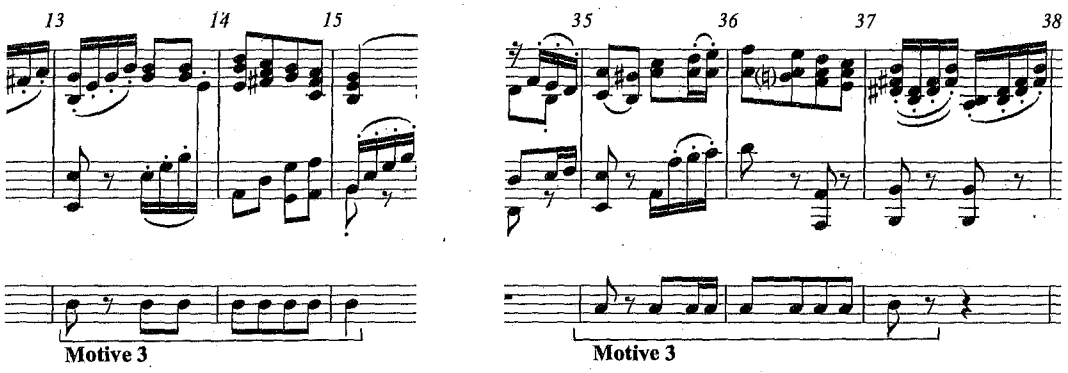


Figure D.4: Mendelssohn 'Duetta' - Two instances of Piano Motive 3 ♪

On the other hand, we could apply the same criteria to these two occurrences of what we're calling **Motive 3** – one of which uses ♫ on the weak beat; the other ♫♬ – and call them '**Motive 3**' and '**Motive 4**' respectively. Yet in this case, the motive's salient feature – a central sequence of descending eighth notes – overshadows the slight rhythmic variation.

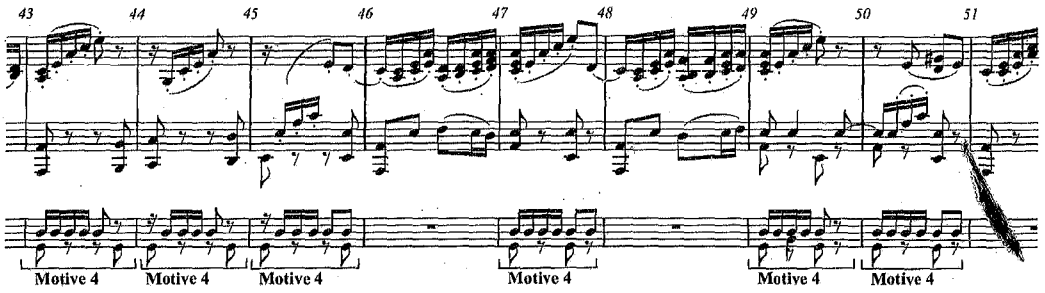


Figure D.5: Mendelssohn 'Duetta' - Piano Motive 4 ♪

Like **Motive 3**, each occurrence of **Motive 4** varies slightly, but if one insisted on treating them separately, each would be 'disqualified' as a motive because they only occur once. The sonority of **Motive 4** is quite distinctive however, and it would be remiss not to identify it as such. Basically an ascending sequence of sixteenth notes followed by two eighth notes, **Motive 4** varies depending on whether the right or left hand executes it. This motive is also distinguished by a particular function, serving as a clarion announcing the end of the piece.

Harmony in the accompaniment *

The **Duet** has little to do with establishing tonality and the **Chorus**, although critical in *centering* tonality, does not do so via harmonic means. Of the three sections, the **Accompaniment** is the primary express-or of tonality. Except for **Motive 3**, all of the piano motives rely primarily on sixteenth notes barred in groups of four, each stem typically carrying more than one note; often a complete triad. Usually the right hand executes the barred group of four, while the left plays

* The harmonic analysis ('roman numerals') appears in both **Level 1** and **Level 2 Analyses** found at the end of this **Appendix D**.

isolated eighth notes on the strong pulses of the measure. The rapidity with which the notes are sounded results in something analogous to a 'cluster'. These clusters coalesce into unified harmonic sonorities, each sixteenth-note construction sounding different inversions of the same chord (m. 6). At other times a set of sixteenth notes (a set of four) yields several *different* chords (m. 47). Duly noted,[5] but this complexity ranges beyond the intent of this particular harmonic analysis: to determine where cadences occur.

Sometimes ascertaining the tonality of a cluster requires considering notes on more than one stem of a sixteenth-note group (m. 27). In still other cases, the provenance of the third and fourth stem of a sixteenth-note beam-group is difficult to strictly establish because the eighth-note sounded in the bass provides support for only two of the four stems in a cluster (m. 10). If it is impossible to determine the name or character of a chord by means of the piano part alone, the voices of the other parts are considered.[6] Even so, a single measure containing eight triads may easily suffer from over-analysis.[7]

Motives in the vocal lines

There are three basic motives used by the singers. The soprano soloists use two and the chorus uses a third. The soloists' two motives will be referred to as **Motive 1** and **Motive 2**. The single motif sung by the chorus will be referred to as the **'Choral Motive'** rather than 'Motive 3'. The reasons for this distinction will become clear.

The rhythm of **Motive 1** does not change, but the second motive used by the Soloists [Motive 2] is a **compound motive**, divisible into **Motive 2.1** and **Motive 2.2.** Whenever **Motive 2.1** occurs **Motive 2.2** immediately follows (i.e. **Motive 2.1** *never* occurs without **Motive 2.2**) but **Motive 2.2** often occurs by itself. We will discuss the order of the motives in more detail later on. For now, the chart below shows all of the vocal motives (using the first tonal sequence in which they occur as the example). **Motive 2.2** has four rhythmic variations distinguished by the characteristics of the downbeat it (invariably) encompasses, which occurs as either

a) ♪♪ b) ♪◡♪ c) ♩ or d) ♫ .[8]

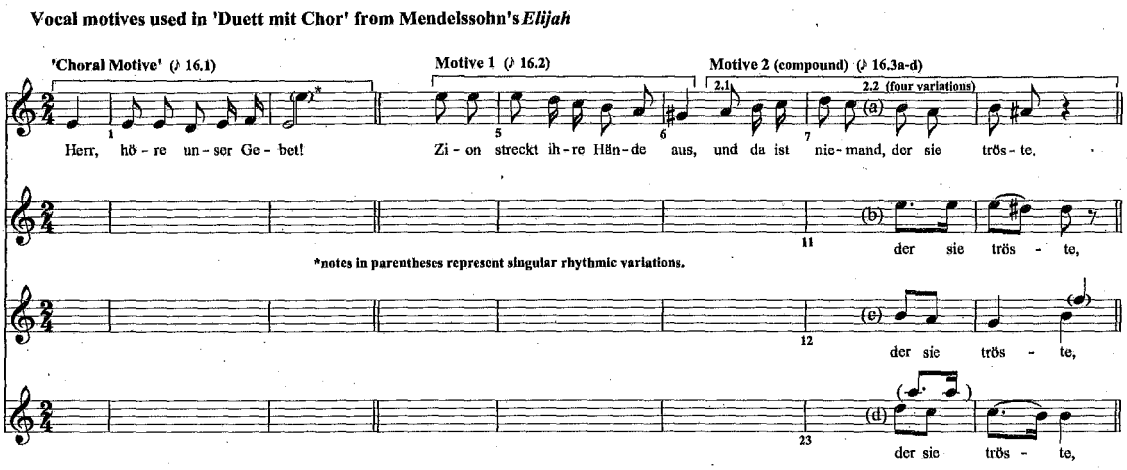


Figure D.6: Mendelssohn 'Duetta' - Vocal Motives ♪

Motive 2.2.c is a special case. The final measures of **Motive 2.2.c** always utilize two – and only two – quarter notes. These may be augmented by ties or interspersed with eighth notes.

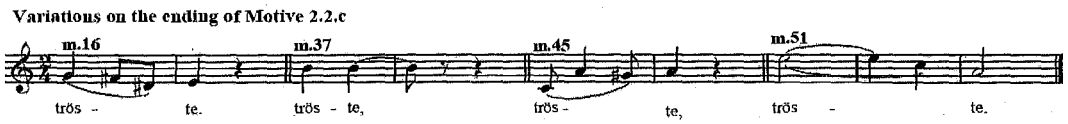


Figure D.7: Mendelssohn 'Duetta' - Variations on the ending of Motive 2.2.c ♪

Identifying all of these as **Motive 2.2.c**, in spite of their different rhythmic features, will aid our understanding of Mendelssohn's phrase structure. For instance, it is *the* motive used for **Authentic Cadences** in the Soprano line; where augmentation or suspension contributes to a conclusive effect.

The last of the vocal motives, the **Choral Motive,** is so called because only the Chorus sings it. With the exception of two short fragments, it is the *only* melodic figure sung by the chorus. This motive will be discussed in detail later on in the analysis. For now, let us summarize the three different vocal motives, based on their rhythm:

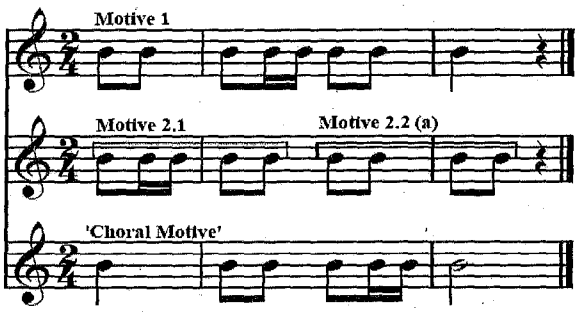


Figure D.8: Mendelssohn 'Duetta' - Rhythm of the three Vocal Motives

Motives 1 and **2** [2.1 and 2.2 with its variations] are heard only in the Duet. The **Choral Motive** is heard only in the Chorus.

Motives and Cadences – Level 1†

The first level of analysis shows where these motives occur and gives us an idea of how they are combined to form complete phrases. Identifying *phrases* however, also relies on the presence of harmonic *cadences* supporting the phrase endings. *Figure D.9* tabulates of all of the motives grouped into five sets, based on the cadences discovered in **Analysis - Level 1**.[9]

	Measures		Order in which Motives occur
1	mm. 4-8	Sop. I	1 2.1 2.2a
		Sop. II	1 2.1 2.2a
2	mm. 8-16	Sop. I	1 2.1 2.2b X 2.2c
		Sop. II	1 2.1 2.2c X 2.2c
3	mm. 20-28	Sop. I	1 2.1 2.2d X 2.2d X 2.2e
		Sop. II	1 X 2.1 2.2a X 2.1 2.2d
4	mm. 29-40	Sop. I	1 2.1 2.2a 2.1 2.2a 2.1 2.2c X 2.1 2.2c
		Sop. II	1 2.1 2.1 2.1 2.1 X 2.2c X 2.2c
5	mm. 41-46	Sop. I	1 2.1 2.2c X 2.2c
		Sop. II	1 2.1 2.2c X 2.2c

Red line indicates cadences on Analysis - Level 1. X = non-motivic, interpolation, rests, etc.

Figure D.9: Mendelssohn 'Duetta' - Order in which motives occur in each of the Duet voices

The first set of motives [Row 1 of *Figure D.9*] is an excellent example. Sung in unison, **Motive 1** is followed by both elements of **compound Motive 2** ending in a **half cadence** utilizing the harmonic progression of **I – iv - vii^{o} – V.** Splendid.

The same pattern is evident in 'set two' [Row 2 of *Figure D.9*]. Soprano I begins by herself and Soprano II sings in *imitation* (or *canon*) but the same motives occur in the same order for each part; **Motive 1** followed by **Motive 2.1** and **Motive 2.2.** To account for the canon, an *interpolation* for Soprano I is devised (m. 13) and

† Please refer to **Appendix D** Score: Mendelssohn's *'Duett mit Chor'* Level 1 Analysis.

together they sing **Motive 2.2.c** reaching an **authentic cadence** together, in measure 15.[10] The accompaniment supports the First Soprano's interpolation by deceptively straying into the secondary dominant (m. 14) enabling it to provide the harmonic cadence for both soloists.

The **Duet** is a primary vehicle of the *phrase* and everything seems line up fairly predictably. Set one is a *phrase* wherein the soloists reach a **half cadence** supported by the accompaniment. Set two is *also* a phrase, wherein the soloists (in spite of beginning in canon) reach an **authentic cadence** together, using the same motive, again supported by the accompaniment. The sets lengthen, as one would expect with development. All of them have two cadences except set four, which has three. The first phrase establishes an order and an economy of means by which the soloists' phrases are put together. The following appears to be true:

1) **Motive 1** constitutes a phrase.

2) **Motive 1** is always followed by **Motive 2.1**.

3) **Motive 2.1** is never heard in isolation.

4) **Motive 2.2** is often heard in isolation.

5) **Motive 2.1** cannot reach a cadence unaccompanied by **Motive 2.2.**[11]

6) Whenever compound **Motive 2** is heard *complete* (when an iteration of **2.1** is followed by **2.2**) it either concludes with a cadence or is followed by non-motivic material.

Still, the music sounds much more complex than the structure revealed by the first level of analysis.

Six features of the Choral Motive

Additionally, the first level of analysis reveals the following attributes (one might call them 'axioms') that apply to the use of **Choral Motive:**

1) The **Choral Motive** is only sung by the **Chorus.**

2) The **Choral Motive** is the only motive the **Chorus** sings.

3) The **Choral Motive** is always sung in unison. (Never harmonized or sung in counterpoint by the two sections of the Chorus.)

4) The **Choral Motive** is sung in single iterations by one or the other of the Chorus Sections. (There is always at least a full measure rest between the iterations sung by a Section.)

5) The only rhythmic variation in the **Choral Motive** occurs when the final note is shortened – 'diminished' – from a **half-note** to a **quarter-note.**

5.1) Both of these variations constitute ***ceasuras*** – resting places. The half note (occurring as it does on the strong beat of the last measure) functions as an *implied caesura.* The quarter note (followed by a rest) functions as a true *caesura.*

6) The **Choral Motive** is a **Tonal Sequence** that begins and ends on either the **Tonic** or the **Dominant** of the tonality prevailing in the accompaniment.

6.1) When the **Choral Motive** begins on the **Tonic**, the sequence will range over a half-step followed by a whole-step, corresponding to the **Tonic, Leading-tone,** and **Supertonic** of the prevailing tonality.

6.2) When the **Choral Motive** begins on the **Dominant**, the sequence will range over a whole-step followed by a half-step, corresponding to the **Dominant, Subdominant**, and lowered **Sub-Mediant** of the prevailing tonality.

6.3) It follows from **6.1** and **6.2** that whenever the **Choral Motive** begins on the **Tonic**, the prevailing tonality is **Major** and whenever it begins on the **Dominant** the prevailing tonality is **Minor.**

Phrases and Cadences – Level 2‡

Listening confirms that the soprano soloists *share* most of the cadences identified in our **Level 1** analysis. Our ears naturally focus on the duet – what might be called the 'foreground' of the piece. But if we concentrate instead on the **Choral Motive**, we find that it serves in roughly three capacities.

First, it opens the piece. We hear it quite plainly without accompaniment. It establishes the primary tonality by beginning on E and indicating its place in the A-minor scale – the Dominant – by setting it off against the Sub-dominant and the Sub-Mediant. (mm. 0-4) Second, it takes over following the first Authentic Cadence of the Duet where it restates the same sequence a perfect fifth higher, setting the Dominant of E-minor. (mm. 16-20) This second iteration – still relatively 'clear'; certainly in the foreground – separates the Duet's stable opening phrases from its relatively free development. As yet, the vocal parts have not interacted harmonically. Except for single note that overlaps in the second measure, we've heard either the Duet or Choral section exclusively. The accompanying harmony has so far had to support either the Duet or the Choral Motive, but never more than one part at the same time.

Beginning in measure 20, the Duet and Choral parts begin to overlap. We hear the Choral Motive expressed in a third way: as counterpoint ('against' or beneath) the passages of the Duet. It's obvious that the Choral Motive doesn't always cadence with the Duet. The Level 1 analysis shows that in most places the Choral Motive ends *before* the cadences of the Duet. In other places it overlaps or

‡ Please refer to **Appendix D** Score: Mendelssohn's *'Duett mit Chor'* Level 2 Analysis.

extends *beyond* one of the Duet's cadences. This leads to a spate of questions, the primary one being: is the Choral Motive actually a *phrase?* – that is, do harmonic cadences ever support the Choral Motive, allowing it to be *reclassified* as a phrase? The second 'axiom' on our list ('The **Choral Motive** is the only motive the Chorus sings') suggests that this may be so and none of the other axioms contradict this idea. But if so, is *every* iteration of the Motive a phrase, or only a few? Could every iteration be a complete *phrase?*

If so, it would suggest a high level of structural integrity. Any iteration of the Choral Motive we designate as a *phrase* requires some sort of harmonic cadence to accompany it.[12] Axioms 3 and 4 indicate that another part would have to provide these cadences – either the Duet or the instrumental Accompaniment – and yet the cadences already identified utilize these same resources. It would demand that the harmony to provide considerably more structure.

The **Level 2 Analysis** adds the cadences of the **Choral Motive** to the prominent ('foreground') cadences of the Duet that we noted in Level 1. Clear, identifiable cadences occur in the harmonic movement of the accompaniment supporting *every* iteration of the Choral Motive. *Figure D.10* tabulates them:

	Measures	Voices	Cadence (Degrees)	Cadence with:
1	1-2	Women	[No accompaniment]	Alone
2	3-4	Men	[No accompaniment]	Alone
3	16-18	Women	Plagal [iv - i]	Alone
4	18-20	Men	Plagal [iv - i]	Alone
5	24-26	Women	Authentic [V - I]	Soprano I
6	27-28	Women	Authentic [V - I]	Soprano I & II
7	28-30	Men	Half [V - VI]	Alone
8	31-33	Women	Half [i - (ii) – V	Soprano I & II
9	33-35	Men	Half [i - V]	Soprano I & II
10	37-39	Men	Authentic [V - i]	Alone
11	39-41	Women	Deceptive [V/vi - V/III]	Alone
12	41-43	Men	Authentic [V - I]	Soprano I & II
13	45-47	Women	Half [i - V]	Alone
14	47-49	Men	Plagal [iv - i]	Alone

Figure D.10: Mendelssohn 'Duetta' - Cadences utilized by the 'Choral Motive'

So, the **Choral Motive** is a *phrase* by virtue of its intrinsic attributes and the cadences occurring in the accompaniment. Obviously this is what Mendelssohn intended.

Now, when the Motive shares a cadence with the soloists, is it with both soprano voices or with only one of them? This question emerges with the recognition that apart from their initial opening phrases (previously noted as ending in an Authentic Cadence and delimited by the Choral Motive) the soloists do not complete all of their phrases at the same time.[13] Often one soloist comes to a

resting point – a *caesura* – while the other soloist continues to sing. Do these *ceasuras* indicate that each solo part contains independent phrases? These *caesuras* and the regular order in which the motives occur ought to enable us to discern any *separate* phrases sung by the soloists. Again, each would have to be supported by an identifiable cadence.

Looking again at our **Level 1 Analysis** and beginning with the **Authentic Cadence** marked in measure 15/16, let's work backwards to find the beginning of this 'shared phrase', which is actually a canon beginning in measure 8 by **Soprano 1**. Each of the soloists sings a phrase consisting of **Motive 1** and compound **Motive 2. Soprano 1** has a *caesura* utilizing **Motive 2.2.b** in measure 12, followed by a non-motivic phrase member (an interpolation). Does the *caesura* imply a cadence? Yes it does. An authentic cadence **(i – V – i)** supports this occurrence of Motive 2.2 in the Accompaniment.

Having established that **Motive 2.2** was the prime vehicle of cadences in Level 1, it seems reasonable to investigate the remaining occurrences of this motive to see if they qualify. It would mean that cadences occur independently within each of the soloists' parts of the Duet; that the phrasing of the Duet is more complex than Level 1 indicates. Indeed, this seems to be the case, as our Level 2 Analysis reveals. Level 2 views the piece from the level of the phrase rather than the level of the motive. As already noted in *Figure D.10*, the Choral Motive often cadences with both of the soloists at the same time. In cases where it cadences *before* a Soloist, it adds strength to the cadence of the Soloist via the overlapping of its final note, in

these cases always a half note. When the Motive cadences *after* a Soloist, it cadences independently as a linking phrase and ends in a quarter note.

Problems with the ending

One of the goals of this analysis was to keep things simple, that is, to attempt to unify the various elements the analysis uncovered, by emphasizing the *similarities* between phrase members (even though they might actually vary slightly) in order to discern Mendelssohn's economy of means. Reducing Mendelssohn's structure to three vocal motives would be quite an elegant solution, wouldn't it? The same approach has been taken to such things as the pattern, the order in which motives occur, and so forth. The closing of the piece presents a serious challenge to this effort. On close examination, we find that the final ten bars deviate from the order, confounding what has already been established.

The three vocal motives that have been isolated are identifiable by their note values and identifiable pulse. All of them begin on a strong beat, that is, whenever a motive is used, it begins at the same location within the bar. In addition, Mendelssohn assigns the same words to the each motive, effectively making it more recognizable to the ear. (*Figure D.6* includes the lyrics that most often accompany each motive.) Certain phrase members, with identical note values to the motives already identified, occur near the end of the piece, but they begin on *different beats* and have been assigned *different words.* For example, one can recognize compound Motive 2 *entire* (2.1+2.2.a) beginning in measure 42 and in measure 48. At this point, the piece presents several choices as to how to proceed analytically.

'Plan A'

Why not just label these passages as **Motive 2**? It might be possible to identify measure 41 as a version of **Motive 1** wherein a few notes are lengthened, a few shortened, but most of the rhythmic features of **Motive 1** are present. The words and their accentuation conform to all the other occurrences of Motive 1. Now, once one has 'crossed the line' in regard to **Motive 1**, the course of the argument would likely identify the subsequent phrase member as **Motive 2.1** (with some augmentation) and then a version of **2.2** (most likely **c**!). This maintains our economy of means (no new motives) and their order.

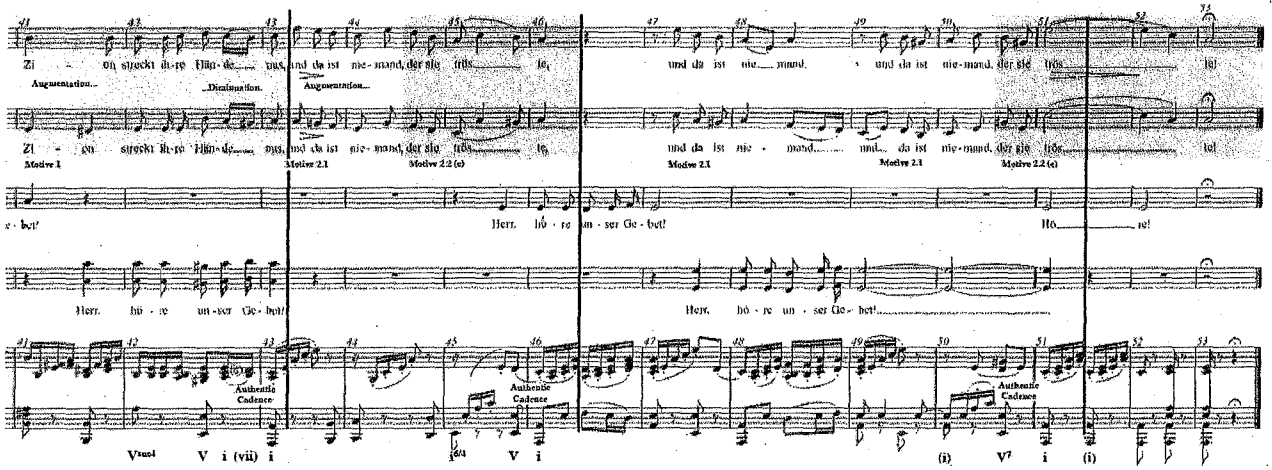


Figure D.11: Mendelssohn 'Duetta' - 'Plan A'

Again, if we change one figure – the pair of sixteenth notes in Motive 2.1 to *eighth* notes – we've nicely accounted for the final diminished note of Motive 1 (from a quarter to an eighth) and accounted for *both* parts of compound Motive 2 along with the words that normally go with them. However, the accentuation is somewhat altered. This issue, along with the cadences already identified, indicate

how to proceed without risking that the analysis becomes overcomplicated and impossible to explain, or oversimplified and indefensible.

'Plan B'

If what was happening in measures 42– 43 was an isolated occurrence we could invoke 'non-motivic material'. But because identical rhythmic pattern occurs two more times (mm. 47-48 and 49-50) at least some of it must qualify as 'motivic'. Is there any way to arrange things in a way that won't confound the issue of Mendelssohn's economy of means? Perhaps by acknowledging that he's (at least in part) using previously used motives in a different way – the same note values found in Motive 2, but with different words and different accentuation.

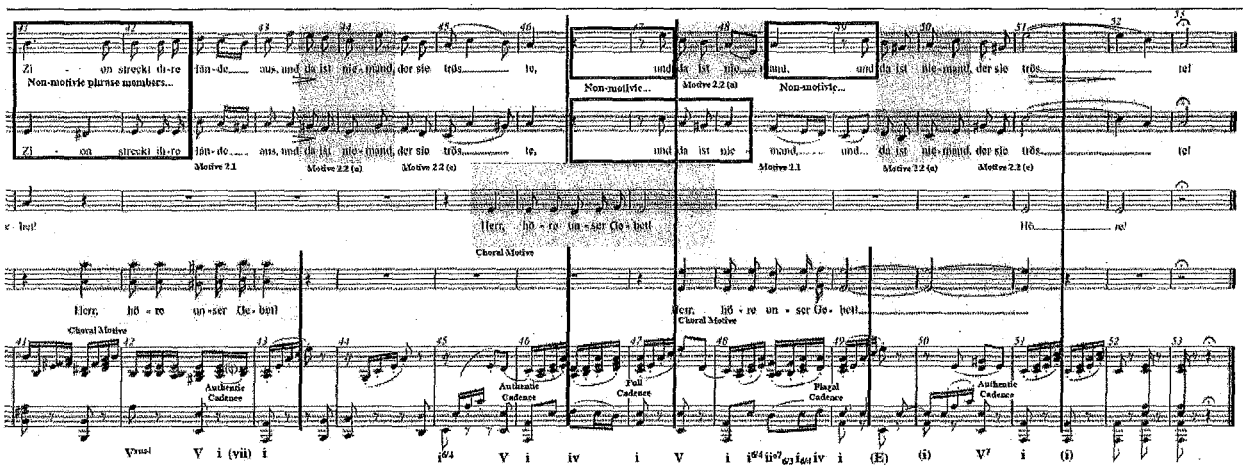


Figure D.12: Mendelssohn 'Duetta' - 'Plan B'

Unlike previous iterations of Motive 2.2, which end in cadences, this phrasing scheme doesn't align correctly with the authentic cadence occurring in measure 43.

This Choral Motive partakes of this cadence. Based on previous occurrences of the Choral Motive, indicating that a cadence in the Duet ought to be supported as well. The way in which the words are set varies greatly from the earlier iterations of Motive 2, further weakening Plan B. Plan B indicates where a somewhat less rigorous identification of motives might have taken the analysis. Stripped of the pulse they had in their previous iterations, the motives no longer have any intrinsic value. They are only fragments masquerading as motives, by virtue of their note values. The slack is taken up by non-motivic material occurring in the wrong places, unsettling the previous order. The phrases that emerge are choppy.

'Plan C'

Let's identify a *final* motive, which will be called the 'Closing Motive' since it only occurs in the final measures of the piece. It is distinguished from the others in that the phrases it creates rely for their effectiveness on the *absence* of notes. It begins on the weak beat of the measure.

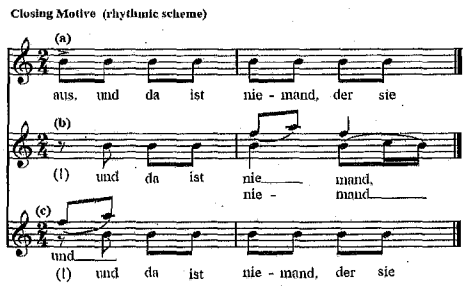


Figure D.13: Mendelssohn 'Duetta' - The Closing Motive and its variations ♪

This motive is made up of eighth values: an eighth rest followed by seven eighth notes. The rest always begins a measure (dividing the strong beat) and always occurs in the same relationship to a cadence in the Choral Motive. The syncopation of this motive (the emphasis of the 'off-beat') makes it unique, yet each iteration varies in how the off-beat is expressed.

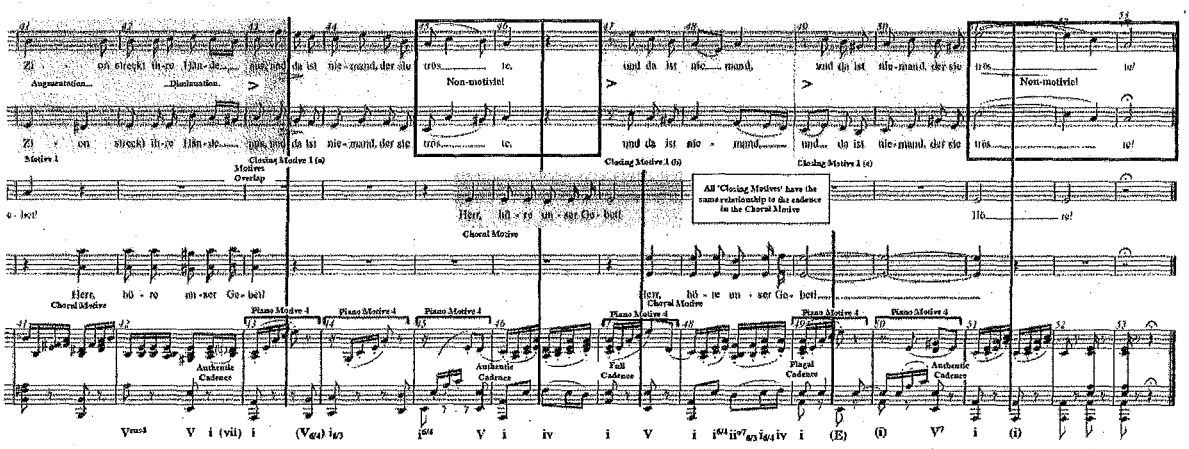


Figure D.14: Mendelssohn 'Duetta' - 'Plan C'

In (a) the motive actually overlaps with Motive 1 (which we've retained in this scheme). In (b) both voices are silent while the accent is pronounced in the other parts. In (c) the Second Soprano links through the final cadence of the Chorus, softening the 'silent accent' somewhat.

The phrase that emerges is much more cohesive because the non-motivic material falls at the end during the cadence. From a compositional point of view, this seems a logical outcome of the compositional process: phrases made up of motives repeated in a similar order, terminating – 'cadencing' – in a variety of ways. Imagine a several uniform columns topped by different capitals.

Applying syncopation during the close of the movement increases the tension at a place where one would expect repose. The extended conclusive cadence relieves the formal (musical/structural) tension, without removing the psychological tension from the listener. In this way, the 'stage is set' for the rest of the oratorio.

A final Revision of motives, their order, etc.

The final digest of vocal motives looks like this:

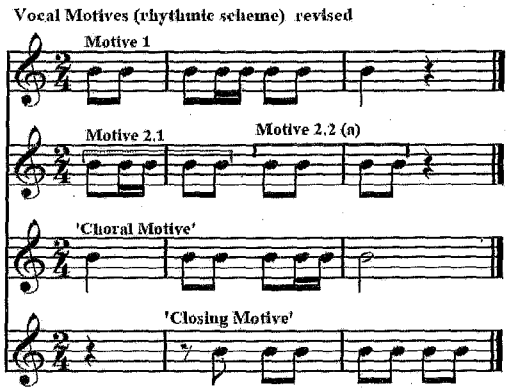


Figure D.15: Mendelssohn 'Duetta' - Rhythm of the Vocal Motives (revised)

Understanding the role of non-motivic material in these phrase endings, allows us to get rid of several variations of Motive 2.2.c.

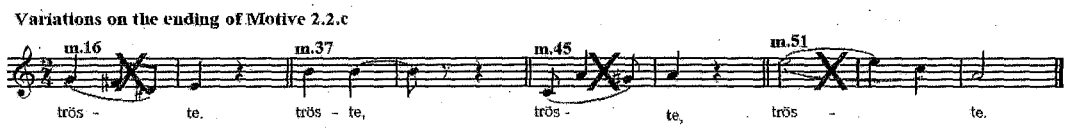


Figure D.16: Mendelssohn 'Duetta' - Variations on the ending of Motive 2.2.c (revised)

The augmentation of Motive 2.2.c that occurs in measure 37 can be incorporated into a revised outline of the Vocal Motives that also includes the Closing Motive:

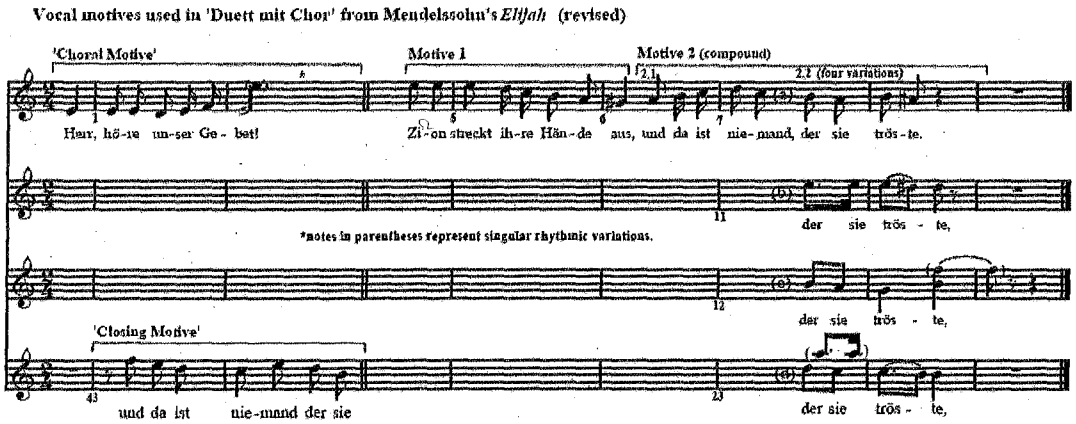


Figure D.17: Mendelssohn 'Duetta' - Vocal Motives (revised)

Finally, the order of the motives can be finalized. The original tabulation of the order is reproduced below, followed by a revised tabulation.

	Measures		Order in which Motives occur
1	mm. 4-8	Sop. I	1 2.1 2.2a
		Sop. II	1 2.1 2.2a
2	mm. 8-16	Sop. I	1 2.1 2.2b X 2.2a
		Sop. II	1 2.1 2.2c X 2.2b
3	mm. 20-28	Sop. I	1 2.1 2.2d X 2.2d X 2.2c
		Sop. II	1 X 2.1 2.2a X 2.1 2.2d
4	mm. 29-40	Sop. I	1 2.1 2.2a 2.1 2.2a 2.1 2.2c X 2.1 2.2c
		Sop. II	1 2.1 2.1 2.1 2.1 X 2.2c X 2.2c
5	mm. 41-46	Sop. I	1 2.1 2.2c X 2.2c
		Sop. II	1 2.1 2.2c X 2.2c

Red line indicates cadences on Analysis - Level 1. X = non-motivic, interpolation, rests, etc.

Figure D.18: Mendelssohn 'Duetta' - Order of Duet motives (Figure D.9)

	Measures		Order in which Motives occur (revised)											
1	mm. 4-8	Sop. I	1	2.1	2.2c									
		Sop. II	1	2.1	2.2a									
2	mm. 8-16	Sop. I	1	2.1	2.2b	X								
		Sop. II	1	2.1	2.2c	X								
3	mm. 20-28	Sop. I	1	2.1	2.2d	X	2.2d	X	2.2a					
		Sop. II	1	X	2.1	2.2a	X	2.1	2.2d					
4	mm. 29-40	Sop. I	1	2.1	2.2a	2.1	2.2a	2.1	2.2c	X	2.1	2.2c		
		Sop. II	1	2.1	2.1	2.1	2.1	X	2.2c	X	2.2c			
5	mm. 41-53	Sop. I	1	C	X	C	C	X						
		Sop. II	1	C	X	C	C	X						

Red line indicates cadences on Analysis - Level 1. X = non-motivic, interpolation, reste, etc.

Figure D.19: Mendelssohn 'Duetta' - Order of Duet motives (revised)

Even without four varieties of Motive 2.2.c, little has changed except for the addition of the **Closing Motive** to set 5. Non-motivic material occurs in three additional places, following the realization that the ends of phrases are likely places for variation. The occurrence of non-motivic material in measures 14-15 precedes the first authentic cadence of the Duet. All three of the cadences in concluding Set 5 are authentic as well. In fact, every other occurrence of an authentic cadence occurs in a place where the current motivic argument is weakest: measures 27-28 (where both Motive 2.2c and 2.2.d experience a 'slight variation') and in measures 42-43 (where it is questionable as to whether Motive 1 is actually present). The conclusion of Set 4 in measures 39-40 stands, however, because this is a half cadence. If in these two instances, we consider them to be non-motivic material, then Mendelssohn precedes all of his authentic cadences with non-motivic material – variations – mainly attributable to augmentation. (Except for one! in mm. 10-11 – but this is a single voice, not the Duet proper.)

Notes to Appendix D

[1] The fourth section of his oratorio *Elijah,* Op. 70 (1846). It is often referred to as 'the Duetta'; sometimes as 'Consolation #2 in E'.

[2] I was unable to obtain a full orchestra score and base these observations on a recording I have. The pizzicato line sounds like it's being played by the cellos rather than the double-basses. This seems consistent with general reduction of the orchestra for this movement.

[3] Except during cadences, but even at these times the pizzicato rarely plays the root of a chord, instead following a stepwise pattern somewhat like: i/3 – iv/R – i/5 – V/sus5~V/5 [or vii^{o}/sus4^{o}~vii/3] – i/R.

[4] Some of the arguments that follow seem to attack the strict definition of 'motive' – "a musical passage occurring more than once in a composition, primarily identified by its rhythmic features, specifically the sequence of its note values". Keeping in mind that our identification of motives is the first step to identifying the structure of the *phrase,* it became clear that without tempering the strict definition of 'motive', little would be accomplished except for a disassembly of the phrases into perhaps a dozen motives, fragments, and what not.

Acknowledging that some might regard this as a substantive achievement (the gauntlet remains on the ground, where anyone else might pick it up) the thesis on occasion postulates where the path of strict adherence is likely to lead and where, on the other hand, a more tempered approach will get us. The notion of 'easing the definitions' suggests a less rigorous analysis as a result. It actually raises the stakes because the perceived ease demands compensation in the assurance that something of greater substance will result. A consistent line of *reasoning* (as opposed to observation) has to be tried; a specific point of view has to be defended. The final result should be a unified expression of all of these.

Analysis can be used de-constructively by combing through each measure looking for as many identifiable motives as possible, then displaying them as one would a collection of beetles – with needles and little slips of paper. Rather, the purpose is to use our tools of analysis to arrive at an overall understanding of Mendelssohn's structure, to reveal, if not the composer's genius, then perhaps his craft.

[5] Chords are 'broken up' in a fairly regular pattern. A close look at the way in which a chord is distributed over the sixteenth-note pattern in the first three measures shows a harmonic progression of **vii^{o} – V – i – vii^{o} – V – i$_{6/3}$ – vii^{o} – I** etc. The way in which the 6th and 4th degrees are used as passing tones linking the Leading Tone (rendering the vii^{o}) to the Tonic and Dominant appears quite often. Compare measures 4-6 to measures to measures 8-10. I am not a pianist, but perhaps this represents some sort of standard fingering pattern.

[6] Actually, the vocal parts were always considered, that is, the vocal parts appearing above the piano accompaniment comply with the Roman numeral and character assigned to each chord in the analysis. Any cases where this is not true, ought to be regarded as analytical mistakes. Did you find any...? The point is, only occasionally were voices external to the piano part *pivotal* in determining the name of a chord, e.g. the **IV** chord in measure 20.

[7] Look, for example, at measures 16 through 19. The morphing from problematic chords into others that are more substantial **[(vii^{ø}) – V^{7}]** in the transit of four-sixteenth notes evidences either a remarkably subtle ear, or the logical outcome of a consistently applied fingering pattern. The analysis of this passage was aided by the discovery that the Mendelssohn uses the 'choral motive' as a device to establish the tonal center. (Patience, we're getting there.) So in this case, knowing we're in e-minor earns the doubly-diminished seventh chord its parentheses.

[8] The assignment of letters **a** through **d** to the variations of **Motive 2.2** is not hierarchal. It is simply based on the order in which they first occur in the piece, although **2.2.c** occurs more often than the others. For this reason (or because it's certainly the most problematic of the four) one might want to put it at the top of the list.

[9] I am avoiding the term 'phrase' in favor of the more imprecise 'set'. Although each set begins with **Motive 1**, we cannot assume that each of them represents a single analytical *phrase.* These five 'super-phrases' (*Ubersatzen* might be a more accurate term) simply tabulate the motives; putting them in an order based what we know so far. In spite of this caveat, the first 'super phrase' actually *does* comprise a single complete phrase! and is therefore the most appropriate example with which to begin. Moreover, Figure 3.8 goes beyond what we're discussing in this section.

[10] The designation '*perfect* cadence' seems without application in this piece. Whether or not the root appears in the outer voices, it does not significantly affect the strength of the cadences in relation to each other. Furthermore, the constant motion of the accompaniment (there are no ceasuras!) makes the outer voice difficult to pin down.

For example, in measures 42-43, the Authentic Cadence could be declared 'perfect' if one included the men's voices of the chorus. Since 'the chorus' is not 'the soloists', it's arguable that chorus constitutes part of 'the accompaniment' and therefore its contribution to the voicing of the chord progressions ought to be considered. On the other hand, the final cadence (mm. 50-51) can only be considered 'perfect' if one *dismisses* the choral line. So what's it going to be? It will become apparent that the choral motive has more significance in relation to tonality – that is, in establishing the tonal center – than it does in relation to voice movement. It will also become clear that the accompaniment (single-handedly so to speak) exhibits remarkable flexibility in providing the underlying structure for the vocal parts.

[11] Usually 2.2.*c*, the variant that lends itself to augmentation appropriate to a cadence.

[12] The motive is sung fourteen times! On the other hand, discounting the first two iterations (which are sung without accompaniment) and allowing for the possibility that the Choral Motive partakes of *every* cadence we've already identified in the Soprano Duet (at this point we've found ten), only two additional cadences would be required for all iterations of the Choral Motive to be considered phrases.

[13] Of course our ear immediately perceives that the soloists sing different things at different times. The 'recognition' that this is so refers to its significance in analysis; that these phrases (which initially strike us as somewhat fragmentary) are not simply ornamental or subordinate to the 'major' cadences we've already identified. Rather, they indicate a structural level for which our initial analysis cannot account.

Score: Mendelssohn's *'Duett mit Chor'*

Level 1 Analysis

Diagram of Motives

Shows the location of all motives with significant Cadences. The location of cadences is based primarily on the relationship of the harmonic progression of the accompaniment to the Soprano Duet. For a complete analysis of Cadences see the Diagram of Cadences.

2 Duett mit Chor [/ *Duet with Chorus*]

Soloists render first phrase in rhythmic unison...

Sostenuto ma non troppo ♪ = 100

DAS VOLK / *THE PEOPLE*

Soprano I solo — *dolce*
Zi - on streckt ih - re Hän - de
Zi - on spread - eth her hands for

Soprano II solo — *dolce*
Zi - on streckt ih - re Hän - de
Motive 1
spread - eth her hands for

Coro

Soprano — *sf* *dim.*
Herr, hö - re un - ser Ge - bet!
Choral Motive *ear to our pray'r!*

Alto — *sf* *dim.*
Herr, hö - re un - ser Ge - bet!
Lord, bow thine ear to our pray'r!

Tenore — *sf* *dim.*
Herr, hö - re un - ser Ge - bet!
Choral Motive *ear to our pray'r!*

Basso — *sf* *dim.*
Herr, hö - re un - ser Ge - bet!
Lord, bow thine ear to our pray'r!

The 'choral motive' always begins on either the Tonic or Dominant of the prevailing tonal center. If the sequence of steps is Whole-Half, then the first and last note of the motive is the Dominant. If the Sequence is Half-Whole, then the first/last note is the Tonic.

In these iterations, the tonal sequence is E-D-E-F.
D-E-F (W/H) corresponds to the 4th 5th and m6 indicating A minor is the prevailing

Sostenuto ma non troppo ♪ = 100

Pianoforte — *pp*

A minor: $V^7_{6/3}$ i (i)
vi -->

6

aus, und da ist nie-mand, der sie trös - te.
aid, and there is nei - ther help nor com - fort.
Motive 2.1

Zi - on streckt ih - re Hän - de aus,
Motive 1 *spread - eth her hands for aid,*
und da ist
Motive 2.1

aus, und da ist nie-mand, der sie trös - te.
aid, ere is nei - ther
Motive 2.2 (a) *rt.*

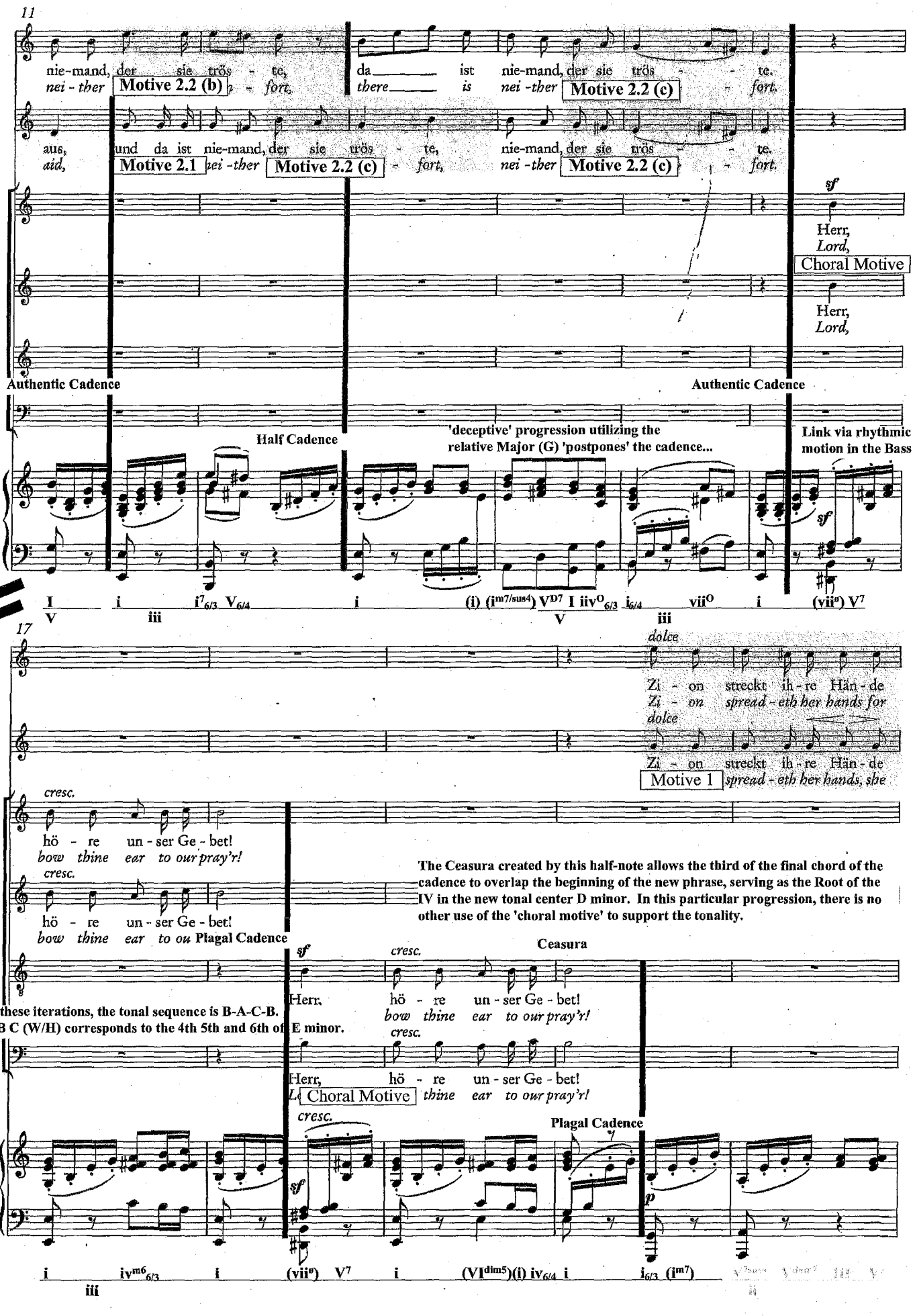
Zi - on streckt ih - re Hän - de
Motive 1 *ead - eth her hands for*

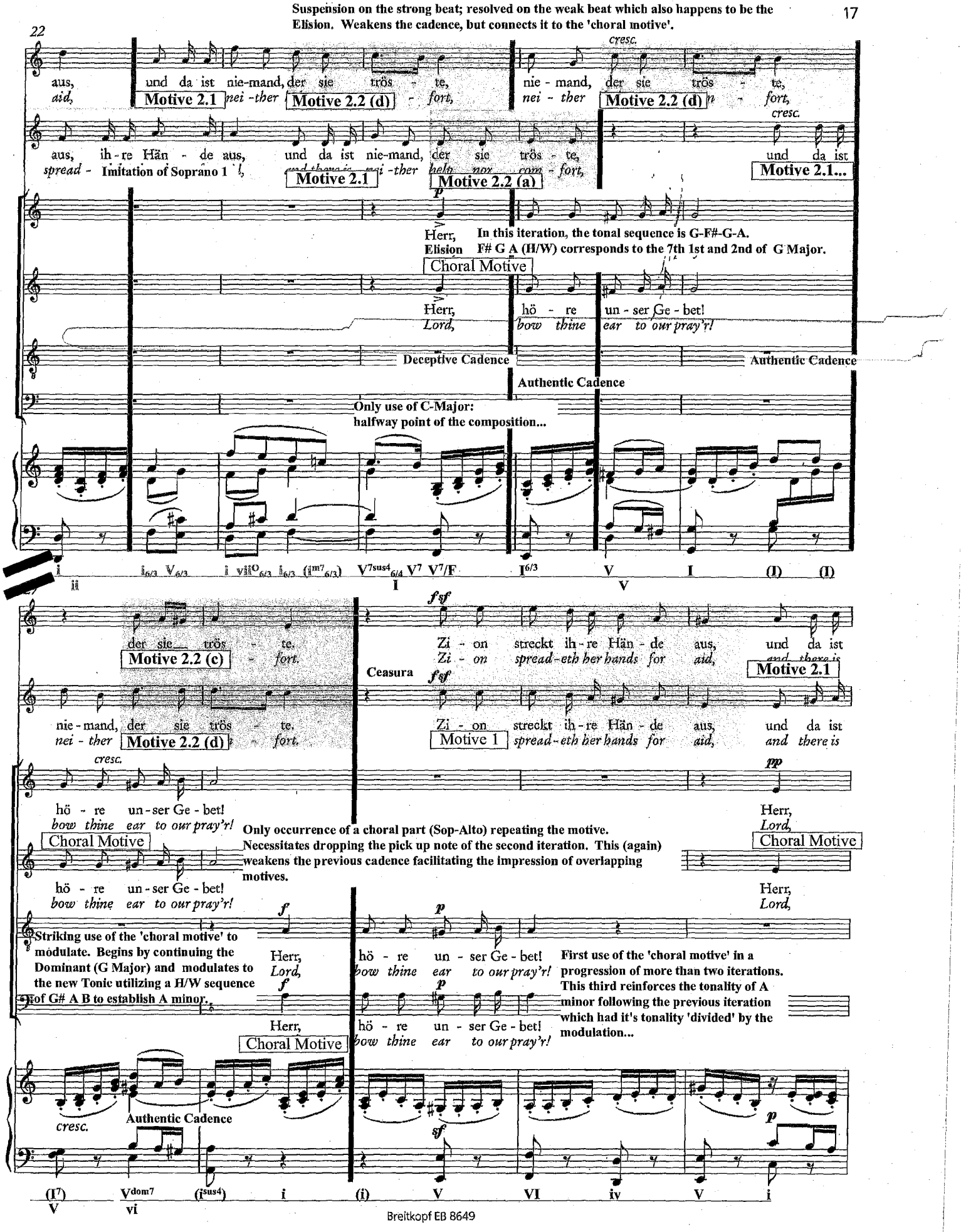
Same tonal sequence stated in the Dominant... (exact imitation)

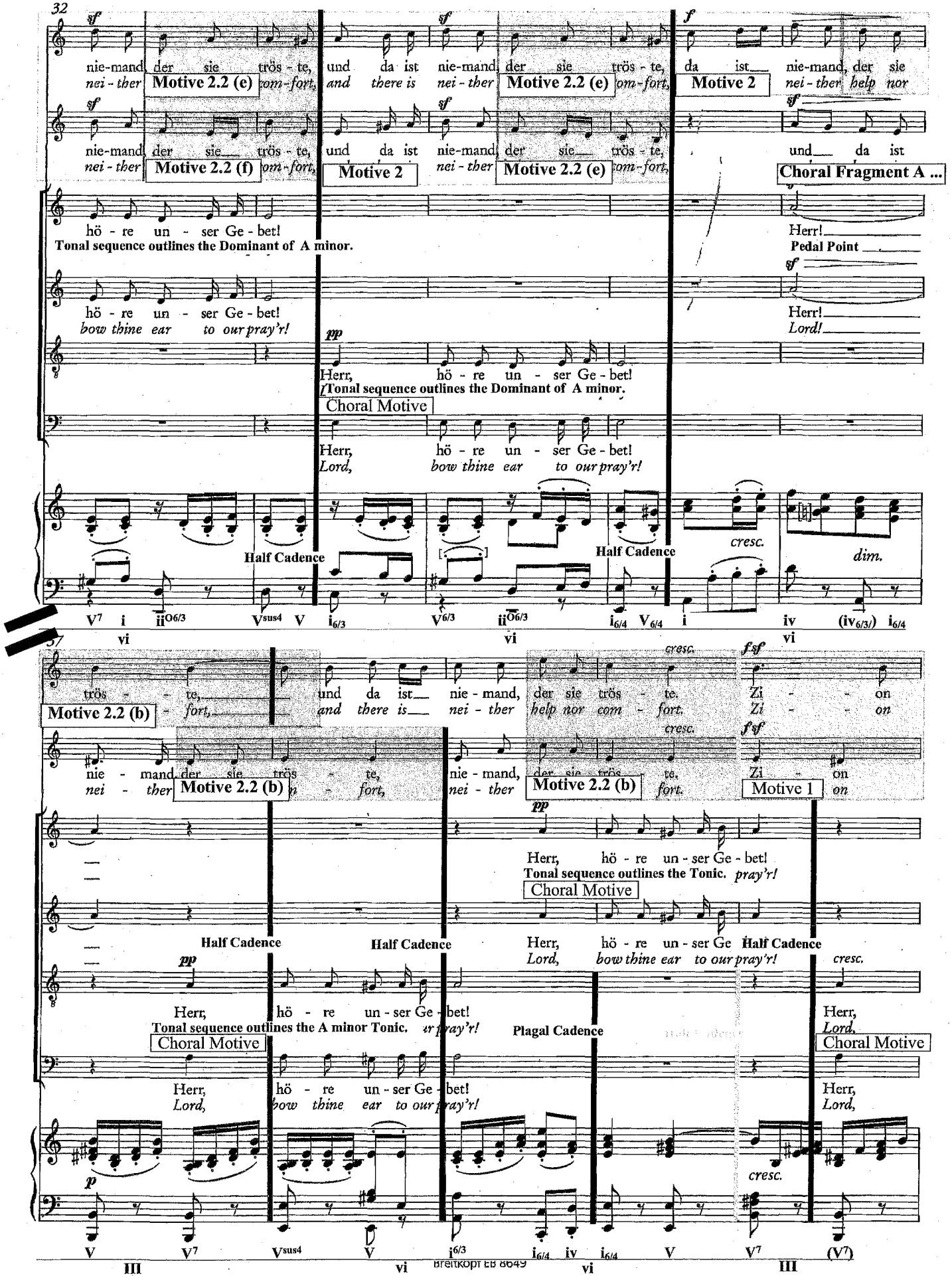
No ceasura in the accompaniment. Rhythmic movement of 16th notes maintains forward motion even though 8th notes have already been used for accentuation of the text. (mm. 5 and 10)

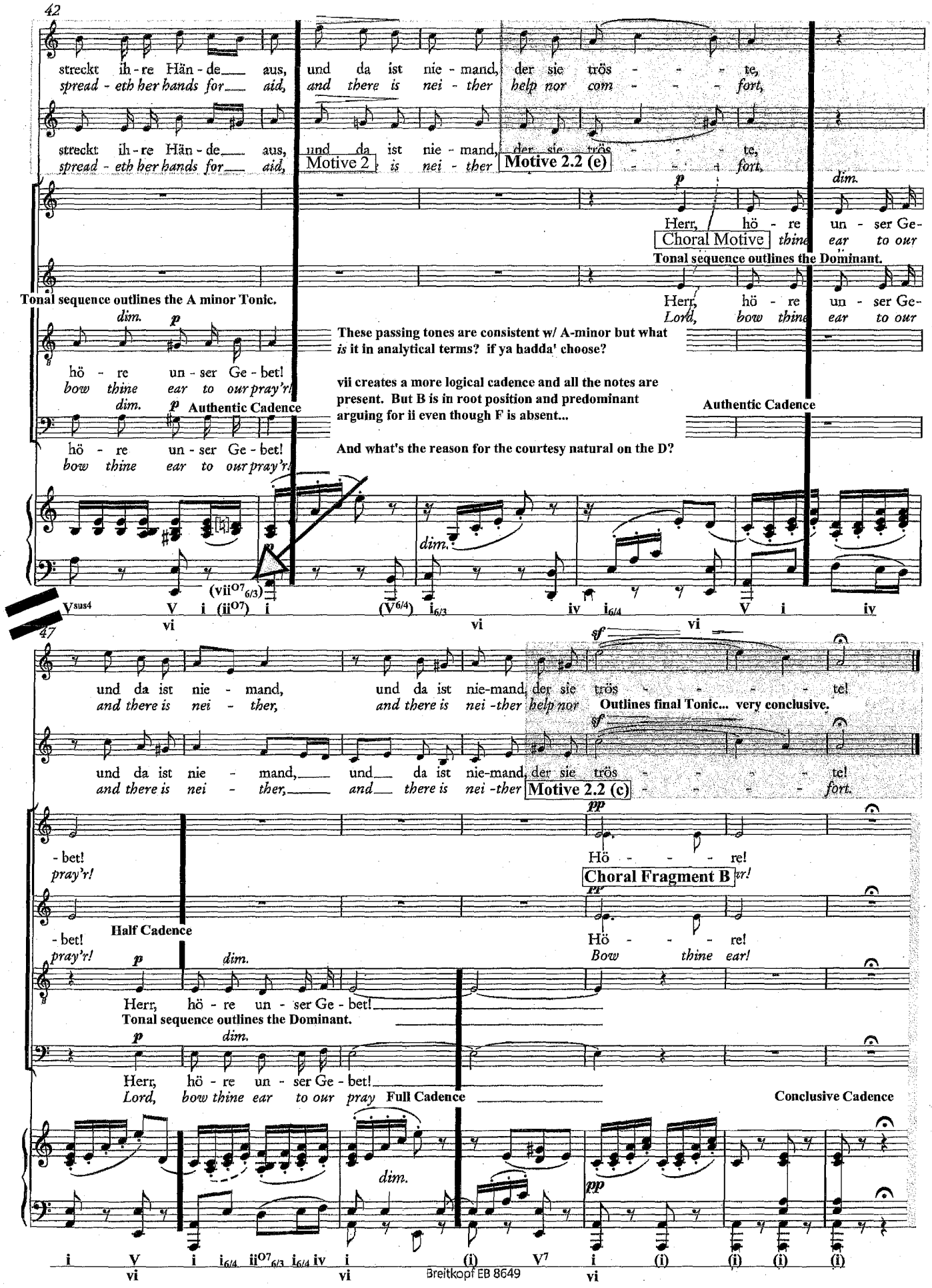
Half Cadence **Half Cadence** **Half Cadence**

V $i_{6/3}$ (V^7) i $(V_{6/3})$ i iv vii^o V^7 (vii^o) vii^o i (V^7) $i_{6/3}$ vii^o (V^{dom7}) $ii_{6/4}$ V^7
V


11
nie-mand, der sie trös - te, da ist nie-mand, der sie trös - te.
nei - ther Motive 2.2 (b) fort, there is nei -ther Motive 2.2 (c) fort.
aus, und da ist nie-mand, der sie trös - te, nie-mand, der sie trös - te.
aid, Motive 2.1 nei -ther Motive 2.2 (c) fort, nei -ther Motive 2.2 (c) fort.
sf
Herr, Lord,
Choral Motive
Herr, Lord,
Authentic Cadence
Half Cadence
'deceptive' progression utilizing the relative Major (G) 'postpones' the cadence...
Authentic Cadence
Link via rhythmic motion in the Bass
I i i⁷6/3 V6/4 i (i) (iᵐ⁷/ˢᵘˢ⁴) V⁷ᴰ I iv°6/3 i6/4 vii° i (viiᵍ) V⁷
V iii V iii
17
dolce
Zi - on streckt ih - re Hän - de
Zi - on spread - eth her hands for
dolce
Zi - on streckt ih - re Hän - de
Motive 1 spread - eth her hands, she
cresc.
hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
cresc.
hö - re un - ser Ge - bet!
bow thine ear to ou Plagal Cadence
The Ceasura created by this half-note allows the third of the final chord of the cadence to overlap the beginning of the new phrase, serving as the Root of the IV in the new tonal center D minor. In this particular progression, there is no other use of the 'choral motive' to support the tonality.
Ceasura
sf
cresc.
Herr, hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
cresc.
Herr, hö - re un - ser Ge - bet!
L Choral Motive thine ear to our pray'r!
cresc.
Plagal Cadence
sf
p
In these iterations, the tonal sequence is B-A-C-B.
A B C (W/H) corresponds to the 4th 5th and 6th of E minor.
i iv^m6 6/3 i (viiᵍ) V⁷ i (VI^dim5)(i) iv6/4 i i6/3 (iᵐ⁷)
iii


Suspension on the strong beat; resolved on the weak beat which also happens to be the Elision. Weakens the cadence, but connects it to the 'choral motive'.
22
aus, und da ist nie-mand, der sie trös - te,
aid, nei-ther - fort,
Motive 2.1
Motive 2.2 (d)
nie - mand, der sie trös - te,
nei - ther - fort,
Motive 2.2 (d)
cresc.
aus, ih-re Hän - de aus, und da ist nie-mand, der sie trös - te, und da ist
spread - Imitation of Soprano 1 l, nei-ther help nor com - fort,
Motive 2.1
Motive 2.2 (a)
Motive 2.1...
Herr, In this iteration, the tonal sequence is G-F#-G-A.
Elision F# G A (H/W) corresponds to the 7th 1st and 2nd of G Major.
Choral Motive
Herr, hö - re un - ser Ge - bet!
Lord, bow thine ear to our pray'r!
Deceptive Cadence
Authentic Cadence
Authentic Cadence
Only use of C-Major:
halfway point of the composition...
i ii i6/3 V6/3 i viiO6/3 i6/3 (im7 6/3) V7sus4 6/4 V7 V7/F I6/3 V I (I) (I)
I V
der sie trös - te,
Motive 2.2 (c)
- fort,
Zi - on streckt ih-re Hän - de aus, und da ist
Zi - on spread-eth her hands for aid, and there is
Motive 2.1
Ceasura
nie - mand, der sie trös - te,
nei - ther Motive 2.2 (d) - fort,
Zi - on streckt ih-re Hän - de aus, und da ist
Motive 1 spread-eth her hands for aid, and there is
cresc.
hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
Choral Motive
Herr,
Lord,
Choral Motive
Only occurrence of a choral part (Sop-Alto) repeating the motive. Necessitates dropping the pick up note of the second iteration. This (again) weakens the previous cadence facilitating the impression of overlapping motives.
hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
Herr,
Lord,
Striking use of the 'choral motive' to modulate. Begins by continuing the Dominant (G Major) and modulates to the new Tonic utilizing a H/W sequence of G# A B to establish A minor.
Herr, hö - re un - ser Ge - bet!
Lord, bow thine ear to our pray'r!
First use of the 'choral motive' in a progression of more than two iterations. This third reinforces the tonality of A minor following the previous iteration which had it's tonality 'divided' by the modulation...
Herr, hö - re un - ser Ge - bet!
Choral Motive
bow thine ear to our pray'r!
cresc.
Authentic Cadence
(I7) Vdom7 (isus4) i (i) V VI iv V i
V vi




42
streckt ih - re Hän - de aus, und da ist nie - mand, der sie trös - - - te,
spread - eth her hands for aid, and there is nei - ther help nor com - - - fort,
Motive 2
Motive 2.2 (e)
Choral Motive
Herr, hö - re un - ser Ge-
Lord, bow thine ear to our
Tonal sequence outlines the Dominant.
Tonal sequence outlines the A minor Tonic.
hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
Authentic Cadence
These passing tones are consistent w/ A-minor but what is it in analytical terms? if ya hadda' choose?
vii creates a more logical cadence and all the notes are present. But B is in root position and predominant arguing for ii even though F is absent...
And what's the reason for the courtesy natural on the D?
Vsus4 V i (ii°7) i (vii°7 6/3) (V6/4) i6/3 iv i6/4 V i iv
vi vi vi
47
und da ist nie - mand, und da ist nie-mand, der sie trös - - - - te!
and there is nei - ther, and there is nei -ther help nor
Outlines final Tonic... very conclusive.
Motive 2.2 (c)
- bet! pray'r!
Hö - - - re!
Choral Fragment B
Half Cadence
Bow thine ear!
Herr, hö - re un - ser Ge - bet!
Tonal sequence outlines the Dominant.
Lord, bow thine ear to our pray
Full Cadence
Conclusive Cadence
i V i i6/4 ii°7 6/3 i6/4 iv i (i) V7 i (i) (i) (i) (i)
vi vi vi

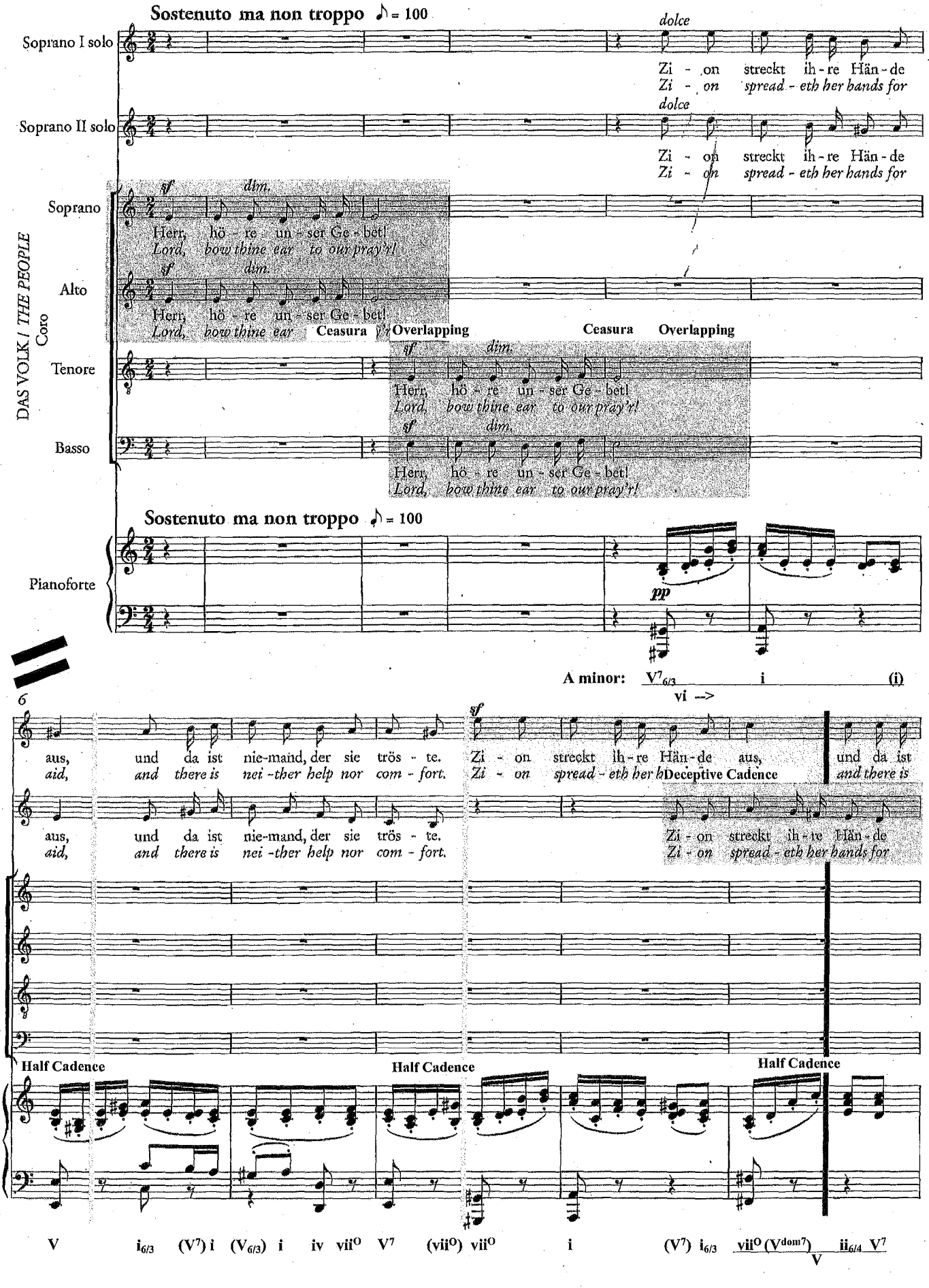
Score: Mendelssohn's *'Duett mit Chor'*

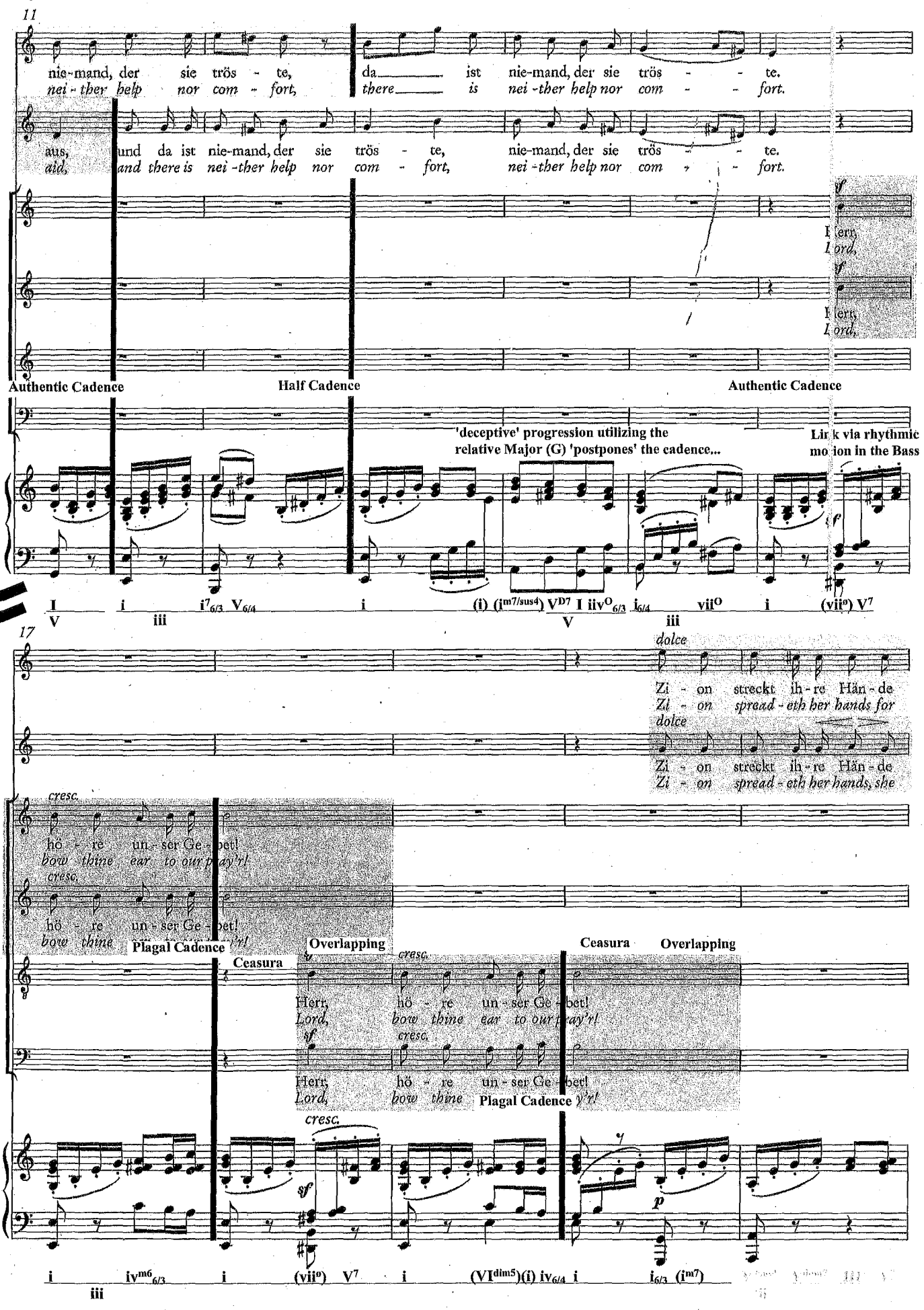
Level 2 Analysis

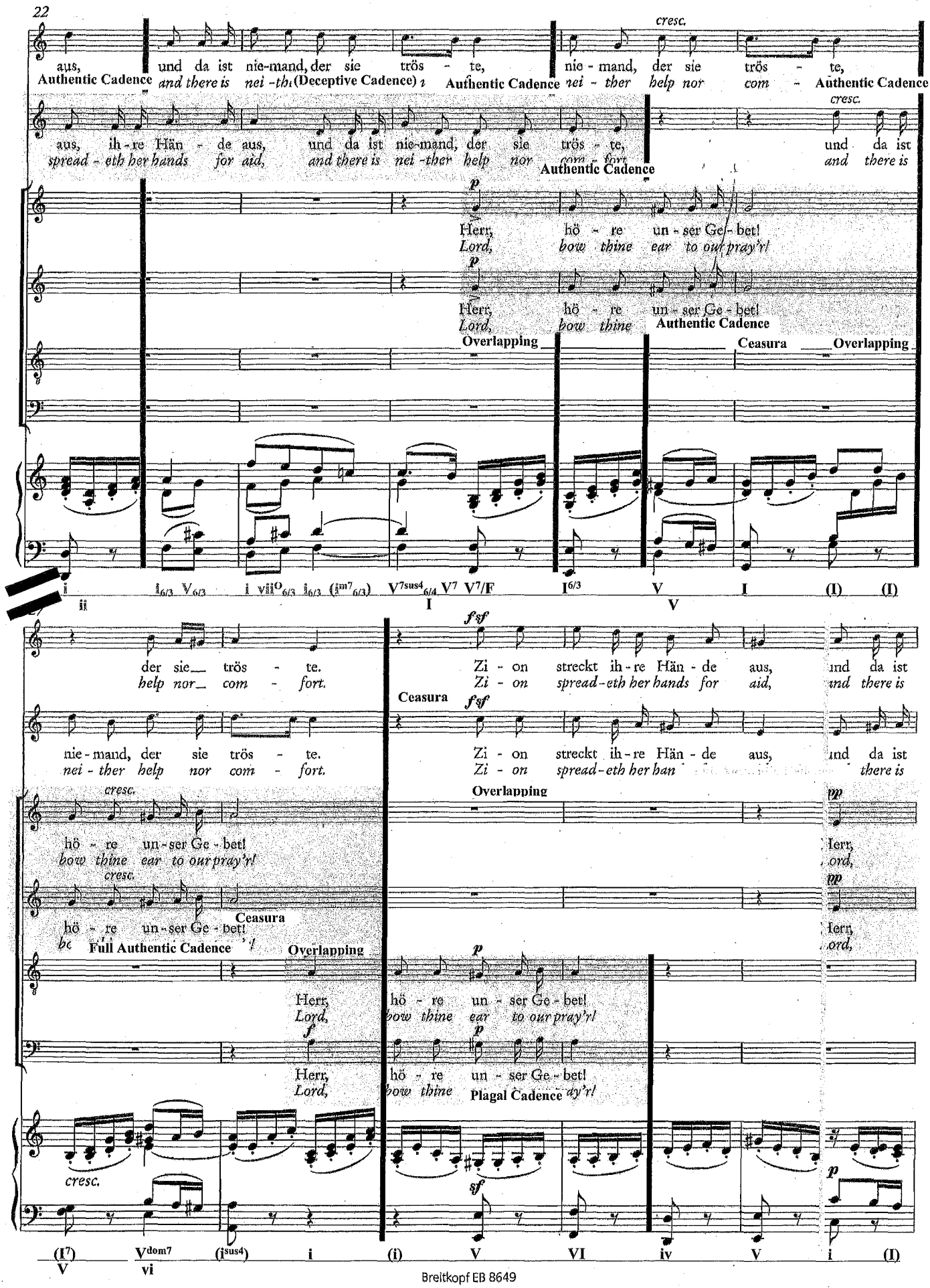
Diagram of Phrases

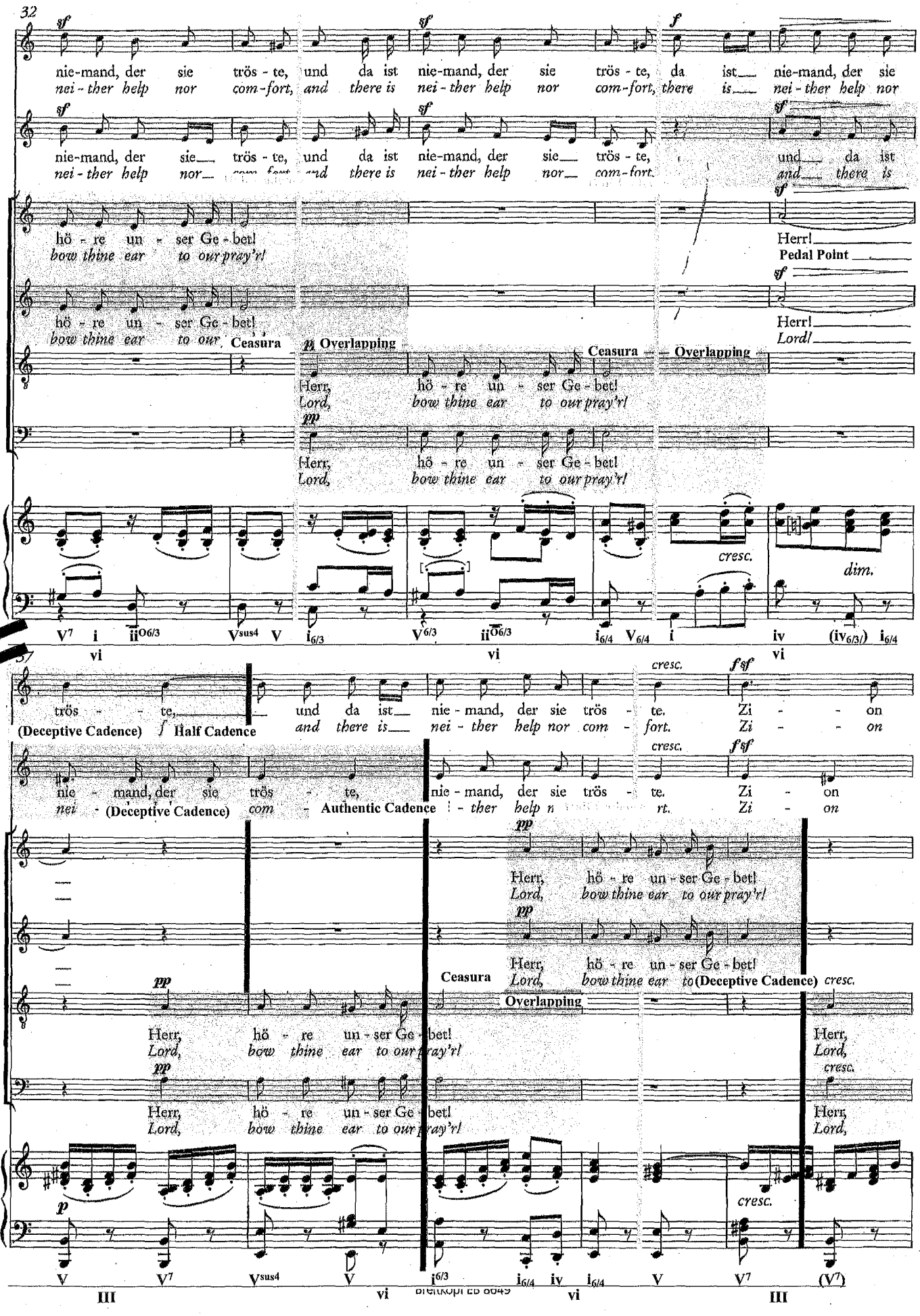
Shows location of all cadences whether occurring for a single part or for several parts at the same time. Complete phrases are considered (without reference to motives used). Based primarily on the harmonic progression of the accompaniment and it's relation to all parts.

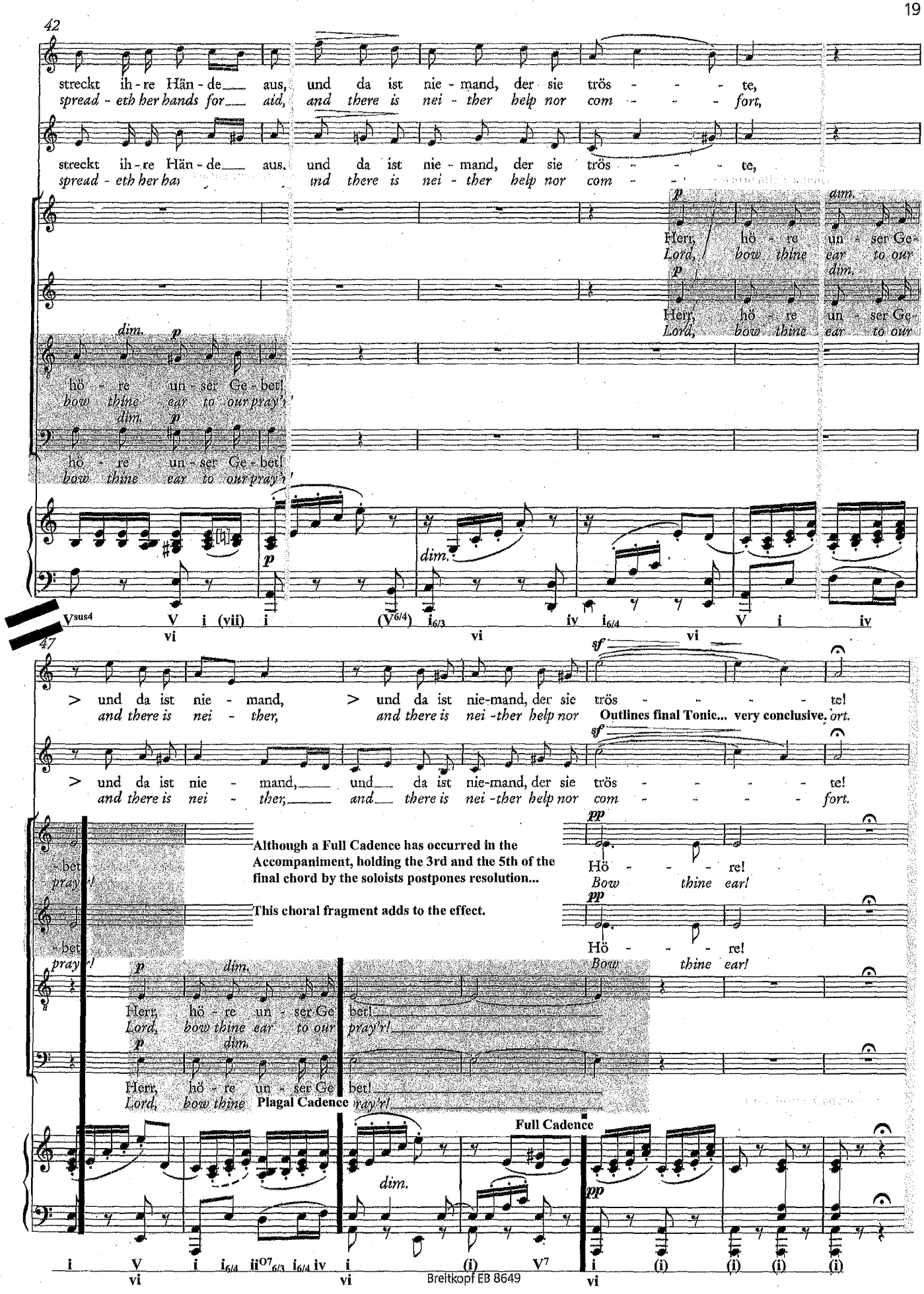
2 Duett mit Chor [/ *Duet with Chorus*]




11
nie-mand, der sie trös - te, da ist nie-mand, der sie trös - te.
nei - ther help nor com - fort, there is nei - ther help nor com - fort.
aus, und da ist nie-mand, der sie trös - te, nie-mand, der sie trös - te.
aid, and there is nei - ther help nor com - fort, nei - ther help nor com - fort.
Herr,
Lord,
Herr,
Lord,
Authentic Cadence
Half Cadence
Authentic Cadence
'deceptive' progression utilizing the relative Major (G) 'postpones' the cadence...
Link via rhythmic motion in the Bass
I i i⁷6/3 V6/4 i (i) (i^m7/sus4) V^D7 I iiv^O6/3 i6/4 vii^O i (vii^o) V⁷
V iii V iii
17
dolce
Zi - on streckt ih - re Hän - de
Zi - on spread - eth her hands for
dolce
Zi - on streckt ih - re Hän - de
Zi - on spread - eth her hands, she
cresc.
hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
cresc.
hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
Plagal Cadence
Ceasura
Overlapping
Ceasura
Overlapping
cresc.
Herr,
Lord,
hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
sf
cresc.
Herr,
Lord,
hö - re un - ser Ge - bet!
bow thine
Plagal Cadence
y'r!
cresc.
sf
p
i iv^m6 6/3 i (vii^o) V⁷ i (VI^dim5)(i) iv6/4 i i6/3 (i^m7)
iii


22
cresc.
aus, und da ist nie-mand, der sie trös - te, nie - mand, der sie trös - te,
Authentic Cadence
and there is nei -ther (Deceptive Cadence)
Authentic Cadence
nei - ther help nor com - Authentic Cadence
aus, ih - re Hän - de aus, und da ist nie-mand, der sie trös - te, und da ist
spread - eth her hands for aid, and there is nei -ther help nor com - fort, and there is
Authentic Cadence
Herr, hö - re un - ser Ge - bet!
Lord, bow thine ear to our pray'r!
Herr, hö - re un - ser Ge - bet!
Lord, bow thine
Authentic Cadence
Overlapping
Ceasura
Overlapping
i ii i6/3 V6/3 i viiO6/3 i6/3 (im7 6/3) V7sus4 6/4 V7 V7/F I6/3 V I (I) (I)
I V
der sie trös - te.
help nor com - fort.
Ceasura
nie - mand, der sie trös - te.
nei - ther help nor com - fort.
Zi - on streckt ih - re Hän - de aus,
Zi - on spread-eth her hands for aid,
Zi - on streckt ih - re Hän - de aus,
Zi - on spread-eth her han
Overlapping
cresc.
hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
cresc.
hö - re un - ser Ge - bet!
Ceasura
Full Authentic Cadence
Overlapping
Herr, hö - re un - ser Ge - bet!
Lord, bow thine ear to our pray'r!
Herr, hö - re un - ser Ge - bet!
Lord, bow thine
Plagal Cadence
cresc.
(I7) Vdom7 (isus4) i (i) V VI iv V i (I)
V vi

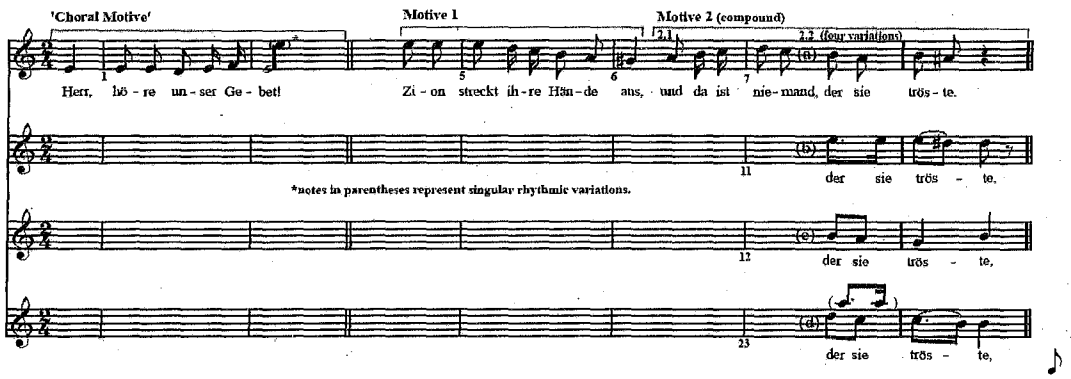

32
nie-mand, der sie trös - te, und da ist nie-mand, der sie trös - te, da ist nie-mand, der sie
nei - ther help nor com-fort, and there is nei - ther help nor com-fort, there is nei - ther help nor
nie-mand, der sie trös - te, und da ist nie-mand, der sie trös - te, und da ist
nei - ther help nor com-fort. and there is
hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
Herr!
Pedal Point
Herr!
Lord!
Herr, hö - re un - ser Ge - bet!
Lord, bow thine ear to our pray'r!
Ceasura
Overlapping
Ceasura
Overlapping
cresc.
dim.
V7 i ii06/3 Vsus4 V i6/3 V6/3 ii06/3 i6/4 V6/4 i iv (iv6/3) i6/4
vi vi vi
trös - te,
(Deceptive Cadence)
Half Cadence
und da ist nie - mand, der sie trös - te.
and there is nei - ther help nor com - fort.
Zi - on
Zi - on
nie - mand, der sie trös - te,
nei - (Deceptive Cadence) com - Authentic Cadence
nie - mand, der sie trös - te.
- ther help n rt.
Zi - on
Zi - on
Herr, hö - re un - ser Ge - bet!
Lord, bow thine ear to our pray'r!
Herr, hö - re un - ser Ge - bet!
Lord, bow thine ear to (Deceptive Cadence)
Ceasura
Overlapping
Herr, hö - re un - ser Ge - bet!
Lord, bow thine ear to our pray'r!
Herr, Lord,
Herr, hö - re un - ser Ge - bet!
Lord, bow thine ear to our pray'r!
Herr, Lord,
V V7 Vsus4 V i6/3 i6/4 iv i6/4 V V7 (V7)
III vi vi III


42
streckt ih - re Hän - de aus, und da ist nie - mand, der sie trös - - - te,
spread - eth her hands for aid, and there is nei - ther help nor com - - - fort,
streckt ih - re Hän - de aus, und da ist nie - mand, der sie trös - - - te,
spread - eth her hands for aid, and there is nei - ther help nor com - - - fort,
Herr, hö - re un - ser Ge -
Lord, bow thine ear to our
Herr, hö - re un - ser Ge -
Lord, bow thine ear to our
dim. p
hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
dim. p
hö - re un - ser Ge - bet!
bow thine ear to our pray'r!
dim.
Vsus4 V i (vii) i (V6/4) i6/3 iv i6/4 V i iv
vi vi vi
47
sf
> und da ist nie - mand, > und da ist nie-mand, der sie trös - - - - te!
and there is nei - ther, and there is nei -ther help nor Outlines final Tonic... very conclusive, ort.
> und da ist nie - mand, und da ist nie-mand, der sie trös - - - - te!
and there is nei - ther, and there is nei -ther help nor com - - - - fort.
Although a Full Cadence has occurred in the Accompaniment, holding the 3rd and the 5th of the final chord by the soloists postpones resolution...
This choral fragment adds to the effect.
pp
Hö - - - re!
Bow thine ear!
pp
Hö - - - re!
Bow thine ear!
- bet
pray'r!
- bet
pray'r!
p dim.
Herr, hö - re un - ser Ge bet!
Lord, bow thine ear to our pray'r!
p dim.
Herr, hö - re un - ser Ge bet!
Lord, bow thine
Plagal Cadence
pray'r!
Full Cadence
dim.
pp
i V i i6/4 iiO7 6/3 i6/4 iv i (i) V7 i (i) (i) (i) (i)
vi vi vi
Breitkopf EB 8649

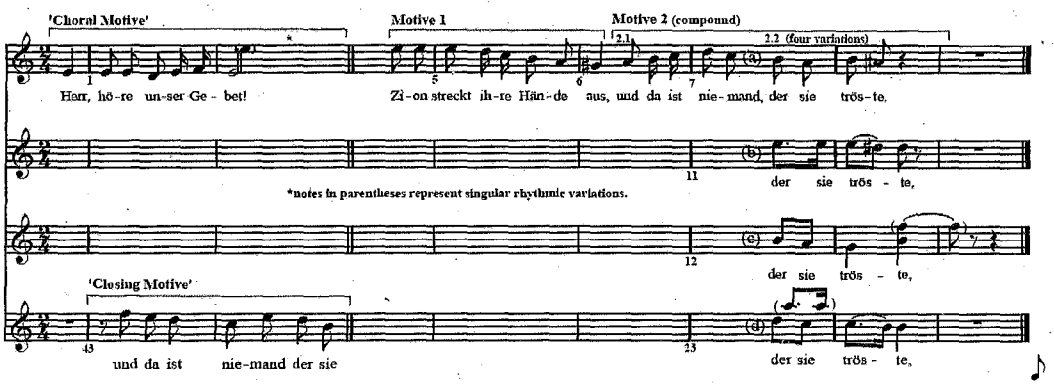
Vocal Motives

Full Title: 'Duett mit Chor' from *Elijiah*
Composer: Felix Mendelssohn (1809-1847)
Date of Composition: 1846, Berlin(?)

Vocal motives used in 'Duett mit Chor' from Mendelssohn's *Elijah*

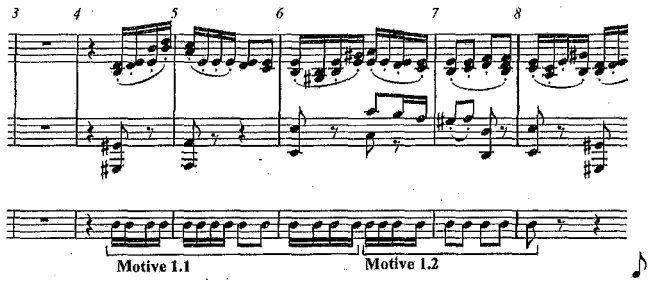


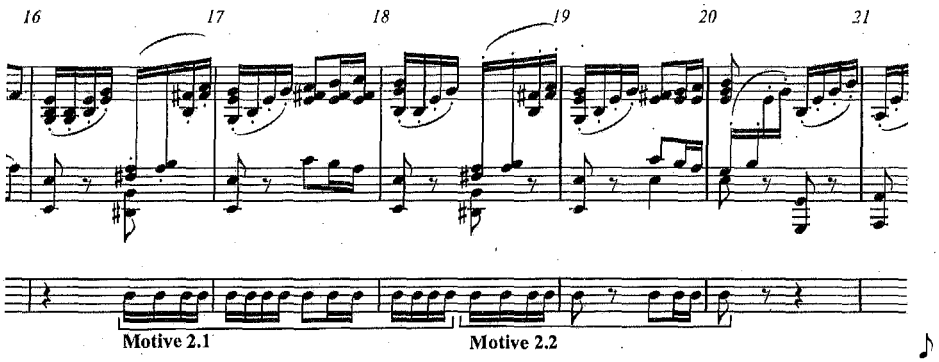
Vocal motives used in 'Duett mit Chor' from Mendelssohn's *Elijah* (revised)

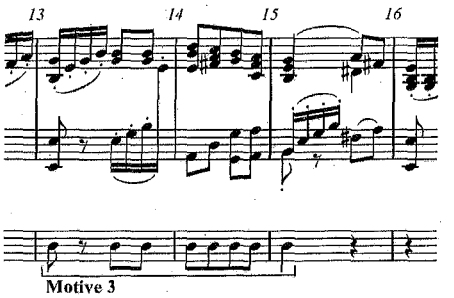


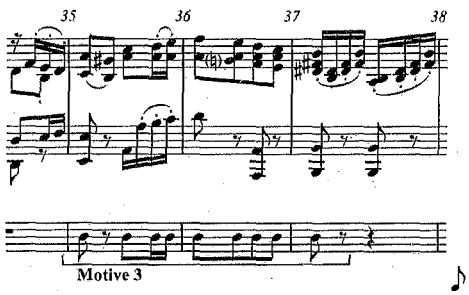
Motives in the Accompaniment

Full Title: 'Duett mit Chor' from *Elijiah*
Composer: Felix Mendelssohn (1809-1847)
Date of Composition: 1846, Berlin(?)









Appendix F

Ki K'shim'cho text and translation

Ki k'shim'cha

English Translation	Transliteration	Hebrew
Thy fame, like thy name, is hallowed.	Ki k'shim'cha	כִּי כְשִׁמְךָ כֵּן תְּהִלָּתֶךָ
Thou art slow to anger and easy to pacify.	kashe lichos v'noach lirztot	קָשֶׁה לִכְעס וְנוֹחַ לִרְצוֹת
thou hast no desire for anyone to die,	ki lo tachpotz b'mot ha-meit	כִּי לֹא תַחְפֹּץ בְּמוֹת הַמֵּת
but that he turn from his evil way and live.	ki im b'shuvo midarko v'chaiyah.	כִּי אִם בְּשׁוּבוֹ מִדַּרְכּוֹ וְחָיָה
Thou dost wait for him until his dying day;	V'ad yom moto t'chakelo	וְעַד יוֹם מוֹתוֹ תְּחַכֶּה לוֹ
if he repents, thou dost readily accept him.	im yashuv miyad t'kab'lo.	אִם יָשׁוּב מִיָּד תְּקַבְּלוֹ.
It is true that thou art men's Creator;	Emet ki ata hu yotzram	אֱמֶת כִּי אַתָּה הוּא יוֹצְרָם
and You know their inclination,	v'ata yode'a yitzram	וְאַתָּה יוֹדֵעַ יִצְרָם
for they are flesh and blood.	ki heim basar va-dam.	כִּי הֵם בָּשָׂר וָדָם.
A man's origin is from dust and his destiny is back to dust,	Adam y'sodo mei-afar, v'sofo le-afar,	אָדָם יְסוֹדוֹ מֵעָפָר וְסוֹפוֹ לֶעָפָר
at risk of his life he earns his bread;	b'nafsho yavi lachmo	בְּנַפְשׁוֹ יָבִיא לַחְמוֹ
he is likened to a broken shard,	mashul k'cheres ha nishbar	מָשׁוּל כְּחֶרֶס הַנִּשְׁבָּר
withering grass, a fading flower,	k'chatzir yavash uch-tzitz noveil	כְּחָצִיר יָבֵשׁ וּכְצִיץ נוֹבֵל
a passing shade, a dissipating cloud,	k'tziel oveid uch'anan kalah	כְּצֵל עוֹבֵר וּכְעָנָן כָּלָה
a blowing wind, flying dust,	uch-ruach noshavet uch-avak	וּכְרוּחַ נוֹשָׁבֶת וּכְאָבָק פּוֹרֵחַ
and a fleeting dream.	v'chachalom ya-uf.	וּכַחֲלוֹם יָעוּף.

Enosh k'chotzeir text and translation

Enosh k'chotzir (Psalm 103:15-17)

English Translation	Transliteration	Hebrew
Frail man, his days are like grass;	Enosh k'chotzir yamav	אֱנוֹשׁ, כֶּחָצִיר יָמָיו
like a sprout of the field so he sprouts.	k'tzitz ha-sadeh kein yatitz	כְּצִיץ הַשָּׂדֶה, כֵּן יָצִיץ
When a wind passes over it,	ki ruach avrah-bo v'einenu	כִּי רוּחַ עָבְרָה-בּוֹ וְאֵינֶנּוּ
it is gone, and its place recognizes it no more.	v'lo yakirenu m'komo.	וְלֹא-יַכִּירֶנּוּ עוֹד מְקוֹמוֹ
But the kindness of the Lord	V'chesed Adonai	וְחֶסֶד יְהוָה
is forever ever upon those who fear Him,	mei-olam v'ad olam -- al-y'rei-av	מֵעוֹלָם וְעַד-עוֹלָם--- עַל-יְרֵאָיו
and His righteousness is upon children's children.	v'tzidkato livnei banim.	וְצִדְקָתוֹ, לִבְנֵי בָנִים.

Duett mit Chor text and translation

Duett mit Chor (*Elijah*, 2 mvt.)

English Translation	German
Lord, hear our prayer!	Hërr, höre unser Gebet!
Zion spreads her hands for aid and there is neither help nor comfort.	Zion streckt ihre Hände aus und da ist neimand, der sie tröste.

L'cha Dodi text and translation

L'cha Dodi

Rabbi Shlomo Halevi Alkabetz (c.1500, Thessaloniki – 1580, Safed)

	English translation	Transliteration	Hebrew
Refrain:	Let's go, my beloved, to meet the bride, and let us welcome the presence of Shabbat.	Lekhah dodi liqrat kallah p'nei Shabbat neqabelah	לכה דודי לקראת כלה פני שבת נקבלה
Verse 1:	Observe and "recall" in a single utterance, We were made to hear by the unified God, God is one and God's Name is one, In fame and splendor and praiseful song.	Shamor v'zakhor b'dibur eḥad hishmi'anu El hameyuḥad Adonai eḥad ushemo eḥad L'Sheim ulitiferet v'lit'hilah	שמור וזכור בדבור אחד השמיענו אל המיחד יי אחד ושמו אחד לשם ולתפארת ולתהלה
Verse 2:	To greet Shabbat let's go, let's travel, For she is the wellspring of blessing, From the start, from ancient times she was chosen, Last made, but first planned.	Liqrat Shabbat lekhu v'nelekhah ki hi maqor haberakhah merosh miqedem nesukhah sof ma'aseh b'maḥashavah teḥilah	לקראת שבת לכו ונלכה כי היא מקור הברכה מראש מקדם נסוכה סוף מעשה במחשבה תחלה
Verse 3:	Sanctuary of the king, royal city, Arise! Leave from the midst of the turmoil; Long enough have you sat in the valley of tears And He will take great pity upon you compassionately.	Miqdash melekh 'ir melukhah Qumi tze'i mitokh ha-hafeikhah Rav lakh shevet b'emeq habakha v'hu yaḥamol 'alayikh ḥemlah	מקדש מלך עיר מלוכה קומי צאי מתוך ההפכה רב לך שבת בעמק הבכא והוא יחמול עליך חמלה
Verse 4:	Shake yourself free, rise from the dust, Dress in your garments of splendor, my people, By the hand of Jesse's son of Bethlehem, Redemption draws near to my soul.	Hitna'ari me'afar qumi Livshi bigdei tifartekh 'ami 'Al yad ben Yishai beit ha-laḥmi Qorvah el nafshi g'alah	התנערי מעפר קומי לבשי בגדי תפארתך עמי על יד בן ישי בית הלחמי קרבה אל נפשי גאלה
Verse 5:	Rouse yourselves! Rouse yourselves! Your light is coming, rise up and shine. Awaken! Awaken! utter a song, The glory of the Lord is revealed upon you.	Hit'oreri hit'oreri Ki va oreikh qumi ori 'Uri 'uri shir dabeiri K'vod Ado-nai 'alayikh niglah	התעוררי התעוררי כי בא אורך קומי אורי עורי עורי שיר דברי כבוד יי עליך נגלה
Verse 6:	Do not be embarrassed! Do not be ashamed! Why be downcast? Why groan? All my afflicted people will find refuge within you And the city shall be rebuilt on her hill.	Lo tivoshi v'lo tikalmi Mah tishtoḥai umah tehemi bakh yeḥesu 'aniyei 'ami v'nivnetah 'ir 'al tilah	לא תבושי ולא תכלמי מה תשתוחחי ומה תהמי בך יחסו עניי עמי ונבנתה עיר על תלה
Verse 7:	Your despoilers will become your spoil, Far away shall be any who would devour you, Your God will rejoice concerning you, As a groom rejoices over a bride.	V'hayu limshisah shosayikh V'raḥaqu kol meval'ayikh Yasis 'alayikh Elobayikh Kimsos ḥatan 'al kalah	והיו למשסה שאסיך ורחקו כל מבלעיך ישיש עליך אלהיך כמשוש חתן על כלה
Verse 8:	To your right and your left you will burst forth, And the Lord will you revere By the hand of a child of Perez, We will rejoice and sing happily.	Yamin usmol tifrotzi V'et Adonai ta'aritzi 'Al yad ish ben Partzi V'nismeḥah v'nagilah	ימין ושמאל תפרוצי ואת יי תעריצי על יד איש בן פרצי ונשמחה ונגילה
Verse 9:	Come in peace, crown of her husband, Both in happiness and in jubilation Amidst the faithful of the treasured nation Come O Bride! Come O Bride!	Boi v'shalom ateret ba'alah Gam b'simḥah uvetzahalah Tokh emunei 'am segulah Boi khalah boi khalah	בואי בשלום עטרת בעלה גם בשמחה ובצהלה תוך אמוני עם סגלה בואי כלה בואי כלה
In the Sephardic rite the last section is recited as such:			
Verse 9:	Come in peace, crown of her husband, Both in happiness, in song and in jubilation Amidst the faithful of the treasured nation Come O Bride! Come O Bride! Amidst the faithful of the treasured nation Come O Bride! Shabbat Queen!	Boi v'shalom ateret ba''alah Gam b'simḥah b'rinah uvetzahalah Tokh emunei am segulah Boi khalah boi khalah Tokh emunei 'am segulah Boi khalah Shabbat malketa	בואי בשלום עטרת בעלה גם בשמחה ברינה ובצחלה תוך אמוני עם סגלה בואי כלה בואי כלה תוך אמוני עם סגלה בואי כלה שבת מלכתא

Source: http://en.wikipedia.org/wiki/Lekhah_Dodi accessed January 26, 2012

L'cha Dodi in Reform Jewish siddurim

Union Prayer Book (1961)	
Service	Verses
I	0
II	2,5,9
III	0
IV	0
V	0

Gates of Prayer (1975)	
Service	Verses
I	1-9
II	0
III	1,2,5,9
IV	0
V	0
VI	1,2,5,9
VII	0
VIII	1,2,5,9
IX	0
X	0

Gates of Prayer (1975)	
Service	Verses
I	1,2,5,9
II	1,2,5,9
III	0

Mishkan T'filah (2007)	
Service	Verses
Kabbalat Shabbat	1-9

Appendix G

Sound Files.
A CD accompanying this thesis contains sound files of the complete compositions discussed and the musical examples in the figures marked with ♪. If it happens to be missing, these files can be accessed at :

http://euthyphro.net/access/portal.html

Go to the page marked *Writing.* Select *Sound Files* under the heading *Masters Thesis.*

username: thesis
password: caesura

'Ki K'schim'cho'
Track 01 – Ki K'shim'cho | Salomon 'Kashtan' Weintraub, sung by Moshe Ganchoff
Track 02 – Figure 2.1: Triads built on F Ahavah Rabbah, p.26
Track 03 – Figure 2.2: Weintraub 'Ki K'schimcho' - mm 35-42, p.30
Track 04 – Ki K'shim'cho | Louis Lewandowski, sung by Naftali Herstik
Track 05 – Figure 2.3: Lewandowski 'Ki K'schimcho' - mm 1-7, p.28
Track 06 – Figure 2.4: Lewandowski 'Ki K'schimcho' - mm 38-42, p.30

'Duetta' & 'Enosch'
Track 07 – Consolation #2 ('Duetta') from Elijah | Felix Mendelssohn, Rilling/Stuttgart
Track 08 – 'Enosch k'kotzeir' | Louis Lewandowski, sung by Cantor Daniel Mutlu
Tracks 09.1-6 – Figure 2.5: Compar. of Motives in Mendelssohn & Lewandowski, p.33
Track 10 – Figure 2.6: Lewandowski 'Enosch k'kozir' - Motive 2, p.34

'L'cho Dodi'
Track 11 – L'cho Dodi (Toda W'Simrah Nos. 9&10) | Louis Lewandowski, Rosenszweig/d'Aquino/HUC-JIR SSM

'Duetta' (Appendix D)
Track 12 – Figure D.2: Mendelssohn 'Duetta' - Piano Motive 1 (compound), p.72
Track 13 – Figure D.3: Mendelssohn 'Duetta' - Piano Motive 2 (compound), p.72
Track 14 – Figure D.4: Mendelssohn 'Duetta' - Two instances of Piano Motive 3, p.73
Track 15 – Figure D.5: Mendelssohn 'Duetta' - Piano Motive 4, p.74
Track 16.1-16.3d – Figure D.6: Mendelssohn 'Duetta' - Vocal Motives, p.76
Track 17 – Figure D.7: Mendelssohn 'Duetta' - Variations on Motive 2.2.c, p.76

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