

# Colonial



## A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER



Dispersed over the centuries to all corners of the earth, the Jewish people absorbed elements of its host cultures while, miraculously, maintaining its own. As many Jews reconnected in America, escaping persecution and seeking to take part in a visionary democratic society, their experiences found voice in their music. The sacred and secular body of work that has developed over the three centuries since Jews first arrived on these shores provides a powerful means of expressing the multilayered saga of American Jewry.

My personal interest in music and deep abiding commitment to synagogue life and the Jewish people united as I developed an increasing appreciation for the quality and tremendous diversity of music written for or inspired by the American Jewish experience. Through discussions with contemporary Jewish composers and performers during the 1980s, I realized that while much of this music had become a vital force in American and world culture, even more music of specifically Jewish content had been created, perhaps performed, and then lost to current and future generations. Believing that there was a unique opportunity to rediscover, preserve, and transmit the collective memory contained within this music, the Milken Archive of American Jewish Music was founded in 1990. This project would unite the Jewish people's eternal love of music with their commitment to education, a commitment shared by the Milken Family Foundation since our founding in 1982.

The passionate collaboration of many distinguished artists, ensembles, and recording producers has created a vast repository of musical resources to educate, entertain, and inspire people of all faiths and cultures. The Milken Archive of American Jewish Music is a living project, one that we hope will cultivate and nourish musicians and enthusiasts of this richly varied musical genre.

*Lowell Milken*  
Lowell Milken

The Milken Family Foundation was established by brothers Lowell and Michael Milken in 1982 with the mission to discover and advance inventive, effective ways of helping people help themselves and those around them lead productive and satisfying lives. The Foundation advances this mission primarily through its work in education and medical research. For more information, visit [www.milkenarchive.org](http://www.milkenarchive.org).

## A MESSAGE FROM THE MILKEN ARCHIVE ARTISTIC DIRECTOR



The quality, quantity, and amazing diversity of sacred as well as secular music written for or inspired by Jewish life in America is one of the least acknowledged achievements of modern Western culture. The time is ripe for a wider awareness and appreciation of these various repertoires—which may be designated appropriately as an aggregate “American Jewish music.” The Milken Archive is a musical voyage of discovery encompassing hundreds of original pieces—symphonies, operas, concertos, cantorial masterpieces, complete synagogue services, and folk, popular, and Yiddish theater music. The music in the Archive—all born of the American Jewish experience or fashioned for uniquely American institutions—has been created by native American or immigrant composers. The repertoire is chosen by a panel of leading musicians, musicologists, cantors, and Judaic scholars who have selected works based on or inspired by traditional Jewish melodies or modes, synagogue or other liturgical functions, language, Jewish historical subject matter, role in Jewish celebrations or commemorations, and content of texts (biblical, literary, etc.), as well as their intrinsic musical integrity.

The initial dissemination to the public of the Archive will consist of fifty CDs devoted to particular composers and musical genres. In this first phase of the project, more than 200 composers in recordings of more than 600 works are represented. Additional components of the Archive, planned for release at a future date, include rare historical reference recordings, expanded analytical background information, contextual essays, and a special collectors edition—according to historical, religious, and sociological themes.

The Milken Archive is music of AMERICA—a part of American culture in all its diversity; it is JEWISH, as an expression of Jewish tradition and culture enhanced and enriched by the American environment; and perhaps above all, it is MUSIC—music that transcends its boundaries of origin and invites sharing, music that has the power to speak to all of us.



Neil W. Levin

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Recife, the center of Jewish life in Brazil until 1654.  
Painting by Zachariah Wagener, 17th century.

## Old Voices in the New World

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The time frame embraced by this sampling of synagogue melodies and biblical chants is the American Colonial period and the early years of the new republic—up to circa 1830. These musical versions represent the overall liturgical melos of early American Jewry as a whole until approximately that date.

The liturgical rite of American Jewry during this period was basically that of the western Sephardi practice. Even though Ashkenazi Jews came to the American Colonies as early as the 17th century and throughout the Colonial era, they were neither sufficient in number nor so inclined to create a separate community. Rather, they accepted or adopted the Sephardi rite as it was imported from western Europe. The first Ashkenazi synagogue was established in New York in 1825 (B'nai Jeshurun), but only after the third and fourth decades of the 19th century did the arrival of German-speaking Jews from Bavaria and other parts of Central Europe constitute a distinct wave of immigration that led to the establishment of "German" Ashkenazi synagogues and communal structures and institutions of their own.

The musical repertoire of early American Jewry is essentially the western Sephardi tradition as developed chiefly in Amsterdam during the late 16th and 17th centuries—and, albeit to a lesser extent, in London. This transplanted tradition was, of course, perpetuated with a degree of variation and adaptation, which accompanies all oral transmissions—but perhaps minimally in this case, by comparison with secular genres, owing to the care taken by learned Sephardi hazzanim (cantors) from Europe in teaching this repertoire and keeping it intact as much as possible. Whatever unavoidable variation has become embedded has lent a measure of distinction to the American brand of western Sephardi tradition.

## The Western Sephardi Musical Tradition

Iberian Jewry (the so-called Golden Age of Spanish Jewry), which flourished for significant periods since the 8th century in Moslem-controlled areas of the peninsula, came to a gradual end by the 14th century with the ultimate establishment of Christian hegemony over what are today Spain and Portugal. Although the expansion of Christian rule was punctuated by periods of tolerance and even Jewish prosperity, the overall position of Jews there deteriorated throughout the era in which Moslem rule simultaneously shrank. Fierce persecutions culminated in the massacres of 1391, in which an estimated 70,000 Jews were murdered and entire communities extinguished. As a result, significant numbers of Jews surrendered to baptism and conversion, a situation that was repeated in the early 15th century. Some, though not all, of these "new Christians," or conversos, continued to practice Jewish customs and ceremonies in secret—as "crypto-Jews," or marranos ("swine," the epithet originally attached to them). But the synagogue, where liturgical music traditions had been maintained, could no longer play any role in their lives. As Christians, they were subject to the authority of the Inquisition—the Congregation of the Holy Office.

During the 15th century, the road led rapidly to outright expulsion for all who had declined conversion—from Spain in 1492; and from Portugal, where an estimated 100,000 Jews found a brief period of refuge before equally brutal forced conversions and expulsion, by 1497. The largest number of Jewish exiles, now called Sephardim (from Sepharad—"Spain" in Hebrew), resettled in Moslem-ruled lands of North Africa and the eastern Mediterranean, including various parts of the Ottoman Turkish Empire. There, Sephardi culture and learning flourished.

Toward the middle of the 16th century, conversos began leaving the Iberian Peninsula. Henceforth, they became known in their new émigré communities as "Spanish and Portuguese" or, more common in

Europe, simply as “Portuguese” Jews. They settled in Amsterdam, Venice, and southern France, and later in other parts of Europe (London, Hamburg, Paris, Livorno, and Vienna); northeast Brazil and the Caribbean (Recife, Curaçao, Surinam, etc.); and eventually North America. The “western Sephardi” label distinguishes these Jews from their eastern Sephardi counterpart communities in North Africa and the eastern Mediterranean.

The foundations of this western Sephardi liturgical music tradition can be traced to its “mother” community in Amsterdam, where the conversos who arrived possessed little knowledge of Judaism or Judaic ritual after so long a detachment. Since the expulsions, all opportunities for retaining any ties to authentic Jewish musical traditions had become nonexistent. If they were now to experience a full sense of “return,” they felt impelled at least partly to “invent,” or reinvent, a liturgical music tradition to which they could feel reconnected. In that determination to find authenticity and thereby reestablish links to the imagined continuum of Judaic tradition, they looked eastward to the Moslem-dominated Jewish world for their teachers. They recruited knowledgeable cantors and rabbis from some of the principal North African and eastern Mediterranean Sephardi centers—a practice that had been followed with regard to biblical and Talmudic learning as well. The western Sephardi musical repertoire that emerged was thus based in part on North African and Ottoman Sephardi traditions.

Among the earliest of those imported hazzanim were Joseph Shalom Gallego, from Saloniki, who officiated in Amsterdam ca. 1614–1628; and Rabbi Isaac Uziel, from Fez, Morocco. Both had a permanent impact on the construction of a local liturgical music canon during the formative stages of the Amsterdam community.

The North African/eastern Mediterranean style of vocal rendition was undoubtedly alien to the more western-attuned aesthetic sensibilities of the former

conversos in Amsterdam. That style could easily have appeared unrefined, excessively flagreed, modally strange, rhythmically confusing, and foreign in terms of vocal timbre. And to those with cultivated western tastes, what could appear as freedom in the eastern approach might have seemed lacking in the decorum expected for religious contexts. These concerns probably spawned the adaptive process by which these eastern musical versions were frequently streamlined and “westernized” by compression into more metrical contexts and simpler regular meters; and by shearing them of their improvisatory extensions and ornamentation.

The composite Amsterdam “traditional” repertoire, however, also came to include two additional elements: 1) original creations or adaptations by local cantors who were conversant with western European art music, for which the former conversos had developed a decided affinity (especially the Italian Baroque style then prevalent in Spain, and to a lesser extent in the Netherlands, in the 17th century); and 2) traditional but “foreign” accretions, such as Ashkenazi liturgical tunes and non-Jewish secular Dutch and other folksongs.

The engagement of hazzanim from Amsterdam by the city’s so-called sister communities—which eventually included New York—contributed to the stability as well as to the relative uniformity of their liturgical repertoires. This perceived tradition then required learned hazzanim to preserve and teach it, but such qualified hazzanim, often the sole repositories of the musical traditions of their communities, were in short supply. Western Sephardi communities therefore paid careful attention to the selection, training, and support of their hazzanim; and when they found it necessary or advisable, they shared them. Amsterdam was usually the base for such mobile hazzanim.

The willingness to import cantors from Amsterdam and London was especially important for the maintenance of tradition in America throughout the Colonial period and beyond. Our very knowledge of that process gives us relative assurance that the music

on this recording—all of which is preserved intact to this day in the present repertoires of two major American western Sephardi synagogues that date to the Colonial period—is essentially the same as was sung in the American Colonies throughout much of the 18th century. This lineage is further substantiated in those cases where we find in the current repertoire of those synagogues a melody that we can trace back therein for several generations, and which also appears documented in 19th-century notated sources, where it is identified as long established in western Sephardi tradition. One of the most important among such sources is the collection by Emanuel Aguilar and David Aaron de Sola, *The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews* (London, 1857). We can legitimately deduce that a tune from this volume (in the “ancient” section) that has been in the repertoire of the Spanish and Portuguese Synagogue in New York all during the 20th century was also in the very same synagogue’s repertoire during the Colonial period—the more so since we know that this congregation had the benefit of Amsterdam hazzanim at its pulpit.

## Biblical Cantillation

Our assessment of the continuum with reference to biblical cantillation is even more solidly grounded. We know that the post-expulsion hazzanim who were entrusted with transmitting and teaching the details of biblical cantillation (the ta’amei hamikra) did so with exacting precision—as traditionally demanded by Sephardi congregations (often to an even greater degree of minutiae than Ashkenazi ones) in deference to the sacred centrality of the Holy Scriptures in the synagogue service. Moreover, it was (and is) almost always those hazzanim themselves who chanted the Torah readings, rather than laymen, who often fulfill that function in Ashkenazi synagogues. For these reasons we can be assured that the biblical cantillations on this recording are relatively faithful replications of such biblical readings in Colonial era services.

## The Dawn of American Jewry

It is now generally accepted that prior to the second half of the 17th century, there was a handful of European Jews who came individually, probably for economic prospects, to North America. In most cases they either returned to Europe, tried their luck elsewhere, or assimilated completely among the other settlers. These people did not found a community. The actual birth of the American Jewish community dates to 1654, when a group of twenty-three self-affirming Jews (their number questioned by recent research) arrived in the Dutch colony of New Amsterdam, then under the control of the Dutch West India Company.

Many, if not most (but not all) of those twenty-three arrivals were Amsterdam Portuguese Sephardim. They had been living in Recife (Pernambuco), Brazil, which the Dutch had wrested from the Portuguese in 1630. A relatively sizable formal Jewish community had been established there (some 1,400 to 1,500 people at its peak) on European models, with a synagogue and Jewish schools, but also with the classic institution of orthodox rabbinic authority, which was not transferred to North America. When the Dutch surrendered Recife back to the Portuguese in 1654 and the specter of the Inquisition hovered, most of the remaining Jews—whose number had dwindled to less than half by the final years of Dutch rule—left. They were generously if ironically assisted in their exodus by the Portuguese commander, who lent them ships and issued protective orders for their physical safety. Some who could afford it returned directly to Amsterdam; others resettled in Caribbean areas such as St. Thomas, Curaçao, Jamaica, and Surinam, where they founded Sephardi congregations. The above-mentioned group of twenty-three refugees to North America also headed, at least initially, for the Caribbean, but their landing was thwarted by the Spanish. Whether or not their original ideal destination had been Holland, they were in effect stranded in New Amsterdam, indigent. Though clearly unwelcome, they elected to remain permanently, which became possible only thanks to the economic influence and pressure on their

behalf by fellow Jews in Amsterdam. The governor, Peter Stuyvesant, insisted on their evacuation, but he was overruled from Amsterdam by his employer, the Dutch West India Company. Some of its Jewish stockholders and investors—probably not anxious for a fresh communal burden at home—had appealed to the company directors at the request of the refugees. Within a year, five well-to-do Amsterdam Jewish families were dispatched to the colony, where they would help root the newly planted bulbs of a community and could also assist in absolving the Dutch West India Company from economic responsibility for the earlier immigrants. Continued immigrations followed from Amsterdam and from Dutch possessions in the Western hemisphere and, later, in smaller numbers from London.

The original twenty-three refugees are credited with being the seeds of American Jewry, even though by the time England took control of the colony from the Dutch and it became New York, most had left. There was a hiatus of Jewish settlement and community development for the first several years of British rule, and the community was in a sense “refounded” in 1670. By 1700 the Colonial Jewish population (those who identified openly as Jews) is estimated at 250; by 1776, it numbered around 2,000. By the mid-18th century there were functioning synagogues in five cities.

The first American synagogue, Shearith Israel (Remnant of Israel), has remained in continuous operation in New York to this day and is the prestigious flagship congregation dedicated to western Sephardi tradition in the United States. It dates loosely from those early years of established Jewish presence in New Amsterdam and then New York. The year 1654 has been adopted and is commonly cited as the birth year of this synagogue, but it is impossible to confirm an actual official “founding” in that year—apart from the reasonable assurance that Jews did begin assembling for worship somewhere in New Amsterdam during that time frame. The earliest preserved minutes books of the congregation are dated 1728, although some

of its religious records go back a bit further. No one knows the precise date of the first formal service.

Freedom of worship and religious choice were not automatic at first, although some of the attempted restrictions probably applied to any religion outside the Dutch Reformed Church and not only to Jews. An initial prohibition against even private Jewish services was rescinded through the intervention of Jewish leadership in Amsterdam, but acceptance of a publicly recognized synagogue took more time. Meanwhile, even before it was prudent to do so openly, the Jews were holding services inconspicuously in a mill loft used as a makeshift synagogue. But it appears to have been an “open secret.” By the end of the 17th century the community gained more or less official recognition, and in 1730 Shearith Israel inaugurated its first proper synagogue building. This remained its home for the rest of the Colonial period and until its move in 1834.

During the British occupation of New York at the time of the Revolutionary War, the hazzan and minister of Shearith Israel, Gershom Mendes Seixas, along with the majority of its congregants—who vigorously supported the patriot cause and independence, as did the majority of Colonial Jewry by then—left the city. A minority of Jewish Loyalists, however, kept the synagogue open during the occupation. Meanwhile, a new but similar congregation, Mikve Israel, was founded in Philadelphia in 1782 in the midst of the war. It too remains active. Until after the middle of the 18th century, all prayerbooks were brought from Amsterdam. The first one published in America (1761) was a set of English translations only—without Hebrew—for High Holy Day evening services. It was also the first Jewish prayerbook in the English language anywhere. Although it was issued anonymously, many scholars now suspect that its author was Isaac Pinto, who published the second volume in 1766 under his own name. These were not intended to replace Hebrew, which remains the language of prayer in all traditional synagogue services and was consistently so in Colonial era synagogues. Rather, these—and the



subsequent prayerbooks with English—were seen as a needed supplement for individual worshippers whose less-than-thorough knowledge of Hebrew might have dissuaded them from synagogue attendance. Shortly afterward, Sephardi daily and Sabbath prayerbooks from London were used, which contained both Hebrew and English. The first American Hebrew and English prayerbook was not published until 1826.

On balance, mid- to late-18th-century Colonial Jewry enjoyed freedom of worship and Judaic practice to the extent it wished, especially when this did not intersect with thornier issues of political franchise, rights, or equality. The English establishment notwithstanding, a substantial degree of ethnic and religious plurality already characterized the population by then. There were numerous sects and denominations, and there were immigrants from many parts of Europe outside England. Thus Jews were not the only religious nonconformists in the Colonies, but simply one of the many permitted religions that were unrelated to the Church of England. When Benjamin Franklin contributed money on an equal basis to Philadelphia churches of all denominations, he included the local synagogue naturally, as one of the legitimate American religions.

Yet professing Colonial Jews did not have that same degree of political equality, even though some restrictions were honored more in the quiet breach than in enforcement. But as the accepted norm of the time, such inequalities seem not to have been unbearable or to have created a major or widespread issue yet. Only with the end of Colonial rule and the ratification of the Constitution did Jews attain full political rights and complete religious freedom in relation to political enfranchisement—on the federal level. It took another eighty years for the elimination of anti-Jewish political restrictions from all state constitutions.

At the same time, Jews did have basically full economic rights and equality of business opportunity—for at least a half-century before the same level was achieved even in England. And it was possible

to attain social respectability without having to sacrifice Jewish identity. As the new republic was born, Hazzan Mendes Seixas participated in George Washington's inauguration ceremony; and the rabbi of Congregation Mikve Israel in Philadelphia was one of the pallbearers of Benjamin Franklin's coffin.

Colonial synagogues were orthodox. This was not out of a pious commitment to European-style orthodoxy, which would have meant adherence to an entire mode of daily life beyond synagogue services and typical home celebrations—and the acceptance of rabbinically led communal structures. Rather, these synagogues were orthodox because an unmodified and fossilized service format represented for those congregants the continuum of tradition and custom they felt necessary for their identity, without requiring more of them. This applied fully to the musical parameter. Also, there were not yet any alternative models. Reform did not begin until the 19th century, in Germany, and it bypassed the Sephardi world anyway. Western Sephardi congregations in these Colonies thus remained at least nominally orthodox, as they have to this day in the United States.

It does not attach opprobrium to observe that Colonial Jewry did not exhibit the same degree of concern for other, extra-synagogal aspects of Judaic tradition. Their interests outside the synagogue simply resided elsewhere—in the social and intellectual pursuits of emerging American society. Thus they did not establish Jewish schools or Talmudic academies; nor did they produce or nurture higher Judaic learning or scholarship. Most significantly, they did not import any ordained rabbis from Europe to lead their congregations, to teach, to implant scholarship, or to determine matters of halakha (Jewish law)—as did their sister Sephardi communities during this same time frame in the Caribbean. Yet they were obviously deeply concerned about ensuring the authentic maintenance and precision of their Sephardi liturgical music traditions, and for that purpose they did import hazzanim from both Amsterdam and London (sometimes via the Caribbean), not only during the

Colonial period but also throughout the formative decades of the new republic and even well into the 20th century. In no other area of Jewish practice were they so meticulous. Thus their liturgical music tradition appears to have been the primary vehicle for defining their internal Jewish identity.

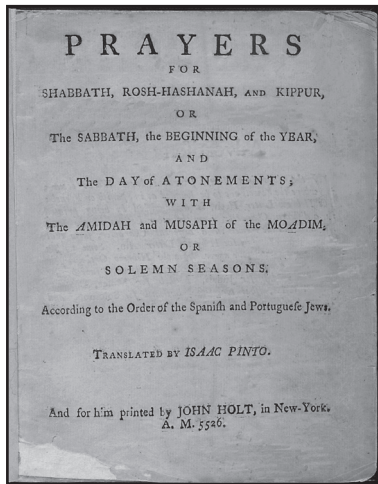
—Neil W. Levin

## The Musical Selections

BARUKH HABBA (Psalms 118:26–29) is the last passage of hallel (Psalms of praise), but it is also sung independently as an opening “welcome” for various ceremonies—most commonly, weddings, joyous dedications, and consecrations. The phrase in the Psalm refers to the welcoming blessing by the priests in the ancient Temple in Jerusalem, which they pronounced to those arriving with their ritual sacrifices.

This melody is ubiquitous in western as well as Moroccan Sephardi repertoires, with numerous variants, and it is sung to various texts. Its most common association, however, is with the biblical shirat hayam (Song of the Sea, Exodus 15:1–19). It is also used for the Spanish-language poetic summary of the birkat hamazon (gratitude to God after meals): Bendigamos. The tune has an intriguing pedigree, with musical notation in an Amsterdam manuscript as far back as the 18th century. In his 1857 London compilation, the Reverend David Aaron de Sola proposed (albeit without substantiation) that it was an “ancient” melody in the Sephardi repertoire, even antedating Jewish settlement on the Iberian Peninsula. We do know that this barukh habba is basically the same, with small variations, as the one sung during the Revolutionary War on the occasion of the consecration of the new synagogue in Philadelphia, Mikve Israel, on September 13, 1782. That rendition occurred during a circular procession around the hazzan’s reading desk by the congregational dignitaries (“honored members”) as they carried the sacred Torah scrolls.

SHIRA HADASHA is part of the liturgy of every morning service. It concludes the benedictions following the recitation of the basic Judaic credo known as k’ri’at sh’ma. It quotes two biblical verses: Exodus 15:18, where the words shira hadasha (a new song [of praise]) refer to the first proclamation of God as King; and Isaiah 47:4. The 18th-century (and



Title page from Isaac Pinto's prayerbook for the Spanish-Portuguese Synagogue in New York, ca. 1766.

probably earlier) usage of this tune is confirmed by a version in the 1857 London volume for a different text, *y'huda v'yisra'el*, which contains similar phrases.

TISHA B'AV is the annual fast day and day of national mourning on the ninth of the Hebrew month of av. It commemorates the destruction of the first and second Temples in Jerusalem, traditionally assigned to those same dates in 586 B.C.E. and 72 C.E., respectively. For Sephardim, the day has an additional significance, since it coincides with the accepted date of the 1492 expulsion edict. The special synagogue services include the reading (i.e., chanting) of the Book of Lamentations (*m'gillat eikha*), whose lyric poetry laments the Babylonian destruction of Jerusalem and describes the national agony; as well as a series of later kinot (elegies) by various medieval Hebrew poets. These refer to both ancient calamities, as well as to subsequent catastrophes and massacres in lands of the Diaspora.

The cantillation pattern heard here (track 3) is reserved exclusively for *eikha*. Each of the principal Jewish rites (Ashkenazi, Sephardi, Persian, Yemenite, etc.) has a special *eikha* cantillation of its own. This one is unique to Sephardi custom, and its manner of rendition here is unique to the Portuguese tradition—not only in Amsterdam, but also as it was known in the American Colonies certainly by the mid-18th century. The same applies to the other biblical cantillations (tracks 11, 13, 14, 16, 21, and 22): Torah readings, as well as Haftara readings, which are selections from Prophets for Sabbath and holidays.

Kinot texts vary from one tradition to another—and even among different Sephardi traditions. Most of those on this recording are contained in a manuscript discovered in a Lisbon archive in the first half of the 20th century. A prayerbook published in Venice in 1519, *Mahzor s'fardi*, included in a special Tisha B'av section many of those kinot found in the Lisbon manuscript. Since none of these Sephardi kinot refer to the 1492 expulsion, they are believed to have been written between the 11th and 14th centuries.

These kinot were part of the Amsterdam repertoire by the 17th century. They were probably perpetuated in the American Colonies—especially in New York—by Hazzan Mendes Seixas, whose teacher, Joseph Pinto, had most likely brought them from Amsterdam when he came to serve Shearith Israel. In only a few cases do we know much more about their musical origins. Only some of them appear in other Sephardi traditions as well. It has been suggested that some were adapted from Italian Baroque dance tunes during the formative years of the Amsterdam repertoire. Given the affinity the newly returned Jews had for that genre, and considering the style and structure of some of these tunes, that is certainly one possibility. Some could be original but anonymous compositions from 17th-century Amsterdam. Much further research is required.

The seven kinot here represent only a sampling of the entire literature of these poems. Some are sung at the evening service, and some the following morning.

ALEIKHEM EDA K'DOSHA (track 4) was one of the many *piyyutim* (liturgical poems)—often tunes as well as words—brought to Amsterdam by Hazzan Joseph Gallego. The poetic structure is modeled on the “four questions” of the Passover Seder (“Why is this night different....?”). There are also references to 13th- and 14th-century massacres. The Amsterdam and New York melodies are nearly the same.

BORE AD ANA (track 10) is one of the best-known Sephardi kinot. The poem is based on the well-established image of a dove as a metaphor for the Jewish people. The melody is known in an array of variants in both western and eastern Sephardi traditions. Notwithstanding the words, some of these kinot melodies exhibit less of a dirgelike character and almost an upbeat quality. This is actually consistent with the tendency of western Sephardi Tisha B'av services to emphasize hope for ultimate redemption and national and spiritual restoration, as part of the recalled collective grief.

SHIRAT HAYYAM (Song of the Sea) is the hymn of praise for God that is quoted in the Torah as sung by Moses and the Israelites upon their miraculous crossing of the Sea of Reeds and their escape from the pursuing Egyptians. It forms part of the daily morning service, in compliance with the commandment in Deuteronomy (16:3) to “remember all the days of your life the day you left Egypt.” On Sabbaths and Festivals in the Portuguese Sephardi tradition, these verses have a special cantillation (track 11).

AHOT K'TANNA (track 12) is a piyyut sung in Sephardi custom on the first evening of Rosh Hashana as a prayer for the end of the closing year. Recognizable variants are known throughout the western Sephardi world, but the London and New York variants are very close. This is also one of the tunes brought to Amsterdam by Hazzan Gallego. Four of its eight strophes are sung here.

ASERET HADDIBB'ROT (The Ten Articles of the Sinaitic Covenant) is the section of the Torah comprising the verses that have been rendered mistakenly as “the ten commandments” in nearly every English translation of the Bible, from the Authorized Version (King James) on. That erroneous reading has been followed uncritically by most Jewish translations as well. There are 613 divine commandments in the Torah, not ten. These ten pronouncements are a summary encapsulation of those obligations; and as such in Jewish tradition, they constitute the basic articles of the covenant at Sinai between God and the Israelites—a covenant defined by the acceptance of the Torah and all its commandments. Sephardi custom reserves a special cantillation for public readings of these verses (track 13).

The piyyut ET SHA'AREI RATZON (track 15) occurs only in the Sephardi liturgy for Rosh Hashana, as a preface to the sounding of the shofar. It concerns the biblical incident known as the akedat yitzhak—the binding of Isaac for sacrifice in a test of Abraham's faith, and God's intervention (Genesis 22). This is also the Torah

reading for the first day of Rosh Hashana, as well as the reference point for other parts of its liturgy. The poem is based on a Midrashic interpretation of the story, in which Isaac asks Abraham to tell his mother that she need not fear for him—as if to suggest that Isaac already knew the happy outcome. This tune is unique to Portuguese tradition; eastern Sephardim have a different one.

The two Psalm recitations here, PSALMS 29 and 92 (tracks 17 and 18), are part of the preliminary kabbalat shabbat (welcoming the Sabbath) service. Both are derived from very old, perhaps ancient, psalmodes; and both have musically documented longevity in London and Bayonne, France. Perhaps to underscore its accepted antiquity, the unison and nonmetric features of this Psalm 92 melody are retained to this day in its choral renditions at Shearith Israel, even though nearly all other old tunes there have been sung in metricalized four-part harmonizations (as in London) probably since the early 20th century. The basic form of this version as it appeared in the Aguilar-de Sola compendium was taken by Sir Edward Elgar for a Jewish scene in his oratorio *The Apostles*.

HASHKIVENU is part of every evening service—with some text variations. This Sabbath melody (track 19) has a long lineage in Portuguese custom, with a modal variation in the London tradition and yet another in a Bayonne manuscript dating to the 1820s. The western Sephardi tradition in America has preserved it in the variant heard here.

KADDISH SHALEM (track 20) is the same text as the “mourners' kaddish” toward the end of a service. Here it is sung as a prelude to bar'khu—the “call to worship” that normally begins a service proper. In Sephardi custom this bar'khu is repeated at the end of morning and evening services, a practice that originated to accommodate latecomers. When repeated thus in the evening service, it is preceded by this kaddish shalem. A variant of the tune appears in the 1857 London volume for the hymn *Yigdal*, indicating that it was by then already well known.

EIN KELOHEINU (track 23) is a hymn sung toward the end of Sabbath and holyday morning additional (mussaf) services. In Sephardi and Yemenite traditions it is included in weekday services as well. Its earliest known appearance is in a 9th-century prayerbook (siddur R. Amram Gaon). This is the special tune for High Holy Days (y'dei rashim) in the Portuguese tradition, and it is also a pervasive lahan (tune) used for other texts in those services, almost as a leitmotif.

## On the Choral Parameter

In western Sephardi synagogues, a primary function of the choir with regard to most of the liturgy—and especially strophic and responsorial prayers—is to lead the congregation in singing. As an assembled group, the choir provides a model that the congregants can follow and into which they can be absorbed. Only in the 19th century in London, and later in New York, were most of these tunes harmonized in four parts and sung chorally either SATB with men and boys, or TTBB in adult male-choir renditions. But before that, and certainly throughout the 18th century in Colonial America, these liturgical melodies were rendered with no harmonization—even when a lay “choir” functioned as an adjunct to the hazzan in leading the congregation and also in providing variety in vocal timbre. Additional research might yield further information about the frequency of such occurrences, but it is likely that at least on some special occasions, efforts were made to assemble such unison singing groups (octaves, if boys were included).

—Neil W. Levin

[Editor's Note: We gratefully acknowledge the kind assistance and advice of Dr. Edwin Seroussi, especially with reference to the foundations and development of the western Sephardi tradition in Europe, as well as for other insightful suggestions concerning aspects of Sephardi liturgy.]

## Translations

### 1 BARUKH HABBA (Psalm 118: 26–29)

Blessed be he that cometh in the Name of the Lord:  
We bless you from the House of the Lord. God is the Lord, and it is he that hath granted us Light; bind the Sacrifice, with Cords, to the very Horns of the Altar. Thou art my God, and I will praise thee; Thou art my God, I will exalt thee. Render Thanks unto the Lord, for he is good, for his Mercy is for ever.

Translation: Pinto 1766

### 2 SHIRA HADASHA (Morning liturgy)

The Redeemed, praised thy great Name, with a new Song, on the Sea-shore: And all of them, with one Accord, glorified and ascribed Dominion, saying: The Lord shall reign for evermore; and it is said: Our Redeemer, the Lord of Hosts is his Name, the holy One of Israel. Blessed art thou, O Lord; who hath redeemed Israel.

Translation: Pinto 1766

## CHANTS and ELEGIES for TISHA B'AV Commemoration of the Ninth of Av

### EVENING KINOT

#### 3 EIKHA (Biblical Cantillation)

Book of Lamentations excerpts: 2:1–5

Oh how hath the Lord covered in his anger the daughter of Zion with a cloud: he hath cast down from heaven unto the earth the ornament of Israel; and he hath not remembered his footstool on the day of his anger!

The Lord hath destroyed and hath not pitied all the habitations of Jacob; he hath thrown down in his wrath the strongholds of the daughter of Judah; he hath thrown them down to the ground: he hath defiled the kingdom and its princes.

He hath hewn away in his fierce anger the whole horn of Israel; he hath drawn back his right hand from before the enemy; and he burnt against Jacob like a

flaming fire, which devoureth round about.  
He bent his bow like an enemy; he held out his right hand as an adversary, and slew all that were pleasant to the eye: in the tent of the daughter of Zion did he pour out like fire his fury.  
The Lord became like an enemy; he destroyed Israel, he destroyed all her palaces, he ruined her strongholds; and he increased in the midst of the daughter of Judah groaning and wailing.

Translation: Leeser 1856

#### 4 ALEIKHEM EDA K'DOSHA

(Strophes 1, 3, 6, 7)

Of you, O ye holy congregation, will I ask some questions: Wherefore is this night distinguished from all other nights?

Wherefore is this night distinguished from all other nights?

Wherefore is the table prepared with joy on the night of the Passover, but on this night, because of our iniquities with the voice of fighting? Alas! that we cannot find rest for the soles of our feet: Ah! woe is me, for the trouble is come, which causes me to forget the dance.

Wherefore is this night....

Wherefore do we always on the night of the Passover complete the Hallel, and on this night, bewail, lament, and mourn? It is because of our iniquities, that we are not able to perform our supplications, for the sanctuary is profaned, and the temple is destroyed.

Wherefore is this night....

Wherefore do we on the night of the Passover, say in the song, Pour out thy wrath, but on this night have we drank wormwood, hemlock, and gall: Ah! Woe is us, for joy is departed, and the ways of Zion mourn.

Translation: Levi 1793

#### 5 AL HEIKHALI EV'KE

For the sake of my temple, and the glory of the renowned city of Zion, will I weep day and night.

And for the glory of the renowned city of Zion.

The enemy hath made my glorious house desolate: he hath driven me into different countries (into the lands of Nabioth and Shamah); for which, I will continually weep with a doleful voice.

And for the glory of the renowned city of Zion.

I will continually weep for the repeated destruction of the delectable land, and the city of Jerusalem, and for her people which are gone into captivity.

And for the glory of the renowned city of Zion.

O mourn thou Law, for thy glory is profaned: thy crown is fallen since the day that thy house was made desolate: Take up a lamentation for Aholibah and Aholah.

And for the glory of the renowned city of Zion.

Translation: Levi 1793

## MORNING KINOT

#### 6 EIKHA TZON HAHAREGA

(Strophes 1–5)

How are the flock given to slaughter dispersed from their folds? Their faces have gathered blackness, they wallow in the mire, and are strange to the sight of all who see them in the streets;

Their visage is blacker than coal, they are not to be known in the streets.

It is fit that I should mourn, and become a companion to the screech owls; that I utter mourning and lamentation, instead of hearkening to organs and stringed instruments; for the doves that have been banished, together with the young ones of the nest—those namely who were brought up in fine linen are now fasting for hunger; those who were fed on delicacies are wasting in the street.

Their visage is blacker...

This day the sword reached the priests of the second order, the fire consumed and burned, and they cried aloud, but there was none to help them; for some fell into the fire, and some before the enemy's sword; they then knew that it was thus decreed before Him

who resided in the thorn-bush, "That the stones of the sanctuary should be poured out at the corners of every street."

Their visage is blacker...

Children were brought out hungry, naked, and barefooted; they asked for bread, but where was it? They fainted for thirst; they supplicated those who took them captive; but they were cruel dissemblers; and being thus destitute of bread, they earnestly implored the mercy of their Former; thus the children fainted for hunger, at the corner of every street.

Their visage is blacker...

God had bent his bow, and wounded all these; there was none to answer to the voice of entreaty on the day when he began and finished the destruction; children then bent like lambs their necks to those who slew them; the streets of the holy city he filled with the blood of his saints, and the bodies of both young and old lay on the ground in the streets.

Translation: Leeser 1866

#### 7 G'RUSHIM (Strophes 1-4)

Cast out from their delightful house, my soul fainteth for her slain;

My heart! My heart is stricken for those who were murdered; my bowels! My bowels are in pain for those who were massacred.

On the day that the virgins were driven out of their palaces; and the mothers were bereaved of their children; they were stripped naked by the hands of the spoiler; they sorely lamented on the day that the yoke was fixed on them instead of their former ornaments; thus were they carried into captivity by the conquering sword.

My heart! My heart...

The ear is stunned by the cry of the wounded; even of the cry of the babes and sucklings, on the day that their blood was shed as dung, the house of prayer profaned to the very earth; the book of the law rolled in blood, and the face of its students put to shame.

My heart! My heart...

Alas! For the day that my babes were dashed against the rocks, my remnant scattered, and hitherto not collected; when the people blasphemed the name of my God, profaned my glory, and made my sanctuary an abomination: the day that the young lions pursued me, and my heart melted within me, at their roaring voice.

My heart! My heart...

Translation: Levi 1793

#### 8 EV'KE'VAL SHOD Z'VULAI (Strophes 1, 2, 4, 5)

I will weep! and for the desolation of my dwelling with floods of streaming tears my eyes shall overflow; woe is me!

I will weep! and for the desolation of my dwelling ...

I will weep for the holy land devastated by the hand of the enemy, possessed by Ishmaelites and Hagarenes; my inferiors, they who were vile in my eyes are now my inheritors; they possess the beautiful dwellings of all my borders: woe is me!

I will weep! and for the desolation of my dwelling ...

I will weep for the tables and ark, and the plate, the crown of Aaron; for the ephod and stones of memorial; the bells on the skirts of the priestly robes, that are entirely destroyed; alas! the voice of wailing hath passed over my melodious psalteries; woe is me!

I will weep! and for the desolation of my dwelling ...

I will weep for the desk and court; the table and pure candlestick; the breastplate, ephod, and precious stones; where are the sheep and rams, that atoned for me for the power of heinous offences? woe is me!

I will weep! and for the desolation of my dwelling ...

Translation: Leeser 1837

#### 9 HEIKHAL ADONAI

The temple of the Lord! the temple of the Lord! the temple of the Lord! its busy throng is gone, because of the multitude of my presumptuous sins.

The temple of the Lord! the temple ...

On the day that from the holy place my cherub departed, I will cry out wo! for the time of my grief; my heart melteth from the strength of my pain; my countenance exhibits meagerness for the greatness of my iniquities, and sounds of dread assail my ears.

The temple of the Lord! the temple ...

My Protector when I sinned destroyed my glory: from on high unto the earth he hath cast my crown; from intense woe the hairs of my body stand erect; waters of gall and wormwood have become to me streams of delight; my sun too hath been changed to darkness before my eyes.

The temple of the Lord! the temple ...

The enemies planned devices, and threw lots against me; many myriads died in dread of the terror of the sword; he led to slaughter my Levites and priests, the people of God, of old sanctified at Sinai.

The temple of the Lord! the temple ...

When wilt thou comfort thy mourning children? when wilt thou restore the remnant of the chosen ones to Zion? Yea, from there remove all false worship; and then will I exclaim, when thou, O Lord! cuttest off thy enemies, "How great are thy works, O Lord!"

The temple of the Lord! the temple ...

Translation: Leeson 1837

#### 0 BORE AD ANA

(Strophes 1-5)

Creator! How long shall thy dove remain in the toils of the fowler's snare? She is afflicted and humbled, and lonely sitting, deprived of her children, she calleth to thee, O my father!

My father, O my father! Lonely sitting, deprived of her children, she calleth to thee, O my father!

The dove driven from her nest now wandereth about, exposed day and night to frost and heat; she dreadeth the destroying sword, and the lioness' teeth, Lord!

My father, O my father ...

When thou didst surrender her into the hands of the spoiler he devoured her, as it were to the neck without mercy; many years have since then passed, yet summer and winter I bear the yoke of my enemy.

My father, O my father ...

O who would give her wings like eagles, to fly on the hills, and to leap over mountains, to come to her beloved into the sacred chambers; then I could forget my grief.

My father, O my father ...

Cruel aliens take council against her, she is afflicted, because they have weakened her by a heavy yoke with scorn and shame, whereat my pain is great.

My father, O my father ...

Translation: Leeson 1837

#### ! SHIRAT HAYYAM (Biblical Cantillation)

Exodus 14: 26-31; 15: 1-10

And the Lord said unto Moses, stretch out thine hand over the sea, that the waters may come again upon the Egyptians, upon their chariots, and upon their horsemen.

And Moses stretched forth his hand over the sea, and the sea returned to his strength when the morning appeared, and the Egyptians fled against it: and the Lord overthrew the Egyptians in the midst of the sea....

Translation: Alexander 1785

#### @ AHOT K'TANNA

Poem: Abraham Hazan Gerondi

The Congregation of Israel hath set her Prayers in Order, chanting Hymns of Praise. Be graciously pleased, O God, to heal her Infirmities.



The Year being ended, may all the Evils thereof be terminated.

Thy People invoke Thee with pleasant Words, together with Songs of Praise: For unto Thee alone do they appertain. O how long wilt thou shut thine Eyes, when behold Aliens are continually devouring their Inheritance.

The Year being ended, may all ...

Feed thy Sheep whom the Lions have dispersed, and pour forth thine Indignation on those, who after having destroyed the Holy Temple, erected by thy Right Hand, without leaving any Traces thereof, would also exterminate them.

The Year being ended, may all ...

When wilt thou, O Lord, raise thy Daughter from this Dungeon? O when wilt thou deliver her from this dismal Prison! and go forth as a mighty Captain miraculously in her Favour, utterly to destroy those who intend her Extirpation.

The Year being ended, may all ...

Translation: Pinto 1761

#### # ASERET HADDIBB'ROT (Biblical Cantillation)

(The Ten Articles of the Sinaitic Covenant)

Exodus 20: 2-17

I am the Lord thy God, which have brought thee out of the land of Egypt, out of the house of bondage.

Thou shalt have no other gods before me.

Thou shalt not make unto thee any graven image, or any likeness of any thing, that is in heaven above, or that is in the earth beneath, or that is in the water under the earth.

Thou shalt not bow down thy self to them, nor serve them: for I the Lord thy God am a jealous God, visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me:

And shewing mercy unto thousands of them that love me and keep my commandments.

Thou shalt not take the name of the Lord thy God in vain: for the Lord will not hold him guiltless that taketh his name in vain.

Remember the Sabbath-day, to keep it holy.

Six days shalt thou labour, and do all thy work.

But the seventh day is the Sabbath of the Lord thy God: in it thou shalt not do any work, thou, nor thy son, nor thy daughter, thy man-servant, nor thy maid-servant, nor thy cattle, nor thy stranger that is within thy gates.

For in six days the Lord made heaven and earth, the sea, and all that in them is, and rested the seventh day: wherefore the Lord blessed the Sabbath-day, and hallowed it.

Honour thy father and thy mother: that thy days may be long upon the land which the Lord thy God giveth thee.

Thou shalt not kill [murder].

Thou shalt not commit adultery.

Thou shalt not steal.

Thou shalt not bear false witness against thy neighbour.

Thou shalt not covet thy neighbour's house, thou shalt not covet thy neighbour's wife, nor his man-servant, nor his maid-servant, nor his ox, nor his ass, nor any thing that is thy neighbour's.

Translation: Alexander 1785

#### \$ HAFTARAT VAYIKRA (Biblical Cantillation)

a. Preliminary benediction

Blessed art thou, O Lord our God! King of the universe, that hath chosen good

Prophets, and with pleasure declared to them the truth: blessed art thou, O Lord! who gaveth the law to Moses thy servant, to Israel thy people, and to the true and righteous Prophets.

Translation: Alexander 1785

b. Excerpt from Haftara: Isaiah 43: 21-26

#### % ET SHA'AREI RATZON

Poem: Yehuda Abbas (12th century, Fez and Aleppo)  
(Strophes 1-2)

At this hour, when thou the gates of favour wilt open! on this day, when I stretch forth my hands to thee, O God! do thou remember unto me, on this day of trial, the offering father, the son whom he bound, and the altar.

After having proved his faith, he was tried at the tenth time, when he was told, Arise! take thy son, born to thee of Sarah, even if thy soul be to the utmost bound up in him, and sacrifice him to me as a pure burnt-offering on the mountain, where glory unto thee will shine.

O remember the offering father...

Translation: Leiser 1863

^ HAFATARAT T'TZAVE (Biblical Cantillation)

Excerpt: Ezekiel 43:10-15

**SHABBAT**—From the Kabbalat Shabbat (Welcoming the Sabbath) and Sabbath evening liturgy

& MIZMOR L'DAVID (Psalm 29)

A Psalm of David. Ascribe unto the Lord, O ye Children of the powerful, ascribe unto the Lord, Glory and Strength. Ascribe unto the Lord, the Glory due unto his Name: Worship ye the Lord, in the Excellence of Holiness. The Voice of the Lord is upon the Waters, when the God of Glory thundereth: The Lord is upon many Waters. The Voice of the Lord is powerful, the Voice of the Lord is with Glory. The Voice of the Lord rendeth the Cedars; yea the Lord hath broken the Cedars of Lebanon: He hath made them also to skip like a Calf; those of Lebanon and Sirion, like young Unicorns. The voice of the Lord divideth the Flames of Fire. The Voice of the Lord maketh the Wilderness to shake: The voice Lord maketh the Wilderness of Kadesh to tremble. The Voice of the Lord maketh the Hinds to calve through Fear; and maketh the Forests bare: Wherefore, throughout his Temple, all ascribe Glory. The Lord sat in Judgement for the Flood: And the Lord reigneth King for ever. The Lord will give Strength unto his People. The Lord will bless his People with Peace.

Translation: Pinto 1766

\* MIZMOR SHIR L'YOM HASHABBAT—TOV L'HODOT (Psalm 92) A Psalm and Song for the Sabbath Day  
It is good to render Thanks unto the Lord, and to sing Psalms unto thy Name, O most high. To declare

thy Benignity in the Morning, and thy Faithfulness at Night, upon an Instrument of ten Strings, and upon the Psaltery: Upon the Harp with Meditation. For thou, O Lord hast made me glad with thy Work: I will joyfully sing of the Work of thine Hands. O Lord, how great are thy Works! thy Thoughts are very Deep. The ignorant Man knoweth not, neither doth the Fool understand this; That when the Wicked spring as the Grass, and all that do Iniquity flourish; It is, that they shall be destroyed for ever. But thou, O Lord art most high for evermore. For behold thine Enemies, O Lord, for behold thine Enemies shall perish; and all that do Iniquity shall be divided. But thou hast exalted my Horn like that of the Unicorn, anointing me with fresh Oil. Mine Eye hath also seen Vengeance on mine Enemies; and of the Wicked that rise up against me, shall my Ears hear it. But the righteous Man shall flourish like the Palm Tree, he shall grow like the Cedar in Lebanon. The Righteous who are planted in the House of the Lord, shall flourish in the Courts of our God. In old Age shall they still be fruitful; they shall be healthy and flourishing. To show that the Lord is upright: He is my Strength, and there is no Unrighteousness in him.

Translation: Pinto 1766

( HASHKIVENU

Cause us to lie down in Peace, O our Father, and raise us up again unto an happy Life and Peace, O our King; extend over us the Protection of thy Peace: Guide us by the good Council, and speedily save us, for thy Name Sake. Be Thou, O Lord, our Safe-guard, and with thy Mercy and Peace protect us. Blessed art Thou, O Lord, who extendest the Covering of Peace over us, thy People Israel, and over Jerusalem. Amen.

Translation: Pinto 1761

) KADDISH SHALEM

May his great name be exalted and sanctified throughout the world, which he hath created according to his will; may he establish his kingdom, cause his redemption to spring forth, and hasten the advent of his anointed. In your life-time, and in your days, and in the life-time of the whole house of Israel,

speedily, and in a short time; and say ye, Amen.

May his great name be blessed, and glorified for ever and ever.

May his hallowed name be praised, glorified, exalted, magnified, honoured, and most excellently adored; blessed is he, far exceeding all blessings, hymns, praises, and benedictions, that are repeated throughout the world; and say ye, Amen.

May the fullness of peace from heaven, with life, plenty, salvation, consolation, freedom, health, redemption, pardon, expiation, enlargement, and deliverance, be granted unto us, and to all his people Israel; and say ye, Amen.

May he who maketh peace in his high heavens, through his mercy bestow peace on us and all Israel; and say ye, Amen.

[BAR'KHU]

Bless ye the Lord, who is ever blessed.

Translation: Leiser 1867

we will confess our Saviour.

Blessed is our God,  
blessed is our Lord,  
blessed is our King,  
blessed is our Saviour.

Thou art our God,  
thou art our Lord,  
thou art our King,  
thou art our Saviour.

Thou wilt save us, thou wilt arise and have Mercy upon Tzion [Zion]; for it is Time to be gracious unto her, for the Season is already come.

Translation: Pinto 1766

## TORAH READING (Biblical Cantillation)

Parashat Emor (excerpts)

י A. Leviticus 22: 26–33;

™ B. Leviticus 23: 33–44

£ EIN KELOHEINU (High Holy Day melody)

There is none like unto our God,  
there is none like unto our Lord,  
there is none like unto our King,  
there is none like unto our Saviour.

Who is like unto our God,  
who is like unto our Lord,  
who is like unto our King,  
who is like unto our Saviour?

We will confess our God,  
we will confess our Lord,  
we will confess our King,

## Translation Sources

Pinto 1761	=	Pinto, Isaac. Evening Service for Roshashanah [sic] and Yom Kippur. New York: Weyman, 1761.
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## About the Performers

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Rabbi-Hazzan Ira L. Rohde

RABBI-HAZZAN IRA L. ROHDE is hazzan-minister (cantor) of Congregation Shearith Israel, the Spanish and Portuguese Synagogue in New York—North America's first congregation—and he holds rabbinical ordination from Yeshiva University's Rabbi Isaac Elchanan Theological Seminary, in New York City. He has made a special study of the Portuguese liturgical traditions, working closely with Shearith Israel's esteemed hazzan emeritus, the Reverend Abraham Lopes Cardozo, who came to that congregation from Amsterdam and Surinam.

Founded in 1985 by its present music director and conductor, Neil Levin, New York-based SCHOLA HEBRAEICA is the world's only fully professional male-voice chorus devoted to Jewish music. It tours regularly throughout the United States and Canada, as well as abroad—including four visits to Great Britain. Donald Barnum is its chorumaster.



Schola Hebraeica

NEIL LEVIN teaches Jewish music history and repertoire at the Jewish Theological Seminary of America, where he earned his doctorate in Jewish music history following B.A. and M.A. degrees from Columbia University. His London conducting debut was in 1988, and his Lincoln Center debut occurred in 1997. In 1999 he directed Schola Hebraeica at more than a dozen concerts throughout Greater London at the Sacred Voices Music Village international festival.

## Credits

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The music recorded on this CD has been prepared from various sources reflecting the oral tradition of the Amsterdam and London Sephardi communities as transferred to America and adopted for the prevailing (and virtually exclusive) rite among American Jewry during the Colonial era through the early 19th century—and among American western Sephardi congregations to the present—with evolved local variances.

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