

## **Great Choral Classics You've Never Heard of (But You Really Should Have)**

**-Joshua R. Jacobson**

There are hundreds of attractive nineteenth-century sacred choral masterworks from Vienna, Berlin, Paris, London, and Odessa that you've probably never heard of. Some have organ accompaniment, some are unaccompanied. Within the reach of a good high school or college or community chorus, these pieces are well written, and fall within an accessible classic-romantic idiom. So why are they relatively unknown? They were composed not for churches but for the grand synagogues of these European capitals. Since they were out of the mainstream, these works and their composers are not to be found in the textbooks of music history or choral literature. In most cases, the only time you see them on the programs of school choirs or community choruses will be for a special multicultural concert. Bah! Most of these pieces sound remarkably like the music composed for their neighboring churches; they lack distinguishing "ethnic" modes or rhythms.

So, who are these composers, and where can we hear and see their music? The "mighty handful" of 19<sup>th</sup>-century synagogue music are Salomon Sulzer (1804–1890) in Vienna, Julius Mombach (1813–1880) in London, Samuel Naumbourg (1817–1880) in Paris, Louis Lewandowski (1821–1894) in Berlin, and David Nowakowsky (1848–1921) in Odessa. Many of their original publications are available on the web, as well as in 20<sup>th</sup>-century user-friendly octavos. A listing is provided at the end of this article.

## The Composers

**Louis Lewandowski** (1821–1894) was Music Director at the Oranienburgerstrasse synagogue in Berlin from 1840 until the early 1890s. Not a bad gig for a Polish



Louis Lewandowski

orphan, who had arrived in Berlin, penniless, at the age of twelve. Louis's talent enabled him to rise quickly through the ranks. He started off as just another boy soprano in an informal illiterate synagogue ensemble, and within a few years the synagogue had a modern four-part choir and he was

appointed conductor. Louis's talent also secured him a scholarship to study at the Berlin Academy of the Arts, becoming the first Jew ever admitted to that prestigious conservatory. On

September 5, 1866 the New Synagogue of Berlin, the Oranienburgerstrasse Synagogue, was dedicated with an elaborate ceremony in the presence of Count Otto von Bismarck, then Minister President of Prussia. With seating for 3,200, it was the largest synagogue in Germany, and it boasted one of the finest pipe organs in the city. In his lifetime, Lewandowski saw the publication of hundreds of his own

compositions, including two volumes of liturgical compositions for choir, cantor and (optional) organ—*Todah W'Simrah*: volume 1 in 1876 and volume 2 in 1882. In an attempt to reach a larger public, Lewandowski published in 1879 *Achtzehn liturgische Psalmen für Soli und Chor mit Begleitung der Orgel*, a collection of eighteen Psalm settings in German.



Oranienburgerstrasse  
synagogue exterior



Oranienburgerstrasse  
synagogue interior



Salomon Sulzer

In 1826 **Salomon Sulzer** (1804–1890) was appointed cantor at the beautiful new Seitenstettengasse synagogue in Vienna. He soon became a celebrity. Those who witnessed the singing of Sulzer and his choir were enthusiastic in their praise. The music critic Eduard Hanslick referred to Sulzer as “one of the most popular figures of Vienna ... no foreign musician leaves Vienna without having listened to the celebrated cantor.”<sup>1</sup> The English author Frances Trollope wrote about Sulzer’s synagogue choir, “about a dozen voices or more, some of them being boys, fill up the glorious chorus. The volume of vocal

sound exceeds anything of the kind I have ever heard; and being unaccompanied by any instrument, it produces an effect equally singular and delightful.”<sup>2</sup> And the (Catholic) composer Joseph Mainzer wrote, “The synagogue was the only place



Seitenstettengasse  
synagogue interior

where a stranger could find, artistically speaking, a source of enjoyment that was as solid as it was dignified.....”<sup>3</sup> Sulzer composed hundreds of works for himself and his choir to sing, and he commissioned several of his Christian colleagues, including Joseph Drechsler (Kapellmeister at Vienna’s St. Stephens Cathedral) and Franz Schubert, to contribute new works for his

synagogue’s liturgy. These were published in his anthology *Shir Zion* — the first volume in 1840 and the second in 1865. His son, Joseph Sulzer, published posthumous editions and arrangements of his father’s music in 1890 and 1905.<sup>4</sup>

<sup>1</sup> Eduard Hanslick, “Salomon Sulzer,” *Die neue freie Presse* No. 551 (Vienna, 1866), quoted in Eric Werner, *A Voice Still Heard*, University Park, PA: The Pennsylvania State University Press, 216.

<sup>2</sup> Frances Trollope, *Vienna and the Austrians* (London, 1838, volume 1), p. 373, quoted in Ringer, “Salomon Sulzer, Joseph Mainzer and the Romantic *a cappella* Movement.” *Studia Musicologica* 2 (1969): 355–71, 356.

<sup>3</sup> Ringer, *op cit.* 359-360.

<sup>4</sup> We do not know whether Joseph Sulzer’s editions reflect his own arrangements or revisions that his father had made late in his life.



Julius Mombach

**Julius ("Israel") Mombach** (1813–1880) was born in Pfungstadt, Germany, the son of the cantor Lazarus Mombach. He must have been talented musically, and he must have been ambitious. At the age of 14 he was brought to London to serve as a *meshorer* (a boy soprano) in the Great Synagogue at Duke's Place to sing simple harmonies with the newly appointed cantor Enoch Eliasson, who had also just arrived from Germany. Soon the Jews of London were clamoring for a real choir—like the one Salomon Sulzer had established in Vienna. However, London's Chief

Rabbi, Solomon Hirschell, expressly forbade the use of sheet music, which he dismissed as a mere "Book of Strokes." It wasn't until Rabbi Hirschell's death in 1840 that modern choral singing was allowed at London's Great Synagogue. Julius Mombach was now elevated from *meshorer* to Choir Master, a post he would hold until his death forty years later. Mombach not only conducted, he also arranged and composed music for his new choir. Mombach's music was unpublished in his lifetime, but appeared in 1881 in a published collection edited by Rev. M. Keizer.



Dukes Place  
synagogue





David Nowakowsky

**David Nowakowsky** (1848–1921) was born in the small town of Malin, near Kiev, Russia. At the age of eight he ran away from home to escape a proverbial wicked stepmother. He settled in Berditchev, where he studied music and served as a choir-boy, *meshorer*, in the synagogue. Then at the age of 21 he was invited to Odessa to serve at the Brody Synagogue as choirmaster and assistant, first to Cantor Nissan Blumenthal, and after 1891 to the great Cantor Pinchas Minkowski. More than other Russian cities, Odessa was cosmopolitan, open to

the cultural influence of Western Europe. The Brody synagogue in Odessa became known as a modern house of worship, with a renowned choir, cantor and organist. Even many non-Jews would visit the synagogue just to enjoy the beauty of its music, including Peter Tchaikovsky, who praised Nowakowsky as a first-rate talent. His most important publication was *Gebete und Gesänge zum Eingang des Sabbath für Solo und Chor mit und ohne Orgelbegleitung*, published in Leipzig in 1901.



Brody synagogue exterior

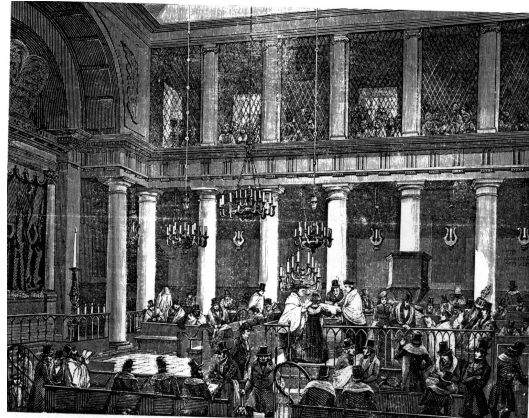


Brody synagogue interior



Samuel Naumbourg

**Samuel Naumbourg** (1817–1880), descendent of a long line of cantors, arrived in Paris from Munich in 1843 and within two years was appointed head cantor of the prestigious synagogue of the Rue Notre Dame de Nazareth. Among those who recommended Naumbourg for this position was the famous opera composer, Jacques Halévy. Soon after his appointment, the Jewish community of Paris asked Naumbourg to organize the musical service to ensure consistent quality and uniformity. As part of this effort, Naumbourg included many of his own compositions, as well as compositions by several of his contemporaries. His music was published in several volumes, *Chants Liturgicals des Grandes Fêtes* (1847), *Zemirot Yisrael* (1864), and *Shire Qodesh* (1864). Included in Naumbourg's anthologies are liturgical compositions by Jacques Halévy and Charles-Valentin Alkan.



Rue Notre Dame  
synagogue

## The Music

### Louis Lewandowski—Berlin

Lewandowski's music resembles that of his contemporary, Felix Mendelssohn; the style is firmly rooted in the classical/romantic choral tradition. The organ accompaniments are, by and large, optional; the composer wanted to ensure that his compositions could also be performed in venues where no organ was available. Many of his works conform to a classic ABA structure. Perhaps his best known work is his setting of Psalm 150, which opens with a brilliant fanfare in D major (Example 1). In the middle section pairs of voices in simultaneous imitation provide textural contrast (Example 2). Click [here](#) to listen to Lewandowski's *Halleluyoh* (Psalm 150).

The musical score for Example 1 is a choral setting of Psalm 150 by Louis Lewandowski. It is written in D major (two sharps) and common time (C). The score includes four vocal parts (Soprano, Alto, Tenor, Bass) and an organ accompaniment. The organ part begins with a brilliant fanfare. The lyrics are "Ha - le - lu - yáw, — ha - le - lu - yáw!" and "Ha - le - lu - yah, — ha - le - lu - yah!". The tempo is marked *f* (forte).

Example 1

example 2

A more contemplative mood is established in *Enosh*, his setting of Psalm 103:15–17 for the Jewish *Yizkor* memorial service. The dramatic nature is underscored by sudden dynamic changes and theatrical silences. For the text “humans are like grass that withers, the wind/breath comes through and then — no more,” Lewandowski creates beautiful word painting with a crescendo climaxing on a D-flat major chord (flat II) followed by *subito piano* and then silence (example 3). In the recapitulation he repeats the figure, but this time with imitation between the



Lewandowski's *Enosh*.

example 3

*p* *cresc. poco a poco*

S kí ru - akh ov - ro bó, ve - é - ne - nu, ve - ló ya - kí - re - nu ód me -

*p* *cresc. poco a poco*

A kí ru - akh ov - ro bó, ve - é - ne - nu, ve - ló ya - kí -

*p* *cresc. poco a poco*

T kí ru - akh ov - ro bó, ve - é - ne - nu, ve - ló ya - kí -

*p* *cresc. poco a poco*

B kí ru - akh ov - ro bó, ve - é - ne - nu, ve - ló ya - kí -

*p*

*pp*

S kó - - - mó. ve - ló ya - kí - re - - - nu.

*pp*

A re - nu ód me - kó - mó. ve - ló ya - kí - re - - - nu.

*pp*

T re - nu ód me - kó - mó. ve - ló ya - kí - re - - - nu.

*pp*

B re - nu ód me - kó - mó. ve - ló ya - kí - re - - - nu.

*p* *pp*

Enosh ex. 4

A beautiful example of the German-language compositions found in Lewandowski's *Achtzehn liturgische Psalmen für Soli und Chor mit Begleitung der Orgel* is his setting of Psalm 36, *Ewiger*. A typical Lewandowski trait is the switch from major to parallel minor, which we see in mm. 11–14 for the text “Your justice like the great deep” (example 5). Another typical Lewandowski feature is the arioso for the soloist in the middle of the composition, the B section between

the A and A'. This solo sounds quite Germanic, not at all like traditional Jewish cantorial recitative, typically with free rhythms and modal melody. (Example 6). Click [here](#) to listen to Lewandowski's *Ewiger*.

Soprano *mf* *f*  
 Dei-ne Ge-rech-tig-keit gleicht den Ber - - gen Got - tes, dei - ne Ge-

Alto *mf* *f*  
 Dei-ne Ge-rech-tig-keit gleicht den Ber - - gen Got - tes, dei - ne Ge-

Tenor *mf* *f*  
 Dei-ne Ge-rech-tig-keit gleicht den Ber - - - gen Got - tes, dei - ne Ge-

Bass *mf* *f*  
 Dei-ne Ge-rech - tig - keit gleicht den Ber-gen Got - tes, dei - ne Ge-

Organ *mf* *f*

S *ff*  
 rich - te ei - ner un - er - mess - li - chen Tie - fe.

A *ff*  
 rich - te ei - ner un - er - mess - li - chen Tie - fe.

T *ff*  
 rich - te ei - ner un - er - mess - li - chen Tie - fe.

B *ff*  
 rich - te ei - ner un - er - mess - li - chen Tie - fe.

*ff*

example 5

*solo mf*

Und Men - schen - kin - der, die in dei-ner Fit - ti-ge Schat-ten sich ber - gen,

*f*

schwel-gen von dei - nes Hau - ses Fül-le und mit dem Strom dei - ner —

*dol. mf p*

Sü - ssig-kei-ten tränk - est du sie, tränk - est du sie, und mit dem

*f cal.*

Strom mit dem Strom dei-ner Sü - ssig-kei-ten tränk - - - - est du sie.

example 6



## **Salomon Sulzer—Vienna**

Lewandowski's main job was as a choir director, so it is no surprise that his collections feature many extended compositions for choir, with or without cantor. Sulzer, on the other hand, was employed as a cantor, and his compositions are for the most part, shorter and cantor-centric. But while some of his solo recitatives are in the traditional mode, his choral writing for the most part reflects his Viennese milieu. Traditional synagogues, like Catholic churches, did not admit women into the liturgical choir. Sulzer's choir, performing like angels from a hidden balcony, was made up of boys and adult men. Until his later years, Sulzer was opposed to the use of the organ in the liturgy. However, he was open to instrumental accompaniment in works written for special non-liturgical occasions. His setting of Psalm 111 (another Hallelujah<sup>5</sup>) for chorus, cantor, organ and harp, was composed for an unspecified prince's birthday celebrations. Example 7 shows measures 16–33 from the revised version edited by Sulzer's son, Joseph and published in 1905. Click [here](#) to listen to Sulzer's "Psalm 111."

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<sup>5</sup> "Hallelujah" is a Hebrew word meaning, "Praise the Lord." In the Ashkenazic synagogues of that time the word would be pronounced, "Ha-le-lu-yoh."

S  
ha - l' - lu - yoh, ha - l' - lu - yoh, ha - l' -

A  
ha - l' - lu, ha - l' - lu, ha - l' - lu, ha - l' - lu, ha - l' -

T  
ha - l' - lu - yoh, ha - l' - lu - yoh, ha - l' -

B  
ha - l' - lu - yoh, ha - l' - lu - yoh, ha - l' -

harp  
*ff* *sf* *f* *sf*

organ

S  
lu - yoh, ha - l' - lu - yoh, ha - l' - lu, ha - l' -

A  
lu, ha - l' - lu, ha - l' - lu - yoh, ha - l' -

T  
lu, ha - l' - lu, ha - l' - lu - yoh, ha - l' - lu, ha - l' -

B  
lu - yoh, ha - l' - lu - yoh, ha - l' -

harp  
*f* *sf*

organ  
*p* *mf*

example 7

S  
 lu - yoh, ha - l' - lu, ha - l' -  
 A  
 lu - yoh, ha - l' - lu, ha - l' -  
 T  
 lu - yoh, ha - l' - lu, ha - l' -  
 B  
 lu - yoh, ha - l' - lu - yoh, ha - l' - lu - yoh, ha - l' -

harp  
 organ

S  
 lu - yoh ha - l' - lu - yoh ha - l' - lu, —  
 A  
 lu - yoh ha - l' - lu - yoh ha - l' - lu -  
 T  
 lu - yoh ha - l' - lu - yoh ha - l' - lu -  
 B  
 lu - yoh ha - l' - lu - yoh ha - l' - lu - yoh, ha - l' -

harp  
 organ

example 7

S — ha l' - lu - yoh, — ha - l' - lu - yoh, ha - l' - lu - yoh, — ha - l' -

A yaw, ha - l' - lu, — ha - l' - lu - yoh, ha - l' - lu - yoh, — ha - l' -

T yoh, ha - l' - lu, — ha - l' - lu - yoh, ha - l' - lu, ha - l' - lu, ha - l' - lu - yoh, — ha - l' -

B lu - yoh, ha - l' - lu, ha - l' - lu - yoh, ha - l' - lu, ha - l' - lu - yoh, — ha - l' -

harp

organ

S lu — yoh.

A lu — yoh.

T lu — yoh.

B lu — yoh.

harp

organ

example 7

Sulzer's anthology also contained thirty-seven compositions that he had commissioned from some of the best known Viennese composers of the day, including Franz Schubert. Schubert wrote a setting of Psalm 92 in Hebrew, scored for unaccompanied SATB choir with SATB quartet and baritone cantorial solo.<sup>6</sup> Its style is evocative of the homophonic part songs that were so popular then in Vienna. Example 8 shows the first eight measures of Schubert's composition. Click [here](#) to listen to Schubert's *Tov Lehodos* (Psalm 92).

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<sup>6</sup> Joshua Jacobson, "Franz Schubert and the Vienna Synagogue." *The Choral Journal*, 38:1 (August, 1997) 9–15.



Duration: 4:45

# TOV LEHODOS

*Come, Give Thanks*

For SATB soli, Baritone solo, and Mixed Chorus (SATB) a cappella

Psalm 92:2-9  
English text by Joshua R. Jacobson

Franz Schubert  
(1797-1828)  
Edited by Joshua R. Jacobson

**Andante**

**Soprano**

*Solo*  
*f*  
Tov le - ho - dós la - do - nói, u-l- za - mér le - shi-me-cháw el -  
Come, give thanks to the Lord God, and sing prais - es to His name on

**Alto**

*Solo*  
*f*  
Tov le - ho - dós la - do - nói, u-l- za - mér le - shi-me-cháw el -  
Come, give thanks to the Lord God, and sing prais - es to His name on

**Tenor**

*Solo*  
*f*  
Tov le - ho - dós la - do - nói, u-l- za - mér le - shi-me-cháw el -  
Come, give thanks to the Lord God, and sing prais - es to His name on

**Bass**

*Solo*  
*f*  
Tov le - ho - dós la - do - nói, u-l- za - mér le - shi-me-cháw el -  
Come, give thanks to the Lord God, and sing prais - es to His name on

**Keyboard**  
*for rehearsal only*  
*f*  
*Andante*

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example 8a

5 Tutti

S - yón. *high.* Tov le - ho - dós la - do - nói, ul - za -  
Come, give thanks to the Lord God, and sing

A - yón. *high.* Tutti Tov le - ho - dós la - do - nói, ul - za -  
Come, give thanks to the Lord God, and sing

T - yón. *high.* Tutti Tov le - ho - dós la - do - nói, ul - za -  
Come, give thanks to the Lord God, and sing

B - yón. *high.* Tutti Tov le - ho - dós la - do - nói, ul - za -  
Come, give thanks to the Lord God, and sing

S -mér le - shi - me - cháv el - yón. *high;*  
prais - es to His name on

A -mér le - shi - me - cháv el - yón. *high;*  
prais - es to His name on

T -mér le - shi - me - cháv el - yón.  
prais - es to His name on *high;*

B -mér le - shi - me - cháv el - yón.  
prais - es to His name on *high;*

example 8b

### **Samuel Naumbourg—Paris**

In 1856 the Conference of Chief Rabbis of France met to tackle a number of issues facing French Jews. They charged Naumbourg with the task of reorganizing the music of the services in all synagogues within the French republic. The resulting three-volume compendium, published between 1847 and 1864, contained liturgical music for the entire year, set for cantor and choir (boys and men), with and without organ accompaniment. Given Naumbourg's close connection with Jacques Halévy, Giacomo Meyerbeer and Jacques Offenbach, it comes as no surprise that many of the compositions in Naumbourg's collection are reminiscent of the style of Parisian grand opera.<sup>7</sup>

Naumbourg's setting of Psalm 24:7–10 is scored for SATB chorus, optional organ (doubling the chorus) and (boy) soprano soloist. It opens with a proclamation sung by the tenors and basses in unison, "Lift up your heads, O ye gates, that the King of Glory may come in," that could easily feel at home in the grand opera. (example 9) Click [here](#) to listen to Naumbourg's *Se'u She'orim* (Psalm 24).

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<sup>7</sup> These three prominent opera and operetta composers grew up in Jewish homes. Halévy's father was a Parisian cantor and prominent Hebraist. Meyerbeer's father was a leader of the Berlin Jewish community, who organized synagogue services in his home. Offenbach's father was a cantor and music teacher in Cologne.

*andante maestoso*

**Tenor** *f* se u - she - o - rím ro - shé - khem, ve hí - nos - u pis - khé

**Bass** *f* se u - she - o - rím ro - shé - khem, ve hí - nos - u pis - khé

**S** *f* *rit.* ve yo - vó - me lekh - ha ko - vód.

**A** *f* *rit.* ve yo - vó me - lekh - ha ko - vód.

**T** *f* *rit.* ó - lom, - ve yo - vó - me lekh - ha ko - vód, - ve yo - vó me - lekh - ha ko - vód.

**B** *f* *rit.* ó - lom, - ve yo - vó - me lekh - ha ko - vód, - ve yo vó me lekh ha ko vód.

example 9

One of the most striking pieces in Naumborg's collection was written by the great opera composer, Jacques Halévy. According to some sources the composer wrote this piece for his father, a Jewish cantor, when he was just eighteen years old. *Min Ha-metsar* (verses from Psalm 118) is scored for SATB chorus and 3 male soloists. Like Naumbourg's *Se'u She'orim*, it also begins with the tenors and basses in unison. But here the voices are singing softly in a mysterious pianissimo. For the text "From a constricted place I called out to God," the unison tenors and basses sing a rising line in C minor first to the minor third and then from the tonic to the dominant pitch via the plaintive tritone F#. In the next phrase, "God answered me with expansiveness," the voices return from their height to the tonic. But when the melody is repeated by the full choir, the consequent phrase features a crescendo that lands on the relative major. (example 10) Click [here](#) to listen to Halévy's *Min Ha-metsar*.

Example 10: Musical score for Soprano, Alto, Tenor, and Bass, featuring the text: Min ha - mé - tsar ko - ro - sí yoh, o - no - ní va - mer - khav yoh.

example 10

## Julius Mombach—London

On his death in 1880, Mombach's compositions remained unpublished. The Rev. M. Keizer issued his edition of the master's music in 1881; this is our only source for the compositions. Mombach's style is not different from that of the anthems of his age. A good example is his setting of Psalm 150, composed for the celebration of the marriage of Baron Ferdinand de Rothschild & Miss Evalina de Rothschild in 1865. The music stays within the initial key of B-flat with brief excursions to the relative minor. The texture is largely homophonic, with some contrasting eighth-note movement in the organ (example 11). A brief fugal section begins at measure 17 (example 12). Click [here](#) to listen to Mombach's *Hallelujah*.

Example 11: Musical score for Soprano, Alto, Tenor, Bass, and Organ, featuring the text: ha - le - lu - yoh! ha - le - lu - yoh! ha - le - lu - yoh! ha-le-lu él be-kod-shó.

example 11



Example 12 shows a musical score for Soprano, Alto, Tenor, and Organ. The Soprano part begins with a melody in F minor, marked *mp* and *crescendo poco a poco*. The Alto and Tenor parts enter later with a similar melody, marked *mf*. The Organ provides a rhythmic accompaniment. The lyrics are in Hebrew: "ha - le - lu - hu vig - vu - ró - sov. ha - le - lu - hu ke - röv".

example 12

### David Nowakowsky—Odessa

Nowakowsky's compositions went underground after his death in 1920. Literally. In 1924 boxes of his manuscripts were smuggled out of Soviet Russia and brought to Berlin. But within a few years the Nazis had come to power and the manuscripts had to be moved again, this time to France, where they were buried in a field by a sympathetic farmer. After the war, the composer's grandson Alexandre was able to dig up the music and eventually brought the manuscripts to the United States. Nowakowsky's greatest work is his setting for choir and cantor and organ of verses from Psalm 115, *Adonoy Zekhoronu*, a work featuring many textural contrasts. Observe how in the first 10 measures, the organ uses the repeated rhythmic leitmotif building tension with the dominant of F-minor, the chorus thunders in majestically in the tonic with a three-octave unison, and then immediately morphs to supporting the tenor soloist with his calm melody in the relative major. (example 13) The concluding fugue, beautifully worked out, begins

at measure 80. (example 14) Click [here](#) to listen to Nowakowsky's *Adonoy Zekhoronu*.

The musical score is for a piece titled "Adonoy Zekhoronu" by Nowakowsky. It features an Organ and five vocal parts: Contralto (C), Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into two systems. The first system begins with the Organ playing a "Poco lento" section in 4/4 time, marked *mp*. This is followed by a vocal entry marked *rit.* and *Maestoso* (♩ = 86), then *mf* and *Moderato*. The vocal parts enter with the lyrics "a-dó - noy ze-kho - ro - nu, ye-vo - rékh,". The second system continues the vocal parts and the Organ, which has a *rit.* section followed by *Maestoso* (♩ = 86) and *Moderato*. The Organ part includes a *f* (forte) dynamic marking. The vocal parts continue with the same lyrics. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature.

example 13

*Allegro moderato*  
*mf*

Soprano  
va - a-nakh-nu ne-vo-rékh yoh\_\_\_\_ mé-a - to mé-a - to ve-ad\_\_\_\_ *mf* - lom, ha - le-

Alto  
va - a-nakh - nu ne-vo-rékh yoh\_\_\_\_

S  
lu, ha - le-lu - yoh.\_\_\_\_ ha - le - lu - yoh.\_\_\_\_ ha-le-lu - yoh. mé -

A  
\_\_\_\_ mé - a - to mé-a - to ve-ad\_\_\_\_ ó - lom, ha - le - lu yoh.\_\_\_\_ *mf*

T  
va - a-nakh-nu ne-vo-rékh

S  
a - to mé-a - to\_\_\_\_ ve-ad ó - lom, ha - le -

A  
\_\_\_\_ mé - a - to\_\_\_\_ mé-a - to\_\_\_\_ ve-ad ó-lom, mé - a - to ve-ad

T  
yoh\_\_\_\_ mé-a - to mé-a - to ve-ad\_\_\_\_ ó - lom,\_\_\_\_ ha - le - *mf*

B  
va - a-nakh - nu ne-vo-rékh yoh\_\_\_\_

S  
lu - yoh. mé - a - to ve-ad<sup>3</sup> ó - lom, ha - le - lu - - - yoh.

A  
\_\_\_\_ ó - lom,\_\_\_\_ ha - le-lu - yoh. ha - le-lu - yoh.

T  
lu, ha-le-lu - yoh.\_\_\_\_ ha - le - lu,\_\_\_\_ ha-le-lu - yoh.

B  
\_\_\_\_ mé - a - to mé-a - to ve-ad<sup>3</sup> ó - lom,\_\_\_\_ ha - le-lu - yoh.

example 14

## Resources—scores

Many of the first editions of these nineteenth-century classics are available on the internet. The richest source is the on-line library at Goethe University in Frankfurt <http://sammlungen.ub.uni-frankfurt.de/freimann/search/quick?query=musik> (See below for individual links). But a caveat to the clicker: these original editions use a German speaker's system of transliterating the Hebrew lyrics. For practical use by American choristers, the modern octavos are much more user-friendly.

## Louis Lewandowski—original publications

Lewandowski, Louis. *Todah W'simrah: vierstimmige Chöre und Soli für den israelitischen Gottesdienst mit und ohne Begleitung der Orgel (ad libitum) 1 Sabbath*. Berlin: Bote & Bock, 1876. Reprint edition: New York: Sacred Music Press, 1954.

<http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/952360>

———. *Todah W'simrah: vierstimmige Chöre und Soli für den israelitischen Gottesdienst mit und ohne Begleitung der Orgel (ad libitum) 2 Festgesänge*. Berlin: Bote & Bock, 1882. Reprint edition: New York: Sacred Music Press, 1954.

<http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/952536>

———. *Achtzehn liturgische Psalmen für Soli und Chor mit Begleitung der Orgel*. Breitkopf & Härtel, 1879.

<http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/935508>

## Louis Lewandowski—recommended modern octavos

*Mah Tovv*. Williamstown, MA: Broude Brothers, 1993.

*Enosh*. Williamstown: Broude Brothers, 1992.

*Halleluyoh*. Williamstown: Broude Brothers, 2000.

*Zocharti Loch*. New York: Transcontinental Music Publications, 1992.

*Eighteen Psalm Settings in German*. Wiesbaden: Breitkopf & Härtel, 1994.

## sidebar

### Louis Lewandowski—Psalm 150 (Hallelujah) a history of modern octavos

Lewandowski's setting of Psalm 150 (Hallelujah) seems to be the first of these anthems published and distributed to the general American market.

N. Landsay Norden's edition was published in 1938 by H. W. Gray (agents for Novello in London) with English lyrics substituted for the Hebrew (figure 1). Next was Abraham W. Binder's edition, published by Bloch Music in New

York in 1941 with lyrics in both English and Hebrew. G. Schirmer picked it up in 1947 with three versions (for SATB, SAB and SSA) edited by William Stickles, also with lyrics in both English and Hebrew. In 1947 Hall & McCreary in Minneapolis issued a version edited by Harry Robert Wilson for unaccompanied SATB chorus (followed up in 1959 with an arrangement for SAB), transposed down to C major, with lyrics in English only. Other versions in C major with English lyrics followed: Baltimore Music edited by James Dash in 1951, Carl Fischer edited by Lorrain Kingsley in 1954, Shawnee Press edited by Wallingford Riegger in 1956, Transcontinental Music in 1957, Plymouth Music edited by Robert Williams in 1958, J. Fischer edited by Elwood Coggin in 1963, and Gentry Publications edited by Jason Roberts in 1985. I also found two editions with no date: Summy Company edited by F. Clayton (English only) and oddly Butz Musikverlag edited by J. Butz, a cappella in Latin only (figure 2)! My edition (Hebrew and English) was published by Broude Brothers in 2000.

## Psalm 150

For Mixed Chorus

Arranged from the Hebrew  
By N. LINDSAY NORDENLOUIS LEWANDOWSKI  
(1821 - 1894)

NEW YORK: THE H. W. GRAY CO., Inc., — Agents for NOVELLO &amp; CO., LIMITED: LONDON

Allegro maestoso ♩ = 112

SOPRANO  
Hal - le - lu - jah, — Hal - le - lu - jah. O praise God in His

ALTO  
Hal - le - lu - jah, — Hal - le - lu - jah. O praise God in His

TENOR  
Hal - le - lu - jah, — Hal - le - lu - jah. O praise God in His

BASS  
Hal - le - lu - jah, — Hal - le - lu - jah. Hal - le - lu - jah,

ORGAN  
Allegro maestoso ♩ = 112

ho - li - ness, O praise God in His ho - li - ness:

ho - li - ness, O praise God in His ho - li - ness:

ho - li - ness, O praise God in His ho - li - ness: Hal - le - lu -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

Copyright, 1938, by The H. W. Gray Co., Inc.

MADE IN U. S. A.

## PSALM 150

Louis Lewandowski  
1821-1894

1



Sopran  
Alt

Hal - le - lu - ja, — hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le -

Hal - le - lu - ja, — hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le -

Hal - le - lu - ja, — hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le -

lu - ja, lau - da - te Do - mi - num, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

lu - ja, lau - da - te Do - mi - num, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

lu - ja, lau - da - te Do - mi - num, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

ja, hal - le - lu - ja in san - ctis e - ius, lau - da - te Do - mi - num, lau - da - te e - um in

ja, hal - le - lu - ja in san - ctis e - ius, lau - da - te Do - mi - num, lau - da - te e - um in

ja, hal - le - lu - ja in san - ctis e - ius, lau - da - te Do - mi - num, lau - da - te e - um in

lau - da - te e - um in so - no tu - - bæ. Hal - le - lu -

so - no tu - - bæ. Hal - le - lu -

lau - da - te e - um in so - no tu - - bæ. Hal - le - lu -

so - no tu - - bæ. Hal - le - lu -

*Halleluja, lobet den Herrn in seinem Heiligtum, lobet ihn mit dem Klang der Posaune, mit Psalter und Zither, mit Saltenspiet, Orgel und klingenden Cimbelen; was Odem hat, lobe den Herrn.*

Eigentum des Verlegers für alle Länder: Dr. J. Butz, 5205 Sankt Augustin 3

### **Salomon Sulzer —original publications**

Sulzer, Salomon. *Schir Zion, 1: gottesdienstliche Gesänge der Israeliten / von S. Sulzer*. Vienna: Engel & Sohn, 1865.

<http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/1364812>

———. *Schir Zion, 2: gottesdienstliche Gesänge der Israeliten / von S. Sulzer*. Vienna: Engel & Sohn, 1865.

<http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/1365040>

———. *Schir Zion: Gesänge für den israelitischen Gottesdienst / von Salomon Sulzer*. Rev. und neu hrsg. von Joseph Sulzer. Leipzig: Kaufmann, 1905. Reprint edition: New York: Sacred Music Press, 1954.

<http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/1364256>

———. *Zikkaron: Gedenkblätter : XX Gesänge für den israelitischen Gottesdienst ; für Solo (Cantor), Chor und Orgel / componirt von Salomon Sulzer*. Aus dem Nachlasse hrsg. von Joseph Sulzer. Vienna: Gustav Lewy, 1905.

<http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/1364140>

### **Salomon Sulzer (and friends)— recommended modern octavos:**

Sulzer, Salomon. *Psalm 111 (Halleluyoh)*. New York: Transcontinental, 1991.

Schubert, Franz. *Tov Lehodos*, Williamstown: Broude Brothers, 1986.

Drechsler, Joseph. *Psalm 150 (Halleluyoh)*, Williamstown: Broude Brothers, 1992.

### **Julius Mombach—original publication**

Mombach, Julius. *Na'im Zemirot Yisra'el: The sacred musical compositions of the late Israel Lazarus Mombach containing the services for Sabbaths and festivals, New Year and Day of Atonement, consecration hymns, psalms and choral wedding service / ed. by M. Keizer*. London: B. Williams, 1881.

<http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/1358350>

### **Julius Mombach— recommended modern octavos:**

Mombach, Julius. *Psalm 118 (Boruch Ha-bo)* PDF can be licensed from [conductor@zamir.org](mailto:conductor@zamir.org).

Mombach, Julius. *Psalm 150 (Halleluyoh)* PDF can be licensed from [conductor@zamir.org](mailto:conductor@zamir.org).

### **Samuel Naumbourg—original publications**



Naumbourg, Samuel. *Zemirot Yiśra'el/ contenant les hymnes, les psaumes et la liturgie comp ad libitum / par S. Naumbourg*. Paris: Selbstverl,<sup>8</sup> ca. 1847.

<http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/1358646>

———. *Chants liturgiques des grandes Fêtes*, 2. [n.p.], 1847.

<http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/1358784>

———. *Shire ḳodesh/ Nouveau recueil de chants religieux à l'usage du culte Israélite/ contenant: 96 cantiques, psaumes, hymnes, anciennes récitations à 2, 3 et 4 parties / par S. Naumbourg*. Paris: Selbstverl, 1864.

<http://sammlungen.ub.uni-frankfurt.de/freimann/content/titleinfo/1359036>

### **Samuel Naumbourg (and friends) — recommended modern octavos:**

Naumbourg, Samuel. *Se'u She'orim*. New York: Transcontinental, 1992.

———. *Viddui (Ono Tovo)*. PDF can be licensed from [conductor@zamir.org](mailto:conductor@zamir.org).

Halévy, Jacques. *Psalm 118 (Min Ha-metsar)*. New York: Transcontinental, 1997

Alkan, Charles-Valentin. *Psalm 150 (Halleluyoh)*. PDF can be licensed from [conductor@zamir.org](mailto:conductor@zamir.org).

### **David Nowakowsky—original publications**

Nowakowsky, David. *Gebete und Gesänge zum Eingang des Sabbath : für Cantor Solo und Chor, mit und ohne Orgelbegleitung[Kabalat Shabat] Gebete und Gesänge zum Eingang des Sabbath; für Cantor Solo und Chor, mit und ohne Orgelbegleitung*. Leipzig: C.G. Röder, 1901. Reprint edition, New York: Sacred Music Press, 1955.

### **David Nowakowsky— recommended modern octavo:**

*Adonoy Zechoronu*<sup>9</sup> PDF can be licensed from [conductor@zamir.org](mailto:conductor@zamir.org).

### **Videos**

The author has produced three video lecture-concerts featuring music by these five composers. These “Majesty of Holiness” programs, featuring the Zamir Chorale of Boston, can be accessed through YouTube using the following links: <https://www.youtube.com/watch?v=CZUI6k5f-4> (The Majesty of Hallel)

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<sup>8</sup> *Selbstverlag*, German for „self-published.“

<sup>9</sup> An edition adapted for modern synagogue use, “Adonai Z’charanu” is available from Aurendale Associates Publications (1995).

<https://www.youtube.com/watch?v=TVVSiHtBK-g> (Divine Majesty)  
<https://www.youtube.com/watch?v=K-6gPDJ6qIk> (Masterworks of Majesty)

**Other videos of music by Lewandowski:**

[https://youtu.be/\\_oMfo5fOKZQ](https://youtu.be/_oMfo5fOKZQ) (*Mah Tovv, Enosh, Hallelujah*).  
<https://www.youtube.com/watch?v=oXf7To0fhT8> (Psalm 150 – virtual choir performance, with historical narration).  
<https://youtu.be/-6EJnEHcaOA> (*Enosh and Ewiger*).

More information can be accessed at [www.jewishchoralmusic.com](http://www.jewishchoralmusic.com).

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