

THE LIFE AND MUSIC OF ISRAEL LOVY (1773-1832)

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INTRODUCTION

Israel Lovy was an important figure in the history of the music of nineteenth century Ashkenazic music, though his music has been little appreciated and studied in this century. His career spanned the turn of the eighteenth to the nineteenth centuries, and in doing so, his music reflected important changes in the ways the synagogue liturgy was presented to congregations.

The story of the career of Cantor Israel Lovy (1773-1832) is that of a successful hazzan of the early age of the Jewish Enlightenment, the late 18th and early 19th centuries. It is a story of a fulfilled talent, of a fruitful worklife, and of well-earned fame. Lovy's career took many a typical turn – he studied Bible and Talmud when he was a young man; he had the advantage of being born into a well-educated family and studied with the best rabbinic and musical teachers where he lived. He travelled in his twenties and thirties, and was lionized by the Parisian Jewish community whose cantor he became, in 1818, until his death, in 1832, at the age of 59. He achieved renown both inside and outside the synagogue in his time. The two unhappy notes in his life and story were his eventual chest illness, which shortened it, and the fact that history has not treated him kindly. Samuel Naumbourg, his successor and significant composer of synagogue music, did publish some of his compositions with proper attribution to Lovy, in his collection *Zemirot Yisrael*.¹ Today, his music is not performed in the Paris synagogue where he worked because it has adopted the Sephardic rite, serving Jews of North

¹Samuel Naumbourg, *Zemirot Yisrael* (Paris: 1847; reprint, Out of Print Classics Series of Synagogue Music #'s 14 and 15, New York: Sacred Music Press: 1954). In Vol. 14, Naumbourg gave attribution to Lovy for #237, *Ki Keshimcho*; likewise in Vol. 15, Number 27 *Hymne Pour Mariage – B'rouchim*, pp. 24-25, and Number 32 *Hymne Pour Mariage – Le-el Olom*, p. 40.

African ancestry. However, compositions of Lovy are performed in other synagogues in Paris.² In this study, the author will analyze several of Lovy's compositions, pointing out the development of his style that culminated in the choral music of his Parisian period. In the absence of documentary evidence about the details of his life, the following biographical sketch will draw upon the biography from the archives of the Parisian Consistoire that was written by his grandson, Eugene Manuel. A shortened version of that biography appears as an introduction to the collection of Lovy's choral music, *Chants Religieux*,³ which was published in 1862, thirty years after his death.

Lovy's output was large and varied in style. At the time of his death, he was known for the works for hazzan and choir that he composed in the latter part of his life, in Paris. This music was composed for four-part choir both with and without a hazzan line. It is decidedly Western in flavor, with occasional references to traditional *nusach* and melodies of a Judaic character. His earlier output began in the synagogal style of the 18th century, known as the *meshorerim* style, which will be described below.

Lovy is important in the history of the Jewish liturgical music of this time because his music represents the transition from the *m'shor'rim* style to the predominating choral style of the early nineteenth century. This new choral style caught fire and was

² The author obtained this information from his colleague, pianist Sylvia Kahan, who spoke with the current cantor by telephone, as well as from a conversation he had with the French musicologist specializing in Jewish music, Gerard Ganvert, both conversations taking place in November, 1999.

³ Israel Lovy, *Chants Religieux, Composes pour les Prieres Hebraiques Par Israel Lovy, ancien ministre officiant du Temple Israelite de Paris. Publies par sa famille avec un portrait de l'auteur.* [Religious Songs, composed for the Hebrew Prayers by Israel Lovy, former officiating cleric of the Temple Israelite of Paris. Published by his family with a portrait of the composer.] (Paris: A. Vialon, 1862) Henceforth referred to as CR.

developed by the next wave of luminary hazzanim and composers Salomon Sulzer of Vienna, Samuel Naumbourg of Paris, and Louis Lewandowski in Berlin.

CHAPTER 1

THE LIFE AND TIMES OF ISRAEL LOVY

Israel Lovy, who was to become the celebrated Hazzan of Paris in the 1820's, was born in September, 1773⁴ near the German-speaking port city of Danzig, the coastal city of the German area of Poland known as Pomerania. He was the last of six children. Both his father and grandfather had served in the area as chazzanim. While still a child, his parents moved to the important Oder River town of Glogau, in Silesia. Silesia was, at that time, one of the most important of the Prussian Jewish areas of settlement, so his father's post brought him and his family in contact with the influential Jews of that area.

Among the influential people were scholars and rabbis, under whom the young Israel studied. So well did he do in his studies that many assumed that he would become a rabbi. Yet, his musical talent and proclivity was by that time so strongly in evidence that this assumption was to be proven wrong. He sang with his father in the synagogue. Compared with the long-used and, by then, tired voice of his father, his fresh vocal talent was greatly appreciated by the congregation. He was already known for his ability to sing the prayers and to chant the Torah. His great gift was to render this erudition with his sonorous and musical voice. In 1793, at the age of twenty, after two years of study, the young Lovy became a hazzan. He then embarked on what was the typical course of action for a budding professional – he travelled to take on a variety of posts. He travelled through Silesia, then westward to Saxony, then east to Bohemia, to Moravia, which was at that time part of Austria and of Bavaria, accompanied by two singers, i.e.,

⁴ Franz Josef Haydn was by then 41; Mozart was 17 and productive. Beethoven was 3.

by two *meshorerim*.⁵ It was during this period of itinerancy that he became acquainted with the best and most modern of Western music – that of Haydn, Cimarosa, and Mozart. It is documented⁶ that Lovy first heard Haydn's oratorio *Die Schöpfung* (The Creation), composed in 1798, in Vienna during this period, and its impact on him was such such that he determined to study the music of Haydn and Mozart, and to learn composition. It is from this period that the influence of Western classical style is heard in his liturgical compositions.

In 1799, by which time he was about 26 years old, he came to Fürth, a large town close to the important Bavarian city Nuremberg. The post of hazzan was vacant at that time, and his voice greatly impressed the local synagogue officials, whereupon they engaged him.⁷ Fürth was to become his first long post; he remained there until 1808, a stay of about 9 years. It was in Fürth that he married. He studied piano, violin and cello. He studied French, the language of culture at that time and the lingua franca of European intellectual life, as well as Italian, the language of music. What with all of this study, he

⁵ *Meshorerim* were singers who accompanied hazzanim of the 18th century. The word derives from the Hebrew root *shir*, which means “sing”. Typically, they were a duo consisting of a boy, known as the Singer, and a bass, known as the Bass. The musical practices associated with such a vocal trio has become known as the “*meshorerim* style” of cantorial music. This will be discussed below.

⁶ Gerard Ganvert, *Le musique synagogale à Paris à l'époque du premier temple consistorial (1822-1874). Thèse de doctorat du 3e cycle* [The Synagogue Music in Paris In the Era of the First Consistorial Temple (1822-1874). Doctoral Thesis of the Third Cycle.] (Paris: Sorbonne (Paris IV), 1984), 121. Ganvert supplies a wealth of biographical information about Lovy.

One can infer from from this that that Lovy heard the premier of the Haydn work within a year of its premier in 1798, and prior to his stay at Fürth, beginning in 1799. That he heard the work so soon after its premier could be taken to mean that he was already keeping himself abreast of current developments in Western music.

⁷ *Ibid*, p. 121.

had time to compose liturgical pieces for his use in his synagogue post. Lovy's vocal renown was beginning to extend beyond the Jewish community. He was in demand as a singer in the local Christian, i.e., Western – musical society. Six “sacred concerts” were organized by Lovy in Nuremberg, in which he sang the *Lieder* of Haydn and Mozart. So great was the success of these concerts that the Elector Maximilian Joseph arranged for Lovy to sing the tenor part in a performance of Haydn's Creation at his residence at Aschaffenburg. The date of this engagement is unknown. He also performed at the residence of the Duke of Wurtemberg, the future Frederick the Great I, the king of Saxony. One must bear in mind how unusual it was for a Jew to appear in such performances. The process of integrating the Jews was still in its infancy in the German lands. Also, Lovy's being engaged to sing the tenor part in *The Creation*, in which he had to sing many tenorial high “A's” is a proof of his renowned vocal range.

In 1808, now 35, and in his vocal prime, Lovy moved from Fürth to Mainz, a town with a long-established Jewish presence. He remained there for three years, until 1811. Then, to Strasbourg, where he remained for eight years.

Strasbourg, the capital of the department of Alsace, was the heartland of French Ashkenazic Jewry. Its yeshivot were located there, and its religious life was strong. In Strasbourg, as in Fürth, Lovy was sought by the local musical society to perform in secular concerts, where he performed the great German repertoire, probably Haydn, Mozart, and other composers of *Lieder*. In 1816, he made a trip back to Glogau, the place of his youth, to visit his parents. While on this journey, he sang in synagogues in Berlin and Frankfort. Back in Strasbourg, he received an invitation to sing in the Great Synagogue of London. He expressed interest in the offer, embarking on a journey to

London, along the way officiating as a guest hazzan as well as giving concerts in cities and towns along the way.

After performing in the Alsatian cities of Metz, Nancy, Thionville and Verdun, he arrived in Paris in February 1818. Lovy did not plan to stay more than few months, but the acclaim he received in Paris was so great that he decided to remain there, and not to pursue the opportunity in London. It is important to note that Lovy came to Paris both as a renowned hazzan and concert singer. Madame Catalani, one of Europe's most famous opera singers and by then the director of the Italian Theatre, invited him to sing at her salon functions, where he sang to acclaim. At such functions, he would often perform works of Haydn, Winter, Weigl, and Mozart, who was his great idol, accompanying himself on the piano. Luminaries of the musical world, including Rossini, attended his synagogue services, as well as *salon* performances of art music, in order to hear him. Lovy was in a position to embark on a career in opera, where his superior voice and charisma would have promised him fame and fortune.

He decided, however, to remain a hazzan and, at the age of 45, signed a contract with the Consistoire Israelite, in May 1818, the official Jewish community organization, to become its hazzan. His predecessors in Paris were Hayem Plozky (tenure from April 1810 to June 1814) and Isaac David (April 1815 to May 1818). Lovy served from May 1818 to September 1831. At first, this meant that he would officiate at the two Consistoire synagogues – those on the Rue de Sainte Avoie and on the Rue du Chaumes. However, the Consistoire was planning to build a new synagogue, and it was at this synagogue, opened in 1822, that Lovy served until the end of his life. In his accession, Lovy took over the position occupied by David, who became his second cantor.

Becoming the official cantor of the Paris Consistoire, Lovy was able to represent the French Jewish community to Parisian and French society in the way the was desired: Lovy was a brilliantly gifted singer, a cultured musician and, it must be pointed out, a knowledgeable Jew. As noted above, he had enjoyed a thorough religious education as a young man and was known in his travels as "Rav Yisroel."

There is no documentation as to what were the deciding factors for Lovy to take the synagogue position, except for the claim in the Manuel biography mentioned above that he did not take to the dramatic stage. One clause in Lovy's contract with the Consistoire restricted him from singing any outside concerts while in their employ.⁸

Lovy died in 1832, at the age of 59, from a chest ailment that had plagued him, at least from the time of his living in Paris.

French and Jewish Historical Background at the Time of Lovy's Stay in Paris.

At this point, it must be recalled what had happened in France and the French Jews since the Revolution. In 1790, the Revolutionary government in France granted French Sephardic Jews the rights of French citizenship, and it granted the same to the Ashkenazic Jews in 1791. In 1806, Napoleon established the Consistoire, the "official organization of the Jewish congregations in France established in 1808."⁹ The Consistory was divided into numerous regional Consistories, the most importance of which was the Central Consistory, located in Paris. Its first three leaders were Rabbis

⁸ This information was supplied by Cantor Perry Fine in a telephone conversation with the author in January, 2000.

⁹ "Consistory", in *Encyclopedia Judaica*, vol.15, columns 907-911.

David Sinzheim, formerly of Strasbourg, Joshua Benzion Segré, and Avraham Vita of Cologne.

Parisian Jewry had always been Ashkenazic, and, it will be recalled, the center of Ashkenazic Jewry had been in Alsace. Lovy had just finished his sojourn in its capital, Strasbourg. His appointment to the Paris post seemed to fit the situation very well – an Ashkenazic hazzan with strong Alsatian ties, now become the chief cantor in the city which was becoming the new center of all French Jewry. Ten years after its inauguration, the Paris Consistory was ready to assert itself with a new synagogue, a French synagogue.

The French Jewish movement of liberalization of Judaism was known as *Regeneration*. The processes of change started later and were slower to take hold in French Jewry than had been the case among the Jews in the German lands. The agenda of *Regeneration* was to recast Jewish life and religion in such ways as to make the Jews more “French”. The Napoleonic program to unify France made it necessary that all French citizens become more like each other. Regarding the conduct of Jewish worship, services were to be more dignified, the use of choir was to be encouraged, and the officiating clergy was to be called “Ministre Officiant.” It is easy to hear, from CR, how Lovy’s music fit into this agenda. Its tone can be characterized as dignified and Western. Many compositions sound as if they were written for the operas of the time, notably Weber and Rossini.

A new synagogue in the new center of French Jewry, expressing the ascendancy of the Ashkenazim, and one which would express the desire of the recently admitted Jewish citizens to be considered French men and women. Above its main door remains

the motto and battlecry of the Revolution: Liberté, Egalité, Fraternité. His appointment bespoke the Consistory's interest in a hazzan not only renowned in the French and German Jewish world, but also one who was a famous concert singer in the world they were already entering, albeit unsteadily. The inauguration of the new building, on the Rue Notre Dame de Nazarite, in the Marais, the Jewish neighborhood of Paris, took place on March 5, 1822. One of Lovy's achievements in this post was establishing a choir that sang regularly each week. According to Manuel, it was made up of between 15 and 20 young men, to which he added his singing aides, the *meshorerim* who had come with him to Paris. That Lovy was a "Polish" hazzan was important to the Parisian Jews. They were considered the best singers among the hazzanim of the day. It was a mark of distinction for a synagogue to be served by one.¹⁰

There is a tantalizing bit of evidence to suggest that Lovy had expressed interest in moving his career from Paris to Vienna. In 1825, in a letter to Isaak Löw Hofmann, the President and School Principal of the Vienna Synagogue, one Herr Maximilian Ritter von Neuwall reported that a Paris Hazzan had responded to the advertisement for a hazzan which he posted on behalf of the Vienna Synagogue. Professors Avenary and Adler agree that, given the year of Ritter's stay in Paris, the hazzan referred to might well have been Lovy.¹¹ Lovy could not be recommended for the position because Austrian law forbade a foreigner from obtaining the post. It was the Sulzer (1804-1890), a native of Austria, who obtained this position in 1826. It is of interest that Sulzer's bar mitzvah

¹⁰ Ganvert, p. 129-130.

¹¹ Hanoach Avenary, ed., preface by Israel Adler. *Kantor Salomon Sulzer und seine Zeit: Ein Dokumentation* (Sigmaringen: Jan Thorbecke Verlag GmbH Co., 1985), 32.

hazzan and teacher of hazzanut was Hazzan Salomon Samuel Eichberg, a student of Lovy. However, Sulzer neither mentions his teacher's illustrious teacher anywhere in *Shir Zion*, nor does he include in it any of his compositions.

Lovy died on January 5, 1832, at the age of 59 (five years after the deaths of Beethoven and Schubert.) In the years before, he had contracted a chest illness that forced him to curtail his synagogue duties.

He had tasted the joys of fame and family life, but also the weariness of frequent change of location and the pain of serious illness. During the course of his life, Lovy made time to translate many Jewish sacred texts, including sections of the writings of Maimonides, parts of the Talmud, as well as The Book of Ben Shirach. It should be recalled here that Ben Shirach was never part of the canon of Jewish sacred scripture. It was the Protestant theologians who included it in their canon of the "Old Testament" as part of the Apocrypha. That Israel Lovy, famous hazzan and learned Jew, should have devoted his energies to translating part or all of this book speaks to his openness and involvement in the spirit of the age in which he lived. By the time he was an adult, the Enlightenment in Germany and France was well underway. It was the Age of Reason, of Progress. Bible studies were being conducted with the same methods as were applied to all ancient documents. Protestant and Jewish scholars had begun the historical analysis of their faith traditions, and this, as is well known, contributed to the movements of Reform movement in Germany and Regeneration in France. For Lovy, as a Jew of German provenance, the language of the academy was German; it should not come as a surprise that the language into which he translated the Hebrew was not Yiddish, but German.

According to Aron Friedman, Lovy was the first renowned French hazzan (or, hazzan from France) – no small achievement. Note especially the reason. He wrote,

Im Jahre 1832 starb der erste Kantor der Pariser Gemeinde, Israel Lowe (Israel Glogau), der gleich Naumbourg deutsche Bildung besass (emphasis mine) und als der erste bedeutende Kantor Frankreichs galt.¹²

Author's translation:

In 1832, Israel Lovy, the first Cantor of the Paris Community died. He, like Naumbourg, possessed a German education and was the first noted cantor from France.

Naumbourg held Lovy in high esteem as a leader of prayer, and, a bit less enthusiastically, as a composer:

Lovy was the model Hazzan, the true *Shliach Tsibbur*, the guide and interpreter of prayer for the Congregation. His voice was sonorous and of great range; he had admirable diction and he made a deep impression on the faithful. He was the first to introduce choral singing in the Paris Synagogue. In the course of his ample but prematurely interrupted career (1816-1832) [in Paris], he continually improved the service in our temple and traced the path for his successors. Of his pieces, we have a great number which possess elevated feeling, an original character, of which many have become popular.

A score of his compositions have been engraved, after his death, at the urging of his family. (Translation by the author).¹³

¹² Aron Friedmann, *Lebensbilder Berühmten Kantoren*. (Berlin : C. Boas Nchf., Buchhandlung, 1918, 102. Translation by the author.

¹³ Samuel Naumbourg, *Agoudath Chirim: Recueil De Chants Religieux et Populaires des Israélites Des Temps Les Plus Reculeés Jusqu'à Nos Jours*. Partitions Transcrites Pour Piano Ou Orgue Harmonium. Précédées D 'une Etude Historique Sur La Musique Des Hebreux [Agudat Shirim : A Collection of Religious and Popular Songs of the Israelites of Long Before Our Our Time. Scores Transcribed For Piano or Harmonium

Naumbourg weighed in the use of the organ in the synagogue, which was a topic of some controversy in those years – writing that he himself did not like it because it was an unwelcome borrowing from church music, for which it was perfectly appropriate.

As will be noted below in a discussion of the repertoire, one can discern a marked change in Lovy's music for hazzan in CR. The parts marked "Hazzan" are for himself, a baritone. Given his greatness as a singer, the amount of music for the *hazzan* in CR is not significant. Two points must be made in this regard.

CR was published some thirty years after his death. Its compilers must have made choices as to what to include and to exclude. What criteria they used are difficult, if not impossible, to know given the lack of independent documentation, such as manuscripts. What can be stated is that what appears often to be a hazzan part is marked "Baryton", possibly indicating that Lovy himself had not sung it. This could have been due to his need to nurture his resources during his prolonged chest illness.

Manuel claimed in his biographical introduction to CR that Lovy's health problems were caused by his expenditure of efforts in creating and maintaining his choir. Whatever its cause, Lovy suffered greatly from his chest illness. And, as was noted above, he may have sought in Vienna not long into his new position in Paris. Further research may indicate whether his illness might have had anything to do with his putative desire to leave Paris. It would appear that all was not jolie in Paris. Does a happy man absorb himself in translating The Book of Ben Shirach?

Organ. Preceded by a Historical Study of the Music of the Hebrews.] (Leipzig : M. W. Kaufmann, 1874), p. xxxix.

CHAPTER 2

THE EARLY MUSIC OF ISRAEL LOVY

To understand Lovy's appeal to his contemporaries is to experience his music, his sensitivity to the text, and his vocal expression. It is to a sample of his repertoire to which we now turn.

Over the course of his career, Lovy composed liturgical compositions in three styles. The first was the traditional *meshorerim* style, in which the solo line predominates, punctuated at cadences by the entry of the two other voices¹⁴.

In his study of the music of this period, the musicologist and hazzan Dr. Daniel Katz wrote,

Among the most intriguing aspects of historical Ashkenaz *chazzanut* is the role of the *m'shor'rim*, singers who assisted the *chazzan* in the execution of portions of the synagogue repertory. Their presence is attested in eighteenth and nineteenth-century manuscript sources both by a variety of Yiddish and German markings such as *bas* or *zinger*, and by occasional chords or extended passages for more than one voice.¹⁵

The second was a recasting of the *meshorerim* trio into more resembling a three-voiced texture led by the hazzan, and his choral style, exemplified in CR. Following are analyses and comments upon several of his pieces.

¹⁴ Daniel S. Katz, "A Prolegomenon to the Study of the Performance Practice of Synagogue Music Involving M'Shor'rim". *Journal of Synagogue Music* Volume 24, no. 2 (December, 1995) : 35-79. As Katz noted, Adler names this a "'plurivocal performance practice,' not a polyphonic one." (p. 37)

¹⁵ Katz, p. 35.

Appendices B and C contain a chart of all of Lovy's known compositions. One can see from the chart which sorts by composition in Appendix B that he concentrated his efforts on certain texts and composed numerous settings of the same texts, or parts thereof. For example, the chart shows that over the course of his career, Lovy composed three settings of the *amidah*, *aseh lema'an shemecha*, *hayom harat olam*, *kedushah*, *malchutecha*, and *yigdal*, five *hodu* settings, four settings of *melech elyon*, ten entire or partial settings of *lecha dodi* and eighteen *kaddish* settings.

Analysis of Compositions of the Fürth Period

Hanoten Teshua

The first composition to be analyzed is "*Hanoten Teshua Rav Yisroel Fürth*", found in the Birnbaum Collection, Manuscript Mus. 79 #2.¹⁶ (Appendix A, Musical Example 1) The manuscript is on paper 34 x 22 cm, with eleven staves.¹⁷ The composition covers two such sheets, and is written on the paper in "portrait" position. The writing is very clear. The melody line is not marked "hazzan," but this is to be assumed. Though it is clearly written for three voices, neither of the other two is marked with the traditional *zinger* or *bas* indications. The manuscript contains no date of composition, though Professor Adler makes it clear that comes from a cantor's manual of

¹⁶ Israel Adler. *Hebrew Notated Manuscript Sources up to circa 1840. A Descriptive and Thematic Catalogue with a Checklist of Printed Sources*. In *Répertoire International Des Sources Musicales*, Publié par la Société Internationale de Musicologie et l'Association Internationale des Bibliothèques, Archives et Centres de Documentation Musicaux. [International Inventory of Musical Sources: Published by the International Musicological Society and the International Association of Music Libraries, Archives and Documentation Centres.] (Munich: G. Henle Verlag, 1989). Vol. BXI¹, Vol. 1., p. 336

the first half of the nineteenth century.¹⁸ On the basis of the geographical attribution by the copyist, one can assume that it was composed during Lovy's stay in Fürth. Indeed, while the copyist likely added the attribution to identify the piece for his contemporaries, modern scholars can use the town attribution after his title and first name to date it. Therefore, it must have been written in or after 1799.

This is the prayer for the welfare of the government in the morning service of Rosh Hashanah. It is identified as such only by the title given in the manuscript; there is no text underlay. It is written for solo hazzan, occasionally joined by a second, or a third voice. As such, it is an example of the trio texture so often employed during in the 18th century in the *meshorerim* practice. However, it will be shown that this composition, while utilizing the *meshorerim* forces, shows a definite change in the conception of how to deploy them. Whereas in the older practice the Singer and Bass would join the hazzan at cadences or would sing florid passages while the hazzan dropped out, here, the other singer and the bass accompany the hazzan. They articulate not the divisions of the piece, as in cadences; rather, they articulate the harmonic meaning of the solo line, and, therefore, one can assume, the meaning or feeling of the text. This trio texture more resembles a string trio than did the *meshorerim* music. It is divided into four sections, each in different key and meter: 1) Adagio, 2/4 in A minor, 2) Allegro, 4/4, in C major, 3) 3/4 in A major and 4) repeat of 1.

The first section, from mm. 1-20, is comprised of 5 four-bar phrases. Mm. 1-4 establish the tonality. The first three tones are A-G#-A, which establish A as an important pitch in the piece that unfolds. The halfstep relation will play an important role

¹⁷ Adler, p. 335.

in this first section. Even if the G in measure 3 is G natural, and thus the lowered 7th, the G# in m.1, together with the C in m.2, establish the tonality of A. The third phrase, beginning in m.9, starts one halfstep below the last note of the previous phrase. The G is now natural as the melody moves to a brief statement of the relative major in m.8. The melody continues on B, 2 of A minor, and cadences back to A minor in m.12. Up to this point, the melody sounds like a folk song, though the dotted rhythms are evidence of an instrumental conception. A new motif begins in m.13, utilizing the half step motion of the opening motive, though changing its direction. The half-step relation is a common motivic element in the two sections. In the precadential m.18, the movement by skip again is evidence of an instrumental conception; an arpeggiation of a half-diminished chord was not commonly composed for singers. The new section, which begins in m.21, moves to a full-scale modulation to the relative major in m. 31, which is restated and confirmed for twenty four measures, bringing the first “movement” to a conclusion in C major, the key of the following Allegro “movement.”

The Allegro is in 4/4, and shares nothing in common with any style of vocal writing; it is of a completely violinistic style. The musical line either reiterates single notes as the second voice in m.59 or in the main voice in m.65, or is in arpeggiations, as in m.58, or in scalar motion, as in m.70. Idiomatic vocalism does appear briefly in the ornamented ascending patterns as in m.76. Violin doublestop writing is in evidence in mm. 81ff. The entire Allegro, until measure 85, is an assertion of C major, without as much as a hint of a cadential movement. There is only one real tonal center in this section - that of C major; there are no other tonal centers. The only techniques that Lovy

¹⁸ Adler, Vol. 1, p. 334.

uses to establish the tonic, other than by reiteration, are to move from leading tone to tonic and to employ the dyadic version of the dominant chord leading to an inversion of the tonic dyad 1 and 3 in m.84. The meter of 2/4 resumes at measure m. 82, though it is not the time signature is not written in. The piece's initial musical material appears again at m.85. Mm.85-86 reintroduce the important halfstep relation material of the opening bars, and the material of mm.13ff again are heard in mm.89-95.

The "Minuet," spanning mm. 96-151, is exactly the same length as the first section. The key signature is 3 sharps, indicating A major. The tonal movement of the opening figure moves from C# down to B, a descending wholestep, which does not yet establish the tonality. With the succeeding sequential repetition of the opening figure, now descending the halfstep from D to C#, the C# is established as 3 in the A major. The next four bars repeat these motions. The entire section is characterized by phrase repetitions, most which revolve around the tonic. The only extended moment of implied dominant harmony is in mm. 132-135. Violinistic writing prevails throughout, especially in the striking triplestops in mm. 116-118 and mm. 120-122.

There is no evidence as to the distribution of the voices in this composition. Since the composer did not make any markings as when different voices sing, vocal range may offer the only guide. Lovy was a bass-baritone with a very high extension. One may suppose that he sang throughout, including the high C's. A more likely scenario is that he sang only those sections suited to a baritone, while to the Singer went the very high phrases, as in mm.47-54, while Lovy or the Bass sang the bottom voice in that same passage. Also, Lovy and the Singer may have switched off in the Allegro in mm.56-84. In the "Minuet," Lovy likely sang the phrases in mm.113 and 115, while the

Singer sang the high parts. In the chords in m.117-118 and 121-122, the Bass would have taken the lower line.

This composition is a combination of styles. It begins with a folksong-like melody, and develops into a piece sung in a highly virtuoso style. It brings to mind a tenor aria of his beloved Mozart, "Ich Baue Ganz" from The Abduction from the Seraglio (1782). The Allegro section resounds of martial excitement in the early Baroque style, and the third section is a Minuet in Viennese classical style. The piece concludes with the repetition of the first section all the way to the modulation to the relative major. One may well wonder why Lovy did not end the composition at m.20. The piece's short phrases, its lack of modulation, and its lack of thematic unity between the movements identify it as having elements in common with earlier Baroque practices of writing for instrumental ensemble. As was noted above, it was in Fürth that Lovy began to study violin, cello and piano. A new enthusiast is more likely to apply indiscriminately all that he is learning than would someone more seasoned and experienced. Taken together with the lack of modulations in the non-folksong sections, this composition is the fruit of the new enthusiast Lovy applying what he was learning on those instruments to his liturgical work. This may be evidence that he composed it early in his Fürth period.

Hodu L'Shavuot

The next piece to be commented upon is the *Hodu L'Shavuot*, #5 of Mus. 30a of the Birnbaum Collection (Musical Example 2). This manuscript is on paper 24.5 x 32.5 cm, with twelve staves.¹⁹ Professor Adler dates this manuscript collection as also coming from a cantor's manual of the first half of the nineteenth century. He suggests that

possibility that “the anonymous compiler/scribe of the manuscript may have been Juda Stettenheim of Koblenz...”²⁰ The manuscript paper is also in legal size, though the compositions are written out in the “landscape” manner. There are some measures crossed-out. It was composed for three solo voices with a choir indicated at cadences. There are indications as to where each singer performs. As the composer must have developed a choir for the performance of such a work, this might mean that he composed it after spending some time in Fürth. The presence of the choir, along with the piece’s sectionalization and compositional balance, the fluidity of the vocal writing, the employment of the *zinger* to sing together with the hazzan, lead to the supposition that this piece came later in his stay in that city. Fürth was a city that boasted much musical culture, and this piece shows that Lovy had heard and had absorbed much well-crafted music. His predilection for deploying the *zinger* as a harmonizing voice points to his eventual focus on composing for chorus in Paris. The next piece to be analyzed shows this tendency, as well. It is three movements: Allegro Moderato, Adagio Giusto, and Allegro, the last movement marked *Chor Isino*, which has been interpreted to mean “Choir in Unison.”

Analysis of a composition from the Strasbourg Period

Given the length of his stay in Strasbourg, it is worthwhile to analyze the one composition identified with this city.

¹⁹ Adler, p. 194.

²⁰ Adler, Vol. 1, p. 193.

Barekhu Shel Shabbat

The piece in question is *Barekhu Shel Shabbat Mirav Yisroel L'Strasbourg* [*Barekhu* for Shabbat by Rav Yisroel of Strasbourg], #9 in Birnbaum Collection Manuscript 30a.²¹ (Musical Example 3). The manuscript is on the same paper as the *Hodu L'Shavuot*. The handwriting is not expert, as there are cross-outs and imprecisions of lining up polyphonic voices in mm.8-9. This setting of *Barekhu* is the only composition that refers to Lovy as being associated with Strasbourg. Either he learned the melody in that city and harmonized it while there, or he composed it there.

His stay in Strasbourg, the center of Jewish life in Alsace, lasted eight years. It was to be his last place of residence before settling in Paris for the remainder of his life. His time in Strasbourg was his first time living in French territory, and was long enough for him to become completely familiar with French music. The Jewish culture was Ashkenazic, and the German cultural influences were strong, to be sure. Nevertheless, Lovy heard French music in the Strasbourgeois gentile society. As the only piece identified with his stay in Strasbourg, the *Barekhu* provides a unique, though brief, glimpse at his approach to composition during the years 1811 to 1818. Its dyadic homophony, not much in evidence in the music of the Fürth period, gives a new role to the *zinger*. The “plurivocality” of which Professor Adler wrote regarding the *meshorerim* style gives way here to something different – true, if primitive, polyphony. Lovy is now employing a “choral” technique which will flower exuberantly in his later works in Paris.

Though the title is given, there is no text underlay, which was a common practice of all hazzanim of the period. One assumes that they were writing for themselves and for

²¹ Adler, p. 195.

others who knew how the piece was performed. The composition is in D major. No time signature is given, though the piece is in common time. The clef is a violin clef with the word “octave” written above, presumably meaning that the parts are to be sung down an octave, which is appropriate for male voices. It should be noted that either Lovy or his copiest were not using the older clefs, but notated it in the modern style. The tempo indication is Adagio. The vocal forces are a high and and a medium male voice, and bass. It is 31 measures in length. It is divided into five distinct sections: mm. 1-6, mm. 7-14, mm. 15-19, mm. 20-25, and mm. 26-31. Except for mm. 23-24, it is written for two voices.

The tonal center of the piece is D major, with brief sections or references to the relative minor (mm. 21-24), the dominant (mm. 15-19), and the subdominant IV (m. 24). There is no modulation. This short text is composed in one short movement, divided into sections.

Section 1 begins with a dyad of a sixth from great A to small F#. This is tonicized by the eighth note D on beat 4 in the lower voice. The top voice further strengthens the D tonic as it ascends from F#, C#, D, E, F#. Meanwhile, the second voice ascends A, E, F#, A, A, and then, as noted, descends to D. The second voice sings A descending to the D in measure 6. The tonality is now firmly established. The A-F# sixth will be heard many times in the piece, as well as in inversion. It should be noted that the contour of the opening section is a pitch ascent from m. 1 to m. 5, and then a descent in m. 6. One cannot avoid noticing that rise and fall of the voices corresponds to the bowing motion made by the hazzan while intoning the word barekhu, though the word might not end there.

The pace of the harmonic rhythm accelerates in m. 7 to one chord change per half note duration. The harmony moves from vi to I to a very brief detour through IV, arriving on I at the end of bar 10. In addition to the acceleration of the harmonic changes, there is diminution by means of the quarter note. The quarter note value, briefly introduced in m. 6, carries the music forward in m. 8. In measure 11, there is further diminution, with the eighth note figuring prominently in the active figure which forms a codetta to the section. The next section, beginning in m. 15, moves by parallel sixths, alternating dominant and tonic harmonies until measure 19 where IV makes another brief appearance, with I on the second half of that bar. The next section decelerates the harmonic rhythm back to the opening pace. It begins in m. 20, with a descent in the upper voice from D down to A# in m. 22, which creates an imperfect cadence to the relative minor in m. 23, articulated by the first entrance of the bass voice. The relative minor chord is iterated once again in m. 24, and in m. 25, the top two notes of the previous chord are sung again, this time, however, without the B in the bass. The D-F# is heard as the tonic once again, complete with a melisma from D down to D, in the hazzan's part. (The melisma in the second part would seem to point to this being the hazzan's line.) The second half of m. 25 is the third G-B, sounding the IV chord, articulated as such by the fermata. Mm. 26-29 repeat the material of mm. 1-6, altering it by moving in parallel quarters.

Several observations can be made about this composition. First, the tonic is asserted strongly though there is not a single complete perfect cadence. Second, the mood is grand and lyrical, created by the predominating halfnote figure. He achieves this mood, in part, through his reference to traditional German nusach for this text on

Shabbat. That is, he employs the ascending tonic triad at the beginning, as in the Adonai Malach mode. That which became codified as nusach later in the 19th century is heard here in embryonic form. Alternatively, one may see it as Lovy employing an element of nusach, though he does not follow it and work it out as we know it today. Regarding the deployment of the singers, this piece is in two-part harmony, except for the three-voice chords in mm. 23-25. Compared with the meshorerim practice, it sounds like rudimentary choral music. The two voices in homophonic parallel sixths create the musical texture. That the hazzan's line is not a pure solo, but is homophonically paralleled throughout, foreshadows the prominence of the choral parts in his later compositions in CR. This is not solo music, especially interesting for a setting of Barekhu, traditionally the province of the hazzan. Further research in extant cantors' manuals or choir books from Strasbourg synagogues of the period will reveal if this piece shares any stylistic elements with others in use at the time.

CHAPTER 3

The Choral Music of *Chants Religieux*

CR, as noted above, is a compilation of Lovy's choral compositions that he wrote for himself and his choir in Paris. It was published at the insistence of the clergy who succeeded Lovy at his synagogue.²² It was published with the cooperation of his family in 1862, some 28 years after his death. Lovy's family had resisted the clergy's requests for the manuscripts for many years. Finally, his son Jules made them available. They are not preserved, so one does not know to what extent the CR compositions resemble the originals. The *Avant-Propos* [Preface] does note that the compositions included are only a selection from the full legacy, these being those pieces which remained in active use following Lovy's death. In sum, a full generation after Lovy's passing, his successors David and Naumbourg, as well as one Ernest Cahen, a prizewinner in composition, contributed to the effort of editing and publishing these pieces. To what extent what one sees was really Lovy's composition can never be known. However, M. Hector Sabo has shown that Naumbourg's rewriting of one Lovy's pieces in *Zemirot Yisrael* shows Naumbourg's changing of the Lovy original.²³ Therefore, one can deduce that Naumbourg did not change what he believed Lovy to have written when he aided in the publication of CR. One note about the title: CR's publication postdates the publication of Naumbourg's own *Zemirot Yisrael* by fifteen years. Its cover plate has the Hebrew

²² CR, *Avant-Propos* [Preface]. The editors give their account of the history of the efforts that culminated in its publication.

²³ Hector Sabo. *Israel Lovy, Portrait D'une Personnalité Musicale Méconnue*. [Israel Lovy, Portrait of a Misunderstood Musical Personality]. (Strasbourg: Université de Sciences Humaines de Strasbourg: Institut de Musicologie, 1993). p. 67ff

words *Zemirot Yisrael* in Hebrew letters at the top, with the French title *Chants Religieux des Israelites*. It would appear that the French is a direct translation of the Hebrew.

Nowhere in CR are there the words *Zemirot Yisrael*. The presentation of CR, in which, as was shown above, Naumbourg was involved, seems less “Jewish” than Naumbourg’s own collection.

CR contains 65 liturgical and religious occasional pieces, arranged in order of their use. The *Avant-Propos* mentions the songs in Polish style as being of the oldest of Lovy’s output, dating from his time in Germany. It has an organ part, added by M. Cahen, which mostly doubles the voices. It is known that the Synagogue Consistoriale did not have install organ until 1844²⁴, twelve years after Lovy’s death, so the compositions must have been performed in the traditional unaccompanied manner.

As to the physical appearance of the book, it is approximately 8-1/2” x 11”. It contains a table of contents with page references, and the pieces are numbered. The transliteration system is a combination of French and German. For example, [ch] stands for *chet* and *chaf* while [ou] stands for *shuruk*.

Overall, the choral works in CR show a marked shift from the character of his previous works. It is choral music, with the exception of some recitative for hazzan and the Polish songs at the end of the collection. There is frequent alternation tutti, soli, and hazzan. The voice leading follows the canons of Western composition. Given the traditional primacy of solo singing by the hazzan and the singing of songs by the congregation, it is interesting to note Lovy’s frequent employment of unison singing for the choir. Frequently, they choir sings in octave unison, and breaks up in the approach to

²⁴ Ganvert, in an email sent to the author in January, 2000.

the cadence. (Eg., #'s 5, 24, 31, and 46). The musical world of this music is no longer the baroque or the gallant style. In this collection, one hears strains of Mozart, Haydn, Rossini, Cherubini, and Schubert. However, there are neither significant modulations nor true contrapuntal writing as in the greatest composers. He had not received a thorough musical education as would have been available to talented gentiles.

Ki Keshimcha

Number 33 in *Chants Religieux* is *Ki Keshimcha* (Appendix A, Musical Example 4). It is an example of Cantor Israel Lovy's choral style without chazzan. The harmonic language is Western and conservative. It is for SSTB choir and organ, is in Eb major, in 3/4 time marked Grave. The two harmonic poles of this work are the tonic Eb and the submediant Cm. There is an important half cadence on the dominant of the submediant on the word *hammes*, which is evidence of Lovy's ability to use elemental harmony to render the text affectively.

The composer uses the addition of counterpoint in the voices to unfold his initial musical ideas. He begins the piece with a device he favored often - a choral octave unison statement (mm. 1-2). It is answered by the unison octaves in the upper voices with a monotone bass support. The third phrase begins to move in harmony. Thus, within the first three phrases, he achieves variety through the addition of contrapuntal activity. Lovy also employs motivic phrases to create a musical fabric. As one will see, it is a highly variegated motivic structure with many small units. Also, his employment of parts of motives and a retrograde motive serve to create as much unity as can be achieved. His motives do not develop well, but their use and repetition keep the piece together.

Below is a chart of the motivic phrases paired to their text elements and measure numbers.

<u>Text</u>	<u>Motive</u>	<u>Measures</u>
Ki K'Shimkha	A	1-2
Ken T'hilotekha	B	3-5
Kasheh Likh'os	C	6-7
Venoach laratzot	B	8-10
Ki Lo	D	11
Tachpotz	D	12
Bemot hamet	D1	13-14
Ki im b'shuvo	B	15-16
Midar kovechaya	E	17-19
V'ad yom moto T'chakeh lo	F	20-24
Im yashuv	G	29-30
Im yashuv	G	31-32
Im yashuv	G1	33-34
Miyad t'chakeh lo	G.Retro	35-36
Emes, Emes	H	37-38
Emes, Emes	H	39-40
Ki Atah yotzram	I	41-42
V'Atah yodea	I	43-44
Yitzram	D	45-46 (continued)

<u>Text</u>	<u>Motive</u>	<u>Measures</u>
Ki hem basar	A1	47-48
Basar vadam	D1	48-50
Ki hem basar	A2	50-52
Basar vadam	D1	52-55

Lovy favors pairing phrases of unequal length. Because this text is prose, there is no textual or metrical reason for the composer to favor this; it seems to be a style he liked. For example, the first motive A is two bars in length. It is answered by B of three bars. Following in m.6, motive C lasts 2-1/2 bars, but actually overlaps with the another iteration of B which sounds like a three bar unit once again. In this manner, Lovy creates musical interest with a short statement, and concludes with a slightly longer one. He does this again at mm. 15-19. It is noteworthy that motive B, minus the initial Bb, here initiates this phrase, whereas before it was the answering motive to A in mm. 3-5. Another example of the utilization of prior material to create a new musical idea is found at m. 20 with motive F. In the top soprano, the G-Bb movement is contained in A, though is now in retrograde motion. It would appear that Cantor Lovy absorbed something of the methods of Maestros Haydn, Mozart and Beethoven where the utilization of motive is concerned.

In this composition, Lovy exercised in making the feelings of the text heard. He The key moves to the relative minor at the words (mm. 11-14) *ki lo tachpotz b'mos hammes* [for He does not delight in the death of the sinner]. The tonic is re-established at the conclusion of the next phrase (mm. 15-19). At the piece's conclusion, the relative

minor again express thoughts of mortality in the words (mm. 45-53) *ki im beshouvo middarko vechoyoh* [rather in the return of the sinner from his path].

In perusing the chart above, one notices that D and A resound at m.45. Though the piece ends in C minor (preparing the way for a whole step modulation to D major in the next section *V'Atah Hu Melekh*), the composer has utilized two initial motives to create a degree of unity at the piece's conclusion.

Hodu L'Sukkot

Number 21, *Hodu L'Sukkot* (Musical Example 5), is written for SSTB with no hazzan part, in Db, in common time, and is 51 measures long. The Cb in the key signature is an error. Unlike the *Hodu L'Shavuot* analyzed above, this composition is in one continuous movement. The composer utilized the technique of having the bottom three voices hum or sing on a syllable in the manner of an organ to accompany the top voice in soloistic passages. There is frequent alternation of soloists with the choir, providing the something of the contrast between *meshorerim* and hazzan in works of the earlier style. As to the tone of the work, the feeling is one of warmth, no doubt made possible by the employment of four voices; though there is no tempo marking, it is best performed Larghetto. The *Hodu L'Shavuot* is a rollicking piece, with one gentle movement in the middle. The verses are treated with the same music, with an added section at the end of the piece. As such the verses are tied together by the same musical treatment, whereas in the earlier composition, there is no motivic connection between the movements. As in many pieces in CR, Lovy employed the choral octave unison technique to open the first phrase, and homophonic treatment of the text is frequently used. As in the next piece, this method assures the clear rendition of the text.

Kol Nidrei

Number 46, *Kol Nidrei*, is for 4-voice choir without hazzan (Musical Example 6). It is in E minor, in common time, marked Larghetto, thirty-four measures in length. It employs the choral unison technique mentioned above at the very beginning, giving great clarity to the text. The hazzan would traditionally sing the opening lines. One may speculate that the absence of the hazzan – Lovy – might have been due to his chest illness. Only a pressing reason could account for a hazzan not taking the traditional role in this liturgical section.

Homophonic rendering of the text is used throughout, except for mm. 13-16 where the soprano solo overlaps briefly with the choir. The choir “is” the hazzan. Harmonically, the composition employs cadences on the V. There is no modulation to V. The text *nidrono lo nidre oushevouosono lo shevouos* [our vows are not vows and our promises not promises] are set in the parallel major, an apt use of this change of key. The piece employs only one of the traditional motifs of this most recognizable liturgical section. It contracts the opening motif in the first phrase, with the word *kol* having the value of the only a quarter note, whereas it is usually held for quite a bit longer. At m. 13, the words *miyom kippurim seh ad yom kippourim habbo* are sung antiphonally and together by a soprano solo and the choir.

CONCLUSION

Israel Lovy is a name relatively unknown in the Jewish world. During and after his life, he was a famous hazzan, with a reputation firmly established during his entire adult working life. For decades following his death, his music was used both in his own synagogue and in Western Europe, and to some extent, in Eastern Europe, as well. As this study has suggested he, his music expressed the adaptation of Western musical styles to synagogue liturgy at the time that the Jews were being undergoing Emanicipation and were taking steps to enter into the European world at large. He lived at the end of the *meshorerim* period of Jewish musical liturgy, and he contributed to the development of a choral style, in part based on *meshorerim* models. Lovy was a choral innovator in Paris, as Naumbourg noted above.

The present study has attempted to demonstrate that much of his music in CR is of high quality, and, therefore, is worth reviving in the contemporary synagogue. The issue facing men such as Lovy – how to best express the meaning and sound of the Jewish liturgy in music - is a perennial issue. In our age of musical ferment, hearing an unknown superior musical voice from the past would be a spiritual and aesthetic treat. There is barely a piece in CR that would not grace an audience or congregation with musical pleasure and spiritual edification. As to his earlier music, there are pieces, such as the *Hodu for Shavuot* that are not only worth reviving, but is of interest to scholars of cantorial music from the earliest period of documented Jewish music. Though the main Jewish musical project of the nineteenth century – the application of Western musical techniques to the *musach* and *missinai tunes* were carried by other luminaries such as

Sulzer, Weintraub, and Lewandowski, Lovy was the link between the two worlds. Lovy was successful in using Western musical methods in setting the synagogue liturgy. For that, all Western Jewry owes him the debt of gratitude - and of interest.

APPENDIX A

MUSICAL EXAMPLES

Adagio

Handwritten musical score for the Adagio section. The music is written on ten staves. Measure numbers 10, 15, 20, 25, 30, 35, 40, 45, and 50 are written above the staves. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for the Allegro section. The music is written on seven staves. Measure numbers 55, 60, 70, 75, and 80 are written above the staves. The section begins with the word "Allegro" and a tempo marking "Tempo 65". The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten numbers are placed above the staves, likely indicating measures or time points: 90, 95, 100, 105, 110, 120, 125, 130, 135, 140, and 145. The score is heavily obscured by dark, grainy noise, making the details of the notation difficult to discern.

כי כשמוך (Ta gloire égale ton nom.)

Grave.
Chœur.

NO. 33.

SOPRANOS.
Ki keshime_cho ken tehil - lo - se - cho ko_scheh lich_os ve - no_ach le -

TENOR.
Ki keshime_cho ken tehil - lo - se - cho ko_scheh lich_os ve - no_ach le -

BASSES.
Ki keshime_cho ken tehil - lo - se - cho ko_scheh lich_os ve - no_ach le -

ORGUE.

Rall. *in tempo.*

-rat - tzos ki lo sachpotz b'mos ham_mes ki im be_schouvo middar ko_ve -

-rat - tzos ki lo sachpotz b'mos ham_mes ki im be_schouvo middar ko_ve -

-rat - tzos ki lo sachpotz b'mos ham_mes ki im be_schouvo middar ko_ve -

Rall. *in tempo.*

cres.

-ci o - yoh v'ad yom mo_so te_chakkeh lo im yo - schouv mi - yad te_ka - be -

-cho - yoh v'ad yom mo_so te_chakkeh lo a yo - schouv mi - yad te_ka - be -

-cho - yoh v'ad yom mo_so te_chakkeh lo im yo - schouv mi - yad te_ka - be -

p *cres* *f*

mp

-lo im yo - schouv im yo - schouv im yo - schouv mi - yad te-ka-be-lo

mp

-lo im yo - schouv im yo - schouv im yo - schouv mi - yad te-ka-be-lo

mp

-lo im yo - schouv im yo - schouv im yo - schouv mi - yad te-ka-be-lo

pp

Solo. *Chœur.* *Solo.* *Chœur.*

e - mes e - mes e - me e - mes ki at-toh yo-tze-rom v'at-toh yo - de - a yitz - -

e - mes e - mes ki at-toh yo-tze-rom yo - de - a yitz - -

e - mes e - mes ki at-toh yo-tze-rom v'at-toh yo - de - a yitz - -

ff

-rom bo - sor vo - dom bo - sor vo - dom

-rom *MEN* bo - sor vo - dom *MEN* bo - sor vo - dom.

-rom ki hem bo - sor vo - dom ki hem bo - sor bo - sor vo - dom

p *pp*

Rall.

yo.mrou noyire a - do - noi ki le-o - lom ki le-o - lom chas - do

yo.mrou noyire a - do - noi ki le-o - lom ki le-o - lom chas - do

- do - noi ki le-o - lom ki le-o - lom chas - do

ki le-o - lom ki le-o - lom chas - do

Rall.

הודו לסכות (Te deum pour la fête des tabernacles.)
PSAUME 118.

№ 21. Soli. Vocalise.

SOPRANO. Ho - dou la do - noi

SOPRANO. Ho - dou la do - noi

TENOR. Ho - dou la do - noi

BASSE. Ho - dou la do - noi

ORGUE.

Tutti

ki leo - lom chas - do

ki leo - lom chas - do

ki leo - lom chas - do

ki leo - lom chas - do

MEN

Soli

yo-mar-no yis-ro-el ki le-o-lom

yo-mar-no yis-ro-el ki le-o-lom

yo-mar-no yis-ro-el

yo-mar-no yis-ro-el ki le-o-lom

Tutti *Tempo I* *Vocalist.*

Roll. *Soli.*

ki le-o-lom chas-do mirou no bes a-ha-ron

ki le-o-lom chas-do mirou no bes a-ha-ron

ki le-o-lom chas-do yo mirou no bes a-ha-ron

chas-do yo mirou no bes a-ha-ron

Soli *Tutti*

ki le-o-lom chas-do

ki le-o-lom chas-do

ki le-o-lom chas-do

ki le-o-lom chas-do

yom'rou no yir-e a-do-noi ki leo - lomki leo -
 yom'rou no yir-e a-do-noi ki leo - lomki leo -
 yo - m'rou no yir - e a-do - noi ki leo - lomki leo -
 yom'rou no yir-e a-do-noi ki leo - lomki leo -

lom chas-do ki leo - lomki leo
 -lom l'o - lom chas-do ki leo - lomki leo - lom l'o -
 -lom l'o - lom chas-do ki leo - lomki leo - lom l'o -
 -lom l'o - lom chas - do ki leo - lomki leo - lom l'o -

- lom chas-do ki l'o - lom chas - do ki l'olom ki l'olom chas - do
 - lom chas-do ki l'o - lom chas - do ki l'olom ki l'olom chas - do
 - lom chas-do ki l'o - lom chas - do ki l'olom ki l'olom chas - do
 - lom chas - do ki l'o - lom chas - do ki l'olom ki l'olom chas

TC. 45. *Larghetto. Chœur.* **5**

SOPRANOS.
Kol nidre ve-eso-re vacharome ve-ko-nome v'chi-nouye v'ki-nouse ousche.

TENOR.
Kol nidre ve-eso-re vacharome ve-ko-nome v'chi-nouye v'ki-nouse ousche.

BASSES.
Kol nidre ve-eso-re vacharome ve-ko-nome v'chi-nouye v'ki-nouse ousche.

ORGUE
p

10

_vou - os din_dar_no oud'isch-tevaa_no oud'a-charimno oud_o - sar_no al nafscho_so_no

_vou - os din_dar_no oud'isch-tevaa_no oud'a-charimno oud_o - sar_no al nafscho_so_no

_vou - os din_dar_no oud'isch-tevaa_no oud'a-charimno oud_o - sar_no al nafscho_so_no

Soprano Solo. **15**

mi_yom kippourim sel ad yom kip - pou - rim hab - bo o -

mi_yom kippourim sel ad yom kip-pou - rim hab - bo o -

mi_yom kippourim sel ad yom kip-pou - rim hab - bo o -

mi_yom kippourim sel ad yom kip-pou - rim hab - bo o -

20

-le - nou l'to - - - vol koul-lehon ich - radnou vehon koul-lehon y'hon
 -le - nou l'to - - - vol koul-lehon ich - radnou vehon koul-lehon y'hon
 -le - nou l'to - - - vol koul-lehon ich - radnou vehon koul-lehon y'hon

pp

25

schoron sch'vi - kin sch'vi - sin be - te - lin ounvou to - lin lo scho -
 schoron sch'vi - kin sch'vi - sin be - te - lin ounvou to - lin lo scho -
 schoron sch'vi - kin sch'vi - sin be - te - lin ounvou to - lin lo scho -

Cres.

30

Piu lento.

-ri-rin velo ka - yo-min nid - ro-no lo nidre ouschevouo - so no lo schevou - os
 -ri-rin velo ka - yo-min nid - ro-no lo nidre ouschevouo - so no lo schevou - os
 -ri-rin velo ka - yo-min nid - ro-no lo nidre ouschevouo - so no lo schevou - os

p *ff*

45

APPENDIX B

Lovy's Known Output Sorted by Source

	Composition	Source	Source Entry	Page	T/s	1v	1-2v	3v	4v	Choral
1	Teka B'kol Shofar	RISM 44	1	1a						
2	Song for Purim	44	6	3a		x				
3	Hashkiveinu	44	12	5a-b	x	x h/m des.	x	x	x	
4	Musaf Amidah	44	15	7a	x	x	x			
5	Hodu for Shavuot	RISM 61	5	2a-b		x	x	x	x	
6	Barechu for Shabbat	61	9	3b	x		x			
7	Kaddish for Shavuot	61	10	4a		x	x			
8	Song - Untitled	61	12	4b	x	x	x	x		
9	Shirat Hayyam	61	15	5a		x h/m des.	x			
10	Kaddish (Polish) [For High Holiday Musaf]	61	28	8a		x	x			
11	Kaddish (Polish)	61	29	8a		x h/m des.	x			
12	Lechah Dodi	61	32	9a-b	x	x	x		x	
13	Bechochmah Poteach She'arim	RISM 63	4	2a		x h/m des.				
14	Kaddish (Polish)	63	8	2a		x h/m des.				
15	March	63	11	5a		x h/m des.	x			
16	Untitled	72	4	4a-b	x	x h/m des.				
17	Kaddish for Shavuot	RISM 77	1	1		x				
18	Hanoten Teshu'a	77	2	2				x		
19	Melech Elyon	77	3	4			x			
20	Lechah Dodi (Hitoreri)	77	4	5-7			x			
21	Mechalkel Chayim	77	5	7-8	x					
22	Kaddish for the High Holidays	77	6	8-9	x	x	x			
23	Kedushah	77	7	9-10		x	x	x		
24	Aseh Lema'an Shemecha	77	8	10	x	x	x	x		
25	Kaddish for the H. Holidays	77	9	10-11		x				
26	Lechah Dodi (Hitoreri)	77	10	12-14	x	x	xocc.			
27	Malchutecha	77	11	14-16	x	x	x			
28	Hayyom T'amtzeinu	77	12	16-17		x				
29	Untitled	77	13	17 n. 1		x				
30	Ha'ochaz	77	14	17-18	x	x				
31	Kaddish for Sukkot	77	15	18-19		x				
32	Kiddush	77	16	19-20	x	x h/m des.				
33	Kaddish for Shabbat	77	17	21	x	x	x			

APPENDIX B

Lovy's Known Output Sorted by Source

	Composition	Source	Source Entry	Page	T/s	1v	1-2v	3v	4v	Choral
34	Kedushah	77	18	21-22		x	x			
35	Ashrei	77	19	22-23		x				
36	Lechahh Dodi for Sefirat Ha'omer	77	20	23-24	x	x	x			
37	Mizmor Shir Leyom Hashabbat	77	21	24-26	x	x				
38	Lechahh Dodi for the High Holidays	77	22	26-29	x	x	x			
39	Amidah	77	23	29-31	x	x	x			
40	Ki Anu Amecha	77	24	31-32		x				
41	Halleluyah for High Holidays	77	25	32-34	x	x				
42	Hayyom Harat Olam	77	26	32-34	x	x				
43	Hayyom Harat Olam	77	27	34		x	x			
44	Ya'aleh	77	28	34-35	x	x				
45	Niggun for Purim	77	29	35-36		x				
46	Amidah	77	30	36-38	x	x	x			
47	Heyeh im pifiyot	77	31	38-39		x				
48	Kaddish for HH	77	32	39-41	x	x				
49	Kedushah	77	33	41-42		x				
50	Ve'ahavtecha	77	34	42-43	x	x				
51	Hodu for Pesach	77	35	43-46	x	x				
52	Kaddish for Pesach	77	36	46-47		x				
53	Lechah Dodi for Pesach	77	37	47-48	x	x	x			
54	Lechah Dodi (Kabbalat Shabbat for Pesach)	77	38	49-50	x	x				
55	Amidah	77	39	50-51	x	x				
56	El Hahoda'ot	77	40	51	x	x				
57	Kaddish for High Holidays	77	41	52	x	x				
58	Kaddish for High Holidays	77	42	53-54		x				
59	Niggun for Purim	77	43	54		x				
60	Aseh Lema'an Shemecha	77	44	55-57		x	x			
61	Hayyom T'amtzeinu	77	45	57-59	x	x	x			
62	Melech Elyon	77	46	59-60		x	x	x	x	
63	Lechahh Dodi	77	47	60-63		x h/m des.				
64	Avinu Malkeinu	77	48	63-64	x	x			x	
65	Melech Elyon	RISM 100	6	5a-b	x	x h/m des.				
66	Lechah Dodi	CR	1	1						SATB

APPENDIX B

Lovy's Known Output Sorted by Source

	Composition	Source	Source Entry	Page	T/s	1v	1-2v	3v	4v	Choral
67	Lechah dodi	CR	2	8						SATTBB
68	Barechu for Shabbat	CR	3	28						SATB
69	Uma'avir Yom	CR	4	28						Hazzan
70	Mi Khamocha	CR	5	29						SATB
71	Malchutecha - For Engagements and Weddings	CR	6	31						SATB
72	Malchutecha - For Engagements and Weddings	CR	7	34						BTB
73	Ki El Shomreinu	CR	8	36						SATB
74	Kaddish	CR	9	36						SATB
75	Barechu for Festivals	CR	10	40						BTB
76	Ve'ra'u Vanav	CR	11	41						BATB
77	B'gila V'rina	CR	12	43						SATTBBBB
78	Chila V'armonoteha	CR	13	44						SATB
79	Vay'daber Moshe	CR	14	45						SATTB
80	Kaddish (Chatzi)	CR	15	46						BTB
81	Yigdal (For Pesach)	CR	16	48						SATTBB
82	Yigdal	CR	17	54						SATB
83	Yigdal	CR	18	56						SATTBB
84	El Hahoda'ot	CR	19	62						SATBB
85	Hodu for Pesach	CR	20	65						SATTB
86	Hodu for Sukkot	CR	21	69						SATB
87	Lo Amut	CR	22	72						SATB
88	Ana	CR	23	76						SATTB
89	Kaddish (Shalem)	CR	24	77						BTB
90	Sortie du Sêfer (Bringing out the Sefer Torah)	CR	25	79						SATB
91	Vay'malei Mish'aloteinu	CR	26	83						STB
92	S'u Sh'arim	CR	27	83						SATTB
93	An'im Z'mirot	CR	28	85						SATB
94	Zochrenu L'chayim	CR	29	87						SATB
95	Melech Elyon	CR	30	88						SSACBB
96	Uv'shofar Hagadol	CR	31	92						SATTBB
97	Ut'shuva	CR	32	94						SATBB
98	Ki K'shimcha	CR	33	95						SATTB
99	V'ata Hu Melech	CR	34	97						SATB

APPENDIX B

Lovy's Known Output Sorted by Source

	Composition	Source	Source Entry	Page	T/s	1v	1-2v	3v	4v	Choral
100	Ein Kitzba	CR	35	97						SATB
101	Aseh Lema'an Shemecha	CR	36	100						SATBB
102	Yimloch	CR	37	101						SATB
103	L'dor Vador	CR	38	101						SATB
104	Habochein	CR	39	104						SATTBB
105	Aleinu	CR	40	108						SATB
106	Choram Ma Sheyomru	CR	41	109						BATB
107	Hayyom Harat Olam	CR	42	112						SATB
108	Hayyom T'amtzeinu	CR	43	113						SATTBB
109	Kaddish (Shalem)	CR	44	117						BATB
110	Kaddish (Chatzi)	CR	45	117						BTB
111	Kol Nidrei	CR	46	118						SSATB
112	Vidui	CR	47	122						SATB
113	Al Cheit	CR	48	127						BSTB
114	V'al Chata'im	CR	49	128						BSATB
115	Musaf Leyom Kippur	CR	50	131						SSATTBB
116	V'chach Haya Omer	CR	51	136						BATB
117	Shnei Sesim for Shabbat of Channukah	CR	52	138						BTB
118	Megilat Ester	CR	53	139						SATBB
119	B'ruchim yihui chatan v'chala	CR	54	141						SATB
120	Hodu for Weddings	CR	55	142						BSATB
121	L'el Olam - For Weddings	CR	56	144						TTBB
122	Ashreicha Chatan - for Weddings	CR	57	147						BATB
123	Song - Air Polonaise - For Brit Milah meal	CR	58	149						
124	Song without words for wedding	CR	59	150						
125	Song without words for wedding	CR	60	151						
126	Song without words for wedding	CR	61	152						
127	Song without words for Purim	CR	62	154						
128	Song w/o words for Simchat Torah	CR	63	155						
129	Song w/o words for Simchat Torah	CR	64	156						
130	Hamavdil	CR	65	157						
131	Marriage Hymn	ZY-CR	27	28						SATB
132	Marriage Hymn	ZY-CR	32	40						SATB

APPENDIX B

Lovy's Known Output Sorted by Source

	Composition	Source	Source Entry	Page	T/s	1v	1-2v	3v	4v	Choral
133	Ki K'shimcha	ZY-GF	237	273						SATB

Legend

T/s = Tenor/Singer Duo in Meshorerim Compositions

h/m=High/Medium Descant

1v, 2v, etc -= number of voices in
meshorerim compositions

CR = *Chants Religieux*

Choral = Forces in Choral Compositions

ZM-CR = *Zemirot Yisrael Chants Religieux* of Louis Lewandowski

ZM-GF= *Zemirot Yisrael Grandes Fetes*

APPENDIX C

Lovy's Known Output Sorted by Composition

	Composition	Source	Source Entry	Page	T/s	1v	1-2v	3v	4v	Choral
1	Al Cheit	CR	48	127						BSTB
2	Aleinu	CR	40	108						SATB
3	Amidah	77	23	29-31	x	x	x			
4	Amidah	77	30	36-38	x	x	x			
5	Amidah	77	39	50-51	x	x				
6	Ana	CR	23	76						SATTB
7	An'im Z'mirot	CR	28	85						SATB
8	Aseh Lema'an Shemecha	77	8	10	x	x	x	x		
9	Aseh Lema'an Shemecha	77	44	55-57		x	x			
10	Aseh Lema'an Shemecha	CR	36	100						SATBB
11	Ashrei	77	19	22-23		x				
12	Ashreicha Chatan - for Weddings	CR	57	147						BATB
13	Avinu Malkeinu	77	48	63-64	x	x			x	
14	Barechu for Festivals	CR	10	40						BTB
15	Barechu for Shabbat	61	9	3b	x		x			
16	Barechu for Shabbat	CR	3	28						SATB
17	Bechochmah Poteach She'arim	63	4	2a		x h/m des.				
18	B'gila V'rina	CR	12	43						SATTBBBB
19	B'ruchim yihyu chatan v'chala	CR	54	141						SATB
20	Chila V'armonoteha	CR	13	44						SATB
21	Choram Ma Sheyomru	CR	41	109						BATB
22	Ein Kitzba	CR	35	97						SATB
23	El Hahoda'ot	77	40	51	x	x				
24	El Hahoda'ot	CR	19	62						SATBB
25	Habochein	CR	39	104						SATTBB
26	Halleluyah for High Holidays	77	25	32-34	x	x				
27	Hamavdil	CR	65	157						
28	Hanoten Teshu'a	77	2	2				x		
29	Ha'ochaz	77	14	17-18	x	x				
30	Hashkiveinu	44	12	5a-b	x	x h/m des.	x	x	x	
31	Hayyom Harat Olam	77	26	32-34	x	x				
32	Hayyom Harat Olam	77	27	34		x	x			
33	Hayyom Harat Olam	CR	42	112						SATB

APPENDIX C

Lovy's Known Output Sorted by Composition

	Composition	Source	Source Entry	Page	T/s	1v	1-2v	3v	4v	Choral
34	Hayyom T'amtzeinu	77	12	16-17		x				
35	Hayyom T'amtzeinu	77	45	57-59	x	x	x			
36	Hayyom T'amtzeinu	CR	43	113						SATTBB
37	Heyeh im pifiyot	77	31	38-39		x				
38	Hodu for Pesach	77	35	43-46	x	x				
39	Hodu for Pesach	CR	20	65						SATTB
40	Hodu for Shavuot	61	5	2a-b		x	x	x	x	
41	Hodu for Sukkot	CR	21	69						SATB
42	Hodu for Weddings	CR	55	142						BSATB
43	Kaddish	CR	9	36						SATB
44	Kaddish (Chatzi)	CR	15	46						BTTB
45	Kaddish (Chatzi)	CR	45	117						BTB
46	Kaddish (Polish)	61	29	8a		x h/m des.	x			
47	Kaddish (Polish)	63	8	2a		x h/m des.				
48	Kaddish (Polish) [For High Holiday Musaf]	61	28	8a		x	x			
49	Kaddish (Shalem)	CR	24	77						BTTB
50	Kaddish (Shalem)	CR	44	117						BATB
51	Kaddish for HH	77	32	39-41	x	x				
52	Kaddish for High Holidays	77	41	52	x	x				
53	Kaddish for High Holidays	77	42	53-54		x				
54	Kaddish for Pesach	77	36	46-47		x				
55	Kaddish for Shabbat	77	17	21	x	x	x			
56	Kaddish for Shavuot	61	10	4a		x	x			
57	Kaddish for Shavuot	77	1	1		x				
58	Kaddish for Sukkot	77	15	18-19		x				
59	Kaddish for the H. Holidays	77	9	10-11		x				
60	Kaddish for the High Holidays	77	6	8-9	x	x	x			
61	Kedushah	77	7	9-10		x	x	x		
62	Kedushah	77	18	21-22		x	x			
63	Kedushah	77	33	41-42		x				
64	Ki Anu Amecha	77	24	31-32		x				
65	Ki El Shomreinu	CR	8	36						SATB
66	Ki K'shimcha	CR	33	95						SATTB

APPENDIX C

Lovy's Known Output Sorted by Composition

	Composition	Source	Source Entry	Page	T/s	1v	1-2v	3v	4v	Choral
67	Ki K'shimcha	ZY-GF	237	273						SATB
68	Kiddush	77	16	19-20	x	x h/m des.				
69	Kol Nidrei	CR	46	118						SSATB
70	L'dor Vador	CR	38	101						SATB
71	Lechah Dodi	61	32	9a-b	x	x	x		x	
72	Lechah Dodi	CR	1	1						SATB
73	Lechah dodi	CR	2	8						SATTBB
74	Lechah Dodi (Hitorei)	77	4	5-7			x			
75	Lechah Dodi (Hitorei)	77	10	12-14	x	x	xocc.			
76	Lechah Dodi (Kabbalat Shabbat for Pesach)	77	38	49-50	x	x				
77	Lechah Dodi for Pesach	77	37	47-48	x	x	x			
78	Lechahh Dodi	77	47	60-63		x h/m des.				
79	Lechahh Dodi for Sefirat Ha'omer	77	20	23-24	x	x	x			
80	Lechahh Dodi for the High Holidays	77	22	26-29	x	x	x			
81	L'el Olam - For Weddings	CR	56	144						TTBB
82	Lo Amut	CR	22	72						SATB
83	Malchutecha	77	11	14-16	x	x	x			
84	Malchutecha - For Engagements and Weddings	CR	6	31						SATB
85	Malchutecha - For Engagements and Weddings	CR	7	34						BTB
86	March	63	11	5a		x h/m des.	x			
87	Marriage Hymn	ZY-CR	27	28						SATB
88	Marriage Hymn	ZY-CR	32	40						SATB
89	Mechalkel Chayim	77	5	7-8	x					
90	Megilat Ester	CR	53	139						SATBB
91	Melech Elyon	77	3	4			x			
92	Melech Elyon	77	46	59-60		x	x	x	x	
93	Melech Elyon	100	6	5a-b	x	x h/m des.				
94	Melech Elyon	CR	30	88						SSACBB
95	Mi Khamocha	CR	5	29						SATB
96	Mizmor Shir Leyom Hashabbat	77	21	24-26	x	x				
97	Musaf Amidah	44	15	7a	x	x	x			
98	Musaf Leyom Kippur	CR	50	131						SSATTBB
99	Niggun for Purim	77	29	35-36		x				

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APPENDIX C

Lovy's Known Output Sorted by Composition

	Composition	Source	Source Entry	Page	T/s	1v	1-2v	3v	4v	Choral
100	Niggun for Purim	77	43	54		x				
101	Shirat Hayyam	61	15	5a		x h/m des.	x			
102	Shnei Sesim for Shabbat of Channukah	CR	52	138						BTB
103	Song - Air Polonaise - For Brit Milah meal	CR	58	149						
104	Song - Untitled	61	12	4b	x	x	x	x		
105	Song for Purim	44	6	3a		x				
106	Song w/o words for Simchat Torah	CR	63	155						
107	Song w/o words for Simchat Torah	CR	64	156						
108	Song without words for Purim	CR	62	154						
109	Song without words for wedding	CR	59	150						
110	Song without words for wedding	CR	60	151						
111	Song without words for wedding	CR	61	152						
112	Sortie du Sèfer (Bringing out the Sefer Torah)	CR	25	79						SATB
113	S'u Sh'arim	CR	27	83						SATTB
114	Teka B'kol Shofar	44	1	1a						
115	Uma'avir Yom	CR	4	28						Hazzan
116	Untitled	72	4	4a-b	x	x h/m des.				
117	Untitled	77	13	17 n. 1		x				
118	Ut'shuva	CR	32	94						SATBB
119	UV'shofar Hagadol	CR	31	92						SATTBB
120	V'al Chata'im	CR	49	128						BSATB
121	V'ata Hu Melech	CR	34	97						SATB
122	Vay'daber Moshe	CR	14	45						SATTB
123	Vay'malei Mish'aloteinu	CR	26	83						STB
124	V'chach Haya Omer	CR	51	136						BATB
125	Ve'ahavtecha	77	34	42-43	x	x				
126	Ve'ra'u Vanav	CR	11	41						BATB
127	Vidui	CR	47	122						SATB
128	Ya'aleh	77	28	34-35	x	x				
129	Yigdal	CR	18	56						SATTBB
130	Yigdal	CR	17	54						SATB
131	Yigdal (For Pesach)	CR	16	48						SATTBB
132	Yimloch	CR	37	101						SATB

APPENDIX C

Lovy's Known Output Sorted by Composition

	Composition	Source	Source Entry	Page	T/s	1v	1-2v	3v	4v	Choral
133	Zochrenu L'chayim	CR	29	87						SATB

Legend

T/s = Tenor/Singer Duo in Meshorerim Compositions

h/m=High/Medium Descant

1v, 2v, etc == number of voices in
meshorerim compositions

CR = *Chants Religieux*

Choral = Forces in Choral Compositions

ZM-CR = *Zemirot Yisrael Chants Religieux* of Louis Lewandowski

ZM-GF= *Zemirot Yisrael Grandes Fetes*

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