Osvaldo Golijov's The Dreams and Prayers of Isaac the Blind for Klezmer Clarinet and String Quartet, Including an Introduction to Klezmer for Performance

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OSVALDO GOLIJOV’S THE DREAMS AND PRAYERS OF ISAAC THE BLIND FOR KLEZMER CLARINET AND STRING QUARTET, INCLUDING AN INTRODUCTION TO KLEZMER FOR PERFORMANCE

By

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I dedicate this paper to family, friends, and mentors who have encouraged and supported me throughout my musical and educational endeavors.
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ABSTRACT

Osvaldo Golijov’s *The Dreams and Prayers of Isaac the Blind* for klezmer clarinet and string quartet is a reflection of the history of Judaism through means of quotation and imitation. Best known for having forged a style that melds two cultures, Golijov uses his Jewish heritage and the Latin influence of his birthplace as a resource for his compositional voice.

The first chapter focuses on Osvaldo Golijov’s parents, his home life, religious upbringing, and musical training. Also, in this chapter is The Process of National Reorganization, the political corruption that plagued Argentina and Golijov’s adolescence and how it impacted Golijov’s music and influenced him to leave Argentina. This leads into discussion of Golijov’s discovery of his compositional voice through the fusion of the music of his Jewish and Latin backgrounds, and how his compositional style opened doors for collaborations and commissions with other artists and organizations.

To understand why Golijov would pay homage and title this piece after Isaac the Blind, information on Isaac the Blind and his influences on the Jewish people is present in the second chapter. This chapter also includes a brief history of Klezmer music to aid those who do not possess a klezmer background in understanding the spirit and notation of this quintet. An explanation of the *High Holy Days* and its connection to Klezmer music is included to determine its quotation throughout the composition. This chapter concludes with musical examples from the original prayers and dance band music and reference to their quotation in *The Dreams and Prayers of Isaac the Blind*. The intention of this document is to suggest that this piece can be performed by musicians of all ethnic backgrounds and provide the necessary information to the content in this work and the spirit in which it was written.
CHAPTER 1

OSVALDO GOLIJOV: PAST AND PRESENT

Familial Influence and Early Training

Best known for having forged a style that melds two cultures, Osvaldo Golijov uses the Jewish heritage he was born into and the Latin influence of his birthplace as a resource for his musical voice. Golijov was born on December 5, 1960 just outside of Buenos Aires in the college town of La Plata, Argentina. His grandparents immigrated from Russia and Romania in the 1920s. His mother, a pianist and piano teacher in the fine arts department at the National University La Plata, came from a Romanian family of devout Orthodox Jews – the branch of Judaism where the laws of the Torah (the first five books of the Hebrew Bible) and the Oral Torah or Mishnah (the interpretive Talmud or part of the Torah received by Moses on Mt. Sinai that was not written down until c. 200 AD\(^1\)) are strictly observed. This includes the structure of daily worship, traditional prayers, study of the Torah, dietary laws, gender segregation, and the strict observance of the Sabbath.\(^2\)

Golijov learned the major symphonic literature through four-hand piano transcriptions that he would often play with his mother. She enrolled Golijov at the local conservatory where

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\(^1\) The Torah, which translates to instruction, is divided into two parts, the written and the unwritten law. The former consists of the Pentateuch (first five books of the Bible), which was divinely revealed to Moses at Sinai and the latter comprises expositions and interpretations which were communicated to Moses orally as a supplement to the former. Without them the scriptural texts would often be unintelligible since many of them seem to contradict others, and it is only by the aid of oral clarification that their contradictions can be straightened out. (Zvi Hirsch Chajes, *The Student's Guide Through the Talmud*. (London: East and West Library, 1952), 1.).

he studied piano and composition with Gerardo Gandini (1936-2013), a student of Alberto Ginestera (1916-1983). Throughout his youth he was exposed to classical chamber music, Klezmer music, liturgical music, and the folk rhythms and popular music of South America. Many composers can point to a moment in their childhood that helped form their creative lives, for Golijov that moment came when he first heard Astor Piazzolla (1921-1992) live in a hotel café with his mother:

Without a doubt, the revelation moment in my life was hearing Piazzolla live…In La Plata, I learned all my music from playing it myself on the piano, listening to my mom play it, or listening to a very bad orchestra play Dvořák. But to suddenly hear a living composer play his own music, hear the sounds of real life become the fabric of music, was just a tremendous revelation.³

In an interview with Bluefat, a magazine for music, film, and visual art that was launched in 2009, Golijov explains Piazzolla’s influence on his compositional style:

Oh yeah. Well, first of all, it was the courage to use the bandoneon, you know. But even more than that, it was my realization that, when I grew up in La Plata, we were so far away from where the great composers had lived, and to see someone that was writing music at that moment when I was a child, and using the counterpoint of Bach and the rhythms of Bartok and Stravinsky in order to distill life in the street at that moment…When I would hear his rhythms, his phrasing, I could totally connect those to the way in which people walked or spoke or screamed and laughed or flirted, you know, the fabric of life in the city became music in his hands. And I love this connection between life and music. I hope in some way I continue with that.⁴

Golijov’s father, also a professor at the National University La Plata but in orthopedic surgery, came from a Ukrainian/Russian Jewish family devoted to communism and atheistic

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beliefs. Living in an officially Catholic country with parents inconsistent from one another in Jewish practice, (his mother a devout Orthodox Jew while his father an Atheist and Jewish only by birth) Golijov was raised with differing cultural and religious messages. Despite attending Temple and studying the Old Testament intensely he did not identify himself as a devout Jew; however, due to the small but unified Jewish community in his hometown he did possess a strong cultural identity with Judaism.

**The Influences of War**

In addition to growing up in a religiously diverse community, Golijov experienced much violence and death in his adolescence during the Process of National Reorganization from 1976-1981. After the death of President Juan Perón (1895-1974), Vice President and First Lady Isabel Martinez Perón (b. 1931) became president, the first female president of any country, from July 1, 1974 – March 24, 1976. On the 24th of March a military coup d’état deposed Perón of her position and a military junta was formed. Admiral Emilio Massera (1925-2010) represented the Navy, Brigadier General Orlando Ramón Agosti (1924-1997) represented the Air Force, and Jorge Rafael Videla (1925-2013), who two days following the coup formally assumed the post of President of Argentina, represented the Army. Videla was prosecuted in the Trial of the Juntas, the first major trial held for war crimes since the Nüremberg Trials in Germany following World War II, on April 22, 1985 for human rights abuses and crimes against humanity. His crimes include kidnappings/forced disappearances, torture, extrajudicial murder of activists and political opponents, and the theft of babies born to women held in illegal detention centers for illegal adoptions.
The politically oppressive dictatorship of Videla had left a lasting mark on Golijov. In 2000, David Harrington (b. 1954), founder and violinist of the Kronos Quartet, held an interview with Golijov before the world premiere of La Pasión según San Marcos, a work depicting the life and death of Jesus Christ as told by Saint Mark through the music of Brazilian samba, Cuban salsa, Spanish flamenco, Argentine tango, and mambo. When asked in the interview if there was any relationship between his early years (Videla’s dictatorship) and the Passion, Golijov responded:

Yes, there is a relationship because I knew of low-ranking priests who tried to do what Jesus did-this is again about Christianity or institutional religion being the best and the worst. These priests lived in the slums with the poor and were being killed or “disappeared,” which is the same thing, while at the same time you would see a televised mass with the chief of the Argentinean junta, Videla, kneeling before the Archbishop and receiving his blessing. I remember walking over dead bodies on the way to school and thinking-“Ok, this is how life is.”

For Golijov, military oppression and assassination are not literary themes; thousands of protesters, students, artists, and intellectuals “disappeared” during the Process of National Reorganization: “It was impossible to live there and not know somebody who was killed or kidnapped.” His liberal father and “ethical” mother who despised everyone in politics considered moving to Israel or Australia. “I had a happy childhood but a problematic adolescence. I saw the whole city crumbling: violence, shootings, corpses, repression. Of course, one adapts to everything, and I think it was like Sarajevo in milder version. But

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7 Ibid.
neighbors who had barbecues together, played soccer together on the weekends, married each other’s families, were suddenly killing each other.”

Golijov experienced many hardships at this time and felt conflicted due to his Jewish heritage: “As a Jew, I felt that wasn’t my battle, even if I felt that some of the ideas of the guerrillas made sense. Argentina was a country in which a Jew would never be a first-class citizen. I didn’t want to risk my life for a battle that wasn’t mine. So I left, and it’s no coincidence that I left for Israel.”

After graduating from the conservatory in 1983, Golijov moved to Israel to leave behind the politics of Argentina. He studied composition with Mark Kopytman (1929-2011) at the Jerusalem Rubin Academy of Music and Dance. Kopytman’s influence on Golijov includes aleatoric music and graphic notation. Golijov immersed himself in the sounds of the Middle East by wandering in and out of clubs and cafés, absorbing the folk tunes of Morocco, Egypt, Lebanon, and Turkey. He was profoundly affected by the collision of cultures he witnessed during his residency in Jerusalem and developed a fascination with Arabic music, ancient Jewish lamentations, and celebratory Yiddish music.

In 1986, Golijov moved to the United States to begin his doctoral studies. According to his interview with Forward, the most widely read Jewish newspaper aimed to deliver incisive coverage of the issues, ideas and institutions that matter to American Jews, Golijov came to the United States because, despite the performing level in Israel being of a high standard, the compositional level was not.

He attended the University of Pennsylvania where he studied composition with George Crumb (b. 1929). After earning his Ph.D. in 1990, Golijov moved to

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9 Ibid.

Boston as a Fellow at the Tanglewood Music center where he continued his studies in composition with Oliver Knussen (b. 1952) and Lukas Foss (1922-2009). While at Tanglewood, Golijov was offered the prestigious Fromm Commission, which resulted in the composition of the three-movement string quartet *Yiddishbbuk* in 1992. This work was a breakthrough for Golijov in both finding his compositional style and by becoming a launching point for his career.

Prior to *Yiddishbbuk*, a piece influenced by the artwork of children in the concentration camps of World War II, Golijov experimented with writing in a “modernist” style. He borrowed ideas from Igor Stravinsky (1882-1971) and images from the Argentine master fabulist Jorge Luis Borges (1899-1986), but it wasn’t until he completed *Yiddishbbuk* that he “actually arrived to [him]self.”

Golijov uses cultural music as a major component in his compositional method to allow others to connect to his music in a more personal manner. In a melting-pot world music is no longer confined within national borders. Due to the exposure of various cultural musics in cities and countries around the world, a sense of familiarity has developed amongst the general public:

> In the past composers associated certain keys with certain moods, emotions or dramatic situations, like E-flat with nobility, C-minor with tragedy, and E-major with paradise. They went from key to key in search of archetypal moods and situations. It was a code they shared with the audience. Today, people don’t necessarily hear modulation. But they are very aware of cultures, and so cultures become like keys. You can modulate from flamenco to Gregorian chant and the people will follow.

After *Yiddishbbuk*, Golijov gave in to his inclinations and began to explore the musical roots of his various cultural backgrounds: Judaism, the traditional music of Latin America, and the socio-

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12 Ibid.
political Latin American urban pop/folk music, which epitomizes much of Argentina’s social and cultural history.

**Compositional Style and Collaborations**

Golijov views folk and popular elements not as artificial trends but as inescapable expressions of personal and cultural honesty.\(^{13}\) He takes folk and popular music and arranges them into serious art music:

> The surface of my music is close to popular music, but in the end, I hope its effect is more related to classical music in the ways classical music can transform listeners. I want people to be different when my piece ends than they were when it began.\(^{14}\)

The American soprano Dawn Upshaw (b. 1960) has felt Golijov’s aspirations:

> Osvaldo’s music forces us to look and listen in a way that we’re not asked to do inside other music. It speaks to the divisiveness and coming together of cultures. There’s so much going on in the world right now. Osvaldo’s music is asking us to pay attention.\(^ {15}\)

Though Golijov has experienced and seen some of the world’s worst, he doesn’t purposefully use his music as a means to expose those atrocities or to sermonize:

> I don’t believe in preaching. Art shouldn’t be a pamphlet saying, “Oh, let’s all be brothers”…[but] I do believe in that political message…it became more clear than ever how incredibly connected civilizations are and how little it takes to cross that imaginary boundary from Jewish to Muslim to Christian.\(^ {16}\)

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\(^{15}\) Ibid.

\(^{16}\) Ibid.
Many of Golijov’s works incorporate sounds and philosophies from different cultures; he draws inspirations from the different times and places in the world, hence his creation of polyglot music from various cultures and times. One example is the song cycle written for Dawn Upshaw, *Ayre*, which was premiered on March 31, 2004 in Zankel Hall at Carnegie Hall. *Ayre* quotes the contemporary Palestinian poet and author Mahmoud Dawish (1941-2008) while intertwining a 12th century poem from the Spanish Jewish physician, poet, and philosopher Yehuda Halevy (1075-1141).

*The Dreams and Prayers of Isaac the Blind* is another example; he incorporates components that represent the different language periods of Judaism in one fluid work: “It has Abraham, exile, and redemption. The movements sound like they are in three of the languages spoken in almost 6,000 years of Jewish history: the first in Aramaic, the second in Yiddish, and the third in Hebrew.”

Dreams and Prayers was the first time I began to write the music I live, music that from moment to moment is as direct as folk music, but has an architecture that leaves you at a different place at the end. Before, I was self-conscious that showing a sense of humor might make the music seem cheap. Now I am cheap without fear.

Golijov states that he did not realize the cultural influences reflected in this work or the historical content found in this work: “I never wrote it with this idea in mind, and only understood it when the work was finished.” He recalls when he was writing the second movement his father yelled over his paper from the deck, “There you go! Another Yiddish chord!” On the other hand, Paul

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18 Ken Smith, Los Angeles Times (Los Angeles, CA), August 8, 1999: 53.

Katz (b. 1957), cellist with the then Cleveland Quartet, heard a tango in the second movement and pulled Golijov aside to tell him, “This is the sexiest tango I’ve ever heard.” Golijov thought, “Tango was the furthest thing from my mind, but if it’s in your blood, it’s in your blood. What can you do?”

Golijov has worked closely with two major string quartets: the Kronos Quartet and the St. Lawrence String Quartet, since the early 1990s. Golijov’s interactions with Kronos was particularly influential in his recognition internationally and his success as a composer. Both quartets have released a recording of *The Dreams and Prayers of Isaac the Blind*. Kronos Quartet with David Krakauer (b. 1956) released in 1997 on Nonesuch Records and the St. Lawrence Quartet with Todd Palmer released in 2002 on the Warner Classics label. David Krakauer was already a fluid player in the Klezmer genre at the time; however, Todd Palmer possessed no klezmer experience prior to working with the St. Lawrence Quartet.

When they asked Palmer to play *The Dreams and Prayers of Isaac the Blind* his immediate response was, “no thanks.”

When I first heard the piece, I thought that I would never be able to play such a thing. I didn’t own the instruments, and I thought who could even carry five instruments around? When the St. Lawrence asked me if I would learn it and perform it with them, I said I don’t know if I’m your man. I’m a Methodist. Because it was a style that I thought you had to be Jewish in order to play.

World-renowned Klezmer musician and clarinetist Giora Feidman shares his thoughts on this common misconception, “You know, people are confused about klezmer. They think its Jewish

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20 Smith: 53.

music. But that’s just a point of reference, the same way you could say the blues is black music. Music has no religion. It belongs to everyone."

While Palmer was in British Columbia the St. Lawrence Quartet managed to persuade Palmer to try Golijov’s piece. He found a plastic bass clarinet in a Vancouver thrift shop, started studying Klezmer music for six months primarily through listening to recordings of klezmer artists, and eventually learned the piece. In the summer of 2002, Palmer performed *The Dreams and Prayers of Isaac the Blind* in Cape Cod at the La Jolla Chamber Music Festival with Golijov smiling in the audience: “Ozzie has always said that he thought the success or the life of the piece would depend on…not just Jewish clarinetists.” Palmer’s performance was positively received and changed his original mentality of the piece: “What’s great about Osvaldo’s piece is that it gives you artistic license to rely on your own good taste. I’d never call myself a klezmer player, but the piece gives me the courage to pay stylistically in my own Gentile way.”

Golijov wrote a rendition for clarinet and string orchestra, which was under the legal rights of Todd Palmer and David Krakauer until 2009. Krakauer recorded this rendition with the Far Cry Orchestra, which was released in 2014 on the Crier Records label. Other recordings of this work for clarinet and string quartet include David Orlowsky with the Vogler Quartett on the Sony Music label released in 2010, Franklin Cohen with Diana Cohen, Isabel Trautwein, Kirsten Docter, and Tanya Ell on the CDBaby label released 2010, Paul Roe with the Contempo String Quartet on The Galway Music Residency label released in 2012, and Michel Lethlec with Quatuor Artis on the Saphir Productions label released in 2012.

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23 Steinberg.

24 Ken Smith, Los Angeles Time, (Los Angeles, CA), August 8, 1999: 53.
Positions and Awards

Golijov’s international recognition has opened many doors for him, including many honorable positions and awards. He was the first composer-in-residence for the Ravinia and Mostly Mozart Music Festival and has served as composer-in-residence for the Spoleto USA, Marlboro Music, Ojai Music, Trondheim New Music, and Holland festivals. He has also served as composer-in-residence with Merkin Hall, Carnegie Hall (Debs Composer Chair), the Chicago Symphony with Marc-Anthony Turange, and the Los Angeles Philharmonic’s Music Alive series. Golijov is presently Loyola Professor of Music at the College of the Holy Cross in Worcester, MA where he has been on faculty since 1991. He has also taught at the Boston Conservatory and the Tanglewood Music Center, led workshops with Dawn Upshaw at Carnegie Hall, and taught in the summer at the Sundance Composers Lab. He has been awarded the Kennedy Center Friedheim Award for musical composition, Guggenheim Fellowship, MacArthur Foundation Fellowship, Musical America Composer of the Year, and four Grammy Awards. Golijov was also the first musician to receive the Vilcek Prize. This prize, which he received on March 26, 2008, honors foreign-born persons who have accomplished exceptional creative achievement while residing in the United States.
CHAPTER 2

THE DREAMS AND PRAYERS OF ISAAC THE BLIND

The Commission

Osvaldo Golijov’s *The Dreams and Prayers of Isaac the Blind* for klezmer clarinet and string quartet was written for clarinetist Giora Feidman, and, though not determined until 1992, the Cleveland Quartet\(^{25}\). Cellist Paul Katz recalls the moment the Cleveland Quartet was asked to be a part of this commission: “I nearly went through the roof, because [Feidman] had been a hero of mine for years. We jumped at the chance.”\(^{26}\) Feidman led this commission with the support of the Schleswig-Holstein Festival in Germany, the University Musical Society at the University of Michigan, and the Lied Center at the University of Kansas. Inspired by Isaac the Blind, the greatest Kabbalist rabbi of Provence, Golijov intended to create a “galactic folklore” through this work:

I am trying to invent—or maybe not invent but discover—what I call a ‘galactic folklore.’ To give you an idea, the other day I was listening to Ligeti’s Violin Concerto, and, especially in its slow movement, there is a weird convergence of the already known and the entirely new. It could have been written three million years ago or three million years from now. In the same way, I am struck by the vividness of a lot of ethnic musics. My hope is not to imitate them but to find their essential qualities. In this piece, I did not want to create a postcard of klezmer. I wanted to create an X-

\(^{25}\) The Cleveland Quartet taught and performed regularly with Festival Schleswig-Holstein. Because of their history with the festival they were was asked if they would like to be a part of the commissioning.

ray. And of course, with two such strong traditions – klezmer and the string quartet—I wanted to see if I could create a new world.\textsuperscript{27}

After the Cleveland Quartet received the music and rehearsed for the first time (without the clarinet), there was some skepticism: “It didn’t look that hard, or that interesting. But the truth is, we didn’t know what we were doing. Once we began to understand the language and its colors and atmospheres, we realized that it offered tremendous possibilities for our imaginations.”\textsuperscript{28} Difficulty grasping the music in the beginning, in part, was due to the work being partially completed when the Cleveland Quartet received the music. It was also because the music was written so freely; Feidman improvised many rhythms because of this and the quartet just watched him and tried to follow. The Cleveland Quartet and Feidman rehearsed the music for approximately four to five days. The final draft was completed the morning of the premiere.

Golijov, having already been familiar with Feidman’s playing since he did much arranging of Feidman’s Yiddish dances and klezmer tunes in his youth, notated the clarinet part free of detailed marking: “I wrote this for Giora and in the performances I’ve heard, he has not yet played it the same way twice. If I wrote the dynamics and articulation, he wouldn’t play them—and it would go against the spirit of klezmer.”\textsuperscript{29} David Krakauer agrees as he often joked with Golijov that he plays the notes plus thirty percent, “the work is for ‘klezmer clarinet,’ which opens up areas of ornamentation. I have a lot of room to do different things with it.”\textsuperscript{30} Feidman was the world’s best-known klezmer clarinetist at this time and did not need assistance in

\textsuperscript{27} Ibid.
\textsuperscript{28} Kozinn.
\textsuperscript{29} Ibid.
\textsuperscript{30} Richard Duckett, Telegram & Gazette, (Worcester, MA), October 18, 2013: B.6.
playing the style Golijov desired nor did Golijov need to question Feidman’s clarinet ability since, in addition to his celebrity status in Klezmer, he served as a clarinetist for the Israel Philharmonic Orchestra for over 20 years. Before the completion of the quintet; however, there was one inquiry that Golijov did make: how high could Feidman play on the bass clarinet? Feidman’s reply: “Kid, whatever you write I can play.” Golijov took that to heart and near the end of the first movement he wrote the bass clarinet in the extreme altissimo register (Figure 1).

Figure 1 Movement I: mm 331-349 – Excerpt of the bass clarinet part. Note the use of the altissimo register, particularly the 8va above the altissimo Gb starting in measure 341.

In measure 332 the bass clarinet plays a sustained phrase, which begins with an altissimo F. The bass clarinet continues with E Naturals and G flats; however, a few measures later, in
measure 341, Golijov takes it even higher and has the bass clarinet play the G flat and F an octave higher than was previously written. Choosing a fingering for these notes can be difficult since most fingering charts will provide fingerings for up to Altissimo G or up to Double C above the staff. Much experimentation is necessary to find the best possible fingering. Some suggestions are to experiment with overtones, practice overblowing altissimo notes, and practice pitch bends. Also, use the side trill keys to help with pitch if necessary. Focus on finding a comfortable and stable G flat; instead of trying to find a fingering for F, gliss or lip down the half step to the F from the G flat. This will help with stability and smoothness, and is stylistically appropriate. If all else fails, experiment with your teeth on the reed. Giora Feidman himself had difficulty finding a fingering that would work for him in the beginning. Before the premiere, the members of the Cleveland Quartet actually took bets in jest to see if Feidman would successfully play the notes in the performance or if he would improvise around the notes like he did in a few rehearsals. In the end, Feidman successfully played the high notes in every performance for the length of their tour.

The world premiere of *The Dreams and Prayers of Isaac the Blind* was on August 10, 1994, to a sold-out audience at the St. Johannis Church in Nieblum ten miles off the coast of Germany on the island of Föhr in the North Sea. More than one hundred people stood in line hoping to obtain an unclaimed ticket hours before the concert was to begin. The American premiere was on March 17, 1995, at the Alice Tully Hall under the patronage of the Chamber Music Society of Lincoln Center. Both premieres were made by Giora Feidman and The Cleveland Quartet: William Preucil and Peter Salaff on violins, James Dunham on viola, and

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31 Feidman was considered a “rock star” in Germany at this time. Paul Katz, in an interview, speculated that, in addition to his ability to perform, many Germans developed an interest for Klezmer music out of guilt from World War II. Also, the world premiere was not the only sold out concert during this tour. Every concert was sold out and every concert concluded with a standing ovation, some lasting more than five minutes (Interview with Paul Katz).
Paul Katz on cello. The Cleveland Quartet disbanded later that year after violinist William Preucil was awarded the position of concertmaster of the Cleveland Orchestra. They held a farewell concert on December 17, 1995, at Severance Hall in Cleveland, OH.32

The History and Art of Klezmer

In the Note to the Performers, Golijov states that for this piece to make artistic sense the performers, specifically the clarinetist, must familiarize themselves with the style of Klezmer music by listening to and studying the recordings of the old masters, specifically those from the first few decades of the twentieth century. An understanding of what Klezmer is and how Klezmer sounds is vital; it “is essential, in order for this work to make artistic sense.”33 Feidman explains why:

The word klezmer comes from two Hebrew words, kli zemer, or instrumental song. But music is a natural language, and the perfect instrument really is the body, the voice. This is why any mother on the planet will sing to a baby. The baby is born knowing the language of music. And it is why in Judaism you do not speak a prayer, you sing it. God doesn’t need a speech. If you want to communicate with Him, you must sing to Him. This is the real meaning of klezmer: to sing through the soul.34

Klezmer music is deeply rooted in an aural and secular tradition. Melodies were usually learned by ear and concerts were performed from memory. Klezmer was the traditional instrumental celebratory music of the Yiddish-speaking Ashkenazi Jews who lived in Germany

32 Feidman found out that the Cleveland Quartet was going to disband and told them that it was a mistake and to reconsider. When the Cleveland Quartet refused Feidman asked to play by himself before their concert in Ludwigsburg, Germany. He performed a long improvised lament to show his appreciation for them.

33 Golijov, The Dreams and Prayers of Isaac the Blind.

34 Kozinn.
and France prior to their exodus to Eastern Europe in the 15th century. Its function was to provide music for dancing, rituals, and listening:

Without a doubt, the best known milieu for the klezmer was the khasene (wedding). It was here that the musician most closely interacted with most of the members of his community. The klezmer played a specifically Jewish wedding repertoire, in addition to local peasant dance tunes. Literally, every step of the way was accompanied by the klezmer from the khosnol, a party sponsored by the khosn (bridegroom) before the khasenes, to the sheve brokhes, played in honor of the khosn and kale (bride) the week after the khupe (wedding ceremony). 35

Klezmer music was a key cultural component of the Ashkenazi civilization; however, despite the popularity of Klezmer music and its musicians amongst the general public, the Klezmer musicians, or klezmorims, were associated with criminals because of their private language, Klezmer-loshn36, and their uneducated and ill-mannered backgrounds. It wasn’t until after the Hasidic movement, founded in the forests of Poland by the Jewish mystical rabbi Ba’al Shem Tov (Rabbi Israel ben Eliezor, 1698-1760), reached its peak in the 18th century that their standing amongst the general Jewish populous changed. The intent of the movement was to bring personal and communal salvation to the Jews by worshipping God and performing His commandments with joy and enthusiasm. The leaders of this movement believed “music and dance were two of the most important means for achieving the right state of mind for proper worship,” hence they “encouraged musical creativity37 and allowed the introduction of new tunes


36 Klezmer-loshn, Yiddish for Musician’s Tongue, was an argot used by klezmorim in Eastern Europe prior to the 20th century. It was a combination of Yiddish words and words borrowed from many European languages to create a secret language so the klezmorim can discuss business, make plans, or mock individuals without getting into trouble.

37 This musical improvisation is known as the nigun or nigunim (plural).
to selected prayers.” According to the Hasidic Rabbi Reb Nachman of Bratslav (1772-1810), “attachment to God is primarily attained through melody.” Many of these wordless melodies, the nigunim, were raw materials for klezmorim; new klezmer pieces and improvisations derived from them.

In the film *Jewish Soul Music: The Art of Giora Feidman*, Feidman further elaborates on klezmer’s connection to prayer and the importance of music and dance:

> Jewish soul music comes from Jewish prayer. And what is prayer? Prayer is an individual communicating his inner most feeling to God and for thousands of years Jews have been praying from the same book with the same words but each of them doing it to his own nigun. Today they call it improvisation. But we Jews have been doing it for generations and when synagogue is filled with people, with Jews, each praying his own nigun, you have a fantastic example of avant garde music…Singing, dancing, and playing music, all expressions of joy, are the basic part of the life of the Hassidim. They believe that sadness is a weapon in the hands of Satan. Joy has the power to fight against evil. The melody, the nigun, is the highest expression of human emotions, more so even than prayer. The nigun is the only instrument of expression of the common people. From this it derives its power. It serves as an enlightenment of the soul.

Though klezmer derived from Jewish culture, it is not exclusive. Understanding the essence of soul music and the significance of the nigun will assist Jew and Gentile alike in performing this music the way it was intended.

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40 Nigunim, plural for nigun, is Hebrew for tune or melody. It is a melodic improvisation sung to either religious text or to repetitive sounds instead of text. Nigunim are important in Hasidic Judaism worship.

Three key elements are necessary to achieve the Klezmer sound. The first element is the gustn, or modal scales. There are four major modes (some argue only three) and each is named after its cantorial equivalent: Ahava-Raba or Freygish, Mi Sheberakh, Adonoy Molokh, and Mogen Ovos (for those who argue only three, this mode is eliminated). Their names derive from the first line of their respective prayers. Full prayers can be found in Appendix A.

Klezmer modes are comprised of more than 7 notes – a fact which alone makes them unsuited to Western heptatonic theory. A mode, then, is more than just a scale, implying also the way the notes making it up are used. Each mode implicitly contains a mood and a set of motives which are specific to it, though the melodic contour of these motives overlaps extensively from mode to mode, whereby the intervals are the varying factor. Cantorial recitative improvisations, as well as Klezmer tunes and improvisations, utilize these motives as their melodic basis.\(^\text{42}\)

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wide interval of a step and a half between the second and third intervals. The seventh may be major or minor according to the melody.”

Figure 3 The Mi Sheberakh Scale.

Mi Sheberakh (He who blessed) is a prayer or blessing publicly recited in synagogue during the reading of the Torah. Its primary purpose is to allow an individual to pray for the healing of another, but it can also be recited as a request for divine goodness (blessing). Mi Sheberakh is not a mandated prayer so there are many variations in its structure. The mode is “characterized by an augmented second, this time occurring between the third and fourth degrees of the scale; the sixth degree is natural and not flatted.”

Figure 4 The Adonoy Molokh Scale.

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43 Sapoznik, 295.

44 Ibid, 296.
The mode Adonay Malach (The Lord reigns) is of a majestic quality. It is similar to mixolydian mode; a major scale with a lowered seventh with the addition of a lowered tenth. This mode is traditionally used during the reading from Psalms 93-99 in Kabbalat Shabbat, the inauguration or acceptance of the Shabbat. It is used during Lekhah Dodi, a Jewish liturgical song recited in the synagogue on Friday evening to welcome the Shabbat, which usually takes place at dusk or sundown prior to Maariv, the evening service. It is also used during Friday night Kiddush, a blessing recited over wine to sanctify the Shabbat and Jewish holidays and at various times during the High Holy Days such as the Shofar service during Rosh Hashanah and parts of the Amidah, a series of blessings recited while standing.

Mogen Ovos (Our forebears’ shield) is one of the oldest synagogue modes and is similar to the natural minor scale. It is typically found in dances and klezmer pieces of greeting and farewell. In the liturgical setting it stems from Haftarah, which is the public reading of selections from the books of Nevi’im (Prophets) from the Hebrew Bible.45 It is chanted in the

45 The Hebrew Bible, Tanakh, is made up of three subdivisions: Torah (which translates to Teaching and is also referred to as the Five Books of Moses), Nevi’im (which is divided into two subsections – Former Prophets and Latter Prophets), and Ketuvim (which translates to Writings). These are accompanied by the Oral Torah.
synagogue and occurs after the reading of the Torah each Sabbath. It also takes place after the Torah reading on Jewish holidays and days of fasting.

![Yishtabakh Scale](image)

Figure 6 The *Yishtabakh* Scale.

*Yishtabach* (It shall become superb) is related to *Mogen Ovos* and is characterized by the frequent lowering of the 2nd and 5th scale degree. However, there has been much dispute over this mode. Cantor Joseph Singer (1841-1911) claims *Yishtabach* is identical to *Ahava Rabboh*, and Pinchos Minkowsky (1859-1924) believes *Yishtabach* ascends in aeolian mode and descends in phrygian mode. Horowitz and Moshe Beregovski believes *Yishtabach* has a lowered 2nd and 5th degree and often progresses to *Adonoy Moloch*, which is similar to modulating to the relative major.\(^{46}\)

The second element to the klezmer style is instrumentation. This is broken down into three main categories: Melody (Category 1), Harmony (Category 2), and Rhythm/Chord (Category 3). Typical instruments for Category 1 include clarinet, violin, flute, trumpet, mandolin, xylophone, or soprano saxophone. Category 2 instruments include saxophone (alto, tenor, or baritone), trombone, horn, viola, cello, or a 2nd or 3rd of the Melodic instrument.

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\(^{46}\) Horowitz.
Category 3 includes piano, accordion, guitar, banjo, bass, tuba, dulcimer, drums, or other percussion. Each category is not restricted to the instruments listed; however, a general rule of thumb is that the higher pitched instruments assume the melodic or lead role and the lower pitched instruments provide support in the ensemble. If instruments in the ensemble are close in range, such as violin and clarinet or tenor saxophone and trombone, the general rule is for that pair to alternate between lead and harmony roles.\textsuperscript{47} Michèle Gingras (b. 1960) suggests a smaller ensemble of three to five members such as clarinet, mandolin, piano, and drums as the optimal choice since smaller ensembles tend to sound cleaner than the larger klezmer bands.\textsuperscript{48}

The melodic or lead instrument most closely follows the actual melody. Embellishments or ornamentations are encouraged; however, artistic discretion is advised and the principle of “less is more” is highly encouraged.\textsuperscript{49} “What matters most in klezmer is to maintain a stable rhythm and keep the melody clear. After all, this is dance music and what dancers need most is a tune and a beat!”\textsuperscript{50} Category 2 has three main functions: straight harmony, counter-melody, and quasi-bass.\textsuperscript{51} In straight harmony the alto voice moves in a parallel direction at an interval of a 3\textsuperscript{rd} or 4\textsuperscript{th} below the melody or the tenor voice moves at an interval of a 6\textsuperscript{th} or 5\textsuperscript{th} below the melody. The tenor harmony can be performed by a lead instrument above the melody. If this occurs, the harmony player must be aware of the melody player and play at a dynamic level below the melody player to achieve the correct balance. The counter-melody provides a simple

\begin{footnotes}
\footnotetext[47]{Sapoznik, 24.}
\footnotetext[48]{Michèle Gingras, \textit{Clarinet Secrets: 52 Performance Strategies for the Advanced Clarinetist} (Lanham, MD: Scarecrow Press, 2006), 109.}
\footnotetext[49]{Sapoznik, 25.}
\footnotetext[51]{Ibid.}
\end{footnotes}
and slow-moving counterpoint to the melody and can be played by one instrument or by two instruments in unison. The quasi-bass function is usually played by a trombone, but can be performed by the tenor or baritone saxophone or baritone horn. This role comprises of a rhythmic and punchy counter-melody, which approximates a bass line and 8/8 rhythm.\(^{52}\)

The chord and rhythm instruments are considered the foundation of the klezmer band and the character of the ensemble depends on which instrument or instruments are selected from this category. The piano’s primary function in a klezmer band is the “oom-pahs” in duple or triple meters. They can provide harmonic support with close-voiced inversions in the lower-middle range or provide a bass line with single notes in the low range. Articulation is key and notes should not be sustained. The accordion, like the piano, is versatile and can fulfill multiple roles. It can provide “oom-pahs” in the left hand and alto or tenor harmony, counter-melodies, or even play lead in the right hand. The bass or tuba provides the bass line and the guitar or banjo provide chordal accompaniment. These multi-stringed instruments can also provide a single-string melody or counter-melody. Typical percussion instruments found in klezmer music include: snare drum, cymbal, bass drum, and woodblock. Other instruments may include sleigh bells and tambourine. Each instrument has a specific pattern or use depending on the type of piece played. For example, sleigh bells are shaken in eighth note patterns, tambourine is hit and shaken in 8/8 or 2/4 patterns, and the woodblock is often used in the middle of a bulgar or sher to add variety.\(^{53}\)

The final element, and most familiar characteristic of klezmer music, is the use of dreydlekh, or musical ornamentations. Some examples are the krekhtsn (sobs, chirps, or wails), glitshn (glissandos), kneytshn (wrinkles), tshoks (bent notes with cackle-like sounds/laughter),

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\(^{52}\) Sapoznik, 24.

\(^{53}\) Ibid.
and *flageolets* (harmonics). Other embellishments include trills, turns, mordents, and vibrato. Due to Klezmer music being of an aural tradition and ornamentation varying from performer to performer, there is no standard notation for ornamentation. When trying to learn these ornamentations, especially the *krekhtsn*, it is important to set aside the classical training and experiment with the embouchure, throat, and tongue. One suggestion on achieving the “chirpping” sound is to tighten the throat and then immediately let go entirely of the embouchure while rapidly lowering the tongue (as if saying “ee-yakh” or “yuck”).\(^{54}\) Another suggestion is to quickly throwing the tongue upward and forward in the mouth while tightening the throat.\(^{55}\) Some describe it as “swallowing the mouthpiece.”

Prior to the 19\(^{th}\) century the violin was the most prevalent melodic instrument. “The violin is the original Klezmer-and Gypsy- instrument. Trills, bird imitations, spiccato bowings, harmonics, glissandos up and down the fingerboard, expressive vibrato variation – the whole gamut is available to a capable violinist.”\(^{56}\) The violinist typically acted as the booking agent, manager, publicist, and promoter of the *kapelye* (band of instruments) in addition to his role as band leader. He also picked the repertoire, called out the tunes during the show, and conducted the ensemble.\(^{57}\) It wasn’t until the early 19\(^{th}\) century that the clarinet began to take the lead role in the klezmer bands:

> The clarinet has inherited the mantle of “Number One Klezmer Instrument.” Clarinetists can do all sorts of tricks – “chirps,” made by loosening and abruptly tightening the lower jaw; side-key trills, using the two side keys on the upper joint with the right index

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54 Gingras, Klezmer for Klarinettists: A Beginner’s Guide.


56 Sapoznik, 24.

57 Rogovoy, 43-44.
finger; glisses, which combine varying lip pressure and gradual finger motion, finger trills, appoggiaturas and lip vibrato.\textsuperscript{58}

The clarinet also had a greater dynamic range than the violin and was capable of covering up the string instrument. For a brief period, the clarinet usurped the violin’s place and many New World bands did not have a violin. “The clarinetists would become the leaders of the \textit{kapelye} and the most identifiable stars of klezmer well into the twentieth century.”\textsuperscript{59}

The intention of the melodic instrument in a klezmer ensemble is to imitate the voice:

What the violin and clarinet have in common, and what makes them the quintessential instruments of klezmer, are their ability to mimic the human voice. Both instruments are pitched closely to the voice, and in the hands of a skilled klezmer musician, both can produce \textit{krekhtsn}, \textit{tshoks}, and \textit{kneytshn} – the achy, bent, and cutoff notes derived from the synagogue tradition of the khazn, or cantor, which we often hear as the “laughing” and “crying” quality of klezmer. This is the essence of klezmer ornamentation and is arguably the single most important characteristic of klezmer, both musically and in terms of its “Jewishness.”\textsuperscript{60}

The choice of ornamentation is solely determined by the performer since embellishments are not notated in the music of traditional klezmer music. It is imperative; however, that the ornamentations be tasteful and not overdone since the melody is of utmost importance:

“\textit{THE MELODY COMES FIRST}!! The dreydlekh (ornamental turns) decorate the melody, \textit{NOT VICE-VERSA}. There is always the tendency for the inexperienced player to try to ‘throw in the kitchen sink’ in trying for authenticity, or Nirvana, or whatever; this gives a flashy, shallow performance. Dig into the MUSIC and strive for \textit{ARTISTRY}.”\textsuperscript{61}

\textsuperscript{58} Sapoznik, 24.
\textsuperscript{59} Rogovoy, 43-44.
\textsuperscript{60} Rogovoy, 44.
\textsuperscript{61} Sapoznik, 24.
There are many collections containing klezmer dance pieces and wedding music, such as Jack Kammen’s *International Dance Folio* and Ofer Ben-Amots’ *The Klezmer Wedding Book: An Anthology of Jewish Wedding Music From the Repertoire of Giora Feidman*; however, for an individual trying to learn how to perform klezmer these collections can be far from helpful since they contain only melodies and, occasionally, chords. Some collections and texts, such as *The Clarinetist’s Guide to Klezmer* by Tom Puwalski, *The Compleat Klezmer* by Hanry Sapoznik, *Mazltov!* by Joel Rubin, or the klezmer section of *Clarinet Secrets: 52 Performance Strategies for the Advanced Clarinetist* by Michèle Gingras, contain instructions on how to achieve certain sounds (*dreydlekh*) as well as how to incorporate appropriate embellishments by providing a variety of approved possibilities to a melodic example. Though these resources may seem incomplete they place strong emphasis on listening to klezmer music and studying the recordings of early klezmer clarinetists such as Harry Kandel (1885-1943), David Tarras (1897-1989) and Naftule Brandwein (1884-1963). Listening to and imitating these early klezmer artists first is particularly encouraged because they provide the most traditional approach to Yiddish music; Klezmer artists today, such as Giora Feidman, David Krakauer, Ilene Stahl, and Joel Rubin “add their own voice and ornamentation to the traditional sounds, therefore modifying the initial folkloric ideas.”

Understanding the importance of melody and tastefully employing *dreydlekh* is important in Golijov’s quintet. His intent was to integrate two strong musical traditions, the string quartet and Klezmer, into a single world. The string parts are quite detailed since Golijov wished to portray the strong tradition of the string quartet as found in Brahms and Mozart, and the clarinet part is free from detail because he wished to portray Jewish klezmer tradition through the clarinet.

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62 Gingras, 110.

63 Golijov.
voice and encourage the performer to embellish at his or her discretion. Figures 7 and 8 contain examples of freely written sections that appear in the first movement. If one is not accustomed to the style of klezmer the effectiveness of these improvisatory sections can be greatly reduced.

Figure 7 Movement I: mm 234-247 – Ornamentation ad lib section.

Figure 8 Movement I: mm 289-300 – Excerpt of an ornamentation improvisatory section played on the bass clarinet.

Isaac the Blind

Isaac the Blind (1160-1235), or Rabbi Yitzhak Saggi Nehor (Saggi Nehor is the Aramaic epithet for “of much Light”), was not only known as the best Kabbalist teacher of his day, but is considered the best of all time. He taught the Neoplatonic concept of metempsychosis, the transmigration or reincarnation of souls after death, against the prevailing Aristotelian ethos of
science and philosophy. He transmuted the mysticism of the Geonim by dictating a
manuscript stating that everything in the universe, all things and events, are products of
combinations of the Hebrew alphabet’s letters: “Their root is in a name, for the letters are like
branches, which appear in the manner of flickering flames, mobile, and nevertheless linked to the
coc.” Isaac is considered the founder of the present form of the Kabbalah and the one who
named the ten Sephirot.

The Kabbalah is a system of Jewish mystical beliefs and practices that is set on esoteric
teachings meant to explain the relationship between an unchanging, eternal, and mysterious Ein
Sof and the mortal and finite universe (God’s creation). The Kabbalah seeks to define the
nature of the universe and the human being, the nature and purpose of existence, and other
questions associated with ontology. In Judaism it forms the foundation of mystical religious
interpretation and was used by Kabbalists to explain and demonstrate its arcane teachings. These
teaching are thus held by followers in Judaism to define the inner meaning of both the Hebrew
Bible and traditional Rabbinic literature as well as explain the significance of Jewish religious
observances. In early Rabbinic Judaism it was forbidden to impart these esoteric teachings to the

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65 Geonim are the presidents of the two Babylonian Talmudic Academies of Sura and Pumbedita as well as spiritual leaders of all Jewish communities during the early medieval period.


67 The Zohar explains Ein Sof, or Ayn Sof, as: Before He gave any shape to the world, before He produced any form, He was alone, without form and without resemblance to anything else. Who then can comprehend how He was before the Creation? Hence it is forbidden to lend Him any form or similitude, or ever to call Him by His sacred name, or to indicate Him by a single letter or a single point...But after He created the form of the Heavenly Man, He used him as a chariot wherein to descend, and He wishes to be called after His form, which is the sacred name ‘YHWH’. Also, “any name of God which is found in the Bible cannot be applied to the Deity prior to His self-manifestation in Creation, because the letters of those names were produced only after the emanation...Moreover, a name implies a limitation in its bearer; and this is impossible in connection with the Ein Sof.” Zohar, part ii., section “Bo,” 42b.
general public and each Rabbi was instructed to teach no more than one student at a time due to the danger of these mystical principles according to Talmudic doctrine.

The Sephirot are the ten emanations and attributes of God that sustains the universe. They originated from the Ein Sof for the purpose of creating the universe and correspond to various levels of creation. They are also the infrastructure of a man’s soul; his animal and godly soul are a combination of Intellect and Emotions, which are the two categories that make up the ten Sephirot: Keter (Crown, unconscious intellect or knowledge), Chochamah (Wisdom), Binah (Understanding), Daat (Conscious intellect or knowledge), Chesed (Loving-kindness), Gevurah (Strength), Rachamim or Tiphereth (Mercy), Netzach (Victory), Hod (Glory or Splendor), Yesod (Foundation), and Malkuth (Kingdom). Keter and Daat share the same principal and represent the unconscious and conscious dimension respectively. Figure 9 represents how they are broken down in their respective categories. The ten Sephirot represent the different aspects of morality and maintaining balance is vital in maintaining spiritual and cosmic order.

<table>
<thead>
<tr>
<th>Sefirah</th>
<th>External Aspect within Creation (Macrocosm)</th>
<th>Internal Aspect within Man (Microcosm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chochamah</td>
<td>Wisdom</td>
<td>Selflessness</td>
</tr>
<tr>
<td>Binah</td>
<td>Understanding</td>
<td>Joy</td>
</tr>
<tr>
<td>Daat</td>
<td>Knowledge</td>
<td>Unification</td>
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<tr>
<td>Chessed</td>
<td>Kindness</td>
<td>Love</td>
</tr>
<tr>
<td>Gevurah</td>
<td>Strength</td>
<td>Fear</td>
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<tr>
<td>Tiferet</td>
<td>Beauty</td>
<td>Mercy</td>
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<tr>
<td>Netzach</td>
<td>Victory</td>
<td>Prevail</td>
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<tr>
<td>Hod</td>
<td>Splendor</td>
<td>Sincerity</td>
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<tr>
<td>Yesod</td>
<td>Foundation</td>
<td>Bonding</td>
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<tr>
<td>Malchut</td>
<td>Kingship</td>
<td>Service</td>
</tr>
</tbody>
</table>

Figure 9 The ten Sephirot.

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Kabbalists have emphasized the mandatory observance of the *mitzvot* (commandments) by the Jews to maintain the proper function of the *Ein Sof*. According to Lurianic Kabbalah, Jewish ritual performance maintains the cosmic order and is crucial to the redemption of the world. For each properly performed Jewish ritual a *tikkun* (repair) is made to the damaged world and a piece of the Godhead is restored. Redemption for both the Jewish people and the world will follow once the process of *tikkun* is completed.69

Isaac the Blind is also known for his pupils who carried on his work. In the small Catalan city of Girona, two of Isaac’s students, Rabbi Azriel and Rabbi Ezra ben Solomon, founded what would be the greatest influence in the development of the medieval Kabbalah – the School of Kabbalah. Moses ben Nachman (Nahmanids), a pupil of Azriel, became a leading Jewish philosopher and teacher of the Talmud in all of Spain, emphasizing the oral transmission and mystical interpretation of the Torah through personal enlightenment.70 Like Isaac, Nahmanids and his students taught Neoplantonic mysticism instead of the Aristotelian philosophy that was popular in medieval Europe. These teachings were forgotten after the expulsion of Jews from Spain in 1492 until the mid-1970s when a local poet and possible Kabbalist Josep Tarrés physically unearthed the remains of the School of Kabbalah near the cathedral.71 Disagreements between Hasidic Jews and Mitnagdim Jews stem from conflict of various Jewish philosophical issues surrounding certain concepts of monotheism: the Philosphically inclined and the Kabbalistic sources, which Isaac and his followers lead.


71 Barnett, 170.
Despite being blind, it was believed that Isaac could see into the soul or the aura of any person. In Hebrew the reading of an aura is called hargashat ha’avir (feeling the air) and this skill is attributed to Isaac. He was able to determine if a soul was young or old and his blindness permitted him to reach a plane of communion. Isaac is the first Jewish scholar known by name that dedicated all of his creative powers to the field of kabbalah. Golijov finds “Isaac’s lifelong devotion to his art...as striking as that of string quartets and klezmer musicians. In their search for something that arises from tangible elements but transcends them, they are all reaching a state of communion.”

...blindness is as important in this work as dreaming and praying. I had always the intuition that, in order to achieve the highest possible intensity in a performance, musicians should play, metaphorically speaking, “blind”. That is why, I think, all legendary bards in cultures around the world, starting with Homer, are said to be blind. “Blindness” is probably the secret of great string quartets, those who don’t need their eyes to communicate among them, with the music, or the audience. My homage to all of them and Isaac of Provence is this work for blind musicians, so they can play it by heart. Blindness, then, reminded me of how to compose music as it was in the beginning: An art that springs from and relies on our ability to sing and hear, with the power to build castles of sound in our memories.

In addition to Isaac’s literal blindness, the devotedness or blind faith of Golijov’s mother and great-grandfather were also influential in the writing of this quintet. When Golijov was seven years old he shared a room with this great-grandfather who would walk around with

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73 Ibid.


75 Ibid.
pockets full of screws. His great-grandfather would pray every morning by their bedroom window wearing phylacteries, a small leather box containing Hebrew texts on vellum as a reminder to keep the law. Golijov remembers thinking “three of his children are dead; how does he still pray? Why does he still fix things?” The answer – because the task of fixing the world was assigned by God to the Jewish people. They are to maintain order and balance in the cosmos. The contributions of Isaac and the blind faith of the Jewish people were the primary inspirations for The Dreams and Prayers of Isaac the Blind in 1994. “The Dreams and Prayers” portion of the title was “because it sounded good.”

**High Holy Days**

The High Holy Days, or Yamim Nora‘im (“Days of Awe” or “Awesome Days”), includes, but is not limited to, the holidays of Rosh Hashanah and Yom Kippur. During this time Jews meditate on the subjects of the holidays (self-reflection, repentance, service, atonement, etc). Since Yom Kippur focuses on atonement for sins between man and God, Jews use the days preceding Yom Kippur to seek forgiveness from individuals they have wronged so that those sins can be forgiven and they may be written in the Book of Life, which is decided on Yom Kippur.

The High Holy Days is not Biblical nor is it found in the Talmud.

*Rosh Hashanah* literally translates to head of the year and marks the first day of the Jewish New Year.\(^\text{77}\) The Biblical name is Yom Teruah (“Day of Shouting/Raising a Noise”) or

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\(^{76}\) Todd Palmer lecture in New York.

\(^{77}\) The Jewish calendar is based on the moon, not on the sun. The Jewish day begins in the evening at nightfall and ends at the following nightfall. The month is the period in which the moon revolves around the earth. Each month begins with the new moon and consists of either 29 or 30 days. The year is either a regular year of 12 months of 354 days or a leap year of 13 months of 384 days. The Jewish year begins in the autumn with the holiday of Rosh Hashanah. The Jewish calendar is the official calendar of the State of Israel. (Rabbi Harry A. Cohen, A *Basic Jewish Encyclopedia* [Hartford, CT: Hartmore House, 1965], 118).
the Feast of Trumpets and occurs 163 days after the first day of Passover. The instructions that were given to Moses for the Feast of Trumpets can be found in Leviticus 23:23-25:

And the Lord spoke to Moses, saying, “Speak to the sons of Israel, saying, “In the seventh month, on the first of the month, you shall observe a day of solemn rest, a memorial proclaimed with blast of trumpets, a holy convocation. You shall not do any ordinary work, and you shall present a food offering to the Lord.”

And in Numbers 29:1:

On the first day of the seventh month you shall have a holy convocation. You shall not do any ordinary work. It is a day for you to blow the trumpets…

Depending on the sect, Rosh Hashanah is either celebrated on the first day or the first two days of Tishri (September/October). The original, Biblical name for the month was Etanim; however, due to the exile in Babylon, the Babylonian name of Tishri was later adopted. There is a rabbinic theory that the letters of B’reshit (In the beginning) can be rearranged to spell B’Tishri (Tishri) which leads to the popular belief that this month is the month of creation. The root of Tishri, shari, has multiple meanings: to begin, to loosen, and to be straight. To begin symbolizes the creation of the world, to loosen symbolizes the power of sin loosened onto the people, and to be straight symbolizes the return to the straight path. Rosh Hashanah is a sacred day, second only to Yom Kippur, for spiritual renewal, moral regeneration, joy, and solemnity. It is a day of reflection and repentance and treated as a festival (Yom Tov); however, unlike other Jewish festivals, Rosh Hashanah is purely religious. It is when God is proclaimed as Creator, Lord of the Universe, and ruler of man and nation.

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There are four different aspects of *Rosh Hashanah: Rosh Hashanah, Yom HaDin, Yom Teruaḥ*, and *Yom Hazikkaron*. Men confront their Maker face to face, metaphorically speaking, on *Yom HaDin*, “the Day of Judgment,” and their behavior on earth is judged. God opens two books, the *Sefer Hamavet* (Book of Death) and *Sefer Hachayim* (Book of Life) and, based on one’s sins, determines their fate.

*Yom Teruah* is “the Day of Sounding the Shofar.” The shofar, typically made from a ram’s horn, but can be made from a horn of any clean animal (except the ox and cow\(^\text{80}\)), is an instrument blown with notes of distinctive lengths: *Teki’ah* (long sound), *Shevarim* (three broken sounds), and *Teru’ah* (nine short sounds) as instructed to Moses. The sounding of the shofar contains many symbolic elements. It is used as a reminder of Isaac’s willingness to sacrifice himself to God and of the giving of the Torah on Mount Sinai.\(^\text{81}\) It is also looked upon as a call to repentance:

> You who are asleep, wake up! Search your deeds and repent. Look into your souls, you who indulge all year in trifles. Amend your ways; let each one of you give up his evil course and purpose.\(^\text{82}\)

“The prophet Amos describes the shofar as a means of arousing the conscience of the people, summoning them to self-judgment and self-improvement.”\(^\text{83}\) The call of the shofar is a vital part of the High Holy Days and sounds over one hundred times during *Rosh Hashanah*.

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\(^{80}\) It is believed that by using the horn of an ox or cow would recall the golden calf in the wilderness when the people of Israel lost faith when Moses was on Mount Sinai. (Philip Birnbaum, *A Book of Jewish Concepts* [New York: Hebrew Publishing, 1964], 560).

\(^{81}\) Cohen, 39.


\(^{83}\) Ibid.
Yom Hazzikkaron, “The Day of Remembrance,” is “when all mankind passes before the
divine throne to give strict account of deeds committed during the year and to receive the
promise of mercy by virtue of all ancestral kind deeds which are being remembered.”\footnote{Birnbaum, 559.}

On Rosh Hashanah two prayers are sung or chanted in the service, the first being
U’Netaneh Tokef Kedushat Hayom (We Will Observe the Mighty Holiness of this Day). This
prayer starts Rosh Hashanah and is recited during the opening and closing of the ark. The
second prayer, Avinu Malkeinu (Our Father Our King), represents the devout pleading with
prayer through a slow, chanting and repetitive melody. The declaration that God is the King of
the Universe is imperative according to Kabbalist teachings. The continued existence of the
universe is dependent upon the renewal of the divine desire for a world where God’s kingship is
accepted each year on Rosh Hashanah. After the reading of the Talmud, the shofar is sounded to
serve as an announcement and warning of the start of Rosh Hashanah

The High Holy Days concludes with Yom Kippur or “Day of Atonement”. This is the
most sacred day of the Jewish year and is full of fasting, prayer and refrain from all work.
Participants are devoted to five services of worship in the synagogue, the first being on the
evening preceding the final day and the final four on the tenth day. Yom Kippur is a day of
reconciliation with God and man: a day of repentance and forgiveness, and the fate of each
individual’s soul is sealed on this day.

Analysis

The Dreams and Prayers of Isaac the Blind is made up of three sections that articulate the
history of Judaism and the languages spoken by the Jewish people throughout history. Abraham
and Aramaic are reflected in the Prelude and First Movement, exile and Yiddish in the Second Movement, and redemption and Hebrew in the Third Movement and Postlude. He accomplishes this by quoting prayer and liturgy, transforming Biblical and Kabbalistic themes into musical portrayals, and by presenting popular Jewish culture with Klezmer tunes and motifs.

Golijov describes the Prelude as “a celestial accordion, rising and falling like breathing, like praying…like air…then the air is transformed into a pulse and heart.” Osvaldo Golijov, *The Dreams and Prayers of Isaac the Blind: for Klezmer Clarinet and String Quartet* (Wien): Universal Edition, c. 2000), Foreword.

The piece begins in an almost trancelike state; the strings open with a soft rhythmic motif, eighth notes exchanged and repeated throughout the quartet. There is a mysterious and airy quality from the quartet as they play this exchange with a vibrato-less tone at a pianissimo dynamic. The “celestial accordion” is created by the thickness of the chords from the frequent use of double stops, and its contraction and expansion is depicted through the rise and fall of each rhythmic fragment. The string quartet’s role in the Prelude is that of harmony and rhythm; however, rhythm in this case is

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more reflective of “the beginning” - the beginning of life (heartbeat), the beginning of the soul, or the beginning of the Jewish people. It reflects the development of the consciousness and the comprehension of faith – the development of an individual.

The clarinet line is opposite of the quartet in that it is long and sustained. It represents a moment of reflection and contemplation; the emotional toll is emphasized by the constant meter changes and hints the need for prayer. This sustained melody transforms into a lamentation that is portrayed in measure 52 before returning to its contemplative state.

Figure 11 Prelude: mm 51-61 – The sudden change in clarinet line reflective of a lamentation.

The Prelude is immediately followed by the first movement:

The whole first movement is a heartbeat that accelerates wildly…becoming frantic. It’s built on a single chord, rotating like a monolith. The Quartet obsesses in eighth notes, the clarinet starts a huge line in long notes, but zooms in and is caught up in the gravitational spin. The forces of God and man, they never unite, but they do commune; you can hear the dybbuk and the shofar, searching for a revelation that is always out of reach.  

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Like the Prelude there is a steady eighth note pulse in the string quartet; however, unlike the Prelude these eighth notes are divided amongst two individuals, one plays the down beat while the other plays the syncopation. The steady eighth notes carry a different quality than in the Prelude; it is no longer developing or growing, but represents a fully grown individual and their life experiences. The steady “pulse” begins to accelerate. The clarinet has become ensnared by the quartet and their eighth notes; together they slowly change form starting in the section marked “progressively becoming a harsh laughter (of the devil)” presented in Figure 12. Behind the chaos, behind the fear, we begin to hear the devil laughing; sin and evil is let loose into the world. This depicts the dybbuk\textsuperscript{87}.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure12.png}
\caption{Figure 12 Movement I: mm 99-102 – The "progressively becoming a harsh laughter (of the devil)" is a representation of the dybbuk.}
\end{figure}

The evil and sins that are released onto the Earth supports the need for prayer. Shortly after the depiction of the dybbuk, the clarinet drops out and the quartet continues the eighth notes at a faster tempo. When the clarinet returns it is almost as if the individual was able to gain control of their mind and pray. The Rosh Hashanah prayer, Avinu Malkeinu (Figure 13), can be

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure13.png}
\caption{Figure 13 Rosh Hashanah prayer, Avinu Malkeinu}
\end{figure}

\textsuperscript{87} In Jewish folklore, a dybbuk is an evil spirit which enters into a living person; the spirit clings to the soul and displays characteristics of possession. At first, the dybbuk was considered to be a devil or a demon which enters the body of a sick person; however, the definition expanded to include the spirits of the deceased who were not laid to rest. This is part of the Neo-Platonic concept of metempsychosis, the transmigration of souls after death, stated by Isaac the Blind.
heard. It presents the middle section of the prayer, “deal charitably and kindly with us and save us.” which is quoted in the clarinet line (Figure 14).

Figure 13 Avinu Malkeinu – a prayer for Rosh Hashanah. This melody depicts the line, "deal charitably and kindly with us and save us."

Figure 14 Movement I: mm 148-160 – Avinu Malkeinu/Our Father, our King! as quoted in the clarinet line.
Shortly after, just like in the services for *Rosh Hashanah*, the shofar is sounded (Figure 15). Measures 201-204 is a close representation the *Teki’ah* (long sound) and measures 205-207 the *Shevarim* (three broken sounds). Golijov does include two suggestions for fingering choices in order to produce a close replica to the sound of a real shofar.

![Figure 15 Movement I: mm 199-218 – The shofar blasts in the clarinet line.](image)

In short, the Prelude and First Movement is a musical example of *shari*. Stated earlier in this chapter *shari*, the root of *Tishri*, holds three meanings: to begin, to loosen, and to be straight. In the Prelude we hear the creation of the world and man (breath of life) and in the First Movement we hear the power of the sin that was loosened onto the people and the prayer to God, which assists the individual in returning to the straight path.

The Second Movement “opens with a hesitating, irregular pulse; a skipping heartbeat, the rhythm of death. The violin and the clarinet hold forth in monologue at the same time, like those Bashevis Singer stories told in a poorhouse on a winter night. The same four notes, the same
The movement opens with the instructions, “a dead accordion playing by itself.” The tempo is marked at quarter note = ca. 44. The only sustain is in the cello line, but the tone is that of an echo. The other three members of the quartet play one eighth note marked pp<msfz on the second beat of each bar, but the meter is constantly switching between 2/4 and 3/4. The combination of the echo and the swells depict that of a broken accordion and with the constant change in meter an irregular pulse, a dirge to death (Figure 16).

![Figure 16 The opening to Movement II: mm 1-4.](image)

The first violin’s role changes slightly in this movement as it becomes more of a solo voice, much like it was in the old klezmer bands. There is a dialogue between the clarinet and violin that dances around a similar motif (Figure 17). This exchange is similar to klezmer ensembles that possess instruments close in range and the role of melody and harmony are alternated.

The soul is slowly awakened from its dirge with the unhurried transition into *The Old Klezmer Band*, a traditional dance piece (Figure 18) that, coincidently, Giora Feidman and his band recorded for the album *Viva el Klezmer* in 1991.

Figure 17 Movement II: mm 29-32 – A segment of the dialogue between the clarinet and first violin.

Figure 18 The lead sheet for *The Old Klezmer Band* which is also known as *Odessa Bulgar*. 
This is another key example of how Golijov refrained from marking the clarinet part. Just like the lead sheet, only the melody is written, with the exception of two mordents in measures 44-45. This supports the klezmer practice of melody first, *dreydlekh* second. This also allows the performer the freedom to interpret the piece as well as provide an opportunity for the performer to add their own voice and flavor through their selection of ornamentation.

Figure 19 Movement II: mm 48-68 – *The Old Klezmer Band* as quoted in the clarinet line.

This section is an excellent example of the *Mi Sheberakh* mode. The characteristic augmented second between the third and fourth degrees of the scale is present as well as the natural sixth – A B C D# E F natural G. The *Mi Sheberakh* mood is that of healing and when played in that mentality, makes for a great transition from fading away to returning to one’s usual spirit.
The Third Movement is an instrumental rendition of *K’vakarat* written for the Kronos Quartet and Cantor Misha Alexandrovich in 1994.

K’vakarat is the last paragraph of the prayer that epitomizes the central theme of the High Holidays. The whole prayer is known as Un’tahne Tokef Kedushat Hayom (“We will observe the mighty holiness of this day”).

The word *K’vakarat* means “as he controls,” but in the context of the first phrase within the prayer *U’Netaneh Tokef Kedushat Hayom*, it translates to “and as the shepherd controls his flock.” This section of the prayer is chanted by the cantor.

All mankind will pass before You like members of the flock. Like a shepherd pasturing his flock, making sheep pass under his staff, so shall You cause to pass, count, calculate, and consider the soul of all the living; and You shall apportion the fixed needs of all Your creatures and inscribe their verdict.

On *Yom Kippur* the individual’s fate is sealed for the coming year and *U’Netaneh Tokef* epitomizes the purpose of the High Holy Days:

On Rosh Hashanah will be inscribed and on Yom Kippur will be sealed how many will pass from the earth and how many will be created; who will live and who will die; who will die at his predestined time and who before his time; who by fire and who by sword, who by beast, who by famine, who by thirst, who by storm, who by plague, who by strangulation, and who by stoning. Who will rest and who will wander, who will live in harmony and who will be harried, who will enjoy tranquility and who will suffer, who will be impoverished and who will be enriched, who will be degraded and who will be exalted.

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91 Ibid.
Man is founded in dust and returns to dust but the severity can be diminished as this prayer also offers a lifeline from the Talmud: “But teshuvah (repentance), tefillah (prayer), and tzedakah (charity) deflect the worst of the decree.” The belief is that divine punishment and reward are proportionate to human sin and goodness so one has the ability to influence their fate.

“In this final movement, hope is present but out of reach. There is a question woven into the hardening, incense: why this task? Repairing a world forever breaking down, with pockets full of screws. The quest remains unanswered in the postlude.” Like Golijov’s great-grandfather, many Jews believe that God had assigned the task of repairing the world to the Jewish people. This belief is known as Tikkun Olam, which translates to “repairing the world” or “healing the world.” Tzedakah is a central theme in Judaism and serves as one of the 613 commandments. Though it translates to charity, the nature of tzedakah is far from what we understand as charity. It is the highest of all commandments and giving to those in need is a duty that cannot be forsaken in Judaism. Giving money to the poor, to health care institutions, to synagogues, or to educational institutions fulfill this responsibility as does taking care of the elderly and children beyond legal requirements. Receipt of this obligation extends to all people, not just Jews.

The hope that is reflected in the third movement is the possibility to prevent destruction and to change the severity of punishment through Teshuvah, tefillah, and tzedakah; however, the questions regarding who will live, who will die, and who will die when and how are still

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92 Ibid.


unanswered and unknown. These questions are forever cycled in the repetitiveness of the third movement and contemplation continues into the Postlude where it remains unanswered.
CHAPTER 3

CONCLUSION

*The Dreams and Prayers of Isaac the Blind for Klezmer Clarinet and String Quartet*

reflects many components of Judaism, Kabbalistic thought, and Klezmer music practices. Could an individual perform this piece without knowing the background of the work or understanding its components? Possibly, but to do so would be as if an English speaking vocalist performed a French or German song and did not know what the lyrics meant. By understanding the lyrics the performer is able to convey proper mood, color, phrasing, etc. Similarly, knowing where prayers are quoted in the quintet and what the prayers mean and symbolize allows the performer to musically convey the text and perform more accurately in regards to what the composer wrote and intended.

Golijov uses words such as *Balkan Trill, Crack the Sound, Davenen*, and *Shofar* throughout the work. These are just a few examples of the terms used, but they contain the most Jewish and Klezmer characteristics: *Balkan Trill* – trill played rapidly while changing embouchure; *Crack the Sound* – “sobbing” in the Jewish manner; *Davenen* – Jewish act of praying (involves humming and pendulum-like movement); and *Shofar* – Ram’s horn. With these words being used to describe certain sections of the work, it would be a disservice to not learn the Klezmer style.

Comparable to jazz, Klezmer is an aural tradition and much listening and imitating must take place before it can sound more natural and less forced. The quotation of the Klezmer dance band tune *The Old Klezmer Band or Odessa Bulgar* in the second movement is a prime example. The tune is quoted for roughly 60 measures without any recommendation for ornamentation or
embellishment. Because it is so repetitive and lengthy, something needs to be done to prevent
the portrayal of “a broken record.” Knowing the available embellishments (*dreydlekh*) in a
“klezmorim’s bag” will allow the performer to add more diversity to this section as well as
variation. Also, understanding the structure of a *kapelye* will alter the performers’ approach to
this section. The clarinet is the lead role (Category 1) and the string quartet provides harmony
and rhythm (Categories 2 & 3). Though it may be difficult to put together, the clarinetist has the
liberty to improvise and alter rhythms and pitches. That is a characteristic of Klezmer and, since
the clarinet is leader in this setting, the others must follow. Understanding this and performing
with that insight allows for the transformation between the traditional western music clarinet
quintet and the klezmer band. The same can be said for the first movement.

Though the first movement does not contain a dance band tune it does comprise of a few
sections that contain sustained phrases with instructions to ornament as well as multiple religious
and kabbalistic portrayals – Jewish lamentation, evil spirits, prayers for mercy and prayers of
praise, and the sounding of the shofar. To accurately portray a Jewish prayer or shofar one must
know what they sound like. This is when understanding the Jewish and Klezmer backgrounds
becomes useful. This is especially important in the third movement, which is based on a
previously written work titled *K’vakarat*. Knowing that the *k’vakarat* is the last paragraph of the
prayer *U’Netaneh Tokef Kedushat Hayom* and that this movement is based on a work with text,
both the prayer and original work (cantor), is vital in portraying the correct mood, color, and
phrasing.

During my initial research I kept reading how this piece reflected the history of Judaism
and how it permitted a few nonpracticing Jews to reconnect to their heritage. Being a Gentile, I
did not understand how these connections were made. I did not grow up attending Hebrew
School nor did I partake in holidays such as *Rosh Hashanah* or *Yom Kippur*. I did not learn or hear the Jewish prayers, songs, or folklore. Golijov did. Golijov claims that after the piece was written he realized its representation of Judaism – Abraham/Aramaic, exile/Yiddish, and redemption/Hebrew. He did not initially intend for this piece to portray the history of Judaism in this manner; however, given his history (sharing a room with his great-grandfather who was always praying and fixing things, Hebrew school, his close Jewish community, and his time in Israel) it is no surprise that the prayers, songs, and folklore that he heard throughout his life would become a part of his subconscious. Golijov said that he writes music that he knows and lives so it is not surprising that he would write a piece heavy in Klezmer.

I think Golijov meant what he said in that he didn’t realize what he wrote, a piece that acted as a timeline for Judaism. I do think Golijov intended to write a piece that reflected Judaism, his intention after all was to create a “galactic folklore,” an x-ray of Klezmer, and he pulled from his subconscious what he knew and experienced. The final movement of this work was completed the day of the premiere. I think in his haste he did not notice how he was compiling each movement or how they all fit together until the very end. Golijov wanted to see if he could create a new world with this piece. I don’t think he created a new world, but I do believe that he shared his world with “outsiders” in such a way that allows one to relate to Judaism in a musical way.
PRAYERS OF THE FOUR MAJOR MODES

AHAVA RABBOH
With abundant love have you loved us, Hashem, our God; with exceedingly great pity have you pitied us.

Our Father, our King, for the sake of our forefathers who trusted in You and whom You taught the decrees of life, may You be equally gracious to us and teach us.

Our Father, the merciful Father, Who acts mercifully, have mercy upon us, instill in our hearts to understand and elucidate, to listen, learn, teach, safeguard, perform, and fulfill all the words of Your Torah's teaching with love.

Enlighten our eyes in Your Torah, attach our hearts to Your commandments, and unify our hearts to love and fear Your Name, and may we not feel inner shame for all eternity.

Because we have trusted in Your great and awesome holy Name, may we exult and rejoice in Your salvation.

Bring us in peacefulness from the four corners of the earth and lead us with upright pride to our land.

For You effect salvations O God;
You have chosen us from among every people and tongue. And You have brought us close to You, and proclaim Your Oneness with love.

Blessed are You, Hashem, Who chooses His people Israel with love.

MI SHEBERAKH
Blessing:
May the one who blessed our ancestors, Abraham, Isaac and Jacob, Sarah, Rebecca, Rachel and Leah, bless [name] son/daughter of [parents], since he/she has come up to the Torah in honor of God and Torah. May he/she merit from the Holy One of Blessing protection, rescue from any trouble or distress, and from any illness, minor or serious; may God send blessing and success in his/her every endeavor, together with all Israel, and let us say, Amen.

Healing:
May the one who blessed our ancestors, Abraham, Isaac and Jacob, Sarah, Rebecca, Rachel and Leah, bless and heal those who are ill [names]. May the Blessed Holy One be filled with compassion for their health to be restored and their strength to be revived. May God swiftly send them a complete renewal of body and spirit, and let us say, Amen.
ADONOY MOLOKH
Psalm 97:
The Lord reigns, let the earth be glad; let the distant shores rejoice. Clouds and thick darkness surround him; righteousness and justice are the foundation of his throne. Fire goes before him and consumes his foes on every side. His lightning lights up the world; the earth sees and trembles. The mountains melt like wax before the Lord, before the Lord of all the earth. The heavens proclaim his righteousness, and all peoples see his glory. All who worship images are put to shame, those who boast in idols—worship him, all you gods! Zion hears and rejoices and the villages of Judah are glad because of your judgments, Lord. For you, Lord, are the Most High over all the earth; you are exalted far above all gods. Let those who love the Lord hate evil, for he guards the lives of his faithful ones and delivers them from the hand of the wicked. Light shines on the righteous and joy on the upright in heart. Rejoice in the Lord, you who are righteous, and praise his holy name.

Friday Night Kiddush:
The sixth day. And the heavens and the earth and all their hosts were completed. And God finished by the seventh day His work which He had done, and he rested on the Seventh Day from all his work which He had done. And God blessed the seventh day and made it holy, for on it He rested from all his work which God created to function.

When making Kiddush over wine:
Blessed are You, Lord our God, King of the Universe, who creates the fruit of the vine. (Amen)

When making Kiddush over bread:
Blessed are You, Lord our God, King of the Universe, who brings forth bread from the earth. (Amen)

Blessed are You, Lord our God, King of the universe, who has hallowed us with His commandments, has desired us, and has given us, in love and goodwill, His holy Shabbat as a heritage, in remembrance of the work of Creation; the first of the holy festivals, commemorating the Exodus from Egypt. For You have chosen us and sanctified us from among all the nations, and with love and goodwill given us Your holy Shabbat as a heritage. Blessed are You Lord, who hallows the Shabbat. (Amen)

Lecha Dodi:
Come, my friend, to meet the bride; let us welcome the presence of the Sabbath.

"Observe" and "Remember the Sabbath day," the only God caused us to hear in a single utterance: the Lord is One, and his name is One to his renown and his glory and his praise. Come, etc.

Come, let us go to meet the Sabbath, for it is a well-spring of blessing; from the beginning, from
of old it was ordained,—last in production, first in thought.
Come, etc.

O sanctuary of our King, O regal city, arise, go forth from thy overthrow; long enough hast thou dwelt in the valley of weeping; verily He will have compassion upon thee.
Come, etc.

Shake thyself from the dust, arise, put on the garments of thy glory, O my people! Through the son of Jesse, the Bethlehemite, draw Thou nigh unto my soul, redeem it.
Come, etc.

Arouse thyself, arouse thyself, for thy light is come: arise, shine; awake, awake; give forth a song; the glory of the Lord is revealed upon thee.
Come, etc.

Be not ashamed, neither be confounded. Why art thou cast down, and why art thou disquieted? The poor of my people trust in thee, and the city shall be builded on her own mound.
Come, etc.

And they that spoil thee shall be a spoil, and all that would swallow thee shall be far away: thy God shall rejoice over thee, as a bridegroom rejoiceth over his bride.
Come, etc.

Thou shalt spread abroad on the right hand and on the left, and thou shalt reverence the Lord. Through the offspring of Perez we also shall rejoice and be glad.
Come, etc.

Come in peace, thou crown of thy husband, with rejoicing and with cheerfulness, in the midst of the faithful of the chosen people: come, O bride; come, O bride.

Come, my friend, to meet the bride; let us welcome the presence of the Sabbath.
Our Father, our King! we have sinned before thee.
Our Father, our King! we have no king except thee.
Our Father, our King! deal with us kindly for the sake of thy name.
Our Father, our King! let a happy year begin for us.
Our Father, our King! nullify all evil decree against us.
Our Father, our King! nullify the designs of those that hate us.
Our Father, our King! make the counsel of our enemies of none effect.
Our Father, our King! rid us of every oppressor and adversary.
Our Father, our King! close the mouths of our adversaries and accusers.
Our Father, our King! of pestilence and the sword, of famine, captivity and destruction, rid the children of thy covenant.
Our Father, our King! withhold the plague from thine inheritance.
Our Father, our King! forgive and pardon all our iniquities.
Our Father, our King! blot out our transgressions, and make them pass away from before thine eyes.
Our Father, our King! erase in thine abundant mercies all the records of our guilt.
Our Father, our King! bring us back in perfect repentance unto thee.
Our Father, our King! send a perfect healing to the sick of thy people.
Our Father, our King! rend the evil judgement decreed against us.
Our Father, our King! let thy remembrance of us be for good.
Our Father, our King! inscribe us in the book of happy life.
Our Father, our King! inscribe us in the book of redemption and salvation.
Our Father, our King! inscribe us in the book of maintenance and sustenance.
Our Father, our King! inscribe us in the book of merit.
Our Father, our King! inscribe us in the book of forgiveness and pardon.
Our Father, our King! let salvation soon spring forth for us.
Our Father, our King! exalt the horn of Israel, thy people.
Our Father, our King! exalt the horn of thine anointed.
Our Father, our King! fill our hands with thy blessings.
Our Father, our King! fill our storehouse with plenty.
Our Father, our King! hear our voice, spare us, and have mercy upon us.
Our Father, our King! receive our prayer in mercy and in favour.
Our Father, our King! open the gates of heaven unto our prayer.
Our Father, our King! we pray thee, turn us not back empty from thy presence.
Our Father, our King! remember that we are but dust.
Our Father, our King! let this hour be an hour of mercy and a time of favor with thee.
Our Father, our King! have compassion upon us and upon our children and our infants.
Our Father, our King! do this for the sake of them that were slain for thy holy name.
Our Father, our King! do it for the sake of them that went through fire and water for the sanctification of thy name.
Our Father, our King! avenge before our eyes the blood of thy servants that hath been shed.
Our Father, our King! do it for thy sake, if not for ours.
Our Father, our King! do it for thy sake, and save us.
Our Father, our King! do it for the sake of thine abundant mercies.
Our Father, our King! do it for the sake of thy great, mighty and revered name by which we are called.
Our Father, our King! be gracious unto us and answer us, for we have no good works of our own; deal with us in charity and kindness, and save us.  

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APPENDIX C

U’NETANEH TOKEF KEDUSHAT HAYOM – “WE WILL OBSERVE THE MIGHTY HOLINESS OF THIS DAY”

THE ARK BEING OPEN

Congregation and chazzan⁹⁶:

So now, the Kedushah prayer shall ascend to You, for You, our God, are King.

Congregation and chazzan:

Let us now relate the power of this day’s holiness, for it is awesome and frightening. On it Your Kingship will be exalted; Your throne will be firmed with kindness and You will sit upon it in truth. It is true that You alone are the One Who judges, proves, knows, and bears witness; Who writes and seats, (counts and calculates); Who remembers all that was forgotten. You will open the Book of Chronicles – it will read itself, and everyone’s signature is in it. The great shofar will be sounded and a still, thin sound will be heard. Angels will hasten, a trembling and terror will seize them – and they will say, ‘Behold, it is the Day of Judgment, to muster the heavenly host for judgment!’- for they cannot be vindicated in Your eyes in judgment.

Chazzan:

All mankind will pass before You like members of the flock. Like a shepherd pasturing his flock, making sheep pass under his staff, so shall You cause to pass, count, calculate, and consider the soul of all the living; and You shall apportion the fixed needs of all Your creatures and inscribe their verdict.

Congregation then chazzan [in some congregations this is recited only by the chazzan]:

On Rosh Hashanah will be inscribed and on Yom Kippur will be sealed how many will pass from the earth and how many will be created; who will live and who will die; who will die at his predestined time and who before his time; who by water and who by fire, who by sword, who by beast, who by famine, who by thirst, who by storm, who by plague, who by strangulation, and who by stoning. Who will rest and who will wander, who will live in harmony and who will be harried, who will enjoy tranquillity and who will suffer, who will be impoverished and who will be enriched, who will be degraded and who will be exalted.

Congregation aloud, then chazzan:

But REPENTANCE, PRAYER and CHARITY

⁹⁶ A Chazzan is a cantor in a synagogue
Remove the Evil of the Decree!

**Congregation and chazzan:**

For Your Name signifies Your praise: hard to anger and easy to appease, for You do not wish the death of one deserving death, but that he repent from his way and live. Until the day of his death You await him; if he repents You will accept him immediately.

**Chazzan:**

It is true that You are their Creator and You know their inclination, for they are flesh and blood. A man’s origin is from dust and his destiny is back to dust, at risk of his life he earns his bread; he is likened to a broken shard, withering grass, a fading flower, a passing shade, a dissipating cloud, a blowing wind, flying dust, and a fleeting dream.

**Congregation aloud, then chazzan:**

But You are the King, the Living and Enduring God.

**THE ARK IS CLOSED**

**Congregation then chazzan:**

There is no set span to Your years and there is no end to the length of Your days. It is impossible to estimate the angelic chariots of Your glory and to elucidate Your Name’s inscrutability. Your Name is worthy of You and You are worthy of Your Name, and You have included Your Name in our name.97

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REFERENCES


Patricia Crispino holds a Doctor of Music in Clarinet Performance from Florida State University. She received an Artist Diploma in Clarinet Performance from the Cleveland Institute of Music, a Master of Music in Wind Conducting and a Master of Music in Clarinet Performance from Baylor University, and a Bachelor of Music in Wind Performance from Central Washington University. Primary teachers include Joseph Brooks, Franklin Cohen, Johnathan Holden, Frank Kowalsky, and Richard Shanley. Patricia has performed Carl Nielsen’s Clarinet Concerto with the Baylor University Symphony Orchestra in 2010 and Ralph Herman’s Clarinet on the Town with the Central Washington University Symphonic Wind Ensemble in 2004. In addition to performing numerous solo and chamber recitals, Patricia has performed in ensembles such as the Waco Symphony, Solon Center of the Arts Opera, Solon Philharmonic, Austin Chamber Players, and Valley Musical Theatre. Patricia is a member of the International Clarinet Association, the College Music Society, the College Band Directors National Association, and Pi Kappa Lambda.