

***The Resource Book of Jewish Music: A Bibliographical and Topical Guide to the Book and Journal Literature and Program Materials*, by Irene Heskes. Westport, Connecticut: Greenwood Press, 1985. 302 p.**

Reviewed by:
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The new resource book compiled by Irene Heskes is a noteworthy contribution to the field of Jewish music research—one that musicologists and lay people will find useful, if not indispensable, in their work. It is a computerized corpus of 1,220 selected entries in English, assembled from archives and libraries in different parts of the world—from the earliest literature to the present, and from general as well as Jewish sources. Although it professes to be only a guide to the literature in the field, and not a comprehensive bibliography, Heskes' selection—particularly of recent publications—is an important addition to past bibliographies of Jewish music, notably Alfred Sendrey's monumental bibliography published in 1951, comprising over 10,000 entries, and Albert Weisser's resource book published in 1969—an extension of Joseph Yasser's bibliography of 1955. Recent studies and collections, previously unrecorded, are now documented in an up-to-date compendium by Irene Heskes, who—with years of experience in supplying music resources to scholars and laymen as consultant of the National Jewish Music Council—has compiled a bibliographic guide with a clear and uncomplicated arrangement, enabling the user to avail himself of the extant literature with facility and ease.

The work is limited to literature in English, and although individual music compositions in other languages are not within its scope, collections are included, usually with romanized texts—a significant advantage over Weisser's work. The entries are classified according to type of publication: reference works, books and monographs, articles, periodicals, instruction manuals, music collections, and dance materials. Each entry is annotated, and includes basic information about the author, editor or compiler, translator, title of the work, and other publication data. In addition, annotations are

provided regarding the subject area, range of content, and manner of treatment, along with comments about the author and, in some cases, recommendations. A topical index provides the user with access to the wide range of subject matter that these publications encompass. Likewise, an index of authors gathers together all their studies.

The index of authors provides insight into the large corpus of research published by such eminent scholars as Israel Adler, Hanoch Avenary, Bathja Bayer, Edith Gerson-Kiwi, and Moshe Gorali in Israel, as well as by Johanna Spector, Eric Werner, Ruth Rubin, and Irene Heskes, among others in this country. One of the more striking elements in Heskes' guide is the preponderance of entries post-dating Sendrey's and Weisser's bibliographies. This testifies to the ongoing interest and viability of research in the field.

The reference materials cited are of great importance. Entries on Jewish music that appear in encyclopedias and music dictionaries, covering the vast scope of music from antiquity to the present, are carefully noted, and can serve as an introduction or orientation for the interested student and scholar. Equally important are the resources listed from the catalogs (both published and unpublished) of libraries that house significant music collections, such as the New York Public Library, Boston Public Library, Hebrew Union College-Jewish Institute of Religion, Gratz College, and Harvard University Library.

The section on bibliographies is especially rich and wide-ranging. Included are separate bibliographies of Jewish vocal music, Yiddish folksong, Sephardic music, Asiatic music, Sabbath eve services, studies on music of the Middle Ages, instrumental music, and Israeli resources. An index to Gershon Ephros' *Cantorial Anthology* is also among the important reference tools listed. The bibliographies of individual musicians and musicologists feature the names of A.Z. Idelsohn, Bronislaw Huberman, Ernest Bloch, Eric Werner, Salomone Rossi, Leonard Bernstein, Paul Ben-Haim, Lazar

Weiner, Joseph Yasser, Salomon Sulzer, Arnold Schoenberg, and Eduard Birnbaum.

A few emendations are noted in the reviewer's field of research (Yiddish music):

No. 400. Leo Wiener's *History of Yiddish Literature in the Nineteenth Century* was reprinted, with a new introduction by Elias Schulman (N.Y., 1972).

No. 849. Moshe Beregovsky's second volume of songs was never published. The page proofs of the texts of over 200 songs of the second volume that was scheduled for 1938 publication were found in the YIVO Archives. Some of the songs from the second volume appear in Beregovsky's posthumous publication of 1962. The date of his death, 1941, is incorrect. It should be 1961 as noted in No. 911.

No. 853. Y.L. Cahan's first two-volume collection of Yiddish folksongs was published in N.Y. in 1912, and reprinted in 1920. An offprint of his second collection, which originally appeared in the *Pinkes* (published by the American Section of YIVO in N.Y., 1927-8), was issued in 1930. Both collections were incorporated into the 1957 YIVO publication. In 1938, the YIVO of Vilna published a posthumous volume, under Cahan's editorship, of Yiddish folklore—containing 203 song texts and 103 melodies.

No. 873. Elkhonen Henle Kirchhain, author of *Simkhas hanefesh*, 1727, was Jewish.

No. 903. N. Prylucki's two collections of folksongs do not contain music.

No. 997. Two volumes of Elyokum Zunser's works, edited by Mordkhe Schaechter, were published by YIVO in 1964.

In a work of this scope and size, it is inevitable that certain omissions will be evident. Such was the case with Sendrey's bibliography, as noted by Eric Mandell in 1963, and as Weisser expected would be with his own. Given this reviewer's specialization, omissions in the section on Yiddish collections are noticeable. Although many are cited, several important collections are absent. These are listed in the Addenda to this re-

view. Numerous children's and workers' song collections are also missing, as well as song collections in periodicals. Perhaps in a revised edition, some of these items will be incorporated.

With regard to the facilities that house Jewish music, we hope that Heskes will become familiar with the collections of music manuscripts and publications that are found in YIVO Institute for Jewish Research. Some collections of Yiddish music have already been cataloged, namely: The song collection of the Folklore Committee of YIVO in Vilna, gathered prior to World War II, the folksong collection gathered by A. Litvin in the U.S. during the twenties, the Abraham M. Bernstein pre-World War II collection, cataloged by Albert Weisser, the vast Sholem Perlmutter theater music collection, and the Leo Low, Lazar Weiner, and Samuel Bugatch collections.

It is to be hoped that Irene Heskes' invaluable research guide will stimulate further endeavor in the field of Jewish music.

Addenda to the Bibliography

Eliasberg, Alexander. *Ostjudische Volkslieder*. Munich, 1918.

Hasomir's Sangbog. Copenhagen, 1937.

Kipnis, Menakhem. *60 Folkslider*. Warsaw, [1918]; *80 Folkslider*. Warsaw, [1925]; and *Populerste folkslider fun Z. Zeligfeld un M. Kipnises repertuar*. Warsaw, [n.d.].

Lehman, Shmuel. *Arbet un frayheyt*. Warsaw, 1921; *Ganovim-lider mit melodyes*. Warsaw, 1928.

Noy, Dov and Meir. *Yiddish Folksongs from Galicia*. Jerusalem, 1971 (*Folklore Research Center Studies*, vol. II).

Saculet (Sekulets), Emil. *Yidishe folkslider*. Bucharest, 1959; reprinted with Hebrew translation of the song texts, Tel Aviv, 1970.

Shachnovsky, Nokhem. *Lider gezungen funem folk*. Paris, 1958.

Chana Mlotek is the Music Archivist of YIVO Institute for Jewish Research and the compiler of several anthologies of Yiddish folksongs.

As we went to press, we learned that The Resource Book of Jewish Music won the AJL Judaica Reference Book Award for 1985.

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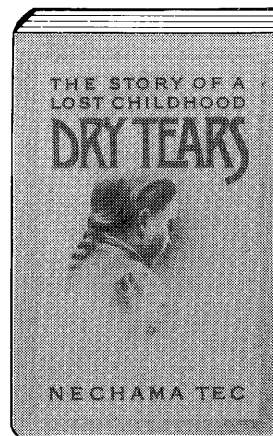
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