LAZARE SAMINSKY: HIS QUEST FOR AN AUTHENTIC NATIONALISTIC HEBREW MUSIC

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CONTENTS

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Ever since I began Cantorial School, I knew that I wanted to have the subject of my Senior Thesis and Recital connected to my home congregation, Congregation Emanu-El of the City of New York, as a way of thanking them for their tremendous and generous support of my education as a cantor, and for the indelible influence this congregation has had on my Jewish identity and on my cantorate. Since the musical history of the congregation has already been written, I decided to focus on an influential figure in the congregation's musical history that helped shape the musical legacy of the congregation and the world of Jewish music. During my second year of studies, Cantor Israel Goldstein suggested that I write about Lazare Saminsky. Since I was already inspired by several of Saminsky's musical compositions which are presented at worship services at Congregation Emanu-El on a regular basis, I believed that the topic of Lazare Saminsky's life, career, and music was a perfect fit for me.

This thesis would not have come into fruition without the help and encouragement of many individuals. I would especially like to thank:

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INTRODUCTION

In the chapter entitled "Lazare Saminsky" that appears in his book, *The Modern Renaissance of Jewish Music,* Albert Weisser, former professor of musicology at the Jewish Theological Seminary, states:

> "From the time of his sharp controversy with Joel Engel, concerning the priority of the ancient Biblical song over the "domestic" folksong, to his heroic endeavors to bring a vital and dignified musical service to the American synagogue, Saminsky's unique incandescence has always been felt. It stirred controversy, it unsettled the smug and self-satisfied, it offended the crafty vulgarians and, not the least important, brought some sorely needed esthetic standards to an area from which they had too long been absent...he seemed to strike his adversaries where it hurt most, their magisterial egos. Shattering their long worn out myths and forcing them into a position where, if they were at all moral, they would by necessity be forced to resort to an intense re-evaluation, Saminsky in the process did not always come out unstained. He could not easily be disregarded, but his ideas were misrepresented, his integrity was attacked and his influence was often made out to be utterly alien to the mainstream of Jewish musical life."[1]

Though not well known today, in the first half of the 20th century, Lazare Saminsky was one of the most important, provocative, and controversial figures of Jewish music in the 20th century. A composer, music director, ethnomusicologist, and author, Lazare Saminsky's life and career can be characterized as a struggle and journey toward a lofty ideal. In Saminsky's view, that ideal was the establishment throughout the Jewish world, especially in America, of an authentic, nationalistic, Hebrew music. This nationalistic Hebrew music in Saminsky's view would be deeply rooted in the sacred chants of the synagogue and the cantillation of the Bible. Saminsky tried to advance this ideal through every professional activity in which he engaged throughout his life. It manifested itself through his musical compositions, books, and musical leadership.

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[1] Albert Weisser, *The Modern Renaissance of Jewish Music: Events and Figures, Eastern Europe and America,* (New York: Bloch Publishing Co., 1954), 103.

In the first two decades following Saminsky's death in 1959, as well as during his life, there was a flurry of research and evaluation of his written and musical works. Many of the conclusions rendered during that time were that it was too soon after his passing to provide an objective assessment as to where Saminsky's life's work stood within the annals of history. Since the early 1980s, there has not been any major study of Saminsky's life, ethnomusicological writings, or his music. However, now that 50 years have passed since Lazare Saminsky's death, the time is ripe for a new assessment of Saminsky's life and career.

This thesis will explore Lazare Saminsky's journey toward achieving an authentic, nationalistic Hebrew music. The thesis will chronicle Saminsky's early years and education that led him on this journey. It will explore how Saminsky came upon his definition of Hebrew music and how he went about articulating it. Additionally, there will be exploration into how Saminsky went about bringing his definition of authentic Hebrew music into the synagogue through an examination of his tenure as Music Director at Congregation Emanu-El of the City of New York. Saminsky's definition will be contextualized through an examination of his compositional style and an in-depth analysis of a selected group of Saminsky's musical compositions. Finally, this thesis will provide a fresh evaluation of Saminsky's place in and contributions to the annals of Jewish musical history.

CHAPTER I

SAMINSKY'S EARLY YEARS AND EDUCATION

Lazare Saminsky was born on October 27, 1882 in Vale Gotzulovo, a village situated one hundred miles from Odessa.[1] In his autobiography, Saminsky wrote: "I was born restless and destined to be a rebel. The mercurial traits of my temper can easily be traced to progenitors." [2] Saminsky came of a family of the "patrician merchant-class". One side was engaged in sea-trade, the other in grain and wine. Saminsky descended from Jews of contrasting northern and southern Eastern European stock. Saminsky's paternal grandfather was Hirsh Shuminsky (who later changed his name to Saminsky). Hirsh and his forebears came from a family of scholars and rabbis who were staunch adherents of the *Chabad* sect of Hasidism. Lazare Saminsky also claimed that the founder of the sect, Shneur Zalman of Lyady, was a cousin of his great-grandmother. Joseph Zalman, Saminsky's father, was named after him.[3] Saminsky's maternal relatives were southerners from the sub-Carpathian countries near the Rumanian and Austrian borders. His mother, Marie Grieber, and his maternal grandfather spoke Rumanian

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[1] Albert Weisser, "Jewish Music in Twentieth Century United States: Four Representative Figures" (PhD diss., The Jewish Theological Seminary of America, 1980), 77; Charles Davidson, "Lazare Saminsky: A Preliminary Study of the Man and His Works" (M.A. thesis, The Jewish Theological Seminary of America, 1957), 1.

[2] Lazare Saminsky, "Third Leonardo": Illusions of a Warrior Civilization" (The Hague: Martinus Nijhoff, 1959), p. 4, quoted in Albert Weisser, "Jewish Music in Twentieth Century United States: Four Representative Figures" 77.

[3] Albert Weisser, "Jewish Music in Twentieth Century United States: Four Representative Figures" 77.

fluently and had numerous friends among the neighboring landowners.[4] It was from his mother that Saminsky inherited his predilection for music:

> "One of my earliest delights was mother's singing of Manrico's Serenade from *Il Trovatore.* Her musical gifts were extraordinary. With no training, her ear and memory were capable of retaining long passages from Mozart's *Requiem*, or a Beethoven song, after the first hearing. As to my father, he could not, for the life of him, repeat correctly a simple tune. Yet he yielded to no one in a passion for opera. A lover of history and politics – Shakespeare's dramatic chronicles, particularly *Richard the Third,* were father's favorite plays, and *The Hugenots,* his beloved opera." [5]

His father was even more interested in world politics, in which he was extremely well versed. [6]

There was no sudden enlightenment as far as Saminsky's relationship towards Judaism and the Jewish people. From his earliest days as a child, he seemed to be consistently and acutely aware of the richness of Jewish life about him as a living and experienced, spiritual and historical framework – related at various moments to formal religion, culture, ritual, poetry, folklore, and an idiosyncratic world view.[7] The scholar Albert Weisser contends that Saminsky was fortunate to have grown up in the Southern Ukraine, a place that was known for the vitality and richness of its Yiddish folk-song, cantorial art and synagogue song traditions.[8] Weisser continues to point out that Odessa made its mark as one of the formidable centers of the *Haskalah* movement. Saminsky was later very aware of the city's Yiddish and Hebrew literary contributions with its variety of publications by such noted authors and thinkers as Ahad Ha'am, Bialik,

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[4] Lazare Saminsky, "Third Leonardo" (, p. 4, quoted in Albert Weisser, "Jewish Music in Twentieth Century," 77.
[5] Ibid., 10-11.
[6] Domenico De Paoli and others, eds., *Lazare Saminsky: Composer and Civic Worker*, (New York: Bloch Publishing Co, 1930), 49.
[7] Albert Weisser, "Jewish Music in Twentieth Century," 78.
[8] Ibid.

Dubnow, and Mendele, as well as the excitement of the Zionist movement, of which he was an early adherent, and the fine choirs in its synagogues.[9] In Saminsky's unpublished autobiography, he describes many episodes and instances where his early Jewish encounters left an impression on him:

> "Still happier scenes stand out in these earlier memories. I can still see the chirping flock of aunts and girl cousins gathered in the courtyard on the eve of Passover – to pass the silverware through fire and boiling water (*kashern*), purge and sanctify it for the feast of Redemption. And here is the angry picturesque figure of my grandfather in a long, dark *kapote*; he is venting one of his glorious rages on some foreman.....who had played a shabby trick. Or, again, I see him serene and debonair, presiding over the festive Sabbath dinner, his favorite grandchildren about him as he sings grace."[10]

Saminsky writes that the biggest impression left upon him from his boyhood years was seeing his grandfather Hirsh conducting the rites associated with Sukkot. He cites the rites of Sukkot as seeds of flowering that gave tone and direction to his creative life and to his music:

> "Standing erect with the ceremonial palm sheaf in one hand and the silver box containing the *ethrog* (Palestinian citron) in the other, he looked like a sovereign. It seemed like taking part in the feudal rite of investiture 'by twig and turf'."[11]

From Saminsky's grandfather on his maternal side, Samuel Grieber, he received the motto from *Pirkei Avot* of *"Kol Yisrael yesh lahem heleq la'olam ha'ba"* All Israel will have a portion in the world to come.[12]

Saminsky's early education was not spent in small town *heder* or yeshivah. At the age of 5, Saminsky was entered into a fashionable "pension" for children of well-to-

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[9] Albert Weisser, "Jewish Music in Twentieth Century," 79.
[10] Lazare Saminsky, "Third Leonardo", p. 4, quoted in Albert Weisser, "Jewish Music in Twentieth Century," 79.
[11] Lazare Saminsky, "Third Leonardo," p. 45-45; quoted in Albert Weisser, "Jewish Music in Twentieth Century," 80.

[12] Albert Weisser, "Jewish Music in Twentieth Century," 79.

do families. At that early age, Saminsky was able to improvise and sing his own little compositions while his close association with his father aroused his interest in matters of an international character. He had wide reading in Russian, French, and German, and had amassed a great amount of knowledge of a varied sort, both historical and literary. At the age of 7, Saminsky was able to speak French and German.[13] From 1893-1899 Saminsky became a student of the Emperor Nicholas I Lyceum of Commerce in Odessa. He also studied the piano and wrote a few compositions for that instrument, and in the spring of 1899 he began composition experiments for orchestra. It was also during this time that Saminsky became interested in philosophy and mathematics.[14]

Saminsky's paternal grandfather managed his religious education, and Lazare was able to describe vivid memories of his Bar Mitzvah and other religious experiences during his childhood:

> "He (Grandfather Hirsch) managed everything: the brushing up of my religious education and the solemn service at his own favorite *bet ha-midrash* (house of learning)...My own part in the ceremony consisted in chanting a chapter from the Bible in ancient Hebrew.....it was considered a clever thing to chant the long chapter by heart, which I did....I did not know at the time how deeply the beautiful ancient chants sank into my musical self....."[15]

Saminsky continues:

> "Those were magic moments. Singing the primeval prayer for dew; listening early in the morning to the old voice of the beadle calling the faithful to matins with a chant of wonderous beauty; and the mellow summer evening, in a hushed

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[13] Charles Davidson, "Lazare Saminsky," 1; Domenico De Paoli and others, eds., *Lazare Saminsky: Composer and Civic Worker*, 49.
[14] Ibid.
[15] Lazare Saminsky, "Third Leonardo," p. 44-45; quoted in Albert Weisser, "Jewish Music in Twentieth Century," 80.

> corn-field, reciting the blessing of the new moon with a small chorus of relatives."[16]

Saminsky had other childhood memories that served as inspiration for his *Hassidic Suite*:

> "Here is Reyzele. A delicate girl face; hazel eyes of trusting kindness...daughter of the *tzaddick* of Hotzulovo, its rabbi-saint and leader of the Hasidic sect....on Saturday evening, lighting huge candles of green wax fancifully braided, pouring wine over them and dancing around the candles, thus was celebrated the beautiful rite of *Havdalah*, the rekindling of light with the first star. That music alert and ravishing, I have never forgotten."[17]

Albert Weisser points out that Saminsky's description of Reyzele's wedding and other such events is notably important to historians of Eastern European Jewish folkways. No composer of such eminence and musical expertise has given us a comparable account:

> ".....I remember that sad wedding so clearly. I still hear the traditional elegy recited by the court jester, the *badkhon*. This curious rite was to evoke the bride's sorrow at leaving the maternal wing. A bride's tears are obligatory at an orthodox Jewish wedding. The women wept to order, then all danced and gorged themselves at an unending repast; from the 'golden' chicken consommé and stuffed fish to over-sized, jam-filled pastries and spiced almond cakes eaten with copious helpings of tea and wine. The Hotzulova weddings! I see a bride's cortege preceded by a village band—a clarinet, a bass fiddle and cymbals—moving slowly through the main street. A small, wiry, figure leads the procession, yells and leaps like a crazed dervish. This is Nootah, the village tailor, protector of poor brides, for whom he gathers in modest dowries and trousseaus. He is giving away one of his wards....At one of these affairs, amidst its hum and hue, I heard the adorable Hotzulova *Freylekhs*, a jolly wedding dance which couples a crisp, typically Balkan tune with a trio in the old German sixteenth century country dance style."[18]

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[16] Lazare Saminsky, "Third Leonardo," p. 45; quoted in Albert Weisser, "Jewish Music in Twentieth Century," 81. This material was used later in the "Adoration" of the *Sabbath Evening Service,* 4th ed., (New York: Bloch Publishing Co., 1954), 29-30.

[17] Lazare Saminsky, "Third Leonardo," p. 26; quoted in Albert Weisser, "Jewish Music in Twentieth Century," 81.

[18] Ibid, "Third Leonardo", 27, "Four Figures," 82. The Hotzulova *Freylekhs* appear in Saminsky's *Ten Hebrew Folk Songs and Folk Dances*, (New York: Carl Fischer, Inc., 1922).

Saminsky summed up these early impressions and experiences when he wrote later in life, "In communion with the art of my race, early enough to bear fruit, I have been spared the humiliation and the waste of living warped by confused allegiance."[19]

At the age of 16, Saminsky had written a commentary on Spinoza's *Ethics* and translated from Latin to Russian the famous work by Descartes *Meditationes de prima philosophia.*[20] Then the reading of a book on celestial mechanics heightened his passion for higher mathematics. He plunged into studies of integral calculus, of the theory of probabilities, mathematical logic, geometry of curved spaces, etcetera. These studies furnished him a solid base for three special works: "The Philosophic Value of Science", "The Foundations of Arithmetics" and "Critical Analysis of Neogeometric Ideas and Generalizations."[21] His last two essays published in the annals of the Moscow University *Problems of Philosophy and Psychology*, defend the neo-Kantian doctrine as opposed to the mathematicians with new geometrical conceptions like Beltrami, Helmholtz, Riemann, Sophus Li, Minkowski, and Poincarre. [22]

During this time, Saminsky was obviously almost completely immersed in the study of mathematics, but he did not stop thinking about music. He studied and composed alone, but was consistently hindered by an amateur's naiveté and ignorance. He wrote many pieces for orchestra, trios, songs, and piano waltzes, all dedicated to his countless "cousins" and playmates. He acquired an elementary background mostly by

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[19] Ibid, "Third Leonardo" 27, "Four Figures" 82.
[20] Charles Davidson, "Lazare Saminsky," 2.
[21] Domenico De Paoli and others, eds., *Lazare Saminsky: Composer and Civic Worker* ,50.
[22] Ibid.

himself, pouring over textbooks, and his compositions were mostly the result of trial and error.[23]

In 1900, while working on his college entrance examinations in mathematics, logic, Latin, and Greek, he was told by his father that the family fortunes were in ruin; "every ruble my family owned, our house, mother's personal account, even our piano was carried away in the cyclone....peace, concentration, spare money to pay tutors....of all these things I was robbed."[24] With the financial disaster his family experienced, Saminsky was forced to become a private tutor of mathematics and Latin in Moghileff, Southern Russia. It was during this period that he wrote his first original philosophical work, "The Philosophic Value of Science." He then studied music theory in the Music School in Odessa from 1903 – 1904.[25]

In addition to experiencing his family's financial loss, Saminsky was simultaneously experiencing anti-Semitism with respect to his college entrance exams. Based upon the anti-Semitic policy that was in place at the time, he was told that even the passing of college examinations did not ensure a place at university. Saminsky wrote: "I was stunned, and my sorrow beyond description. I raved and blasphemed, thought of suicide. Then I grew listless, my soul darkly hollow. Nothing lived there but mute, dull, grief."[26] Albert Weisser contends that the shock of deprivation and wound of self-esteem inflicted upon the super-sensitive, precocious, Saminsky, left an indelible scar upon him.

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[23] Charles Davidson, "Lazare Saminsky," 2; David Ewen, "Lazare Saminsky" *American Composers of Today,* 1949. 211

[24] Lazare Saminsky, "Third Leonardo," p. 56; quoted in Albert Weisser, "Jewish Music in Twentieth Century," 84.

[25] Charles Davidson, "Lazare Saminsky", 2.

[26] Lazare Saminsky, "Third Leonardo," p. 56; quoted in Albert Weisser, "Jewish Music in Twentieth Century," 84.

It put him constantly on the defensive, throughout his lifetime, and made him often lash out alike at real and imaginary adversaries. His awakening to the stark realities of anti-Semitism (later to be reinforced by the Kishinev pogroms of 1903-1905), was also an inevitability considering the Russia of his time. It is the simultaneity of these two occurrences which proved so profoundly startling, that it apparently also caused something of a crisis in Saminsky's attitude towards Judaism.[27]

From 1905-1906 Saminsky was in what he called his "*Sol Invictus*" period. This he set forth as a form of aristocratic anarchism. He intended to write a book to be titled *The Ideal Anarchy.* His ideas were later described as "aristocratic in the moral-individualistic sense; anarchistic in both political point and religious Hindu savor. Tinged with sun-worship this creed embraced ethical individualism and Brahman-pantheist overtones."[28] Albert Weisser states that Saminsky's ideas were very much in the air among the Russian intelligencia during the first decade of the 20th century.[29]

In August of 1905, when Saminsky was 23 years old, he went to Moscow, to study composition properly under the famed theoretician, Boleslav Yavorsky of the Philharmonic Conservatory. There, for the first time, he realized clearly, how much he had to learn and took measure of the importance of the technical achievement necessary to become a real composer. In 1906 he was expelled from the conservatory for joining a revolutionary group and taking part in political demonstrations.[30]

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[27] Albert Weisser, "Jewish Music in Twentieth Century," 84.

[28] Lazare Saminsky, "Third Leonardo", p. 104; quoted in Albert Weisser, "Jewish Music in Twentieth Century," 86.

[29] Albert Weisser, "Jewish Music in Twentieth Century," 86.

[30] Charles Davidson, "Lazare Saminsky," 2; Domenico De Paoli and others, eds., *Lazare Saminsky: Composer and Civic Worker*, 50.

That same year, Saminsky entered the Imperial Conservatory of Music in Petrograd. The installation as a student in the conservatory was a dramatic affair for Saminsky. On the day of his induction, he found himself in the study of the Director of the Conservatory, surrounded by the greatest composers of Russia: Rimsky-Korsakov, Glazunov, and Liadov.[31] They found Saminsky's piano playing primitive (he was able to read at sight a Beethoven sonata and a Bach fugue), his sight-singing good, and his ability of guessing intervals, very good. He took courses in harmony and counterpoint and applied to get into the conducting program. His poor piano playing proved to be a hindrance, but he convinced the faculty to admit him on the condition that he would take a re-test in piano playing, sight-reading, and deciphering orchestral scores.[32] By the end of the summer, after having spent the summer working on his technique in these areas, he took a re-test, and this time the committee passed him as a student of the conducting class against the wishes of its teacher, Nikolay Tcherepnin.[33]

Saminsky's harmony and counterpoint classes at the conservatory disillusioned him. He was disillusioned with Liadov's approach to harmony. After studying with Yavorsky, where he learned the art of voice-leading, issues of the "natural modal taste", and of the science of the cadence, he found Liadov's approach quite distasteful. Liadov's counterpoint was based on the period scale – the mid-European major-minor. Some of Saminsky's classmates made him their tutor in harmony and were delighted when Saminsky taught them the Yavorsky approach.[34] Liadov, on the other hand, felt that

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[31] Albert Weisser, "Lazare Saminsky's Years in Russia and Palestine: Excerpts from an Unpublished Autobiography," *Musica Judaica* 2, no.1 (1980): 2.
[32] Ibid.
[33] Ibid.
[34] Ibid.

Saminsky was working composition in his own way. Liadov once said that he would go through great pains to explain to Saminsky the right method; he would listen intently, and do the exact opposite. Saminsky considered Sergei Prokofiev and Nikolai Miaskovsky classmates, but considered himself to be the fiery and reckless one amongst his group. He was always obsessed with the "justice notion" and his classmates chose him to be the conduit between his class and the Director of the Conservatory.[35]

Saminsky's tense relationship with his teachers did not end with Liadov. His conducting teacher, Tcherepnin, did not believe in Saminsky's conducting abilities. As much as he could, he barred him from practicing on the Junior Orchestra, where the novice conductors learned how to conduct. Instead, Saminsky was taken to the operatic class and was used for everything that required good hearing, such as leading the band and chorus back stage, signaling for the opera organist and so on.[36] Eager to practice the conducting that was denied to him at the Conservatory, Saminsky became Chorus Master at the University and, soon afterwards, the second conductor of its orchestra. This position carried with it the title of "Assistant Instructor of Music at the Imperial University of St. Petersburg."[37] In 1908, Saminsky made his first public appearance as a conductor with the Petrograd University Orchestra in Mozart's *Jupiter Symphony*, and in 1909, he conducted his own *Overture*.[38]

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[35] Albert Weisser, "Lazare Saminsky's Years in Russia and Palestine," 3.
[36] Albert Weisser, "Lazare Saminsky's Years in Russia and Palestine," 4.
[37] Ibid.
[38] Charles Davidson, "Lazare Saminsky," 3.

CHAPTER II

SAMINSKY'S INVOLVEMENT WITH THE ST. PETERSBURG SOCIETY AND HIS TRAVELS IN THE CAUCUSUS, TURKEY, AND PALESTINE

Early in the fall of 1908, a senior schoolmate in Korsakov's class Efraim Shkliar, Solomon Rosovsky, and Nesvizski-Abileah, all of them ardent Zionists, together with Michael Gniessen formed a group aiming to foster Hebrew music. At the time Saminsky was only faintly interested in things Jewish, but he decided to join the group as its first secretary. In later years the group included Alexander and Gregory Klein, Joel Engel, Joseph Achron, and Moses Milner.[1] All of these students were members of Rimsky-Korsakov's composition class. The Jewish music idea was refined and explained by a non-Jewish music general and a police general. When Shkliar brought Rimsky-Korsakov a song built on an old Hebrew chant, Rimsky-Korsakov uttered the words "Jewish music exists and waits for its genius."[2] Three members of the group appeared before the St. Petersburg police board, presided over by General Dratchevsky, the capital's governor, to register the new Society for Jewish Music. According to Saminsky, Dratchevsky said something to the effect of:

> "No, I cannot allow a Jewish Music Society. It's misleading. Jewish Music does not exist, or at any rate it is debatable. But why not call your group, 'Society for Jewish Folk Music?' Here you are on firm soil. I myself know and like Jewish folksongs, the old synagogal melodies and the wedding tunes."[3]

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[1] Albert Weisser, "Lazare Saminsky's Years in Russia and Palestine,"12; Israel Rabinowitch, *Of Jewish Music: Ancient and Modern,* trans. A.M. Klein (Montreal Book Center, 1952), 156.
[2] Albert Weisser, "Lazare Saminsky's Years in Russia and Palestine,"12.
[3] Ibid.

The idea was accepted by the members of the group. The stated purpose of the Society was to collect Jewish folk melodies and ancient synagogal music, and to create from these a modern, national Jewish music. The establishment of this Society would greatly influence Saminsky's artistic destiny by leading him to his idea of an ancient Biblical music.[4] The first public concert of the new Society took place on October 30, 1908. The program included Shkliar's *Jerusalem*, Jewish folksongs arranged by other members of the group, and Saminsky's *Ode to Mendelsohn* (in honor of Mendelsohn's centenary birthday). It was Saminsky's first public appearance as composer and second as a conductor, having made a spring debut at the university concert.[5]

In the early years of the Society, the members devoted themselves almost entirely to the secular melody and to the semi-religious Chassidic tunes. They gathered together a number of songs, borrowed from Polish folk-dances, etcetera. [6] Saminsky was immediately impressed by the power of the Chassidic songs, those of the Jewish pietist sect, a reflection of a deeply inherited instinct and philosophy. He felt the close kinship of the Chassidic chants with the ancient "Hebraic paganism"[7], but as time went on there was a doubt among its members as to whether the secular Jewish folk-song partook of the authentic and pure Jewish melos. Thus, the Society organized expeditions and investigations with the objective of seeking out exemplars of the Jewish folk-song, as they were extant in all of the far-flung corners of the Russian Jewish community, and even beyond. These pursuits gave the Society a definitive musicological character. During its ten years of activity, the Hebrew Folksong Society gathered thousands of old

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[4] Charles Davidson, "Lazare Saminsky," 4.
[5] Ibid.
[6] Lazare Saminsky quoted in Israel Rabinowitch, *Of Jewish Music*, 171.
[7] Albert Weisser, "Lazare Saminsky's Years in Russia and Palestine,"12.

songs from every corner of Russia, Lithuania, and Poland. Through its emissaries, it scoured Galicia and Palestine. Hundreds of original Jewish compositions based on folksongs and harmonizations of the latter were published. The Society directed or assisted in organizing thousands of concerts in Russia, Germany, and Austria. Some performing groups, born within the Folksong Society or inspired by its leadership, such as the Medvedieff ensemble, or the Zimra group, went on wide missionary errands and spread the Jewish folksong as far as Siberia in one direction, and the United States in the other.[8]

The Society was fortunate to have patrons who financed its work. Among its sponsors it counted the distinguished Baron Guinzbourg. It was at his expense that there was organized a "Jewish-Ethnological Expedition", which in the years 1913-1916 collected, in addition to other treasures of Jewish folklore, over 2,000 folksongs, both religious and secular. Through these activities, the members began to feel that the true soul of Jewish music was to be found in the various modes of Torah cantillation and in the old synagogue melodies. They began to devote their energies to the study of these themes.[9] Saminsky was quoted as saying:

> "The more one delved into a theoretical analysis of Jewish music, and the more one applied critical standards of one's own labors and to the national aesthetic values, the more was one driven to the sphere of the noblest and most authentic elements of Hebrew music."[10]

From 1909-1916 Saminsky almost uninterruptedly served as the chairperson of the Music Committee. However, he managed to remain engaged in other activities as well. In the

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[8] Israel Rabinowitch, *Of Jewish Music*, 171; Lazare Saminsky, *Music of the Ghetto and the Bible*, (New York: Bloch Publishing Company, 1934), 50.
[9] Israel Rabinowitch, *Of Jewish Music*, 170.
[10] Ibid., 171.

summer of 1909, Saminsky completed his *First Hebrew Song Cycle* which included his arrangements for voice and piano of such Jewish compositions as "*Patch, Patch Kichelach*," "Song of an Orphan," "*Shlof Mein Zun,*" "Prayer of Rabbi Levi Yitzchok of Berditchev," and others of a folk origin. He also completed orchestral sketches of his *Vigilae* in December of that year, and he conducted the opera performances of Glinka's *Russian and Ludmilla* in the Conservatory of Petrograd Opera House to complete the requirements for a conductor's certificate.[11]

From September 1910-September 1911, Saminsky was in the Caucasus, where his family had secured for him an appointment as an Imperial Grenadier in the Russian Army. He had always wanted to visit the Caucasus, and the land itself left a deep imprint on his life and thought. Of these times Saminsky said:

> "I was in the military in Tiflis in an Imperial Grenadier Regiment, whose Colonel was a Grand Duke. As a privileged soldier and one of higher education, I was placed in charge of a platoon and went on maneuvers. This is how I fell in love with the Caucasus and toughened my body and demeanor mightily, which has served me for the rest of my long life."[12]

It was at this time that Saminsky made his first acquaintance with the Jewish religious chants of what he describes as "the ancient tribes of Israel." From 1912-1913, Saminsky was the Assistant Music Editor of the St. Petersburg newspaper *Ruskaya Moiva.* In February 1913, he was invited to conduct his triad of poems for orchestra, *Vigilae*, at the Koussevitzki concerts in Moscow. In the summer of 1913, Saminsky received an important commission that would firmly set him on the Hebraic path in his

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[11] Charles Davidson, "Lazare Saminsky," 4-5; Israel Rabinowitch, *Of Jewish Music*, 175.
[12] Charles Davidson, "Lazare Saminsky," 5.

musical composition, as well as in his musicological and artistic activities, for the rest of his life.[13]

In the summer of 1913, Lazare Saminsky received an important commission from Baron Horace de Guinzbourg's Ethnological Expedition, through which he gathered in Georgia the ancient religious chants of the Transcaucasian region. Later that year he went back to St. Petersburg, where he worked on transcribing the Expedition's musical findings, but it was surely the 1913 Transcaucasia experience that not only set him on the path toward his development of nationalistic Hebrew music, but also brought about a change in Saminsky's direction concerning what materials he was to stress in the composing of Jewish music.[14] It was not his first journey to the Caucasus, nor was it his first opportunity to hear the songs of the Hebrew tribes of Georgia, Dagestan, and Persia. Four years earlier, while Saminsky was in the military, he lived in the Caucasus, but during his previous sojourn there, Saminsky was completely absorbed in military maneuvers and his interest in Hebrew music had just begun, so he did not then gauge the tremendous value of the Oriental-Hebrew music.[15]

In his work of collecting the Hebrew Georgian chants, Saminsky was helped by the *Ba'al Qeriah*, the reader of the Scriptures; and the *melamed*, the teacher of the Georgian synagogue's religious school, *hakham* David Abramadze; by the son of the Chief Rabbi of the Georgian Jews, *hakham* Malkiel Namtalashvili; and also by the latter's uncle, *hakham* Joseph Namtalashvili. Saminsky explains that the mountaineer

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[13] Ibid., 5; Domenico De Paoli and others, eds., *Lazare Saminsky: Composer and Civic*, 51.
[14] Albert Weisser, "Jewish Music in Twentieth Century," 94; Domenico De Paoli and others, eds., *Lazare Saminsky: Composer and Civic Worker*, 51.
[15] Lazare Saminsky, *Music of the Ghetto and the Bible*, 148.

Jews, a tribe that he explains is one of "scant culture", bestows the title of *hakham*, that is "the wise one" or "the learned one", on any man who is somewhat versed in Hebrew learning.[16]

All of these men came from Akhaltzikh, a district, which – as well as the city of Kutais and the village Tzhenvali, about 50 miles from Tiflis – is the main and the oldest settlement of the Georgian Jews. These individuals assured Saminsky that the melodies they imparted to him had been sung by them since childhood, and that the prayers have been chanted in a similar manner by the Jews of Kutais and Tzhenvvali since time immemorial. [17]

Saminsky explains that Georgian Hebrew music has three main branches: 1. the purely religious kind including the cantillation of the Bible; 2. semi-religious chants, such as *zemirot*, table songs; and 3. domestic airs, that is, love-songs, wedding tunes, and lullabies. Of all of the strictly religious chants Saminsky gathered, the two traditional versions of the *Qaddish,* prayer for the dead (both the traditional Georgian and the ancient Akhaltzich versions) together with the *Shir Hashirim*, the "Song of Songs" of King Solomon, are the most characteristic. Saminsky considered these melodies as some of the most "beautiful songs of Israel."[18] Albert Weisser explains that, even as an old man, Saminsky spoke with "misty eyes and a choked voice" of those evenings in the dark candlelit Tiflis synagogue when he first heard these chants and could barely write them down due to the ecstasy he was experiencing in the moment. Saminsky told Weisser that he always dreamed of returning to Tiflis, but he feared that he would find little of what he

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[16] Ibid.
[17] Ibid., 148-149.
[18] Ibid.

remembered. Walking the streets in New York City near Temple Emanu-El, or sitting in his garden in Rye, Weisser explains that one would suddenly hear him sing the *Shir Hashirim*, one of the versions of the Georgian *Qaddish*, or, in moments of deep distress, Shneyur Zalman's *niggun*, *Ale Malokhim*, "All Angels."[19] Saminsky writes:

> "These finds brought to me a complete re-evaluation of the Jewish domestic and sacred song I knew before. We saw it with our own eyes and heard it with our own ears; there really existed a higher type of old synagogal canticle than the commonly known. Much of what we fell in love with at our first infatuation with the Jewish folksong began to look flat and mediocre and of doubtful parentage."[20]

Saminsky finally came to believe that it was the synagogue which housed the most prized treasures of Jewish music – not what he called the "domestic folksong" which he thought was overly weighted by Russian, Ukrainian, Bulgarian, Polish, and Besserabian accretions. From this point on, Saminsky held that characteristics such as Biblical cantillation; certain old religious chants of the Eastern, Central, and Western European synagogues, the Near Eastern Jewish communities; and those choice elevated examples of Chassidic songs represented the most genuine and worthy components of Jewish music.[21]

The first time Saminsky took a public stand on this issue, the first of many that he would take throughout his career, came in an article that he wrote in the January 1915 issue of the Russian-Jewish weekly *Razvyet.* The article concerned the aesthetic and cultural supremacy of the "ancient religious chants" over the Yiddish folksong. The crux of Saminsky's argument contends that many of the folk melodies "passed off" as Jewish were in reality of Balkan and Slavic origin, and, as such, were not to be included within

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[19] Albert Weisser, "Jewish Music in Twentieth Century," 96.
[20] Lazare Saminsky, *Song Treasury of Old Israel* (New York: Bloch Publishing Company, 1951, 1.
[21] Albert Weisser, "Jewish Music in Twentieth Century," 93.

the canon of "Hebrew Music." As folk material, he believed that they had some value, but they must be considered in light of their sources. He insisted that the ancient religious song of Israel alone possessed real authenticity and primacy in Hebrew music.[22] Additionally, Saminsky also denigrated the "national aesthetic" values of Chassidic song, or at least the part of it which is built on the *Ahavah Rabbah* scale.[23]

This evoked a fierce response from Joel Engel, the Moscow critic and father of Jewish folksong collecting in Russia. Engel posed the question of what secular music is, free from foreign influence. Engel thought that it was sufficient that Jewish folksong bears the characteristics of something that was borrowed, changed, and altered by Jews to their taste and manner – by that much it was definitely Judaized. He also contended that in secular music as well, the "Jewish soul finds expression", though not to the same extent as in its religious music.[24]

The polemic raged, in the press and at public gatherings with various interested third parties participating at various points in time. Saminsky, in his book *Music of the Ghetto and the Bible*, devotes a chapter to this dispute between him and Joel Engel. However, he did not find it necessary to publish what Engel had to say on the subject. He simply mentioned certain points of Engel's and devoted the chapter to his personal response and point of view. Despite the controversy that Saminsky's article aroused, he did accomplish much for the Jewish folksong through his arrangements for voice and piano of such compositions as *Patch, Patch Kichelach, Song of an Orphan, Shlof Mein Zun, Prayer of Rabbi Levi Yitzhak of Berditchev*, and many others. The polemic between

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[22] Israel Rabinowitch, *Of Jewish Music*, 170-171.
[23] Ibid., 171.
[24] Ibid., 173.

Saminsky and Engel prompted other composers, such as Joseph Achron, Michael Gniessin, Alexander Krein, and Solomon Rosovsky, to foster the old Hebrew sacred melody in their own compositions.[25] What Saminsky ultimately sought in Jewish music was a recognition and re-creation of its ancient lineage, and that strain in its historical development that bespoke the noblest, the most vivid, the most precious elements of its own musical genius.[26]

There was another event that took place in 1913, more personal in nature, which made Saminsky's stay in the Caucasus much more memorable. Saminsky writes:

> "Something more stirring than tours and missions waited: a rendezvous in the dark green, woods of Georgia—with someone I hoped to walk with hand-in-hand for the rest of my life....to that dear girl I wished to see above everything else—to make my last now articulate, confession...after an elated horseback ride with L.,...I at last forced myself to tell her of my hopes...At our last evening in St. Petersburg, I was so vague that she had not guessed the true strength of my feeling. The invitation to follow her had been one of just a loving friend. Now she happened to be engaged to one of my cronies; something of which I had no inkling...In despair I wandered in the woods all night, alone."[27]

Saminsky never revealed the identity of "L." Albert Weisser guesses that "L." was his fellow student at the Conservatory, the composer, Lioubov L'vovna Streicher (1888-1958). In his autobiography, Saminsky writes of her as:

> "dear Lioubotchka Streicher, another member of our little circle, a highly gifted musician and composer. I took to this enchanting girl just as ardently as did the others. Her family hailed from North Caucasia, were of Hebrew faith and even staunch Zionists...Lioubotchka (a tender version of the name Lioubov which means 'love'....Something ineffably noble and loveable flowed from her fragrant self, her shy glance, her melodious voice."[28]

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[25] Ibid., 175.
[26] Albert Weisser, "On the Death of Lazare Saminsky," *The American Organist* 52 (1959), 376.
[27] Lazare Saminsky, "Third Leonardo," p. 165-166; quoted in Albert Weisser, "Jewish Music in Twentieth Century," 96.
[28] Ibid.

Not too long after this occurrence, Saminsky wrote his finest Yiddish art song, *Di Nakht*, "The Night", to words by his Guinzbourg Expedition companion, the poet Sh. Ansky. The music reflects elements of his discovery of the religious song, and the words speak of the contrast of a clear, beautiful night and the protagonist who exclaims he is "like a stone, poor and alone."[29]

During the years 1914-1915, Saminsky found himself again directing his activities toward the Hebrew Folk Song Society. From 1915-1917, Saminsky was a professor of composition, conductor of symphony concerts and Director of the Conservatory of the City University. In the summer of 1916 he composed his opera, *The Vision of Ariel,* in western Georgia. In the autumn of 1916, he composed his first symphony in Tiflis.[30] On February 25, 1917, Saminsky conducted his *First Symphony* at the Imperial Opera House in Petrograd at one of the Siloti concerts. [31]

At the beginning of 1919, with the arrival of the Bolshevik revolution, for which Saminsky had a strong antipathy, Saminsky was determined to make his way towards America. Saminsky left his country and crossed the Caucasus and Turkey. A sojourn in Constantinople and Salonica afforded Saminsky the opportunity to meet some of the personalities that represented the Turkish Sephards of Spanish origin, to listen to their musicians, and to record their synagogal chants and their old Castilian and Aragonese ballads. Some of the people that he met included the Chief Rabbi of Turkey, Haim Bejarano and the *hakham bashi* of Salonica, Jacob Meir, an ardent Zionist and Biblical scholar. Through the members of the Turkish *B'nai Brith,* "Sons of the Covenant,"

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[29] Albert Weisser, "Jewish Music in Twentieth Century," 98.
[30] Charles Davidson, "Lazare Saminsky," 6.
[31] Domenico De Paoli and others, eds., *Lazare Saminsky: Composer and Civic Worker*, 52.

Saminsky met other outstanding figures of the old Spanish Jewry, particularly Lucien Sciutto, editor of a leading Constantinople daily, *L'Aurore*, and Don Isaac Navon, a keeper of old Castilian songs.[32]

In February 1919, Saminsky was on his way to Palestine by way of Beirut, and spent three eventful months in the Holy Land. He lectured on Hebrew music before a huge gathering at the People's Auditorium in Jerusalem and traveled from Tel-Aviv straight through upper Galilee to Tiberius, always listening and absorbing the variety of musical cultures around him. Saminsky made numerous important friends in Palestine: General Ronald Storrs, then Military Governor of Jerusalem; Moshe Sharett, later Foreign Secretary and Prime Minister, who gave him Hebrew lessons; and the great musicologist A.Z. Idelsohn, whom Saminsky admired and continued to see later in America.[33] Saminsky considered his time in Constantinople and Palestine to be among the happiest and most joyous of his life.[34]

As much as Saminsky was taken by what he called "the youthful excitement" and fascination of Palestine, his ultimate goal was to come to America. Thus in May of 1919, by way of Beirut and Marseilles, Saminsky went to Paris and lived there for four months. During his time in Paris, Saminsky discovered, and in some ways recognized, the city which he had never seen, but whose framework and spirit were so familiar to him through his readings. He wandered through the old Parisian quarters and learned the history of the city and of the nation. He visited the Louvre and the museums. In the autumn of 1919 and through all of 1920, Saminsky lived in England. At the Universities of London,

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[32] Lazare Saminsky, *Music of the Ghetto and the Bible*, 158-159.
[33] Albert Weisser, "Jewish Music in Twentieth Century," 103.
[34] Charles Davidson, "Lazare Saminsky," 8.

Oxford, and Liverpool, he lectured on Russian, Georgian, Armenian, and Hebrew music and disseminated his knowledge of the unknown musical art of the Orient. He appeared also in one season of the ballet at the Duke of York's Theater, and in choral concerts in London. He founded a Hebrew Music Society in London and which gave a series of concerts devoted to modern Hebrew composers.[35] In 1919, Saminsky also finished his complete revision of the ballet-opera *The Lament and Triumph of Rachel.* On the whole, though, his stay in England was not a happy one. Saminsky writes:

> "I had to live on fleeting jobs poorly paid: scant lectures, occasional composing of incidental music…I even managed for a time a sort of music school in a labor center, and also conducted a Russian refugee chorus."[36]

In December of 1920, Saminsky set sail for America, where he would remain for the rest of his life. Here he would advance his definition of an authentic, nationalistic, Hebrew music. It is important to pause here and reflect upon this musical world-view before continuing with Saminsky's biography, as it became an integral part of Saminsky's life and legacy.

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[35] Domenico De Paoli and others, eds., *Lazare Saminsky: Composer and Civic Worker.*
[36] Lazare Saminsky, "Third Leonardo", p. 230; quoted in Albert Weisser, "Jewish Music in Twentieth Century," 104.

CHAPTER III

LAZARE SAMINSKY'S DEFINITION OF AUTHENTIC NATIONAL HEBREW MUSIC

In his book *Music of the Ghetto and the Bible* (1934), Saminsky argues that the Jewish composer is marked by the position that is best defined as "singing the song of Zion in Exile."[1] While the composer may not necessarily be aware of this situation, Saminsky feels that it is the responsibility of the Jewish composer to:

> "seek the most elevated, the aesthetically priceless elements of domestic and sacred Hebrew melos; he is then to absorb and to fuse them in tonal speech of individual casting. He must also achieve the fusion of folk and personal creation, a worry left far behind by other nations."[2]

Saminsky felt that in comparison to Western music, Jewish musical work had become tribal and shallow. He felt that the West had discolored and distorted the very essence of Jewish "habit and behavior" in religion and art. The Jewish composer had become the mouthpiece of the nationalism of its neighbors in their musical creations.[3] Saminsky believed that Jewish music as a whole anxiously waits for a final, organic, type of personal composition.[4]

Saminsky contends that the cantillation of the Bible provided the basis for the development of Hebrew music through the age of the *Tannaim,* the period of the formation of the Mishna, and it is the mission of the composer of Jewish music to return

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[1] Lazare Saminsky, *Music of the Ghetto and the Bible*, 5.
[2] Ibid., 6.
[3] Jacob Beimel, "Review of *Music of the Ghetto and the Bible* by Lazare Saminsky," *Jewish Music Journal* 11 (March-April 1935) 10.
[4] Lazare Saminsky, *Music of the Ghetto and*, 8.

to its pure front, "to the melos of the cantillations".[5] The cantillation of the Bible, and the ritual synagogal songs of the purest and oldest type gravitate toward the following modes:

1. The *Magen Avot* Mode: This mode corresponds to the Aeolian scale, pure or with the lowered second step. The *Magen Avot* mode is a descendent of the old Biblical motives used in the chanting of the Prophets. Saminsky gives examples of chants such as *Tal*, *V'hakkohanim,* or the *Qaddish* of the Georgian Jews as examples of chants built in the *Magen Avot* mode.[6]

2. The *Adonay Malakh* Mode: This mode corresponds to the Mixolydian scale, or to a full or shortened Dorian scale of the early Medieval chant. Saminsky explains that it is one of the oldest Hebrew scales and it reigns pre-eminently in the oldest synagogal chant. It traces its parentage to the ancient cantillation of the Pentateuch, and is also called the *Tefilah* mode, that of prayer. The *coda jubilans* melody traditionally concluding some fragments of the Pentateuch cantillation, used also in chanting a passage from the book of Genesis; the ancient Yemenite *Yevorekhekha*; or the traditional Ashkenazic *Adonay Malakh* are examples of this mode.[7]

Saminsky contends that the *Ahavah Rabbah* mode, although the mode of many traditional synagogal songs, is not found in the cantillation of the Bible. Saminsky explains that, from the evidence he evaluated, the *Ahavah Rabbah* mode arrived from Arabic and Moorish sources, and has greatly contributed to the neutralizing and the degrading of all

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[5] Ibid., 22; Jacob Beimel, "Review of *Music of the Ghetto and the Bible* by Lazare Saminsky," 10.
[6] Ibid., 24-25.
[7] Ibid., 30-31.

Oriental music.[8] For Saminsky the *Ahavah Rabbah* mode became a symbol of the unlearned Jews of the Ghetto: "The *Ahavah Rabbah* mode has contaminated the Jewish religious melody and even more so the Jewish folksong, especially that of Eastern Europe."[9] Saminsky explains that this mode should be dubbed the "wandering scale", as one finds its stamp everywhere. Saminsky provides several examples of chants that are built in a mixed scale, usually combining features of the *Mi Sheberach* mode, that is, a harmonic minor scale with elements of the Aeolian *Magen Avot* mode; these represent in Saminsky's opinion "the best and oldest representatives of Israel's melodic heritage": the first example being the *Qaddish*, the version harmonized and orchestrated by Ravel, and the second example being the *Kol Nidrei.*[10]

Saminsky names a number of factors that, to his mind, contributed toward the discoloration of Hebrew music, citing as examples the triumph of Protestantism, and the Thirty Years War, in addition to the Age of Versailles, the French Encyclopedists, and the French Revolution.[11] The downfall of the Ghetto – and the regaining by Jewry of their civic and cultural rights after a lapse of some eighteen centuries – generated a tremendous stream of civic and cultural intercourse with their neighbors. Rapid assimilation followed. In both branches of Hebrew song, the sacred and the secular, a two century period of imitation set in.[12] During the Middle Ages, the Synagogue fought, just as the Church did, against secular music, and especially against the penetration of it

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[8] Ibid., 32-33.
[9] Allan Mitchell Friedman, "The Sacred Choral Works of Three Composers of the St. Petersburg Society for Jewish Folk Music: Theoretical Analysis and Historical Context" (D.M.A. diss., Boston University College of Fine Arts, 2005) 30; Lazare Saminsky, *Music of the Ghetto and the Bible*, 33.
[10] *Music of the Ghetto and the Bible*, 33.
[11] Ibid., 38-39.
[12] Ibid., 39.

into ritual, but as Saminsky explains, the synagogue then found itself unable to stem the influx of newly-born secularized composition. Then the Jewish musician, freshly liberated, threw himself on the music of his Christian neighbors, absorbing not their melodic possessions alone, but the very spirit of the Christian song, religious and secular.[13]

For the domestic Jewish folksong, this was the time of a certain maturing. This was spurred by contact with the firm rhythm of the surrounding peoples, mainly of the European southeast and Germanic west. Saminsky explains that this assimilation accelerated the rhythmic sharpening in Jewish domestic song, in lullabies, love-songs, and wedding dances. This process was begun earlier by the migration of the Jews from the Near East, Spanish-Moorish and Latin-Moorish regions, such as Asia Minor, Spain, and Southern France, to the Germanic and Slavic East. Conversely, for synagogal music this period was one of emasculation and of de-Hebraization.[14]

Saminsky believes that the decay of the partition that had kept sacred music immune from the allure of the Jewish domestic and alien folksong also contributed to the establishment of a rather strange synagogue melos. This period marked the passing of the anonymous composer of the old synagogal chant and the medieval folksong. Saminsky feels that this new period of creative effort and of free creative choice was also the beginning of a surrender to alien art. This was the time, Saminsky believes, that the Jewish race had been gradually losing a creative position of its own.[15]

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[13] Ibid.
[14] Ibid., 40.
[15] Ibid., 44.

Saminsky explains that each of the Hebrew composers of this new period became a master of an imitative style. He cites the following composers as examples: Mendelsohn – a leader of the German classical or, rather, post-classical school; and Meyerbeer – a grandee of the French Opera. In the realm of the classic composers of the synagogue, Saminsky describes Cantor Solomon Sulzer (1804-1890):

> "a flabby Viennese-Jewish echo of the minor classics, is startlingly interrupted by a voice of a passed power, when he suddenly enunciates his fine *Ein kamocha ba'elohim Adonay* in a ringing jubilant major of the Biblical recitative." [16]

He describes Louis Lewandowski (1821-1894) as:

> "The subservient understudy of the new church-composer, father of the Berlin baroque who forgot his vigorous Lutheran choral, this very Lewandowski throws off his odd, borrowed uniform to sing on Atonement Day a mighty *Ki Keshimcha.* This chant breathes the style and pathos of the religious songs of the Jewish Middle Ages, of our martyred forefathers; it echoes the terrifying yet sublime hymns that resounded in the torture chamber and at the *auto-da-fe* of the Inquisition."[17]

Saminsky does, however, find a number of composers of the 19th century European synagogue to have possessed the compositional instinct for the old synagogal style, such as Eliezer Gerovitch of Russia (1844-1913), Baruch Schorr, a famous Galician cantor-composer (1823-1904), and particularly Nisse Beldzer, who Saminsky calls a "man of genius," and a "forceful reflection of our old sacred melos."[18] During the Baron de Guinsbourg Expedition, Saminsky collected several songs of Nisse Beldzer and even utilized his *Av Harachamim* for the chorus of Jewish martyrs in his opera-ballet, *The Vision of Ariel.*

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[16] Ibid., 45.
[17] Ibid.
[18] Ibid., 46.

Saminsky explains that a Renaissance in Jewish music took place at the beginning of the 20th century, represented by such composers as Ernest Bloch, Joseph Achron, Michael Gniessin, Moses Milner, and Alexander Krein. He feels that the direction of this Jewish musical renaissance that these composers represent consists of a categorical and forceful return to the old Hebraic melos. Saminsky states that this resurrected style consists of the modal-oriental and rhythmic patterns found in the newer Jewish folksong, in its "favorite melodic refrains and curves." This Renaissance was brought about by the renewal of a strong Palestine-ward and Zionist current in Russia in the eighties of the 19th century, and in the world-at-large by the Zionist activities under Theodor Herzl at the beginning of the 20th century.[19] Hertzl and other leading East European spokesmen of Jewish cultural nationalism were searching for a bridge between the old and new: a synthesis of the traditional Jewish heritage in which they had been brought up and the secular outlook they had absorbed from the writings of the Russian intelligentsia.[20]

The philosophies of thinkers such as Simon Dubnow, Ahad Ha-Am, and Theodore Herzl helped influence Lazare Saminsky's own definition of authentic, nationalistic Hebrew music. The foremost spokesman for cultural Zionism at the turn of the 20th century was Asher Ginsberg (1856-1927), best known under the pen name of Ahad Ha-Am. Asher on his own acquired the essentials of a modern education, including the study of languages such as Russian, German, French, and English, but failed at entering a Central European University. He eventually settled in Odessa. Ahad Ha-Am is identified with the doctrine of Zion as a "spiritual center" for modern Jewry. A well-

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[19] Ibid., 48.

[20] Robert Seltzer, *Jewish People, Jewish Thought: The Jewish Experience in History* (New York: Macmillan Publishing Company, 1980), 696.

rounded and creative Jewish society in Palestine, freed from the pressures of conformity to a dominant gentile majority, would exert a spiritual effect on Jewry everywhere, infusing them with new life and inspiring them to preserve the overall unity of the Jewish people. For Ahad Ha-Am, the national character, rather than the religious character of Judaism, was fundamental. In Ahad Ha-Am's system, nations had personalities: cultural configurations that distinguish one people from another and preserve inner continuity. [21]

Another spokesman of Jewish cultural nationalism during this period was a close friend of Ahad Ha-Am, the Russian Jewish historian, Simon Dubnow (1860-1941). Dubnow used a similar approach to arrive at a non-Zionist, diaspora nationalism, according to which Jewish survival was not dependent on the attainment of a national home. During an illegal stay in St. Petersburg in the early 1880s, Dubnow began writing for the Russian Jewish press, soon acquiring a reputation as one of the most severe critics of Jewish literature and one of the most ardent advocates of Jewish cultural reform.[22] Upon moving to Odessa in 1890, Dubnow became closely associated with Ahad Ha-Am.

For Dubnow, as for Ahad Ha-Am, a nation was a collective individual composed of common memories, a sense of kinship, and a desire to affirm a single destiny. Dubnow held that a nation can endure without the usual unifying attributes (land, language, state), if the subjective elements of its identity – a distinctive self-consciousness and the will to survive as a group – are sufficiently developed. Dubnow believed that the Jewish people adjusted to its loss of a homeland by adapting its cultural forms to a wide range of diaspora conditions. He points out that from late antiquity to the present, there has always been at least one creative Jewish center that exerted a spiritual

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[21] Ibid. 697-699.
[22] Ibid., 700-701.

hegemony over other branches. The Jews were a nation whose homeland was the globe.[23] Dubnow opposed any negation of the diaspora. He felt that Jewry outside of Zion was not a passive object that would survive only through the spiritual energy of the homeland. Each branch of the diaspora had its own needs; to remain alive, it would have to maintain its own institutions and actively promote Jewish culture.[24]

Dubnow framed his discussion of Jewish national culture in the philosophical model of thesis, antithesis, and synthesis. For Dubnow, the "thesis" was traditional Judaism, a stage when Jewish life was dominated by religious law and Jews had autonomy as a group, but did not have civil rights as individuals. The "antithesis" was the Enlightenment, which liberated the mind from the fetters of tradition and fought for the political equality of humanity. The necessary "synthesis" was progressive cultural nationalism, combining commitments to personal dignity, civil equality, and intellectual freedom to the inner law of its own identity.[25] According to Dubnow, "Assimilation turned out to be in practice psychologically unnatural, ethically damaging and practically useless."[26] Pure cosmopolitanism was fiction; everyone, regardless of whether they admitted it or not, participated in a national culture. Secondly, modern anti-Semitism demonstrated that Jews who try to imitate other national types only stir up scorn and resentment. Finally, it was considered morally repulsive for Jews to abandon their beleaguered people to gain the advantages of the majority.[27]

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[23] Ibid., 702.
[24] Ibid.
[25] Ibid., 703.
[26] Ibid.
[27] Ibid., 704.

With respect to the musical culture of the Jewish people, Saminsky explains that there was a creative center where an authentic Hebrew melos could spring forth. Saminsky explains that in the 12th century, Rabbi Benjamin of Tudela taught that the most remote and secluded branches of Jewry, which in his mind were the best preserved, held the true repository of the old Hebrew song. Therefore, Saminsky explains that any Hebrew chant of mode questioned as to its age or authenticity should be analytically compared with these old and remote Hebrew melos.[28]

In Saminsky's view, the religious song of the Georgian-Caucasian, Yemenite, and the Babylonian Jew, the song preserved intact for many generations, is the representation of the old Hebrew melos. Saminsky also believes that the Georgian Jewish community is very likely the most self-contained and the purest in its Hebrew usages and ancient cultural habits that include the old religious chant.[29] Saminsky contends that through the details in their pronunciation of the old Hebrew language, the language of the Bible, details similar to those of the oldest Palestinian tradition, together with various other features, point to a possibility that the Georgian Jews might be traced to the Babylonian Captivity. Saminsky points out that, whereas the Hebrew Georgian tribe has adapted from the Georgians all its habits of language, dress, domestic life, and most notably, the domestic song, – wedding songs, love tunes, etcetera – it has guarded in amazing purity its old synagogal melody and also the sacred language, that of the Bible.[30]

Saminsky cites a number of examples to support his claim. He points out that the *Qaddish* of the Georgian Jews of Kutais, which Saminsky gathered during the Baron de

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[28] Lazare Saminsky, *Music of the Ghetto and the Bible*, 58.
[29] Ibid.
[30] Ibid.

Guinsbourg's Ethnological Expedition, is structurally in the *Magen Avot* or the Aeolian mode, the mode of the Prophets, and also the favorite scale of what Saminsky believes is the oldest and loveliest Jewish folksongs. The Persian and Yemenite Jews use this mode also for the cantillation of the Pentateuch, and the East European and the Babylonian Jews fashioned up it their chanting of the book of Joshua.[31]

A second example that Saminsky cites is what he calls the "old synagogal chant" *Aleinu leshabeah*, originating in the Babylonian Jewish settlements in the 3rd century C.E. Saminsky explains that the famous melody of the *Aleinu* has come down to us through the oral tradition of many generations. This melody is built in the traditional synagogal Mixolydian *Adonay Malakh* mode, and yet it bears a close comparison to various fragments of the Christian plain-chant and Minnesong of the 12th century. But Saminsky reminds us that the Minnesong is itself a metamorphosis of the Gregorian chant, and the Gregorian chant is in its turn an issue of the old Biblical cantillation.[32] In *Music of the Ghetto and the Bible*, Saminsky believes that through the above examples he has proven that a thread of Hebrew melos exists.

Lazare Saminsky defines National Music as the "stage in the musical creation of a race or a people when the conscious work of clearing the original culture-substance from alien accretion is already achieved."[33] The challenge of blending the folk and personal melos into a national culture is left behind, and the musical genius of a given race or nation has completed its effort to reveal itself in rounded forms. Saminsky explains that

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[31] Ibid., 58-59.
[32] Ibid., 60-61.
[33] Ibid., 65.

Jewish music has two angles to it: Hebrew and Judaic.[34] The Hebraic idiom is the building substance of what Saminsky calls the "ages-old religious melos and Biblical chant, the frozen block of Jewish music." The *idées-forces* of the Hebraic idiom are:

1. The Biblical song as subconscious record of the Hebrew historic past
2. The condensed power of the Biblical and prophetic image still lingering in Israel's vision
3. The Messianic expectant pride.[35]

Saminsky explains that the other creative agent is the idiom of the folksong born in the ghetto that was:

> "distilled from new domestic melody picked up on highways east of Suez and north of Gibraltar and of the Bosphorus; from the new *chazzanuth* and the Chassidic song full of Slavonic and Turkish blood."[36]

This is Saminsky's definition of the Judaic angle. Saminsky claims that this emanated from an "alien corner" "acquired by the Jewish racial psyche; it flows from the mental agility, the calamitous gift of alert self adaptation to a new cultural quarter."[37] Saminsky explains that the old, Hebraic element is linear, seminal, full of structural potency. "It is full of a calm old magnificence." The Judaic element is mainly a color-bearer; it is a generator of harmonic and rhythmic substances. It is fluid, expressive, episodic. Saminsky believes that Hebrew musical culture is nurtured from these two main elements. The Judaic type is grounded in the sharply rhythmic and ultra-expressive, orientalized idiom showing an abundance of borrowed and neutralized traits. The Hebraic order is rooted in the traditional religious melos with its rich and calm

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[34] Ibid., 66.
[35] Ibid., 67.
[36] Ibid.
[37] Ibid., 68.

ornamental recitative, with its fine major turns so characterized of the old synagogal song.[38]

In an article that Saminsky wrote in 1917, which he quoted in his *Music of the Ghetto and the Bible*, he explains that development of a Hebraic culture rooted in the pure idiom, rich with potentialities, that of the old religious melos, will free Jewish tonal thought from a creative narrowness imposed by a prevalent "elegiac-domestic pattern." He feels that the Hebraic tonal substance will infuse into Jewish music an enchanting and treasure-able air of ancient modes. Saminsky believes that the mission of the "young composer of Israel" was to "resurrect the Bible in music, to immerse the whole tonal body of our art in Biblical melos; to make the Biblical image and chant a driving gear of our craft."[39] In that same article, Saminsky goes on to say that the efforts toward defining an authentic Hebraic melos will show that, beneath the sorrowful layer of the Jewish domestic song that is borrowed from Christian and Aryan sources, an ore of Biblical melos is to be found. He further notes that "the froth and dregs of the so-called Jewish folk-music, picked up in the bazaar of the Orient and the street-gutter of the Occident, have darkened and disfigured the noble countenance of Hebrew musical art."[40] Saminsky contends that Jewish music has been itself "Aryanized or contaminated", partly Europeanized, partly orientalized in the Exile. He believes that the mission of Jewish music is to return to its pure form, to the ancient majestic modes, to the structure of its

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[38] Ibid., 69.
[39] Ibid., 72, quoted in Lazare Saminsky, "Hebrew element in tonal art," *Novyi Voskhod*, Petrograd (1917).
[40] Ibid.

original religious chant that historians believed was the mortar for the early Christian church song.[41]

However, it would seem that the ideas which were implanted in Saminsky during his Caucasus years, and which were reinforced during his stay in Turkey and Palestine, had to wait for their full flowering after he settled in America. Although Saminsky developed his views on music primarily during the Baron de Guinzbourg expedition, he would not have a true opportunity to put them into practice until Congregation Emanu-El of New York provided him with the ideal platform.

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[41] Ibid., 76.

CHAPTER IV

LAZARE SAMINSKY'S YEARS IN THE UNITED STATES, HIS TENURE AT CONGREGATION EMANU-EL OF THE CITY OF NEW YORK, AND HIS INFLUENCE ON AMERICAN SYNAGOGUE MUSIC

Albert Weisser states that from the moment Lazare Saminsky came to America, Saminsky developed an almost Whitman-esque belief in a new birth and flowering of both American and American-Jewish music.[1] Saminsky came to America on the S.S. *Aquitania*, which docked in New York City on December 11, 1920. Upon arrival, Saminsky knew only three people there: the choreographer Adolphe Bolm; Irene Lewisohn, director of the Neighborhood Playhouse; and the journalist Aaron Baron.[2] His career in America commenced slowly. There were performances in Detroit, where he conducted the Detroit Symphony in his *Vigilae* on December 15-16, 1921 at the invitation of Ossip Gabrilowitch. At the invitation of Mrs. Edith Rockefeller and John Alden Carpenter, Saminsky lectured on Rimsky-Korsakov's *Snow Maiden* at a "Friends of the Opera" meeting before the Chicago premiere of that opera on December 20, 1921. He repeated the same lecture before the New York Metropolitan Opera production of the *Snow Maiden* on January 17, 1922. Saminsky conducted his *Four Sacred Choruses* at a "Friends of Music" concert at Town Hall, New York, on February 5, 1922. On the 17th of the same month, Saminsky lectured in Boston on "Music in the Russian Orient" before

[1] Albert Weisser, "Jewish Music in Twentieth Century," 91.
[2] Ibid., 104-105.

the Harvard University Association.[3] On March 3-4, 1922, Pierre Monteux conducted the Boston Symphony Orchestra in the first American performance of fragments from "Lament and Triumph of Rachel."[4] Saminsky returned to Europe for occasional orchestral and concert engagements, and became active in New York based organizations which propagated and performed new music. On November 22, he was elected to the executive board of the *International Composer's Guild*, founded by Edgard Varese and Carlos Salzedo. Not long after he was elected, Saminsky resigned from the *Guild* and launched the *League of Composers*, with four other composers – Louis Gruenberg, Emerson Whithorne, Claire Reis, and Alma Wertheim – and musically dedicated laypeople. The *League of Composers* has been one of the most influential agencies for the propagation of modern musical tendencies in America.[5]

Despite all of these activities, Saminsky constantly found himself in financial straits which forced him to take on a variety of different jobs, such as teaching, arranging, writing incidental music for plays, and conducting in local vaudeville houses and movie theaters. He also conducted the chorus behind the scenes for Cecil B. De Mille's film *The Ten Commandments* at the George M. Cohan Theater.[6]

On April 23, 1923, Saminsky married a young American writer, Lillian Morgan, who was described by the composer George Maynard as "fragile, charming, blondish, and a replica of some pre-Raphaelite painting." A talented author and poet, she had three

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[3] Charles Davidson, "Lazare Saminsky," 9. His "Four Sacred Choruses" include "Ani Hadal," "El Yibneh Hagalil," "To Zion's Heights," and "Hear My Prayer."
[4] Charles Davidson, "Lazare Saminsky," 9.
[5] Albert Weisser, "Jewish Music in Twentieth Century," 105; Charles Davidson, "Lazare Saminsky," 11.
[6] Albert Weisser, "Jewish Music in Twentieth Century," 106.

novels to her credit and a number of short stories. Immediately after the wedding, Mr. and Mrs. Saminsky sailed to Europe.[7]

Saminsky also taught the composer George Maynard. Maynard came for lessons twice a week. He found Saminsky a splendid teacher: patient, understanding, and thorough. The text Saminsky used to teach was Rimsky-Korsakov's *Textbook of Harmony*. When Maynard could no longer afford to pay for his lessons, Saminsky offered to teach him for free. According to Maynard, Saminsky struck him as rather "shy, diffident, and temperamentally unable or incapable of advancing his own music." He would have preferred others to take on the task for him. However, Albert Weisser contends that Saminsky was most persuasive and articulate when he was advancing the works of his friends and those he admired.[8]

Until the time of Saminsky's appointment, all he knew of Temple Emanu-El was the Moorish building the congregation occupied. The New York banker, Joseph Lilienthal, began to talk to Saminsky about the musical directorship of the congregation. Lilienthal said that Kurk Schindler, the present music director, had quarreled with the Board and gravely offended important members of the congregation. Lilienthal introduced Saminsky to two leading trustees of the Temple, William Spiegelberg, son-in-law of the Colorado copper barons the Guggenheims, and Philip Goodhart, banker and brother-in-law of New York Governor Herbert Lehman. Saminsky also met with Mr. Samuel Newburger. All of these men were members of the Choir Committee of Temple

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[7] Albert Weisser, "Jewish Music in Twentieth Century,"107; Charles Davidson, "Lazare Saminsky," 12.
[8] Albert Weisser, "Jewish Music in Twentieth Century,"107.

Emanu-El.[9] The committee told Saminsky that he would be given freedom of action and thought that he would do great things for the Temple. Saminsky told them in return that all he was interested in was doing great things for Jewish music. Saminsky was appointed Music Director of Temple Emanu-El in May 1924 and began his duties in September 1924, corresponding to the High Holiday calendar.[10]

Albert Weisser writes that, with his appointment to Temple Emanu-El, Saminsky could finally put into practice all of his ideas about Jewish music, and for Saminsky, his appointment "started him on a second return to Judaism, even as the Jewish Folksong Society in St. Petersburg did, a quarter of a century earlier." For Temple Emanu-El, it meant that at long last they had for its music director an expert on Jewish Music, who could revitalize its musical forces, and bring into its liturgy the highest and most authentic type of synagogal song.[11]

Emanu-El was one of the first congregations in America established initially as "Reform," well before the official formulation and founding of an actual Reform movement in the United States. By the 20th century, by virtue of a variety of factors – including the historically elite social and economic status of its lay leadership and much of its membership, and the cathedral-like aura of its present sanctuary – Congregation Emanu-El acquired a popular perception in many quarters as the "flagship" congregation of the American Reform Movement, at least in the eastern half of the country. Under

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[9] Israel Katz, "Lazare Saminsky's Early Years in New York City (1920-1928): Excerpts from an Unpublished Autobiography", *Musica Judaica* 6, no. 1 (1983-1984), 20; Minutes of Congregation Emanu-El Choir Committee, April 9, 1924.
[10] Ibid., 20; Charles Davidson, "Lazare Saminsky", 12.
[11] Israel Katz, "Lazare Saminsky's Early Years in New York City," 22; Albert Weisser, "Jewish Music in Twentieth Century," 108.

Saminsky's musical stewardship, it was to become one of the first American synagogues to embrace goals of Western musical sophistication.[12]

Prior to Saminsky's appointment, the music directors of Temple Emanu-El, other than Max Spicker, were not Jewish. They were not trained in the cantorial art. These Music directors brought a very different musical aesthetic to Emanu-El. They were interested in creating beautiful music, but only marginally interested in preserving Jewish musical tradition.[13] In the early years of the congregation, the music resembled that of other Reform congregations of that time. The repertoire probably consisted of works by Sulzer, Lewandowski, Naumborg, and Maier Kohn.[14] The first hymns written exclusively for Emanu-El were written by Felix Adler. The William Sparger years included music from the Spicker-Sparger books that included works by Van der Stucken, MacFarlane, Zoellner, Gounod, Attenhofer, and Rubenstein. Music by Stark, Kaiser, Grimm, and Schlesinger was probably used as well.[15] Saminsky also noticed that that the traditional *Ein Keloheinu* and *Rock of Ages*, hymns that were sung in Reform synagogues across America and probably at Temple Emanu-El as well, were songs for which the words and music were adapted from old German songs, and the melody for *Rock of Ages* was simply Martin Luther's own *Nun freut Euch, Ihr liebe Christen.*[16]

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[12] Neil Levin, "Lazare Saminsky" Liner Notes in *Jewish Music of the Dance,* compact disc 8.559439, Naxos, 2006, 29.
[13] Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York 1845-1950" (M.S.M. thesis, Hebrew Union College – Jewish Institute of Religion, School of Sacred Music, 1992) 129.
[14] This was an educated guess made by Kay Greenwald based upon her knowledge of the repertoire presented in the American Reform synagogue at that period in history. There were no extensive records kept at Emanu-El from this period that discuss in detail the repertoire that was presented at services on a regular basis.
[15] Ibid., 143-144.
[16] Lazare Saminsky, *Music of the Ghetto and the Bible*, 170.

Saminsky held in very high regard several synagogue musicians in America, such as Joseph Yasser, organist and choir master at Temple Rodeph Sholom in New York; Cantor Ruben Rinder, Cantor and Music Director of Temple Emanu-El in San Francisco; Emanuel Balaban, conductor and professor at the Eastman School of Music; Jacob Beimel, cantor-composer; A.W. Binder, of the Free Synagogue of New York; and Harry Gideon, Music Director of Temple Israel in Boston; as well as Leo Low, Gershon Ephros, and Zavel Zilberts. Saminsky thought that these men knew what Jewish religious music was. Saminsky pointed out that American synagogue music was dominated, and even partly created by the non-Jewish organist-choir director. He often thought that they were most often mediocre musicians and completely ignorant in matters concerning Jewish music, though he did think that certain composers had an understanding of what Jewish music was, such as Frank van der Stucken, Gottfried Federlein, William MacFarlan, and Hugo Grimm. Saminsky believed that the non-Jewish organists did try to get Jewish music into the service when they knew that it existed, but in his initial observations of American synagogue music, he thought that it was "an extraordinary concoction, deprived of root, of style and of unity."[17]

Saminsky pointed out that there are three elements in American synagogue music. One is borrowed from the European and Eastern Jewish tradition. The second element is the volume of what Saminsky considered to be "second-rate church music, artificially accommodated to the synagogue service"; he felt that repertoire was totally foreign to the spirit of the Hebrew prayer, "to the pathos and color of the *lashon kodesh* – the 'sacred

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[17] Lazare Saminsky, *Music of the Ghetto and the Bible*, 168-169.

tongue'." The third element is what he called the "thin and pale layer of so-called 'American Hebrew religious music'." [18]

In his chapter on American synagogue music in *Music of the Ghetto and the Bible,* Saminsky lays out a case for how non-Jews have "contaminated the American synagogue with some most shallow airs." For example, he cites Sulzer's High Holiday *Mi Chamocha* as being derived from the church canticle *Iste Confessor* of Paul the Deacon, of the 9th century. He also cites Sulzer's *Hayom t'hamtzeinu* as being taken from the German song: *Auf der gruenen Wiese.* Saminsky felt that the American synagogue service was full of "tradition created by ignorance." Saminsky believed that with the exception of the oldest Hebrew melodies and the cantillation of the Bible, no Hebrew song could be considered traditional in the truest sense of the word.[19]

Saminsky also writes that, in his view, one of the great absurdities of American synagogue music is the stylizing of prayers like the *Kedushah* or *Torat Adonay* in the "unbearable, tearful, minor mode." Saminsky feels that the really traditional Jewish music, the cantillation of the Bible, including such fragments as the *coda jubilans* of the Book of Genesis, the melody used to chant *V'Noah moşa hen be'enei Adonay*, is built in a major mode. Saminsky uses these examples to show that the cantillation is "heroic and jubilant of nature", of the same character as the traditional conclusion of the Biblical texts: *Hazaq, hazaq, v'nithazeq*. In Saminsky's view, this element and style should prevail in the Sabbath service.[20] Saminsky believes that if no more suitable music can be found, it would be better to have repertoire such as *Hallelujah* of Purcell, *O Judah*

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[18] Ibid., 169-170.
[19] Ibid., 171.
[20] Ibid., 172.

Rejoice from Handel's *Judas Maccabeus*, or other vigorous works of a European Classical composer, rather than sing an orientalized *Kedushah*. He believes that would be an offense to the Sabbath.

In Saminsky's mind, the church song, adapted as closing hymn and anthem, had nothing to do with the spirit of Hebrew prayer and was aesthetically a disgrace. Saminsky poses the questions, Why should the Friday evening service not follow the indication of the prayerbook? Why should we not always sing then the *Adon Olam* or *Yigdal*? Saminsky points out that one finds good settings for these texts among the works of Salamone Rossi, Sulzer, Gerowitch, and Spicker, but Saminsky bemoans the fact that the choir director programming the music for the synagogue has too little feeling for and understanding of the Hebrew prayer, and is all too eager to please the congregation, rather than lead them. In Saminsky's view, he then transforms the closing hymns into a form of entertainment.[21]

It should be noted that Saminsky's objections to church music in the synagogue service only pertain to what he considers to be the "cheap kind of the so-called 'modern' church songs which are considered to be an insult to the synagogue and the church." He feels that repertoire set by masters of the European Classical repertoire should definitely be sung in the synagogue in their proper place. Saminsky believes that such classical music more effectively interprets the spirit of the psalm and prayer than much of the mediocre, or "cheap," "modern" synagogue compositions. Saminsky would rather see an

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[21] Ibid., 172.

entire Sabbath service sung to the music of Bach, Handel, and Mozart than listen to services by Schlessinger, or the "musical mediocrity exhibited in the *Union Hymnal*."[22]

Saminsky was very critical of one of his predecessors at Emanu-El, Max Spicker. While he believed that Spicker was devoted to his work and was an excellent musician, Saminsky believed that he had no knowledge of Jewish music, nor any flair for it. He felt that Spicker had some very strange ideas in his synagogue music that had become *the* American Hebrew musical tradition. Saminsky points out that Spicker's *Kedusha* was built on a motive taken from Wagner's *Rienzi*, and Spicker even makes note of this in his service.[23] After Saminsky observed and wrote about what he was hearing in the music of the American synagogue, he came to believe that roots, unity, and style were sorely needed in American synagogue music, and above all, a "communion with true synagogue melody."[24]

Saminsky had no tolerance for the strange, artificial music scene he encountered at Emanu-El, which for the most part had characterized the music of American Reform worship from the mid-19th century up to that time.[25] Saminsky saw himself as a champion of Jewish music.[26] He had the mission of training the ears of the congregation. Saminsky wanted to expose the Jewish community to modern cultural streams of which they might not otherwise be aware. In an interview with Herman Berlinski, who worked with Saminsky for five years as his assistant, Cantor Kay Greenwald quotes him as follows:

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[22] Ibid., 174.
[23] Ibid., 175.
[24] Ibid., 175.
[25] Neil Levin, "Lazare Saminsky" Liner, 29.
[26] Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York," 131.

> "Saminsky wanted to expose the Emanu-El congregation and the New York Jewish community to who else composed in the time of Rossi, who else composed in the time of Lewandowski."[27]

Invigorated by the forward-looking musical policies of that institution, Saminsky set about shaping its musical service, and achieving there the fruition of his hopes and very highest ideals for Jewish liturgical music. Thus, Saminsky changed the type of music that was heard at Emanu-El on Friday evenings and Saturday mornings. In a 1950 letter to the Choir Committee, Saminsky explains that he was elected by the President of the congregation at the time, Louis Marshall, and Judge Lehman, with a mandate to introduce the "best, oldest, music of Israel and the best, new synagogue music of Israel."[28]

With that so-called mandate, Saminsky threw out much of the current repertory's

> "sob stuff, those maudlin bits of melody loved by the churchgoer, [and] replaced the syrup with either fine synagogal songs of old or masterpieces of classical choral literature. I even had to write at once a number of chorales in historical Hebrew style, so bad was some of the music entrenched through bad taste, ignorance, and false tradition."[29]

Albert Weisser points out that until Saminsky came to Emanu-El, he had never written a single page of Jewish liturgical music. After he came to Emanu-El, he produced three services in quick succession and a series of Jewish art works.[30]

Saminsky was not a strict traditionalist in either his own compositions or in the structuring of the Emanu-El service. He was not rigid in applying the Jewish musical liturgical tradition to the time-honored place in the liturgy. He believed in the function of

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[27] Ibid., 69.
[28] Letter from Lazare Saminsky dated March 31, 1950, included in the Choir Committee minutes of Congregation Emanu-El of the City of New York on April 3, 1950.
[29] Israel Katz, "Lazare Saminsky's Early Years in New York City," 21.
[30] Albert Weisser, "Jewish Music in Twentieth Century," 109.

seasonal motives, but did not think it binding that certain prayer modes should take precedence over others, or be applied to particular prayers during services.[31] Aside from cantillation and the *Mi Sinai* tunes, Saminsky favored "the highest type of religious melody with its beautiful and majestic major, Aeolian minor or Mixolydian passages."[32] In Jewish terms, this meant that Saminsky preferred the *Magen Avot* and the *Adonay Malakh* modes. As mentioned in the previous chapter, he associated the *Ahavah Rabbah* mode with Yiddish folk songs and Chassidic songs. He wrote that the *Ahavah Rabbah* mode was not proper to the highest type of religious melody. Albert Weisser suspects that Saminsky's attitude toward the *Ahavah Rabbah* mode was prompted not only by his own tonal preference, but also by a strong reaction against the proliferation of the *Ahavah Rabbah* mode in American-Orthodox synagogues, where cantors utilized it for almost every prayer. Additionally, the practice of using imitation Protestant hymns, operatic arias set to the liturgy, infuriated Saminsky and caused him much strife in his early days at Emanu-El.[33] Thus, Saminsky infused the service with "old melodies of Israel," namely chants of the Bible, songs from the oldest synagogues of Rhineland, Galicia, the Near East, and Palestine. Saminsky points out that in his *Sabbath Evening Service*, a number of pieces, such as his versions of *Barekhu*, *Shema*, *Va'anahnu kor'im*, and *Hodo al Ereş* are based on "old chants of Israel."[34]

Cantor Charles Davidson writes that Saminsky was:

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[31] Ibid., 113.
[32] Preface to the first edition of Lazare Saminsky's *Sabbath Evening Service.*
[33] Albert Weisser, "Jewish Music in Twentieth Century," 113-114.
[34] Preface to the first edition of Lazare Saminsky's *Sabbath Evening Service.*

> "a bulwark for contemporary music in his position at Emanu-El. He functioned as a bulwark not only through his compositions, but in the way he befriended and encouraged young Jewish composers."[35]

One of the young composers that Saminsky befriended was Miriam Gideon, who studied with him from 1931-1934. Albert Weisser quoted Gideon as saying:

> "Lazare Saminsky was one of my two important teachers of composition, the other being Roger Sessions. Saminsky was an invaluable influence for many years. To begin with, he was most perceptive in coordinating my previous training in harmony, counterpoint, and composition."[36]

Saminsky was instrumental in having Emanu-El commission from Gideon one of her most moving works, *The Hound of Heaven.* Saminsky had a great desire to help and advance the cause of the young composer. His appreciation of the unknown composer's struggle for recognition and performances was heightened by his own reluctance to "pander to his wares." It was due to Saminsky's inspiration that the Choir Committee of Emanu-El commissioned the services of Frederick Jacobi, Joseph Achron, and Isadore Freed.[37]

Saminsky did not have any qualms about the use of music by non-Jewish composers in synagogue services. He even promoted such music. Many of the liturgical pieces that the congregation used were set by non-Jewish composers. However, Saminsky more often tended toward the use of non-Jewish music for anthems and hymns of the congregation. He would typically put such music in the "hymn" slot right before

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[35] Charles Davidson, "A Quarter of a Century of Synagogue Music in America," *Journal of Synagogue Music* 2:1 (February, 1969), 4.
[36] Albert Weisser, "An Interview with Miriam Gideon," *Dimensions,* 4/3 (Spring 1970) 38-40.
[37] Charles Davidson, "Lazare Saminsky," 16; Congregation Emanu-El Choir Committee Minutes, December 3, 1930.

the Adoration. He felt that place would be the natural and best place for singing appropriate choral works by great classical composers.[38]

Saminsky provided several explanations for his use of non-Jewish composers in worship, citing cultural, historical, and religious reasons. He felt that the very meaning of the Sabbath was a day set aside for joyous rest, and thus it demanded music that would "cheer the soul of our people, not depress it." This is why he wanted to do away with the music that he considered "tearful, maudlin, and ghetto-ridden of an Oriental character." He felt that in order to achieve the type of mood he was looking for, the music for the Sabbath services should revert to what he considered the two pure sources of truly Biblical song:

> "to the majestic, truly Hebraic and strictly traditional synagogal music that breathes the spirit of our ancient cantillation of the Bible.....and to the great classical chorale inspired by our scriptural poetry, reverently reflecting the pathos of Biblical verse."[39]

He cites examples such as Sulzer's *Ein Kamocha* and his *Hodo al Eretz*, which were built on a traditional *zemer*, or on choral pieces such as Beethoven's *Praise the Lord* or Franck's *Hallelujah.*[40] Saminsky also explains that singing chorales from the general musical repertoire introduces a touch of worldliness into the service. He notes that the Reform liturgy calls for a number of hymns for which no definite ritual music is set, nor even definite text demanded. In those cases, Saminsky feels that it is appropriate to sing repertoire from the Western classical tradition that is inspired from the Old Testament, when there is no Jewish religious music available. In those instances, Saminsky feels that

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[38] Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York," 74; Lazare Saminsky, "American Synagogue Music," *The American Hebrew* 22 (February 17, 1928), 510.
[39] Congregation Emanu-El Bulletin, October 21, 1938.
[40] Ibid.

we are upholding and widening the communion with "the spirit of humanity, brotherhood, and civilization common to us all."[41]

During his tenure at Congregation Emanu-El, Saminsky programmed special musical Shabbat services. Every year he held a special music service on the birthday of Felix Mendelssohn, to whom he referred as "the greatest composer of Israel."[42] He also devoted various Shabbat services to featuring the music of Gluck, Beethoven, or Gounod. He championed music of more traditional synagogue composers such as Rovner, Shulsinger, and Birnbaum. He also presented "Chanukah music programs", featuring music by modern Jewish composers such as Julius Chajes, at Shabbat services, as well as symposia dealing with modern composers of Jewish music. Saminsky also put together various themed Shabbat services such as "Music of the American Synagogue Old and New," "A Sabbath of Gluck and Franck," "Classical Synagogue Choral, XIX Century," and "Biblical Song, Palestrina to Dvorak." When Saminsky learned that Sir Thomas and Lady Beecham were going to be in New York in October of 1949, he programmed a Friday evening service consisting of English music in their honor.[43]

In spite of Saminsky's innovative musical programming at worship services, there were, from time to time, complaints from congregants regarding Saminsky's choice of music for services. According to Saminsky, the complaints boiled down to two points: Why does the choir always sing the same music? and, Why does our choir sing so many new songs and not sing the "traditional" music? Saminsky answered these critics by saying that they did not have a definite idea of what traditional music was. Saminsky

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[41] Congregation Emanu-El Bulletin, March 17, 1939.
[42] Congregation Emanu-El Bulletin, February 3, 1939.
[43] Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York," 74; Congregation Emanu-El Choir Committee Minutes, October 5, 1949.

thought that the criticism of the "newness" of the music was due to the presence of repertoire such as Ernest Bloch's chorales. He felt that the American synagogue is the only place where the choral works written for it by contemporary composers can be performed, and he saw it as his duty to American, as well as to Jewish culture, to perform such repertoire. Saminsky also pointed out that, in his view, people were confused by false traditions and personal traditions. The Senior Rabbi at Emanu-El at the time, Dr. Hyman G. Enelow, even remarked at one point that there had never been as much Jewish music presented at services than under Saminsky.[44]

Rebuilding the Emanu-El choir was also one of Saminsky's responsibilities as Music Director. When Saminsky first arrived at Emanu-El he did not conduct the first two or three services, but rather let the organist conduct the choir so that he could be free to observe the goings-on in the choir loft. What Saminsky found was a rather chaotic free-for-all. Ladies sewed and knitted, men read newspapers, etcetera. Some members of the choir were even bribed into coming to rehearsals, and renowned African-American singer and arranger of spirituals Harry T. Burleigh, who was a member of the Emanu-El choir, even corrected Saminsky on his conducting during rehearsals. Saminsky immediately pressed for order and higher standards amongst the choir.[45]

Saminsky was never quite in complete control of the musical life of Congregation Emanu-El. Minutes of the Choir Committee and Board of Trustees of Congregation Emanu-El indicate that on at least two occasions, Saminsky was requested to send copies of his musical programming to the rabbis and Cantor at least one week in advance, and he

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[44] Letter from Lazare Saminsky dated March 31, 1950 that was included in the Choir Committee Minutes of Congregation Emanu-El on April 3, 1950.
[45] Israel Katz, "Lazare Saminsky's Early Years in New York City," 21.

also had to have rabbinic and Board approval on the programs for any concertizing the Emanu-El choir did at Emanu-El.[46] Minutes of the Choir Committee during the early years of Saminsky's tenure at Emanu-El indicate that the Board and Choir Committee gave Saminsky complete charge over matters pertaining to the choir. When Emanu-El consolidated with Temple Beth-El, all decisions as to who would remain in the choir were left to Saminsky, in addition to which organist from the two congregations to keep on. The only limitation that was put on Saminsky was budgetary. He had to keep the choir as large as money would allow. Saminsky was also asked to have the full Beth-El choir sing one full service before their contractual term ended.[47]

In 1924, five hundred dollars was appropriated for a choir concert of Jewish music to be held the following January at the old Temple Emanu-El building on 5th Avenue and 43rd Street, and by 1927, this concert had become an annual event.[48] On February 19, 1927, Saminsky conducted the first public concert of the Emanu-El choir and gave performances of works by Milner, Gniessen, Sowerby, LeJeune, and Rossi, and in 1927-1928 concerts were given by the Emanu-El choir at Town Hall that featured Biblical and Renaissance music.[49] Additionally, on February 22, 1928, Saminsky conducted the Emanu-El choir in first performances of choral works by Arnold Bax, Arthur Honegger, Maximilian Steinberg, Gustav Holst, and Nadia Boulanger.[50] In 1928,

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[46] Minutes of the Choir Committee, October 7, 1927, December 13, 1930, June 2, 1947, September 5, 1950; and in Meeting Minutes of the Board of Trustees of Congregation Emanu-El, April 3, 1951.
[47] Minutes of the Congregation Emanu-El Choir Committee, June 6, 1927 and October 7, 1927.
[48] Meeting Minutes of the Board of Trustees of Congregation Emanu-El, December 4, 1924 and October 3, 1927.
[49] Charles Davidson, "Lazare Saminsky," 15.
[50] Ibid.

the Board of Trustees voted to dispense with this annual concert in order that the choir might concentrate on the dedication service for the new Emanu-El building on East 65th Street. On January 10, 1930, Saminsky conducted a choral and orchestral program of new works by Ernest Bloch, Frederick Jacobi, Joseph Achron, and himself at the Dedication Festival of the new Congregation Emanu-El building at 1 East 65th Street. Cantor Kay Greenwald surmised that the annual concerts were discontinued for financial reasons. Emanu-El moved to its new building just as the Great Depression was beginning.[51]

By 1934, the Emanu-El choir under Saminsky's directorship was starting to become more and more well-known, and by 1936, with the beginning of the Three Choir Festival that Saminsky instituted, the Emanu-El choir had become one of the more important choirs in both the Jewish world and in the musical community at large.[52] In 1939, the Emanu-El choir was engaged to sing at the World's Fair in the Temple of Religion. The Board of the congregation was extremely supportive of the choir, and the decision for the choir to participate in the event came after the decision had been made to compensate the choir for all demands made upon it outside of regular services.[53] In 1940, the Emanu-El choir again participated in the World's Fair. In 1943, Saminsky produced two concerts which he called "Salutes to the United Nations" under the auspices of the Museum of Modern Art and some war charities. The Board of the congregation granted

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[51] Minutes of the Emanu-El Board of Trustees, December 11, 1928; Minutes of the Emanu-El Choir Committee, October 22, 1929; Charles Davidson, "Lazare Saminsky" ,16; Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York," 87.

[52] Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York," 91.

[53] Minutes of the Emanu-El Board of Trustees, April 13, 1939.

the Emanu-El choir permission to participate, and again the choir members were paid for their services. In 1944 the Emanu-El choir was asked to participate in four concerts with the New York Philharmonic, and later that year the choir participated in a special Passover broadcast in New York.[54]

The Emanu-El choir was also engaged in *mişvah* work. In 1942, during World War II, at the request of the War Department, the choir recorded music for Jewish soldiers fighting overseas. In 1944, the choir also recorded Passover music that was to be broadcast to France, Belgium, and other parts of Europe.[55] In November 1945, the Emanu-El choir was invited to participate in the American Music Festival, along with Columbia University, the Alice Stillson Fund, and the National Orchestra Association.[56] In 1947, Decca Records approached the Board, asking permission to record the Emanu-El choir singing "ancient synagogue music."[57]

Cantor Kay Greenwald explains in her thesis on Emanu-El's musical history that there were several elements that went into the development of the choir's reputation during Saminsky's tenure. Among them was the financial assistance of the Emanu-El Board, but it was not finances alone. Saminsky chose members of the choir from the best of the East Coast music community. He hired graduates from music schools such as Juilliard, the Carnegie Institute, and the Royal Conservatory in Toronto. Former members of the Emanu-El choir include Martha Lipton, Regina Resnick, and Cantor

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[54] Minutes of the Emanu-El Board of Trustees, April 4, 1940, December 2, 1942 and November 2, 1944.
[55] Congregation Emanu-El Bulletin, October 23, 1942 and May 4, 1944.
[56] Minutes of the Emanu-El Board of Trustees, November 8, 1945.
[57] Minutes of the Emanu-El Board of Trustees, September 21, 1947, and Minutes of the Emanu-El Choir Committee, November 5, 1947.

Richard Botton.[58] In an interview with Cantor Botton that was printed in Greenwald's thesis, Botton is quoted as saying that Saminsky was not a good conductor. The choir, according to Botton, would have one eye on Saminsky, and one eye on Dr. Robert Baker, the organist: it was from Baker that the choir took their musical cues.[59] Greenwald contends that Saminsky's influence on the choir lay in his talent for choosing singers, in his professional expectations, and his own reputation as a composer.[60]

In 1936, Saminsky founded and instituted the annual Three Choir Festival with the aim to:

> "present forgotten masterworks of all ages; to foster valuable old and new American music; to seek out and bring to light the best Hebraic music of historical and current import."[61]

During the war years, in lieu of the regular festivals, special concert series were given in connection with the necessities of the period: a festive concert for the Brotherhood Week of 1943, three Concert Salutes to the United Nations in 1944, and "A Hundred Years of American Music" series in honor of the Congregation Emanu-El Centenary in 1945. The Three Choir Festivals and the above mentioned concert series were under the general direction of Lazare Saminsky, and his guest-conductors and guest composers included artists such as Margaret Dessoff, Sir Thomas Beecham, Fritz Busch, Lowell P. Beveridge, Isadore Freed, Alfred Greenfield, Dr. Howard Hanson, Douglas Moore, Dr. Carl McDonald, Prof. Werner Josten, Roger Sessions, Randall Thompson, and Virgil

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[58] Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York," 93.
[59] Interview with Cantor Richard Botton, December 9, 1991, as quoted in Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York," 94.
[60] Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York," 94.
[61] Congregation Emanu-El of the City of New York, *First Ten Years of the Annual Three Choir Festival 1936-1946, History, Programs, Papers* (New York, 1946), 2.

Thomspon. It was the policy of the Festival to bring forth works by outstanding young composers and, by repeated performances, to help them gain recognition. The programs also represented the work of gifted, but lesser known younger composers such as George McKay of Seattle, Edward T. Cone of Greensborough, Alvin Etler of Iowa, and George Tremblay of California. Over 200 American compositions, many premieres, and commissioned works were presented at these festivals.[62]

The success of Saminsky in being able to attract such a reputable roster of performers and composers to participate in the festivals had to do with his ability to persuade them to participate at greatly reduced fees. Saminsky was able to get funding for all of these concerts from the congregation.[63] Originally, the Three Choir Festival took place on Friday afternoons, but in 1947 the Festival was expanded to include a Sunday afternoon concert. Additionally, the music that was presented at Shabbat services during the weekend the Festival was being held was tied into the program's theme. The reason behind this expansion was that Saminsky wanted to involve the National Orchestra Association. The Board approved the expansion idea and allocated money to help defray the costs. However, the National Orchestra Association ultimately did not take part in the Festival of 1947.[64] A similar situation occurred in 1949, when Saminsky made plans with Karl Krueger and the Detroit Symphony for their participation in the Festival. In return for all of the printing and publicity costs being covered by the

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[62] Ibid.
[63] Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York," 70.
[64] Minutes of the Choir Committee, June 2, 1947; Minutes of the Board of Trustees, June 5, 1947.

congregation, the orchestra had agreed to perform gratis. The performance ultimately did not take place due to the orchestra breaking up.[65]

While many of the Three Choir Festivals showcased the works of contemporary composers, Saminsky's enthusiasm for contemporary music was not always shared by other members of the congregation, and there were even questions regarding the Jewish content of these programs. Choir Committee minutes mention that Saminsky was told the programs were to be "nothing radical" and that the music should have audience appeal. In another instance, Dr. Julius Mark, the Senior Rabbi, told Saminsky that it would be forbidden to hold the Festival in the sanctuary if the music had no Jewish content. Thus, Saminsky would hold the Festival in the Assembly Hall and the I.M. Wise Hall.[66] The Three Choir Festivals were discontinued by the congregation sometime during the mid-1950s, though the reason for their discontinuation remains unclear.

Other musical activities at Emanu-El that Saminsky was involved with included concerts in honor of Emanu-El's 100th Anniversary, and Saminsky's 20th year as Music Director, both in the autumn of 1944. Additionally a symposium on "The Biblical Image in Jewish Music"; a concert with the choirs of NYU, Emanu-El and the New York Philharmonic; and a festival concert of "One Hundred Years of American Music" took place. In the midst of all of this, Lillian Saminsky, Lazare's wife, died in May of 1945 after a long illness.[67] Despite this tragedy, however, Saminsky never slackened the pace of activities at Congregation Emanu-El. In 1952 Dr. Leon Algazi was invited to deliver a lecture on French traditional music, and Algazi conducted the Emanu-El choir at the

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[65] Minutes of the Choir Committee, January 25, 1949.
[66] Choir Committee minutes, October 5, 1949, June 2, 1947, June 5, 1950, and September 5, 1950.
[67] Charles Davidson, "Lazare Saminsky," 20.

Saturday morning service in a performance of his works.[68] In 1957, Mark Lavry was also invited to conduct his synagogue works at Emanu-El's Shabbat services.[69] Although a great deal of Saminsky's time was dedicated to hosting these prominent guests and providing other musical activities for the congregation, he still carved out time to work on his writing.

During his tenure at Emanu-El, Saminsky authored several books on Jewish music and music in general, such as *Music of Our Day: Essentials and Prophecies* (1932), *Music of the Ghetto and the Bible* (1934), *Living Music of the Americas* (1949), *Physics and Metaphysics of Music*, and *Essays on the Philosophy of Mathematic* (1957). Additionally, the congregation aided financially in the publication of his three synagogue services and his *Song Treasury of Old Israel*, which contains ancient chants of Eastern Israel, the Spagniols of Turkey, Persian and Georgian Jews, etcetera gathered by Saminsky during the Baron de Guinzbourg Ethnological Expedition.[70]

In 1955, Saminsky turned to the Board of Emanu-El seeking help in publishing several of his works. He sought the help because he could no longer take care of his family financially. The works that he needed to be published were a collection of essays on the philosophy of mathematics and music, a book entitled *Music of Our Day and Century*, and his stage works such as his *Symphony No. 5, Daughter of Jeptha, and Julian the Apostate.* Saminsky was willing to subsidize some of the expense himself, but due to family financial issues, he needed to turn to Emanu-El.[71]

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[68] Minutes of the Board of Trustees, March 4, 1952.
[69] Ibid., November 26, 1957.
[70] Ibid., October 5, 1944 and April 3, 1951.
[71] Lazare Saminsky, letter written on May 23, 1955, included in the Board of Trustee minutes on June 14, 1955.

Saminsky argued that he deserved this help because of the low salary he was paid and noted that he had to take on other projects to cover his expenses. He was also hurt by copyright issues, and he even remarked that his choral works and arrangements that were performed on the radio for services each week, 260 times a year, totaled 8,000 performances for which he did not receive any remuneration.[72] Dr. Julius Mark, the Senior Rabbi of the congregation, felt that Saminsky was a musical genius, a great musician and choral director. Mark felt that the publication of the works of a great composer was very important; otherwise the works would get lost. Mr. Saul Dribben, the Chairperson of the Choir Committee, added remarks about Saminsky's intense desire to perpetuate his musical work, and pointed out the merits of Saminsky's request.[73]

The issue that was before them was whether or not the congregation owed Saminsky a moral debt because of the many years he served the congregation at a very low salary. Saminsky argued that the congregation's funds, specifically the Philanthropic Fund, could be used for cultural objectives, and Saminsky believed his request fit this purpose. The Board wondered if they were in the position to help with works that did not have any direct association with Temple Emanu-El or synagogue music; the Board was very conflicted about the situation.[74]

The President of the congregation commented that Saminsky had been with the congregation for over 30 years, and that he was a loyal and sincere employee who always had the best interests of the congregation at heart. Saminsky was regarded as one of the most outstanding directors of church and synagogue music. He was never properly

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[72] Ibid.
[73] Board of Trustee Minutes, June 14, 1955.
[74] Saul Broido, letter to Saul Dribben, submitted to the Board of Trustee Minutes on October 11, 1955.

compensated and he never asked for additional compensation during his years at Emanu-El. Due to his health, Saminsky was troubled by the prospect that he had not prepared a successor, and the publication of his works was on his mind.[75] Members of the Board were of varying opinion. One member felt that Abraham Chasins of WQXR be asked to evaluate the musical value of Saminsky's work before the idea of putting up money was even considered. Others felt that it would be reprehensible to spend money for this purpose if the music was not good. A second opinion was that Saminsky's request to publish non-synagogal music be turned down completely because the congregation was not in the business of publishing. A third opinion stated that it would be beyond the power of the Board to make a donation if funds were not available. Ultimately, the Board voted to give Saminsky $5,000 towards the publication of his work.[76]

During Saminsky's tenure at Emanu-El, he had to endure congregational politics affecting his decision making. From the very outset, when Saminsky arrived and started to leave his imprint on the congregation, he ran into political problems. Mr. William Spiegelberg, the Chair of the Choir Committee at the time of Saminsky's arrival, gave Saminsky much advice in how to navigate the congregation's political waters. Saminsky always regarded Spiegelberg as a father figure.[77] Saminsky also had problems with congregants during his tenure. A charge that was often leveled at Saminsky was that he

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[75] Board of Trustee Minutes, October 11, 1955.
[76] Ibid., November 8, 1955.
[77] Israel Katz, "Lazare Saminsky's Early Years in New York City," 21.

was flooding the service with Christian music and was neglecting Jewish music, and there were complaints that there was not enough traditional music presented at services.[78]

Saminsky's political troubles did not end with congregants. Saminsky had a rather stormy relationship with two of the three cantors he worked with at Emanu-El. As to the first cantor Saminsky worked with at Emanu-El, Simon Schlager, Saminsky called him "a prehistoric relic, and a law unto himself." He regarded Schlager as "an old singer of problematic musical talents and still more uncertain learning."[79] When Moshe Rudinow arrived at Emanu-El, Saminsky worked quite well with him, for it was possible that Saminsky and Rudinow knew each other from their activities in the Society for Jewish Folk Music in Russia. It is generally believed that it was Saminsky that brought Rudinow to the United States to be the cantor at Emanu-El; however, Cantor Kay Greenwald, in her thesis on the musical history of the congregation, could not find any evidence to support this claim.[80] After Rudinow retired from Emanu-El, Saminsky had a stormy relationship with his successor, Arthur Wolfson. Apparently, the relationship was so poor that it was reported by Albert Weisser that Wolfson refused to chant the *Eil Male Rahamim* at Saminsky's funeral in 1959.[81]

Saminsky's troubles with the clergy at Emanu-El sometimes extended to the Rabbis of the congregation as well. During his first decade at Emanu-El, the congregation consolidated with Temple Beth-El. The Rabbi of Temple Beth-El who

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[78] Congregation Emanu-El Bulletin, October 21, 1938; Choir Committee minutes, December 13, 1930, October 22, 1932 and April 3, 1950; Board of Trustee Minutes, March 16, 1951.
[79] Israel Katz, "Lazare Saminsky's Early Years in New York City," 21.
[80] Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York," 47.
[81] Albert Weisser, "Jewish Music in Twentieth Century," 120.

joined the rabbinate of the consolidated Congregation Emanu-El of the City of New York, Dr. Samuel Schulman, did not like the music that Saminsky was programming for services. Saminsky wrote that in a meeting "he shouted at me in his violent manner." Saminsky replied by saying, "Dr. Schulman, I trust you realize that I am servant of Congregation Emanu-El, not *your* personal one." While Schulman never raised his voice to Saminsky again, Saminsky wrote that Schulman joined in the campaign against him and the music that he programmed at Emanu-El.[82]

Despite all of the complaints, Saminsky was ultimately held in very high regard by the congregation and felt as though he always had the support of the Board; he credited their support with turning the Emanu-El choir into one of the most respected choirs in the musical world.[83] In January 1958, Saminsky announced his retirement from the congregation as Music Director. In his honor, the congregation organized a tribute service and luncheon. Saminsky wanted to dedicate his final service to the memory of Roger Strauss, who was active in interfaith movements with which Saminsky was also involved.[84] Cantor Arthur Wolfson inherited Saminsky's duties as Music Director of Congregation Emanu-El.

Saminsky died in United Hospital, Port Chester, New York on June 30, 1959. His body was cremated and buried at Emanu-El's Salem Field's Cemetery. He did not want a funeral service, but there was a brief burial at Salem Fields. In September 1959, a

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[82] Israel Katz, "Lazare Saminsky's Early Years in New York City," 22.
[83] Ibid.; Kay Greenwald, "The Musical History of Congregation Emanu-El of the City of New York," 79.
[84] Minutes of the Board of Trustees, February 25, 1958.

Saturday morning service which consisted entirely of Saminsky's music was presented at Emanu-El in his memory, in appreciation of his services rendered to the congregation.[85]

[85] Albert Weisser, "Jewish Music in Twentieth Century," 119-120; Minutes of the Board of Trustees, September 22, 1959.

CHAPTER V

LAZARE SAMINSKY'S COMPOSITIONAL STYLE

As mentioned in earlier chapters, Lazare Saminsky was the first to direct his compositional thoughts toward the ancient Hebrew melos, as opposed to the modern one. However, his first known work, his *Vigilae*, bears few imprints of Hebraic tendencies. Saminsky's style in 1909, at the time of his composing *Vigilae*, approached that of an impressionist. Something of that style remained throughout his compositional career. Throughout his career as a composer, Saminsky always created in two spheres. Leonide Sabaneyeff, a musicologist, wrote that:

> "Sometimes there burns in him the modern composers *tout simplement* and one who seems indifferent to Hebrew nationalism; then again his race grips him and he speaks its language only. But of this Hebrew musical utterance Saminsky is a master. His supremacy over his companions at arms Krein and Gniessin, is indisputable, for in Saminsky alone is there no trace of dilettantism."[1]

Saminsky's early compositional style consisted of rare harmonic taste and invention; a serious and stable type of creation, somewhat somber and pessimistic; and a fine technique of composition and color mastery. Saminsky appeared to be a "European Hebrew" in that he did not make a special sphere of the world's music.[2]

Another work that represents Saminsky's early compositional style as a non-Hebraic composer is his orchestral suite *Orientalia* (Opus 7) written in 1913 and performed for the first time in Petrograd in 1914. Though it was composed a few years after *Vigilae,* Joseph Yasser considers this work to be of some significance in the general symphonic evolution of Saminsky. It is based on Georgian and Palestinian melodies, and

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[1] Domenico De Paoli and others, eds., *Lazare Saminsky: Composer and Civic Worker*, 16.
[2] Ibid.

contains four separate numbers entitled "Georgian Song" (*Lentamente*), "Wedding Feast" (*Allegro energico*), "Hebrew Lament" (*Con melancholia*), and "At the Gates of Sana" (*Allegro giocoso*). In the orchestral treatment of *Orientalia*, Saminsky follows in the footsteps of Rimsky-Korsakov, who in some measure, according to Yasser, superseded the former influence of Glazunov, Wagner, and Strauss. Yasser points out that there is in this score some attempt on the part of the composer to liberate himself from foreign influences, and to create his own orchestral style.[3]

Lazare Saminsky's art-songs constitute a bridge between being a secular composer and a Hebrew composer. His art-songs, scored for solo voice and piano, also belong to Saminsky's early compositional period. *Song of Songs*, composed in an ABA form, according to Charles Davidson seems to derive from Rimsky-Korsakov's *Chanson Hebraique*. *Loneliness* is an ABA form with no real modulation. Saminsky incorporated the "post-*Haftorah*" motives in the vocal line and accompaniment. The accompaniment of his *Rachelina*, an ABA song form, is according to Davidson, "charming and of a lucid and transparent clarity."[4] Saminsky's dozen or so early published songs all exhibit this same simplicity. Davidson explains that at this point, Saminsky was harmonically a Russian Impressionist of the "school" of the late composers Scriabin and Rebikov. He had a predilection for sudden harmonic changes, especially for the Neapolitan 6^{th} chord built upon the supertonic. There are also strong indications of Biblical cantillation and other "Hebraic" motives as well.[5]

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[3] Ibid., 24.
[4] Charles Davidson, "Lazare Saminsky, 1882-1959: An Evaluation of the Composer," *Jewish Music Notes, JWB Circle* (Spring 1962), 1.
[5] Ibid.

When Saminsky discovered his idea of an authentic national Hebrew music, he had to confront some additional challenges in his composing. He knew that if he were to proceed in a manner that was to be true to his nature, background, and cultural inculcation, he would have to continue to write music both of Jewish content and of a general outlook. This was not the difficulty, as he felt at ease in both areas. The task was basically a technical one. How was he to integrate his newly found Jewish musical materials into future works, so that what one perceived was an evenly woven texture and an organic mold? Saminsky had to find a way to avoid making these works so particularized that they could not travel beyond Jewish frontiers.[6]

Saminsky's only large scale works before coming to America, which was consciously conceived and executed as Jewish, are *The Lament of Rachel* (1913-1920) and *The Vision of Ariel* (1916). *The Lament of Rachel*, initially written in 1913 for the Free Theater of Moscow, was intended to serve as a double-bill with Stravinsky's *Le Rossignol*. Bankruptcy eventually befell the Free Theater and *The Lament of Rachel* was not mounted. Rewritten for London's Duke of York's Theater in 1920, where Saminsky was music director at the time, its performance fell through again because of financial difficulties. Performed numerous times since then in concert form, it has yet to receive a theater performance, as it was originally written as a ballet.[7]

Based on a scenario by Saminsky himself, and scored for mezzo-soprano, small women's chorus, and orchestra, the work has lyrical charm. The thematic material is especially striking: it includes Polish-Lithuanian cantillation from *Song of Songs*, and *Az Yashir Mosheh*; shofar calls; part of the Ashkenazic *Kol Nidrei*; Chassidic tunes; and the

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[6] Albert Weisser, "Jewish Music in Twentieth Century," 98.
[7] Ibid., 100.

Ashkenazic melodies for chanting *Tal* and *Geshem.* His method is not to overburden these thematic elements with overpowering harmonizations, or to bury them in a sea of counterpoint. He transcribes them in such a manner as to have them fit the particular rhythmic pattern with which happens to be working at the time. One can even recognize a variant of the principal theme which Joseph Achron utilized in his famous Hebrew melody for violin and piano. The themes follow each other with little or no symphonic development. There is no attempt to smother them with distracting harmony or contrapuntal devices. Albert Weisser writes that this music is written by a Jewish musical esthete whose devices are delicate, yet shrewd and commanding. By carefully selecting particular themes as well for the subtle contrasts which their musical elements allow, Saminsky has nicely managed, by a process of variations in harmony and a writing that is mainly homophonic, to achieve a stylistic unity between Jewish content and a general outlook.[8] Author Dominic De Paoli called *Lament and Triumph of Rachel* one of "Saminsky's best creative achievements."[9] Saminsky called this work a "choreo-poem", as in this composition the dance has an expressive and dramatic value equal to other elements. Its story, drawn from the Bible – the story of Laban's deception, of Jacob's enforced marriage to Leah, and of Rachel's consequent misery – is arranged by Saminsky himself. It unfolds in four episodes without interruption: a) Jacob's arrival at Laban's camp and his love meeting with Rachel; b) the wedding feast and deception; c) Rachel's lament; d) a ritual feast and the leaving of Laban's camp by the lovers. The Biblical landscape is evoked by two simple and suggestive musical themes, in a direct and naïve way. The listener feels that somehow these themes do infinitely more than describe the

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[8] Ibid.; Albert Weisser. *The Modern Renaissance of Jewish Music,* 107-109.
[9] Domenico De Paoli and others, eds., *Lazare Saminsky: Composer and Civic Worker*, 6.

scenery, the gently oriental exterior. De Paoli suggests that one can actually feel the soul of that Biblical scene. Saminsky's fondness for the Aeolinan, Dorian, and Mixolydian modes upholds his conviction that "Biblical" music must not utilize the so-called "oriental" or "Balkan" modes and scales.[10]

The Vision of Ariel was composed during Saminsky's lectureship in theory and composition at a newly organized music school in Tiflis, where he also conducted the symphony concerts at the State Opera (1915-1917). An opera-ballet set in one act, during the Spanish Inquisition, with Saminsky devising the libretto, represents an example, according to Samuel Adler, where Saminsky was at his very best compositionally. The work requires a dramatic-tenor, soprano, chorus and dancers. After finishing *The Vision of Ariel*, Saminsky is quoted as saying:

> "my heart was so tense with emotion and vision of the far, tragic life of my forefathers, that it nearly overwhelmed me. But even in the somber pages, there flowed a cleansing strain of creation. Never before had I felt so strongly the happiness of spiritual heights."[11]

The name Ariel means "Lion of God", and though a vision of the prophet Isaiah warning the people concerning their iniquity, it can be interpreted in many ways. The term Ariel is generally understood to be a symbolic name for Jerusalem, the city where David dwelled. Saminsky, in this ballet-cantata, takes the warning of Isaiah out of that context and gives it a wider historical perspective by including many later warnings and

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[10] Ibid., 7-8.

[11] Lazare Saminsky, "Third Leonardo," p. 26; quoted in Albert Weisser, "Jewish Music in Twentieth Century," 101.

dangers to the Jewish people, beginning with the Esther story and in the second scene of the ballet-cantata incorporating the traditional prayer for the dead.[12]

The story essentially revolves around the character Don Diego, a *marrano* who is finally caught by the Inquisition and "led to the fires together with his brethren." In contrast to *Lament and Triumph of Rachel,* Saminsky achieved in *The Vision of Ariel* a highly charged and poignant drama of martyrdom. But, as in most theater pieces of this order, there is a danger – it is that the precepts presented in the work can too easily supersede the validity of the singularity of the characters. Don Diego is historically drawn, but he remains a one dimensional figure. Perhaps it is the shortness of the work which did not allow Saminsky to develop his character more fully, but there are some attractive and moving moments in *The Vision of Ariel.* The scene in the court of King Ahaseuerus is both vigorous and colorful, and the final procession of the Jewish martyrs to the *auto-da-fé* is music of a high order. Based on the synagogue chant *Av haRahamim*, "Father of Mercy", by the composer-cantor Nissan Spivak (Nissi Belzer) (1824-1906), Saminsky used his strong choral sense to build a graphic and powerful climax.[13]

This work shows a side of Saminsky which is hardly known today. *The Vision of Ariel* is an example of a real symphonist who uses the colors of the orchestra in many meaningful ways, and always with a masterful touch. Besides the orchestra, he uses a tenor soloist and a chorus, even though the work is to be danced. Scene one opens in quite a foreboding manner with the prominence of the darker colors of the orchestra, especially the English horn. This gloom is relieved by the chorus which here is treated

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[12] Samuel Adler, "Two Scenes from Vision of Ariel: A Synopsis" (photocopy) Milken Archive of American Jewish Music.
[13] Albert Weisser, "Jewish Music in Twentieth Century," 102.

with sparse harmonies, reminiscent of the Russian Orthodox Church. The tenor soloist, however, has music which is a bit more dramatic or ornamental. The brief scene comes to a climax on a rather dissonant set of harmonies, as if to picture the near disaster of the Esther story, but just as in that story, the gloom is lifted by the soloist, and then the chorus, bringing the scene to a rather calm end. [14]

In the second scene, the setting of the traditional prayer for the dead, *Av haRahamim* is incorporated. Again the music begins in a very dark manner with, once more, the English horn and the orchestral French horns playing a very active part in exposing the musical material. The soloist comes in with a wordless lament which contains snatches of Biblical chant and several references to prayer modes. Then the chorus begins the text, truly sounding like a prayer from the Russian Church, especially since there is an important part for the trombones, both doubling the chorus and in counterpoint with it, reminding one of the music of the *Russian Easter Overture* of Rimsky-Korsakov. This is not to say that Saminsky is in any way copying Rimsky-Korsakov, but that this kind of treatment came naturally to him. At the words *Av haRahamim*, the tenor soloist takes over in a very effective lament. This is no liturgical music, but rather dramatic-operatic settings with a driving accompaniment giving the words new urgency. The soloist's portion is followed by a short orchestral interlude, which leads to a very unusual "sigh" by the entire chorus and then a final quiet, most dignified ending to this prayer.[15]

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[14] Samuel Adler, "Two Scenes from Vision of Ariel: A Synopsis"

[15] Ibid.

In *The Vision of Ariel*, Saminsky continued to employ Jewish musical material in a direct quotational manner. Among this material are to be found Biblical cantillation from the Book of Esther, and his stylization of the Sephardic folksong *Rachelina.* Technically, *The Vision of Ariel* is an advance over the earlier *Lament of Rachel*, in that there is evidence that Saminsky began to integrate these materials into the fabric of his work. By extracting characteristic motives from his themes and incorporating them into his accompaniment, or announcing them outright at the psychologically apt moments in the story, Saminsky proves himself to be a composer who is able to control and unify his musical ideas.[16]

Saminsky's music for the synagogue is comprised of services for *Sabbath Evening Service*, *Sabbath Morning Service*, and *Holyday Services*. Based upon *The Union Prayerbook,* Saminsky becomes the neo-classicist. He is concerned with the neat and orderly placing of the proper chord.[17] The form of Saminsky's three services which he wrote specifically for Congregation Emanu-El may be compared to Bloch's *Sacred Service* as the "set number opera" can be compared to "Wagnerian Gesamtkunstwerk"; which is why Saminsky's works are heard to their best advantage in the synagogue within the liturgical context, and the Bloch *Sacred Service* is best heard in the concert hall.[18]

Saminsky's services consist of separate pieces, each an identity in itself, with little or no structural motivic relationship to, or crucial tonal dependency on, pieces which appear before or those which follow; so that each unit in the services may be extracted for utilitarian purposes with no noticeable artistic injury to the whole service. Thus religious

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[16] Albert Weisser, "Jewish Music in Twentieth," 102-103.
[17] Charles Davidson, "Lazare Saminsky, 1882-1959: An Evaluation of the Composer," 1.
[18] Albert Weisser, "Jewish Music in Twentieth Century," 111.

evocation, tension, and cumulative dramatic power are to be found in each individual piece.[19]

One can easily recognize, too, that Saminsky devised a markedly different style for his services than for his orchestral and theater works. The services are bare, cool, and for the most part homophonic in texture, and demonstrate use of neo-modal harmonic schemes with skill and judiciousness. There is nothing there of the decorative, elaborate writing, or his desire for contemporaneity and an experimental posture, to be found in his more ambitious works for the concert hall. Soon after taking up his duties at Emanu-El, Saminsky began to feel that ritualistic music was quite a different genre than that of the concert hall. Ideally, it had to be direct, imbued with spirituality, a simple beauty, and should not be composed for attention upon itself, but rather upon the religious experience it attempted to invoke.[20]

In his position at Emanu-El, Saminsky was forced to battle two influences in the synagogue music of America: the music of the Reform temple that wished to assimilate to the Protestant music of the time, and the folk-music of the Pale. Saminsky's response was to write music that was specifically Biblical, or at least what he conceived as Biblical. To fulfill this task, he employed his unfailing faith in what he conceived as Hebraic chant and modes, and borrowed, in whole or in part, harmonic, rhythmic, and metrical devices that spoke to his aural concept of Biblical music. Of course, one should always remember that this position was heavily influenced by a nationalistic agenda.[21] This dilution of the Jewish elements of the Hebraic song, so that it be as neutralized as

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[19] Ibid., 112.
[20] Ibid.
[21] Allen Mitchell Friedman, "The Sacred Choral Works of Three Composers of the St. Petersburg Society for Jewish Folk Music," 43.

possible, and above all, not heavily loaded with "orientalism", played into the hands of those who espoused the theory of "pure Hebraism." There can be no mistake that these pieces served not only the Reform synagogue, but also Saminsky's position in the debates on the nature of Jewish music in general.[22]

Saminsky based much of his liturgical music on Biblical chant. The opening "*Tov l'hodos*" in the *Sabbath Evening Service* is based on the Ashkenazic Pentateuchal melody sung to the Biblical passage of "But Noah found favor in the eyes of the Lord" (Genesis 6:8). In the cantor solo of the "*Sch'ma Yisroel*" there are imitations of the "*tevir*" accent of the Polish-Lithuanian Pentateuchal cantillation. There are also two departures from the strict Biblical cantillation. The first occurs in the cantorial solo of the "*Waanach'nu*" movement, which Saminsky bases on a tune sung in Galicia and Volyinia by the public criers who wake the people to read the Psalter. The second occurs in the "*W'shom'ru*" section where Saminsky introduces material closely associated with Ashkenazic cantorial recitatives. These so-called "deviations" offer another instance where Saminsky refuses to take a parochial view of Jewish tonal art. In his *Sabbath Morning Service*, Saminsky also composes new melodies for "*Ma Towu*," and the "*Kedushah*". In all of these melodies, the *Ahavah Rabbah* mode is scrupulously avoided. He never varies from the *Magen Avot* or *Adonay Malakh* modes.[23] Musicologist Klara Moricz traces Saminsky's avoidance of the *Ahava Rabbah* mode back to 1914. Saminsky's arrangements before

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[22] Israel Rabinowitch, *Of Jewish Music: Ancient and Modern*, 211.
[23] Albert Weisser. *The Modern Renaissance of Jewish Music,* 111.

this time did not consciously seek to highlight music that was Hebraic, nor did they eschew the interval of the augmented second.[24]

As a direct response to repetitive rhythmic cells in the music of the Pale, and to make a contrast to the regular meter of the Germanic Protestant melodies, Saminsky set his cantorial chants in the traditional manner of the synagogue. This recitative, with mixed or no meter, follows the stresses of the text and the direction of the line, thus eliminating any sense of underlying repetitive stress. In addition, the accompaniment of long-held chords in the organ, as well as the performance tradition and instruction, would lead the cantor to conceive the music outside the bounds of meter. This gives the listener the sense not of precision, but rather of improvisation.[25]

Another technique that Saminsky used to create music that sounded Biblical can be found in his use of rhythm. Borrowing from the French Overture the convention of dotted rhythms representing loyalty, Saminsky grafted this dotted rhythm onto his melodies throughout his three services. As many Hebrew words begin with a short syllable composed of an opening consonant and a *schwa* (unvoiced vowel), followed by the stressed syllable of the word, Saminsky was able to set these short syllables as an anacrusis to longer notes and perpetuate the dotted rhythms that he favored. Knowing full well both that there was no way of knowing what rhythms ancient Hebrew songs might have had, and that many listeners equated dotted rhythms with regal stateliness, Saminsky added another layer to the majesty of his music. In addition, Saminsky's choral writing favors the use of homo-rhythmic writing almost to the point of monotony.

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[24] Klara Moricz, *Jewish Nationalism in 20th Century Art Music* (PhD diss., The University of California, Berkeley, 1999), 96.
[25] Allen Mitchell Friedman, "The Sacred Choral Works of Three Composers of the St. Petersburg Society for Jewish Folk Music," 46.

Having no knowledge of a polyphonic performance tradition in Biblical music, and acknowledging that the prime goal in liturgical music is clarity of text and brevity in form, Saminsky limited his polyphony to passing tones or staggered entrances at the beginning of pieces.[26]

In his harmonizations, Saminsky remained committed to the ideas of unity of mode and clarity of expression. Most of the movements of his works are closed modally and, with the exception of a few cadential bars, rarely move outside the mode. Saminsky almost never uses the chromatic passing tones found in his contemporaries' works. When his music does employ chromaticism, it is usually an unprepared leap to a major chord. Those movements do modulate, such as the "May the Words of My Mouth No. 1" or "*Yigdal*" from the *Sabbath Evening Service*, which move to closely related keys. To further distance himself from the "Germanic Protestant" element, Saminsky avoids both the dominant seventh chord as well as the dominant-tonic cadence. The vast majority of the final cadences are plagal. The composer weakens those cadences which do feature V-I motion by eliding the cadence rhythmically or by maintaining the lowered leading tone. Choral conductor Allan Mitchell Friedman thinks that the effect of this harmonic style is one of "archaic majesty." The listener may sense that the music is outside of the tonal world of the Classical Era, yet the preponderance of major and minor tonalities, with few dissonances of any kind and many open fifths, implies strength.[27]

Friedman believes there is no doubt that Saminsky achieved his goal of creating a uniform music that rings with "regal ethos"; however, he points out that there is a kind of staidness about the music that disregards the differences in the various texts of the

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[26] Ibid., 47.
[27] Ibid., 48.

service. Those movements that seem to stand out from the others are almost invariably those written by different composers and arranged by Saminsky.[28] Moricz remarks that it is ironic that many of the musical markers that Saminsky used to create a Biblical ethos were taken from Russian composers like Mussorgsky, and that many of his works that he arranged for his services came from Sulzer, Naumbourg, and Rossi, whose works were heavily influenced by Christian service music.[29]

A further development in Saminsky's Jewish style, and possibly his highest, most original, and musically most integrated achievement, is to be found in his cantata-pantomime (or in concert as an oratorio) *The Daughter of Jeptha* (1928). Saminsky wrote the libretto choosing both text and scenery from the Bible. It is also in one act, composed of three uninterrupted scenes. A musical depiction of the landscape forms the introduction, immediately followed by a characterization of the hero, Jeptha, with his warriors. The chorus does not entirely sing the hymns of praise and thanks. The sung choral parts emphasize the climaxes and heighten the climaxes' power in contrast to an entirely new choral form which Saminsky uses in general: spoken words in strongly rhythmic declamation, accompanied by unusual combinations of percussion instruments of Saminsky's own invention (chains, shells, etcetera) A big aria-like prayer of Jeptha is succeeded by a mysterious chorus, expressing the people's fear of the bad omen of darkness, and the following thunderstorm episode brings the turning point to the jubilant warrior dance which concludes the first scene.[30]

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[28] Ibid., 48.
[29] Klara Moricz, *Jewish Nationalism in 20th Century Art Music.* (PhD diss., The University of California, Berkeley, 1999), 102.
[30] Paul Pisk, "Lazare Saminsky: A Musical Portrait," *The Chesterian* XX/143 (1939), 76.

The soft and pastoral colors of the second scene, an effective contrast, may well be compared to the middle movement of a symphony. It commences with a shepherd's flute in the form of a free cadenza, underlaid with a background of sacred dances and prayers in a slow march style. The daughter's prayer in free rhythm is accompanied by spoken chorus. With the announcement of Jeptha's victory by a slave, the mood is suddenly transformed to one of exultation and ecstatic frenzy, a dance and chorus of thanksgiving being brought to a climax with the peal of Jeptha's trumpets.[31]

The dramatic downfall begins with the third scene. Jeptha had promised God to sacrifice the first human being encountered upon his return home. His own daughter is this ill-fated person. With a terrifying cry, he realizes that he has been punished by God. A short chorus leads to Jeptha's second great aria (placed similarly to his first aria in the center of its respective scene), and the work is brought to a close with an impressive dirge sung by the chorus as the daughter is led to the sacrificial altar in the mountains. It adds to the mysterious background of this remarkable work that the soloists sing their parts in English, whereas the choral hymns are set in Hebrew. [32]

All stylistic elements of Saminsky's music are to be found in this work in its purest form: the characteristic motives and their melodic and harmonic trends, the rhythmic complexity and richness of orchestral color. Yet above all stands Saminsky's ability to touch the listener with his musical power.[33] The appearance of orchestrally-conceived chromaticism echoes the early influence of Strauss upon a younger Saminsky. Polytonal chords are used to enhance some specifically dramatic scenes. The work is

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[31] Ibid., 77.
[32] Ibid.
[33] Ibid.

tightly constructed and based entirely upon two main, and three subsidiary themes. Real counterpoint is present for the first time.[34] As evidenced in *The Daughter of Jeptha* and many of his other works, by 1928 Saminsky had mastered the musical tools necessary to create his own complete service.

[34] Nicholas Slominsky, "Lazare Saminsky," *Modern Music* XII/2 (Jan. – Feb. 1935), 72.

CHAPTER VI

AN IN-DEPTH ANALYSIS OF A SELECTION OF SAMINSKY'S WORKS

Sabbath Evening Service[1]

Of his three services, the *Sabbath Evening Service* is regarded by scholars such as Charles Davidson, Albert Weisser, and Allan Mitchell Friedman, to be the most sophisticated of all of the three worship services that Saminsky set according to the liturgy of *The Union Prayerbook*. It was originally composed in 1925, and was continually refined through 1947. The fourth edition of the service was published in 1954. In his preface to the first edition of the *Sabbath Evening Service*, Saminsky wrote:

> "The Hebrew traditional religious melody and particularly its most ancient and characteristic type, the cantillation of the Bible, as representing the genuine and valuable Jewish musical culture, had an aesthetic and historic supremacy over the recently created Jewish folksong. The would-be Jewish tonality, the so-called Ahavah Rabbah Gust [mode], which is the beloved tonality of many Eastern Jewish domestic tunes (love songs, lullabies, wedding dances), also of many Chassidic songs and of some traditional religious melodies, is not proper to the highest type of Hebrew religious melody with its beautiful and majestic major, Aeolian minor or Mixolydian passages.
>
> In accordance with the melodic style of the old Hebrew melodies, I have conceived this service. 'Tov l'hodos' is composed in the style of the age-old melodic 'coda jubilans' used in cantillating the Scriptural passage 'W'Noah motzo chen b'enei Adonay.' The cantor and tenor solos of my own 'Sch'ma Yisroel' and the 'W'shamru' are conceived in the style of the traditional synagogal melody. The cantor solo in the first 'W'anachnu' is building on a wonderful tune sung in Galicia and Volynia by the public criers who early in the morning wake the people to read the Psalter."

The fourth edition of the *Sabbath Evening Service* is the most recent publication of the work. The first piece in the service is "*Tov l'hodos*." The choir begins with a 16-bar statement in what appears to be G-Major. It is clear that Saminsky has avoided use of the

[1] See Appendix I.

seventh scale degree in both the melody and the cadences. The chorus line is in unison with the exception of the harmonized cadences, and the melody itself is majestic in its simplicity.

On page two of the score, the first cantorial solo begins on E-minor and states the theme. It is immediately repeated sequentially in D-Major and again in C-Major. A half-cadence on an E-Major chord leads into the consequent phrase, "*Ki simachtani Adonai*" based on a short motive which could be a quote of the cantillation of *Shir Hashirim*. A cadential progression of the subdominant to the tonic brings us to a return of the opening choral theme. A short codetta is added to the text "*Mah godlu ma'asecho Adonai*" and this second choral passage ends with a supertonic to tonic cadence on G.

The second cantorial entrance is in E-flat Major using the same sequential motive that appeared in the previous cantorial passage. It modulates to C-minor and then the G-minor and ends on the dominant chord of G. This leads to the reiteration of the choral theme in G with its codetta. The form of the piece is ABACA, with a definitive modulatory order:

A – choir – G-Major
B – cantor – E-minor
A – choir –G-Major
C – cantor – E-flat Major
A – choir – G-Major

Two basic themes are used: the triplet figure in the cantorial line, and the main motive for the chorus.

The "*Borechu*" is a rather simple piece. It begins on an E-Major chord. The accompaniment essentially doubles the choral parts, and there is a melodic progression that leads to a half-cadence to end the piece. The "*Sch'ma Yisroel*" appears to be modal,

based on A-flat. The short cantorial solo ends on an E-flat Major chord, and leads into a repeat of the "*Sh'ma*" by the choir in C-minor. The concluding cadence consists of a vi-ii-I progression ending on a *forte* A-flat Major chord which suits the text quite well. Saminsky also adds a *Borechu* after Israel Lovy and a *Sh'ma Isroel* after Samuel Naumborg in which he provides a very simple but effective harmonization.

Saminsky then offers three settings of "*Michomocho*." The first is in D-Major, utilizing a D pedal for the first seven measures, and leads to a half-cadence on the dominant. The first segment of the prayer ends on an A-Major chord which now sounds like a new tonic. For the "*Malchusecha*" section, Saminsky employs a rather abrupt key change to F-sharp minor. The B-minor subdominant chord of the final measure of the cantorial solo serves as a pivot chord back to D-Major, which ends the solo on a half-cadence. The chorus concludes the prayer in D-Major with the same D pedal.

The second setting of "*Michomocho*" is also in D-Major, but only melodically. The harmonic structure appears to be simple and straightforward in character. The accompaniment also doubles the cantorial solo line in octaves. The element that stands out in this setting is the incorrect accentuation of the word "*Adonai*" in measure 5. The third setting of "*Michomocho*" is written in an extremely rigid style. It does, however, employ a rather interesting modal cantorial solo centered on B-flat that has the characteristics of the *Adonay Malakh* mode.

In his introduction to this service, Saminsky states that his "*W'shom'ru*" is conceived in the style of the "traditional synagogue melody." The characteristic of this style appears in the cantorial line, with its sequential patterns and melissmatic runs. However, the attempt to maintain the "traditional synagogue melody" is abandoned in the

choir part with the descending melodic motive that is employed throughout the choir section. The choir part is based in G-minor and serves as an interlude between the solo cantorial sections. Saminsky returns to the Ashkenazic style again in the cantorial line beginning at "*Beni uven*...." The solo cantorial line is based modally in *Adonay Malakh* on C. After the solo cantorial passage, the choir concludes the piece in the Mixolydian mode based in G.

The first setting of "May the Words" opens in E-flat minor. The dominant chord, with its raised seventh scale degree, becomes the Dominant of E-flat Major as the chorus ends this short piece in E-flat Major. The concluding cadence, mediant, to sub-mediant, to tonic, is very expressive.

The "*Waanach'nu*" on page 28 of the service is noteworthy because of its supposed relationship to a "tune sung in Galicia and Volhynia by the public criers, who early in the morning would wake the people to read the Psalter." Saminsky explains this on page 1 in his introduction to the service. The second "*W'anachnu*" begins with a cantorial solo that is modal in nature based on A. The cantorial solo serves as an introduction to the choral entry at measure five, based upon the Mixolydian mode on G. The use of a Neapolitan chord based on the lowered submediant can be found in the second measure of the choral entrance.

The "*Adon Olam*" which follows is a reharmonization and reconstruction of a composition by the 17th century Italian composer, Salomone Rossi. The "*Yigdal*" which concludes the *Sabbath Evening Service* resembles the opening "*Tov l'hodos*" in that it is an extended piece. The first verse is stated in B-flat Major and the response line is repeated to the same harmonization, both by the chorus. At "*En lo d'mus haguf*"

Saminsky changes tonality from a first inversion of B-flat Major to a scale based on D. The response verse is repeated on the subdominant of D with the addition of a slight codetta.

A new theme is introduced on page 39 in G-Major. A tenor solo presents still another theme to the text "*Shefa n'vuoso*" in B-flat Major and the chorus re-enters with the first theme in B-flat Major to "*Toras emes nosan.*" The theme is repeated in the next verse and we have a repetition of the first three sections of the piece. However, when the final A section appears, it is in C-Major. The general outline of the piece is ABCDABA.

Sabbath Morning Service[2]

This service was written during the period from 1925-1928. The opening "*Mah Tovu*" is much in the style of the *Sabbath Evening Service*. The cantorial solo in G-minor serves as an introduction to the choral statement in F-Major. In measure 18 of the choral passage is a melodic fragment on the word "*chasd'cho*" that was utilized in the cantorial solo of "*Tov L'hodos*" in the *Sabbath Evening Service*. The cantor solo then serves as a modulatory device to a new choral motive. A short codetta ends the piece in B-flat Major.

The "*Barechu*" on page 5 is a duplication of page 8 in the *Sabbath Evening Service*, as are the following "*Sh'ma*" and "*Mi Chamocho.*" This can be found on pages 9 and 15 of the *Sabbath Evening Service.*

The "*K'dusha*" is preceded by a three measure introduction in C-Major. In measures 9-10, Saminsky once again employs cantillation patterns in his melodic line. The sequential pattern of the melody exhibits a synthesis of Saminsky's approach to

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[2] See Appendix II.

harmony and his respect for a "traditional flavor." An example of this can be found on the text "*kakosuv al yod…..*" The choral entry, "*Kadosh, kadosh, kadosh,*" is in A-minor and uses a raised third in the cadence. A modulation to the mediant reintroduces the cantorial line in C-sharp minor. The choir response is in G-sharp. A new modulatory device in C-Major is used in the accompaniment and leads into a response section between cantor and choir on the text, "*Echod Hu Elohim.*" The choir reenters in C-Major at "*Yimloch Adonai*" in an extended harmonic coda. The "Response to Silent Prayer" which follows is a duplication of "May the Words of My Mouth" which can be found on page 26 of the *Sabbath Evening Service.*

"*Seu Scheorim*" begins "*maestoso, quasi alla marcia*" in G-Major, with a four measure organ introduction, and presents the characteristic motive that appears throughout the piece. The choir declaims "Lift up your heads…." and concludes candentially on an E-Major chord. At measure 9 the submediant of E-Major is used as the new key. The alto, tenor, and bass sections ask "*Mi hu zeh melech hakovod*?" The women's voices repeat the question. The answer, "*Adonai tz'voos hu melech hakovod*" is strongly declaimed in G-Major, utilizing the first choral theme. The structure of the piece is as follows:

Introduction – organ – G-Major
A – choir – G-Major
B – choir – C-sharp minor to B-Major
A – choir – G-Major

The following four pieces have been constructed as a harmonic unit. "*Toroh Zivoh,*" for solo voice, begins in G-minor, then modulates to the third scale degree and serves as an introduction to "*Bes Yaakov.*" It is a short setting of eight measures ending on F-Major. The "*Sh'ma Yisroel*" follows immediately. It is harmonized in B-flat Major and ends on

a unison F which anticipates the soprano F in "*L'cho Adonoi.*" The "*L'cho Adonoi*" is in an *animato* tempo and begins in D-minor. It utilizes harmonized and unison choral effects.

"*Hodu Al Eretz*" begins with a cantorial introduction "*Gadelu Ladonoi itti*" and is complimented by the chorus in G-Major, again alternating between harmonized and unison passages. The form of "*Toras Adonoi*" is as follows:

A – cantor – E-minor
B – choir – G-Major to C-sharp Major
Interlude – A-minor to B-flat Major
A – cantor – F-Major to D-minor
C – choir – F-sharp minor to A-Major
C – choir – F-sharp minor to A-Major
Coda – cantor and choir – modal based on D

The "*W'anachnu*" is a repetition of page 30 of the *Sabbath Evening Service.* A simple harmonized "*En Kelohenu*" concludes the service. Its general form is:

A – harmonized chorus – F-Major
A – harmonized chorus – F-Major
B – unison chorus – F-Major
A – harmonized chorus – F-Major
C – harmonized chorus – F-Major

"*Esa Einai*" from *Holyday Services*[3]

The piece opens with a three measure introduction in D-Major, which hints at the cantillation of *Shir Hashirim*, and sets the mood for the cantorial solo which is set modally on D. The choir answers with a repeated melodic motive. In bars 16-17, there is an interesting interplay of A-minor and A-Major. A codetta-like episode on the words "*shomer yisrael*" leads into a re-entrance of the cantorial line.

The solo line continues modally based on D. At the "*energico, con gioia,*" the choral material is heard again. An *allargando* codetta concludes the piece in D-Major.

[3] See Appendix III.

In both his *Sabbath Evening Service* and *Sabbath Morning Service*, as well as in his *Holyday Services*, Saminsky's compositional style is considered to be "neo-classical." He is concerned with the neat and orderly placing of the proper chord, and the simplicity of his choral writing adds much majesty to the composition. The approach Saminsky used in the composition of these worship services has had great influence in directing the style and approach of subsequent synagogue composers. "*Esa Einai*" in particular is the only piece from Saminsky's three services that is still in print today.

"*Kaddish* of the Georgians" and "*Ana b'Korenu*"[4]

These two pieces come from Saminsky's *Song Treasury of Old Israel.* The first 19 items in this "Song Treasury" are arrangements of tunes Saminsky transcribed as a member of the Baron Horace Guinzberg Expedition in the Caucasus from 1913-1919. In "*Kaddish* of the Georgians", the melody is very diatonic with a descending minor third at the cadences. Saminsky refrains from using bar-lines and indicates the general ending of a phrase with a dotted line. The harmony is born directly from the melodic line. The entire first phrase seemingly outlines a minor triad on D, but Saminsky assigns an F-Major chord with an added ninth to the period. The other chords used in this piece function only to support the melody and to add a touch of color. In the cadential section, Saminsky uses a supertonic to tonic plagal cadence and ends the piece on a unison note.

"*Ana b'Korenu*" is an antiphonal piece between cantor and choir that is very rhythmic. In this piece, Saminsky functions purely as an arranger and does not add any harmonic additions, with the exception of one chord for a short duration near the beginning of the piece. The melody is of a modal character.

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[4] See Appendix IV.

CHAPTER VII

CONCLUSIONS

In an article on Lazare Saminsky written in the early 1960's, Charles Davidson implied that it may be too soon after his passing to completely evaluate Saminsky's contributions to Jewish music. In his Master's thesis, written only a few years earlier while Saminsky was still alive, Davidson cited a lack of scholarly material on Saminsky to do such an evaluation of his life's work, and hoped that his thesis would serve as a strong basis to begin such scholarly evaluation. Now, 50 years after Saminsky's passing, there is enough historical distance to evaluate properly and objectively Saminsky's life's work, and his place in the annals of Jewish musical history.

During his lifetime, Saminsky was unquestionably one of the most important, though controversial and provocative, advocates for the dissemination of Jewish music in the United States and Europe during the first half of the 20th century. However, as time has passed since his death, Saminsky's name has faded from the roster of significant American émigré composers of that era. Virtually all of his music is now out of print and no longer presented in American Reform synagogues, with the exception of Congregation Emanu-El of the City of New York; his musicological writings are not as well-known or considered in the same sphere as works such as Idelsohn's *Jewish Music in its Historical Development* among mainstream ethnomusicologists. It is surmised that Saminsky's current stature in the annals of Jewish musical history can be attributed to his contradictory and controversial personality; certain "problems" in his ideas about authentic, national Hebrew music; and the fact that he never really found a firm identity

in America. However, it should also be taken into account that Saminsky was a misunderstood figure who accomplished much in his career despite internal struggles; his career as Congregation Emanu-El's music director left an indelible influence on the congregation and is a model not only for all cantors, but for anyone who serves as music director in a Reform synagogue in America.

At the height of his life and career in America, Saminsky chose to show the world several distinct sides of his personality, including: the imperious Music Director of Congregation Emanu-El; the contentious Executive Board member of the League of Composers; and the frenetically active lecturer and guest conductor of major symphony orchestras. His activities in the American Jewish music community caused both enmities and ardent support for his almost neurotically rigorous and lofty criteria in the composing and performing of Jewish music.

Saminsky tried to make himself over into a "grandee" personality that was utterly removed from his identity of his childhood and early youthful years. Albert Weisser contends that so much of his finest Jewish music, with its

> "rarified, ethereal atmosphere, its lucent short ecstasies, ingenuous emotional circumscriptions and what seems a determined exclusion of worldly coarseness and vulgarity, was an attempt to recapture that lost idyllic garden of innocence and poignant nostalgia. There was a hidden inner life of loneliness and inquietude finally confessed to in his autobiography and, perhaps, to two or three of his most intimate friends towards the end of his life."[1]

As a contrast to his grandee personality, Saminsky was given to selfless support and vast kindnesses to friends, colleagues and fellow composers whose works he admired. Conversely, there was also a side of him that many found unduly acerbic and aggressive. Certain events in his early manhood, such as his experiencing the loss of his

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[1] Albert Weisser, "Jewish Music in Twentieth Century," 83.

family's fortune, may shed some light on the forming of Saminsky's contradictory personality. The loss of the family's fortune, with the shock of deprivation and self-esteem wounds that accompanied it, left a big scar on the super-sensitive Saminsky. It probably put him constantly on the defensive throughout his lifetime, and made him often lash out at real and imaginary adversaries alike, such as Aaron Copland, with whom he had a well-publicized feud when they both served on the League of Composers. Saminsky also dealt with the realities of anti-Semitism when applying to universities and, later, during the Kishinev pogroms of 1903 and 1905. These events may have also contributed towards his personal crisis with his attitude towards Judaism, which later led him to state that his appointment at Congregation Emanu-El had started him back on a path towards Judaism.

Saminsky's aggressive and defensive behavior also may have manifested itself in his personal struggle to fit into the American culture in which he lived. Saminsky was very much a product of the Russian culture. He remained a mixture that was typical of many émigrés who came to the West during the middle part of their lifetimes. While Saminsky was fluent in English and spoke and wrote in English comfortably, he was probably always most at home with Russian. He also did not really know Yiddish. His social manners, which were formal and correct, were patterned after Russian nobility rather than the more easy-going though courteous style of his fellow American Jews. Saminsky, like many of his émigré colleagues, never really achieved total entrée into his host culture in America. He was never really accepted as a Russian among Russians, and he never was really accepted as an American among Americans, which is what he wanted so dearly.

There were also some inherent problems in his argument for his definition of authentic Hebrew music and his credibility as a scholar of Jewish music. While Saminsky certainly made a compelling case for his definition, rooted in ancient Biblical cantillation and chants of the synagogue, the Biblical chants he cites come strictly from the Polish/Lithuanian style of cantillation. Saminsky never made a case for why the Biblical chants of the Sephardic Jewish community or other communities of Europe are less authentic than the Polish/Lithuanian model, and when he spells out his definition in his book, *Music of the Ghetto and the Bible*, he does not even make mention of other forms of Biblical cantillation. Additionally, Saminsky's contention that authentic Hebrew music is rooted in the ancient chants of the synagogue seems to be rooted in Saminsky's own aesthetic experiences and preferences. By his own admission, for much of his early life he was only faintly interested in Judaism, and he was self-taught as a musician until he entered University; thus, Saminsky never had much of a worldly perspective regarding synagogue music until his experiences in the Caucasus. Saminsky stated that the synagogue chants found in the synagogues of the Caucasus represented the oldest and most authentic forms of Jewish liturgical chant, and, in his *Music of the Ghetto and the Bible*, Saminsky makes a compelling case for that opinion by tracing the lineage of the Georgian Jews; however, one may reasonably and objectively contend that Saminsky came to this conclusion about the chant's authenticity based purely on an favorable emotional reaction in the moment of experiencing the aesthetics of this chant within the context of a worship service, given that he did not have much experience hearing chants to the contrary. It should be noted that other Jewish ethnomusicologists of the day, such as Abraham Z. Idelsohn, Eric Werner, and Abraham Wolf Binder,

espoused theories about authentic Hebrew music similar to those Saminsky advocated. The reason why Saminsky is not included in this company may be due to Saminsky's lack of training and experience, specifically as a Jewish ethnomusicologist, compared to the likes of Idelsohn, Werner, and Binder, though Saminsky had delved seriously into other academic fields such as mathematics, philosophy and general musical composition.

However, it can be pointed out that as a composer and Music director, Lazare Saminsky together with Abraham Binder helped establish a second stage in the course of American Reform musical aesthetics. Saminsky, like Binder, was a man ahead of his time. Much of the American Reform community during Saminsky's era was trying to grapple with the question, "How can I be uniquely Jewish in a way that does not impede my ability to participate in the modern world?" Their answer had been to endorse a synagogue music that reflected much of what was heard in American churches of that era. Saminsky offered an alternative approach, but the broader American Reform community did not seem ready to fully accept Saminsky's ideas. Despite this sentiment, this stage that Saminsky helped usher in with Binder served as a successful bridge to the period between about 1940 and 1960, when the Reform musical environment was dominated by Western European émigré composers from the German-speaking culture, many of them refugees from the Third Reich. But it was Saminsky, along with Binder, through their ideas put into practice through their compositions, who helped pave the way for further advances in Jewish musical composition.

Saminsky's enduring legacy lies in his accomplishments as Congregation Emanu-El's music director. When he first arrived at Emanu-El, the congregation was virtually detached from any manifestations of Jewish musical tradition. The repertoire, put

together by non-Jewish music directors, reflected the desire to forge a new brand of synagogue music that was compatible with new world sensibilities. Saminsky ushered in an era of impressive musical accomplishments, liturgical creativity, and higher artistic standards. Saminsky used his position at Emanu-El to elevate the course of music in the American synagogue, and elevate the Jewish musical life of the New York Jewish community. Through his encouragement, leadership, and support, he premiered works by composers such as Isadore Freed, David Diamond, Joseph Achron, and Frederick Jacobi. Some of those works have taken their own place as significant works of the American synagogue. Through his artistic leadership in the Three Choir Festivals that he established and other musical activities, the Emanu-El choir gained prominence as one of the foremost synagogue choirs in the country. Excerpts of Saminsky's liturgical compositions are still presented as part of the congregation's regular canon of repertoire to this very day. Saminsky was Emanu-El's first music director who came with an established presence in the field of Jewish music; his musical leadership made such an impact on the congregation that they decided upon his retirement that the new cantor should inherit the duties of music director, thus altering the course of tradition within the congregation regarding not only the role of the cantor, but the philosophy of who bears the decision-making burden when it comes to the congregation's musical direction.

Saminsky probably knew that it would take several generations to create the authentic, nationalistic Hebrew music that he envisioned and strove for throughout his life. In America today, in the early part of the 21st century, the American Reform synagogue is still struggling with its identity with respect to authentic Jewish music. The modern cantor holds significant influence in the shaping of that identity. The modern

cantor can certainly look towards Saminsky's music directorship, and his career as a composer and ethnomusicologist, as a model of how one can use the "bully pulpit" of their congregational position, as well as the power of their own artistic creativity and scholarship, to accomplish the goals of advancing the cause of Jewish music, of advocating high aesthetic and artistic standards, and of putting into practice the theories and ideas that they may espouse. Additionally, the modern cantor can take a cue from Saminsky in advocating and regularly presenting works of other synagogue composers that help carve out a "Nusach America" that incorporates many cultural sources, but which at the same time is "rooted in the pure idiom, that of our old religious melos."[2] There seems also to be a renewed interest in Saminsky's scholarly and compositional ideas forming among a new generation of Jewish ethnomusicologists and musicians, which can be attributed to the success of a recording of excerpts of several of Saminsky's works by the Milken Archive, and to an evaluation of Saminsky's liturgical works and that of others from the St. Petersburg Society in a recent doctoral dissertation by James Leoffler. Herman Berlinski, Saminsky's longtime assistant and a renowned synagogue musician in his own right, once wrote that "Saminsky had carved out for himself a spiritual dimension which does not need tombstones or other markers for admiration. He lives on with all his greatness and yes, also his foibles, as well as the sometimes trying aggressiveness of a crusader in the hearts of all he touched during his life."[3]

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[2] Lazare Saminsky, *Music of the Ghetto and the Bible*, 5.

[3] Herman Berlinski, "Saminsky and Putterman: Musicians to Remember," *The Jewish Week*, October 25, 1979.

APPENDIX I

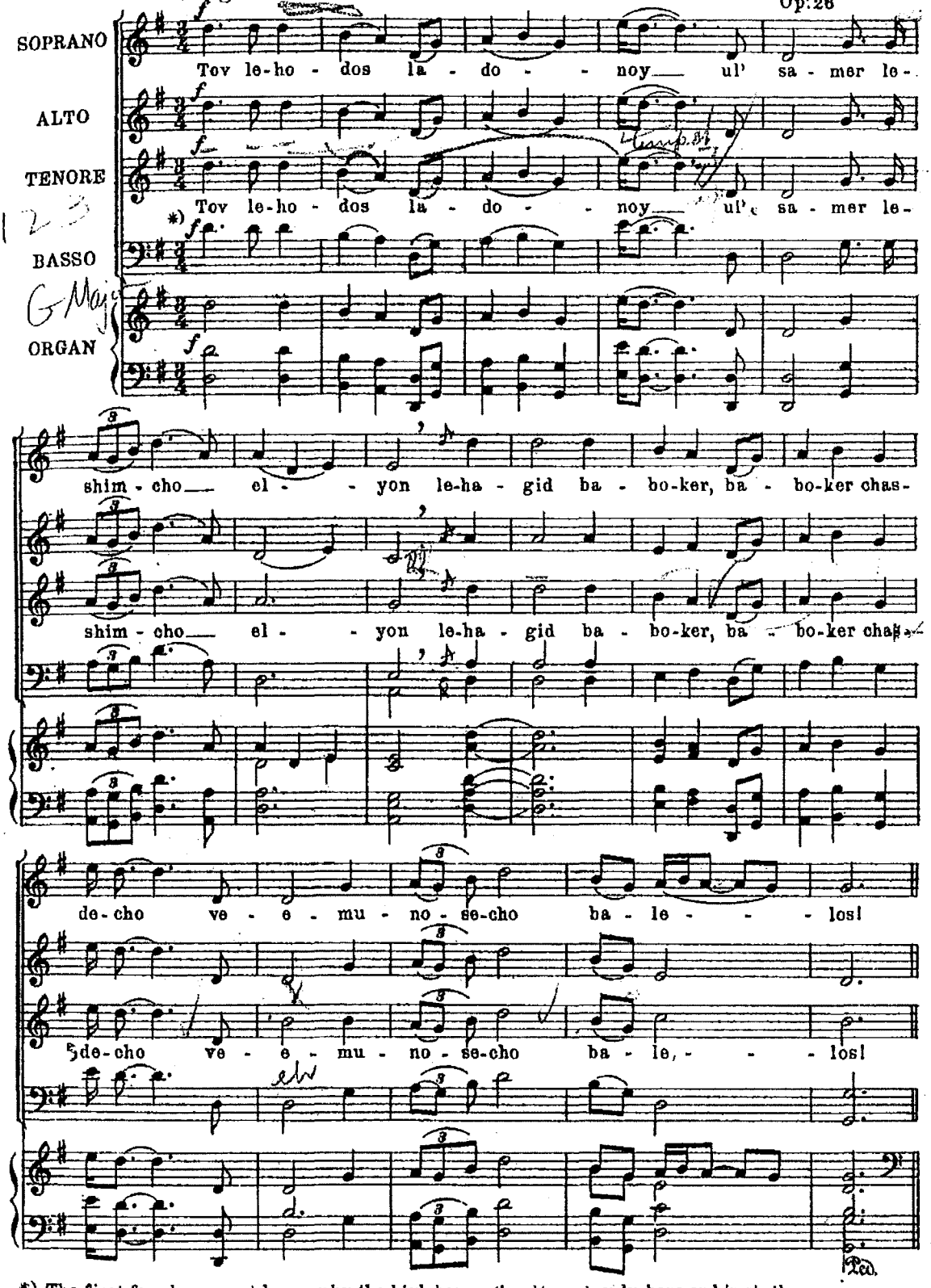
Sabbath Evening Service

Tov l'hodos

1

Allegro maestoso

LAZARE SAMINSKY
Op:26

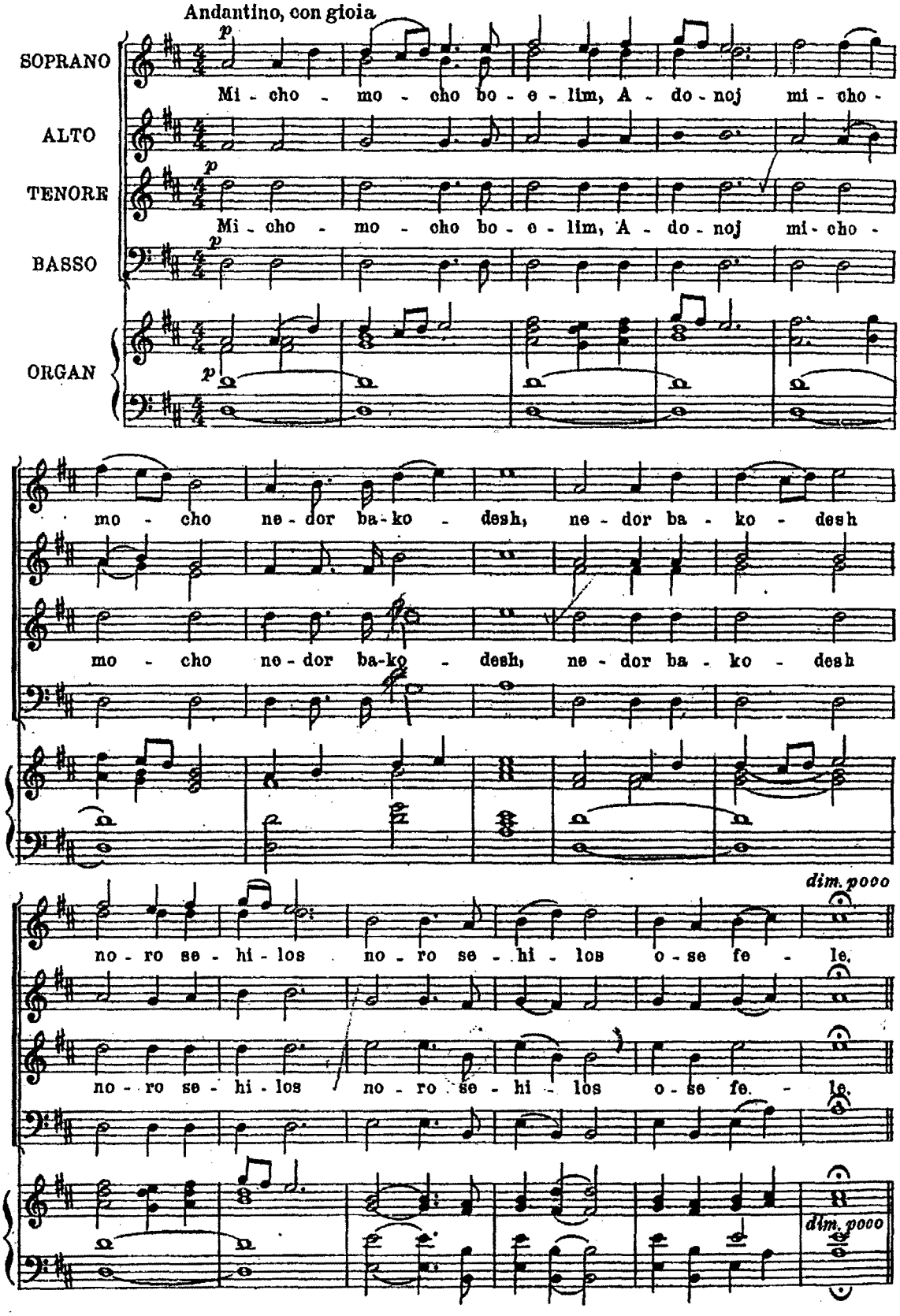


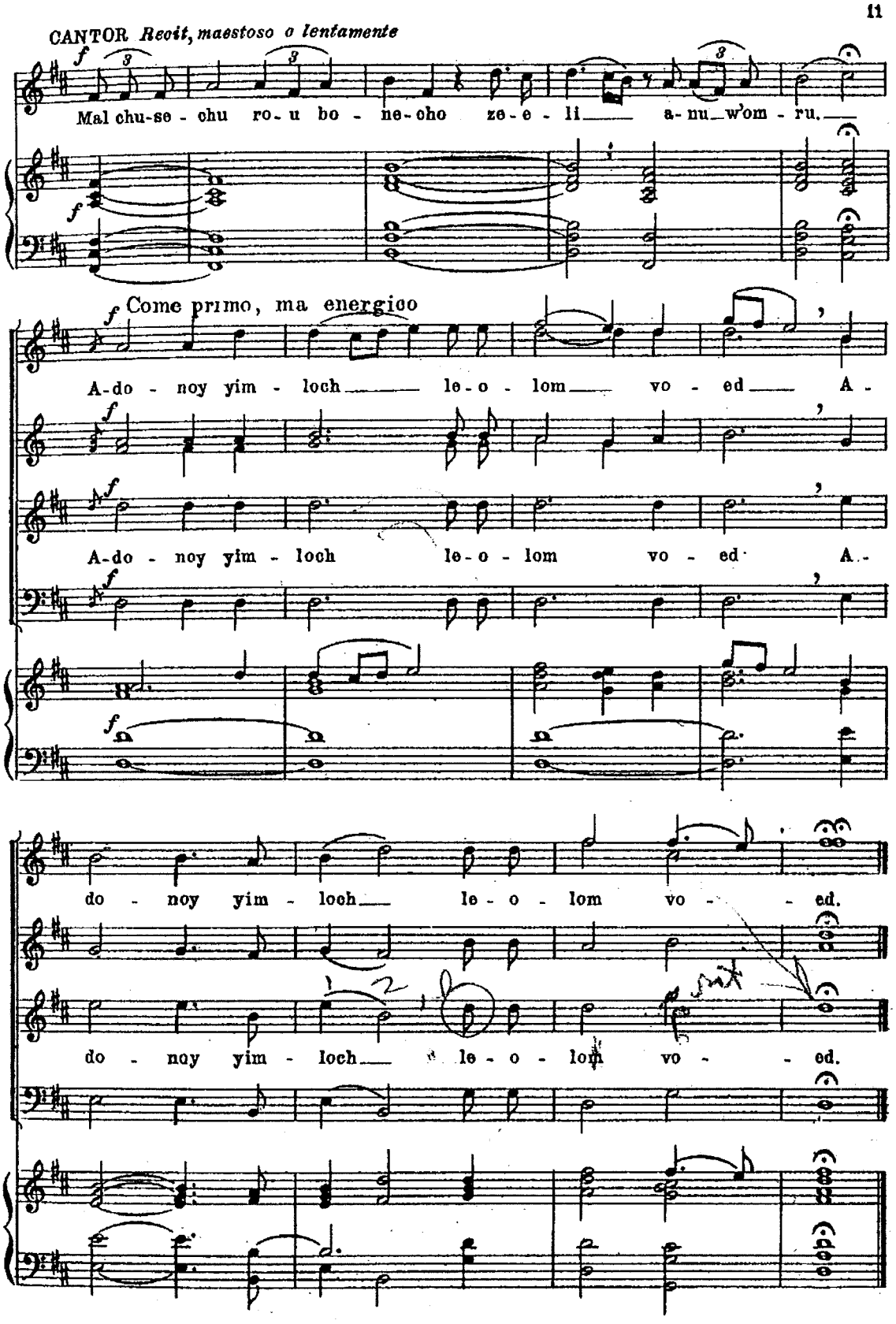
*) The first four bars must be sung by the high basses (baritones) only here and in similar passages

10

Michomocho No.1.

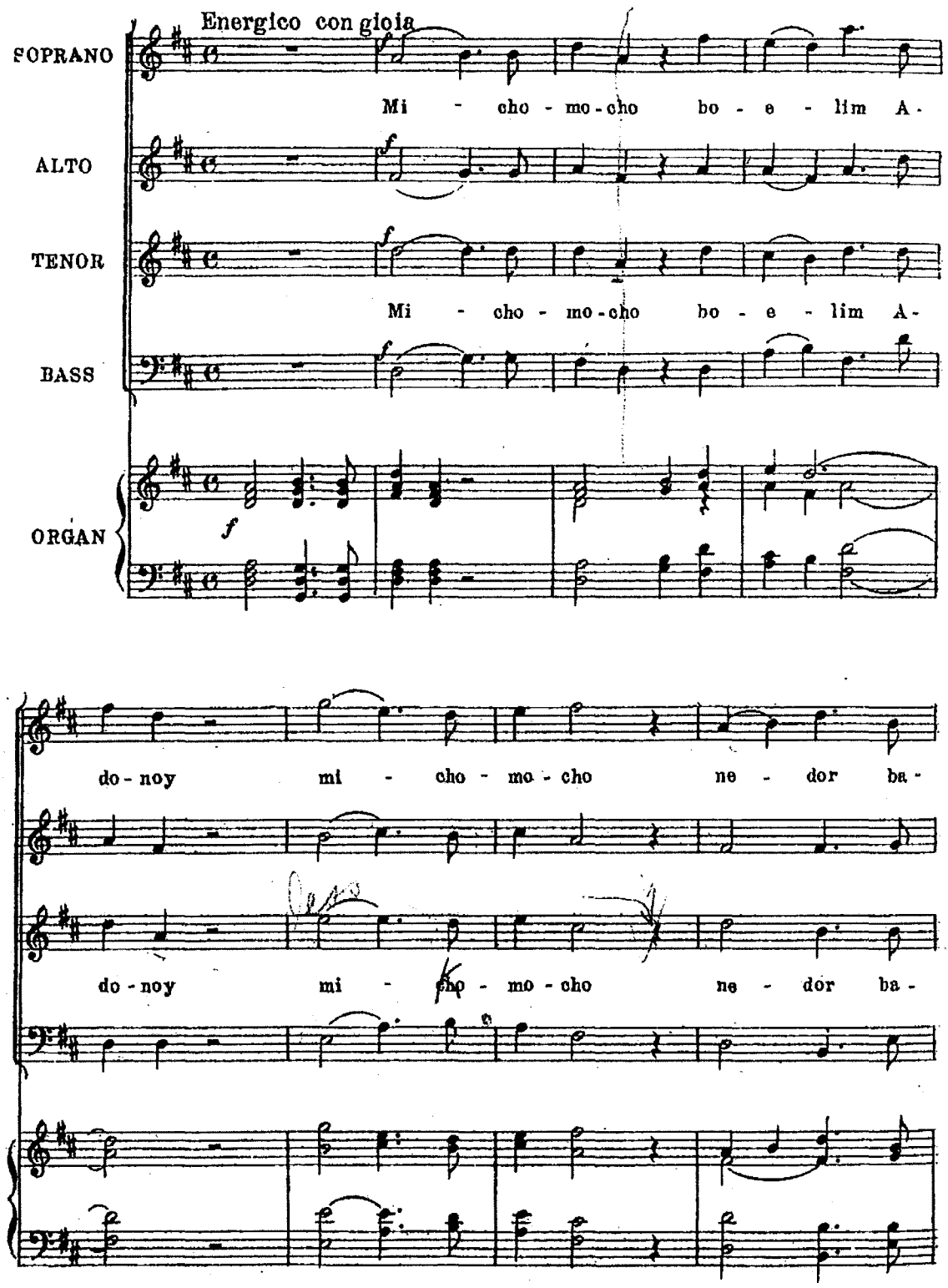
Andantino, con gioia

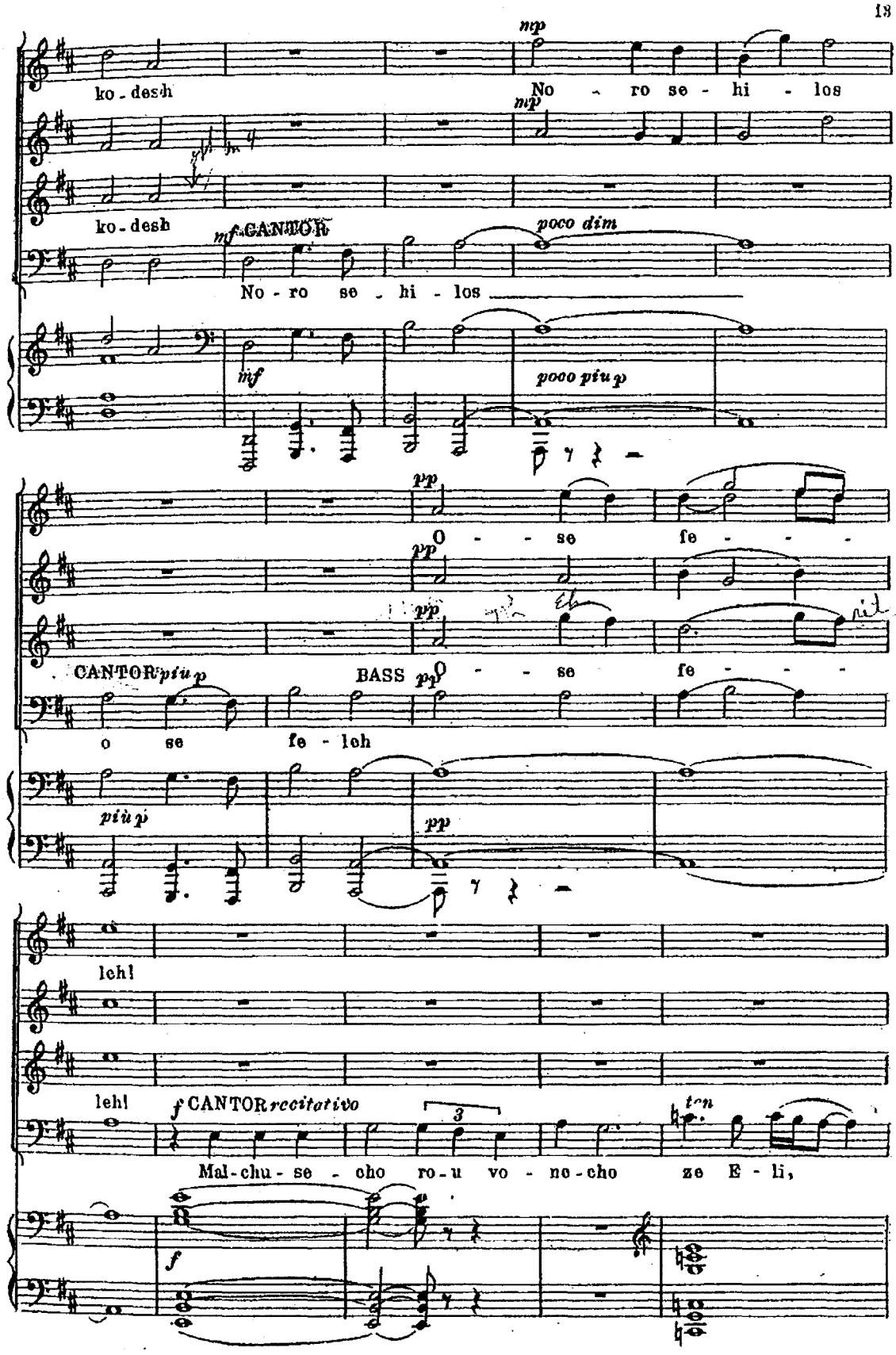


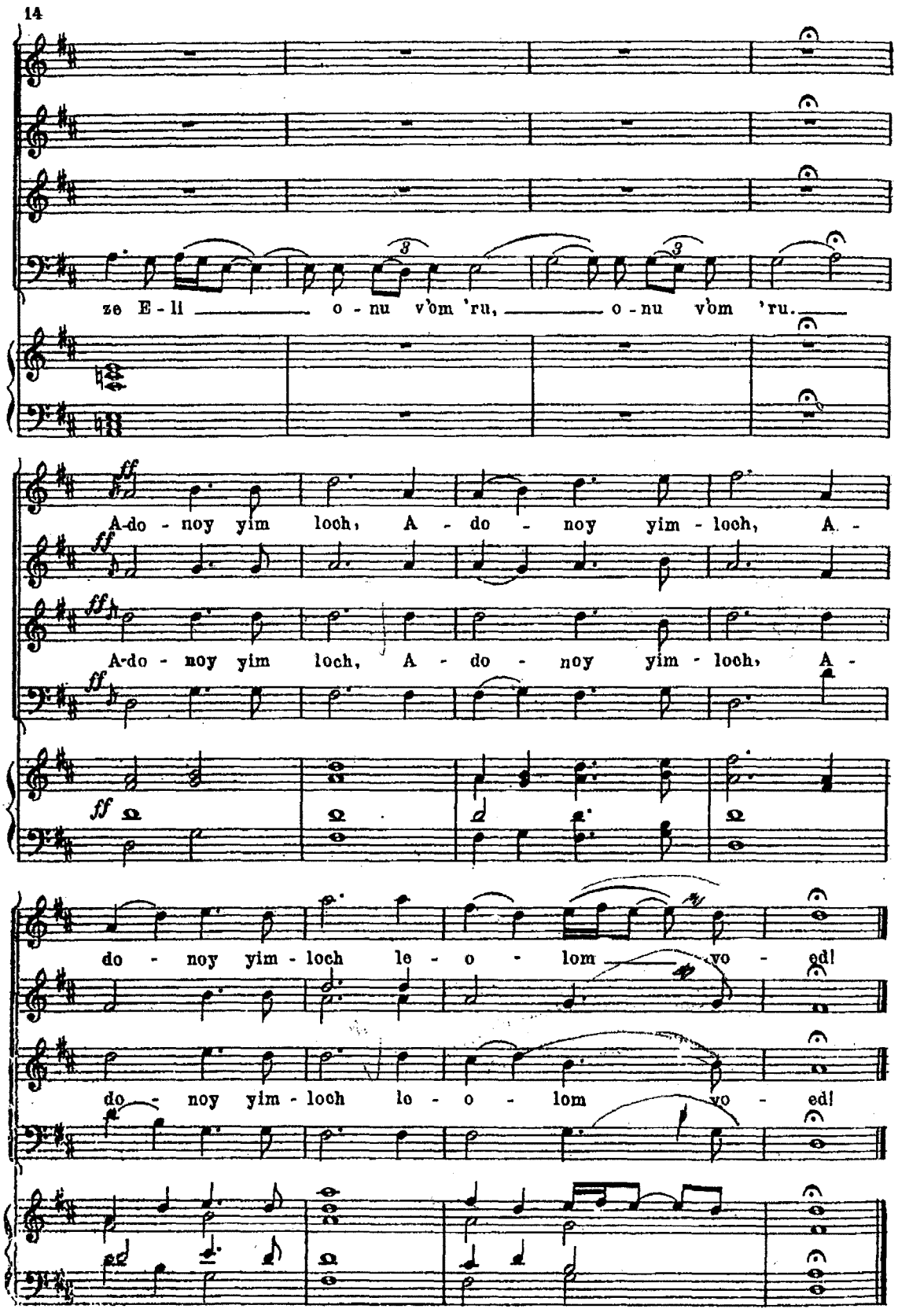

11
CANTOR Recit, maestoso o lentamente
Mal chu-se - chu ro - u bo - ne-cho ze-e - li a-nu w'om - ru.
Come primo, ma energico
A-do - noy yim - loch le-o - lom vo - ed A -
A-do - noy yim - loch le-o - lom vo - ed A -
do - noy yim - loch le - o - lom vo - ed.
do - noy yim - loch le - o - lom vo - ed.

12

Michomocho No 2

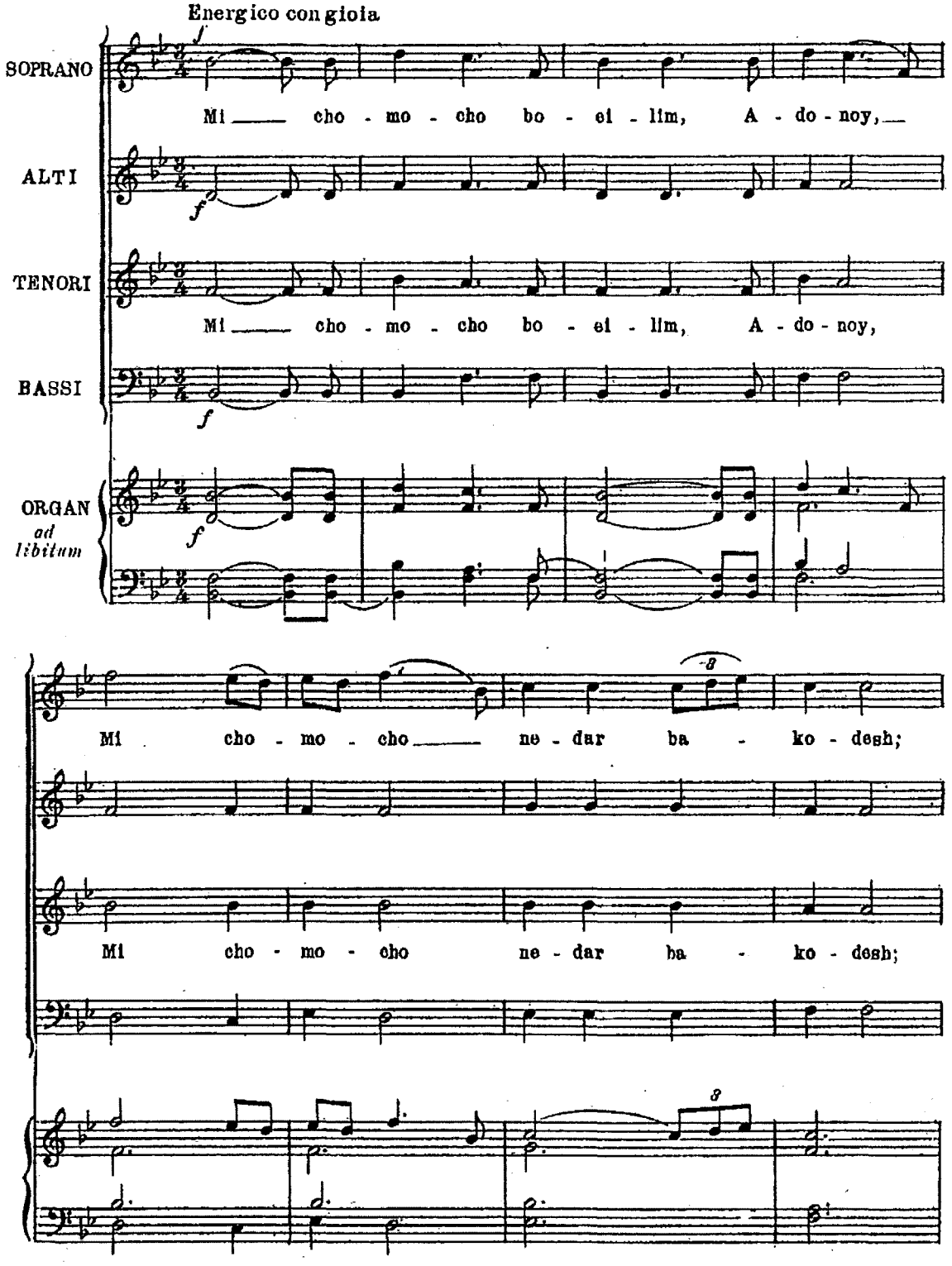


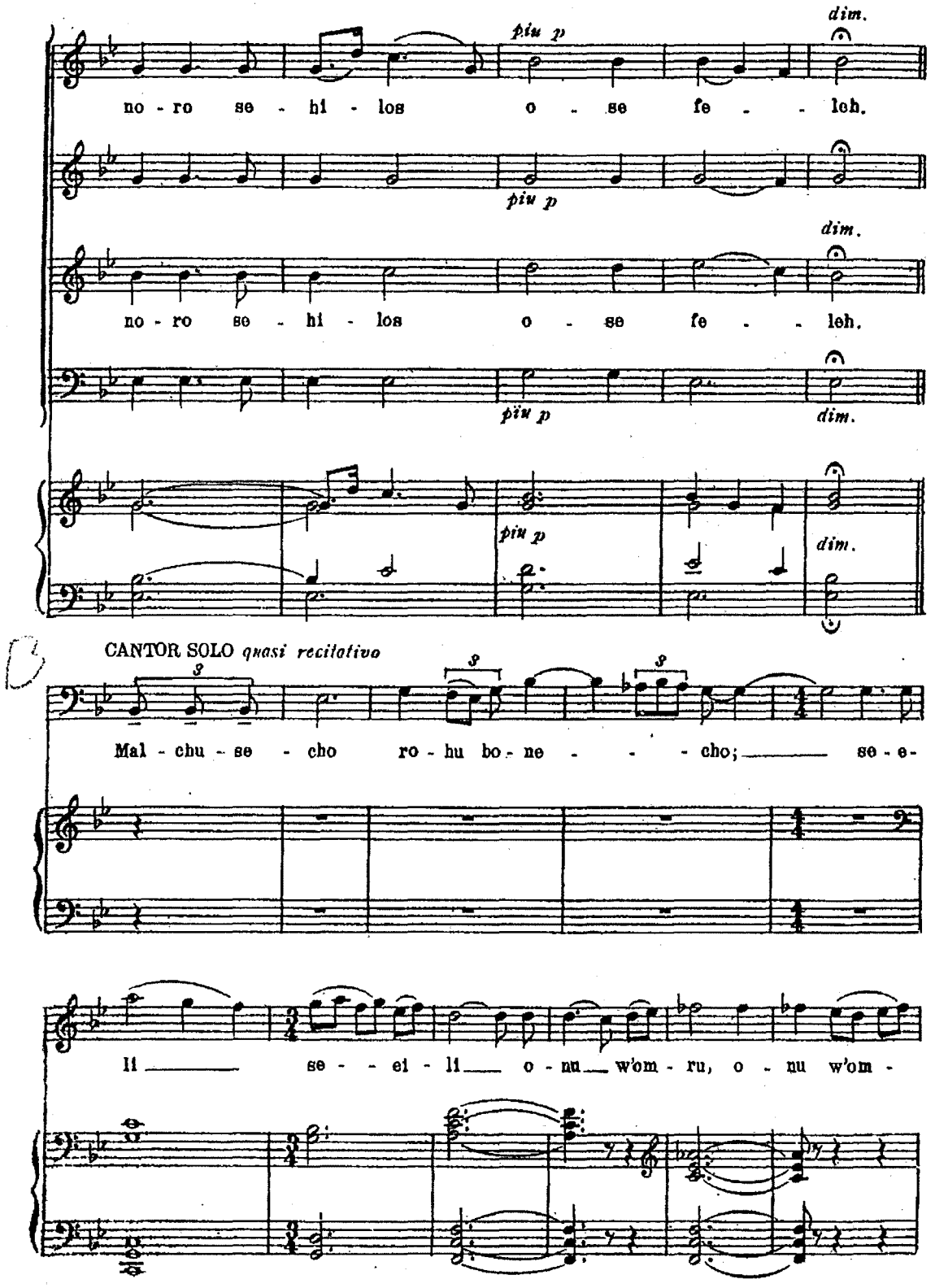

13
np
ko - desh
No - ro se - hi - los
mp
ko - desh
mf CANTOR
poco dim
No - ro se - hi - los
mf
poco piu p
pp
O - - se fe - - -
pp
pp
CANTOR piu p
BASS pp
O - - se fe - - -
o se fe - leh
piu p
pp
leh!
leh!
f CANTOR recitativo
3
ten
Mal - chu - se - cho ro - u vo - ne - cho ze E - li,
f

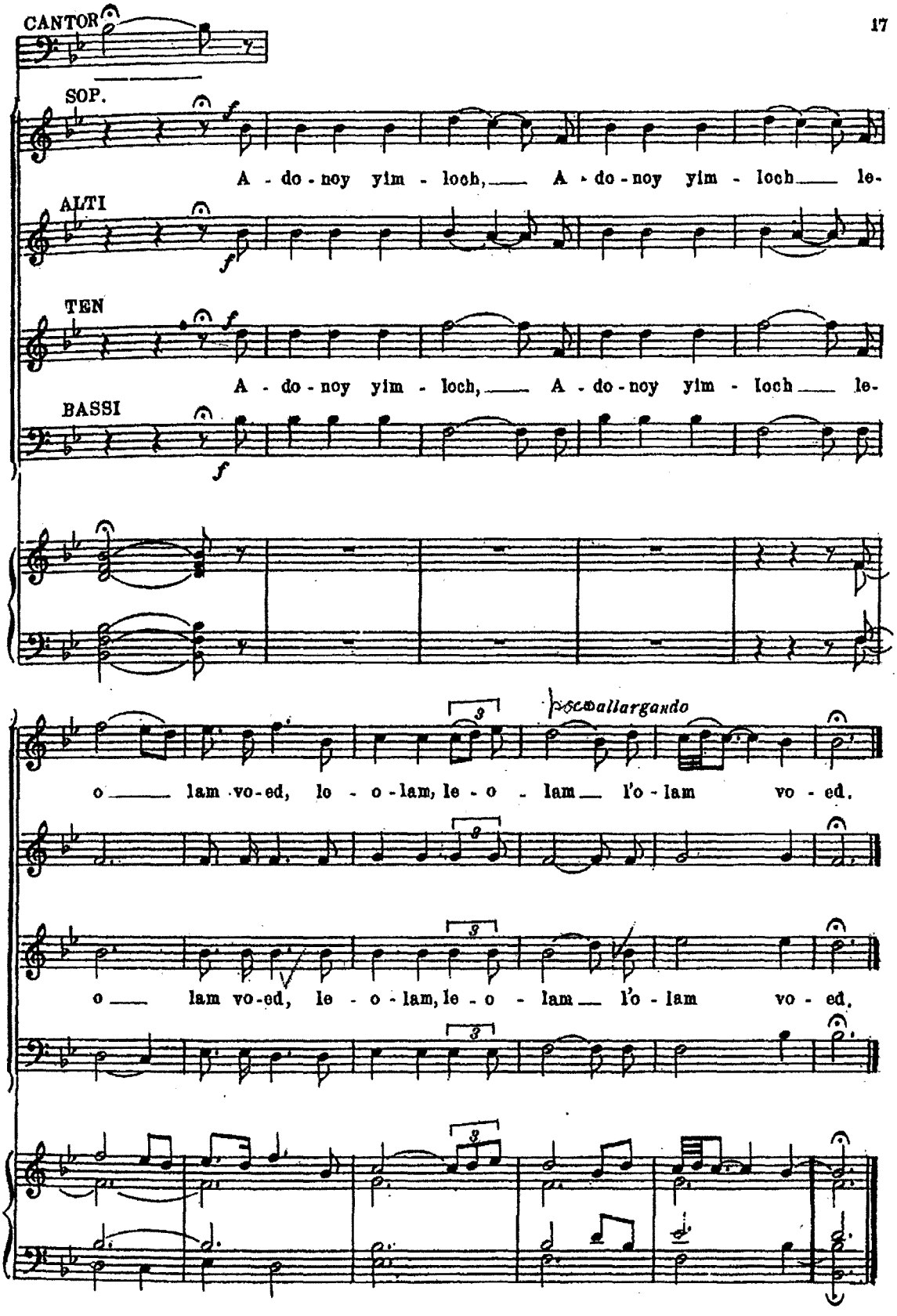

14
ze E - li o - nu v'om 'ru, o - nu v'om 'ru.
A-do - noy yim loch, A - do - noy yim - loch, A -
A-do - noy yim loch, A - do - noy yim - loch, A -
do - noy yim - loch le - o - lom vo - ed!
do - noy yim - loch le - o - lom vo - ed!

15

Michomocho, No.3

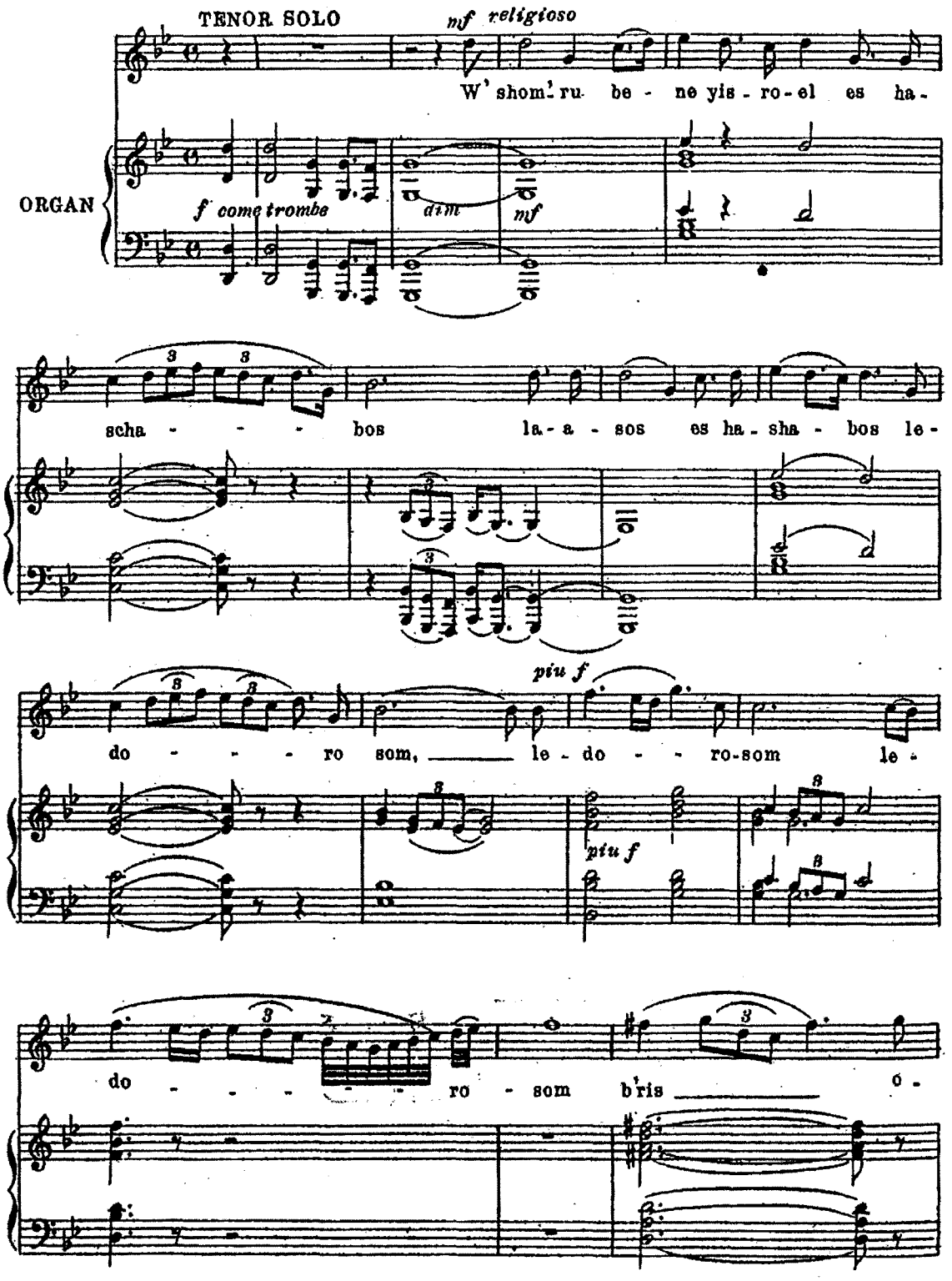


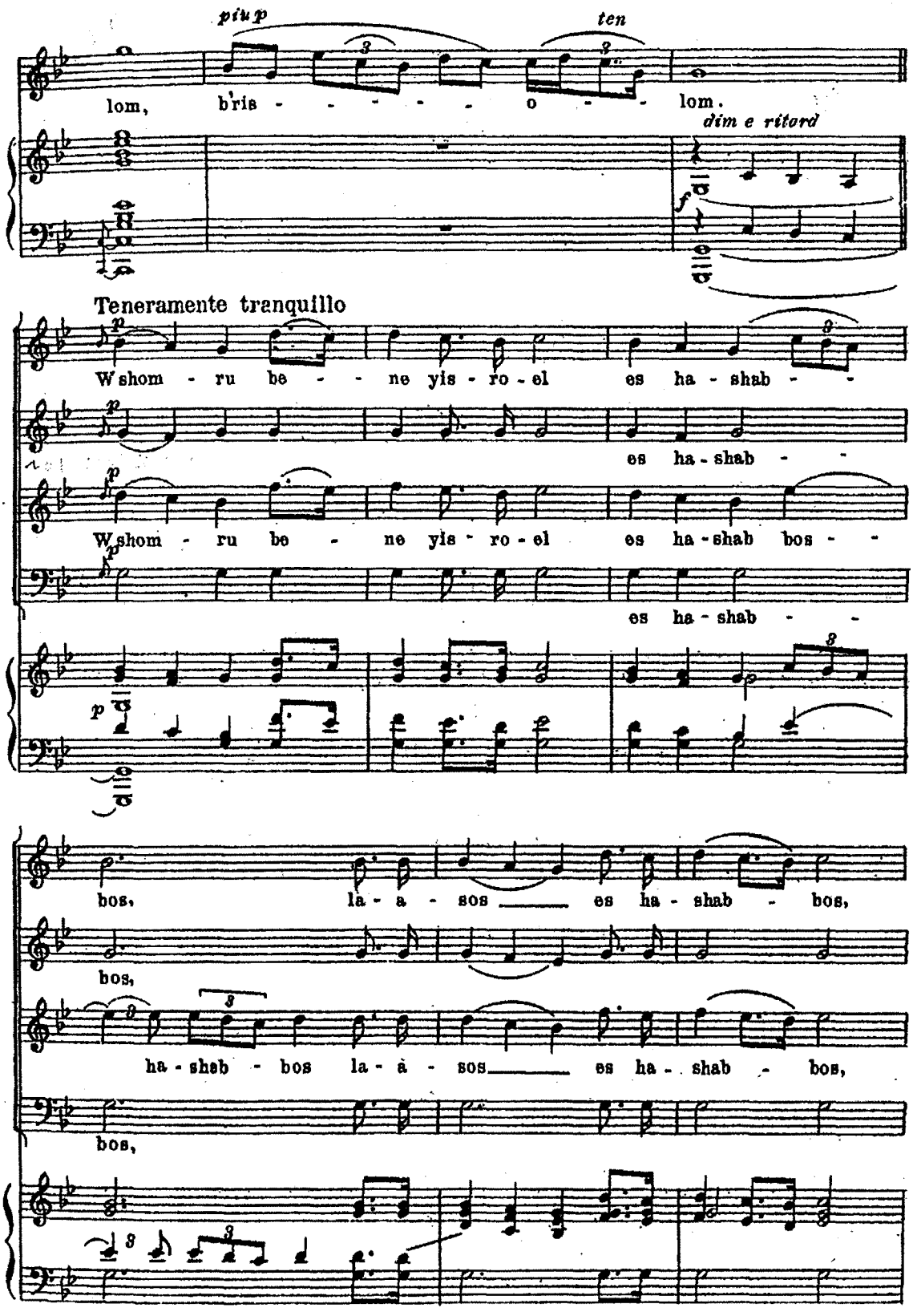

16
piu p
dim.
no - ro se - hi - los o - se fe - - leh.
piu p
dim.
no - ro se - hi - los o - se fe - - leh.
piu p
dim.
piu p
dim.
CANTOR SOLO quasi recitativo
Mal - chu - se - cho ro - hu bo - ne - - - cho; se - e -
li se - - ei - li o - nu w'om - ru, o - nu w'om -

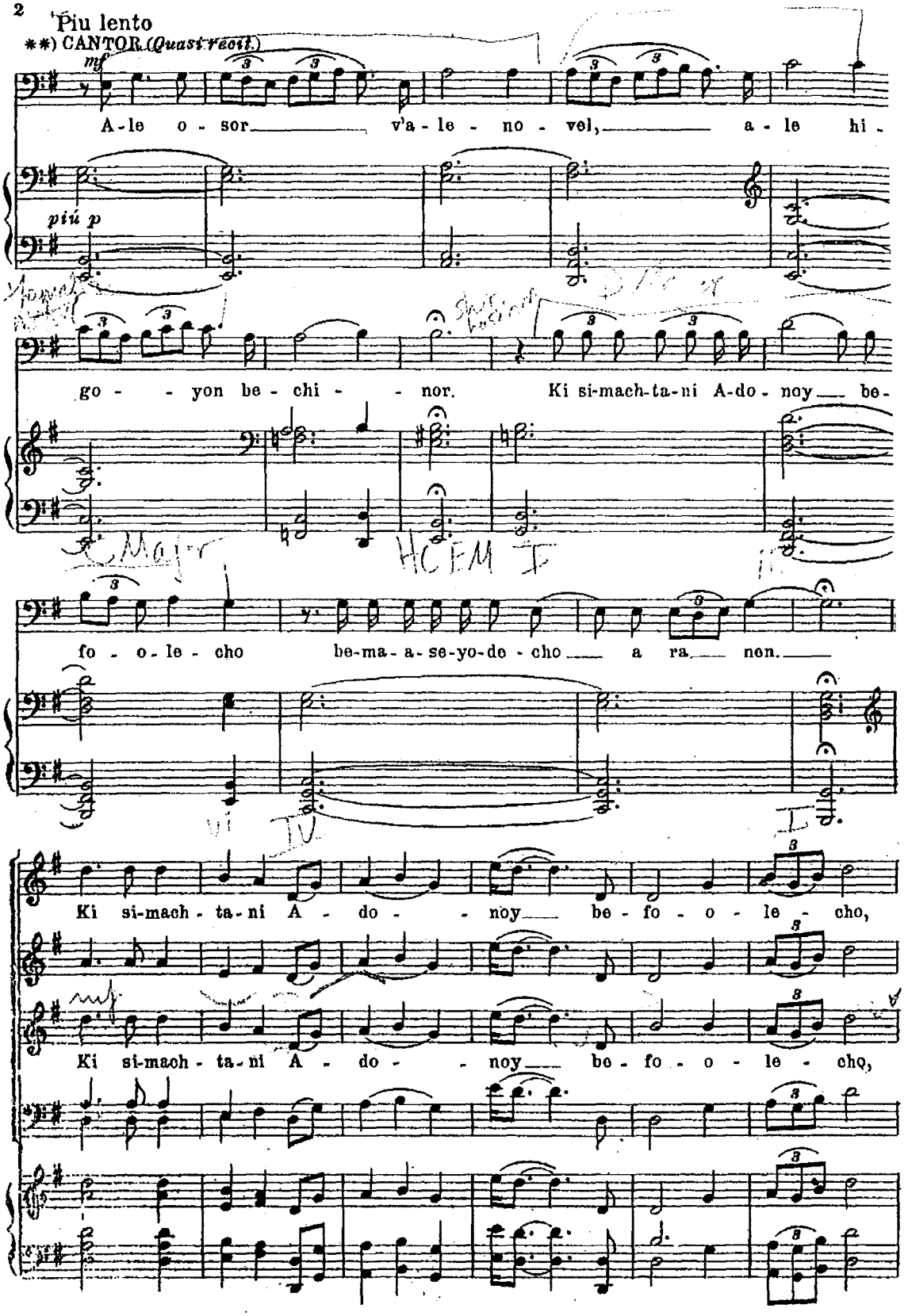

CANTOR
17
SOP.
A - do - noy yim - loch, A - do - noy yim - loch le-
ALTI
TEN
A - do - noy yim - loch, A - do - noy yim - loch le-
BASSI
poco allargando
o lam vo-ed, lo - o - lam, le - o - lam l'o - lam vo - ed.
o lam vo-ed, le - o - lam, le - o - lam l'o - lam vo - ed.

18

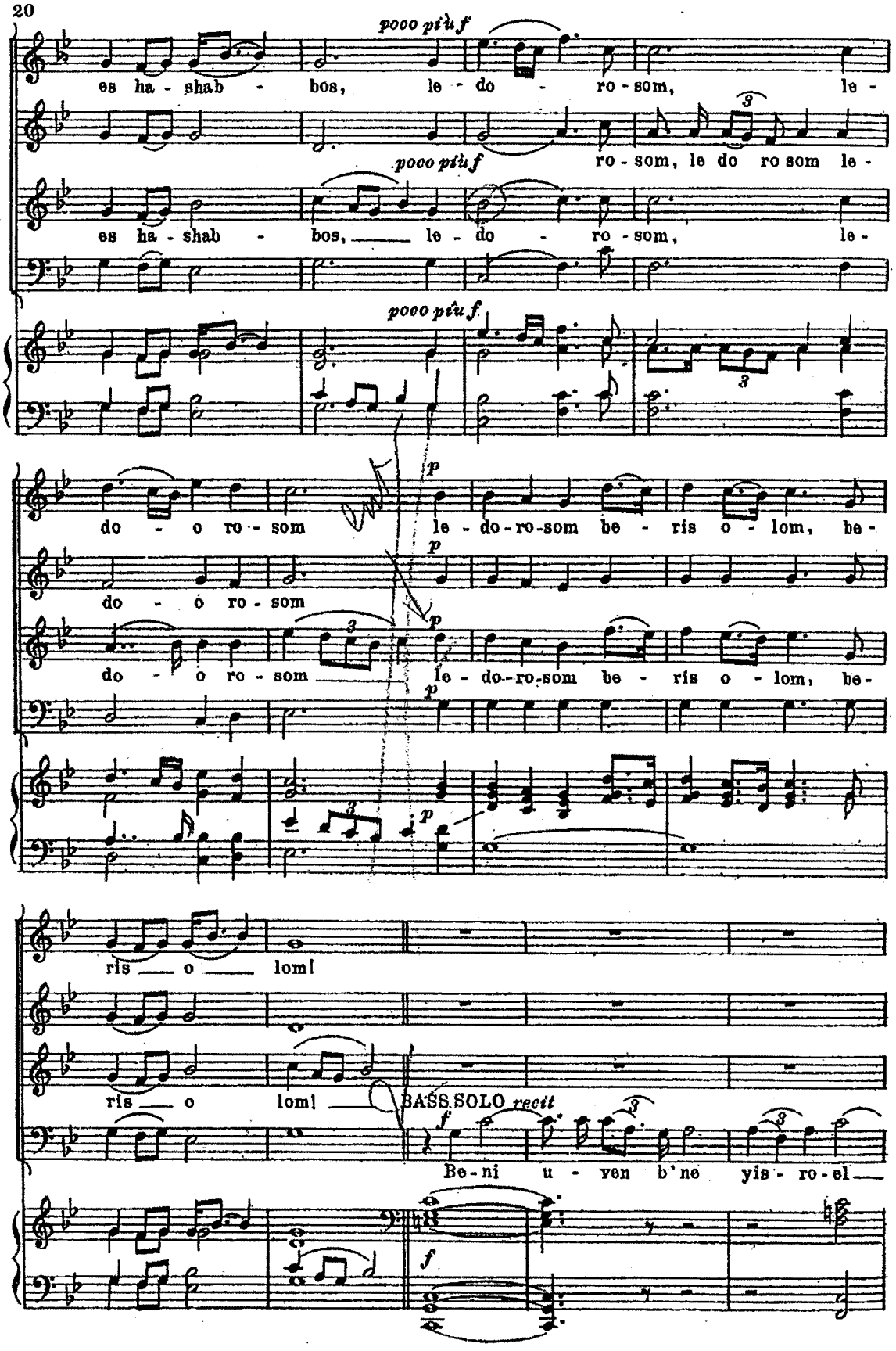
W'shom'ru

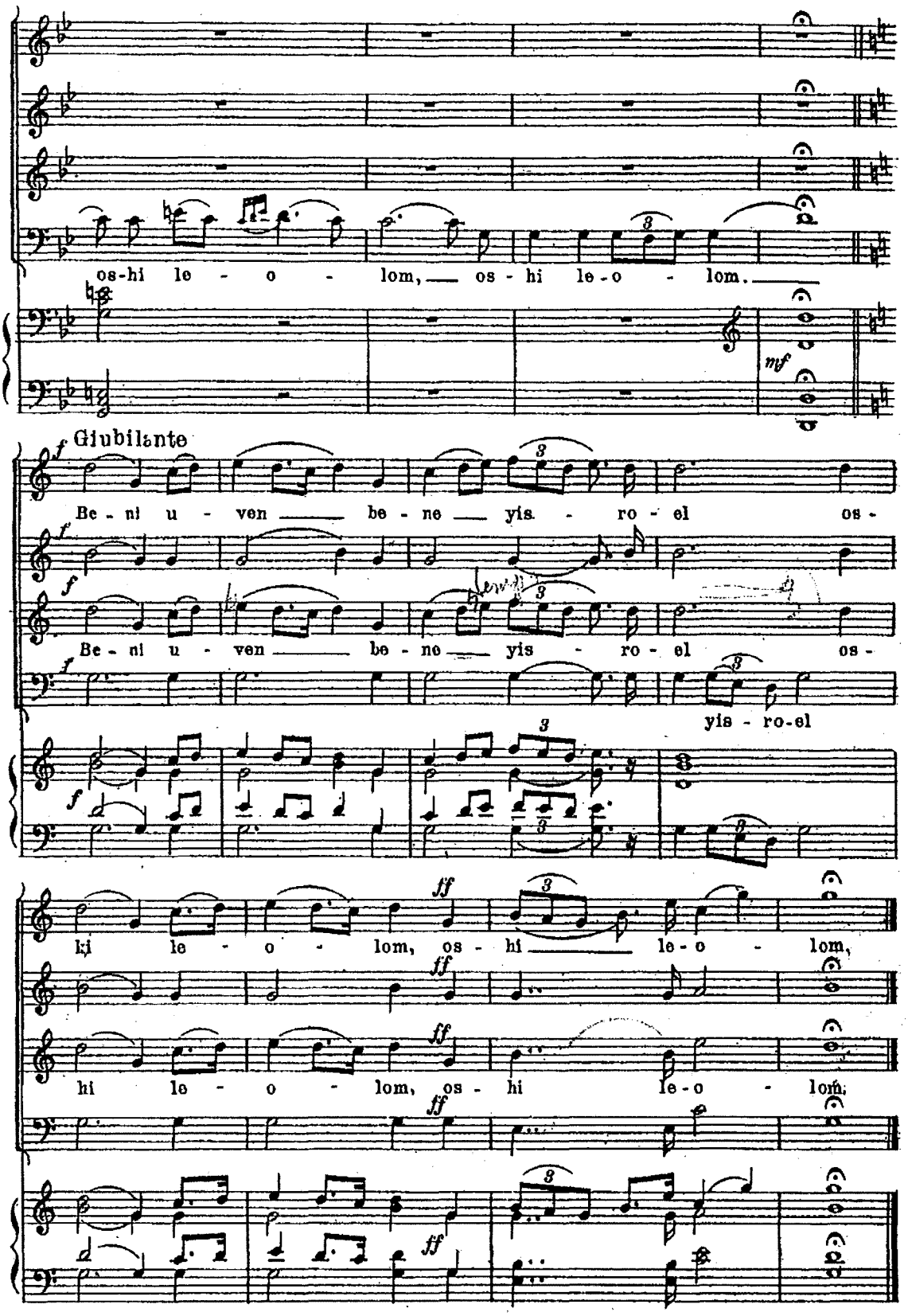

TENOR SOLO
mf religioso
W' shom'ru be - ne yis - ro - el es ha -
ORGAN
f come trombe
dim
mf
scha - - - bos la - a - sos es ha - sha - bos le -
piu f
do - - - - ro som, le - do - - - ro-som le -
piu f
do - - - - - - ro - som b'ris o -


piu p
ten
lom, b'ris - - - - - o - - lom.
dim e ritard
Teneramente tranquillo
W'shom - ru be - - ne yis - ro - el es ha - shab - -
es ha - shab - -
W'shom - ru be - ne yis - ro - el es ha - shab bos - -
es ha - shab - -
bos, la - a - sos es ha - shab - bos,
bos,
ha - shab - bos la - a - sos es ha - shab - bos,
bos,



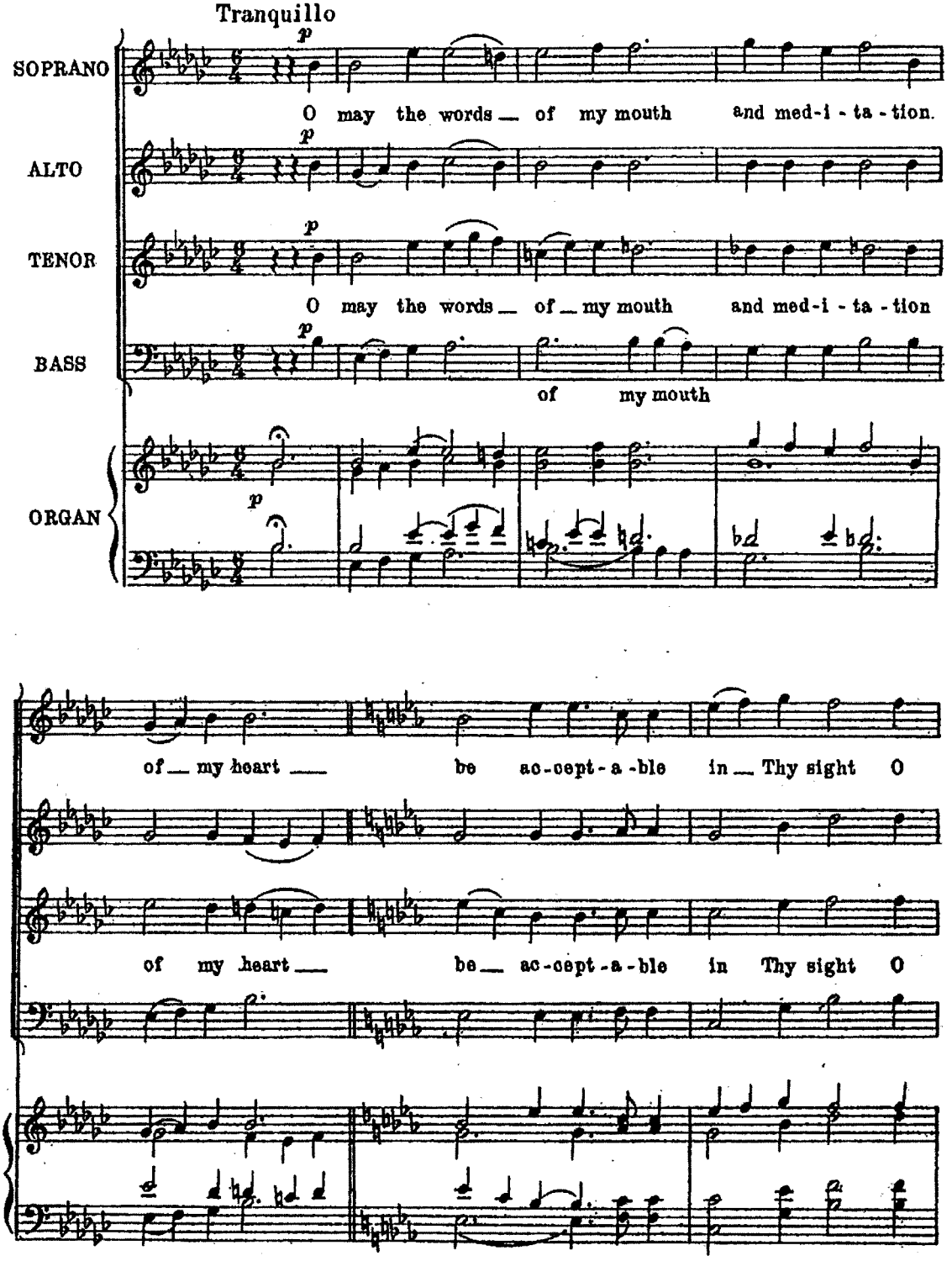
**) All cantor solos may be sung by a baritone.

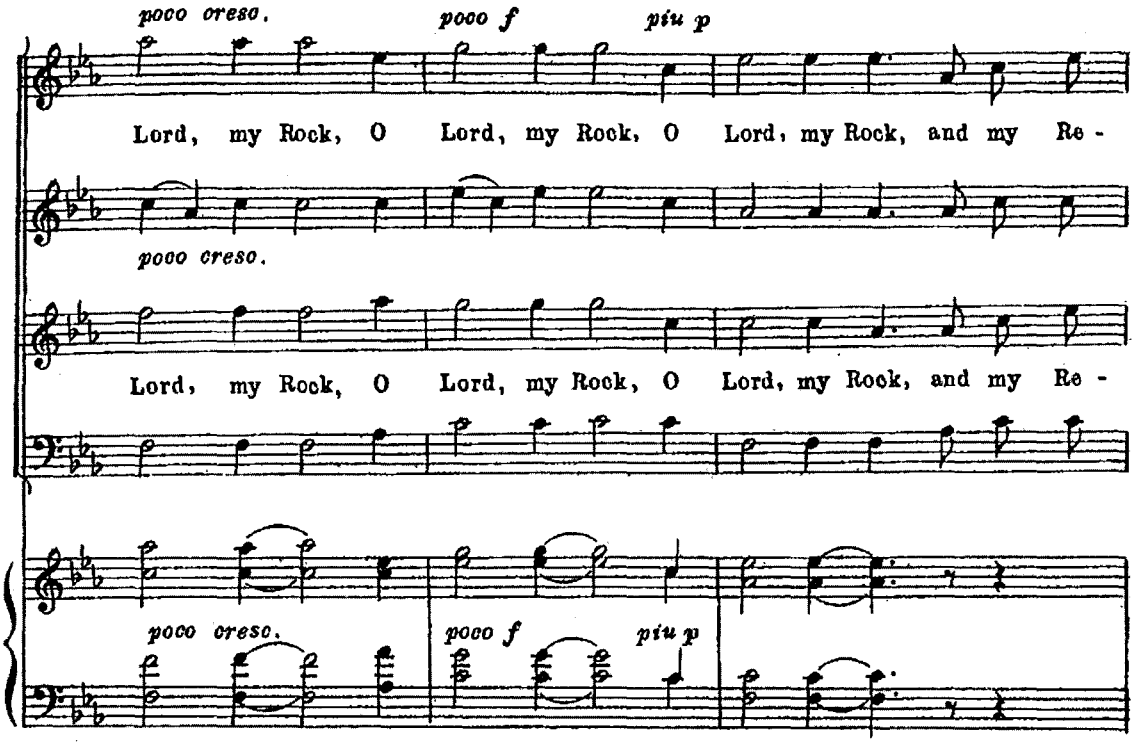

20
poco più f
es ha - shab - bos, le - do - ro - som, le -
poco più f
ro - som, le do ro som le -
poco più f
es ha - shab - bos, le - do - ro - som, le -
p
do - o ro - som le - do - ro - som be - ris o - lom, be -
p
do - o ro - som
p
do - o ro - som le - do - ro - som be - ris o - lom, be -
p
ris o lom!
ris o lom!
BASS SOLO recit
f
Be - ni u - ven b'ne yis - ro - el
f

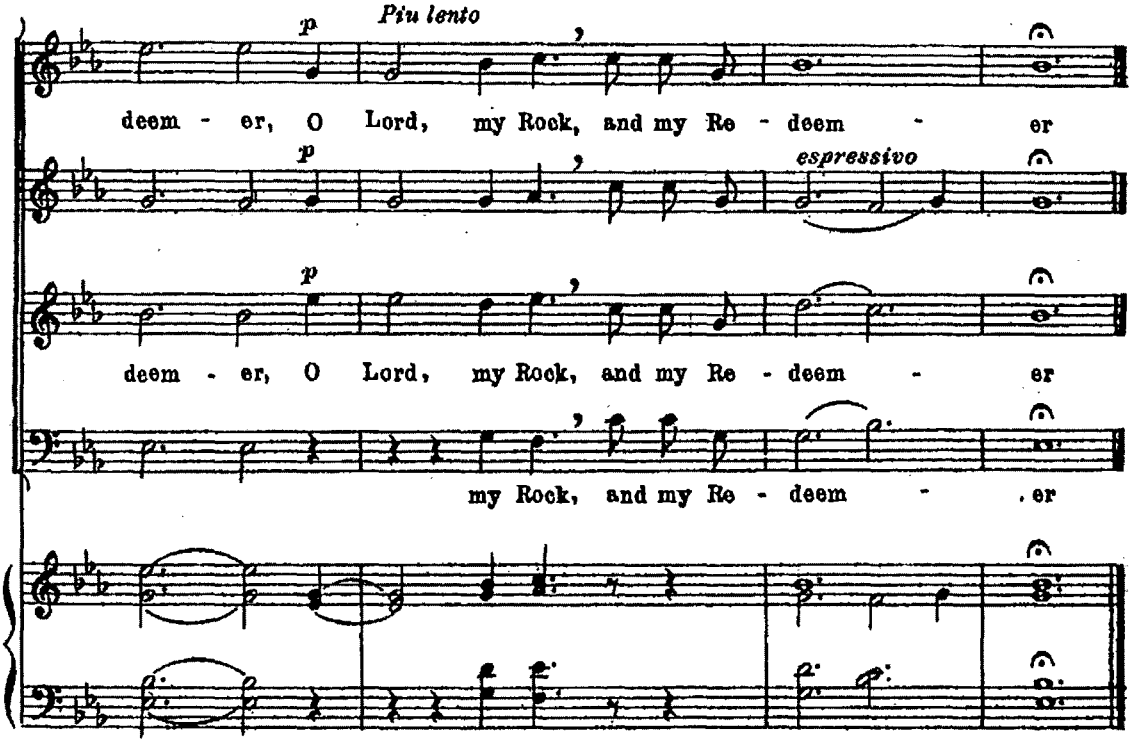

21
os-hi le - o - lom, os - hi le - o - lom.
mf
Giubilante
f
Be - ni u - ven be - ne yis - ro - el os -
Be - ni u - ven be - ne yis - ro - el os -
yis - ro-el
ff
ki le - o - lom, os - hi le - o - lom,
hi le - o - lom, os - hi le - o - lom.

22

May the words of my mouth, No 1



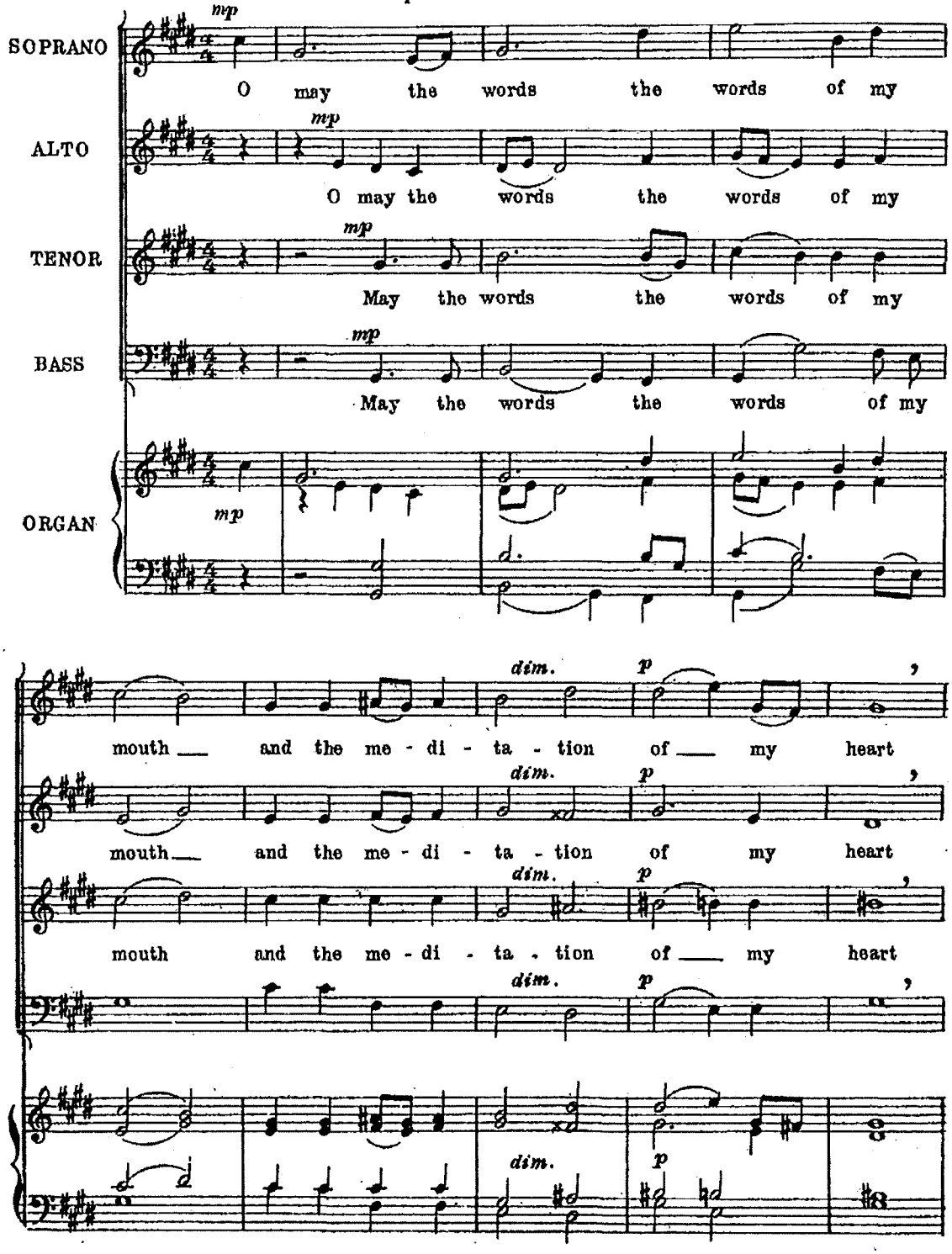

poco cresc.
poco f
piu p
Lord, my Rock, O Lord, my Rock, O Lord, my Rock, and my Re -
poco cresc.
Lord, my Rock, O Lord, my Rock, O Lord, my Rock, and my Re -
poco cresc.
poco f
piu p

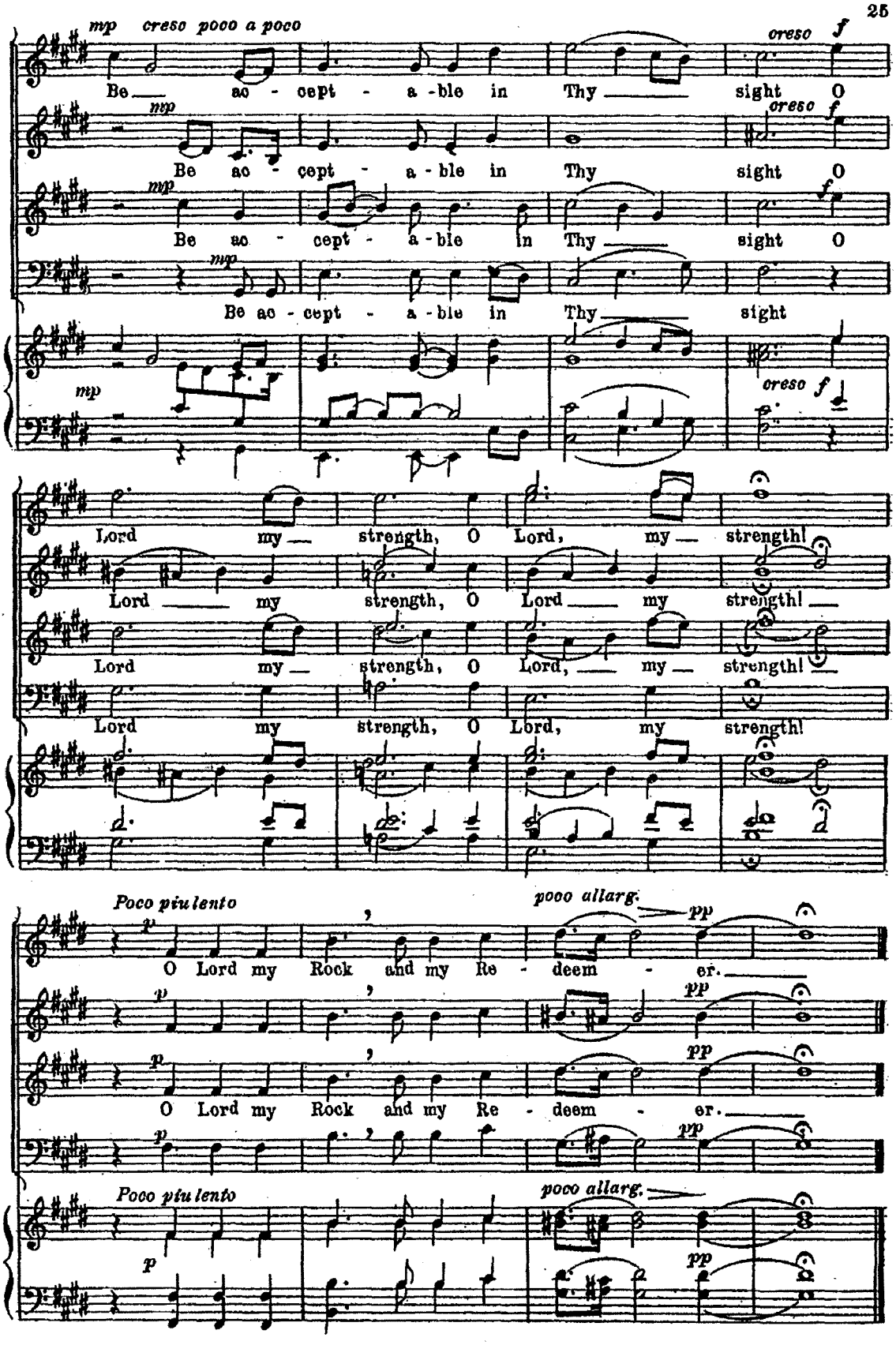

p
Piu lento
deem - er, O Lord, my Rock, and my Re - deem - er
p
espressivo
p
deem - er, O Lord, my Rock, and my Re - deem - er
my Rock, and my Re - deem - er

24

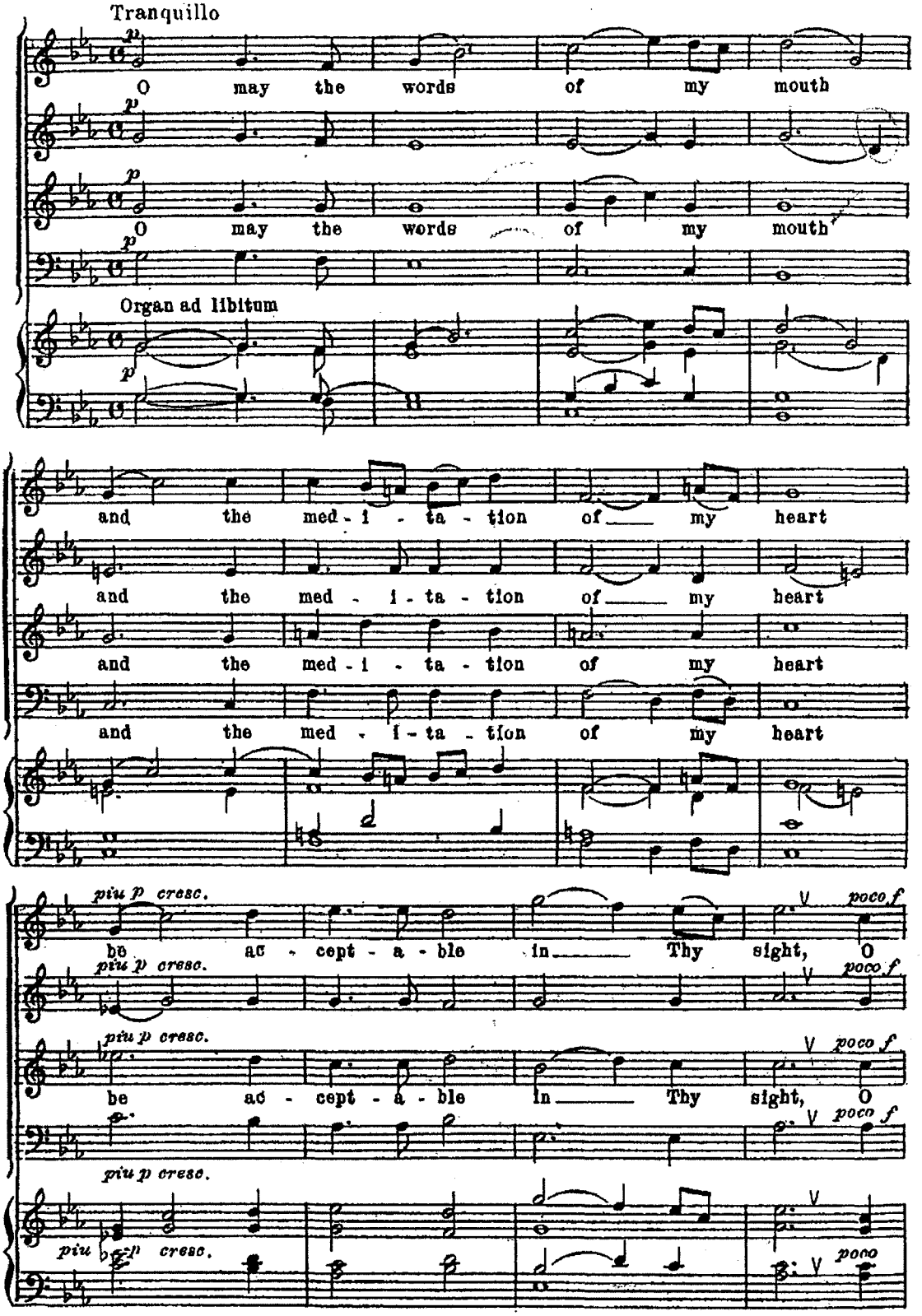
May the words of my mouth, No 2

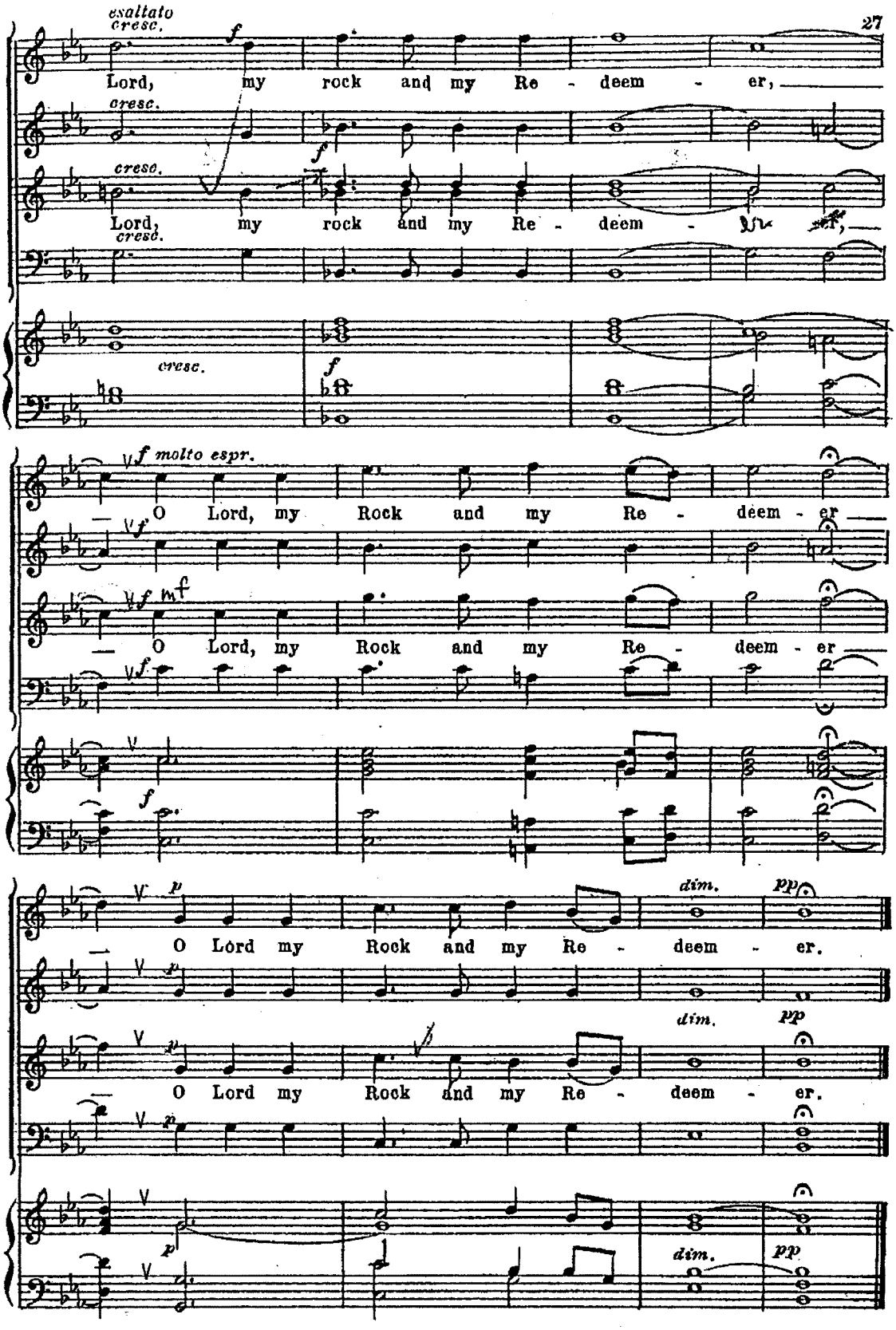
Teneramente tranquillo




25
mp creso poco a poco
Be ac - cept - a - ble in Thy sight O
creso f
Be ac - cept - a - ble in Thy sight O
Be ac - cept - a - ble in Thy sight
Lord my strength, O Lord, my strength!
Poco piu lento
poco allarg.
pp
O Lord my Rock and my Re - deem - er.

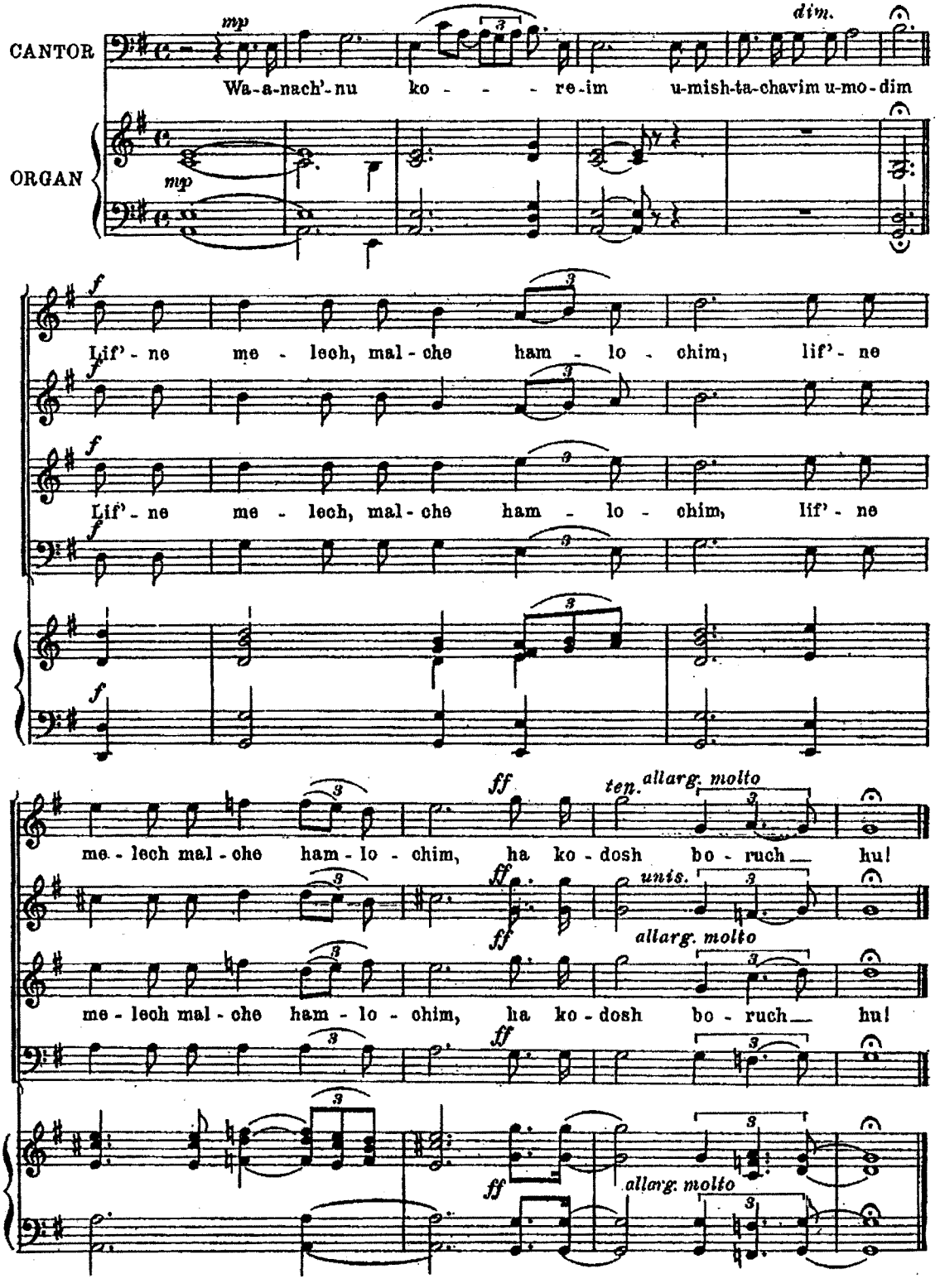
May the words of my mouth, No. 3




esaltato
cresc.
27
Lord, my rock and my Re - deem - er,
cresc.
Lord, my rock and my Re - deem -
cresc.
cresc.
f molto espr.
— O Lord, my Rock and my Re - deem - er
— O Lord, my Rock and my Re - deem - er
dim.
pp
— O Lord my Rock and my Re - deem - er.
dim.
pp
— O Lord my Rock and my Re - deem - er.
dim.
pp

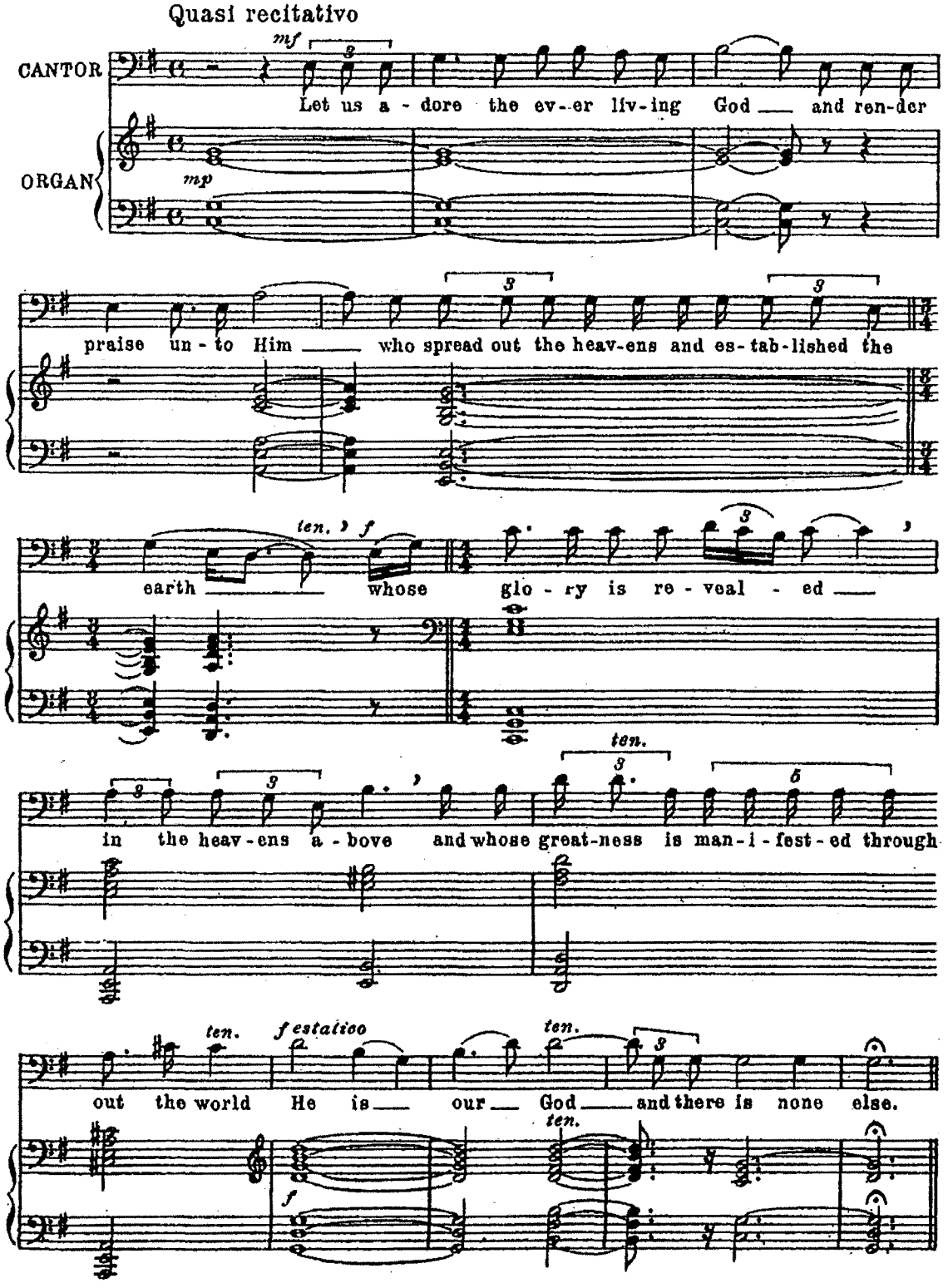
28

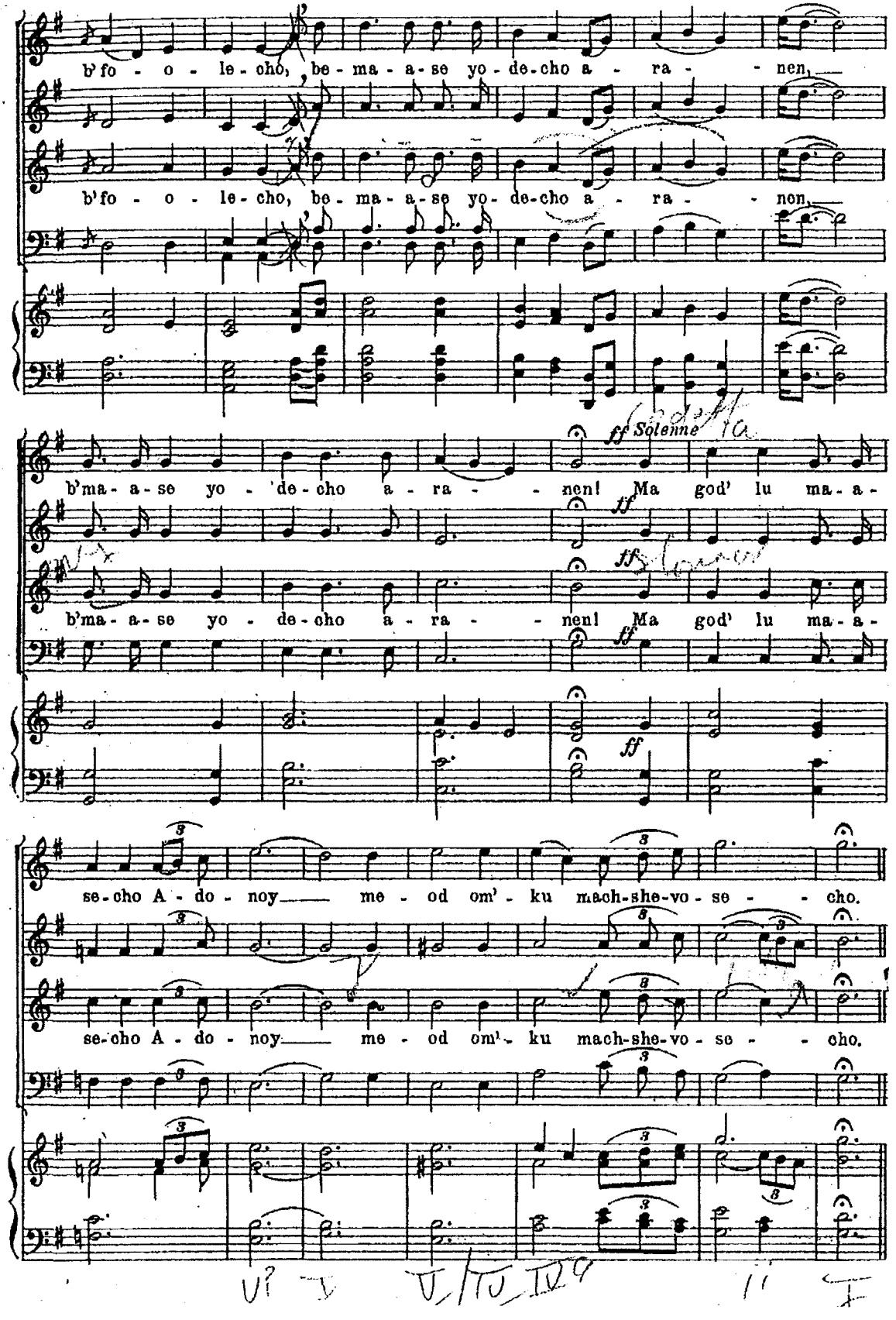
Waanach'nu



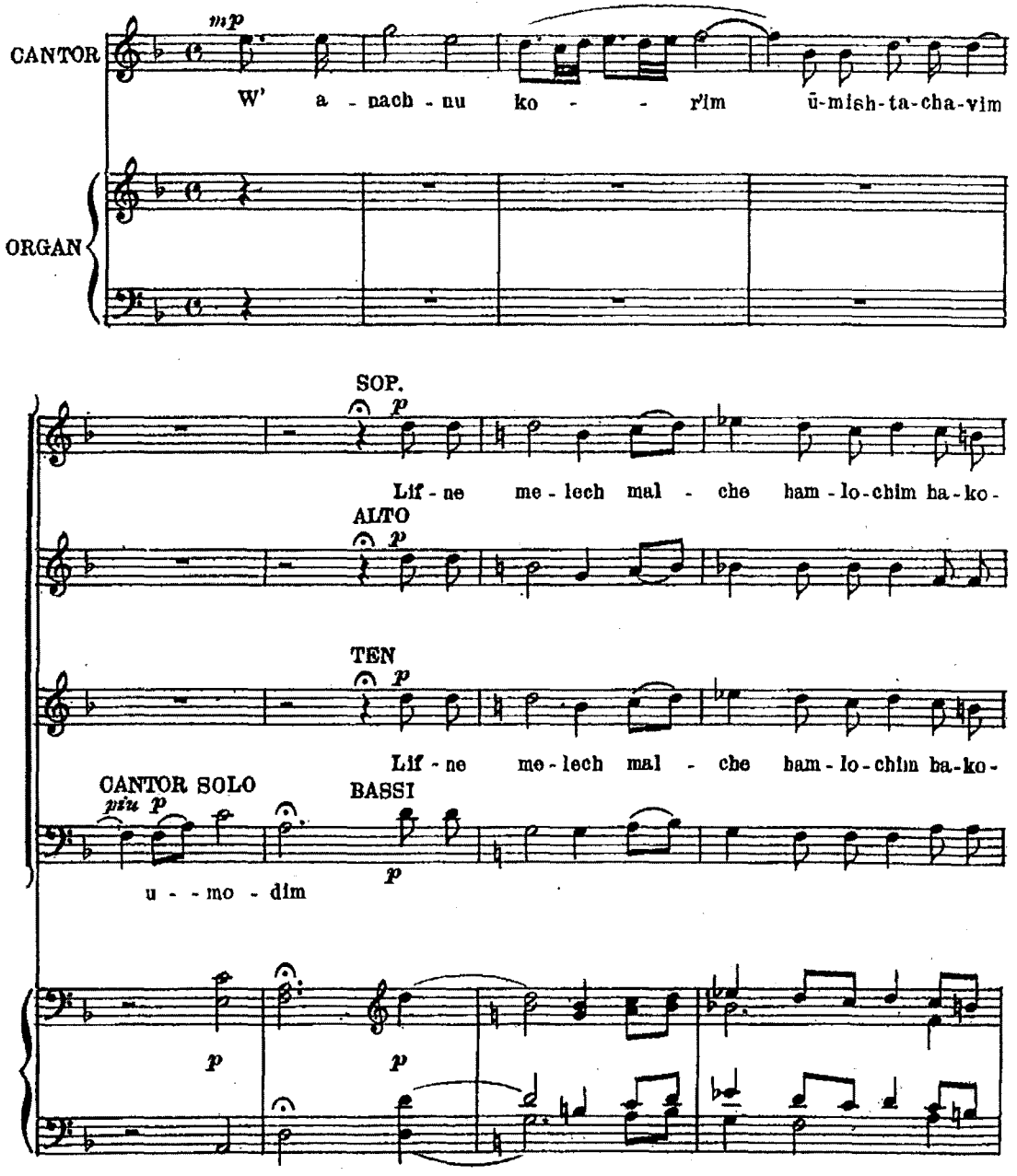
Adoration and W'anachnu

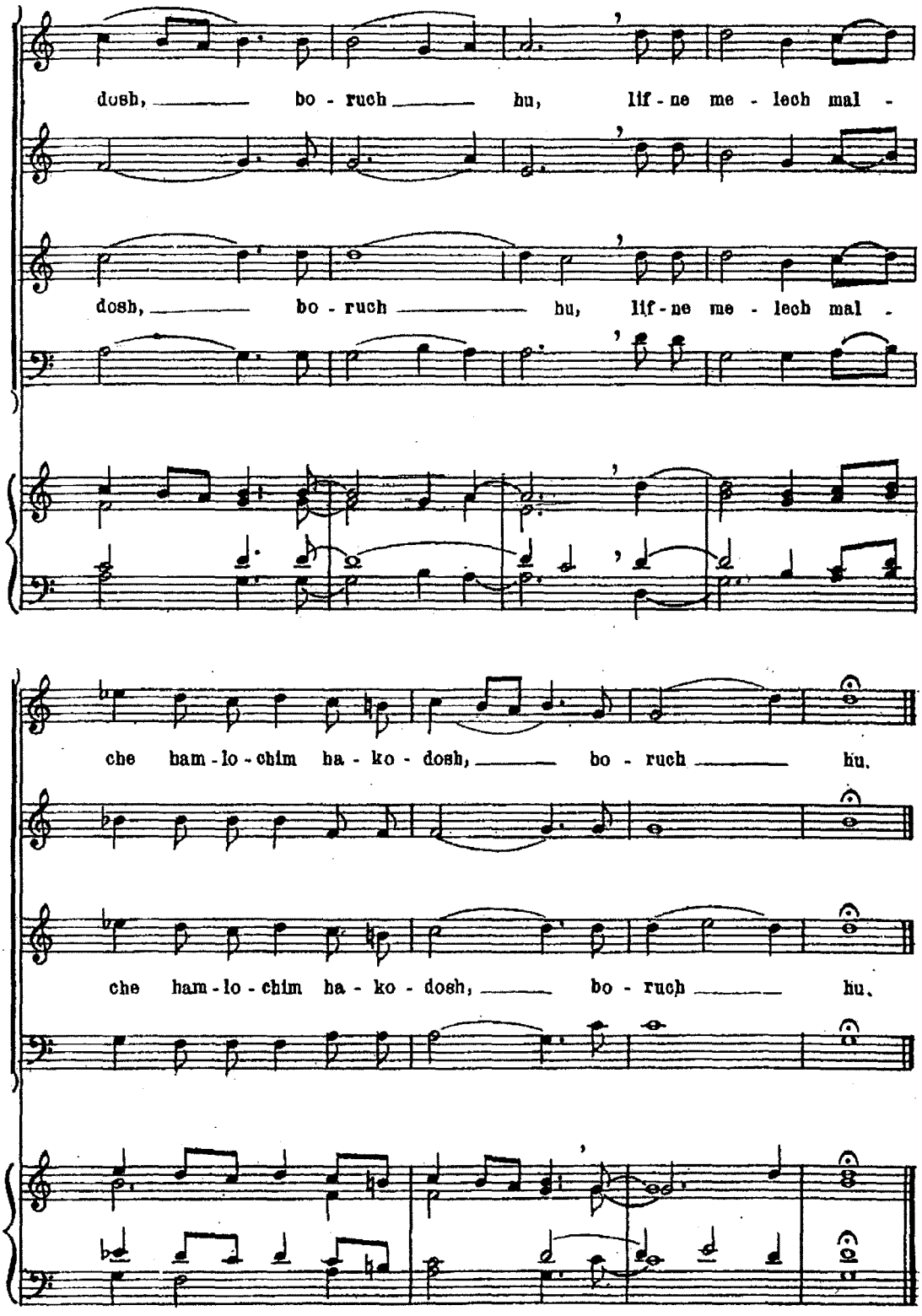
(Let us adore)




b'fo - o - le - cho, be - ma - a - se yo - de - cho a - ra - - nen,
b'fo - o - le - cho, be - ma - a - se yo - de - cho a - ra - - nen,
ff Solenne
b'ma - a - se yo - de - cho a - ra - - nen! Ma god' lu ma - a -
ff
b'ma - a - se yo - de - cho a - ra - - nen! Ma god' lu ma - a -
ff
se - cho A - do - noy me - od om' - ku mach - she - vo - se - - cho.
se - cho A - do - noy me - od om' - ku mach - she - vo - se - - cho.

W' anachnu


CANTOR
mp
W' a - nach - nu ko - - - r'im ū-mish-ta-cha-vim
ORGAN
SOP.
p
Lif - ne me - lech mal - che ham - lo - chim ha - ko -
ALTO
p
TEN
p
Lif - ne me - lech mal - che ham - lo - chim ha - ko -
CANTOR SOLO
più p
u - - mo - dim
BASSI
p
p
p

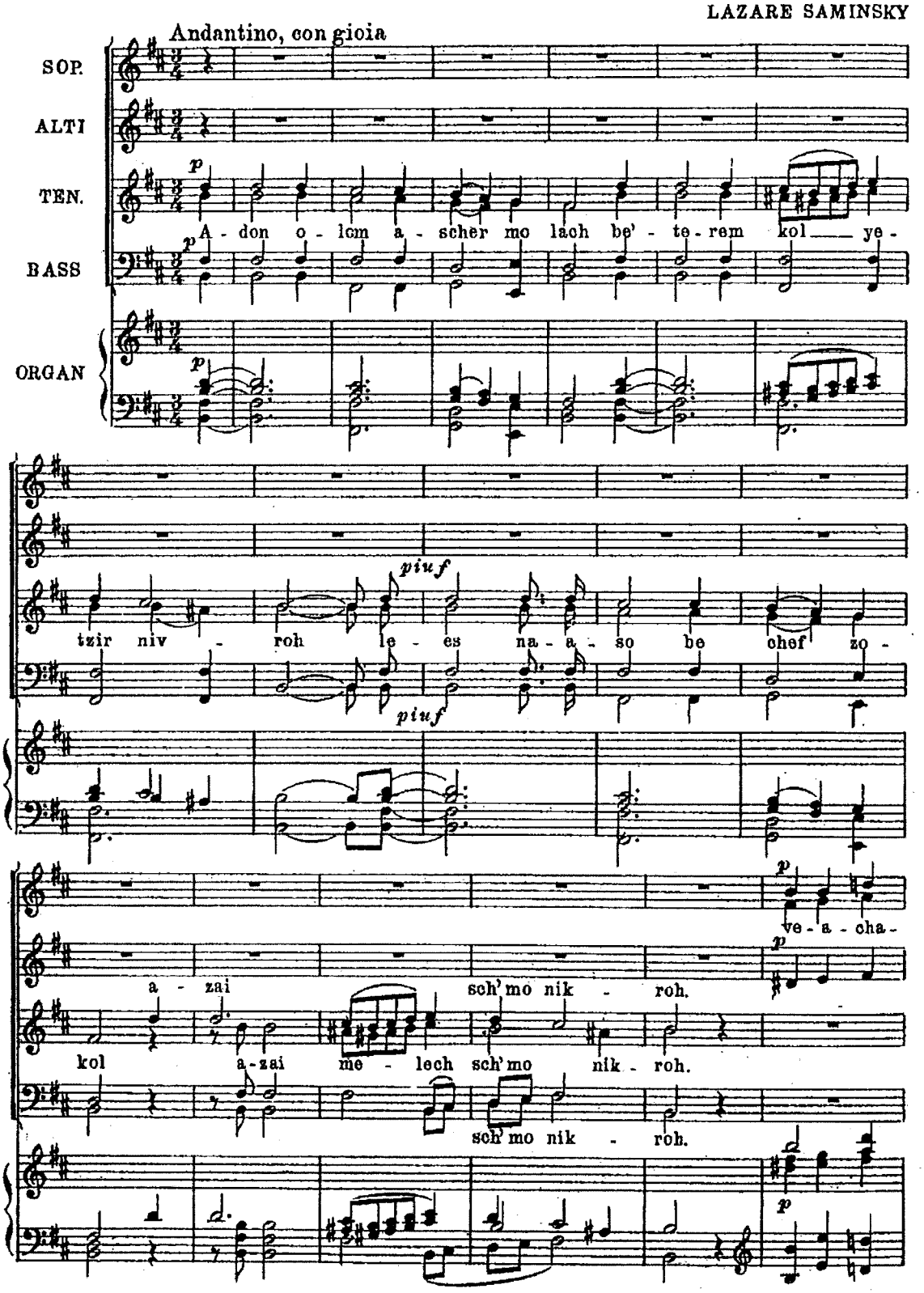

dosh, bo - ruch hu, lif - ne me - lech mal -
dosh, bo - ruch hu, lif - ne me - lech mal -
che ham - lo - chim ha - ko - dosh, bo - ruch hu.
che ham - lo - chim ha - ko - dosh, bo - ruch hu.

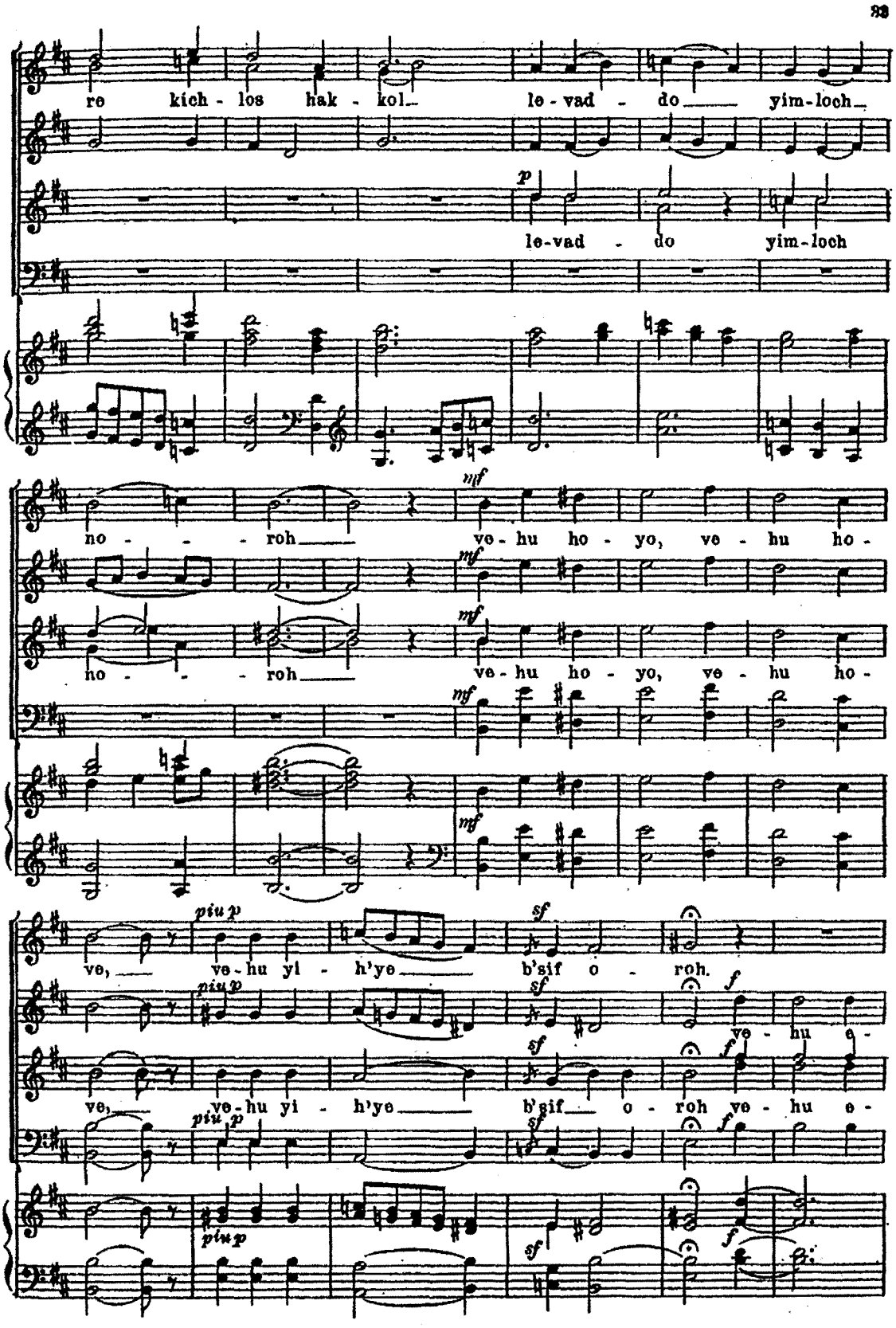
32

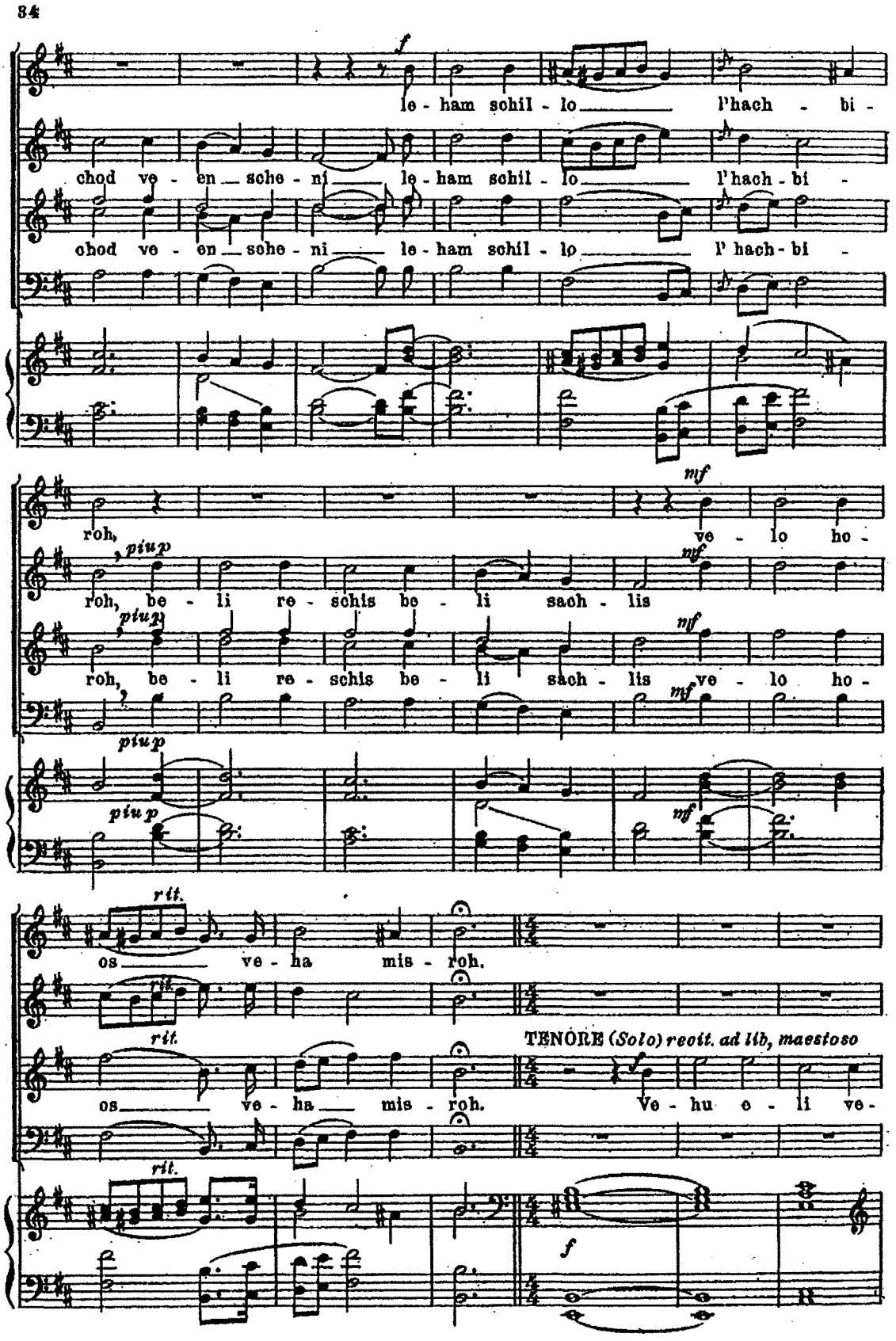
Adon Olom

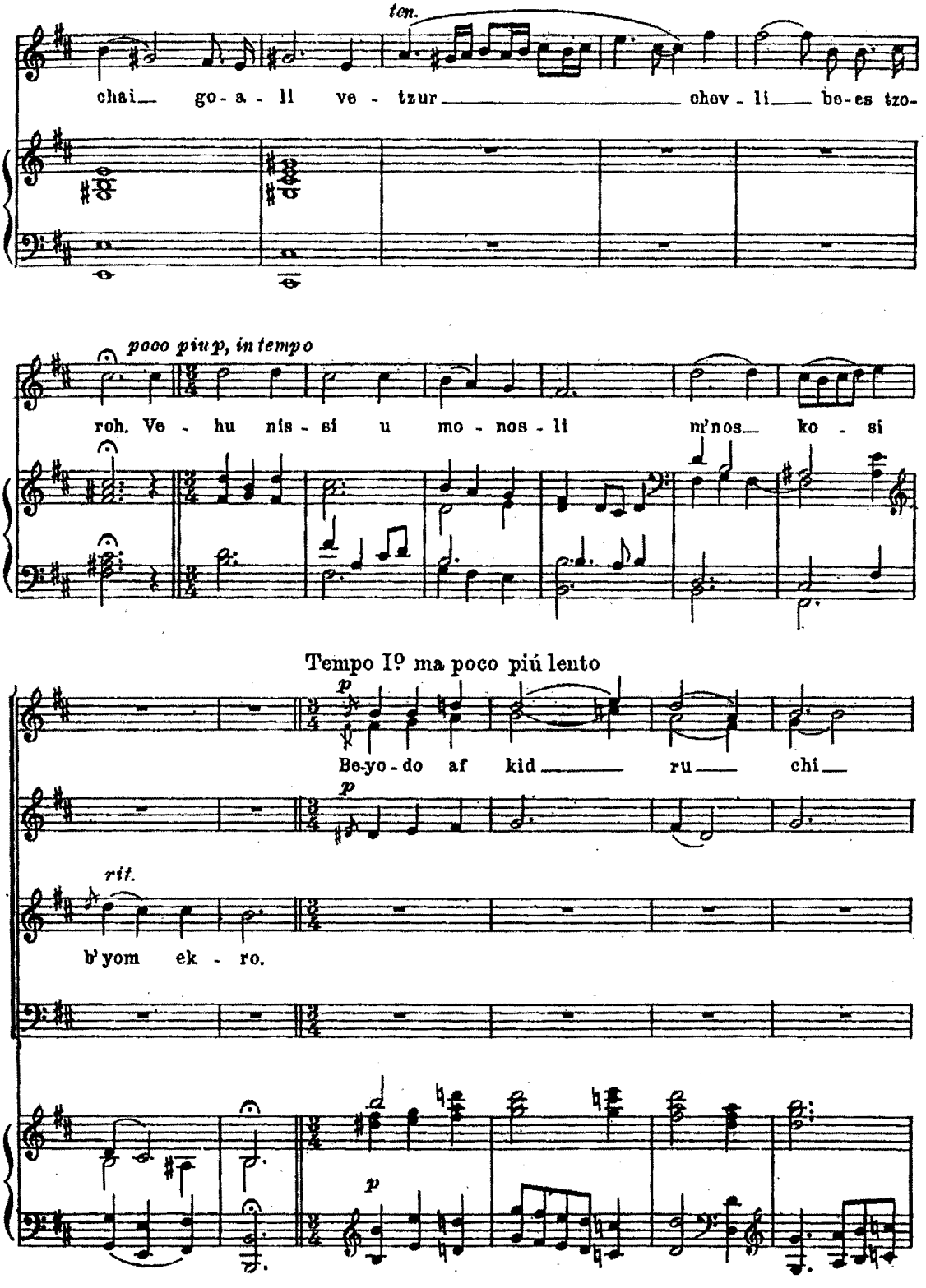
(After Solomon Rossi's hymn)

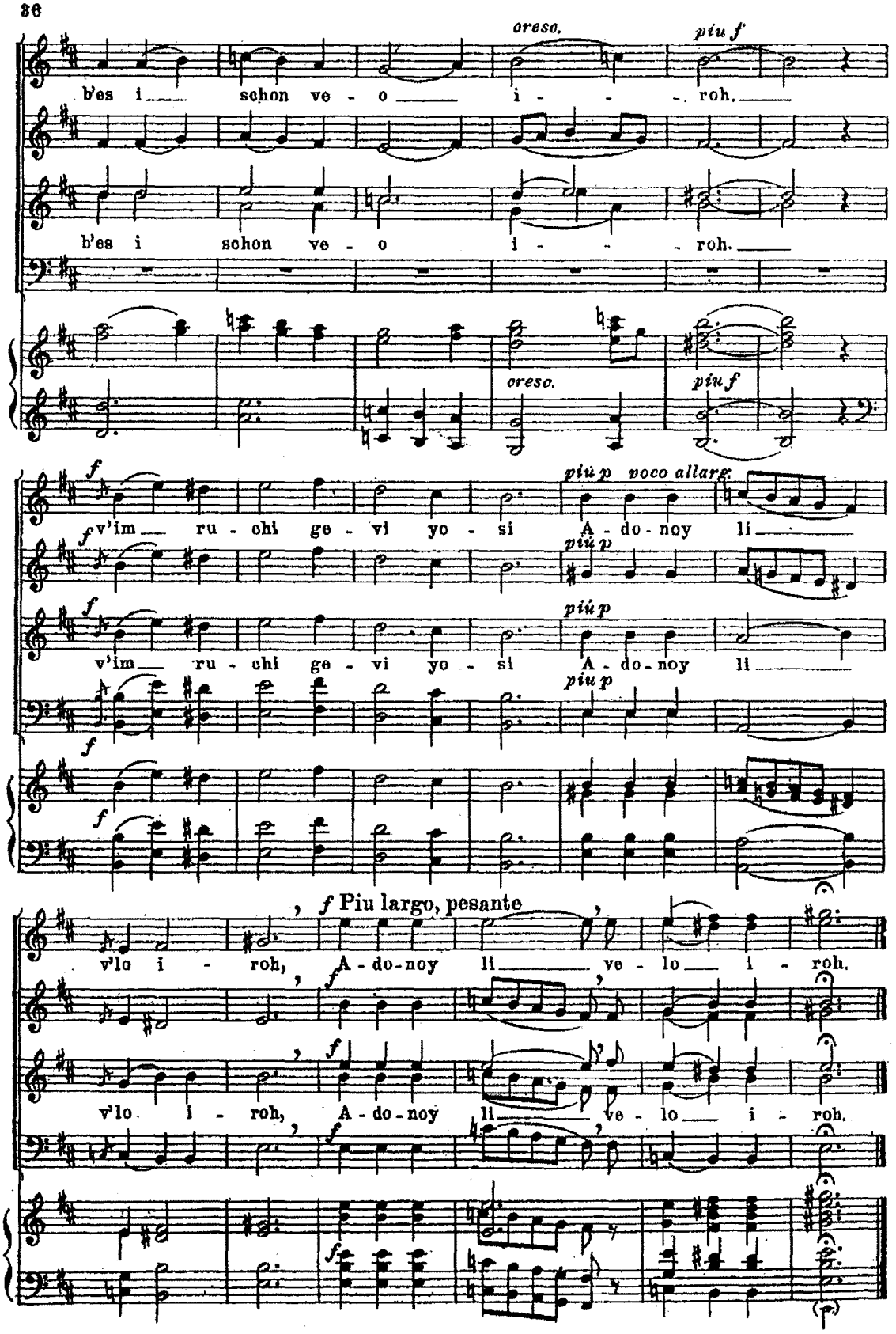
LAZARE SAMINSKY



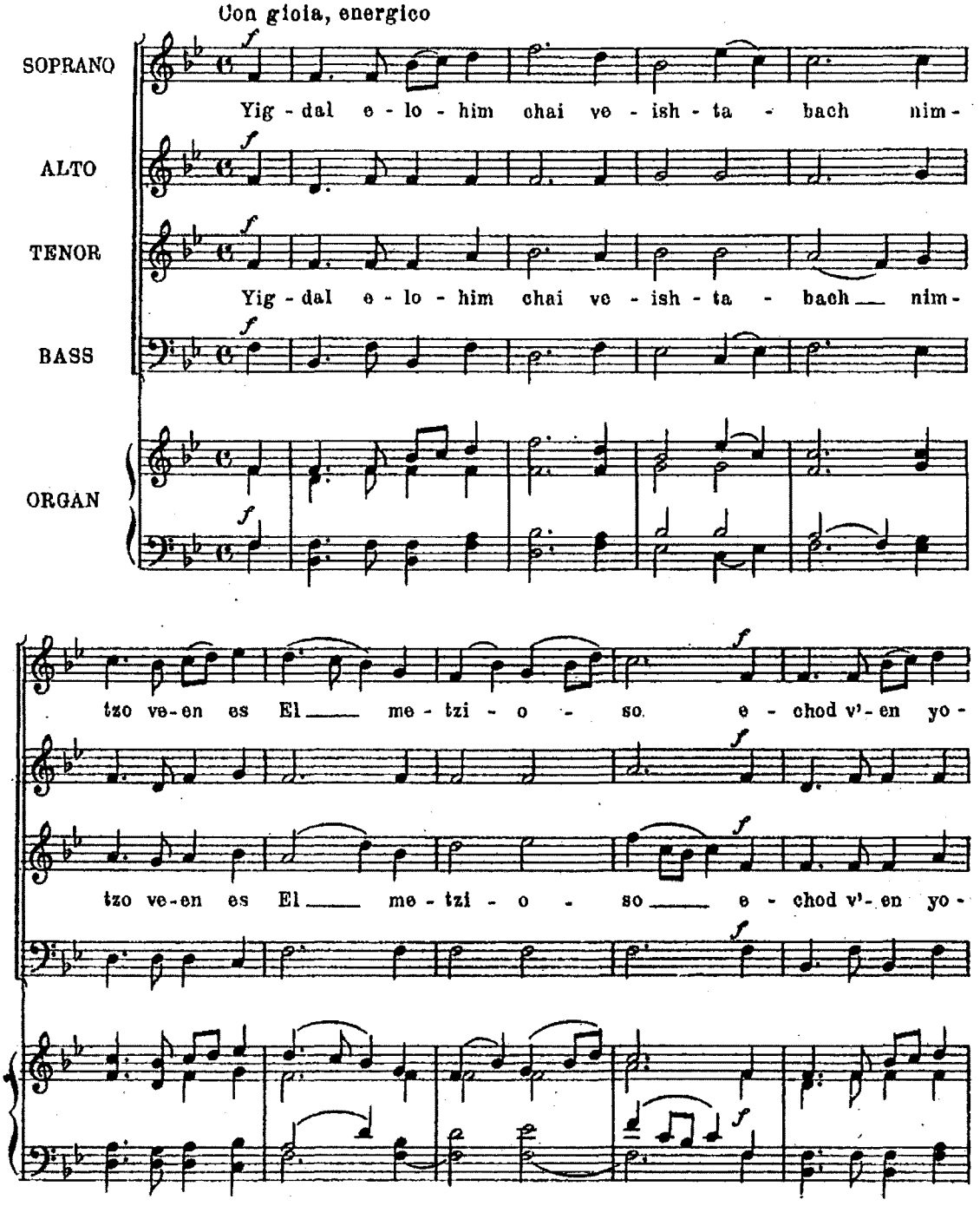

re kich - los hak - kol le - vad - do yim - loch
le-vad - do yim-loch
no - - - roh ve - hu ho - yo, ve - hu ho -
no - - - roh ve - hu ho - yo, ve - hu ho -
ve, ve - hu yi - h'ye b'sif o - roh.
ve - hu e -
ve, ve - hu yi - h'ye b'sif o - roh ve - hu e -

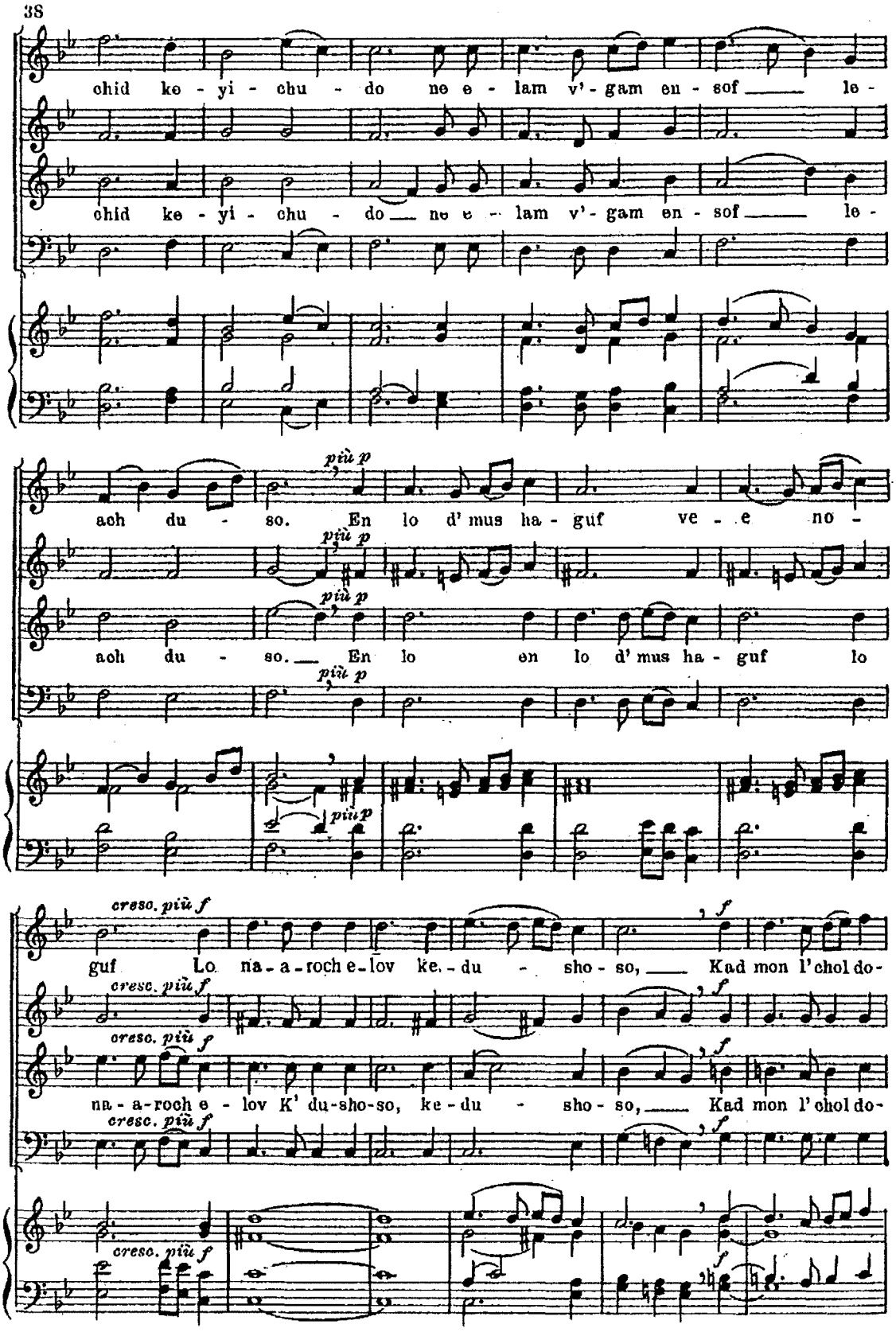

34
f
le - ham schil - lo l'hach - bi -
chod ve - en sche - ni le - ham schil - lo l'hach - bi -
chod ve - en sche - ni le - ham schil - lo l' hach - bi -
mf
roh, ve - lo ho -
piup
mf
roh, be - li re - schis be - li sach - lis
piup
mf
roh, be - li re - schis be - li sach - lis ve - lo ho -
piup
piup
mf
rit.
os ve - ha mis - roh.
rit.
rit.
TENORE (Solo) recit. ad lib, maestoso
os ve - ha mis - roh. Ve - hu e - li ve -
rit.
f

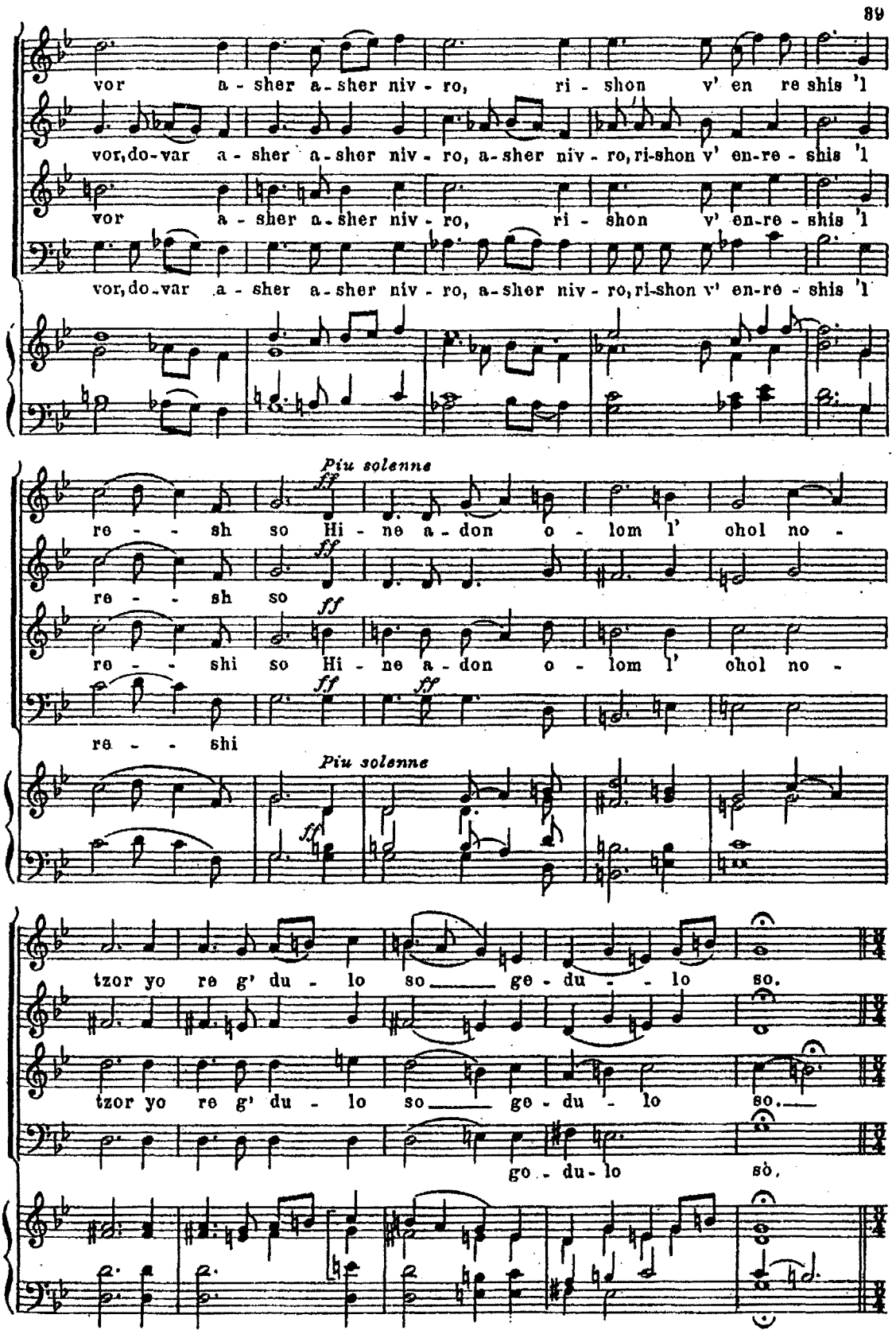

ten.
chai_ go-a-li ve-tzur_____ chev-li_ be-es tzo-
pooo piup, in tempo
roh. Ve-hu nis-si u mo-nos-li m'nos_ ko-si
Tempo Iº ma poco piú lento
p
Be-yo-do af kid_____ ru_ chi_
p
rit.
b'yom ek-ro.
p

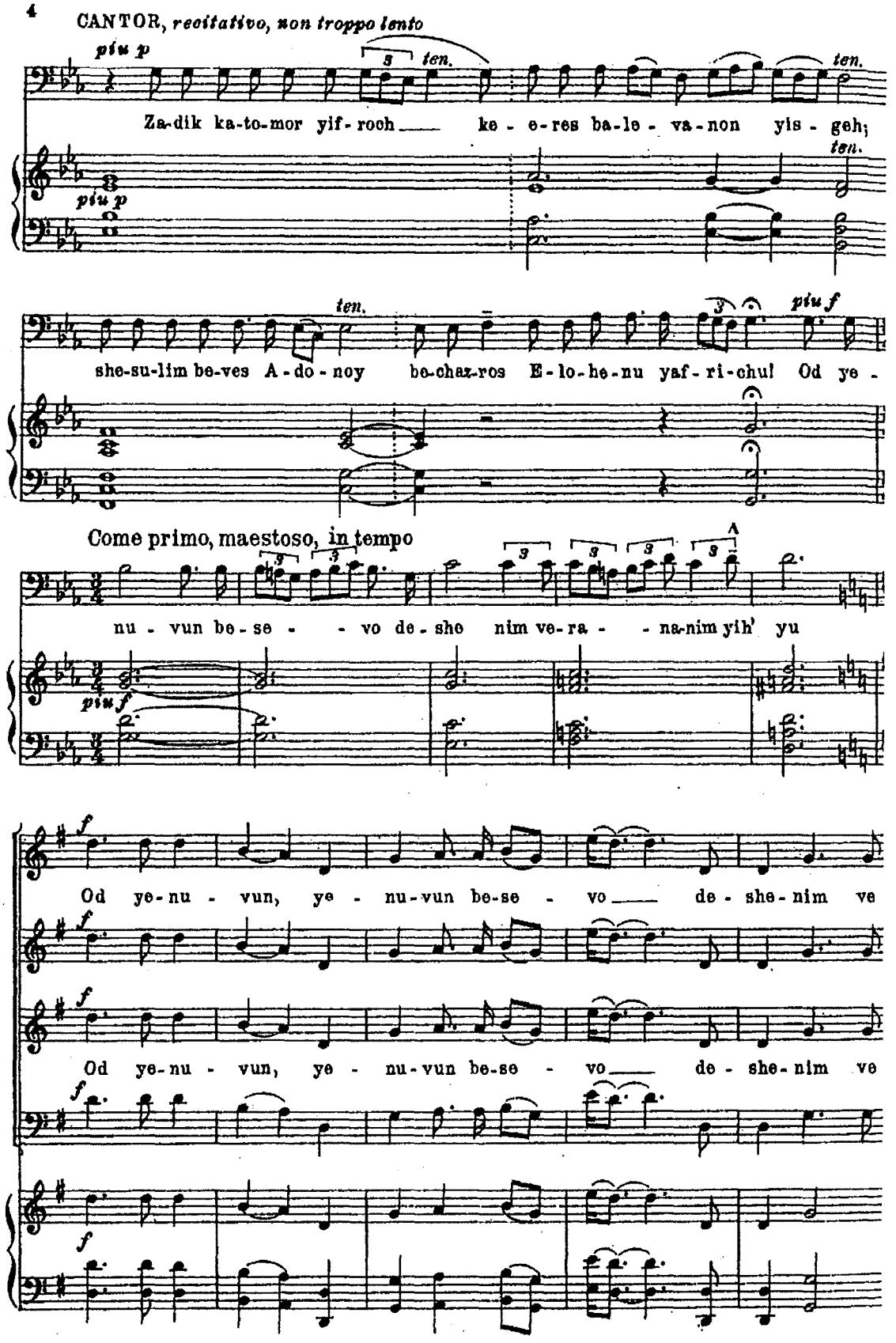

86
oreso.
piu f
b'es i schon ve - o i - - roh.
b'es i schon ve - o i - - roh.
oreso.
piu f
f
piu p
noco allarg.
v'im ru - chi ge - vi yo - si A - do - noy li
v'im ru - chi ge - vi yo - si A - do - noy li
f Piu largo, pesante
v'lo i - roh, A - do - noy li ve - lo i - roh.
v'lo i - roh, A - do - noy li ve - lo i - roh.

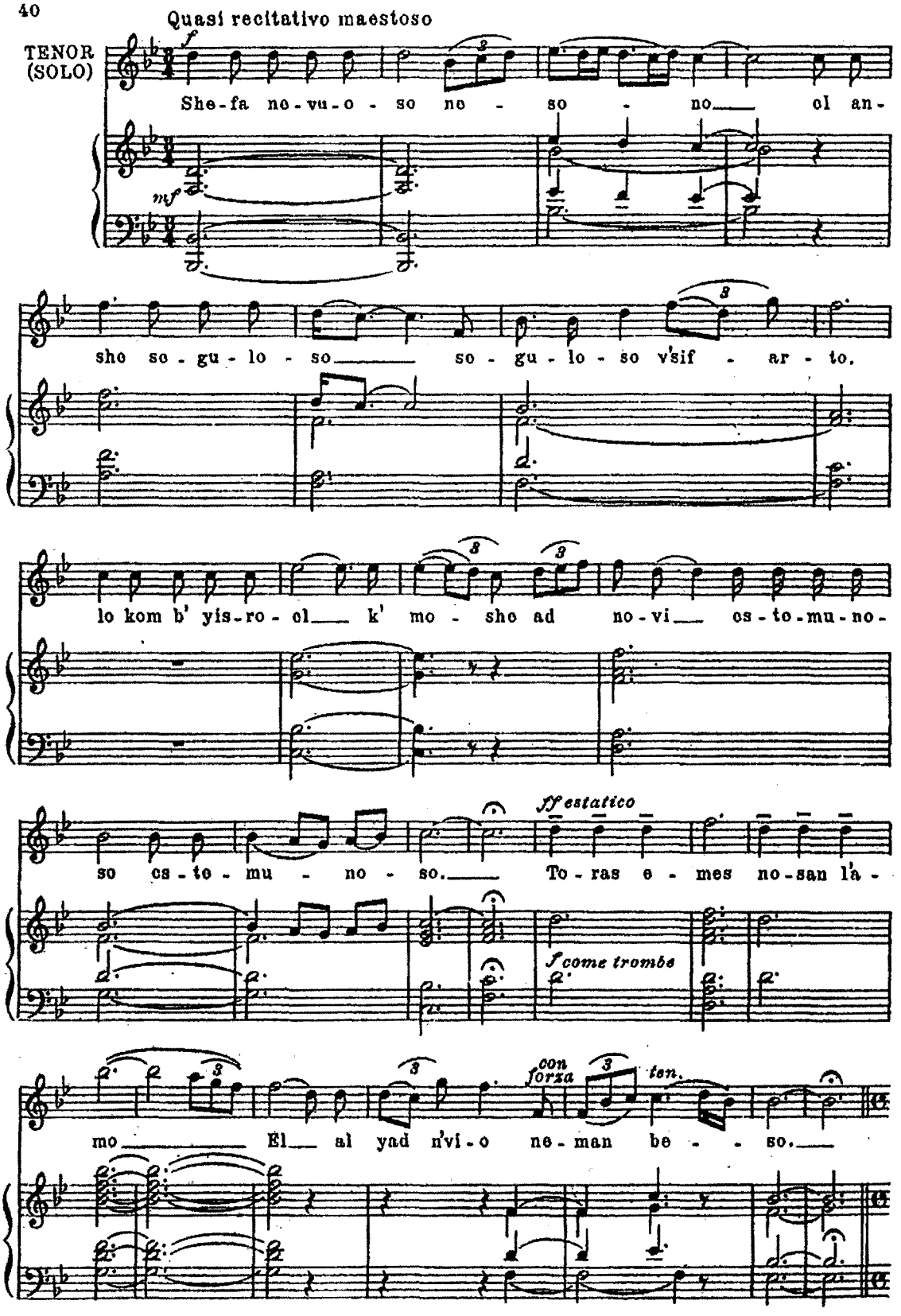
Yigdal


Con gioia, energico
SOPRANO
ALTO
TENOR
BASS
ORGAN
Yig - dal e - lo - him chai ve - ish - ta - bach nim -
Yig - dal e - lo - him chai ve - ish - ta - bach nim -
tzo ve-en es El me - tzi - o - so e - chod v'-en yo -
tzo ve-en es El me - tzi - o - so e - chod v'-en yo -

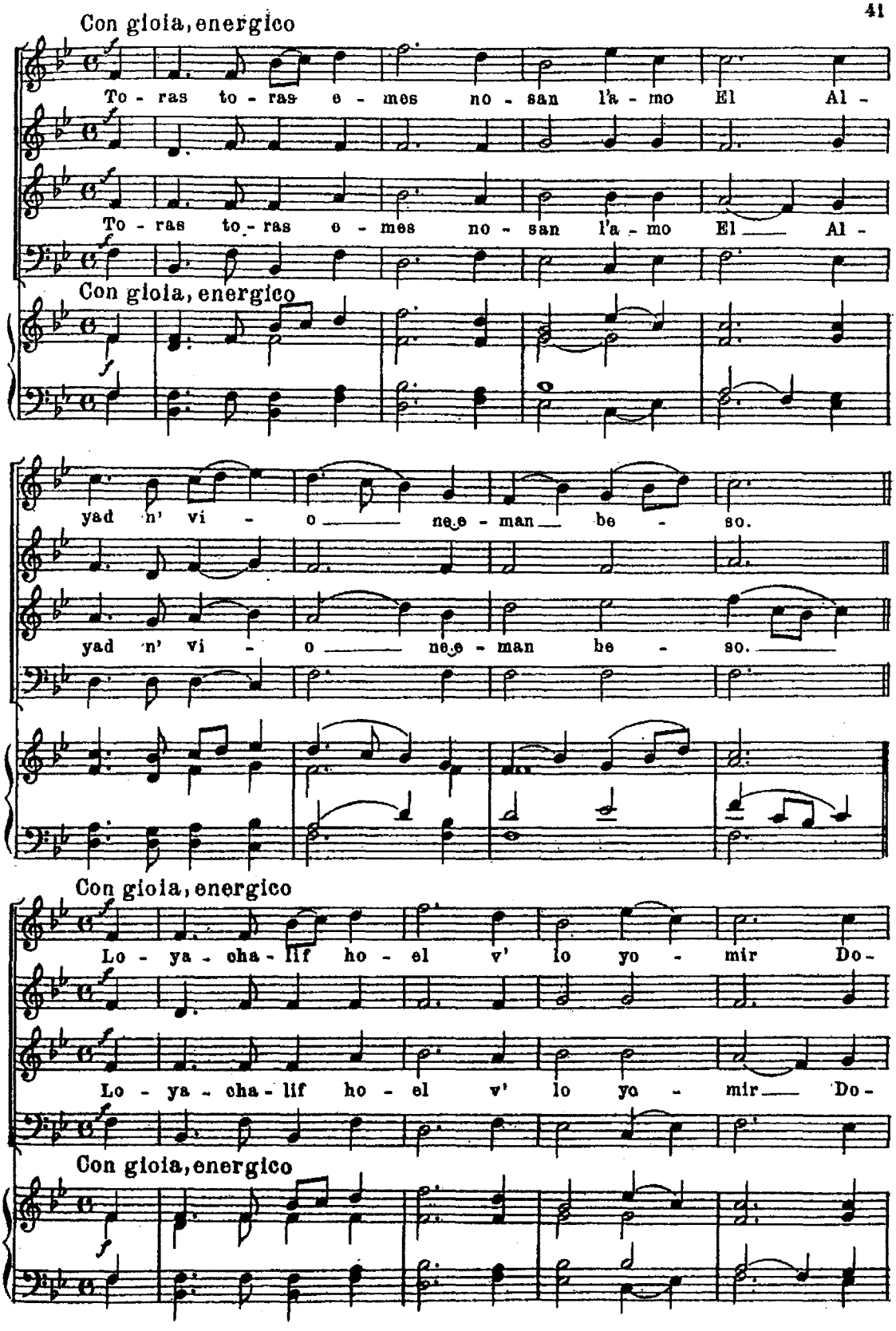

38
chid ke - yi - chu - do ne e - lam v'-gam en - sof ___ le -
chid ke - yi - chu - do ___ ne e - lam v'-gam en - sof ___ le -
più p
ach du - so. En lo d' mus ha - guf ve - e no -
più p
ach du - so. ___ En lo en lo d' mus ha - guf lo
più p
più p
cresc. più f
guf Lo na - a - roch e - lov ke - du - sho - so, ___ Kad mon l' chol do -
cresc. più f
cresc. più f
na - a - roch e - lov K' du - sho - so, ke - du - sho - so, ___ Kad mon l' chol do -
cresc. più f
cresc. più f
f
f
f
f

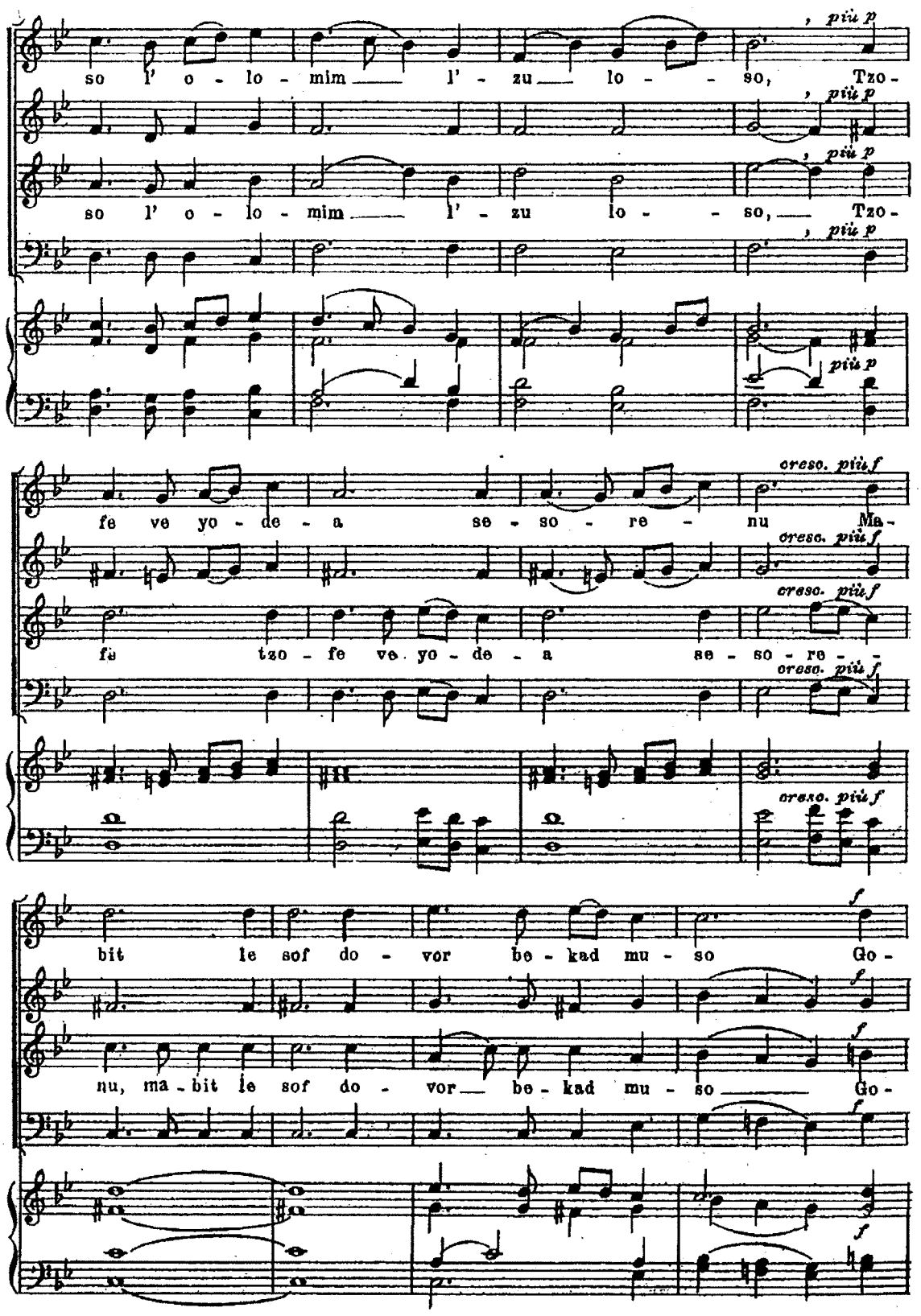

89
vor a - sher a - sher niv - ro, ri - shon v' en re shis 'l
vor, do - var a - sher a - sher niv - ro, a - sher niv - ro, ri - shon v' en - re - shis 'l
vor a - sher a - sher niv - ro, ri - shon v' en - re - shis 'l
vor, do - var a - sher a - sher niv - ro, a - sher niv - ro, ri - shon v' en - re - shis 'l
Piu solenne
ff
re - - - sh so Hi - ne a - don o - lom l' chol no -
re - - - sh so
re - - - shi so Hi - ne a - don o - lom l' chol no -
re - - - shi
Piu solenne
tzor yo re g' du - lo so ge - du - - lo so.
tzor yo re g' du - lo so ge - du - lo so.
go - du - lo sò.

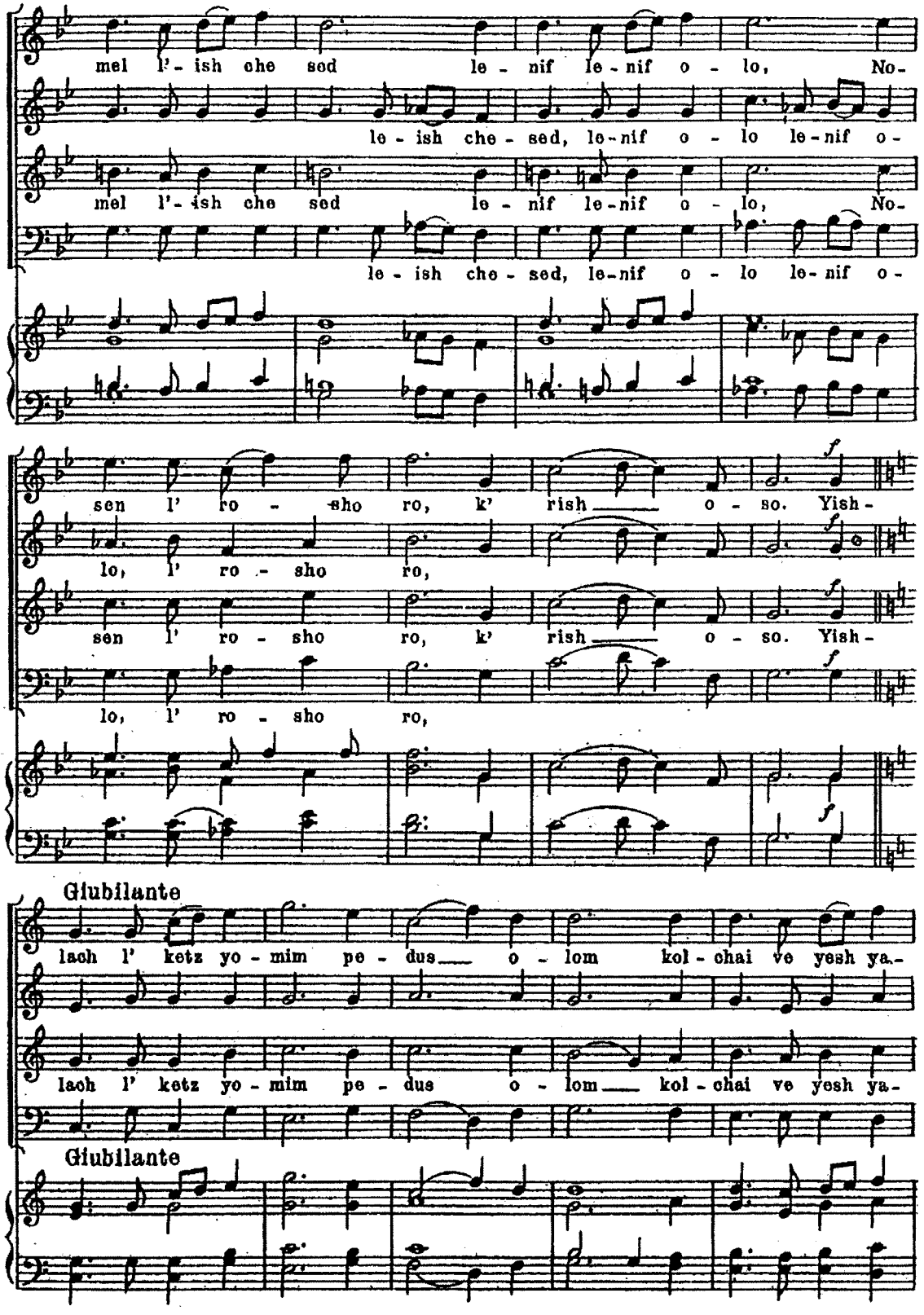

4
CANTOR, recitativo, non troppo lento
più p
ten.
Za-dik ka-to-mor yif-roch ke-e-res ba-le-va-non yis-geh;
più p
ten.
ten.
più f
she-su-lim be-ves A-do-noy be-chaz-ros E-lo-he-nu yaf-ri-chu! Od ye-
Come primo, maestoso, in tempo
nu-vun be-se-vo de-she nim ve-ra-na-nim yih' yu
più f
f
Od ye-nu-vun, ye-nu-vun be-se-vo de-she-nim ve
Od ye-nu-vun, ye-nu-vun be-se-vo de-she-nim ve

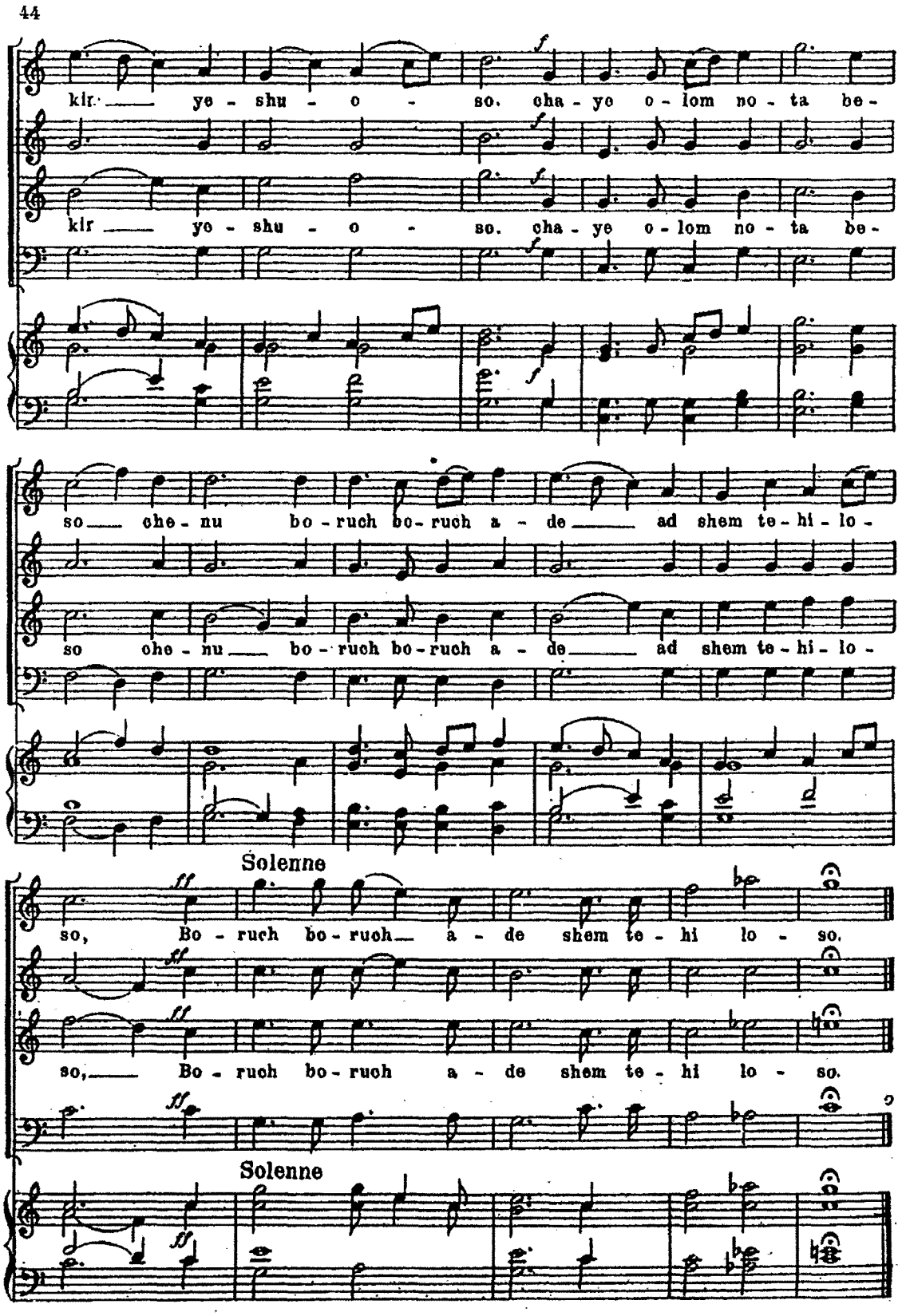

40
Quasi recitativo maestoso
TENOR (SOLO)
f
She-fa no-vu-o-so no-so-no ol an-
mf
sho so-gu-lo-so so-gu-lo-so v'sif-ar-to,
lo kom b' yis-ro-el k' mo-sho ad no-vi cs-to-mu-no-
ff estatico
so cs-to-mu-no-so. To-ras e-mes no-san la-
f come trombe
con forza
ten.
mo El al yad n'vi-o ne-man be-so.

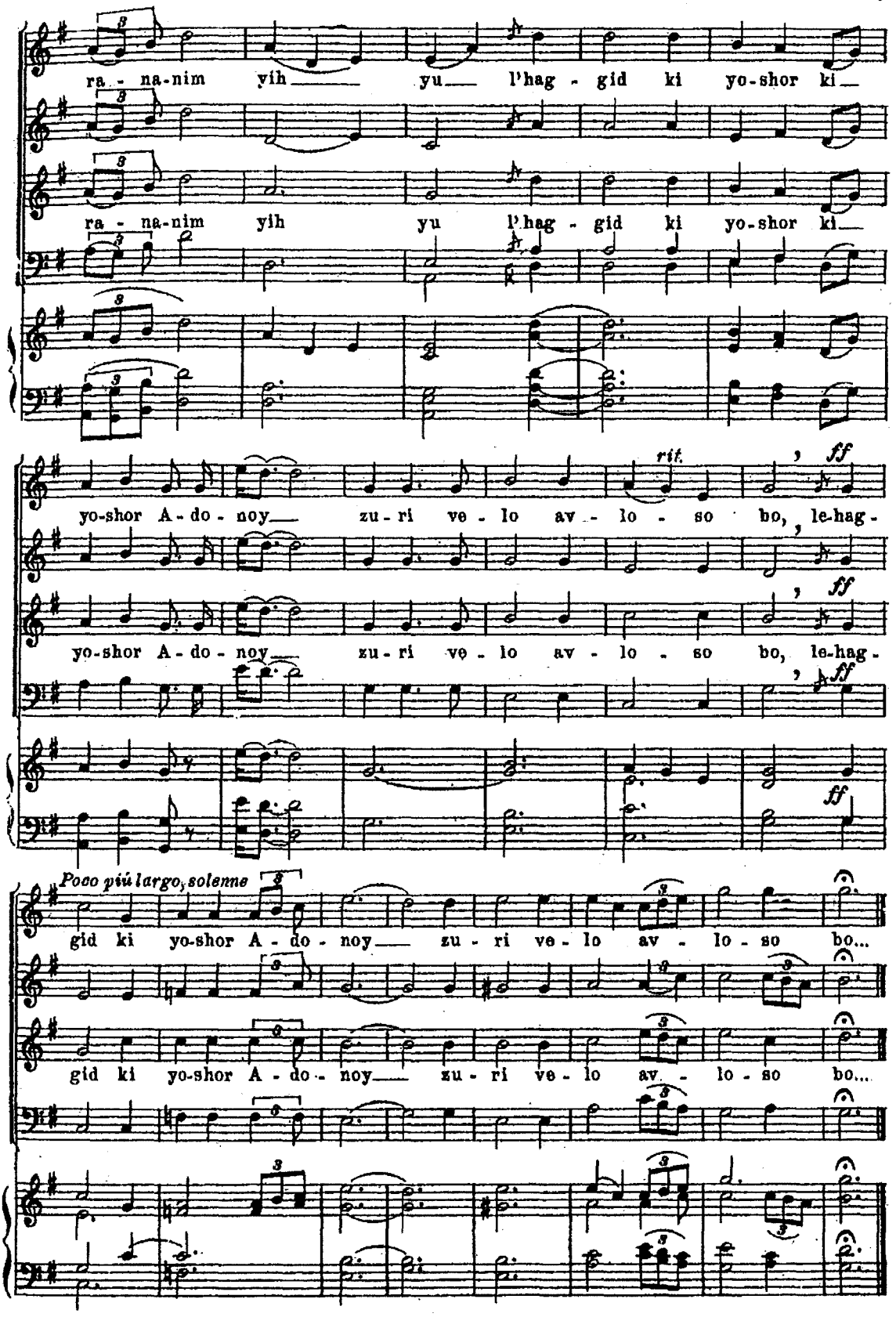
41


Con gioia, energico
To - ras to - ras e - mes no - san l'a - mo El Al -
To - ras to - ras e - mes no - san l'a - mo El Al -
Con gioia, energico
yad n' vi - o ne e - man be - so.
yad n' vi - o ne e - man be - so.
Con gioia, energico
Lo - ya - cha - lif ho - el v' lo yo - mir Do -
Lo - ya - cha - lif ho - el v' lo yo - mir Do -
Con gioia, energico


42
so l' o - lo - mim l' - zu lo - - so, Tzo -
so l' o - lo - mim l' - zu lo - - so, Tzo -
fe ve yo - de - a se - so - re - nu Ma -
fe tzo - fe ve yo - de - a se - so - re -
bit le sof do - vor be - kad mu - so Go -
nu, ma - bit le sof do - vor be - kad mu - so Go -
più p
cresc. più f
f


mel l'-ish che sed le - nif le - nif o - lo, No-
le - ish che - sed, le-nif o - lo le-nif o-
mel l'-ish che sed le - nif le-nif o - lo, No-
le - ish che - sed, le-nif o - lo le- nif o-
sen l' ro - sho ro, k' rish o - so. Yish-
lo, l' ro - sho ro,
sen l' ro - sho ro, k' rish o - so. Yish-
lo, l' ro - sho ro,
Giubilante
lach l' ketz yo - mim pe - dus o - lom kol - chai ve yesh ya-
lach l' ketz yo - mim pe - dus o - lom kol - chai ve yesh ya-
Giubilante


44
kir ye - shu - o - so. cha - ye o - lom no - ta be -
kir ye - shu - o - so. cha - ye o - lom no - ta be -
so che - nu bo - ruch bo - ruch a - de ad shem te - hi - lo -
so che - nu bo - ruch bo - ruch a - de ad shem te - hi - lo -
Solenne
so, Bo - ruch bo - ruch a - de shem te - hi lo - so.
so, Bo - ruch bo - ruch a - de shem te - hi lo - so.
Solenne


ra - na-nim yih yu l'hag - gid ki yo-shor ki
ra - na-nim yih yu l'hag - gid ki yo-shor ki
yo-shor A - do - noy zu - ri ve - lo av - lo - so bo, le-hag -
yo-shor A - do - noy zu - ri ve - lo av - lo - so bo, le-hag -
rit.
ff
ff
ff
Poco più largo, solenne
gid ki yo-shor A - do - noy zu - ri ve - lo av - lo - so bo...
gid ki yo-shor A - do - noy zu - ri ve - lo av - lo - so bo...

6

Borechu

Quasi recitativo, non lento

mf espressivo

CANTOR

Bo-re - chu es A-do - noy ham-me - vo - roch.

ORGAN

Coro attacca

f

Bo - ruch A - do - noy ham-me - vo - roch l'-o - lom vo - ed.

f

Bo - ruch A - do - noy ham-me - vo - roch l'-o - lom vo - ed.

f

f

Sch'ma Yisroel

Maestoso, energico

f

CANTOR

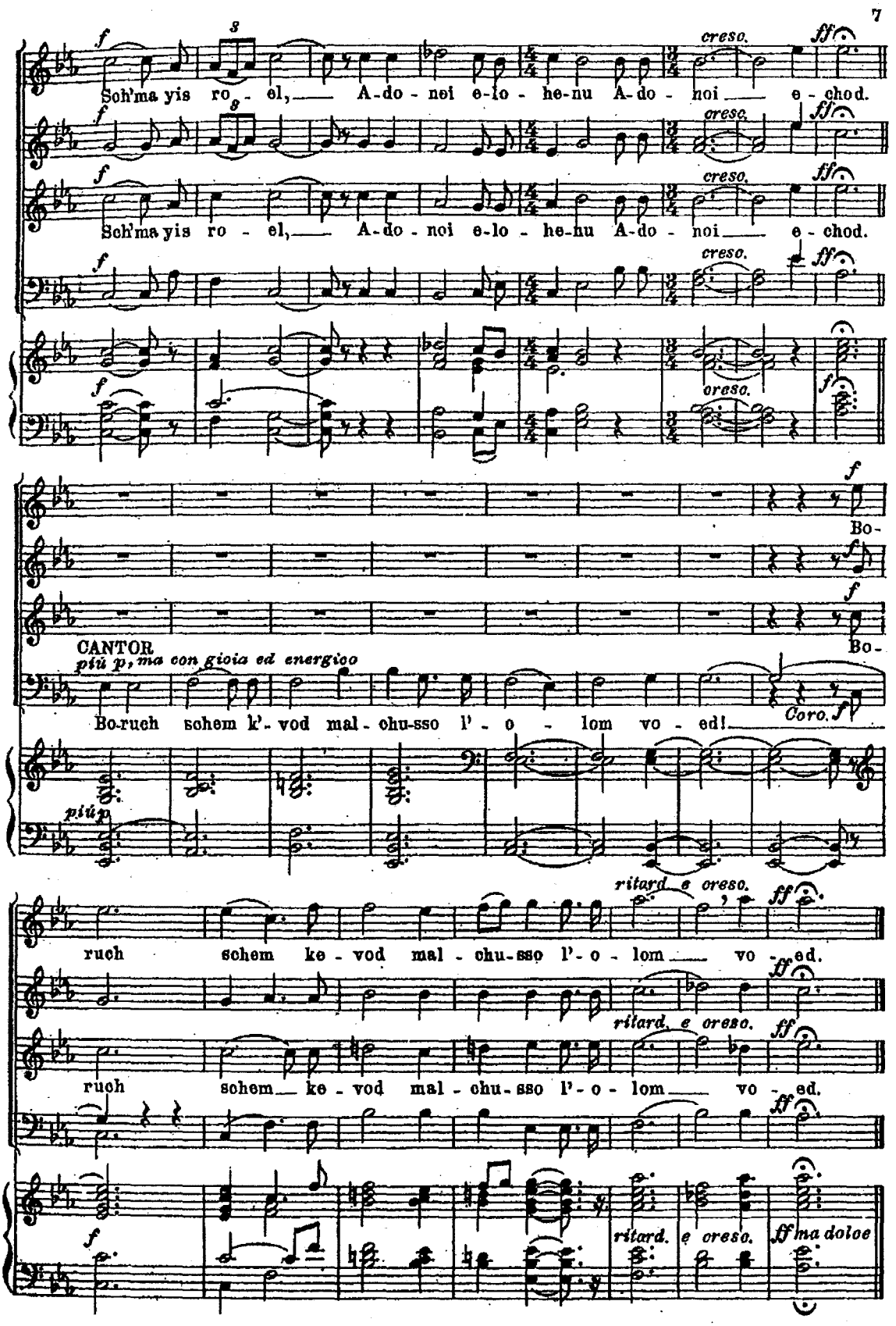
Sch' ma Yis - ro - el A - do - noy E - lo -

ORGAN

f

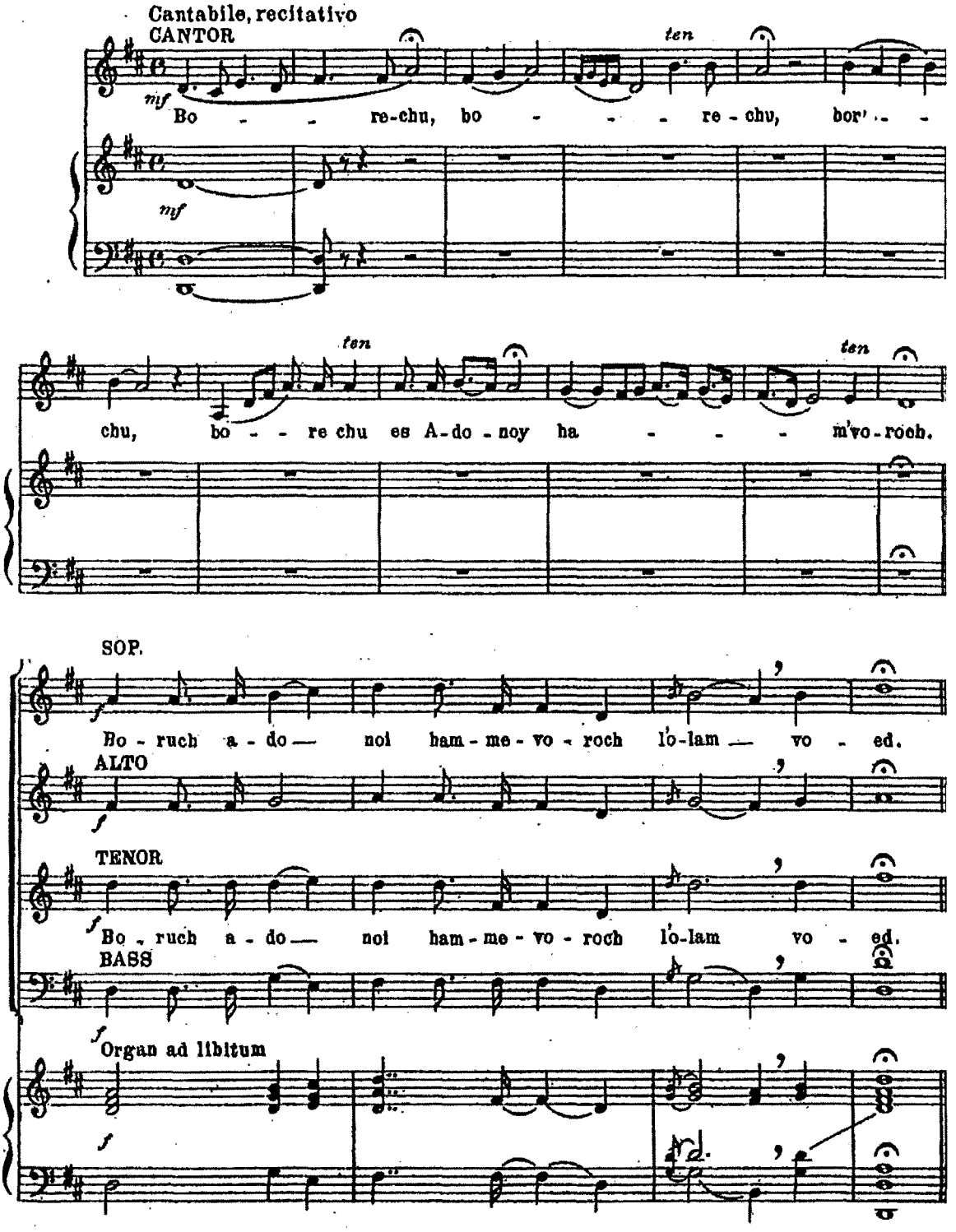
he - nu, A - do - noy e chod!

Coro attacca


7
Soh'ma yis ro - el, A-do - noi e-lo - he-nu A-do - noi e - chod.
Soh'ma yis ro - el, A-do - noi e-lo - he-nu A-do - noi e - chod.
creso.
Bo-
Bo-
CANTOR
più p, ma con gioia ed energico
Bo-ruch schem k'- vod mal - chu-sso l' - o - lom vo - ed!
Coro.
più p
ritard. e creso.
ruch schem ke - vod mal - chu-sso l'- o - lom vo - ed.
ruch schem ke - vod mal - chu-sso l'- o - lom vo - ed.
ritard.
e creso.
ff ma dolce

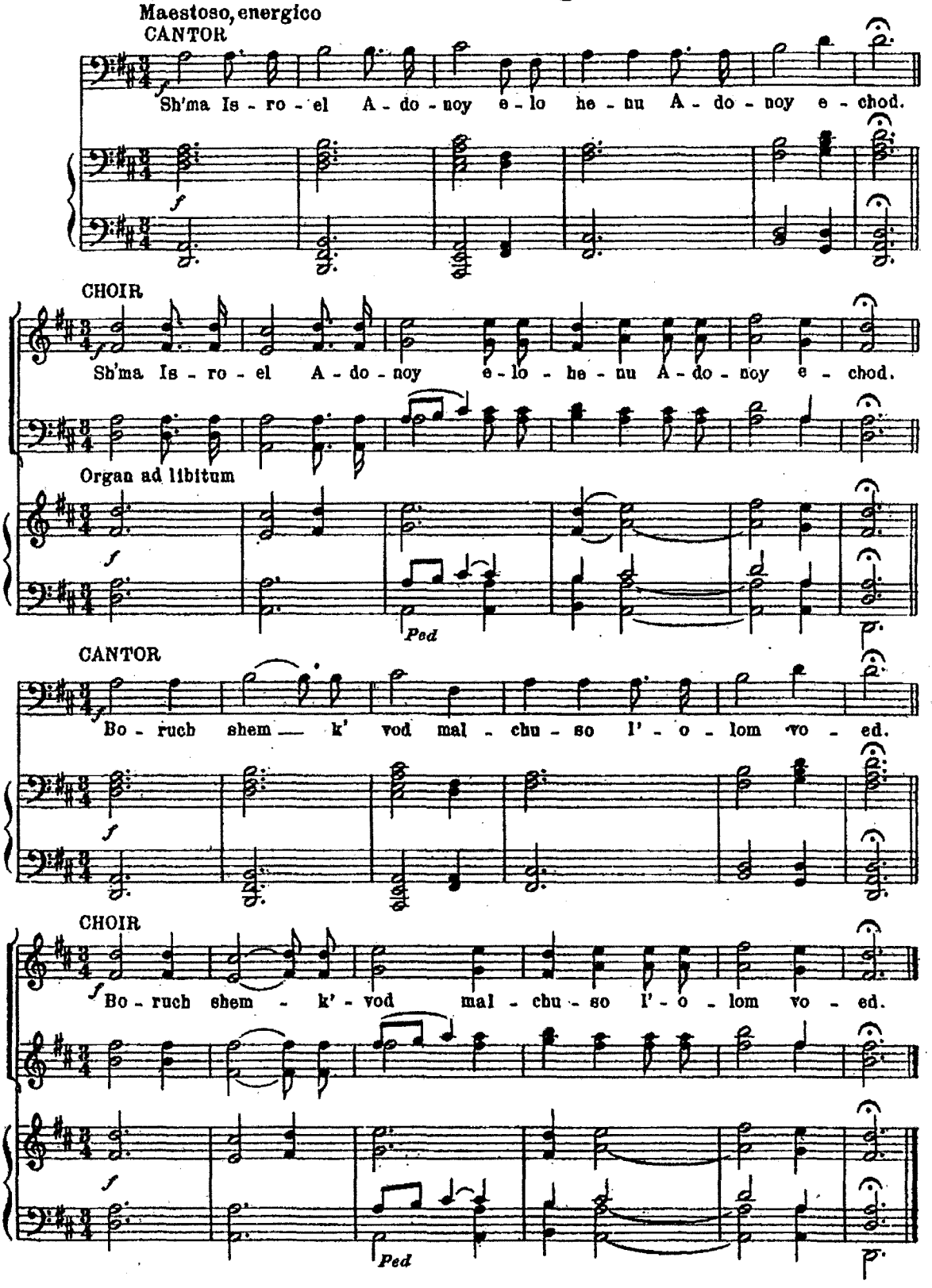
8

Borechu
(after Israel Lovy)



Sh'ma Isroel

(after S. Naumburg)

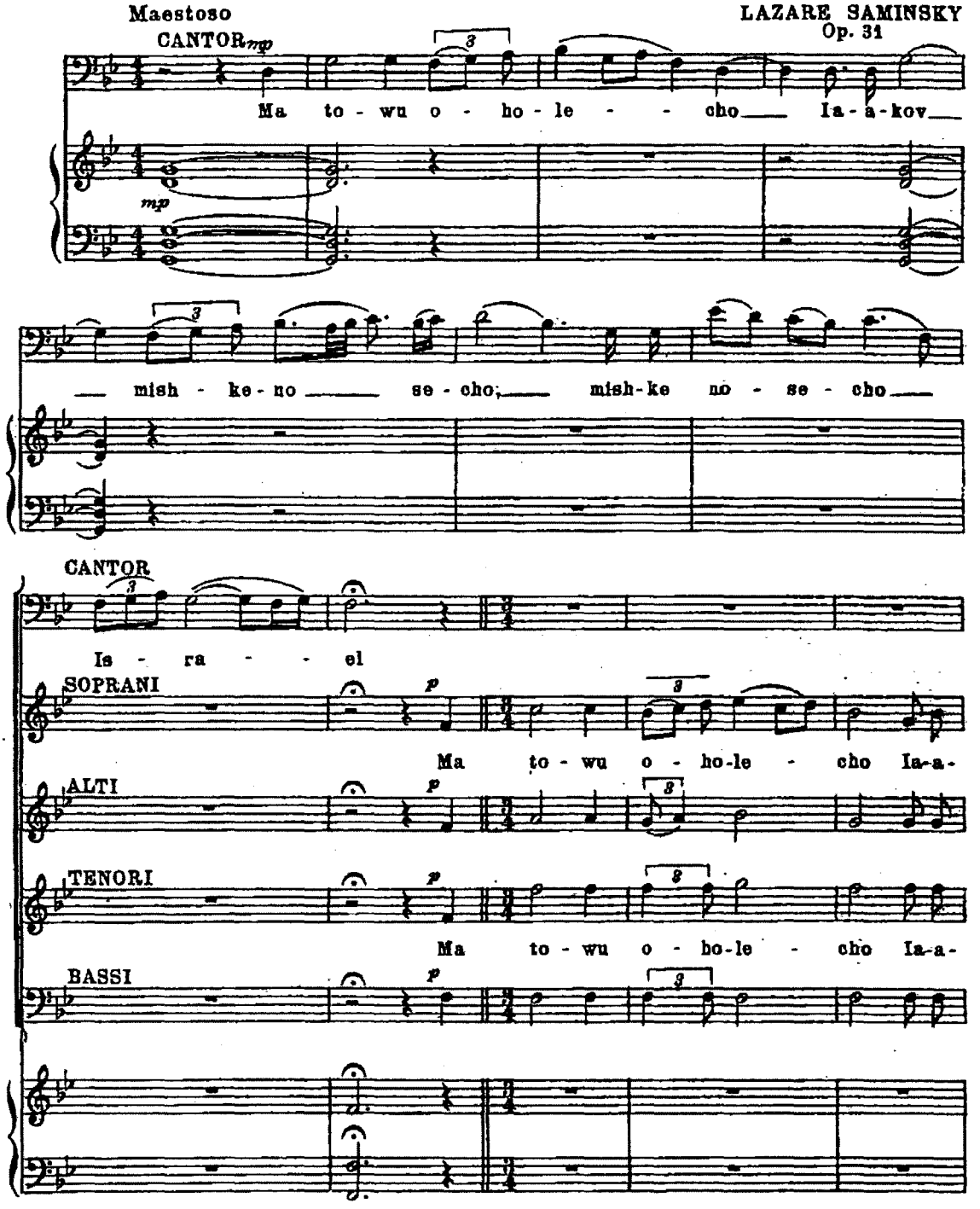


APPENDIX II

Sabbath Morning Service

Sabbath Morning Service

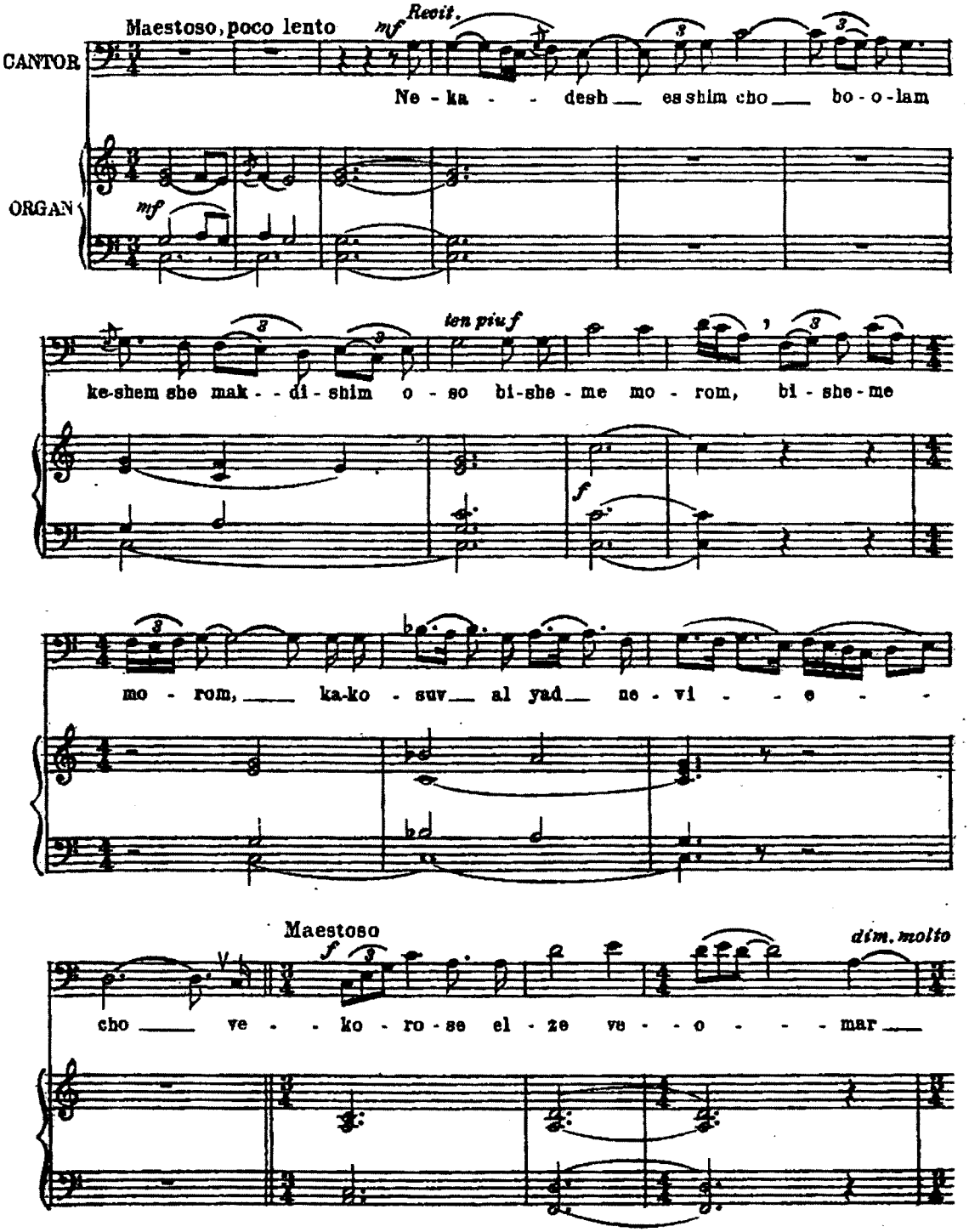
MA TOWU

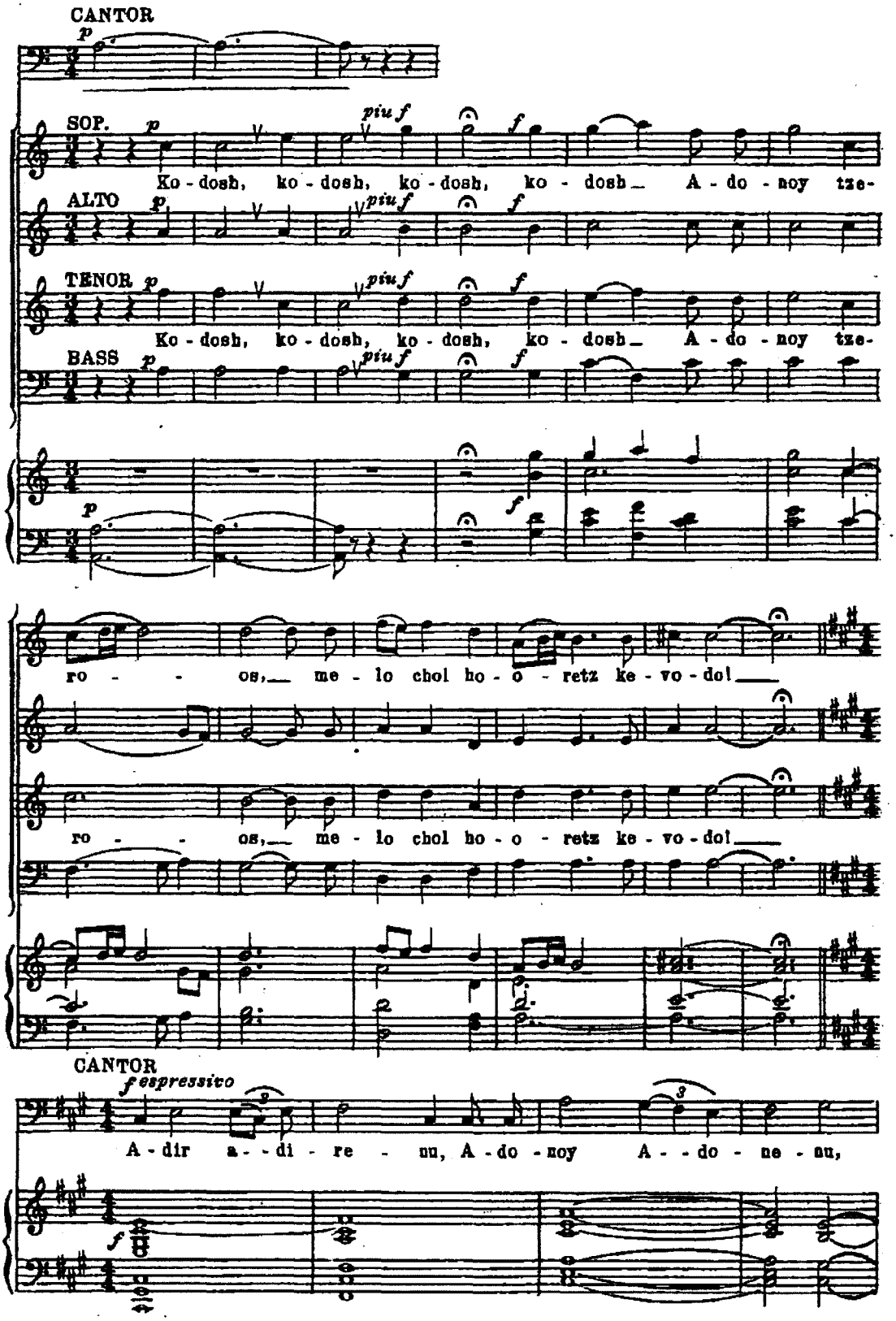


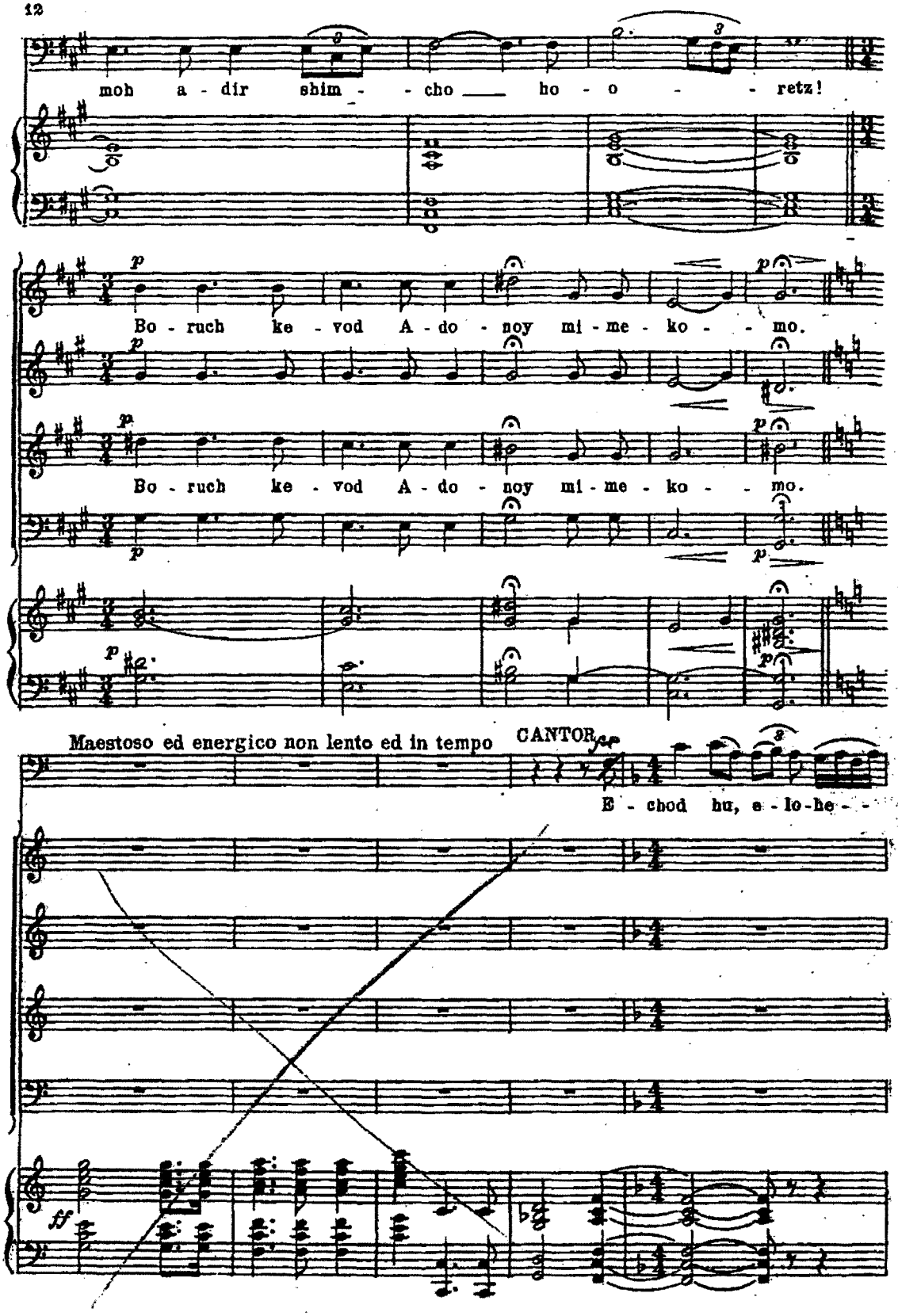
10

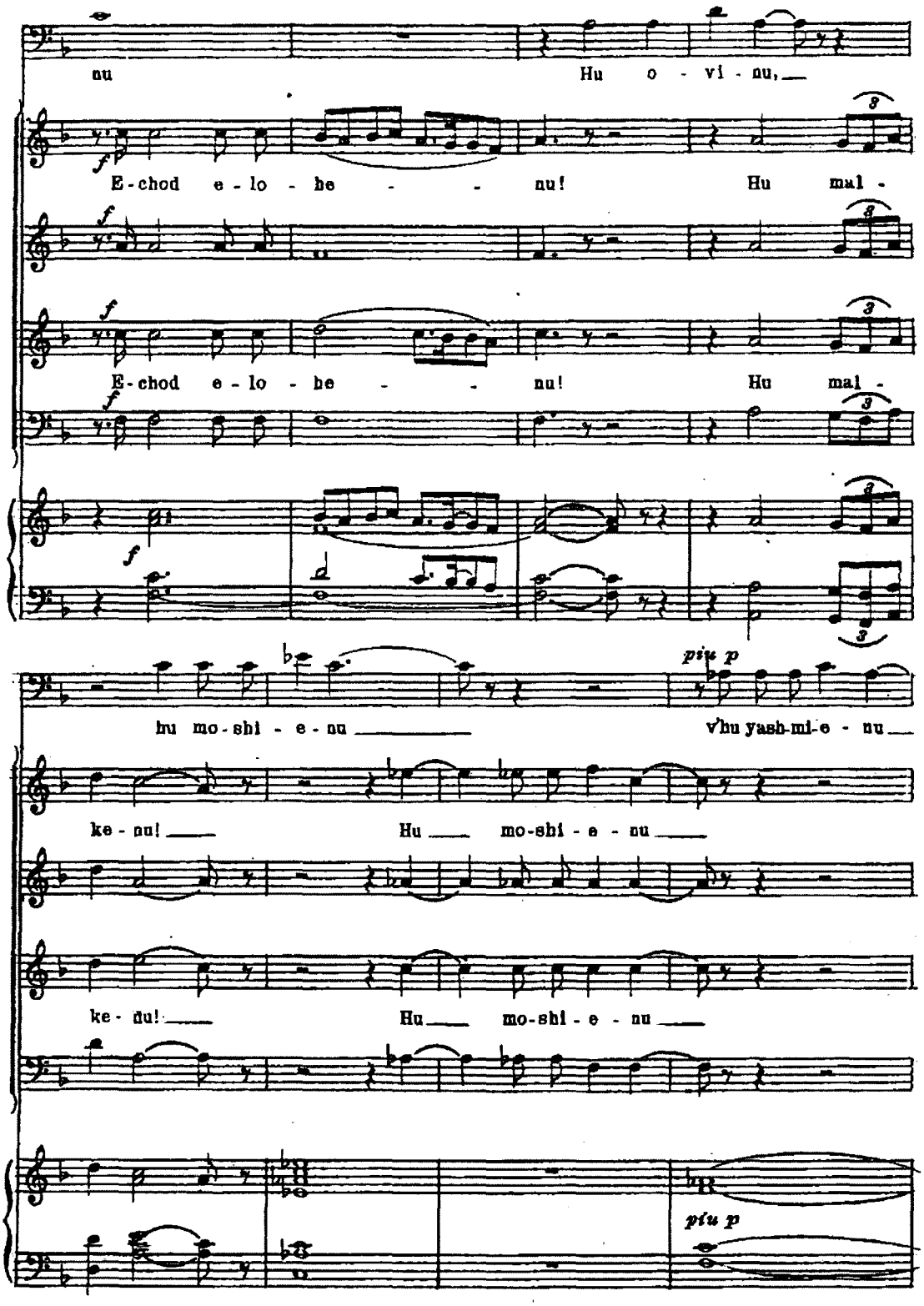
KEDUSHAH

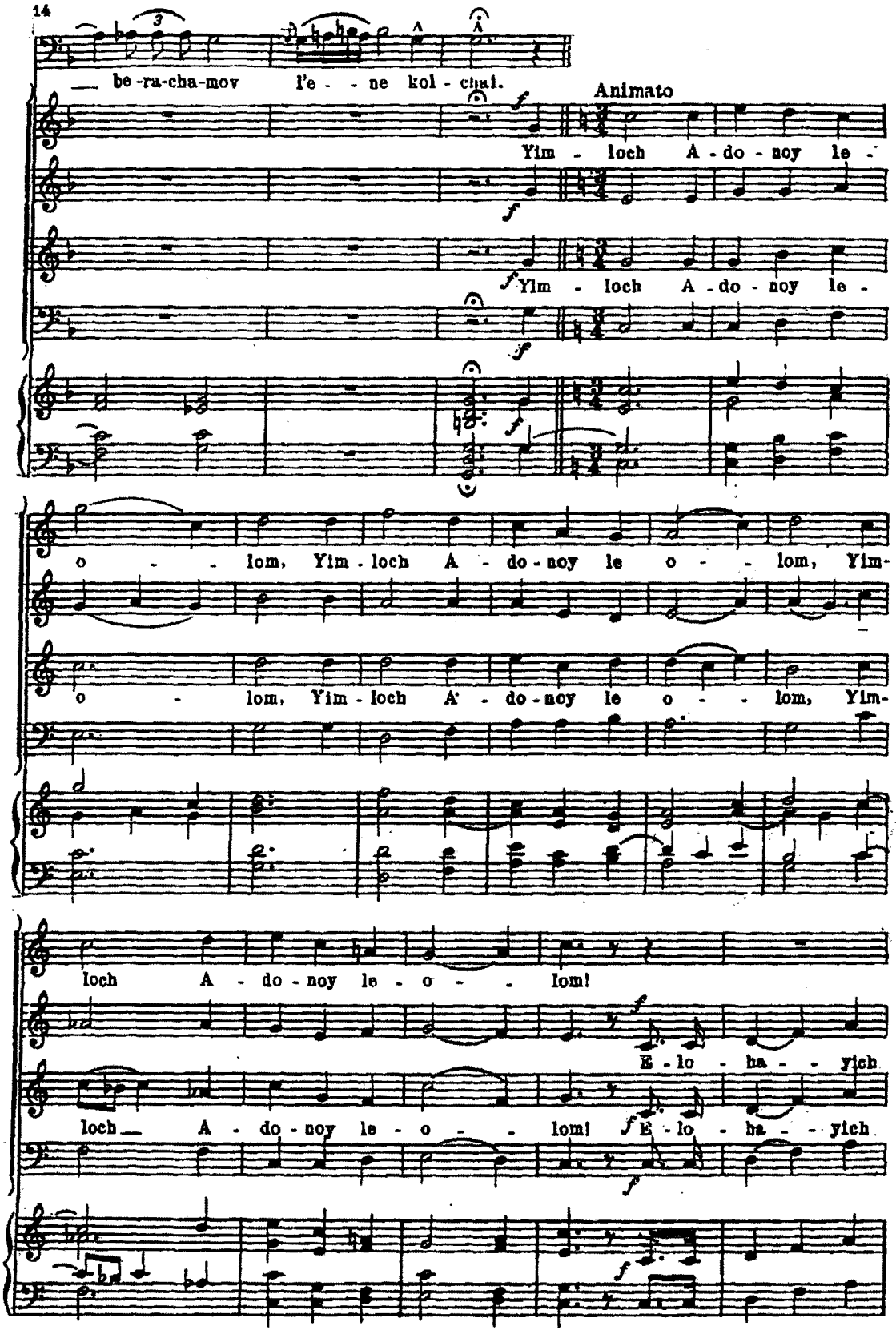
(Sanctification)

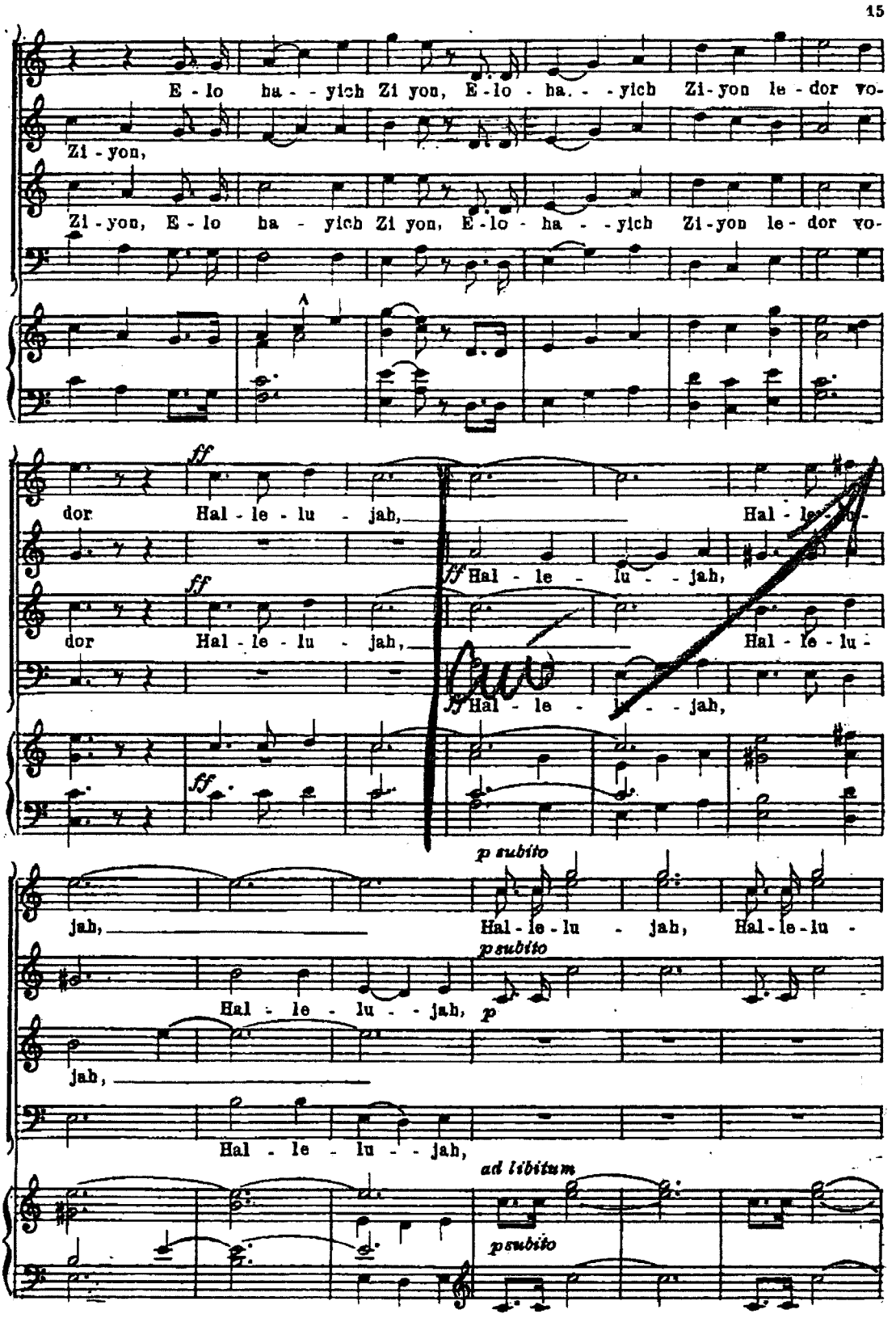


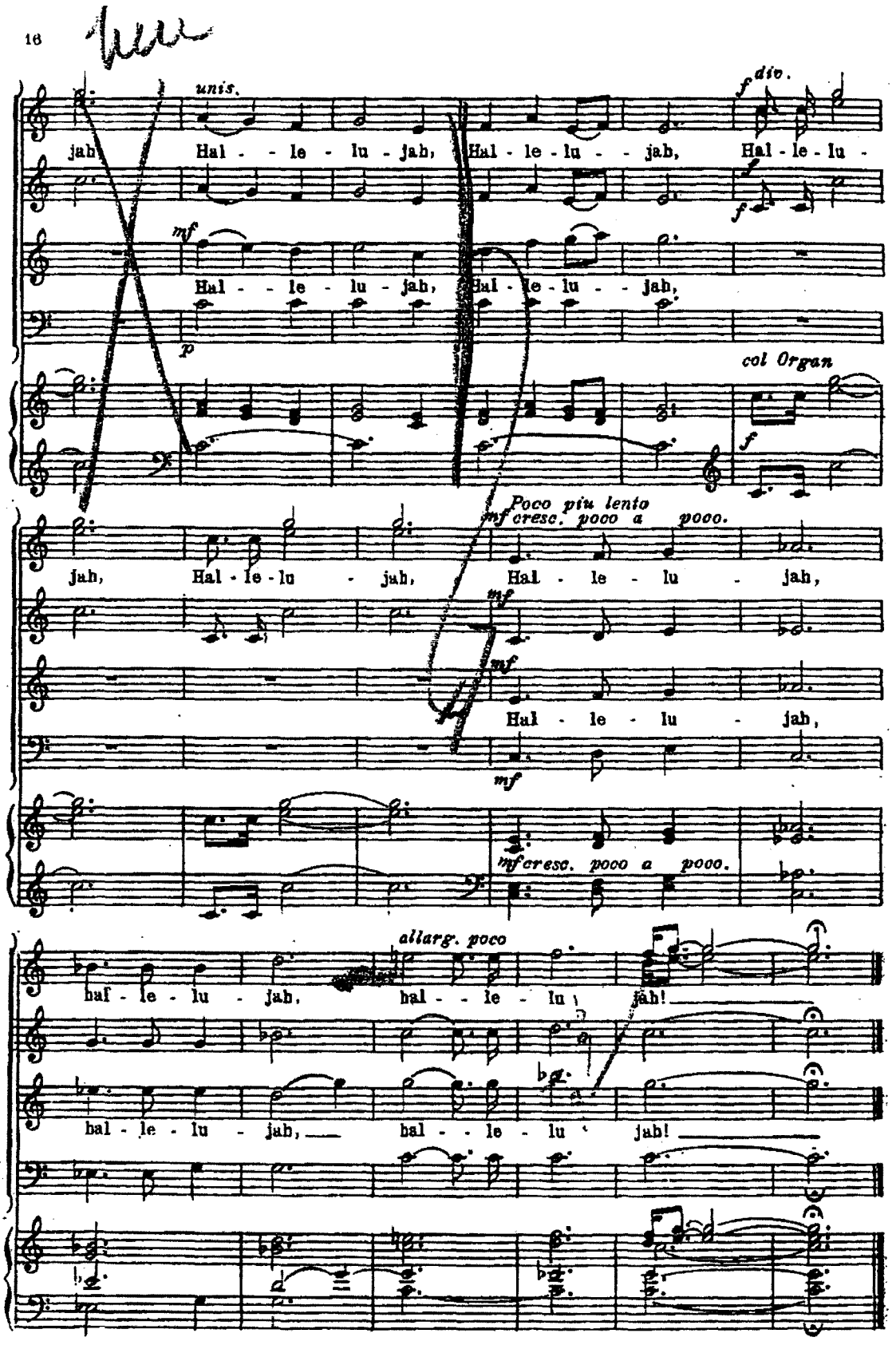

CANTOR
SOP.
ALTO
TENOR
BASS
Ko - dosh, ko - dosh, ko - dosh, ko - dosh_ A - do - noy tze-
ro - - os,_ me - lo chol ho - o - retz ke - vo - do!_
CANTOR
A - dir a - - di - re - nu, A - do - noy A - - do - ne - nu,


12
moh a - dir shim - - cho ho - o - - retz!
Bo - ruch ke - vod A - do - noy mi - me - ko - - mo.
Bo - ruch ke - vod A - do - noy mi - me - ko - - mo.
Maestoso ed energico non lento ed in tempo
CANTOR
E - chod hu, e - lo - he - -

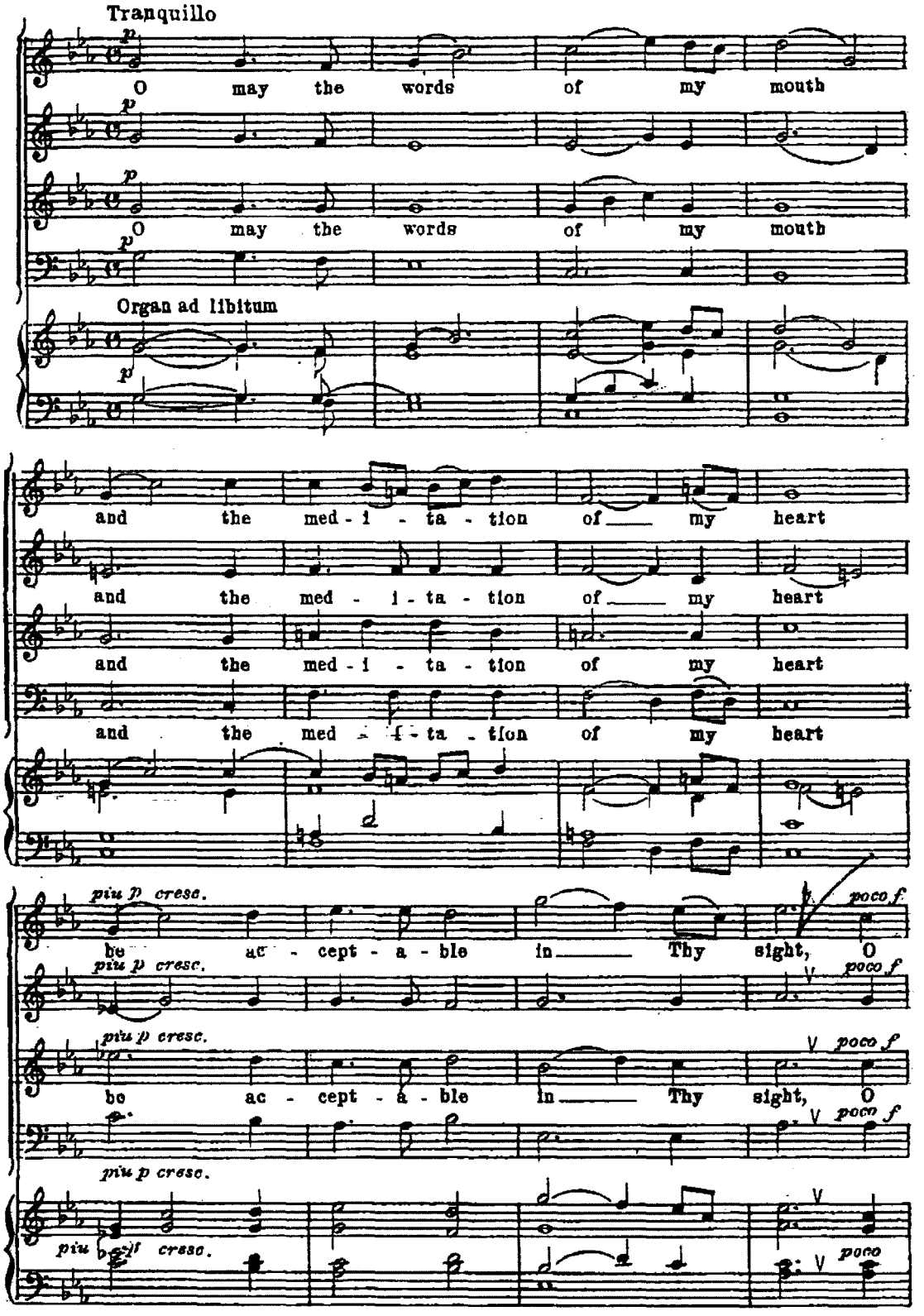

nu
Hu o - vi - nu,
E-chod e-lo-he - - nu!
Hu mal -
E-chod e-lo-he - - nu!
Hu mal -
hu mo-shi - e-nu
piu p
v'hu yash-mi-e - nu
ke-nu!
Hu mo-shi-e-nu
ke-nu!
Hu mo-shi-e-nu
piu p

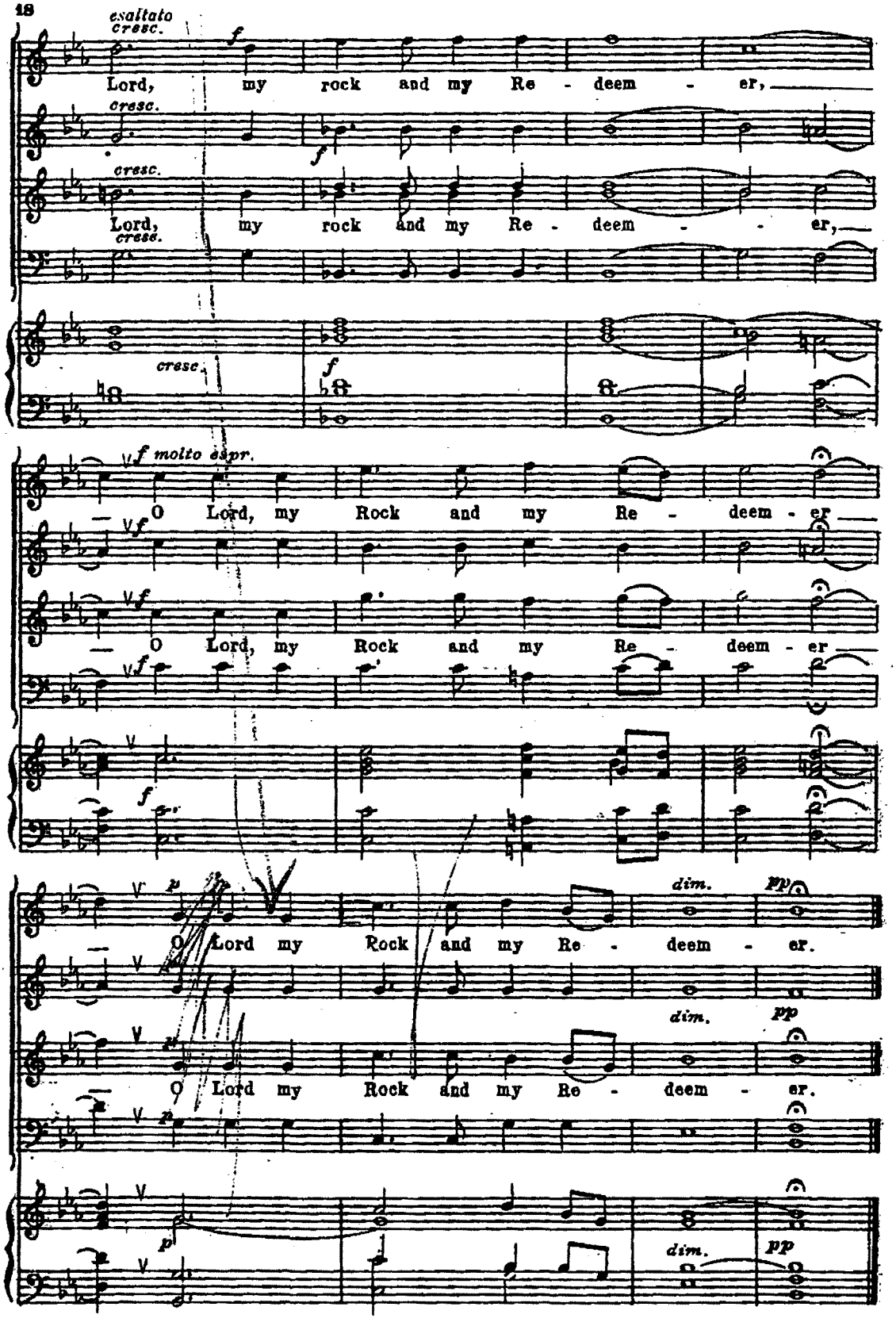

14
— be-ra-cha-mov l'e- - ne kol - chai.
Animato
Yim - loch A - do - noy le -
Yim - loch A - do - noy le -
o - - lom, Yim - loch A - do - noy le o - - lom, Yim-
o - lom, Yim - loch A - do - noy le o - - lom, Yim-
loch A - do - noy le - o - - lom!
E - lo - ha - - yich
loch — A - do - noy le - o - - lom! E - lo - ha - - yich


15
E - lo ha - - yich Zi yon, E - lo - ha. - - yich Zi - yon le - dor vo-
Zi - yon,
Zi - yon, E - lo ha - yich Zi yon, E - lo - ha - - yich Zi - yon le - dor vo-
ff
dor Hal - le - lu - jah,
Hal - le - lu -
ff Hal - le - lu - jah,
dor Hal - le - lu - jah,
Hal - le - lu -
ff Hal - le - lu - jah,
ff
p subito
jah,
Hal - le - lu - jah, Hal - le - lu -
p subito
Hal - le - lu - jah, p
jah,
Hal - le - lu - jah,
ad libitum
p subito


16
unis.
div.
jah, Hal - - le - lu - jah, Hal - le - lu - - jah, Hal - le - lu -
Hal - - le - lu - jah, Hal - le - lu - - jah,
col Organ
Poco piu lento
mf cresc. poco a poco.
jah, Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah,
mf cresc. poco a poco.
allarg. poco
hal - le - lu - jah, hal - - le - lu - jah!
hal - le - lu - jah, hal - - le - lu - jah!

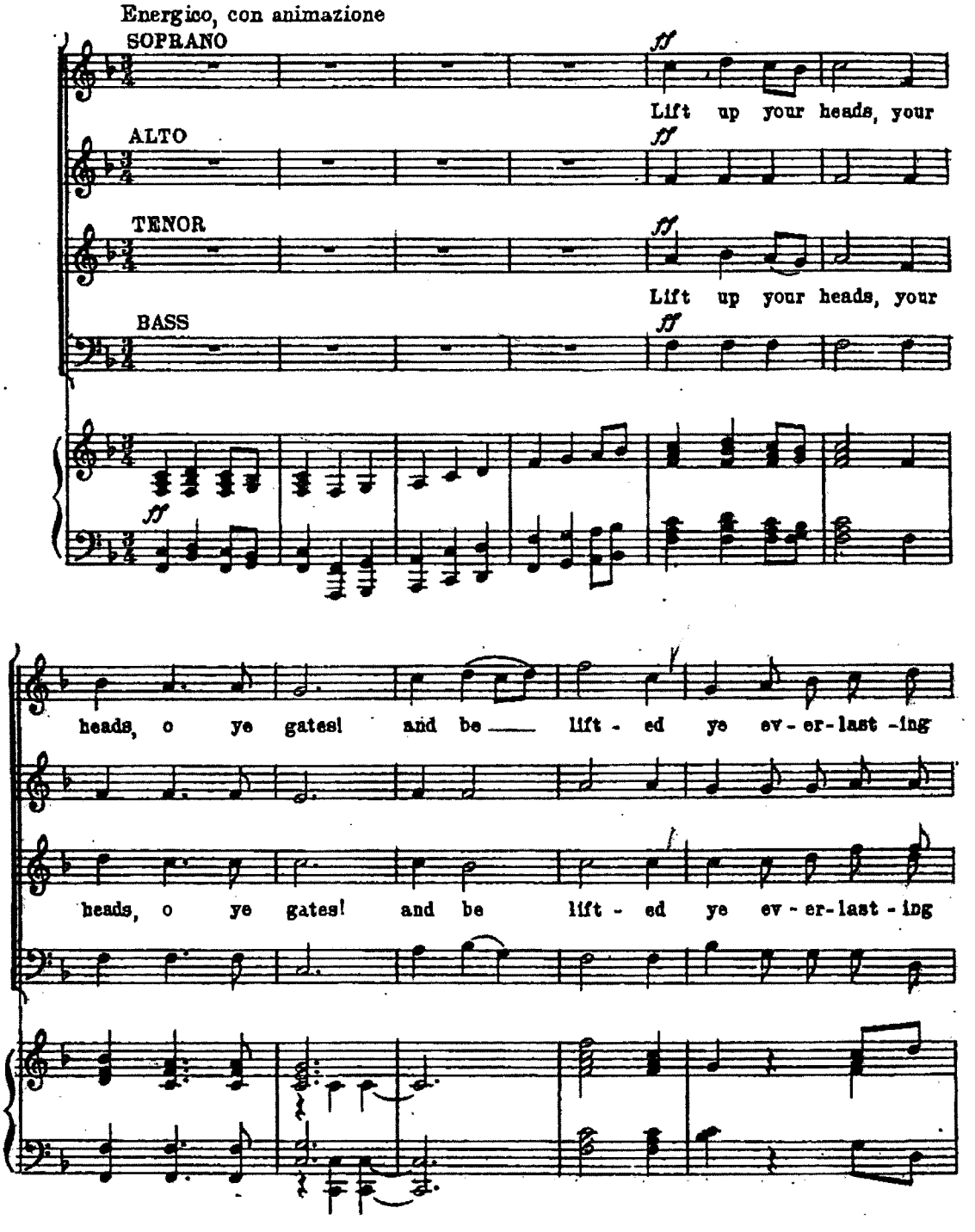
RESPONSE TO SILENT PRAYER

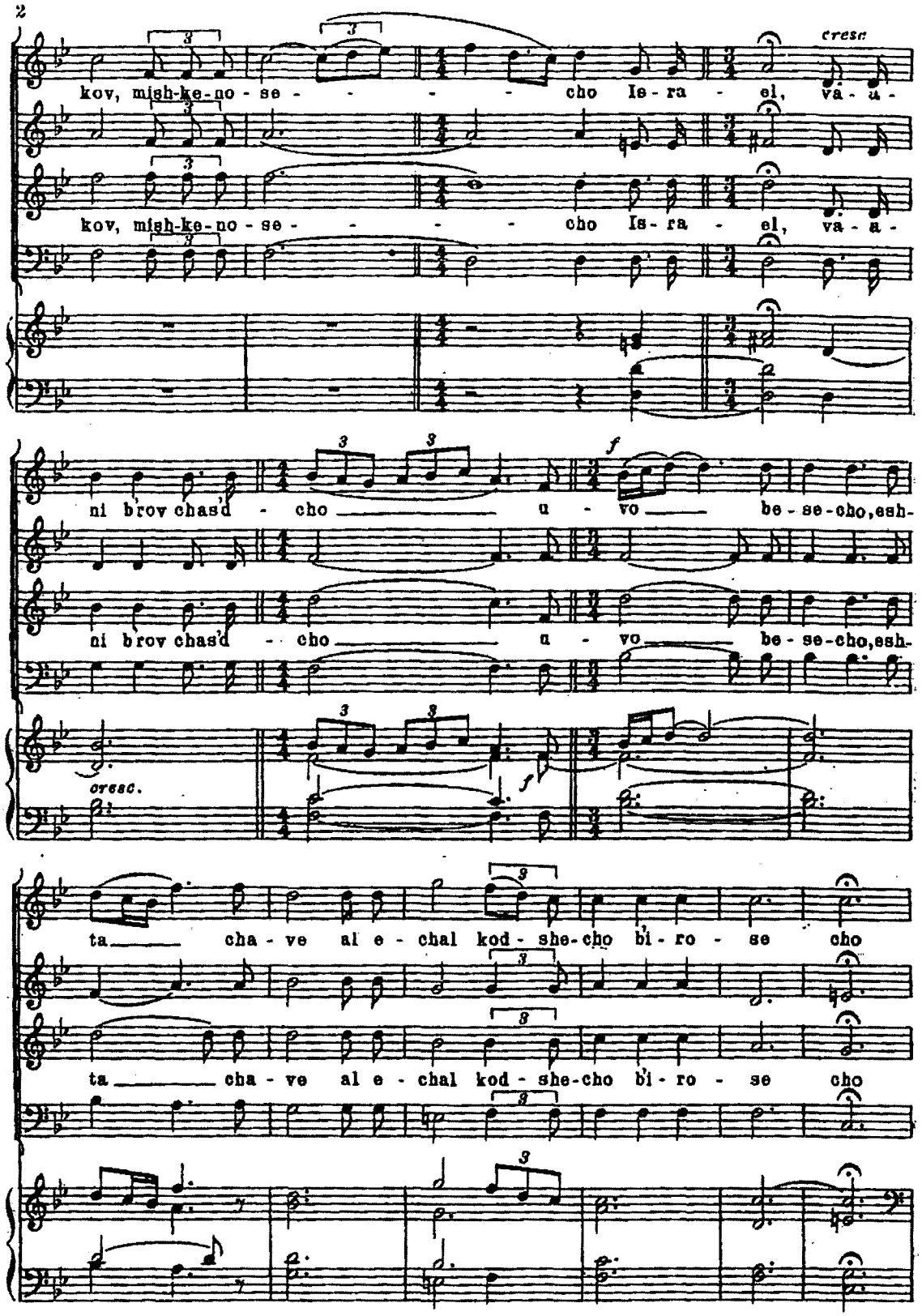



18
esaltato
cresc.
f
Lord, my rock and my Re - deem - er,
cresc.
f
cresc.
Lord, my rock and my Re - deem - - er,
cresc.
cresc.
f
f molto espr.
— O Lord, my Rock and my Re - deem - er —
f
— O Lord, my Rock and my Re - deem - er —
f
p
dim.
pp
— O Lord my Rock and my Re - deem - er.
dim.
pp
— O Lord my Rock and my Re - deem - er.
p
dim.
pp

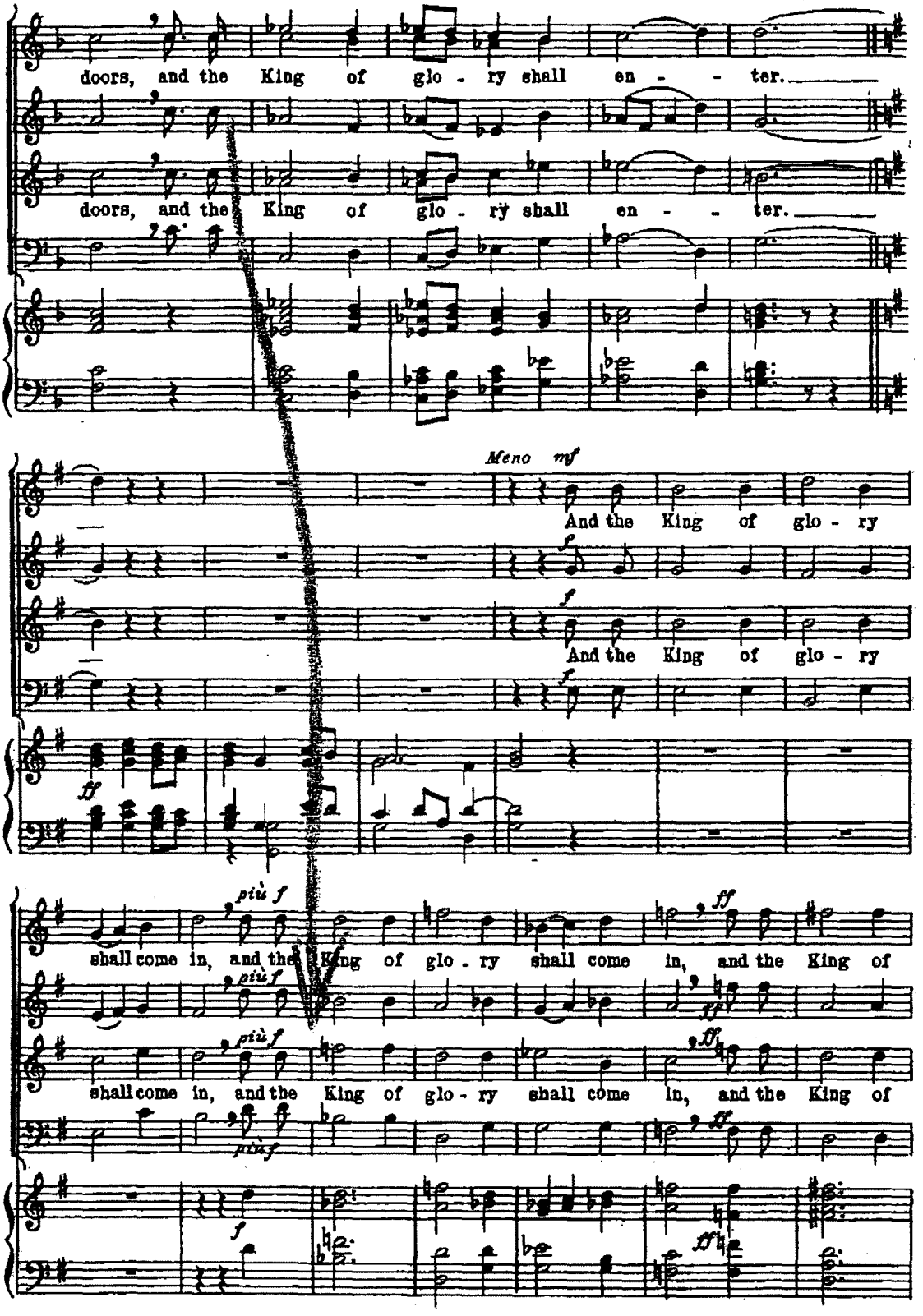
19

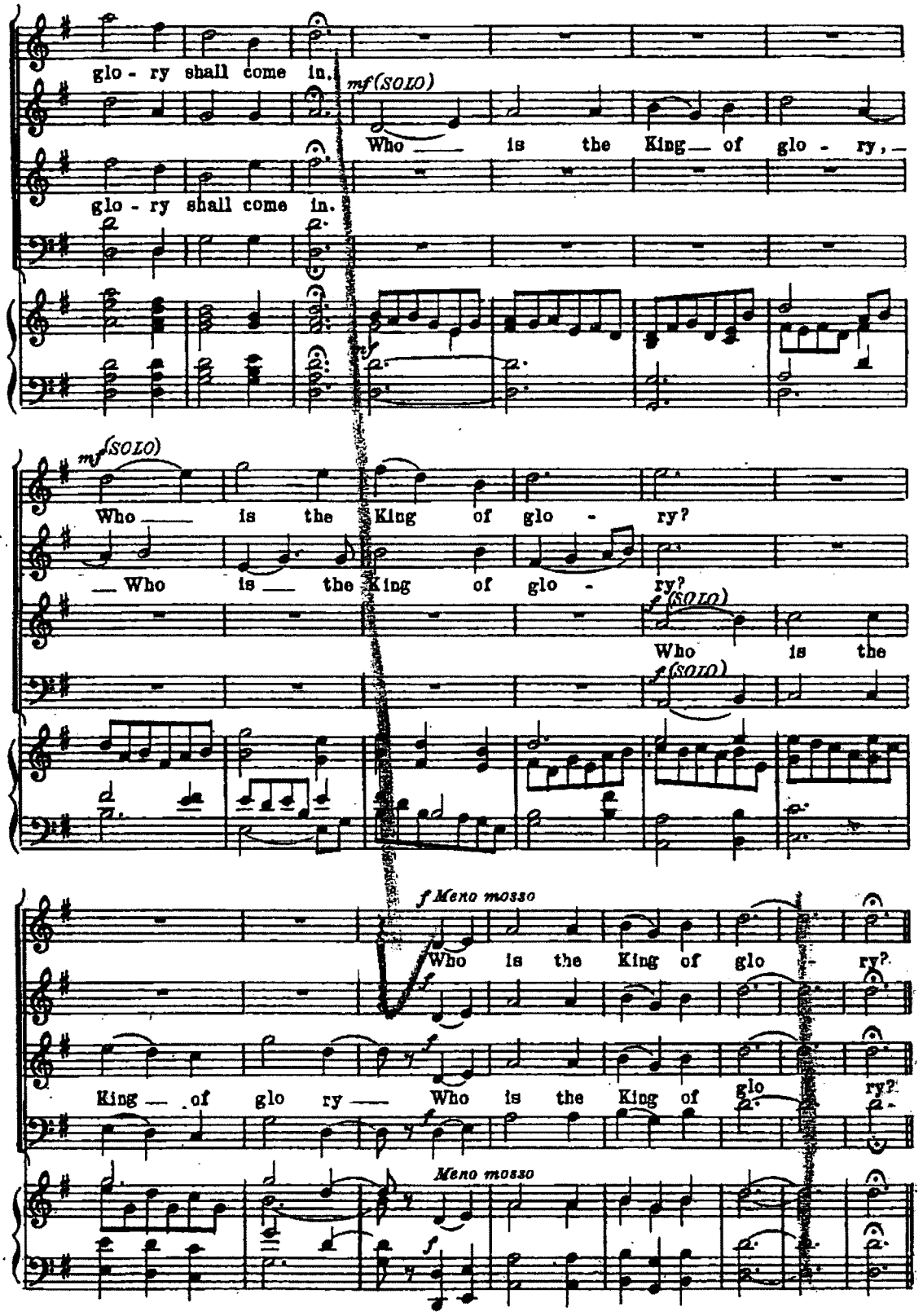
LIFT UP YOUR HEADS

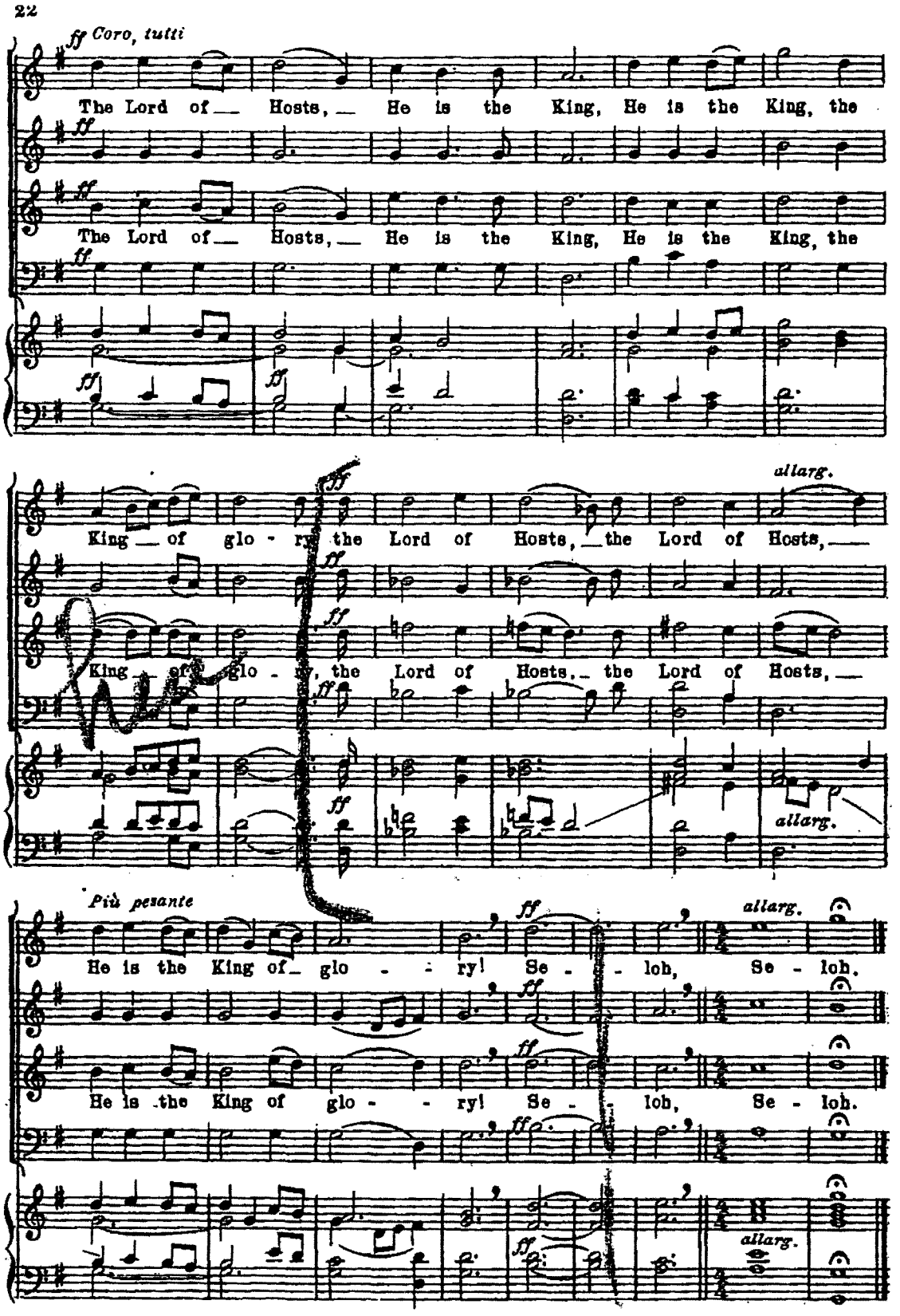



2
cresc
kov, mish-ke-no - se - - - - cho Is - ra - el, va - a -
kov, mish-ke-no - se - - - - cho Is - ra - el, va - a -
ni b'rov chas'd - cho - - - - u - vo - - - be - se-cho, esh-
ni b'rov chas'd - cho - - - - u - vo - - - be - se-cho, esh-
cresc.
ta - - - cha - ve al e - chal kod - she-cho bi - ro - se cho
ta - - - cha - ve al e - chal kod - she-cho bi - ro - se cho

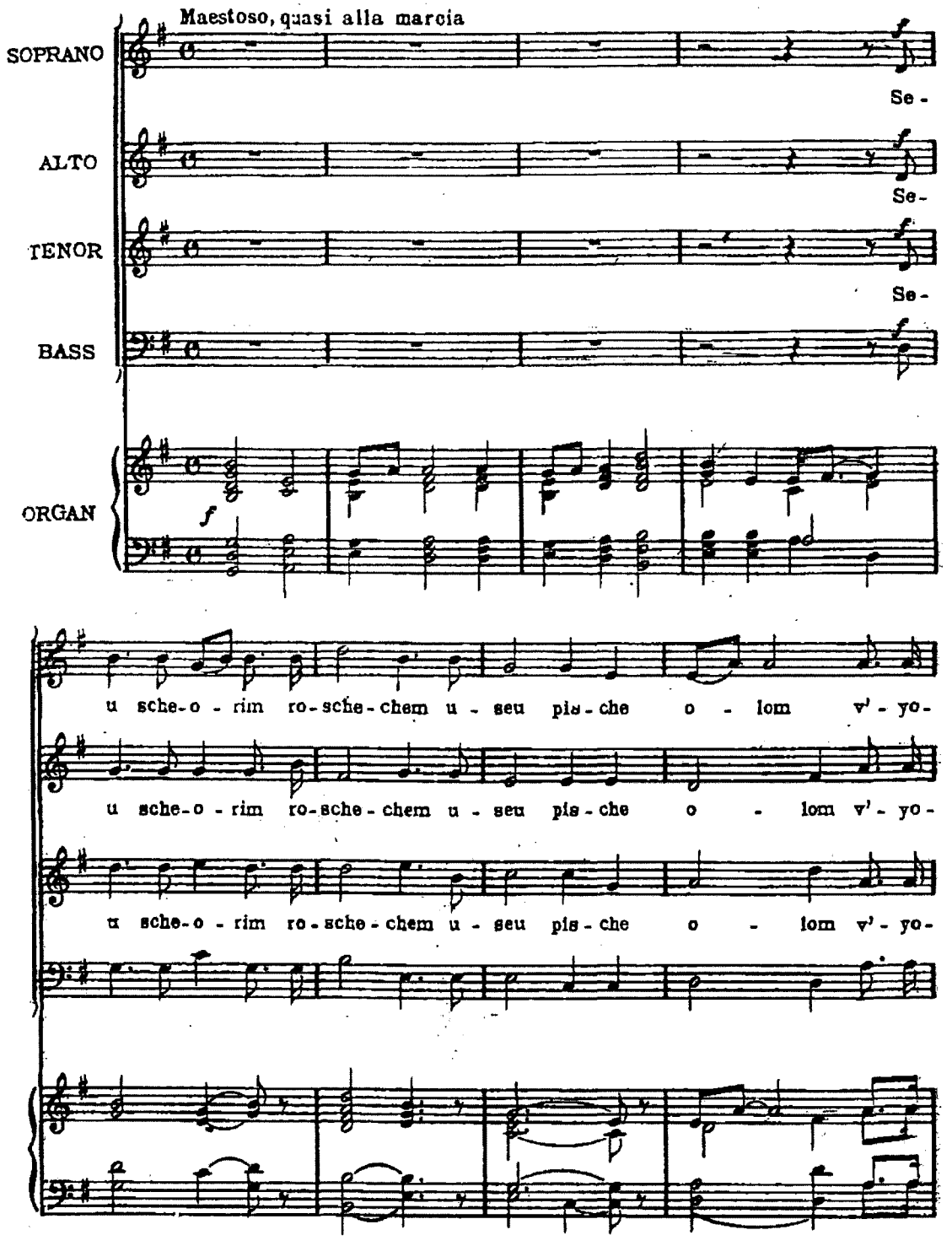
20


doors, and the King of glo - ry shall en - - ter.
doors, and the King of glo - ry shall en - - ter.
Meno mf
And the King of glo - ry
And the King of glo - ry
ff
più f
shall come in, and the King of glo - ry shall come in, and the King of
più f
più f
più f
shall come in, and the King of glo - ry shall come in, and the King of
più f
ff
ff
f
ff

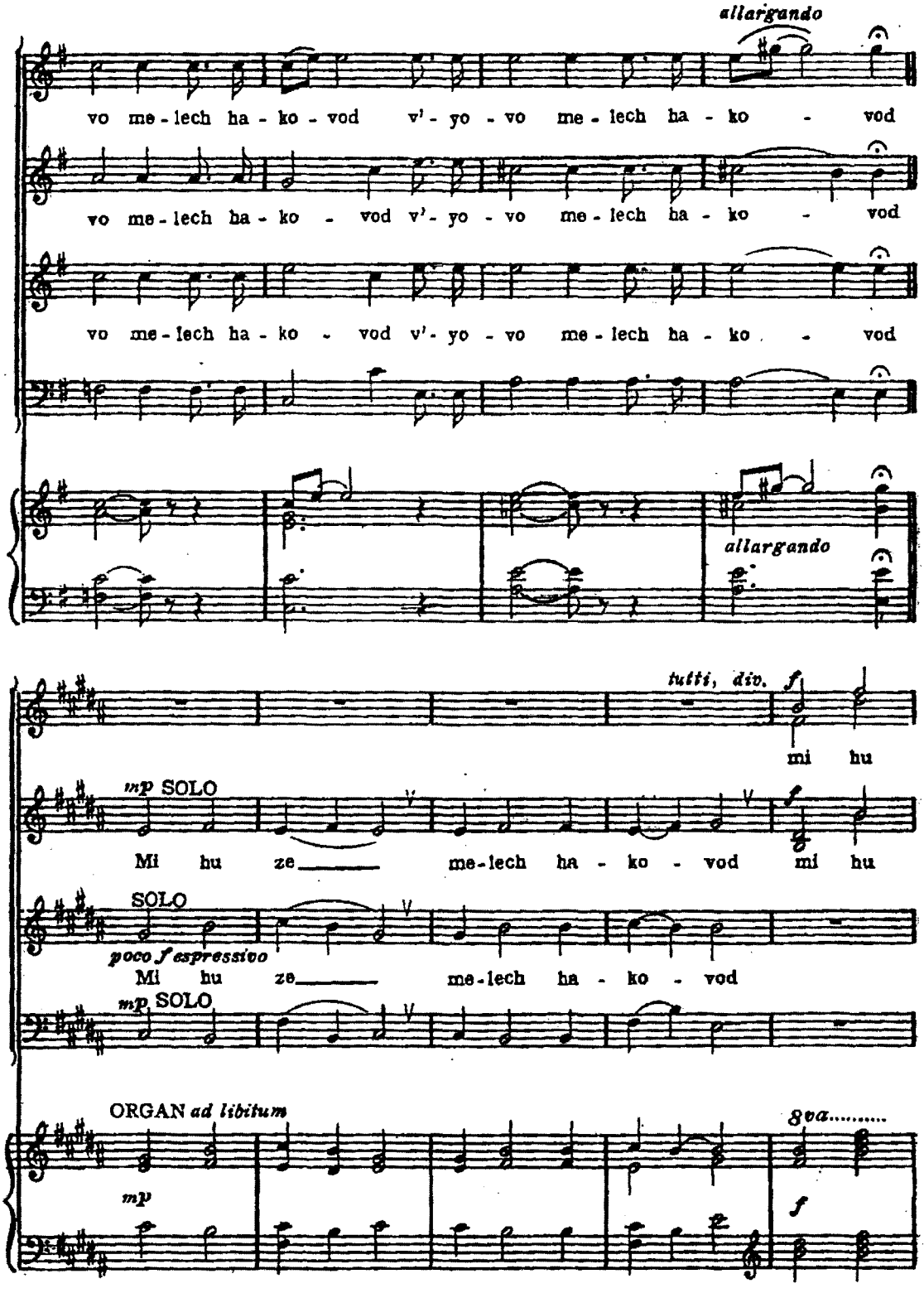

glo - ry shall come in.
mf (SOLO)
Who — is the King — of glo - ry, —
glo - ry shall come in.
mf (SOLO)
Who — is the King of glo - ry?
— Who is — the King of glo - ry?
f (SOLO)
Who is the
f (SOLO)
f Meno mosso
Who is the King of glo - ry?
King — of glo ry — Who is the King of glo ry?
Meno mosso

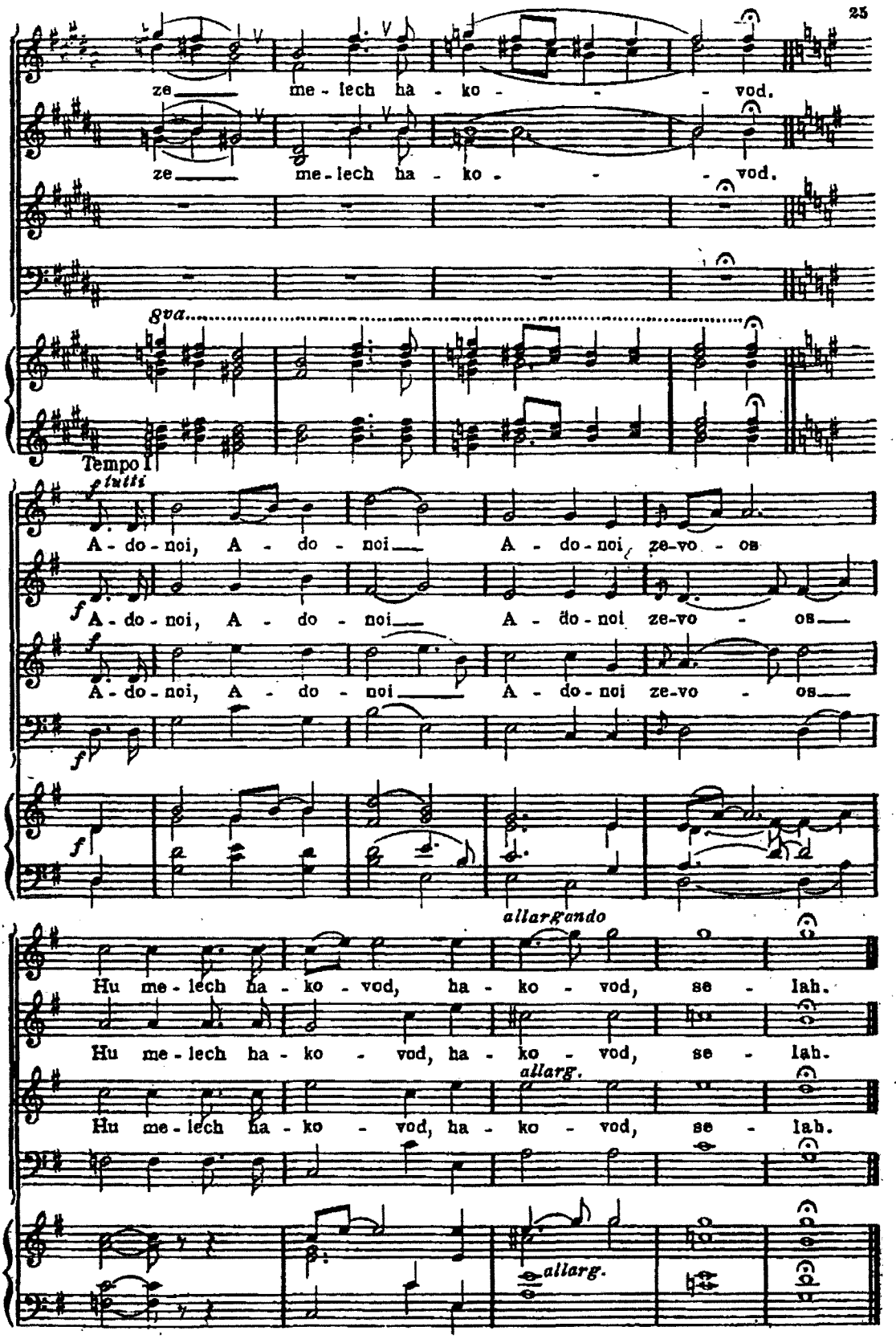

22
ff Coro, tutti
The Lord of Hosts, He is the King, He is the King, the
The Lord of Hosts, He is the King, He is the King, the
King of glo - ry, the Lord of Hosts, the Lord of Hosts,
allarg.
King of glo - ry, the Lord of Hosts, the Lord of Hosts,
allarg.
Più pesante
He is the King of glo - ry! Se - loh, Se - loh.
allarg.
He is the King of glo - ry! Se - loh, Se - loh.
allarg.

SEU SCHEORIM



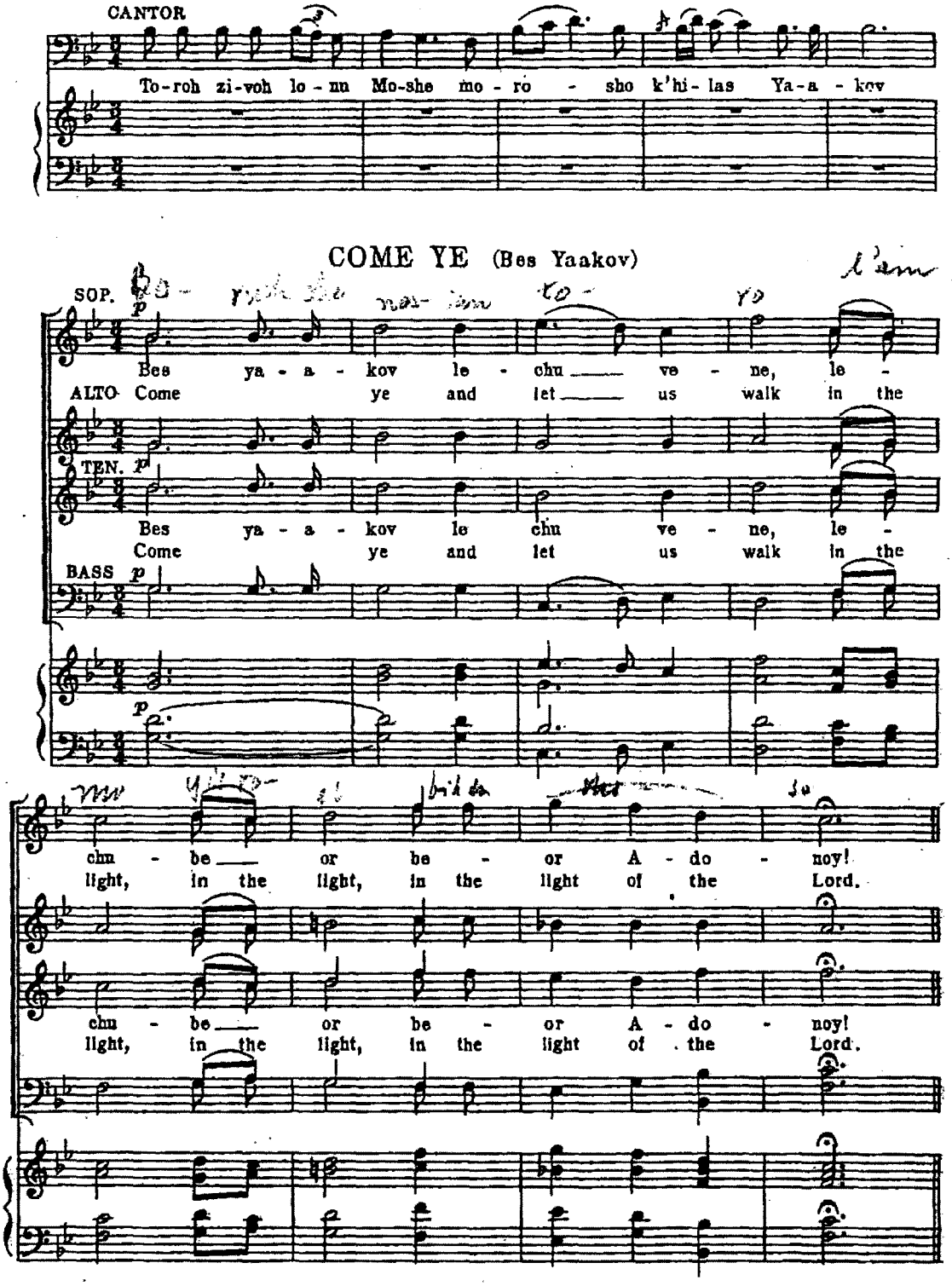
24


allargando
vo me-lech ha-ko-vod v'-yo-vo me-lech ha-ko-vod
vo me-lech ha-ko-vod v'-yo-vo me-lech ha-ko-vod
vo me-lech ha-ko-vod v'-yo-vo me-lech ha-ko-vod
allargando
tutti, div. f
mi hu
mp SOLO
Mi hu ze me-lech ha-ko-vod mi hu
SOLO
poco f espressivo
Mi hu ze me-lech ha-ko-vod
mp SOLO
ORGAN ad libitum
8va.....
mp
f


25
ze me - lech ha - ko - vod.
ze me - lech ha - ko - vod.
8va
Tempo I
f tutti
A - do - noi, A - do - noi A - do - noi, ze-vo - os
f
A - do - noi, A - do - noi A - do - noi ze-vo - os
A - do - noi, A - do - noi A - do - noi ze-vo - os
f
f
allargando
Hu me - lech ha - ko - vod, ha - ko - vod, se - lah.
Hu me - lech ha - ko - vod, ha - ko - vod, se - lah.
allarg.
Hu me - lech ha - ko - vod, ha - ko - vod, se - lah.
allarg.

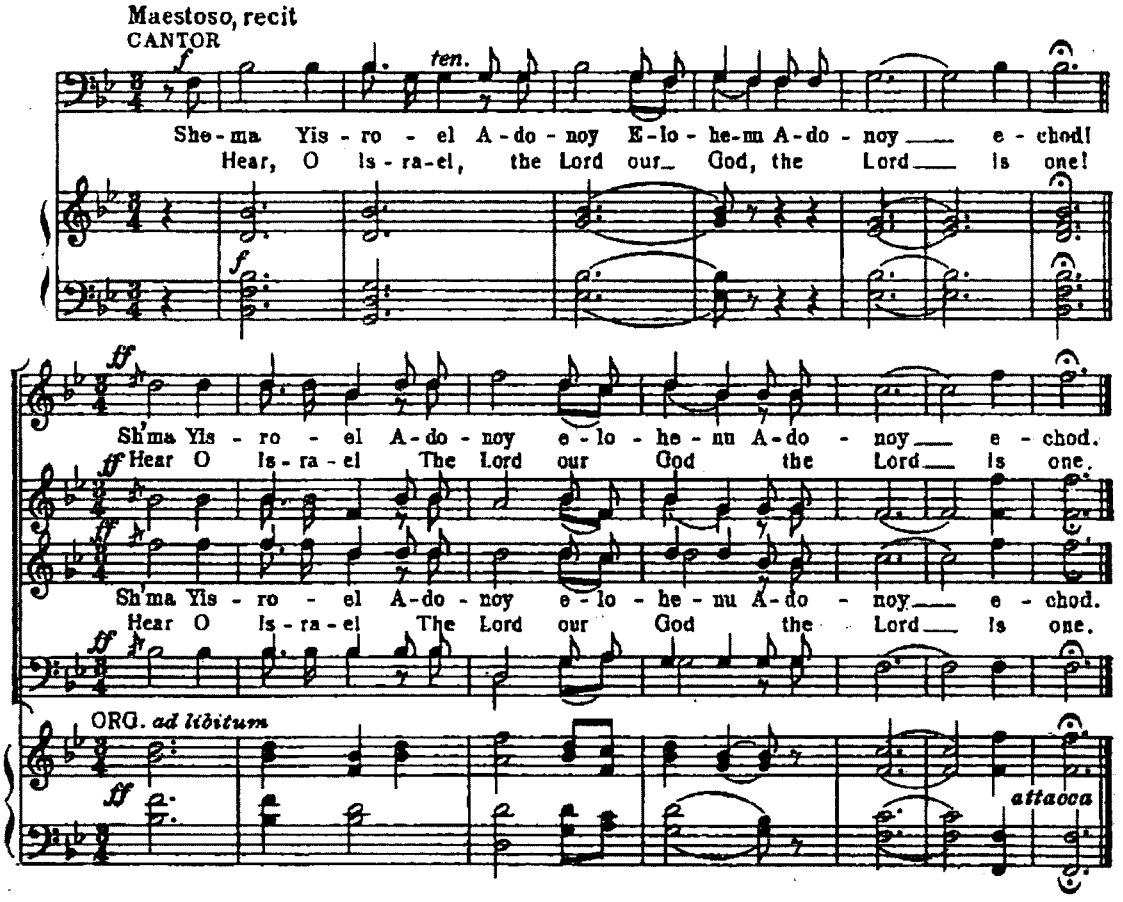
26

TOROH ZIVOH

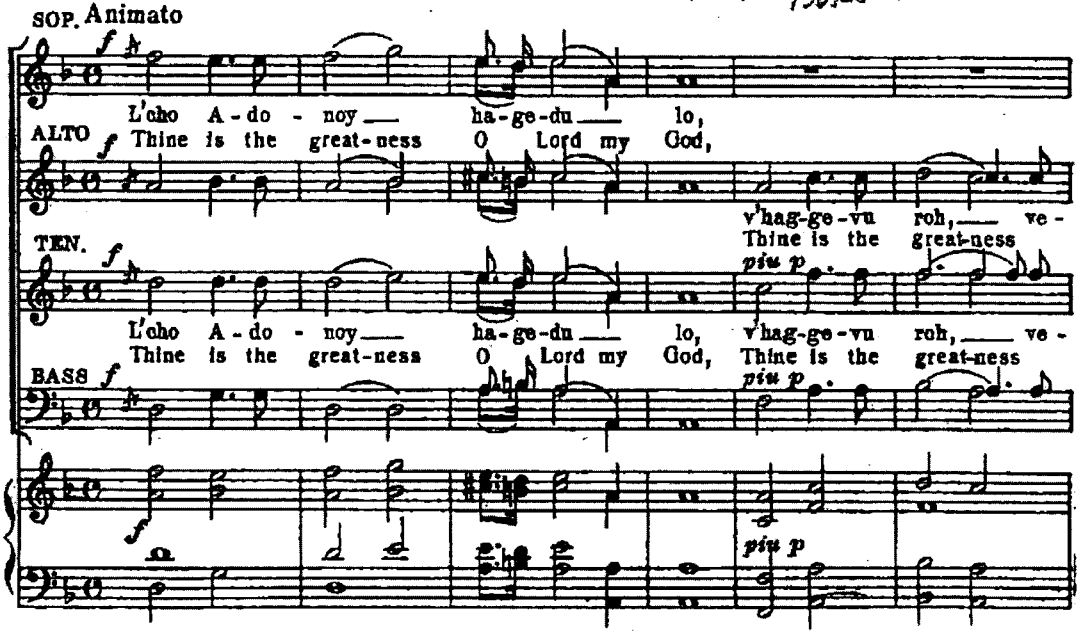


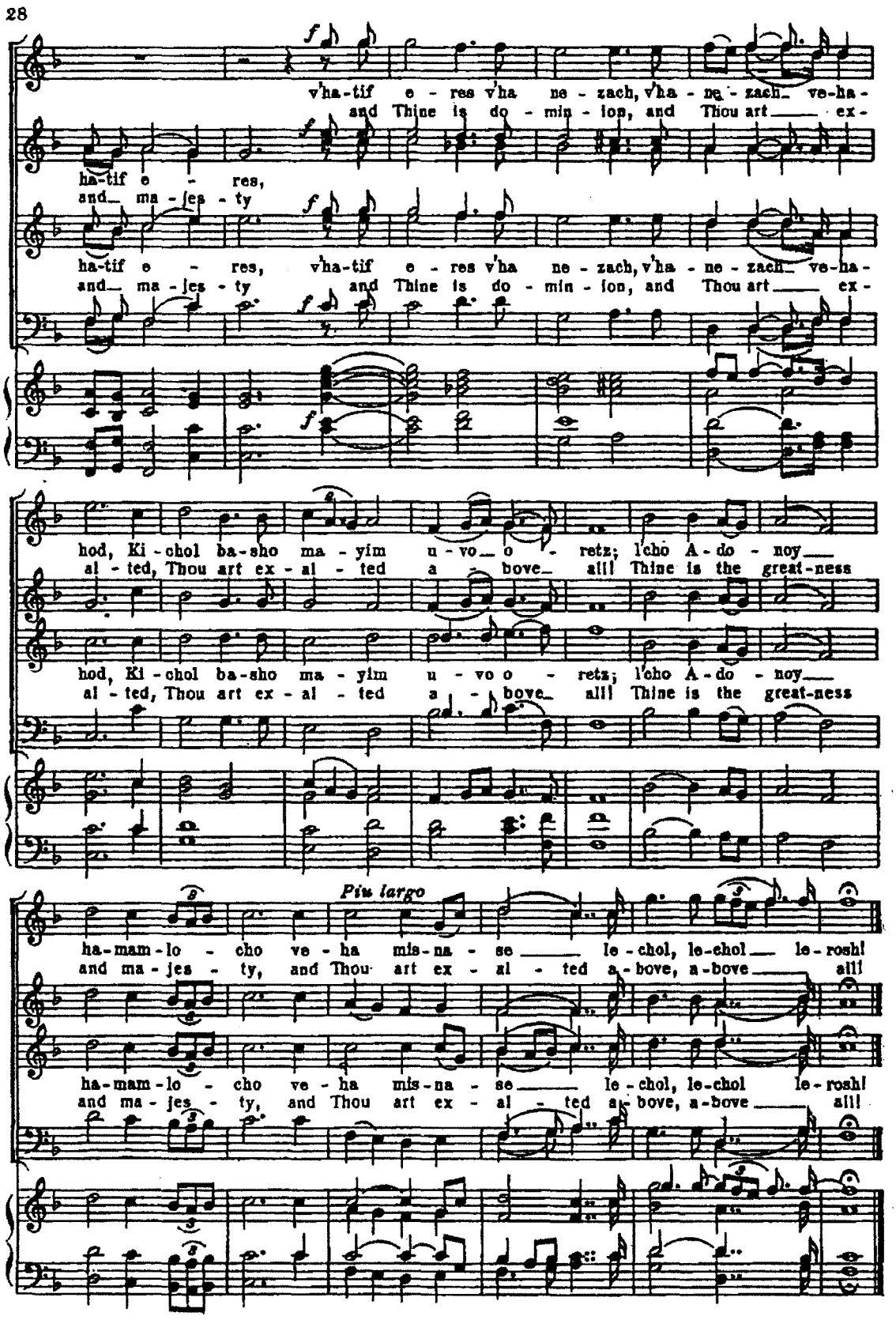
SH'MA YISROEL

27

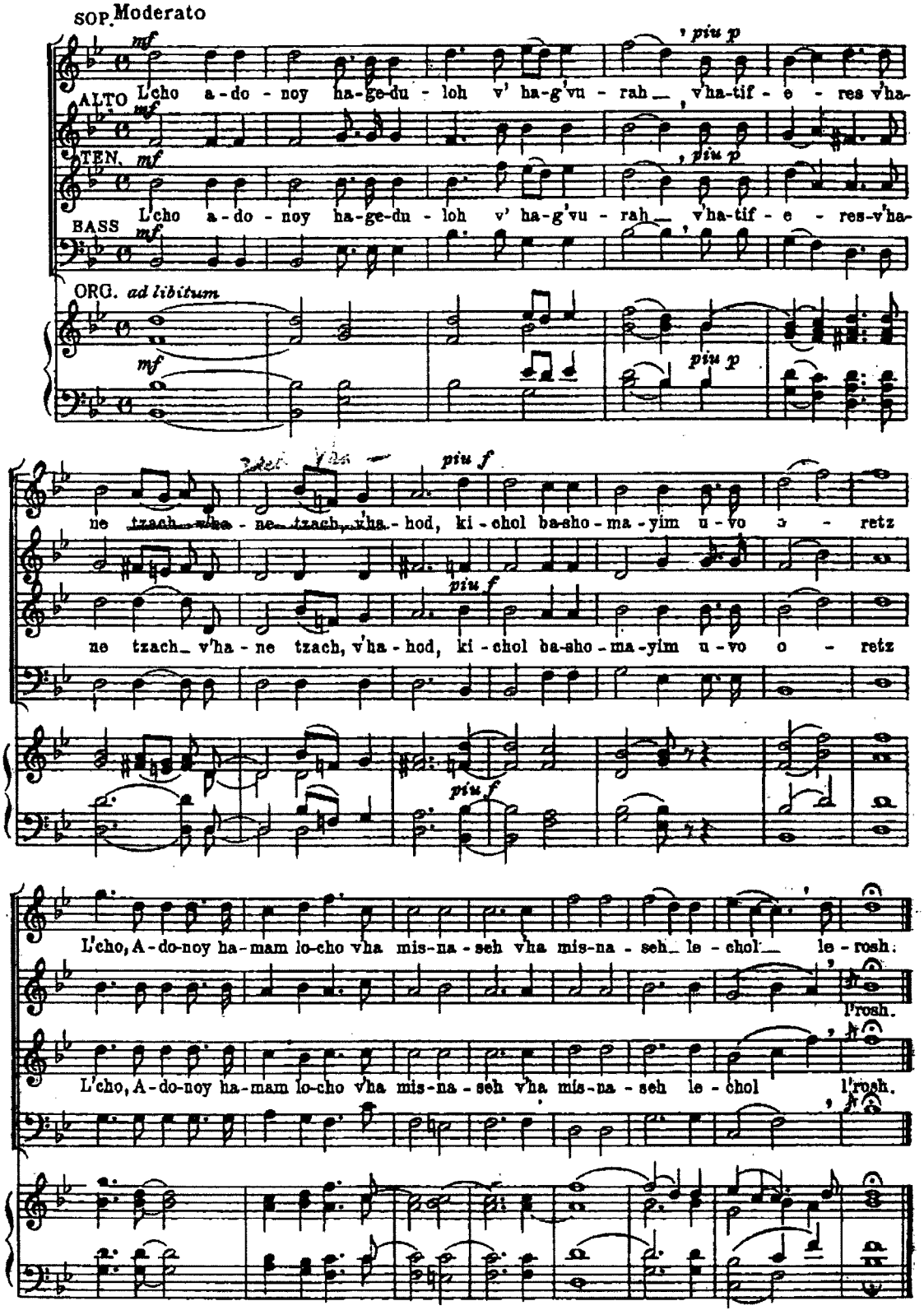


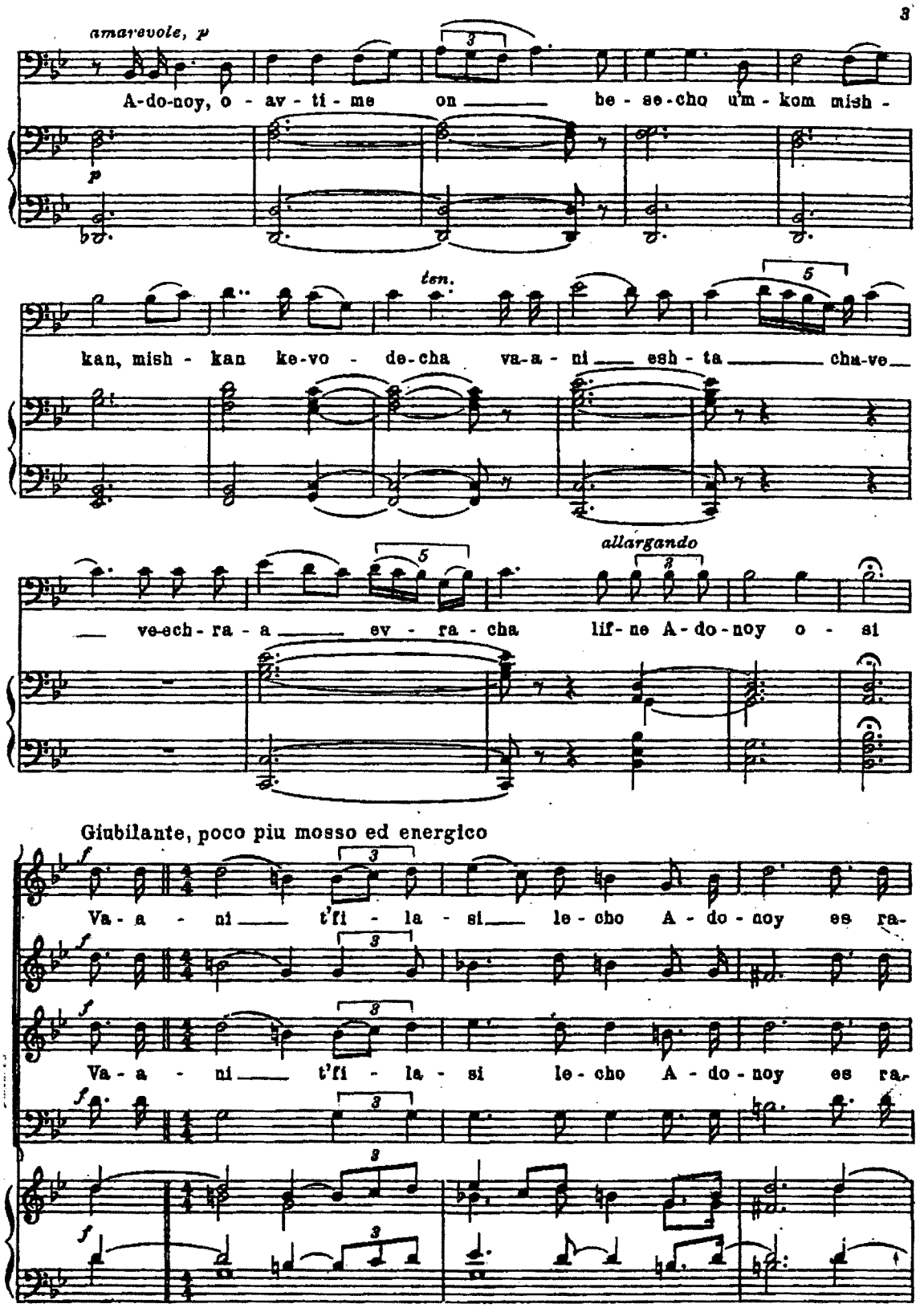
L'CHO ADONOY (No. 1)




28
v'ha-tif e - res v'ha ne - zach, v'ha - ne - zach ve-ha-
and Thine is do - min - ion, and Thou art ex -
ha-tif e - res,
and ma - jes - ty
ha-tif e - res, v'ha-tif e - res v'ha ne - zach, v'ha - ne - zach ve-ha-
and ma - jes - ty and Thine is do - min - ion, and Thou art ex -
hod, Ki - chol ba-sho ma - yim u - vo o - retz; l'cho A - do - noy
al - ted, Thou art ex - al - ted a - bove all! Thine is the great-ness
hod, Ki - chol ba-sho ma - yim u - vo o - retz; l'cho A - do - noy
al - ted, Thou art ex - al - ted a - bove all! Thine is the great-ness
Più largo
ha-mam-lo - cho ve - ha mis-na - se le - chol, le-chol le-rosh!
and ma - jes - ty, and Thou art ex - al - ted a - bove, a-bove all!
ha-mam-lo - cho ve - ha mis-na - se le - chol, le-chol le-rosh!
and ma - jes - ty, and Thou art ex - al - ted a - bove, a-bove all!

L'CHO ADONOY (Nº2)

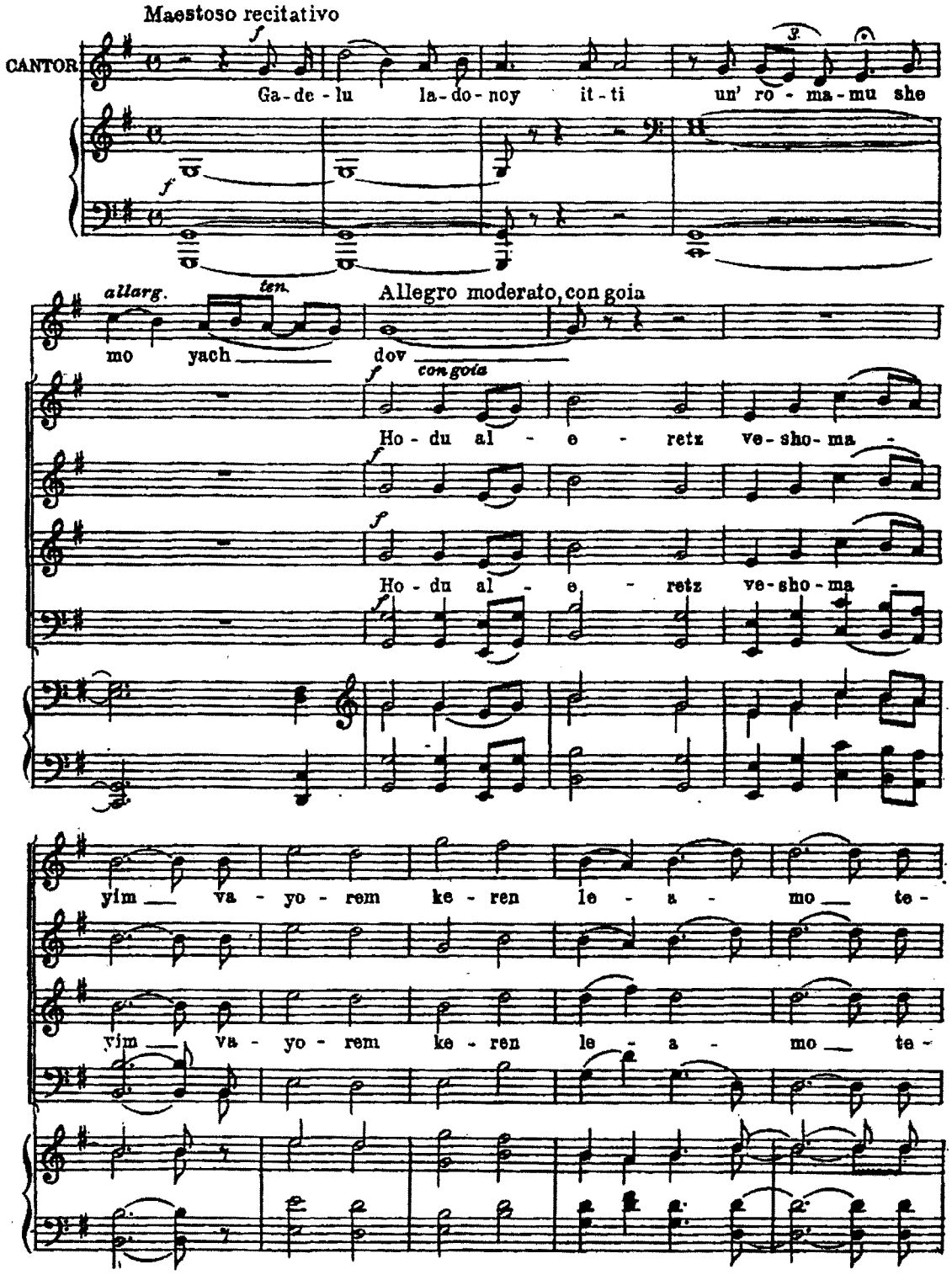


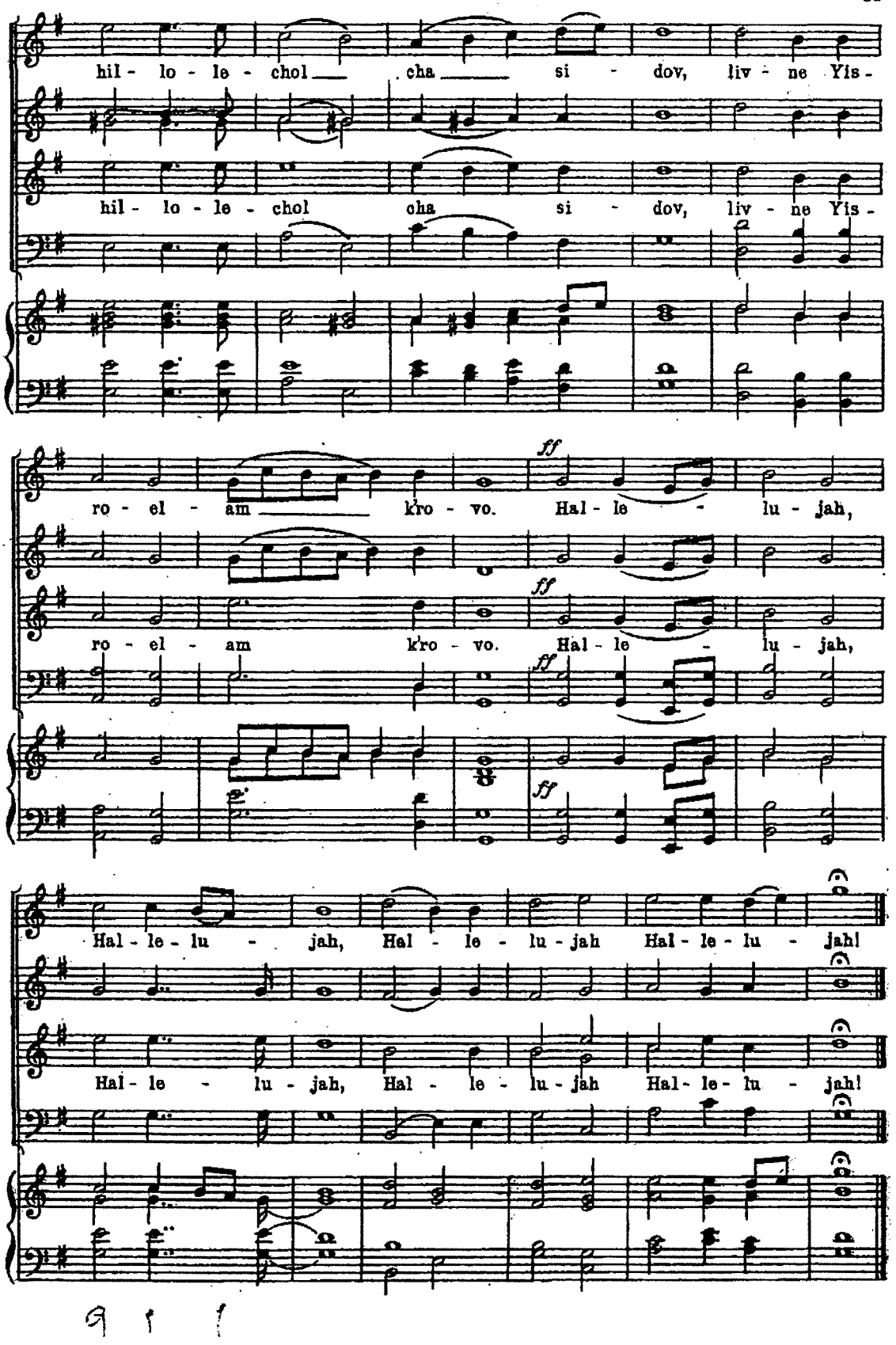

amarevole, p
A-do-noy, o - av - ti - me on be - se-cho u'm - kom mish -
kan, mish - kan ke-vo - de-cha va-a - ni esh - ta chu-ve
ten.
allargando
ve-ech - ra - a ev - ra - cha lif - ne A - do - noy o - si
Giubilante, poco piu mosso ed energico
Va - a - ni t'fi - la - si le - cho A - do - noy es ra-
Va - a - ni t'fi - la - si le - cho A - do - noy es ra-

Ma town - s

30

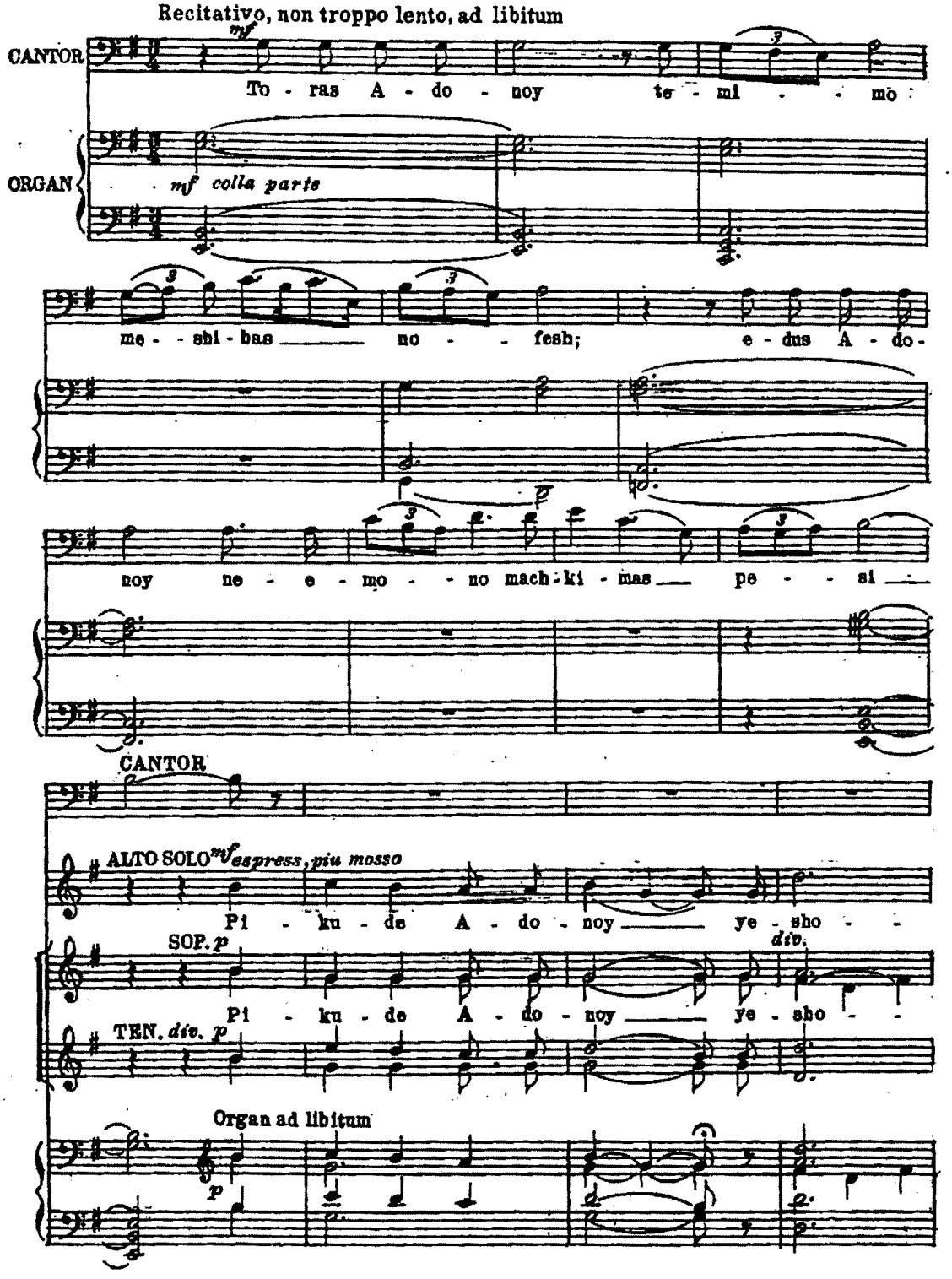
HODU AL ERETZ

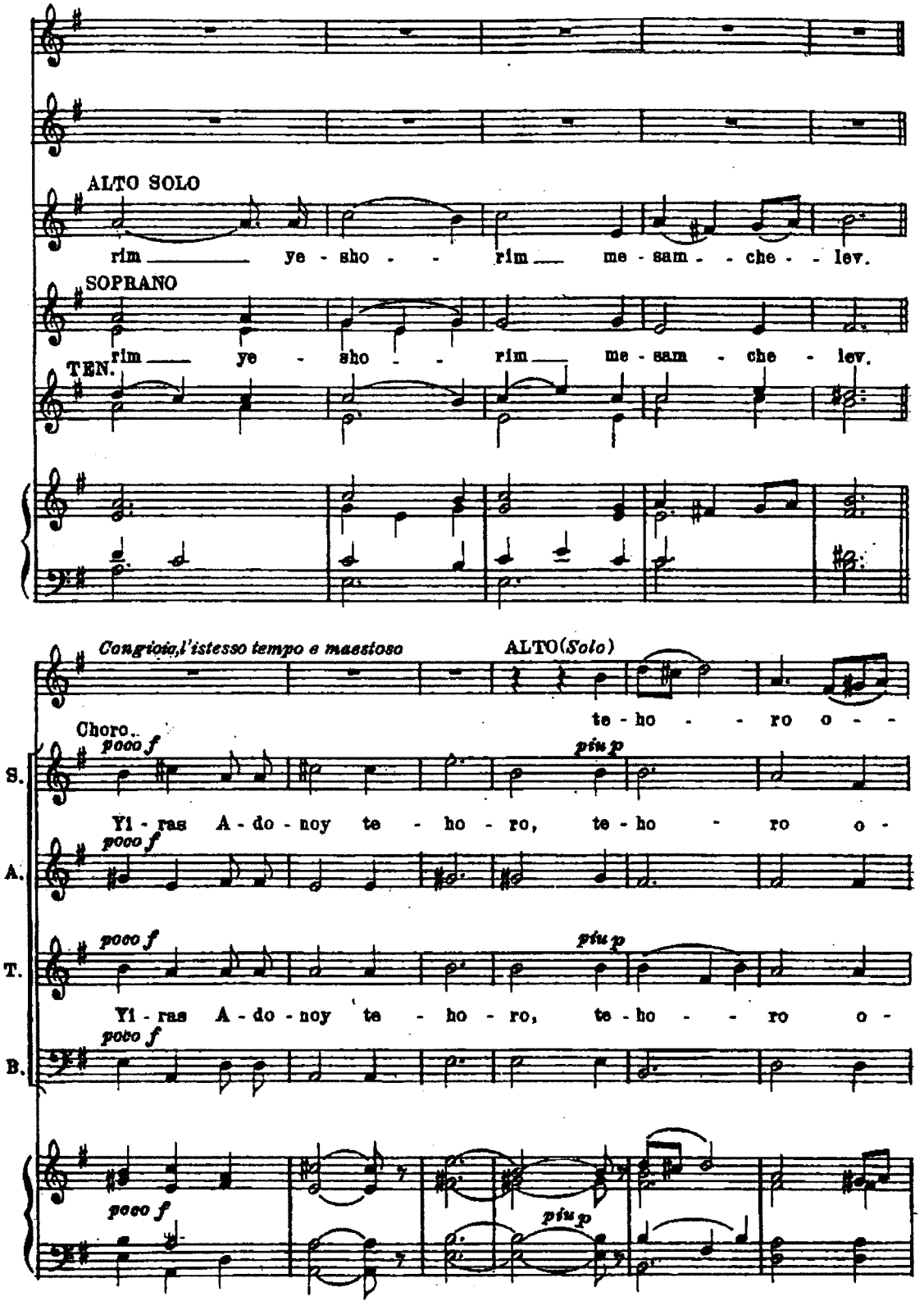


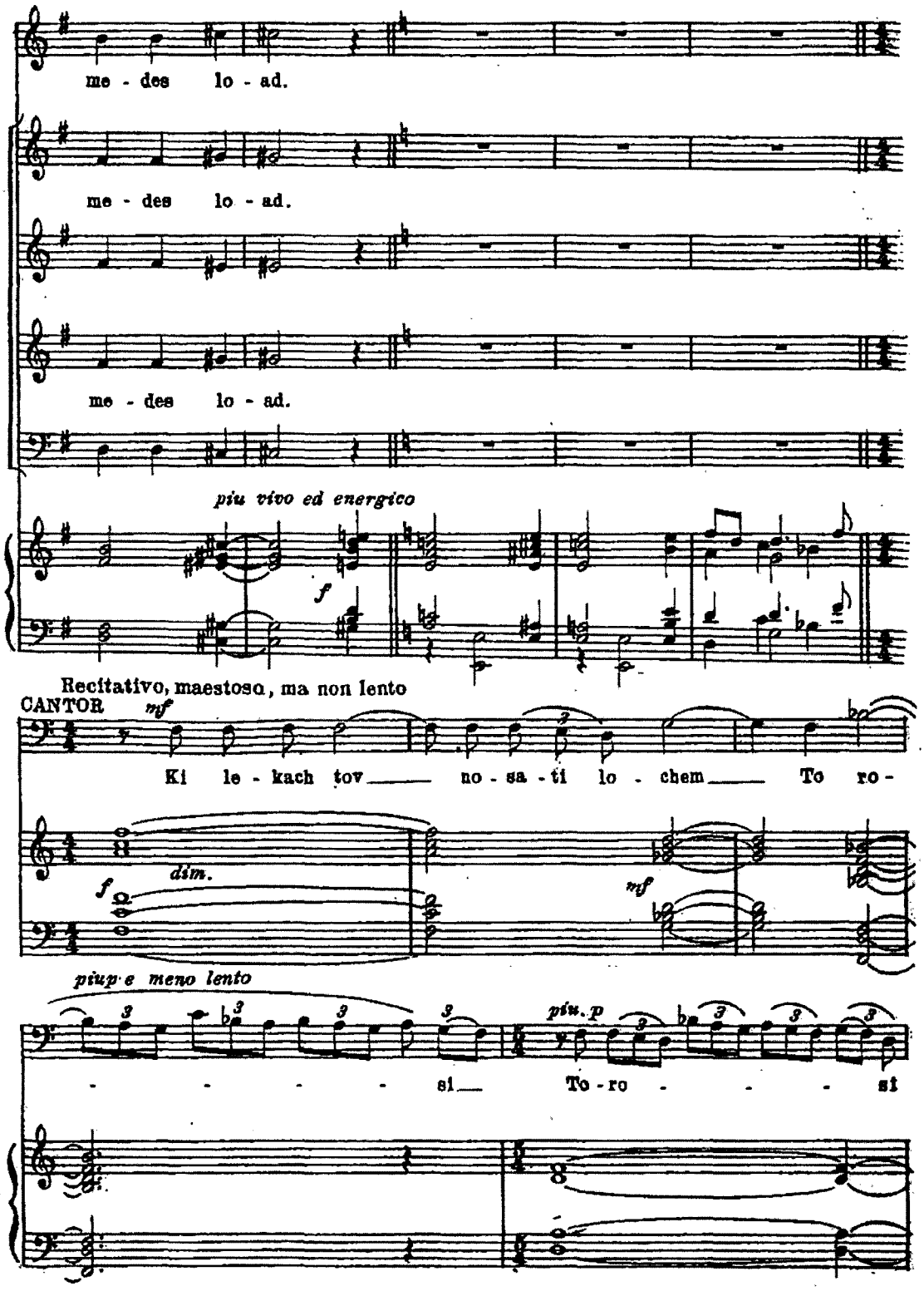

31
hil - lo - le - chol cha si - dov, liv - ne Yis -
hil - lo - le - chol cha si - dov, liv - ne Yis -
ro - el - am k'ro - vo. Hal - le - lu - jah,
ff
ro - el - am k'ro - vo. Hal - le - lu - jah,
ff
Hal - le - lu - jah, Hal - le - lu - jah Hal - le - lu - jah!
Hal - le - lu - jah, Hal - le - lu - jah Hal - le - lu - jah!

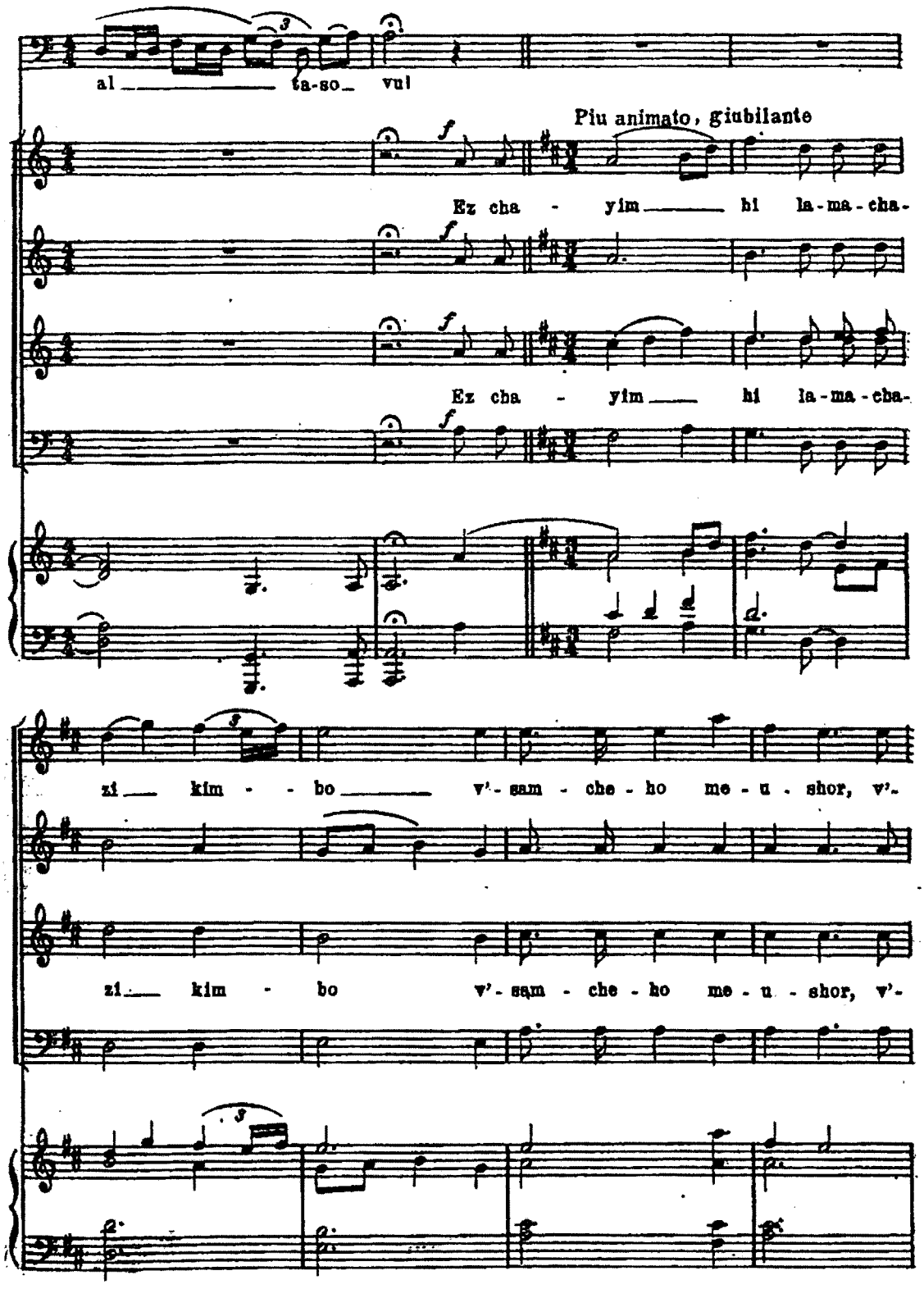
32

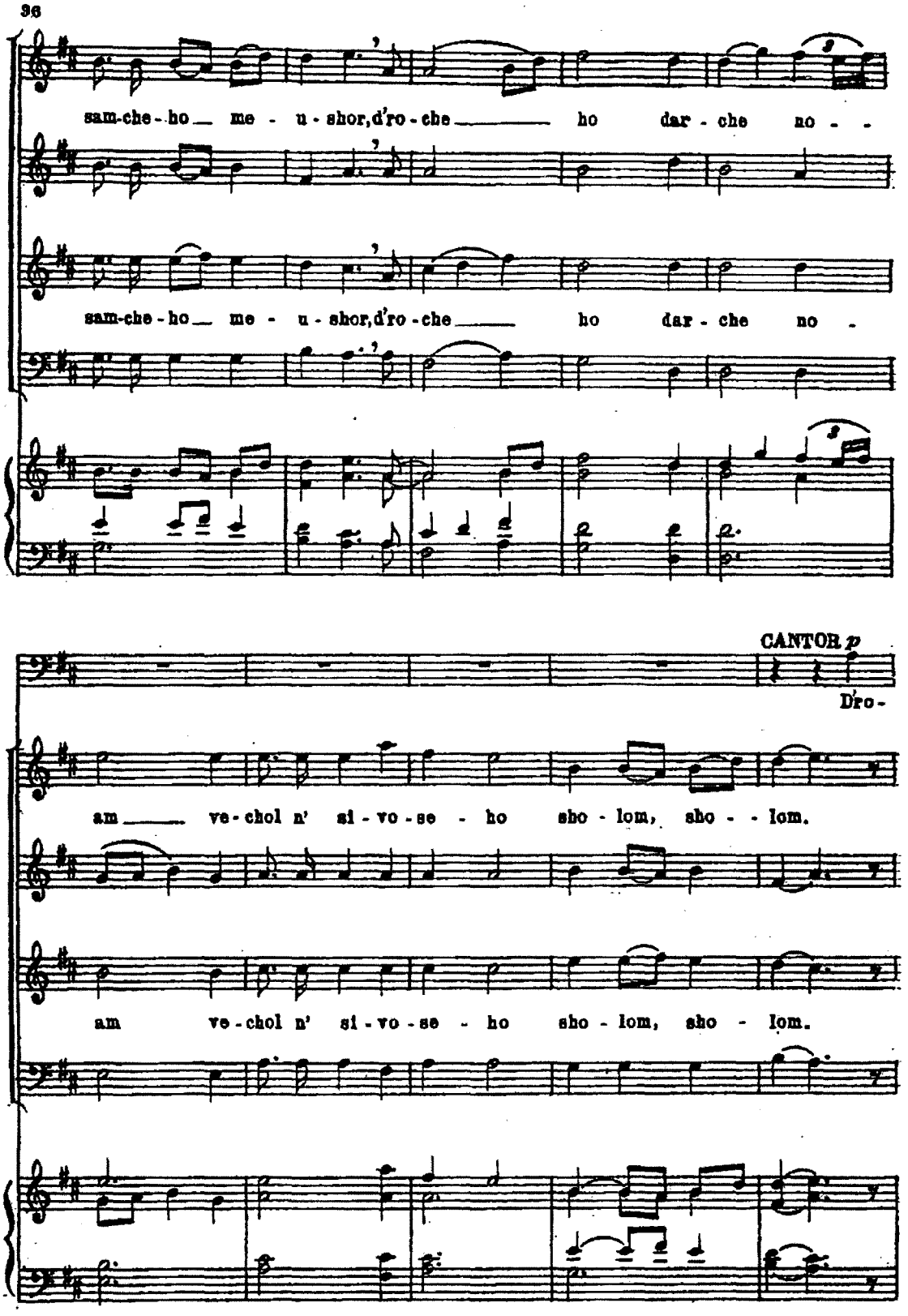
TORAS ADONOY

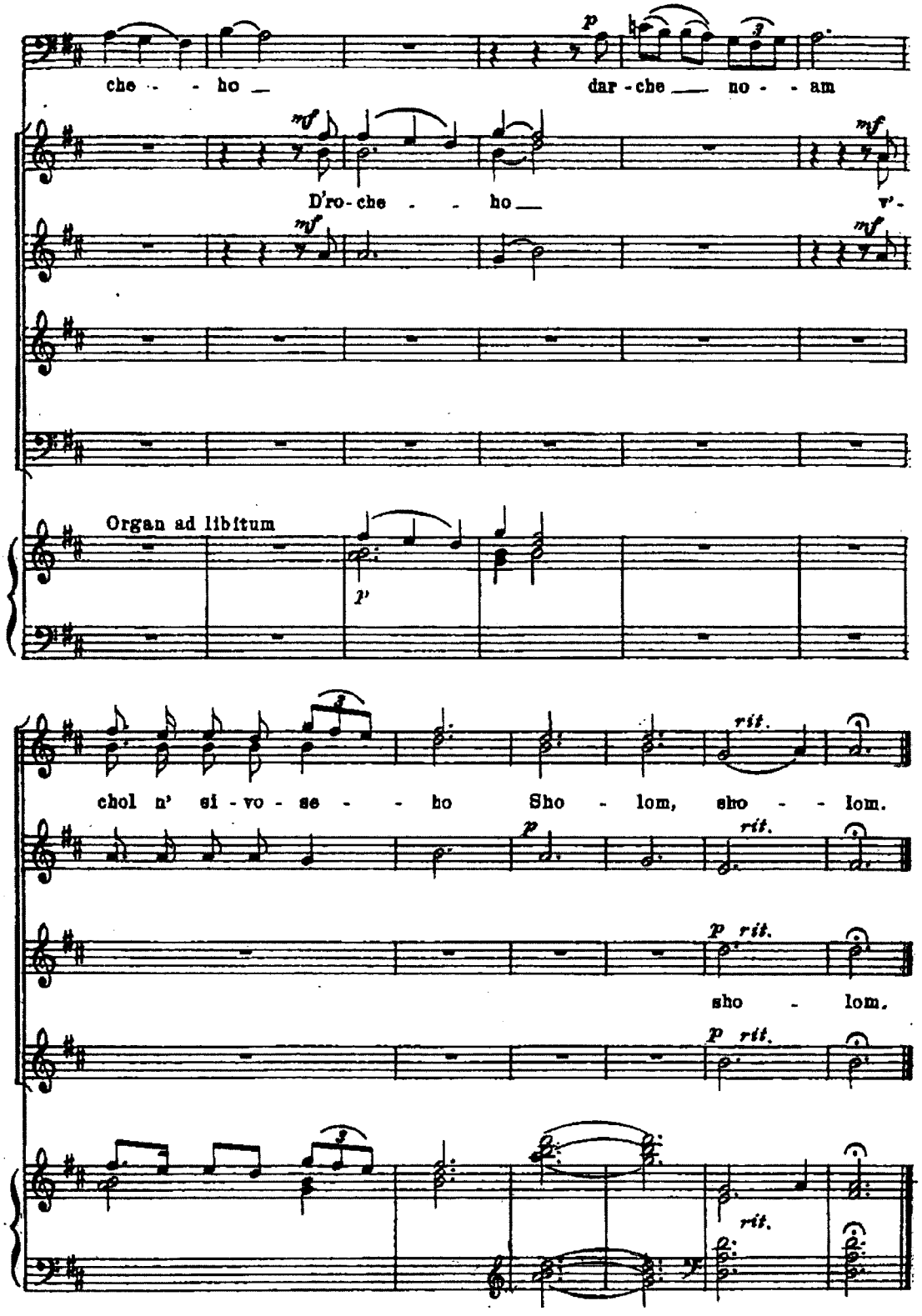



ALTO SOLO
rim ye - sho - rim me - sam - che - lev.
SOPRANO
rim ye - sho - rim me - sam - che - lev.
TEN.
Congioia,l'istesso tempo e maestoso
ALTO(Solo)
te - ho - ro o -
Choro.
poco f
più p
S.
Yi - ras A - do - noy te - ho - ro, te - ho - ro o -
A.
T.
Yi - ras A - do - noy te - ho - ro, te - ho - ro o -
B.


me - des lo - ad.
me - des lo - ad.
me - des lo - ad.
piu vivo ed energico
f
Recitativo, maestoso, ma non lento
CANTOR
mf
Ki le - kach tov no - sa - ti lo - chem To ro -
f
dim.
mf
piup e meno lento
si
più. p
To - ro si

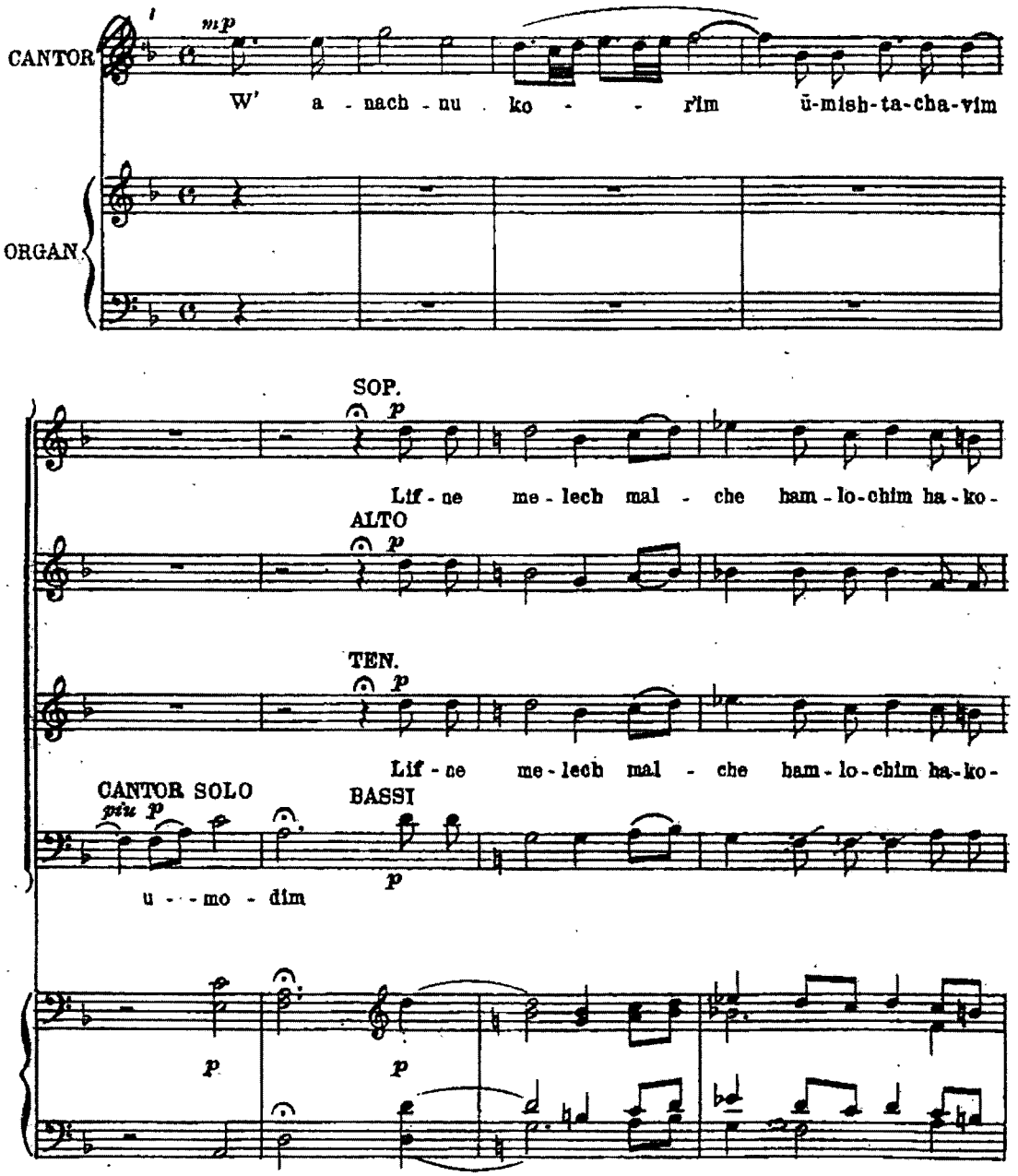

al ta-so vu!
Piu animato, giubilante
Ez cha - yim hi la-ma-cha-
Ez cha - yim hi la-ma-cha-
zi kim - - bo v'-sam - che - ho me - u - shor, v'-
zi kim - bo v'-sam - che - ho me - u - shor, v'-

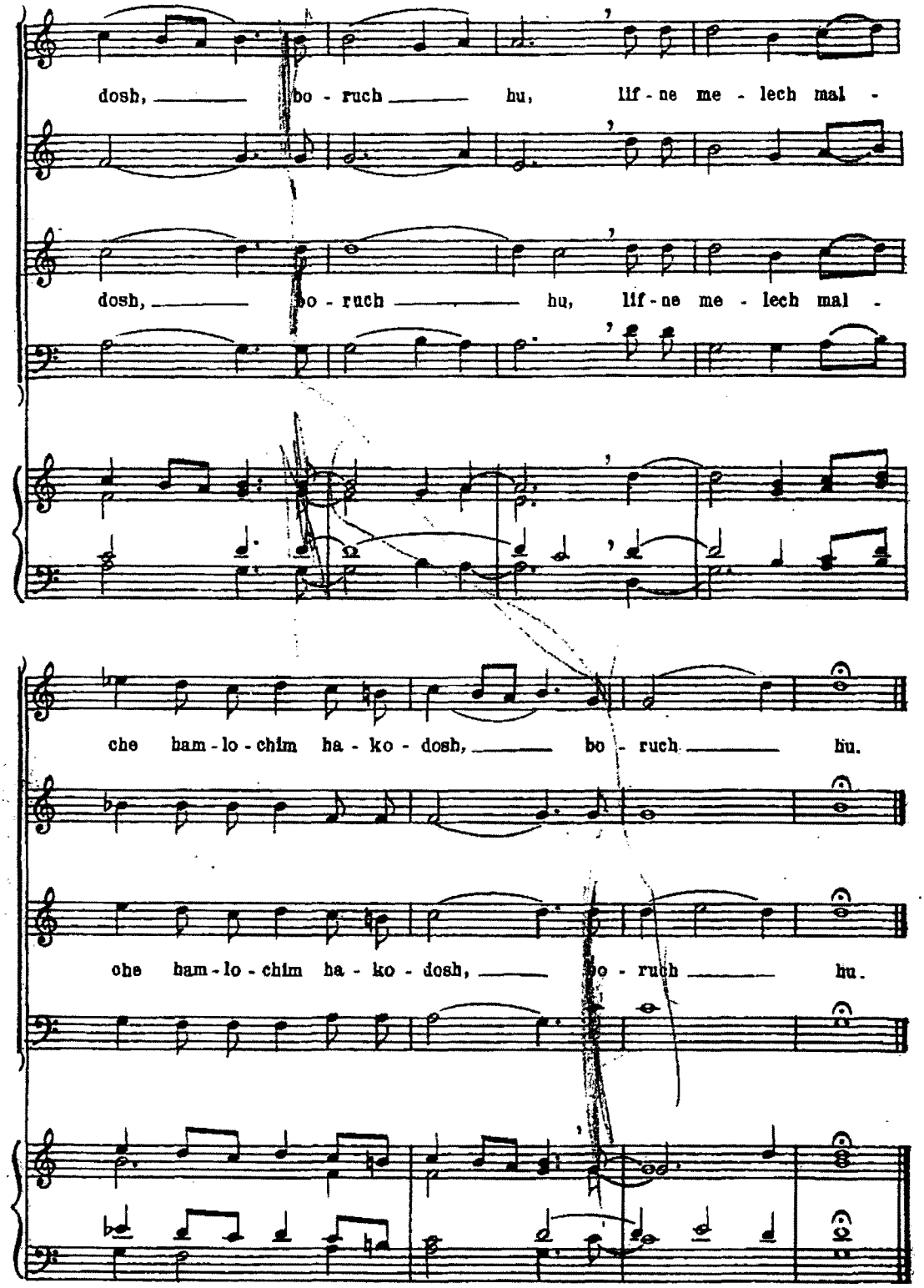

36
sam-che-ho me - u-shor, d'ro-che ho dar-che no - -
sam-che-ho me - u-shor, d'ro-che ho dar-che no -
CANTOR p
D'ro-
am ve-chol n' si-vo-se-ho sho-lom, sho - - lom.
am ve-chol n' si-vo-se-ho sho-lom, sho - lom.


che - - ho _
dar - che _ no - - am
D'ro - che - - ho _
Organ ad libitum
chol n' si - vo - se - - ho Sho - lom, sho - - lom.
sho - lom.
rit.

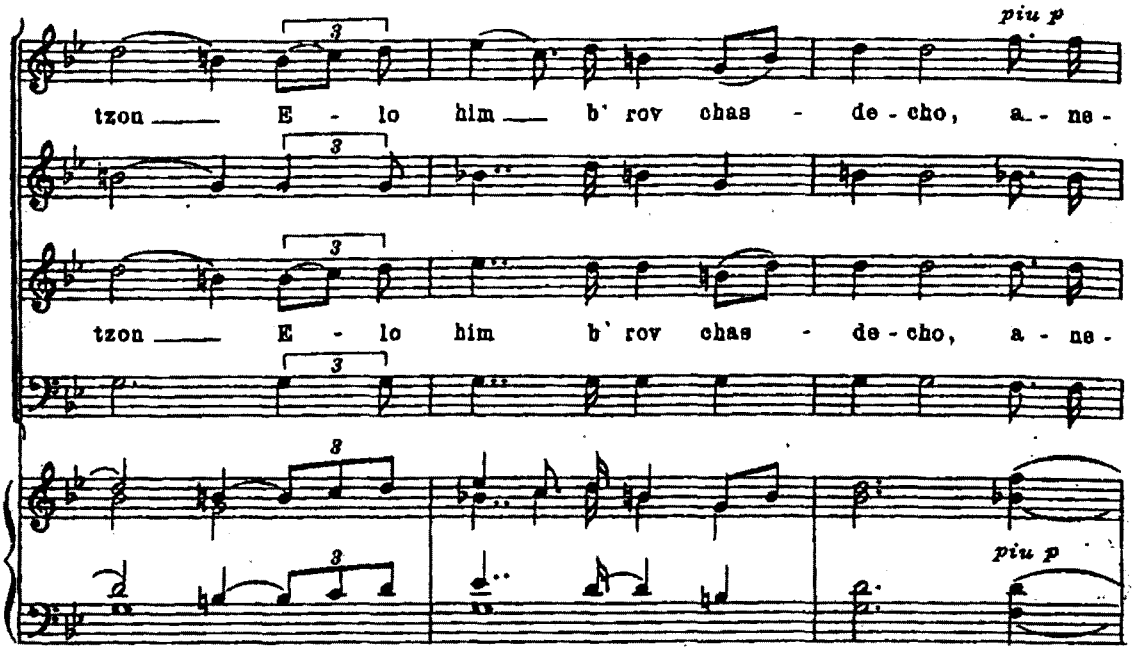
W' ANACHNU

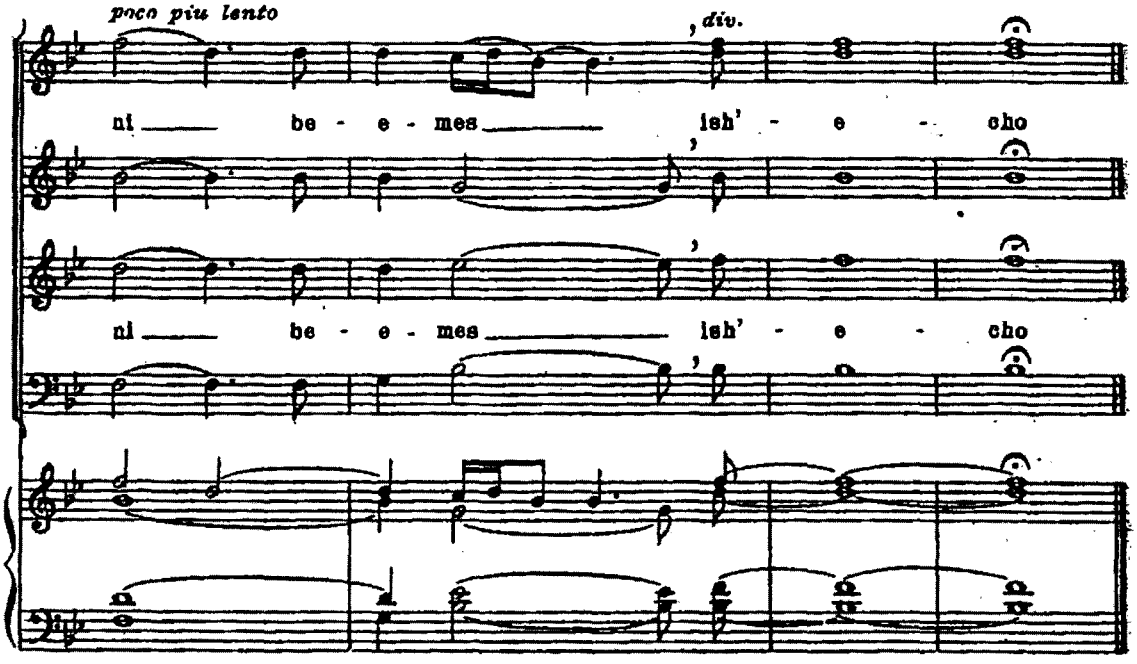
(Adoration)




dosh, bo - ruch hu, lif - ne me - lech mal -
dosh, bo - ruch hu, lif - ne me - lech mal -
che ham - lo - chim ha - ko - dosh, bo - ruch hu.
che ham - lo - chim ha - ko - dosh, bo - ruch hu.

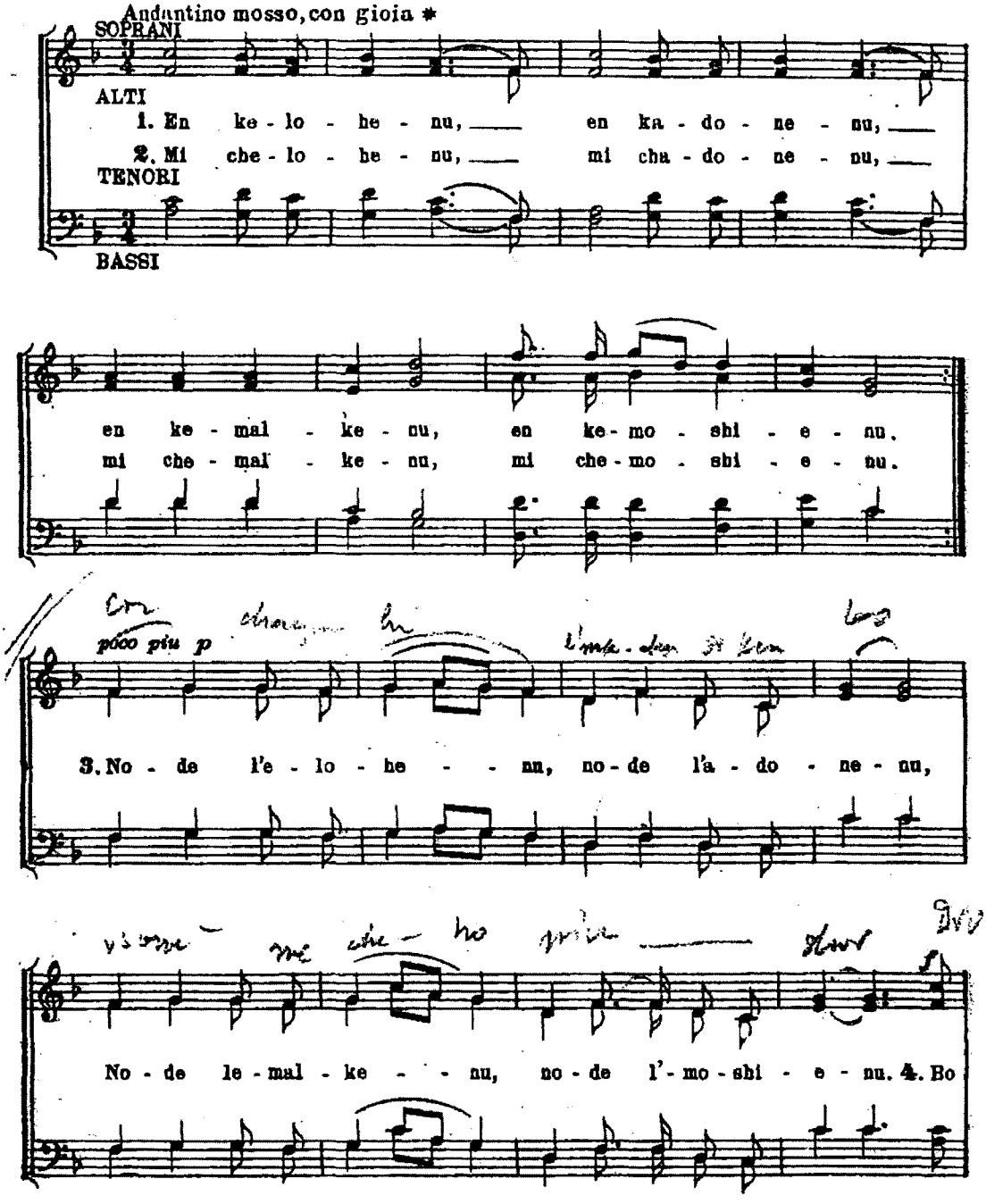
4


piu p
tzon E - lo him b' rov chas - de - cho, a - ne -
tzon E - lo him b' rov chas - de - cho, a - ne -
piu p

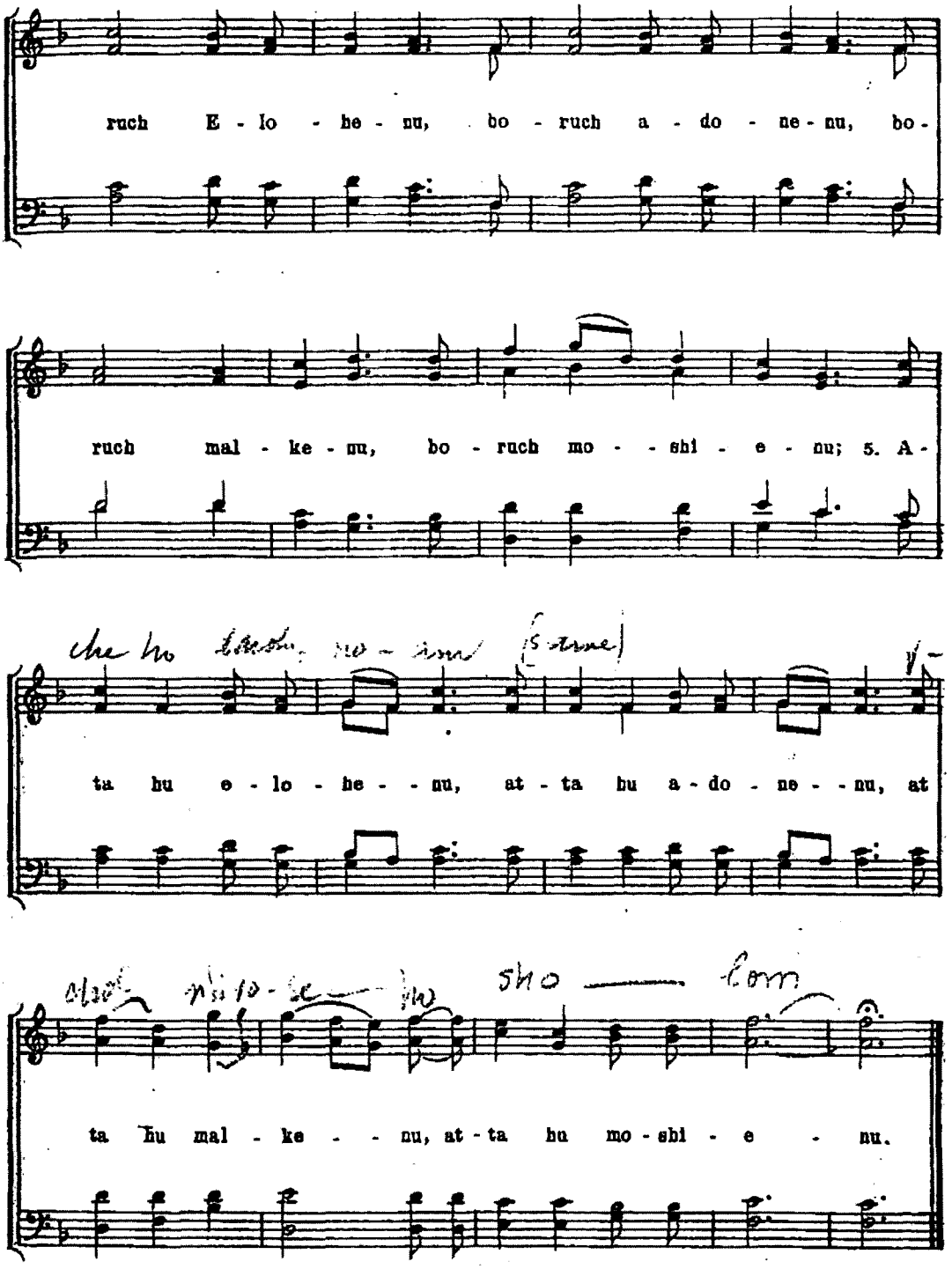

poco piu lento
div.
ni be - e - mes ish' - e - cho
ni be - e - mes ish' - e - cho

40

EN KELOHENU

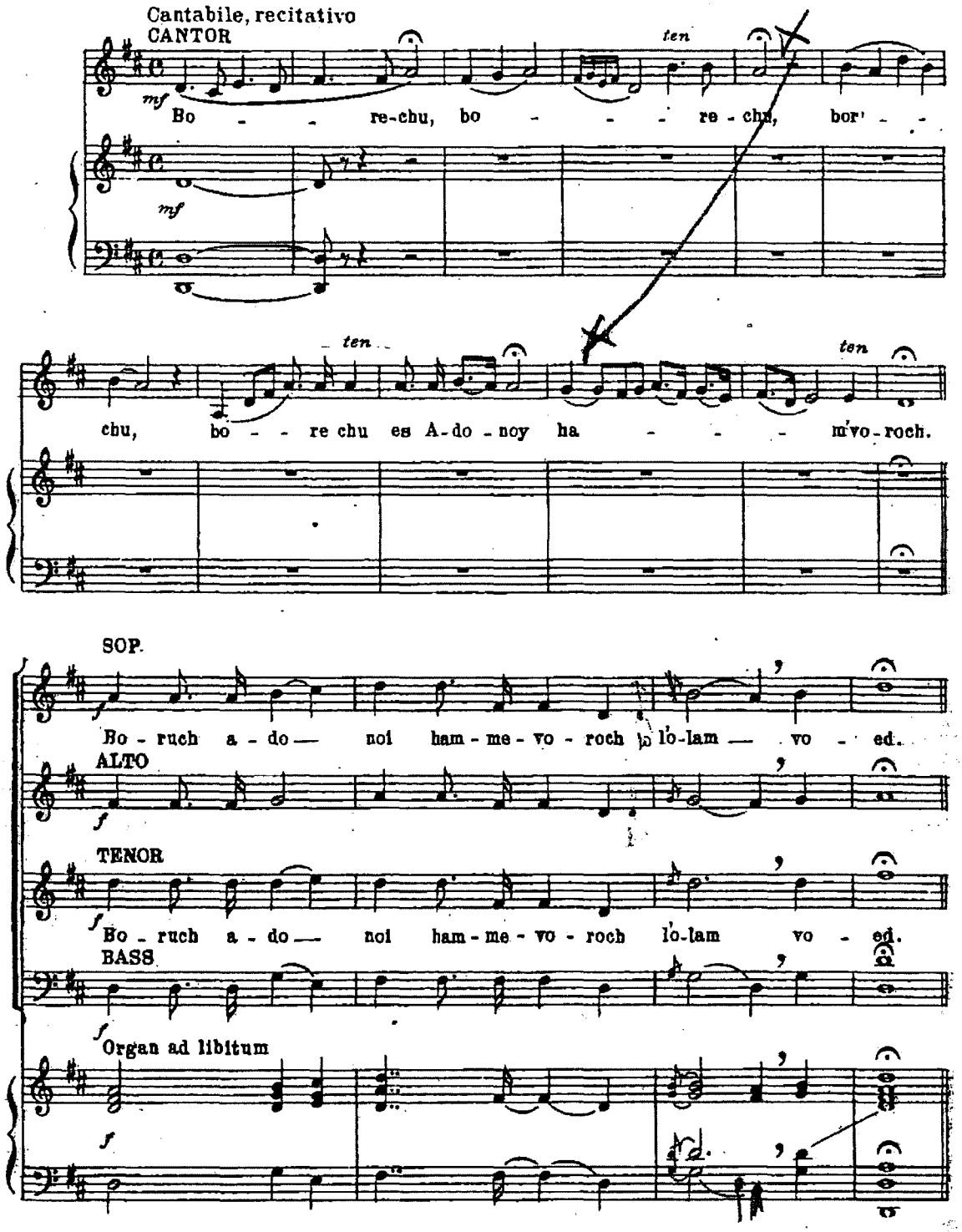


**If it is not possible to sing this hymn A CAPELLA, the organ is to play the choral part.*


ruch E - lo - he - nu, bo - ruch a - do - ne - nu, bo -
ruch mal - ke - nu, bo - ruch mo - - shi - e - nu; 5. A -
ta hu e - lo - he - - nu, at - ta hu a - do - ne - - nu, at
ta hu mal - ke - - nu, at - ta hu mo - shi - e - nu.

BOR'CHU

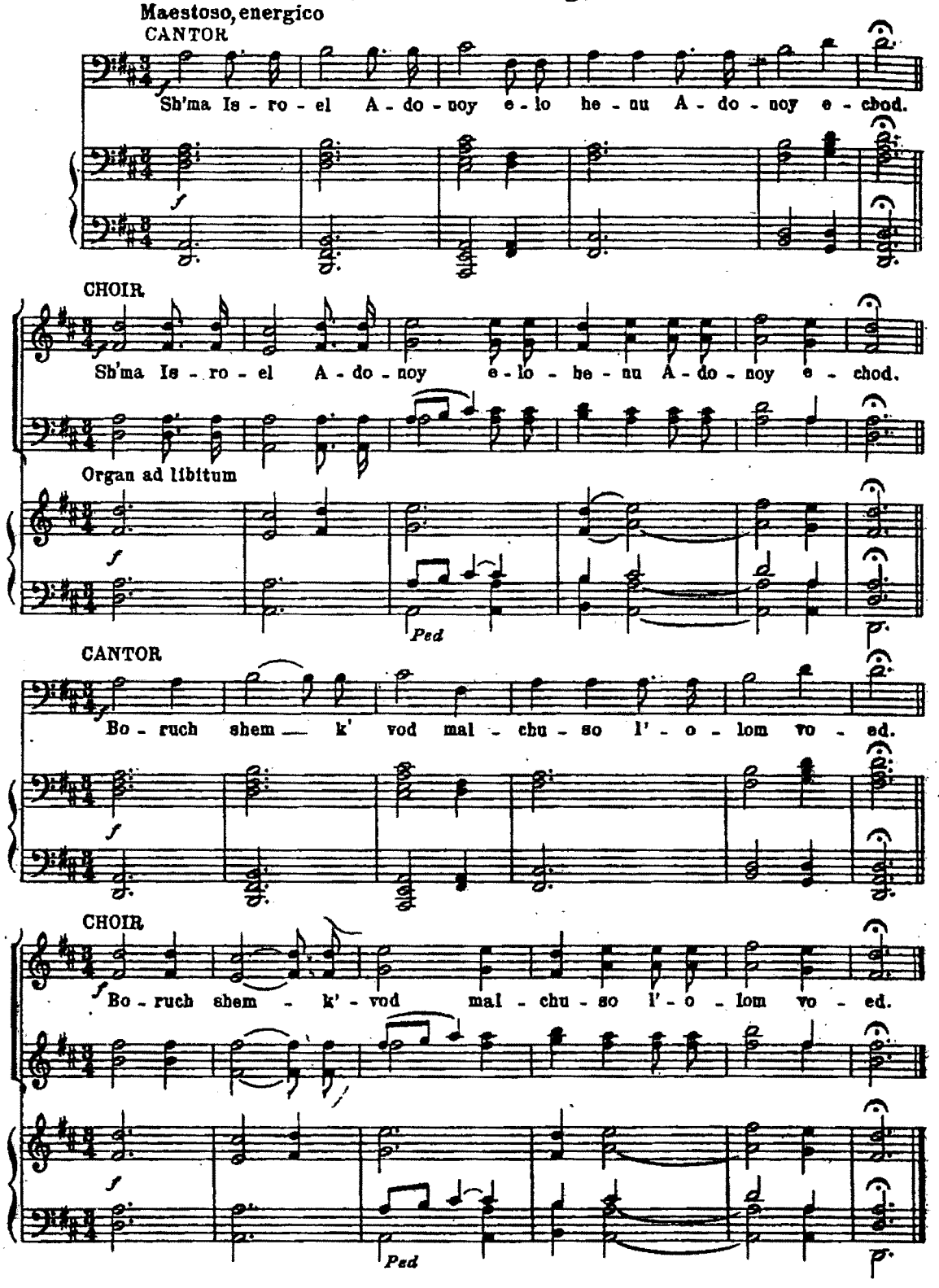
(after Israel Lövy)



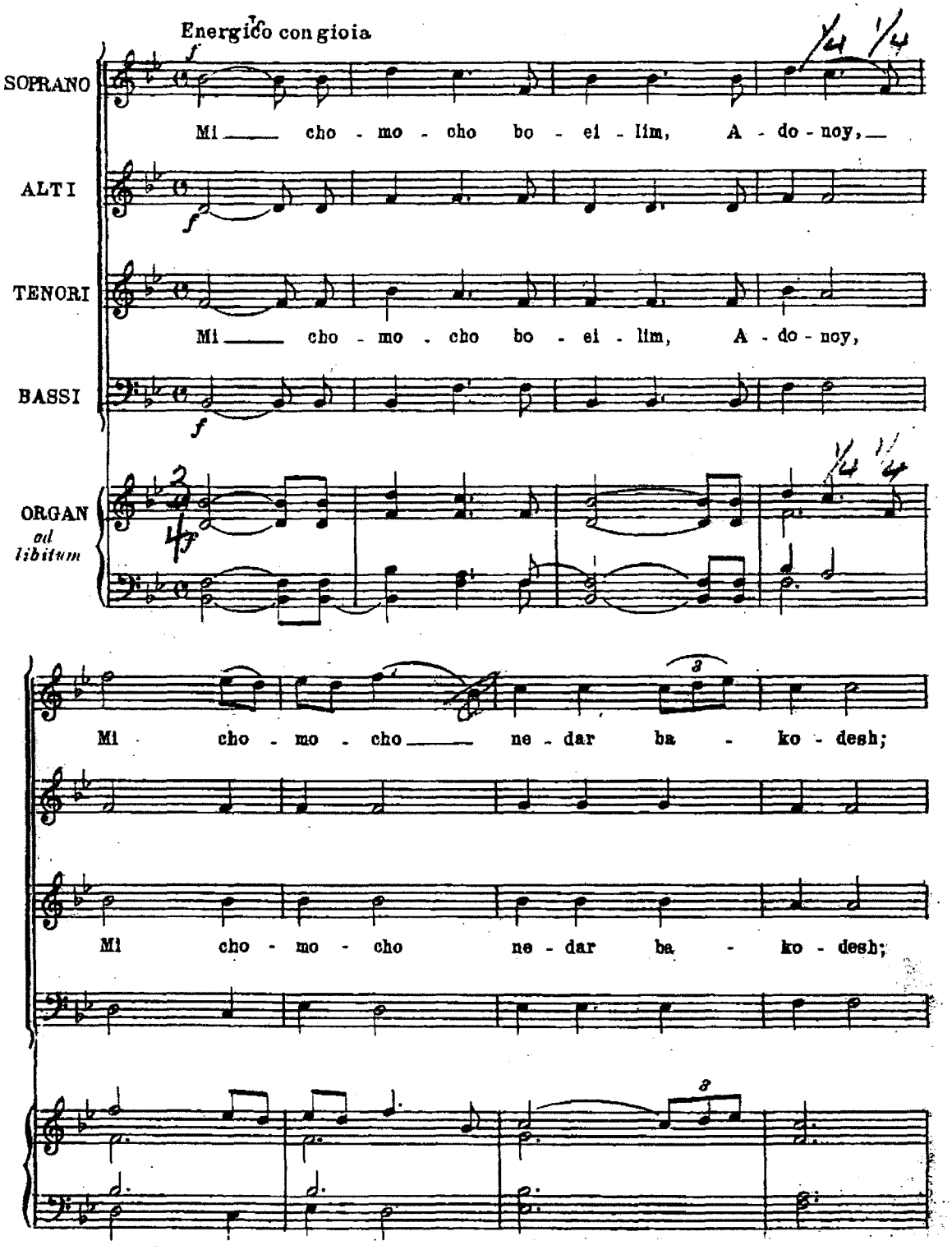
6

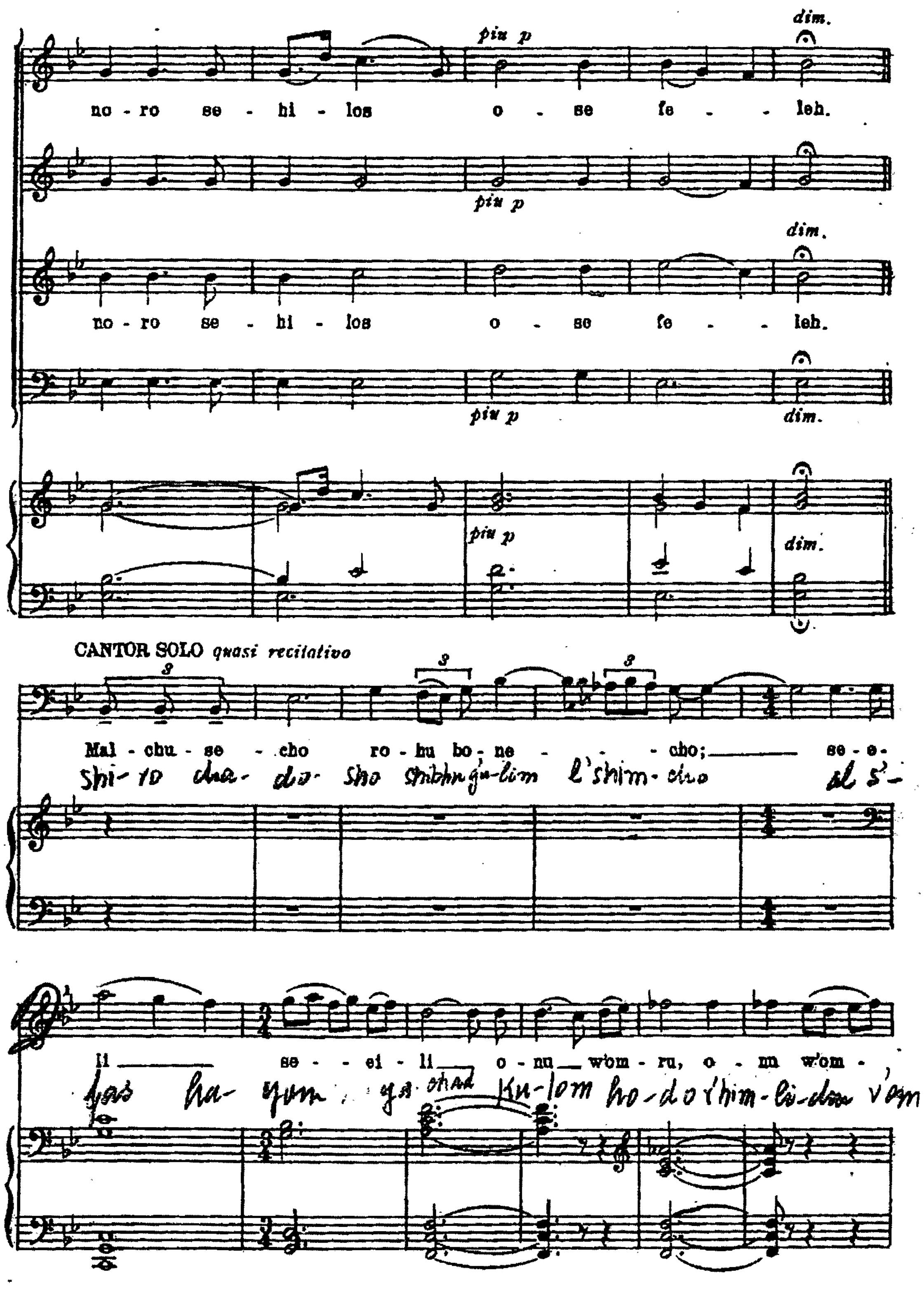
SH'MA ISROEL

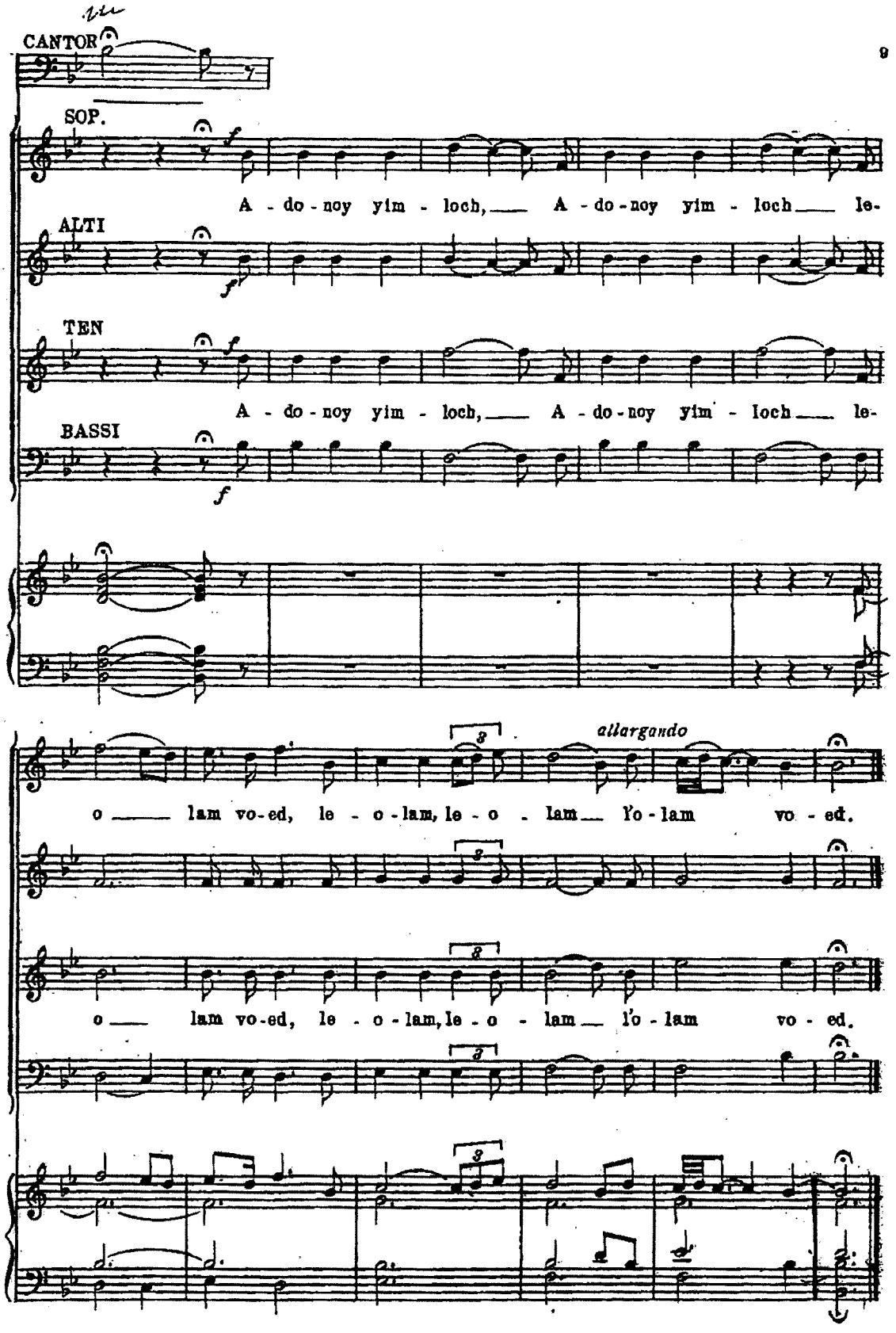
(after S. Naumburg)



MI CHOMOCHO


Energico con gioia
SOPRANO
Mi cho - mo - cho bo - ei - lim, A - do - noy,
ALTI
TENORI
Mi cho - mo - cho bo - ei - lim, A - do - noy,
BASSI
ORGAN
ad libitum
Mi cho - mo - cho ne - dar ba - ko - desh;
Mi cho - mo - cho ne - dar ba - ko - desh;


piu p
dim.
no - ro se - hi - los o - se fe - - leh.
piu p
dim.
no - ro se - hi - los o - se fe - - leh.
piu p
dim.
piu p
dim.
CANTOR SOLO quasi recitativo
Mal - chu - se - cho ro - hu bo - ne - - - - cho; se - e -
li se - ei - li o - nu wom - ru, o - m wom -


CANTOR
9
SOP.
A - do - noy yim - loch, A - do - noy yim - loch le-
ALTI
TEN
A - do - noy yim - loch, A - do - noy yim - loch le-
BASSI
allargando
o lam vo-ed, le - o - lam, le - o - lam l'o - lam vo - ed.
o lam vo-ed, le - o - lam, le - o - lam l'o - lam vo - ed.

APPENDIX III

"*Esa Einai*" from *Holyday Services*

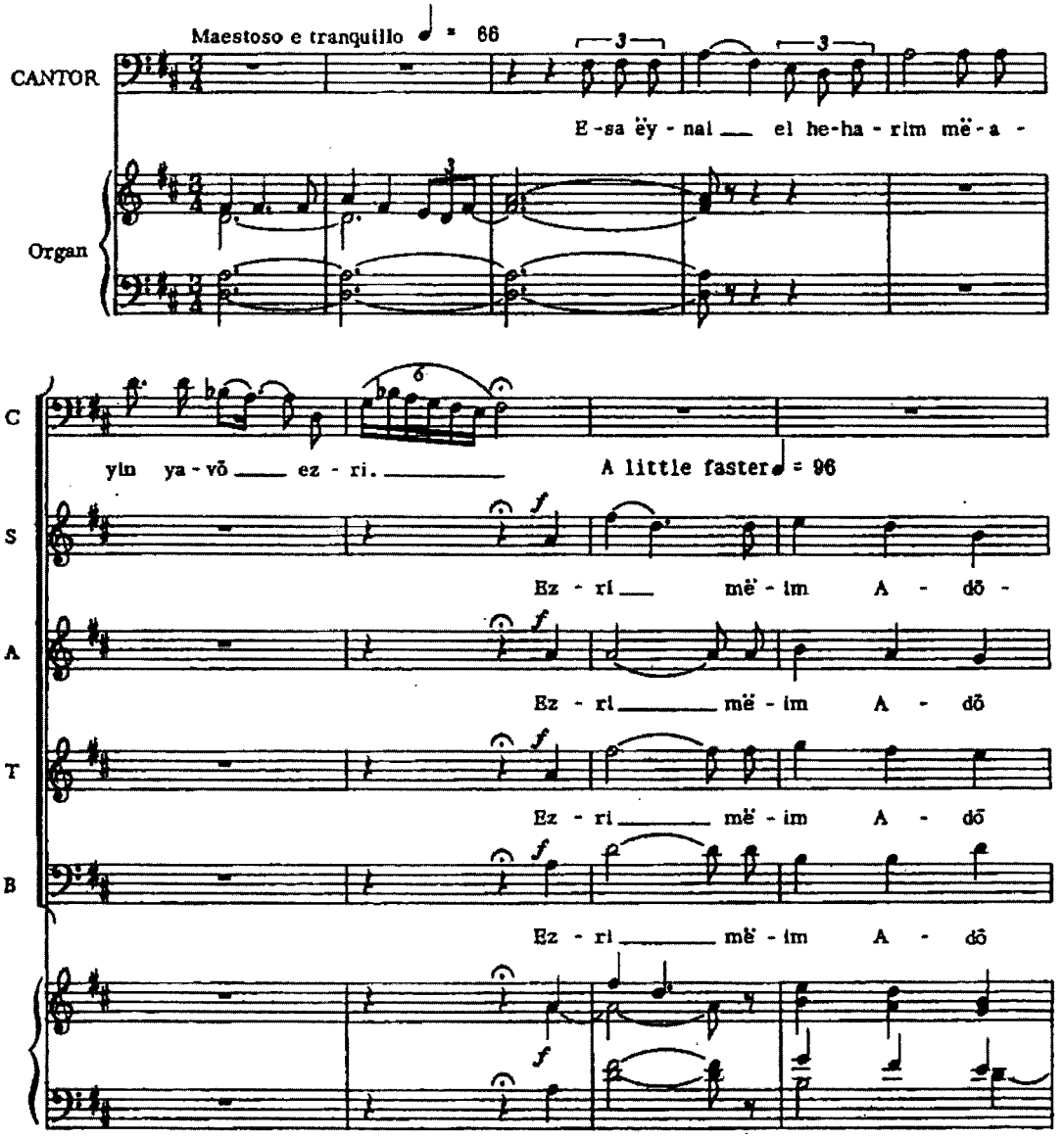
6

Esa Einai

for Cantor, Mixed Choir (SATB) and Organ

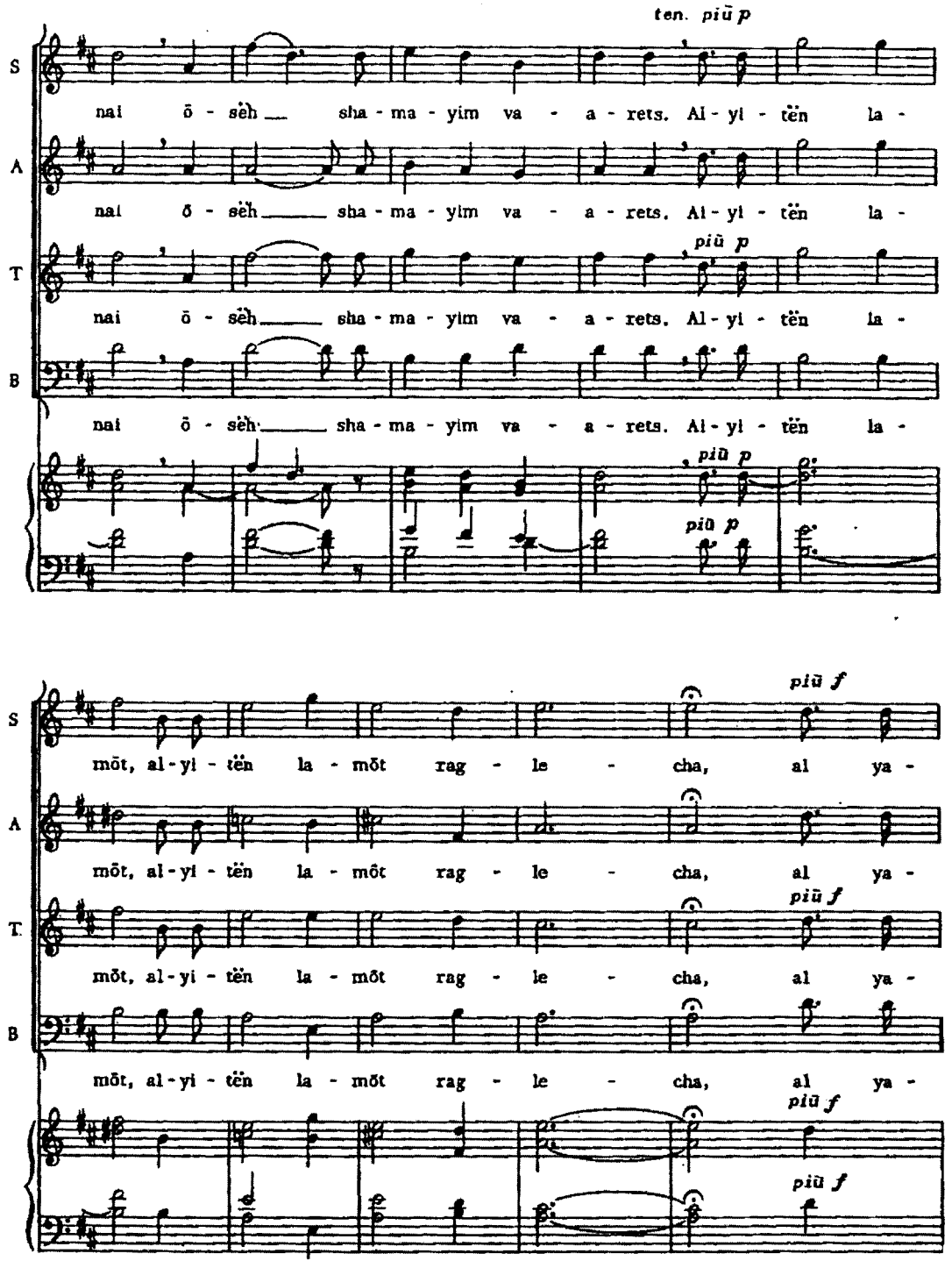
Psalm 121

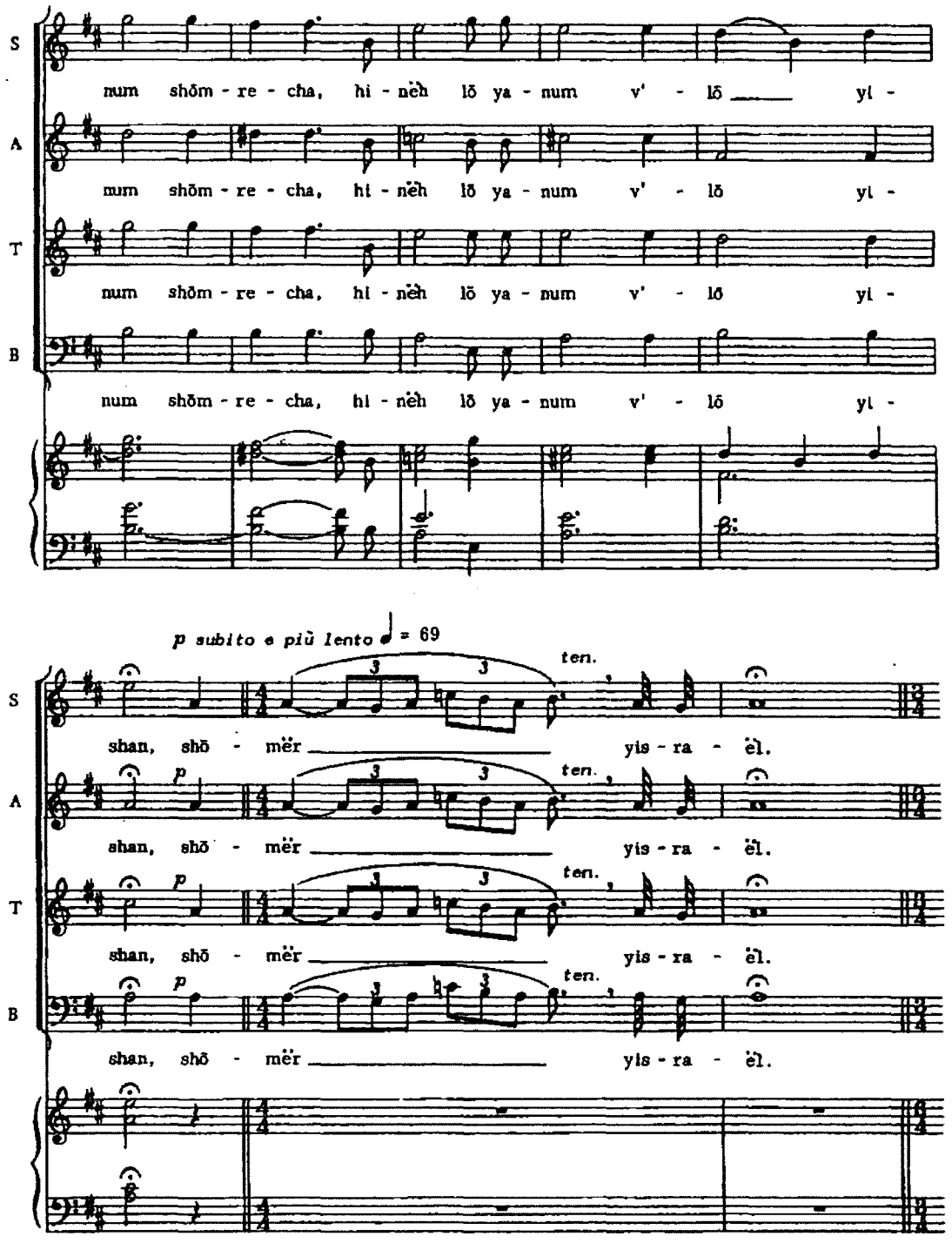
Lazar Saminsky

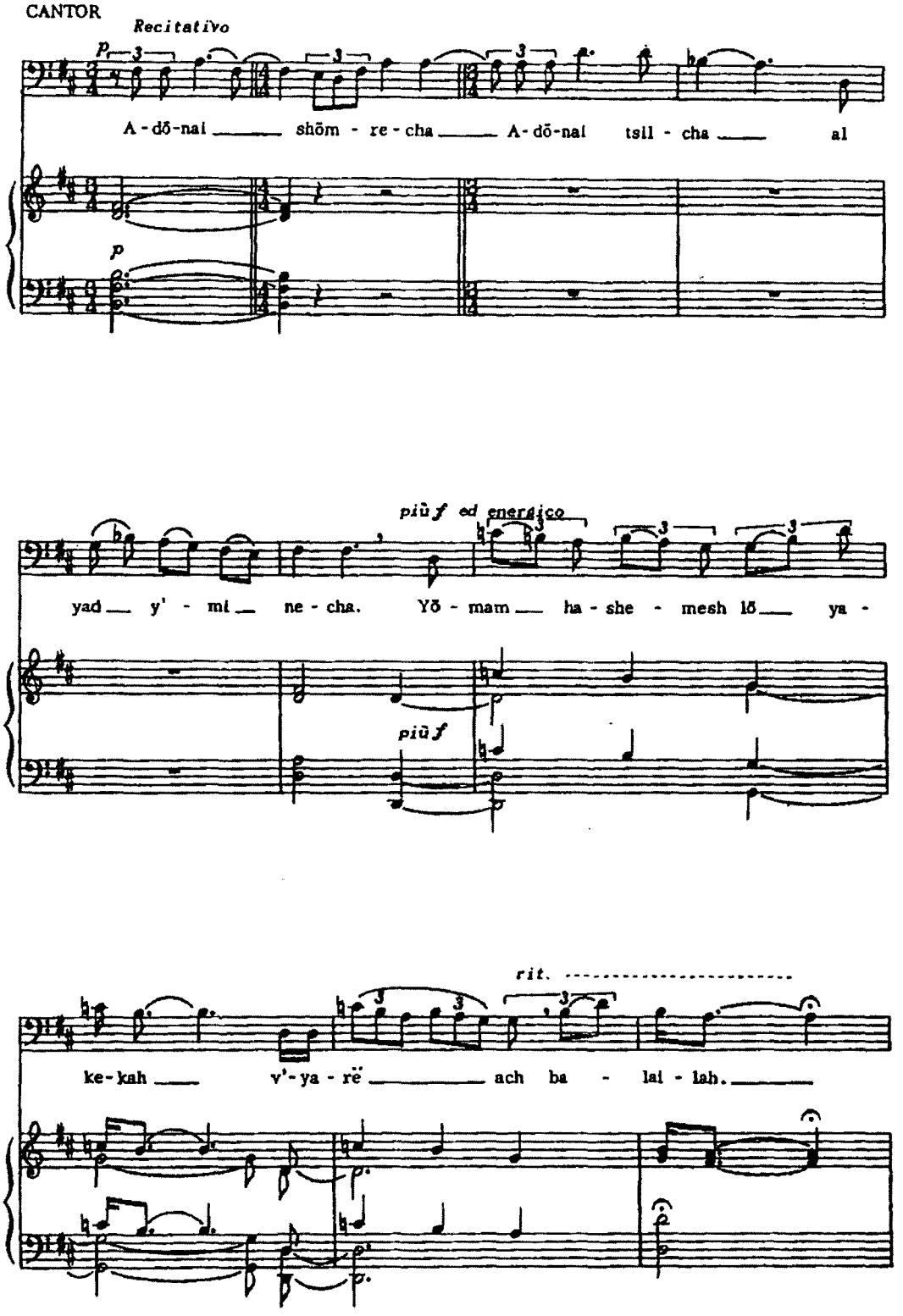


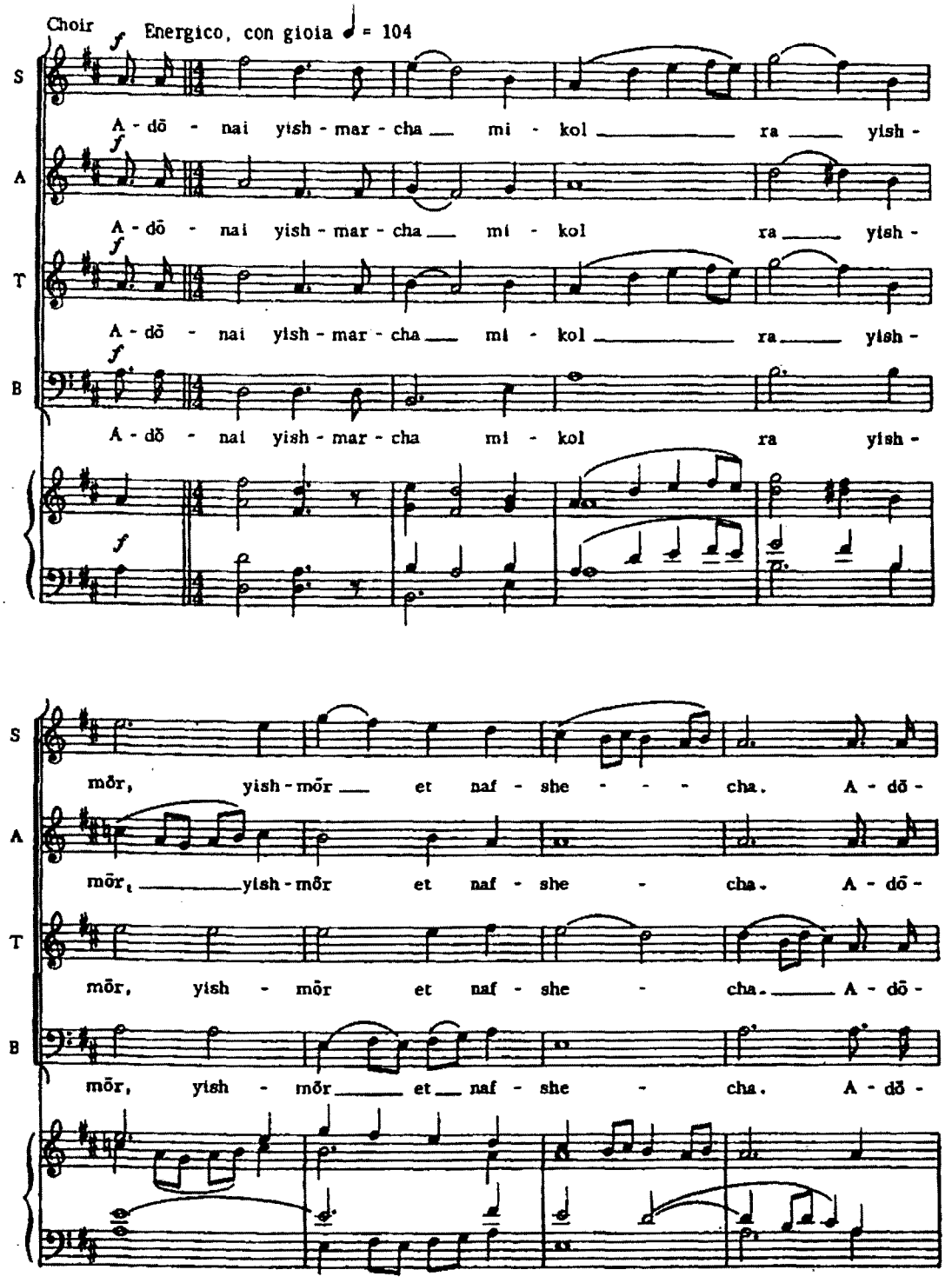
991600

32

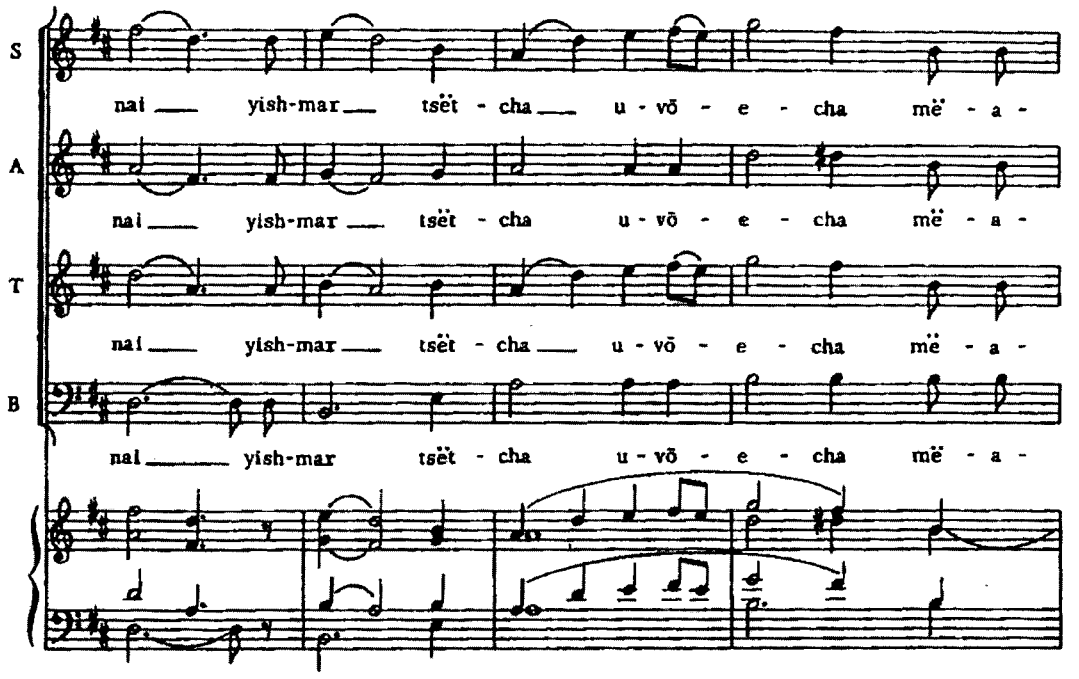

ten. più p
S
A
T
B
nai ō - sëh sha - ma - yim va - a - rets. Al - yi - tën la -
più p
più f
mōt, al - yi - tën la - mōt rag - le - cha, al ya -

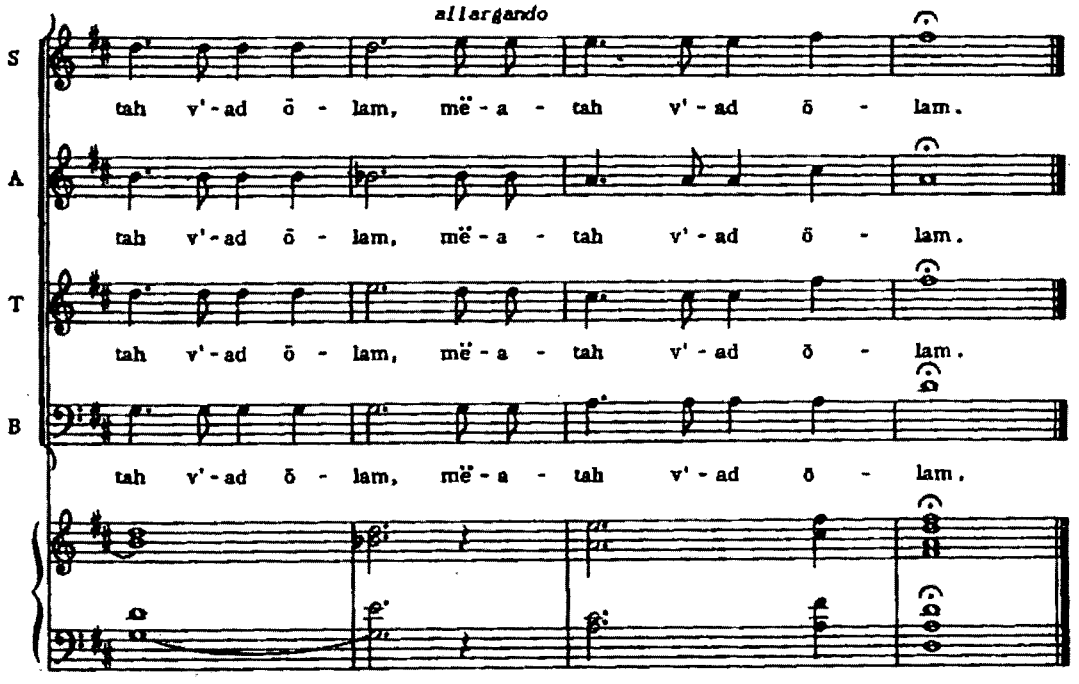

S
A
T
B
num shōm - re - cha, hi - nèh lō ya - num v' - lō yi -
num shōm - re - cha, hi - nèh lō ya - num v' - lō yi -
num shōm - re - cha, hi - nèh lō ya - num v' - lō yi -
num shōm - re - cha, hi - nèh lō ya - num v' - lō yi -
p subito e più lento ♩ = 69
ten.
shan, shō - mër yis - ra - ël.
p
ten.
shan, shō - mër yis - ra - ël.
p
ten.
shan, shō - mër yis - ra - ël.
p
ten.
shan, shō - mër yis - ra - ël.


CANTOR
Recitativo
p
A - dō-nai shōm - re - cha A - dō-nai tsil - cha al
p
più f ed energico
yad y' - mi ne - cha. Yō - mam ha - she - mesh lō ya -
più f
rit.
ke - kah v'-ya - rë ach ba - lai - lah.


Choir
Energico, con gioia ♩ = 104
S
A
T
B
A - dō - nai yish - mar - cha mi - kol ra yish -
mōr, yish - mōr et naf - she - cha. A - dō -

36


S
A
T
B
nai yish-mar tsëët - cha u - vō - e - cha më - a -
nai yish-mar tsëët - cha u - vō - e - cha më - a -
nai yish-mar tsëët - cha u - vō - e - cha më - a -
nai yish-mar tsëët - cha u - vō - e - cha më - a -


allargando
S
A
T
B
tah v'-ad ō - lam, më - a - tah v'-ad ō - lam.
tah v'-ad ō - lam, më - a - tah v'-ad ō - lam.
tah v'-ad ō - lam, më - a - tah v'-ad ō - lam.
tah v'-ad ō - lam, më - a - tah v'-ad ō - lam.

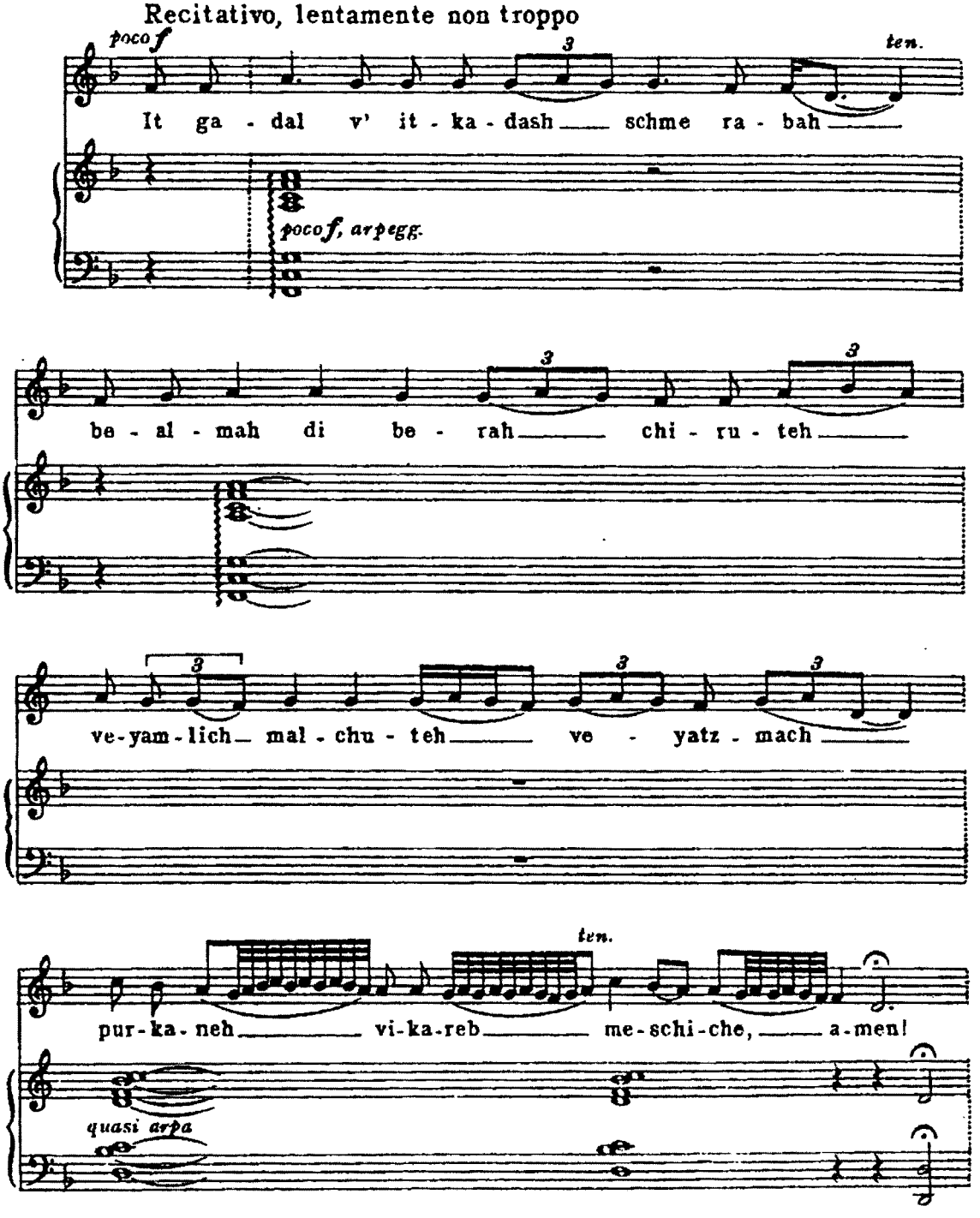
APPENDIX IV

"*Kaddish* of the Georgians" and "*Ana b'Korenu*"

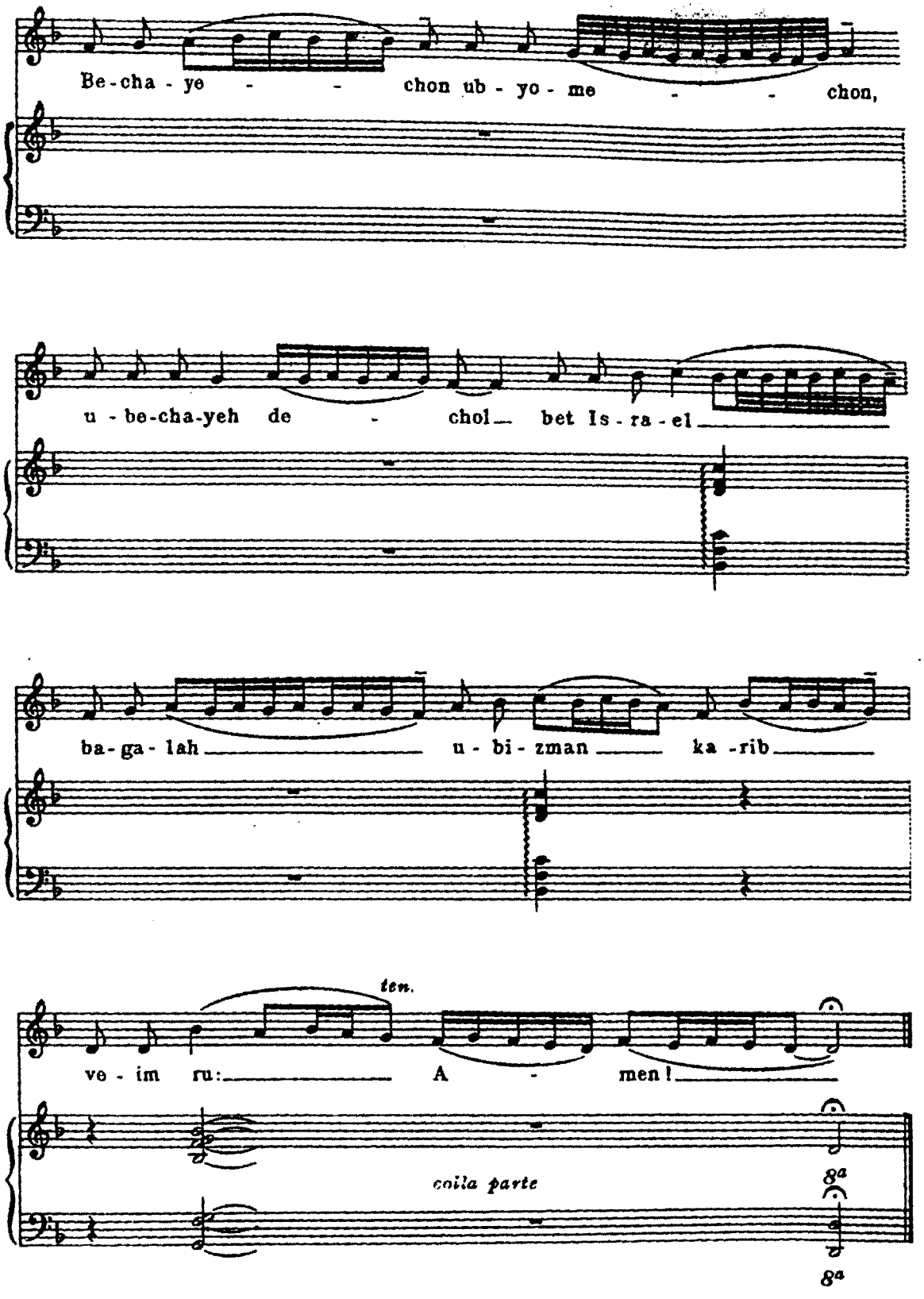
II. Songs of the Georgian Jews of Transcaucasia and Spagniols of Turkey

13. Kaddish of the Georgians

(Traditional Version)



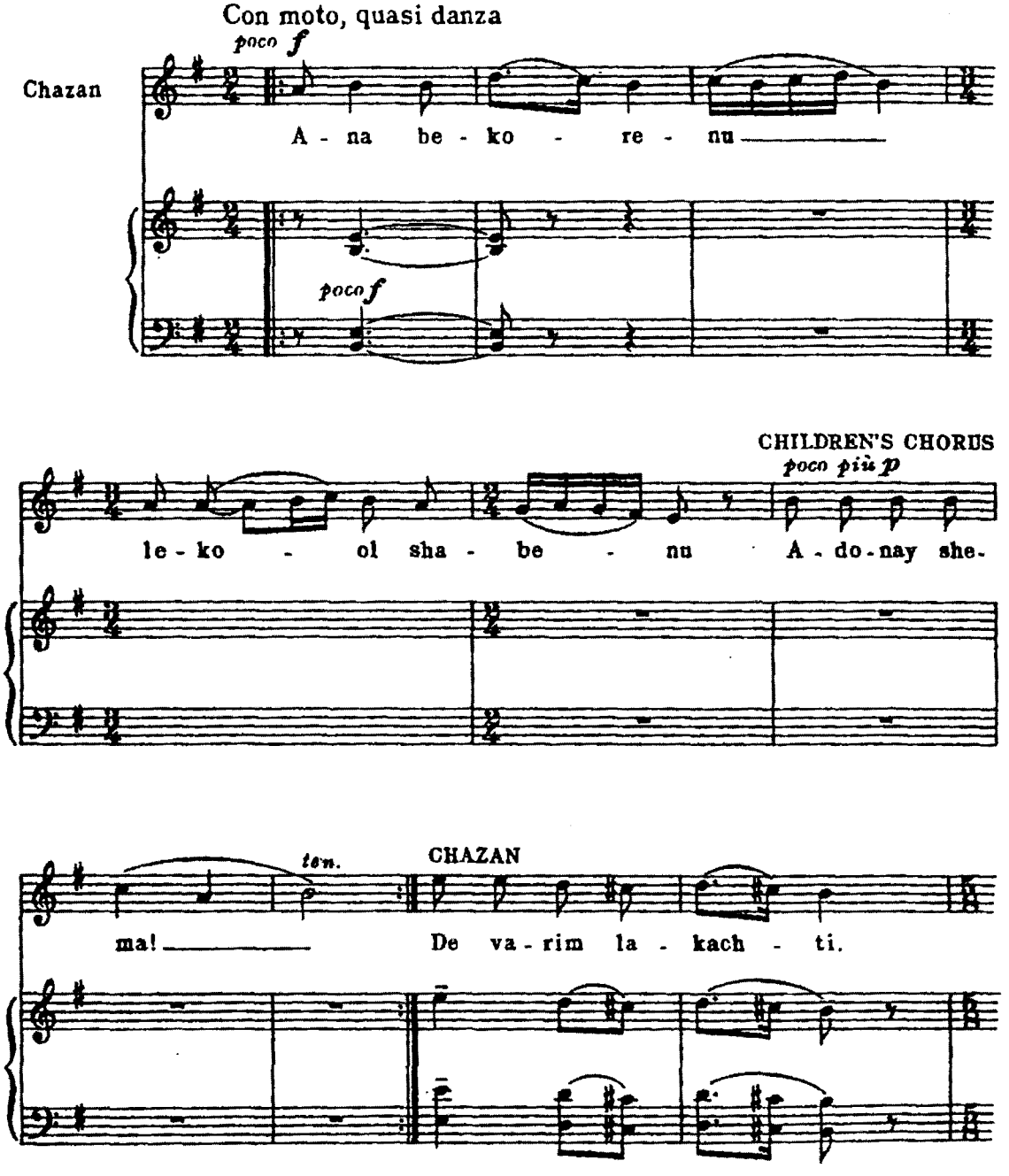
18


Be-cha-ye - - chon ub-yo-me - - chon,
u-be-cha-yeh de - chol bet Is-ra-el
ba-ga-lah u-bi-zman ka-rib
ten.
ve-im ru: A - men!
coila parte
8a
8a

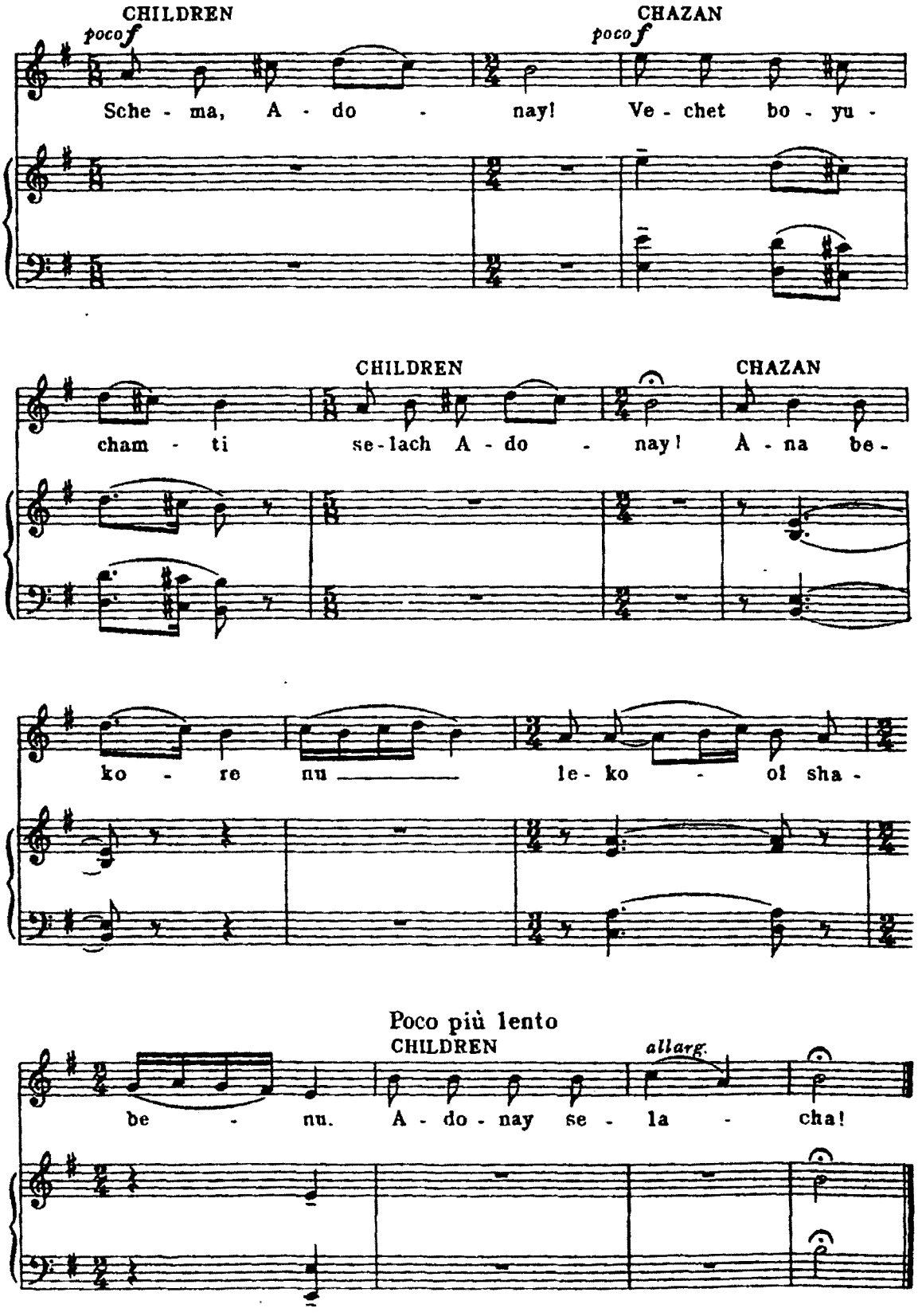
Ancient Chants for Rosh-Hashanah, Yom Kippur and Tishe be-Av of the Spagniols of Turkey

15. Ana b'Korenu

(An Introduction to Selichoth of Kippur)



22


CHILDREN
CHAZAN
poco f
poco f
Sche - ma, A - do - nay! Ve - chet bo - yu -
CHILDREN
CHAZAN
cham - ti se - lach A - do - nay! A - na be -
ko - re nu le - ko - ol sha -
Poco più lento
CHILDREN
allarg.
be - nu. A - do - nay se - la - cha!

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