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Synopsis

Medieval Hebrew poetry of Spain, rich in imagery and dense in Biblical and mystical allusions, is difficult to understand, interpret and capture in translation. These challenges are heightened when composers choose to set these texts to music. In this paper I join the arts of music and language by examining a slice of the vast repertoire of wine songs, love songs, choral motets, piyyutim and other liturgical music inspired by Medieval Hebrew poetry of Spain.

This paper is divided into two sections. In the first section, I will examine the climate and circumstances that gave rise to the Golden Age of Hebrew poetry in Spain, followed by a discussion of the rhetorical principles and general themes that relate to Medieval poetry in Spain.

There were many Jewish poets writing during the efflorescence of Jewish culture in Spain spanning the tenth through the thirteenth centuries. I will provide an overview of the lives and works of Solomon Ibn Gabirol, Moses Ibn Ezra, and Yehuda Halevi, as well a semantic and linguistic analysis of one poem by each. I will concentrate on these three poets, for I have discovered that they penned he majority of the poems of this era that have been set to music.

In the musical section, I present a summary of the repertoire I found, highlighting the salient features: poets, composers, dates of composition, type of setting and language. I will then discuss in depth the pieces I have selected for my recital, including biographical information on the composers and the poets not mentioned above. The musical analysis and interpretation will be augmented by information gleaned from interviews with five contemporary composers who were kind enough to share their insights with me. The appendix includes the recital program, the poems discussed in the thesis in both in Hebrew and English, the letter sent to the composers, and an alphabetical repertoire list by composer and by poet.

LANGUAGE IN SONG:
Musical Settings of Medieval Hebrew Poetry from Spain

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

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
New York, New York

1997
Rabbi Carole B. Balin

Acknowledgements

*I would like to thank Rabbi Carole B. Balin, Dr. Stanley Nash,
Cantor Benjie-Ellen Schiller, Dr. Mark Kligman, and Joyce Rosenzweig
for their invaluable help in the preparation of this thesis.*

Table of Contents

Introduction

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Language and Music

Language and music interact in many ways. Before considering how they function together in the form of a musical composition, I will examine them separately and discuss some of the properties they have in common as well as those that differentiate them.

Webster's New Unabridged Dictionary defines music as "the art and science of combining vocal or instrumental sounds or tones in varying melody, harmony, rhythm and timbre, especially so as to form structurally complete and emotionally expressive compositions."[1]

Although the dictionary's first definition of "language" incorporates the use of "vocal sounds," I prefer the second definition which defines language as "any means of expressing or communicating."[2]

I find Webster's definition of music troublesome raising obvious questions such as what do the authors mean by "art and science?" In fact, one could argue that art and science also form a necessary part of the definition of "language." While I agree that rhythm and timbre must be included in the definition, surely there need not be harmony in music. Moreover, I question whether melody is even necessary in the definition of "music." I am also reluctant to include in a definition the subjective consideration of "emotional

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[1] Webster's New Universal Unabridged Dictionary, (Cleveland: Dorset & Baber, 1983).

[2] Ibid

expressivity." In subsequent definitions, Webster goes so far as to say that music needs to be "pleasing," which I think is subjective.

In order to understand the similarities and differences of language and of music, let us begin by considering the purpose of each. In a basic sense, the purpose of both language and music is to communicate. Each communicates an idea or a feeling which need not be directed at anyone or anything.

Unlike music, of course, language need not be spoken (e.g. sign language, Morse Code, body language). I say spoken rather than verbal, because even though language may not be spoken, it is encoded in our minds as verbal— which is not to say that language cannot evoke emotions or affect independent of words with which to describe our feelings. This is what I meant by saying both that language need not be verbal and that music need not be (verbal) language.

Although both music and language may be written, not all musicians can look at a piece of music and hear it in their minds. As for understanding what a written piece of music has to say, we rely on what the composer has given us by way of interpretation. What performers bring to the music with their own musicianship, is not always in synch with the intentions of the composer. As a singer and a composer, I can appreciate the various interpretations different singers bring to the same piece of music.

Similarly, it would be interesting to ask poets what they think of different composers' interpretations of their words. While this would be impossible to ask of the Medieval Spanish poets, this paper does include interviews of composers who have set Hebrew medieval poetry to music. I will show how in some cases, they heard the same poem differently. As well, I will explore how the composers understand their personal approaches to composition and music in general and to the relationship between their music and the medieval poems they set in particular.

Language, especially poetry and rhetoric, shares many properties with music. Language can, in fact, be musical. That is, rules that govern music involving acoustic time and distance, as well as rhythmic patterns and vocal manipulations, inform language as well. To this mix must be added speed, dynamics, intonation, pitch, affect (interpretation), and not least of all, silence.

To say that music is language is, I think, to diminish music's inherent power to communicate emotion independent of verbal encoding.

Rather, music is a form of communication with its own unique properties, many of which are indeed shared by language. Yet, music need not communicate a message in order to be music. At the same time, music qua music can communicate. It does not need the overlay (or underlay, as we will explore later) of text. Consider music without words, whether sung (e.g. *niggunim*) or played (e.g. "abstract" instrumental music.) That the composer

did not intend for there to be a specific "message " or "idea" expressed does not mean that a performer can not communicate something, nor that communication was not received. Even in cases where the listener is unable to articulate (here, alas, we are bound by words again!) what the message was or even that there was a message, indeed a message was communicated.

I am a proponent of individual expression and evaluation in language and art, and perhaps it is that very subjectivity that the dictionary authors were interested in when they defined music. For they understood that each person has the ability to define music, and that there are no universals or objective definitions. Thus, what I define as music could just as easily be defined by the next person as noise.

It is useful to turn to the literature on the subject of language and music in order to understand how contemporary scholars in different fields define this relationship. Here, I draw on three publications: Carolyn Abbate's Unsung Voices[3], James Winn's Unsuspected Eloquence[4], and Stephen Feld's and Aaron Fox's article "Music and Language."[5]

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[3] Carolyn Abbate Unsung Voices (Princeton: Princeton University Press, 1991).

[4] James Winn Unsuspected Eloquence (New Haven: Yale University Press, 1981).

[5] Stephen Feld and Aaron Fox, "Music and Language," in Annual Review of Anthropology (vol 23, 1994: 25-53).

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Unsung Voices

In her book <u>Unsung Voices</u>, Carolyn Abbate primarily deals with Opera as the medium through which she examines the complex and often antagonistic relationships between music and language. She recognizes the inadequacy of words to describe it while sympathizing with the musicologists and critics who must do just that. She proposes that anyone speaking about music at the very least be aware that all verbal constructions imposed on musical reality are arbitrary and often subjective.

Abbate espouses a nineteenth-century aesthetic that ascribes *voice* to music independent of words, in the sense that "giving *voice*" to something means that it has something to say.

Extending the analogy to words, she contends that music has a physicality to it in the same way that voice does, sharing its properties of volume, pitch and intensity. While music is written by composers, it is made real by performers. As such she recognizes the "multiple musical voices that inhabit a work."[6]

Abbate is comfortable in accepting the paradoxes elicited by any comparison of music and language, not the least of which is the sense that while language is to a great extent linear

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[6]Carolyn Abbate, <u>Unsung Voices</u>, Princeton: Princeton University Press, 1991, p.x.

and structurally bound, music can transcend time and space. She ascribes to music metaphysical properties that challenge our visual and verbal definitions of reality, ultimately concluding:

> For interpreting music involves a terrible and unsafe leap between object and exegesis, from sound that seems to signify nothing (and is nonetheless splendid) to words that claim discursive sense but are, by comparison, modest and often unlovely. What is lost in the jump is what we all fear: what must remain unsaid.[7]

"Music and Language"

Steven Feld and Aaron Fox, anthropologists at the University of Texas at Austin, examine the same problems and relationships from the point of view of "musico-linguistic anthropology."

This inter-discipline, as defined by Feld and Fox encompasses a number of related fields including: sociolinguistics, semiotics, semantics, ethnography, anthropology, musicology, and the recently- developed disciplines of ethnomusicology and musical anthropology.

Feld and Fox outline what they term four major "predications" with regard to how music and language interact:

1) music as language, encompassing everything from orchestral "program" music to African drums, and of interest primarily to musical and cultural anthropologists,

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[7] Ibid, p.xv.

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ethnomusicologists, and sociolinguists.

2) language in music, looking at texts set to music.

 3) music in language, from oratory to poetry to Arnold Schoenberg's *spreschstimme* (speaking on pitch), and

 4) language about music, falling under the purview of theoretical linguists, writers (musicologists and music critics) and even philosophers (cf Abbate's metaphysical notions about music).

As will be shown, I am primarily interested in the second of these categories, language in music, with a specific focus on prosody and rhetoric as related to Medieval Hebrew poetry from Spain.

Unsuspected Eloquence

In his book, Unsuspected Eloquence, James Winn traces the history of the relations between poetry and music, beginning with primitive song and ending with, what he calls, "Expression in Modern Music: Schoenberg the Romantic, Stravinsky the Rhetorician."[8]

His work differs from other similar treatments of language and music in that it specifically

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[8] James Winn Unsuspected Eloquence (New Haven: Yale University Press, 1981), p. viii.

focuses on poetic language. Winn claims that "Music and poetry begin together, and the frequent separations in their history lead to equally frequent reconciliations."[9]

In his description of the highly musical poetry of the ancient Greeks, Winn explains the difference between the two Greek terms for poet: *aoidos* and *poietes*.

Aoidos, an earlier term, refers to the poet as "singer," whereas the later term *poietes* refers to the poet as "maker." The Greeks considered the poet's construction of language as a creation. Likewise in Hebrew there is a close linguistic relation between song and poem (both *shir*) and the two words for poet, *meshorer* and *paytan*. *Meshorer*, like *aiodos* is an older word than *paytan* and its first meaning is listed as "singer."[10] In Hebrew, *paytan* is a post-biblical loan word derived from the Greek *poietes*.[11]

Winn further explains that

> . . . the distance between speech and song was smaller in ancient Greek than in any modern Western language. Ordinary speech had pitch-accent, and music had vaguer, less stable pitches than those of our scalar music. . . . Philological authorities now agree that the acute accent indicated a raised pitch, perhaps as much as a perfect fifth higher than the pitch of an unaccented syllable.[12]

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[9] Ibid, p.1.

[10] R. Alkalay <u>The Complete English-Hebrew Dictionary</u> (Israel: Massada Ltd., 1990).

[11] Ernest Klein <u>A Comprehensive Etymological Dictionary of the Hebrew Language</u> (Haifa: The University of Haifa, 1987).

[12] Winn, p.5.

The correlation between raised pitch and acute accent is also found in Hebrew, specifically in the *trop*, or cantillation systems used for reading the Torah. Each trope symbol represents a motif of two or more musical notes that ascend or descend in pitch, guiding the reader in the correct chanting of a given word(s). There is a little known , but important rule stating that if a Hebrew word whose accent is on the penultimate syllable (e.g. *é-rets*, "land") is indicated by a trope symbol whose last note is higher in pitch than the preceding note in the motif, (e.g. the *munach trope*, la-(la)-sol-la), accommodations need to be made so that the reading of the Hebrew does not receive an artificial acute accent by dint of its *trope* symbol's higher end note. This is achieved by adding a beat to the penultimate syllable of the Hebrew word and chanting that penultimate syllable on the higher pitch as seen in the example below:[13]

Example: The motif (*munach*):
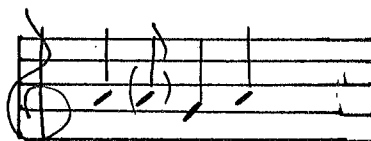
The word *é-rets* sung with *munach trope*:

not

e — — e - rets   e — rets

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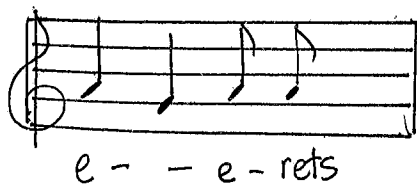
[13] For a more detailed description of the accommodations necessary in Hebrew cantillation, see A. W. Binder's <u>Biblical Chant</u> (New York: Philosophical Library, 1959).

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Winn cites a similar accommodation found in the Greek of Homer's Iliad, using the following example in which pitch is designated as high, low, or medium, and length is shown by a half note (𝅗𝅥) whose value is twice that of a quarter note (𝅘𝅥).[14]

Winn extends his history of poetry and music by highlighting the parallel paths that have led poetry and music to the eschewing of regular metrics and tonality respectively. Yet he cautions against "a possible overreaction, the allegation that only a return to rhyme and regular metrics can save poetry; but this notion, like the equivalent advocacy of a return to tonality for music, misses the point."[15]

I believe it is important for the composer setting poetic texts to music to understand and appreciate fully the poetry s/he is setting in order to create musical compositions that best amplify the meaning and rhythm of the words.

In conclusion, I agree with Winn's premise that ". . . analogies between poetry and music can help those of us who read and listen as well as those of us who create: by recasting poetic problems in musical terms, or musical problems in poetic terms, we may gain a fresh perspective."[16]

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[14] Without telling them the purpose of the exercise, I asked two Greek speakers to read the examples given below (neither speaker could read music nor recognized the origin of the text). Both speakers read he Greek with the exact intonation and rhythm shown by Winn.

[15] Winn, pp. 345-346.

[16] Ibid, p. 346.

Medieval Hebrew Poetry in Spain

The Muslims ruled over the Iberian peninsula for more than seven hundred years, from the beginning of the eighth century through the end of the fifteenth century. The eight centuries of Muslim rule in Spain were prolific years of discovery in the sciences, art and literature. As well, cooperation among the diverse communities inhabiting the Iberian peninsula reached an extreme that has never again been replicated. Muslims, Christians and Jews thrived under Muslim rule in an era of religious tolerance that found Jews in prominent military and social positions in the courts of the Muslim Caliphs. Even after the decline of Muslim power in Spain, Hebrew poetry and Jewish culture continued to flourish into the twelfth and thirteenth centuries.[17]

The influence and symbiosis of the peoples in Spain at the time extended to literature — sacred and profane, prose and poetry. Jewish poets of the time, writing in Hebrew (not Spanish or Judeo-spagnol) adopted the rules of Arabic versification and rhyme, including the counting of syllables and metric feet and the distinction between short and long syllables quantifiable by specific syntactic rules. The subject of the poems also reflects the influence and patronage of the leaders of the time, both within (e.g. Hasdai Ibn Shaprut)

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[17] Encyclopedia Judaica, 1971 ed., s.v. "Prosody," by T. Carmi

and outside the Jewish community: love, wine, nature, and both hetero- and homoeroticism. [18]

Hebrew poets in Spain at this time achieved extensive sophistication and influence that reached throughout Northern Africa. However, there is no evidence that the metrical norms of Arabic poetry reached the Arab and Jewish communities living in the East. For example, the poetry of Saadia Gaon of Babylonia follows the norms of the pre-Muslim *piyyut* including non-symmetrical rhyme, rather than the syllabic formulaic style of Arabic and Hebrew poetry in Medieval Spain. By contrast, Dunash ben Labrat, one of Saadia Gaon's pupils in Baghdad, traveled to Cordoba, Spain and adopted the Arabic quantitative meter and rules of rhetoric in his Hebrew poetry. Ironically, those who criticized him, including Yehuda Halevi, one the most prolific Hebrew poets of the time, responded in metrical verse. [19]

The principles of strophic structure (i.e. stanzas and verses) , meter and rhyme distinguish various genres of Hebrew literature in Spain. Most Spanish Hebrew poetry was written in strophic form with quantitative meter following one of the classical Arabic norms. Although a type of strophic poetry known as a "girdle" poem may be irregular in number and size of stanzas and in type of rhyme, it is " irregular" in a consistent fashion. For

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[18] Raymond Scheindlin The Gazelle (New York: The Jewish Publication Society, 1991), p. 40.

[19] Encyclopedia Judaica, 1971 ed., s.v. "Prosody," by T. Carmi.

example, the poem may incorporate patterns of stanzas of two, five and four lines that repeat throughout, as well as a rhyme scheme of ABACDA consistently.

In addition to these somewhat formulaic verse forms, Medieval Spanish Hebrew poetry is characterized as well by two other more flexible and paradoxical forms: strophic poetry in free verse and rhymed prose. Strophic poetry in free verse is found primarily in liturgical genres and does not incorporate syllable counting, whereas rhymed prose, its counterpart, is the preferred form in Middle- and Far-Eastern storytelling. [20]

Although Hebrew quantitative meter derives from Arabic versification, the distinctive properties of the Hebrew language made the meter appear different from its Arabic and Greek counterparts. The quantitative meter is based upon a regular pattern of short and long syllables, rather than stressed and unstressed syllables. As we shall see, this overlay of meter based on length rather than accent or stress has major implications for the application of music to these texts. Especially challenging is the academic exercise of attempting to reconstruct the way these poems may have been recited, as they surely were meant to be. It is important to note that research describing these patterns is complicated by the lack of diachronic/synchronic distinctions vital for historical linguistics. In many cases we find descriptions and lists of Hebrew quantitative metrical patterns devoid of historical context.

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[20] Encyclopedia Judaica, 1971 ed., s.v. "Prosody," by T. Carmi.

The rules and tendencies of the twelve basic meters adopted from the Arabic by the Hebrew poets can be reduced to three salient features: syllabic feet, length, and form a line. As described above, the syllabic metrical units are divided into feet based upon a series of short and long syllables (roughly equivalent to the English term "iambic" for example). The length of the line describes not only the number of feet, but the organization thereof. The form of the line is determined by the first two features, adding the distinctions of feminine and masculine rhyme.[21]

In Biblical Hebrew, as well as in Modern Hebrew linguistics, vowels are organized into long and short pairs. In the Hebrew poetry of Spain, short vowels are only represented by the *sheva nah*, the *hataf*, and the conjunctional (and) prefix vowel "u". All other vowels were considered long. As such, the short vowel remains the distinguishing feature of a foot of the Hebrew poetry of the time rather than the accented long syllable of Greek verse with which we are most familiar today.

It is important to add that Medieval Hebrew poetry is not as flexible as its modern counterpart with respect to the length of a line and its syllabic makeup. In Medieval Hebrew poetry, the type of syllabic foot found at the beginning of a line of verse often determined the ultimate length of the line (unlike modern Hebrew or European poetry in

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[21]The terms found in English and Greek (e.g. pentameter) for these descriptions, we
   should note, are not always applicable to the Arabic and Hebrew rhetorical system,
   specifically as regarding length of line.

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which we may just as easily find lines of iambic trimeter as iambic heptameter). The effect was that of a formality and regularity in rhythm and rhyme that challenged the poet's creativity and virtuosity in its rigidity. Thus the poets we are about to examine were masters of poetic construction as well as evocative imagery.

The Poets: Solomon Ibn Gabirol, Moses Ibn Ezra & Yehuda Halevi

Solomon Ibn Ibn Gabirol

Biography

Many of the details of Solomon Ibn Ibn Gabirol's life are unclear. However it is generally

assumed that he was born in approximately 1020 in or near Malaga, and moved to

Saragossa where he received his education. Ibn Gabirol's life was filled with tragedy that

forms the subject and tenor of many of his poems and philosophic writings. He wrote

numerous elegies, including those for his father and mother who died when he was young.

"Bi-Y'mei Yekuti'el Asher Nigmaru," dedicated to one of his wealthy patrons, is

considered one of the finest examples of Jewish Medieval secular poetry.[22] Ibn Gabirol

suffered from a serious skin disease, and a weak physique and was frequently ill. He died

in Valencia, at an early age, in approximately 1057.

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[22] Encyclopedia Judaica, 1971 ed., s.v. "Gabirol, Solomon Ben Judah Ibn."

Poetry

Ibn Gabirol's poetry, like that of his contemporaries and predecessors in medieval Spain, demonstrates great knowledge of Biblical literature, as well as linguistic virtuosity. Similarities in theme and rhetoric to Arabic poetry of the time are also evident. Ibn Gabirol's poetry is unique in its relative simplicity, deep spirituality and mysticism likened to Sufi poetry, and references to scientific disciplines as astronomy, in which Ibn Gabirol was well-versed. His secular poetry can be classified into panegyrics, elegies, laments, wisdom poetry, nature poetry, ethical poetry and riddles. His overweening arrogance gave rise to several self-laudatory compositions such as "Ani Ha-Sar" in which he calls himself a "violin unto all singers and musicians."[23]

Ibn Gabirol's philosophical views are expressed through poetry in his *"keter malkhut"* which begins with references to his larger philosophical work *"mekor hayim."* Ibn Gabirol wrote this metaphysical treatise, dealing with the properties and relationship of matter and form, in Arabic. But early Christian philosophers who were unaware of its Jewish authorship since the work lacks specifically Jewish content preserved it in Latin as *"Fons Vitae."*

The French Jewish composer Darius Milhaud set *"keter malkhut"* to music in the twentieth century in a cantata entitled *"Couronne de Gloire"* for orchestra,

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[23] <u>Encyclopedia Judaica</u>, 1971 ed., s.v. "Gabirol, Solomon Ben Judah Ibn"

choir and solo voice.

Ibn Gabirol's religious poetry, vivid in imagery and profound in its longing for God, is found in many Sephardic, Ashkenazic and even Karaite prayer books. Thus, I was able to find more musical settings of his liturgical poems than any other poet of the time.

"shachar avakeshkha"[24]

Perhaps the best known of Ibn Gabirol's liturgical poems is *"shahar avakeshkha"* found in the standard Reform prayer book for the High Holy Days, Gates of Repentance[25] as the opening hymn of the Yom Kippur *shaharit* (morning)service, and in the Reform prayer book for Sabbath and Festivals, Gates of Prayer[26] as the opening hymn for the *shaharit* service III.

In my analysis, I will examine the text verse by verse (i.e. as I interpret the verse divisions) with a literal, rather than poetic English translation. The indication of long and short syllables (found above the Hebrew text) follows the typical pattern of medieval Hebrew poetry. It is based on Arabic verse, though it is unique in light of the vagaries of

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[24] For Hebrew and translations of this poem, see Appendix A.

[25] Gates of Repentance, (New York: Central Conference of American Rabbis, 1978), pp. 292-293.

[26] Gates of Prayer, (New York: Central Conference of American Rabbis, 1975), p.332.

the Hebrew language.

As the diagram below shows, I interpret the alexandrine (12-14 syllable) verses' division into equal hexasyllabic hemistitches. I have divided the lines (keeping the same ascriptions of long and short) into dimeters semantically separated by a cesura, rather than into tetrameters.

Example: sha-har a-va-kesh-kha//tsu-ri u-mis-ga-bi

                e-roch l-fa-ne-kha//shah-ri ve-gam-ar-bi

Shachar	*avakeshkha*	*suri*	*umisgabi*
(At) Dawn	I shall seek you	my rock	and my support

Erokh	*Lefanekha*	*shahri*	*vegam*	*arbi*
I shall extend	before you	my morning	and also	my evening

Ibn Gabirol begins by addressing God, exclaiming how he seeks out God at dawn, in the morning and in the evening. In addition to these adverbial ("at the time of") interpretations of "*shahri*" and "*arbi*" one might consider the words as nouns, "*shaharit*" and "*arvit*" implying the prayer services at those times of day. Another interpretation hinges on the

words *my* morning and *my* evening, possibly meaning at all the times of my life from my birth (dawn) to my death (evening).

The choice of the word *"eroch"* may be a reference to the *shulhan arukh: "ta'aroch lifnei shulhan neged tsuri"* containing as it does the word *"tsuri"* which Ibn Gabirol uses in the first line. Ibn Gabirol's choice of the first person singular lends an introspective and individual cast to the poem, differing from the poet's other more didactic or more descriptive works. His use of the future tense here implies progressive action, continuation and expectation beyond the present.

In his book The Gazelle[27] The scholar and Hebraist Raymond Scheindlin, divides the poem into four verses consisting of one line each, equally divided into alexandrine (12 syllable) hemistitches.[28] Visually and syntactically I prefer two line verses of one alexandrine each, further divided into 6-syllable hemistitches. Thus the first verse would give us the following four hemistitches:

1.   Shahar avakeshkha — rich in the assonance of the vowel "a"

2.   Tsuri umisgabi: combining the related themes of rock and support with the

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[27] Raymond Scheindlin The Gazelle (New York: The Jewish Publication Society, 1991).

[28] See Appendix B.

conjunction "and" and with internal vocalic rhyme on the vowel "i"

3. E'rokh l'fanekha: repeating the future tense found in hemistitch one with the end rhyme of the analogous sixth syllable "cha" denoting the second person singular objective pronoun and referring to God.

4. Shahri vegam arbi: Like the second hemistitch, this hemistitch combines two related themes with the conjunction "and" and internal vocalic rhyme on "i".

The two alexandrines are further connected by hard end-rhyme AA on the syllable "-bi."

verse 2

Lifnei	*gedulatakh*	*emod*	*Veebahel*
Before	your greatness	I shall stand	and shall be afraid

23

Ki	*einkha*	*tireh*	*kol*	*mahshevot*	*libi*
For	your eyes	will see	all	the thoughts	(of) my heart

In the second verse, Ibn Gabirol speaks of the omniscience and omnipotence of God. In the second hemistitch of this verse Ibn Gabirol introduces a physical presence — both human and divine.

In the first version of the poem, "your greatness" is expressed in the second person singular feminine, "*gedulatakh*" rather than the masculine "*gedulatekha*."[29] While one could speculate that Ibn Gabirol was trying here to introduce the feminine aspect of God, I think the choice in word is syntactic rather than semantic: the poetry simply scans better and fits the syllabic pattern better in the feminine.

In his use of the future tense verbs "*emod*" and "*ebahel*," Ibn Gabirol repeats the pattern of related words connected with the conjunction "and." Here too, Ibn Gabirol has taken poetic license to shorten the otherwise three syllable first person singular future tense verb "*eemod*" in which the second syllable usually carries a "*hataf segol*" to the two syllable "*emod*" converting the "*hataf segol*" into a "*sheva nah*" not usually found under guttural consonants such as "*ayin*." He first employs this license above in verse one with the word "*erokh*."

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[29] See Appendix A

The relationship between God and humanity is further established in this verse by attaching a future tense verb "*tireh*", to God's actions as well. Thus God's actions towards us are also expressed as continuous, extending into the future. Whereas in later rationalist and existentialist writings there appears a conflict between reason and faith, logic and emotion, thinking and feeling, and head and heart, in the Tanakh, the seat of the intellect was in the heart.[30]

The expression "thoughts of my heart" found here in verse 2 reflects a theme duplicated in many of Ibn Gabirol's liturgical poetry. His poetry often reflects this yearning to "know" God through the intellect of the soul, and frustrations arise from his belief that human beings are unable to know God.

verse 3

Ma	*zeh*	*asher*	*yukhal*	*halev*	*v'ealashon*
What (is)	this (there)	that	can (may)	The heart	and the tongue

Laasot	*uma*	*koah*	*ruhi*	*betokh*	*kirbi*
Do	and what	strength	(has) my spirit	in the midst	(of) my closeness

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In verse three we find a variation from the pattern of a cesura after a hexasyllabic dimeter, so that instead of *shahar avakeshkha//tsuri umisgabi*, we have in line 5 *ma-zeh asher yukhal halev vehalashon* as one uninterrupted unit without cesura. Besides changing how it is recited, this will become important in setting the poem to music, presuming the composer wishes to remain loyal to the text's meaning.

Similarly, in line 6 the meaning is unclear unless we make the elision between the two hemistitches. The entire verse is further set apart by the enjambment (i. e. reading as a continuous line) of lines 5 and 6, without which the verse would not make sense.

Further evidence of the importance and beauty of this enjambment is lent by the repetition of the interrogative "ma" which begins line 5 and serves as the semantic beginning of line 6: *Ma-zeh . . . uma..*

The diversion from the rhythmic pattern immediately draws our attention to it. Ibn Gabirol was not frivolous in his decision to change the meter here: this is the semantic climax of the poem. In this verse, Ibn Gabirol illuminates his (and our) spiritual and physical helplessness before
God — heart, tongue, breath, kishkes.

Verse 4

Hine	*lekha*	*titav*	*zimrat*	*enosh*	*al ken*
So that	unto you	will find favor	the song (of)	man	therefore

Odekh	*beod*	*tehiyeh*	*nishmat*	*eloa*	*bi*
I shall praise you	as long as	I shall be (have)	the soul (of)	God	within me

The parallel rhetorical questions posed in lines 5 and 6 of verse 3 are resolved, if not answered in verse 4. The answer begins cleverly with *"hine."* Ibn Gabirol plays with the varied meanings of this word to convey the surprise a scientist might find upon discovery (behold) while serving as an introduction to a dependent clause (so that).

As in verse three, there is no cesura between the hemistitches and line 7 enjambs with line 8 giving the effect that it is to be read without pause. In this verse *"titav"* functions in much the same way as *"yukhal"* in verse three — not simply as a future tense verb, but rather as a subjunctive verb infusing the future with doubt and humility. A translation might look like this: "What could the heart and tongue *possibly* do...?" and "So that the song (praise) of Man *might/may* find favor."

Moses Ibn Ezra

Biography

Moses Ibn Ezra, like many of his contemporaries both a poet and philosopher, was born in Granada in 1055. His life was full of misfortune as well as displacement throughout the Iberian peninsula, and he often found himself beholden to the munificence of wealthy patrons whose praises he sang in his poetry. Ibn Ezra was instrumental in encouraging the poetic efforts of Yehuda Halevi, whom he invited to Granada and with whom he formed a friendship that lasted for many years.[31]

Poetry

Ibn Ezra was a prolific poet, particularly interested in the nuances of Hebrew poetics and language. Some scholars claim his excessive embellishment and ornamentation detract from the beauty of some of his works.[32] Unique in Medieval Hebrew literature is his *Kitab al-Muhadara wa al-Mudhakara,* a treatise on rhetoric and poetics.

Ibn Ezra's secular poetry is as sensual and hedonistic as his liturgical poetry is ascetic and

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[31] T. Carmi, ed. <u>The Penguin Book of Hebrew Verse</u> (New York: Viking Press, 1981).

[32] <u>Encyclopedia Judaica</u>, 1971 ed., s.v. "Ibn Ezra, Moses."

sparse.

As such, an intersting and unresolved tension appears between his lusty love and wine poems and his meditative and reflective penitential piyyuttim. He died in 1135, dissolute and disenchanted with the level of sophistication of the Jews he encountered in his wanderings through Christian Spain.

Of his large corpus of *selikhot*, perhaps the most famous and certainly the one most often set to music, is *El nora alila*. This *piyyut* can be found at the conclusion of the *ne'ilah* service on Yom Kippur. It has been alternately interpreted musically as enthusiastic and joyful, and as majestic and awesome as reflected in the title. I will examine several musical settings of this piyyut in the following chapter.

El nora alila [33]

In form, the poem is a classic *pizmon*, with an opening and closing refrain that serves as a chorus between each verse. It is characterized by syllabic rather than quantitaive meter in alexandrine (14-syllable) form with equal hemistitches (mostly) of seven syllables separated semantically by a cesura. The exceptions fall regularly into patterns of eight and six, or six and eight. An acrostic, the initial letters of the six interior strophes spell *Moshe hazak* "Moses the Strong."

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[33] See Appendix C for Hebrew and translation

In this poem, Ibn Ezra employs alliteration, assonance, and internal rhyme. I will highlight below the main examples of these features.

1.	Verse 1	Alliteration on [l]	*el nora alila*
2.	Verse 2	Alliteration on [m]	*metey mispar*
3.	Verse 3	Alliteration on [sh], [m] and [h]	*shofkhim lekha nafsham. . .*
		Internal rhyme/assonance	*nafsham/fish'am/khahasham*
4.	Verse 4	Change to third person plural	*lahem/vehaltsem/vehotmem*

Until this point Ibn Ezra has used the first person plural, (e.g. *lanu*, "us," *noseim*, "we lift up"). For the rest of the poem he has changed the pronoun to the third person plural they/them/their. It should be noted that this nuance is not reflected in the translation in the Appendix.

5.	Verse 5	Alliteration on [l], [h] and [m]	*hon otam verahem/vekhol . . .*
		Internal rhyme with synonyms	*lohets/lohem*
			oppress/make war
6.	Verse 6	Assonance on [e]	*avihem/vehadesh/et/yemehem*
			kekedem
		Internal rhyme	*avihem/yemehem/kekedem*
7.	Verse 7	Assonance on [a]	*kera na shenat ratson*
		Extensive rhyme	*ratson/hatson*

Yehuda Halevi (Abul Hassan)

Biography

Yehudah Halevi was born in Tudela, Spain (or others say Toledo) in approximately 1075. He was born into a wealthy, learned family and became well-versed in Hebrew and Arabic. Halevi traveled to Granada in Andalusia, stopping in Cordoba. In Cordoba, Halevi captured the attention of and Moses Ibn Ezra by winning a poetry contest by imitating his style. Like many of the Spanish Jewish courtiers of the time, Halevi practiced medicine and trade under the Catholic King, Alfonso VI.[34]

A later poet in the Golden Age of Medieval poetry in Spain, Halevi straddled the Muslim and Christian regions of Spain. As Muslim rule in Andalusia began to decline with the invasion of the Almoravides from Northern Africa, Halevi started to wander through the Iberian peninsula. After the murder of his benefactor, Solomon Ibn Ferrizuel, he returned to the Muslim part of Spain.

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[34] Encyclopedia Judaica, 1971 ed., s.v. "Judah Halevi."

Sefer Hakuzari, "The Book of Argument and Proof in Defence of the Despised Faith" is Halevi's main philosophical text. The text, mirroring Halevi's personal spiritual journey, tells of Halevi's gradual and difficult decision to leave the Iberian peninsula for Eretz Yisrael. In his outspoken way, Halevi claimed that redemption for all Jews lay only in the land of Israel, as God had promised the land to the Jews, even though at the time it was little more than a desert under Crusader rule.

Halevi's poems about Zion reflect an internal conflict between the land of his immediate ancestors-Spain, and the land of his faith and people-Israel. En route to the Land of Israel, Halevi stopped in Cairo where he received much acclaim for his poetic virtuosity. Halevi died in 1140 after unsuccessfully trying to make the last leg of the voyage.

Poetry

Halevi's poetry exhibits unrivaled mastery of language and musical patterns. His love poems in particular — both allegorical and hedonistic — are the epitome of musical artistry. Halevi's secular poems are eulogies or friendship poems in the Arabic *qasida* form (i.e. poems with strophic structure derived from folk literature) with much embellishment. In his laments, Halevi eschewed the style and formula of the classical laments, while maintaining a strophic form influenced by Arabic folk songs and ballad verses.

Halevi's poems appeared in manuscript from an early period, and were included in collections of *mahzorim,*. As early as the nineteenth century scholars published his poems in collections, journals and periodicals.

Yom leyabashah [35]

Halevi composed 350 piyyutim for Jewish festivals.His *piyyutim* are a good source for study on account of their imagery and mystical sound patterns. One illustration of the alliterative power of his poetry is found as an insertion in the first benediction of the *shema* in Morning Service II for Rosh Hashanah in the <u>Gates of Repentance,</u> (p. 168).

It reads: *kol kokhvei voker l'kha yashiru, ki zohorehem l'kha yazhiru. uv'ne elohim omdim al mishm'rot layil veyom, shem needar yadiru, uk'hal k'doshim kiblu mehem, v'chol shahar l'shahar beitkha yairu..* ("All the morning stars shall sing unto you, for it is unto you that they shine their brilliance. And the children of God keep vigil night and day, praising your name, and they are unto themselves a holy congregation and from dawn to dawn will they breathe in your house").

In "Yom leyabasha," Halevi calls out to God, insisting on redemption with clever literary allusions. Yom L'yabasha, a piyyut inserted into the first benediction following the shema on the last day of Passover, commemorates the crossing of the Sea of Reeds. Yehuda

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[35] For Hebrew and translation see Appendix D.

Halevi imbues this piyyut with several layers of meaning and Biblical quotes and references.

The poem appears to be a paean of thanks to God and a request for redemption on account of God's grace and mercy. Yet analysis reveals that the poet *insists* that God bring about redemption because Israel is entitled to it.[36]

The analysis will highlight the linguistic structure of the poem, revealing Halevi's genius with words, poetry, and Biblical scholarship.

The rhyme scheme is simple, yet impressive in its extensiveness. The piyyut begins and ends with a refrain or chorus of two lines, eleven syllables each with a cesura after the fifth syllable. This form is illustrative of a classical *pizmon*, in that it is a strophic *selikhah* with a refrain, and its meter is syllabic rather than quantitative. While the first five syllables of each line do not match exactly in meter (see example below), they do form a beautiful internal assonance and alliterative rhyme on the vowel [a] and the consonant [sh] (yabasha/chadasha).

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[36] There is an excellent account of this request and its relationship to Tamar's pledge in Jakob Petuchowski's <u>Theology and Poetry</u> (Boston: Routledge & Kegan Paul, 1978) pp. 63-70.

Example 1

Yom le-ya-ba-sha   — — — u — [37]

Shi-ra ha-da-sha   — — u — —

Not only does the second hemistitch of each line match rhythmically (lslsll), it rhymes back to the fourth phoneme of each word VCVC [ulim] (see example below) As is often the case, some poetic license is necessary to fit the rhyme scheme..

Example 2

Ne-hef-chu m-tsu-lim   — — u — u —

Shi-b-chu g-u-lim   — — u — u —

The effect of this extensive, alliterative rhyme is rhythmic and percussive in its driving pulse. In addition, in the style of the time, Halevi has included his name as an acrostic.

The regular, repeated rhyme scheme of the *piyyut* is as follows:

AA//BBBA//CCCA//DDDA//EEEA//FFFA//GGGA//HHHA//IIIA//AA

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[37] I have indicated the long syllables with a dash (—) and the short syllables with a [u].

Although it is relatively simple to rhyme in Hebrew — with its gender, person and number suffixes often identical — the consistency and extent of the rhyme employed here by Halevi illustrates his virtuosity. That he does so while enhancing, rather than sacrificing the meaning, is further proof of his genius.

In each verse lines one and two are closely related semantically, rhythmically and metrically. Line three of each verse stands out by dint of its different meter and line four of each verse rhymes with the last line of all the verses of the poem providing a unique continuity and pace. Several of the rhetorical devices deserve special mention for their cleverness:

8.   Verse 2/lines 3 & 4:   *vetarmit* and *vatanamit* with 6 rhyming phonemes over 2 words

9.   Verse 3/lines 7,8 & 9:   *yeshurun* and *yeshorerun* a play on words between *yeshurun*, a poetic name for Israel and *yeshorerun* "sing'. It is important to note that the repeated rhyme on the entire word *yeshurun* is the only example of its kind in the poem.

10. Verse 4/lines 13 & 14   Internal initial rhyme on *utlaket* and *kimlaket*

11. Verse 6/lines 19 & 20:   *ototam* and *otam*   "your signs" and "them" referring back to "your signs"

12. Verse 7/lines23,24 & 25:   *emet* is in both *nirshemet* and *hotemet*. A midrash could be made upon the notion that the "truth' is found in the "request" and in the "signet" (of Judah). It is also interesting to note here that this verse is unique in that each line is an interrogative (with the truth to be found in the answer to the questions).

13. Verse 8/lines 27, 28 & 29:   Here, Halevi boldly addresses God in the imperative, demanding the redemption promised, as mentioned above, and proffering what may result of its deliverance.

14. Verse 9/lines 31,32 & 33:   *-mukha* and *-mokha* changing the penultimate vowel and drawing attention to the Biblical quote which serves as the "punch line" of the poem praising God and implying that God should do this because God can (Halevi effecting humility).

I have mapped below three metrical patterns in *"yom leyabasha."* The only exception to this pattern is found in the line *"mi khamokha"* in verse 9. This truncated atypical rhythmic line contributes to the importance of the rhetorical question posed to God.

The rhythmic patterns identified for verses 2-9 (excluding the opening and closing refrain) are as follows:

Pattern #1:   hexasyllabic dimeter   — — u/ — — — — (read from right to left)

Pattern #2:   heptasyllabic dimeter   — — u/ — — — — u (alternately this could be read the same as pattern 1 using the first short syllable as a pick-up note, especially in recitation and singing)

Pattern #3:   pentasyllabic monometer   — — — — —

Pattern #4:   tetrasyllabic monometer   — — — — (line 33 only)

The breakdown among the lines of the poem is:

verse 2:	1	1	2	1
verse 3:	2	2	1	1
verse 4:	2	3	2	3
verse 5:	3	3	2	3
verse 6:	3	2	2	1
verse 7:	2	3	2	3
verse 8:	2	2	2	2
verse 9:	2	2	4	2

Musical Settings

Repertoire

In my research, I found over one hundred musical settings and collections of music of the Medieval Hebrew poets from Spain. I was able to find many listings in the RLIN and Eureka Music databases at NYU and through the New York Public Library. My research took me to the Music Library at Lincoln Center, to the American Music Center Archives, and to the Library of Congress in Washington, D.C.

Additionally I was able to find many pieces of music in the collection at Hebrew Union College-Jewish Institute of Religion in New York and in Cincinnati, both by using the newly-developed computerized music program and by browsing the shelves, and through Inter-Library Loan.

Research has been challenging as there are few indices and cross-references of Medieval Hebrew poetry in general, and even fewer of the musical settings thereof. Working from a title of a poem I recognized as belonging to one of the poets of the era, I found pieces in music in anthologies. Often however, the author of the poems set to music is not mentioned, or incorrectly attributed to *anonymous*. When working from a translation of the Hebrew without the benefit of the Hebrew text, the challenge was to find the poem in the original Hebrew. Often the title of the poem from one language to the other was

changed and variable word order from Hebrew to English, French, German or Yiddish made the poems difficult to locate even in alphabetical indices by title or first line.

Even after finding a poem and a listing of a musical setting of it, finding the music itself was a challenge. Some pieces I found were unpublished manuscripts, in private collections, in international archives (Israel specifically) or in collections in libraries across the country. Although the Isaac Levy Anthology of Judeo-Spanish music and the Tara Publications book of Sephardic music have been helpful in cataloguing Sephardic melodies of these poems, often there is no known composer of these melodies. Furthermore, many of the Sephardic melodies to these poems incorporated as Bakashot and piyyutim in the liturgy are yet to be transcribed.

The languages represented in the repertory are Hebrew, English, German, Yiddish and French. The themes run from the sacred (piyyutim included in the liturgy, especially on Yom Kippur) to the profane (love songs and paeans to nature) to the bawdy (drinking songs). The repertory contains both music for solo voice and for choir, most with keyboard (piano or organ) accompaniment.

Among the works of Ibn Gabirol repesented in the repertory, *"Shahar avakeshkha"* and *"Kirya yefefiya"* were the poems most often set to music. I found many settings of *"Shahar avakeshkha* in English, translated as either "Early Will I Seek Thee" or "At Dawn I Seek Thee." I also found a number of settings of Ibn Gabirol's *"kol berue"* in

collections of Sephardic music.

Yehuda Halevi's poem *"Mi yitneni"* has been set by several composers in Hebrew and in English as "A Servant Unto Thee." *"Yom leyabasha,"* a piyyut for the seventh day of Passover has been set to music of several folk traditions from Germany to Morocco. Although fewer of Moses Ibn Ezra's compositions have been set to music, I found at least fifteen settings of *"el nora alila,"* based on a sephardic melody, and representing countries as disparate as Surinam and Turkey.

Of the many piyyutim found in the Sephardic tradition, a number of the texts are medieval Hebrew poems from Spain, most notably *"Yom leyabasha," "El nora alila," "Shahar avakeshkha, "Deror yikra"* (Written by Dunash Ben Labrat), Halevi's *"Ya shema evyonkha,"* and Abraham Ibn Ezra's *"Ki eshmera shabbat."* I found many of the Sephardic piyyutim in three collections: Isaac Levy's <u>*Antologia de Liturgia Judeo-espanola,*</u>[38] Abraham Lopes Cardozo's <u>Sephardic Songs of Praise,</u>[39] and Eli Mellul's <u>Songs of the Jews of Morocco</u>.[40]

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[38] Isaac Levy <u>*Antologia de Liturgia Judeo-espanola*</u> (Jerusalem: Maran Book Maufacturers, 1965).

[39] Abraham Lopes Cardozo <u>Sephardic Songs of Praise</u>) Cedarhurst: Tara Publications, 1987).

[40] Eli Mellul <u>Songs of the Jews of Morocco</u> (Cedarhurst: Tara Publications, 1996).

Recital

In selecting the pieces for my recital, I chose a representative sample of poets, composers and styles, with the express purpose of showing the diversity of interpretation in the musical settings of these beautiful texts. Thus, my recital will include rhythmic Sephardic piyyutim accompanied by tof (drum) and finger cymbals, drinking songs in German by Louis Lewandowski, a cappella choral liturgical motets, a duet for soprano and tenor, and a contemporary solo piece for voice and classical guitar.

I have been fortunate enough to have interviewed five composers about Medieval Hebrew poems they have set to music. Professors Bonia Shur and Sam Adler, Cantor Rachelle Nelson, Ben Steinberg, and Simon Sargon were kind enough to give me their personal insights into the creative process of composition.

I. *"Shahar avakeshkha"*

A. Bonia Shur

Professor Bonia Shur is director of Liturgical Studies at the Cincinnati, Ohio campus of Hebrew Union College-Jewish Institute of Religion.

Professor Shur began our interview by arguing that if music does not amplify the poetry, it

doesn't deserve to be played; indeed some music destroys poetry. Poetry has its own rhyme, rhythm and flow, and the music should be sensitive to and not work against those internal poetic qualities. Shur's *"shahar avakeshkha"* is dedicated to Dena Feingold, a Rabbinic student (at the time) who asked him to write an opening song for the Morning service on Shabbat.

He wrote in a Mediterranean style befitting the Spanish homeland of Ibn Gabirol and found in Israeli music as well. This style is found in several other of Shur's compositions. In the piece, there are echos of Joaquin Rodrigo's *Concierto de Aranjuez* in the opening piano introduction and in the quick sixteenth note embellishments. The syncopated rhythms, also typically Mediterranean in style, serve to amplify the words and the upbeat (pun intended) interpretation. He chose to set the piece originally for flute and double bass, as well as piano, since these instruments were available to him at the time.

Shur is very sensitive to the text in his setting, and said that were he to write the piece in English or another language, it would be quite different, so as to accommodate the streess and cadences of the language of composition. He expressed a love of Hebrew as his adoptive "native tongue," a language that is "in his heart." Sensitive to those who might "call him a fake" or consider his composition insincere, he explained to me that this piece was written for God, with Buber's model of I and Thou in mind, remembering that *"atah (Adonai) shomea tefilah."*

Shur explains that his composition was not meant to be a "modern" piece. He was aware of Solomon Ibn Gabirol's bitter and complex persona who often betrayed people and whose writings are fraught with despair. In an attempt to "untangle Ibn Gabirol's personal psychosis" Shur wished to express hope and optimism for tomorrow in his musical interpretation of Ibn Gabirol's poetry. He incorporated what he calls a "white melody," i.e. one suited to almost any text, into his composition. His intention was to convey a bright, positive, welcoming and celebratory affect while maintaining the intimacy and introspection inherent in the poetry.[41]

B. Ben Steinberg

Ben Steinberg is a prolific Canadian composer of music for the synagogue. He serves as composer-in-residence and music director of Temple Sinai in Toronto.

Steinberg set Ibn Gabirol's *"Shahar avakeshkha"* for Solo Voice (medium), choir and keyboard, with optional instrumental ensemble of flute, oboe, clarinet, violoncello, and harp. It was a private commission from a member of Knesset Yisrael congregation in Philadelphia to the memory of a parent. Steinberg had been wanting to set this text for years and was glad to have been given the opportunity to select the text.

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[41] I have chosen not to perform Bonia Shur's *Shahar Avakeshkha* in my recital, as it is one of the better known settings of this text.

In preparing to write a piece of music, Steinberg explained to me that he spends up to half the total commission time in text study before setting pen to paper. He views this as a form of Judaic study, and finds that after this intense period of study, the music flows. In a sense, the text gives birth to the music, so much so that he believes that if you take away the text, the music should still communicate the meaning of the poem.

The piece begins gently and quietly with the solo singing the melody in C minor. Steinberg explained that the effect he wanted to give was one of *ma lontano*, the soloist coming from afar, getting louder as the phrase progresses. He is interested in how the voice of Ibn Gabirol, an eleventh century Spanish poet has come to us over the centuries from afar, a dramatic effect that he relates to Ibn Gabirol's fascination with history.

Steinberg paid particular attention to the off-beat word accentuations (**sha**-char a-va-kesh-**cha**), and the melody follows the 2-phrase pattern constructed by Ibn Gabirol. At the entrance of the choir with unison soprano and alto, the tempo picks up and the key changes to F minor making the repetition of the same text different and brighter and louder. The melody is passed from the women's voices to the tenor, then to the bass and back to the soprano as the complex choral writing fills in the texture on the vocalise [a].

The same text is repeated by the choir in English beginning with block harmonies and continuing contrapuntally before uniting in harmony immediately preceding the reentry of the solo voice again in C minor. Steinberg describes this style of writing as *ritornello*, with

the *shahar* theme like a hymn with returning choral episodes in different forms.

Steinberg is as sensitive to the English text as to the Hebrew in his word-painting. He eschews the temptation to rhyme in English, thereby, in my opinion, setting the meaning of the text more truly.

At the re-entry of the solo voice, the tempo returns to the original, slower tempo with the choir full on the vowel [a]. The melody in the vocal line here has some slight changes that underlie the difference in text. The interrogative [uma] is repeated as this phrase, *(uma koah ruhi b'tokh kirbi)* soars in its searching for the answer. The fourth verse response to the question in verse three soars at the height of the solo voice with the urgency of triplet eight notes which simultaneously stretches and drives the phrase to its gentle introspective conclusion.

The choir's repetition of the text of verses three and four is set in English at a faster tempo, changing from F minor to B-flat minor, *accelerando*, then *rallantando* to a cadence in F major. The solo voice is reintroduced here in the relative key of D minor at the original tempo in a descriptive marking of "tenderly." The solo voice begins as before with the choir beneath on [a], The melody is picked up by the choir and the solo serves as a descant with a counter-melody above to the final cadence in D minor as the accompaniment for one measure repeats the opening motif of the melody.

Although the soloist isn't always singing, he/she never leaves the scene and should always be "present," according to Steinberg. This notion is an extension of his personal philosophy on the role of the Cantor — always present, the keeper of the flame.

C. Ludwig Altman

Ludwig Altman, a twentieth century composer writing in a formal, classical Reform style, in 1963 wrote this English setting of "Shahar avakeshkha" from a translation by Gustav Gottheil.

While stately, Altman's setting has some haunting moments enhanced by some unusual modern harmonies. It is written for solo voice, choir and organ . The solo voice sings the first verse accompanied by organ, while the second verse is sung by the choir a cappella. In the third verse the choir repeats the first verse with slightly different linguistic interpretation (translation) of the text concluding with an amen in four-part harmony. To me, as this piece progresses it becomes more inviting and inclusive of the congregation, so that I would imagine the congregation joining in the singing of the third verse, led by the unison choir.

II. Wine Songs

A. "An Invitation" — Rachelle F. Nelson

Rachelle Nelson, a graduate of the School of Sacred Music of Hebrew Union College-Jewish Institute of Religion, is the Cantor of Temple Beth Am, Miami.

Cantor Nelson's setting of Samuel Hanagid's *An Invitation*, is the only setting I have found of Hanagid's poetry. A love song as well as a wine song, it begins with a lilting and flirtatious waltz rhythm in 3/4 time with the opening question insistently and impatiently repeated throughout the piece. Whereas the poem ends with "my soul revives , then dies," Nelson's composition repeats the opening lines with the effect of a circular cycle of life and hope.

Cantor Nelson told me she was introduced to the poetry of Samuel Hanagid, specifically the *Songs of Wine*, by a Rabbi who asked her to compose a piece based on love poetry for the Yom Kippur afternoon service. He told her of a tradition in medieval times of maidens, dressed in white for purity, doing a graceful dance around the well in the town square with the purpose of attracting suitors. Cantor Nelson told me that the melody came to her out of the text immediately.

Nelson is primarily concerned with melody in her compositions. Although rhythm is important, she is less concerened with fancy meters, rather favoring the mood as expressed

by the lyricism of the melodic line. To Nelson, the themes of pure, simple love, and innocence link up with the purity of thought accompanying the vows and hopes of the Jewish New Year.

Nelson chose a warm, bright, simple key (A major) and a range for medium voice in favor of a cantabile style, over a showy vocal masterpiece. Nelson's *Invitation* is included among poetry from *Shir Hashirim* that she has set to music, and that are equally suitable for weddings. In addition to the piano accompaniment, she has written a harp and a flute part for the piece.

B. *"An den Krug"* — Louis Lewandowski

Louis Lewandowski (1821-1894) was a German composer and choral director primarily known for his extensive contributions to synagogue music.

I was pleasantly surprised to find a collection of two drinking songs (*Zwei Trinklieder*) based on the poetry of Yehuda Halevi and Solomon Ibn Gabirol . Both pieces are evocative of German oratorio or Schubert lieder of the time. While the style and its appropriateness for the text will come as no surprise to anyone, the fact that these pieces were written by Lewandowski does.

An Den Krug ("In the Tavern") begins with a marchlike melody evocative of a drinking song and accompanied by forte flourishes and embellishements from the piano. The

repetition of phrases a half-step or a whole step higher and the dramatic use of *sforzandi* and *staccati* are reminiscent of a more baroque style imitative of Mozart with coloratura in the vocal line and a wide range of pitch.

III. Folk Songs

A. *"Yam Lid"* — M. Schneier

Schneier set this poem by Halevi to a simple folk melody using the Yiddish translation by Chaim Nachman Bialik. In 1961, Henry Coopersmith transcribed the melody for , 6-part chorus, SSATTB. In this beautiful setting, Schneier's simple melody is made full and lush by the choral writing.

B. *"Eil ehad beraani"* — Max Eisikovits

I found Eisikovits' *"Eil ehad beraani"* in a collection entitled Hasidic Melodies of the Maramures. It is written for solo voice and piano. The accompaniment is in 2/4 time with thick (many note) chords with an elusive molto rubato (free) solo line above sinuous and evocative of Nights of Spain. At the piu mosso, a Hassidic melody emerges that is

repeated and is quite inviting. As the accompaniment seems to me to work against rather than with the solo line, in my recital I will perform Eisikovits' melody with an original accompaniment by Joyce Rosenzweig. Aside form the various settings (particularly in the Sephardic tradition) of *"Ki eshmera shabbat,"* this is the only setting I have found of a poem by Abraham Ibn Ezra.

IV. Potpourri

A. "Wake Me to Bless Thy Name" — Frederick Piket

Frederick Piket wrote several collections of music for the synagogue, for both Hih Holy Days and the Sabbath. This twentieth-century contemporary choral piece, in translation from a poem by Yehuda Halevi, is reminiscent, in its modern harmonies of the twentieth century French composers Francis Poulenc and Olivier Messaien. The haunting, exquisite and unique choral writing is a challenge for the singers with its frequent changes of keys and rhythms and close harmonies that are difficult to keep in tune.

B. "Yearning for Jerusalem" — Maurice Goldman

Maurice Goldman (1910-1984) was a conductor and composer who lived and worked primarily in California and in Cleveland. He was head of the choral and opera departments of the Cleveland Institute of Music until 1957, and served as music consultant to the

Board of Jewish Education.

From the collection entitled "Jerusalem: A Rejoicing unto the Nations," this English setting of a Yehuda Halevi poem is written as a duet for soprano and tenor, almost a trio for two voices and piano in the style of harp glissades. Cantor Benjie-Ellen Schiller, (soprano,) will join me in my recital for this composition.

D. *"Mi yitneini"* — Heinrich Schalit

Heinrich Schalit (1886-1976) was born in Vienna and emigrated to the United States, where he composed many pieces and services for the American Reform synagogue. His choral setting of *"Mi yitneni,"* in Hebrew, is very different from the two best-known settings of this text: Walter Davidson's and Herbert Fromm's "A Servant Unto Thee." Both of the former are formal and typical of music written for a claasical Reform synagogue. Schalit's choral version is full, with complex harmonies and challenging vocal lines. Schalit, in his sophisticated choral writing expresses great sensitivity to voice and text. This work is included in *Yamim Noraim* vol II.

E. *"Hateshukah lehiyot ishah"* — Amidanav Aloni

Aloni, a contemporary Israeli composer, set this sensual poem by Todros Abulafia, (late

13th century) with a very Middle Eastern, even Indian sound, playing with quarter tones, though not written as such. The rhythms are very difficult, changing from 5/8 to 2/8 time, and the voice is not at all supported by the piano accompaniment. As the text would imply, there is something forbidden and saucy about the music.

F. "*Yom Leyabasha*" — Moroccan

From a collection of somgs of Moroccan Jews, recorded by Casablanca Express, this festive *piyyut*, sung on the seventh day of Pesach and celebrating the crossing of the Sea of Reeds, is bright, lively and syncopated. I will perform it with tof, tambourine, finger cymbals and guitar.

V. "Fate Has Blocked the Way to the Garden of Friendship"
Mario Castelnuovo-Tedesco

Mario Castelnuovo-Tedesco (1895-1968) was an Italian pianist and composer. In 1940 he moved to the United States where he lived in New York and California until his death in 1968.

The Diwan of Moses Ibn Ezra was one of the final (1966) compositions of this prolific composer, and the last of the four pieces he composed for classical guitar and voice. "Fate Has Blocked the Way to the Garden of Friendship" is song number five, from a 68-

page collection of musical settings of the poems of Moses Ibn Ezra, requiring virtuosic guitar playing and vocal flexibility and intelligence. As mercurial and elusive as the text itself, its frequent mood changes and colors satisfy the moodiness of the poetry.

VI. *"El nora alilah"*

A. Sam Adler

Sam Adler is a prolific composer of synagogue music, editor of Yamim Noraim, a 2-volume collection of music for the High Holy Days, and son of Hugo Chaim Adler also a renowned synagogue music composer.

Professor Adler composed his piece *El nora alilah*, for inclusion in Yamim Noraim, a two-volume collection of musical setings for the High Holy Days. It is traditionally sung by the congregation and the Cantor in the form of stanza and choral refrain. For Adler, the melody line always comes first while being true to the rhythm of the text. In "Classical Reform" style, he chose not to repeat any words in his composition, save for those in the refrain.

Professor Adler set the text metrically with correct accentuation in a free, simple chant style incorporating many descending third intervals, evocative of the *nusach* (modal melody) for *neilah* (the concluding service on Yom Kippur) and befitting the time of day

and placement in the service on Yom Kippur. His haunting chant symbolizes the humility

felt before the bright redemptive strains of *Seu shearim*.[42]. As such, Adler feels it

inappropriate to set the text of *El nora alilah* in an upbeat fashion, thereby differing from

most Sephardic settings of this text.

Adler feels that we are too bound to words. Words should be interpreted by music. Music

itself without words, like hassidic *niggunim*, has great power to communicate and prayers

can be offered "not by word alone." I believe Adler said this in defense of music as a

vehicle for prayer.

A majestic, yet not heroic piece, *El nora alilah* is not easy to sing as it takes the solo line

in several different directions, building, yet restraining the drama yet to come in the course

of the Ne'ilah service. The simple, repetitive refrains invite the congregation to participate

and feel at one with the Cantor in prayer. The purpose of the one measure organ

introduction, explained Adler, was to set the tonality for the Cantor, thus avoiding the

giving of a single pitch.

B. Simon Sargon

Simon Sargon is Director of Music for Temple Emanu-El, Dallas. Like his contemporary

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[42] "Lift Up Your Heads O Ye Gates" (Psalm 24:7)

Sam Adler, Simon Sargon never understood the jouyous settings of this solemn text, also favoring a majestic and awesome mood. The melody for Sargon's composition came to him as he read the beautiful and inspiring text. The choral beginning gives depth and solemnity to the importance of the text, simultaneously describing the descent of the day (bass voice) with the ascent of our prayers to heaven (rising melody line).

The range of musical colors found in his composition reflect the emotional range and palette of both the *Neilah* service and of the sunset -- at first brilliant with flaming colors, then fading to deep and contemplative purples at the outpouring of the climax. Musically, this mood is affected by the key change from E minor to C minor, with dark modulations, choral variety and melody in the bass voice. Sargon chose to set only three verses of the poem, imbuing the entire composition with the urgency felt by the closing of the gates at *Neilah.*

C. arr. Haim Elisha

Haim Elisha has taken this traditional Sephardic melody and arranged it for Cantor and choir. The Cantor sings the verses followed by the choral refrain. This setting is baroque sounding, very fast and upbeat, and decidedly different than the previous interpretations by Adler and Sargon.

Conclusion

In my discussions with various composers who have set these texts to music, I discovered that they were all very sensitive to the meaning of the text and to the Modern Hebrew (Sephardic) pronunciation of the text.[43]

In researching and writing this paper I attempted to reveal the relationship between language and music. Specifically, I chose Medieval Hebrew poetry and the musical settings thereof for my course of study. I have learned that it is in the musical setting of poetry in general and of Medieval Hebrew poetry in particular that the relationship between music and language is at its closest. The verse of the Medieval Hebrew poets nearly sings itself.

Like plays, or speeches, and unlike prose, poetry was meant to be read aloud. The rhetorical embellishments abundant in the works of this era lend themselves to singing in many ways: in the mellifluousness of alliterated consonants and the assonance of repeated vowels; in the persistent and regular rhyme scheme, in the phrases equal in length and number of syllables, and in the emotional drama built into the text.

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[43] As a point of reference I include the correspondence I sent to the composers in anticipation of the phone interviews I conducted with them.

This is borne out by the composers themselves. Given the languages in which they worked — Hebrew, English, German or Yiddish — all the composers accommodated the texts effectively to their musical settings.

As has been stated by several of the composers I interviewed, the music must amplify the text. The text must not be a vehicle for a beautiful melody or clever rhythmic pattern. Although creative interpretations may and indeed do lead to different settings of these texts, (differences in opinion as to what the poet is saying), the finest compositions recognize that the style and form of the poetry are straightforward and regular.

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The above conclusions have helped me prepare for my recital. For example, in selecting music and poetry, I rejected works on the basis of three criteria: 1) Aesthetically, I didn't like the poem. For me, insincerity in singing is as evident as insincerity in speech, another point at which language and music intersect. 2) Aesthetically, I didn't like the music. Although I realize this determination is more subjective, I didn't include a piece if I felt it does not fit the meaning and mood of the text. 3) Poor relationship between text and music. More sensitive now to the symbiosis of language and poetry in the medium of musical composition, I rejected pieces that exhibited poor phrasing, showing that the composer either didn't know the Hebrew or didn't care about how the music and the text didn't breathe in the same places.

Most composers setting poetry to music, begin with the text and draw their musical ideas from the language. Seldom does a composer have a melody in mind, and then search for a poem that might fit the music. How different this is from musical theater or popular music in which the process of uniting language and music is almost simultaneous. Even in opera, a libretto is adapted to the medium much like a play is adapted for the screen.

The only poetic license involved in the setting of poetry to music is in the process of translation. For this reason, there are few pieces of music that are suitable to be sung in more than one language. Bonia Shur spoke about how different a piece would sound if he had chosen to set the Hebrew rather that the English text. Rachelle Nelson too encountered this challenge. She thought it would be interesting to add a Hebrew verse to her composition "An Invitation," and found that the Hebrew did not at all fit her composition that sings so easily in English.

For me, ideally a singer should be able to speak a musical composition, with the correct rhythm, dynamics, accentuation, tempo and phrasing and convey the meaning of both the poem and the music without pitch. Having succeeded in doing that, if the composer can enhance the text with a beautiful melody or tone painting (with the use of a high note, for example, on the word heaven,) s/he will have created a work of art worthy of the text.

This vast body of poetic literature deserves to be rediscovered and used in both the classroom and the synagogue. The language and the imagery are both lush and exquisite. I am especially sensitive to speech — beautiful words and rhythmic patterns in prose as well as in poetry suggest themselves to me in song. I believe language and music individually have great power to inspire. When they unite artistically, that power is multiplied. Whether for secular or liturgical purposes, I hope more composers will find that the very language of these poems inspires them to unlock the melodies hidden in the rhythms of the words.

Appendix A

shahar avakeshkha

I

AT THE DAWN

At the dawn I seek Thee,
 Rock and refuge tried,
In due service speak Thee
 Morn and eventide.

'Neath Thy greatness shrinking,
 Stand I sore afraid,
All my secret thinking
 Bare before Thee laid.

Little to Thy glory
 Heart or tongue can do;
Small remains the story,
 Add we spirit too.

Yet since man's praise ringing
 May seem good to Thee,
I will praise Thee singing
 While Thy breath's in me.

I

בַּקָּשָׁה

‒ ‒ | ‒ | ‒ ⌣ ‒ ‒ | ‒ | ‒ ‒

שַׁחַר אֲבַקֶּשְׁךָ צוּרִי וּמִשְׂגַּבִּי
אֶעֱרוֹך לְפָנֶיךָ שַׁחֲרִי וְנַם עַרְבִּי
לִפְנֵי גְדֻלָּתְךָ אֶעֱמֹד וְאֶבָּהֵל
כִּי עֵינְךָ תִרְאֶה כָּל מַחְשְׁבוֹת לִבִּי
מַה זֶּה אֲשֶׁר יוּכַל הַלֵּב וְהַלָּשׁוֹן
לַעֲשׂוֹת וּמַה כֹּחַ רוּחִי בְּתוֹך קִרְבִּי
הִנֵּה לְךָ תִּיטַב זִמְרַת אֱנוֹשׁ עַל כֵּן
אוֹדְךָ בְּעוֹד תִּהְיֶה נִשְׁמַת אֱלוֹהַּ בִּי.

shahar avakeshkha

·20·

wn I come to You, my Rock, my Strength:
    I offer You my dawn and evening prayers.
e Your majesty I stand in fear,
    Because Your eye discerns my secret thoughts.

t is there that man's mind and mouth
    Can make? What power is there in my body's breath?

yet the songs of man delight You; therefore I
    Will praise You while I still have breath from God.

Solomon Ibn Gabirol

·20·

——|—◡—|—|—|—◡—//——|—◡—|—|—|—◡

ר אֲבַקֶּשְׁךָ, צוּרִי וּמִשְׂגַּבִּי:/אֶעְרֹךְ לְפָנֶיךָ שַׁחְרִי וְגַם עַרְבִּי.

י גְדֻלָּתְךָ אֶעֱמֹד וְאֶבָּהֵל/כִּי עֵינְךָ תִרְאֶה כָּל מַחְשְׁבוֹת לִבִּי.

זֶה אֲשֶׁר יוּכַל הַלֵּב וְהַלָּשׁוֹן/לַעֲשׂוֹת, וּמַה כֹּחַ רוּחִי בְּתוֹךְ קִרְבִּי

לְךָ תִיטַב זִמְרַת אֱנוֹשׁ, עַל כֵּן/אוֹדְךָ בְּעוֹד תִּהְיֶה נִשְׁמַת אֱלוֹהַּ בִּי.

שלמה אבן גבירול

Appendix C

el nora alila

<div dir="rtl">

א עלילה   GOD OF AWESOME DEEDS

וֹרָא עֲלִילָה, אֵל נוֹרָא עֲלִילָה, הַמְצֵא לָנוּ
ה בִּשְׁעַת הַנְּעִילָה. אֵל נוֹרָא עֲלִילָה.

מִסְפָּר קְרוּאִים, לְךָ עַיִן נוֹשְׂאִים, וּמְסַלְדִים
ה בִּשְׁעַת הַנְּעִילָה. אֵל נוֹרָא עֲלִילָה.

ים לְךָ נַפְשָׁם, מְחֵה פִּשְׁעָם וְכַחֲשָׁם, הַמְצִיאֵם
ה בִּשְׁעַת הַנְּעִילָה. אֵל נוֹרָא עֲלִילָה.

לָהֶם לְסִתְרָה, וְחַלְּצֵם מִמְּאֵרָה, וְחָתְמֵם לְהוֹד
ה בִּשְׁעַת הַנְּעִילָה. אֵל נוֹרָא עֲלִילָה.

וֹתָם וְרַחֵם, וְכָל־לוֹחֵץ וְלוֹחֵם, עֲשֵׂה בָהֶם
ה בִּשְׁעַת הַנְּעִילָה. אֵל נוֹרָא עֲלִילָה.

צִדְקַת אֲבִיהֶם, וְחַדֵּשׁ אֶת־יְמֵיהֶם, כְּקֶדֶם
ה בִּשְׁעַת הַנְּעִילָה. אֵל נוֹרָא עֲלִילָה.

נָא שְׁנַת רָצוֹן, וְהָשֵׁב שְׁאֵרִית הַצֹּאן, לְתִפְאֶרֶת
ה בִּשְׁעַת הַנְּעִילָה. אֵל נוֹרָא עֲלִילָה.

וֹרָא עֲלִילָה, אֵל נוֹרָא עֲלִילָה, הַמְצֵא לָנוּ
ה בִּשְׁעַת הַנְּעִילָה. אֵל נוֹרָא עֲלִילָה.

</div>

of awesome deeds, God of awesome deeds, grant us
on, as the gates begin to close.

we stand in awe before Your deeds.

who are few in number look up to You; with trembling
praise You, as the gates begin to close.

we stand in awe before Your deeds.

You we pour out our souls; blot out our sins, our
honest ways; grant us pardon, as the gates begin to close.

we stand in awe before Your deeds.

our refuge and shield us from danger; assure us joy and
or, as the gates begin to close.

we stand in awe before Your deeds.

gracious to us, compassionate; let Your judgment fall on
ants and those who make war, as the gates begin to close.

we stand in awe before Your deeds.

member the merits of our mothers and fathers; renew in
their spirit and faith, as the gates begin to close.

we stand in awe before Your deeds.

claim a year of favor; return the remnant of Your flock
honor and glory, as the gates begin to close.

of awesome deeds, O God of awesome deeds, grant us
don, as the gates begin to close.

Appendix D

yom leyabasha

<div dir="rtl">

1 יוֹם לְיַבָּשָׁה נֶהֶפְכוּ מְצוּלִים.

2 שִׁירָה חֲדָשָׁה שִׁבְּחוּ גְאוּלִים:

3 הִטְבַּעְתָּ בְּתַרְמִית.

4 רַגְלֵי בַת עֲנָמִית.

5 וּפַעֲמֵי שֻׁלַמִּית.

6 יָפוּ בַּנְעָלִים:

7 וְכָל־רוֹאֵי יְשׁוּרוּן.

8 בְּבֵית הוֹדִי יְשׁוֹרְרוּן.

9 אֵין כָּאֵל יְשָׁרוּן.

10 וְאוֹיְבֵינוּ פְּלִילִים:

11 דְּגָלַי כֵּן תָּרִים.

12 עַל הַנִּשְׁאָרִים.

13 וּתְלַקֵּט נִפְזָרִים.

14 כִּמְלַקֵּט שִׁבֳּלִים:

15 הַבָּאִים עִמְּךָ.

16 בִּבְרִית חוֹתָמְךָ.

17 וּמִבֶּטֶן לִשְׁמָךְ.

18 הֵמָּה נְמוֹלִים:

19 הַרְאֵה אוֹתוֹתָם.

20 לְכָל־רוֹאֵי אוֹתָם.

21 וְעַל כַּנְפֵי כְסוּתָם.

22 יַעֲשׂוּ גְדִילִים:

23 לְמִי זֹאת נִרְשֶׁמֶת.

24 הַכֶּר־נָא דְּבַר אֱמֶת.

25 לְמִי הַחוֹתֶמֶת.

26 וּלְמִי הַפְּתִילִים:

27 וְשׁוּב שֵׁנִית לְקַדְּשָׁהּ.

28 וְאַל תּוֹסִיף לְגָרְשָׁהּ.

29 וְהַעֲלֵה אוֹר שִׁמְשָׁהּ.

30 וְנָסוּ הַצְּלָלִים:

31 יְדִידִים רוֹמֲמוּךָ.

32 בְּשִׁירָה קִדְּמוּךָ.

33 מִי כָמוֹךָ.

34 יְיָ בָּאֵלִים:

35 יוֹם לְיַבָּשָׁה נֶהֶפְכוּ מְצוּלִים.

36 שִׁירָה חֲדָשָׁה שִׁבְּחוּ גְאוּלִים:

</div>

5 'THE DAY THE DEEP SEA TURNED'
by Judah Halevi

1 The day the deep sea turned to sod
2 A new song freed ones sang to God.

3 Because of her deceit,
4 You drowned Anamith's feet,
5 The while the steps of Shulammite
6 Were, in her sandals, a delight.

7 And all who Jeshurun divine
8 Shall sing amidst my glorious shrine:
9 'Jeshurun's God, beyond compare!'
10 Even our foes are judges fair.

11 My banners You will raise again
12 Over the people that remain.
13 You'll gather those dispersed in scorn
14 Like one who gathers sheaves of corn.

15 Your cov'nant's sign they proudly bear,
16 As with You the old pact they share;
17 And, from their mother's womb still fresh,
18 Your signet's cut into their flesh.

19 Their tokens You may show to all
20 Whose eyes upon Your people fall.
21 To their garb's corners, four to match,
22 They faithfully the cords attach.

23 Inscribed is this at whose behest?
24 Discern now; have the truth confessed:
25 Who may the signet's owner be?
26 And who can claim the cords from me?

27 Then marry her as once before,
28 Not to divorce her as of yore.
29 And let arise her sun's bright light,
30 Putting her shadows to the flight.

31 Those You befriend before You came
32 With exaltations of Your Name:
33 'Who, to whom men would might accord,
34 Can be compared to You, O Lord?'

35 The day the deep sea turned to sod
36 A new song freed ones sang to God.

Appendix E

Sample of letter to composers

Dear composer,

I am a fourth year Cantorial student at Hebrew Union College-Jewish Institute of Religion's School of Sacred Music. I am currently writing a thesis and preparing a recital on musical settings of Medieval Spanish Poetry. Specifically I am interested in the relationship between poetic language and song. As a component of my thesis I am interested in interviewing composers who have set these texts to music. I would appreciate it if you would agree to allow me to interview you by phone or if you would answer some of my questions either by letter or e-mail.

I was excited to come upon your piece *(piece)*, which I often use as an opening hymn on Shabbat morning/plan to use in my recital.

Regarding your composition,

How did you come upon this text?
What was it about the text that interested you?
Did you start with the text or with the music in this case?
How much attention did you pay to poetic meter or Modern Hebrew
    accentuation?
Was melody or rhythm more important and why?
What was the mood or effect you wished to create in your composition?
Why did you choose this key/accompaniment/voicing?
Have you set other Medieval Spanish Poetry to music?

I hope to contact you a few days after your receipt of this letter and hope you will agree to assist me in my research on this topic.

Thank you very much for your attention and cooperation,

I look forward to speaking with you soon,

Sincerely,
Michael M. Mandel

Appendix F

Recital Program

I.   **Shahar avakeshkha**
          A. Ben Steinberg
          B. Ludwig Altman

II.   **Wine Songs**
          A. An Invitation
              Rachelle Nelson
          B. An Den Krug
              Louis Lewandowski

III.   **Folk**
          A. Yam Lid
              M. Schneier
          B. Eil ehad beraani
              Max Eisikovits

IV.   **Potpourri**
          A. Wake Me to Bless Your Name
              Frederick Piket
          B. Yearning for Jerusalem
              Maurice Goldman
          C. Hatshukah lehiyot ishah
              Amidanav Aloni
          D. Mi yitneini
              Heinrich Schalit
          E. Yom leyabasha
              Moroccan

V.   **The Diwan of Moses Ibn Ezra**
          A. Fate Has Blocked the Way to the Garden of Friendship
              Mario Castelnuovo-Tedesco

VI.   **El nora alilah**
          A. Sam Adler
          B. Simon Sargon
          C. arr. Haim Elisha

Repertoire

Wherever possible I include whether the piece is written for Solo (S) or Choir (CH)

Adler, Hugo Chaim. text: Solomon Ibn Gabirol. "Early Will I Seek Thee". New York: Transcontinental Music, 1955. (CH)

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Aharon, Ezra. text: Yehuda Halevi.. "Beautiful Girl of the Beautiful Eyes." Jerusalem: Palestine Broadcasting Corporation. (S)

Aharon, Ezra. text: Yehuda Halevi.. "Beautiful Landscape." Jerusalem: Palestine Broadcasting Corporation. (S)

Aharon, Ezra. text: Yehuda Halevi.. "The Dove on the Wells." Jerusalem: Palestine Broadcasting Corporation. (S)

Aharon, Ezra. text: Yehuda Halevi.. "Little Dove, What Are Your Thoughts?" Jerusalem: Palestine Broadcasting Corporation. (S)

Aharon, Ezra. text: Yehuda Halevi.. "On the Boat: Oriental Hebrew Song." Jerusalem: Palestine Broadcasting Corporation. (S)

Aharon, Ezra. text:Solomon Ibn Gabirol. "The Song of the Water." Jerusalem: Palestine Broadcasting Corporation. (S)

Aharon, Ezra. text:Solomon Ibn Gabirol. "When There Is No More Wine." Jerusalem: Palestine Broadcasting Corporation. (S)

Aharon, Ezra. text: Yehuda Halevi.. *"Zevia."* Jerusalem: Palestine Broadcasting Corporation. (S)

Aharon, Ezra. text: Yehuda Halevi.. "Zion Lamenting." Jerusalem: Palestine Broadcasting Corporation. (S)

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Amy, Gilbert. text: Solomon Ibn Gabirol. *Shin'anim Sha'ananim.*" London: Universal
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Anonymous. (Smirna) Text: Dunash Ben Labrat. *Deror Yikra,*" in Isaac Levy Antologia
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Anonymous. Text: Dunash Ben Labrat. *Deror Yikra,*" in Abraham Lopes Cardozo,
Sephardic Songs of Praise, 1987.

Anonymous. (Jerusalem -4, Smirna, Turkey, Filipopoli, Salonica, Bucarest, London,
Tangiers, Casablanca, Marrakesh) Text: Moses Ibn Ezra. *El Nora Alila,*" in Isaac
Levy
Antologia de Liturgia Judeo-espanola" vol. 2, 1965.

Anonymous. (Surinam) Text: Moses Ibn Ezra. *El Nora Alila,*" in Abraham Lopes
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Anonymous. (Morocco) Text: Moses Ibn Ezra. *El Nora Alila,*" in Eli Mellul, Songs of
the Jews of Morocco, 1996.

Anonymous. (Sarajevo -2, Smirna, Jerusalem) Text: Abraham Ibn Ezra. *Ki Eshmera
Shabbat,*" in Isaac Levy, Antologia de Liturgia Judeo-espanola" vol. 1, 1965.

Anonymous. (Portugal) Text: Abraham Ibn Ezra. *Ki Eshmera Shabbat,*" in Abraham
Lopes Cardozo, Sephardic Songs of Praise, 1987.

Anonymous. (Jerusalem, Smirna) Text: Yehuda Halevi. *Kol Berue Maala,*" in Isaac
Levy   Antologia de Liturgia Judeo-espanola" vol. 1, 1965.

Anonymous. (Holland) Text: Yehuda Halevi. *Kol Berue Maala,*" in Abraham Lopes
Cardozo,   Sephardic Songs of Praise, 1987.

Anonymous. (Amsterdam) Text: Solomon Ibn Gabirol. *Shahar Avakeshkha,*" in
Abraham Lopes Cardozo, Sephardic Songs of Praise, 1987.

Anonymous. (Amsterdam) Text: Yehuda Halevi. *Ya Shema Evyoncha,*" in Abraham
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