

Tina Frühauf, *German-Jewish Organ Music: An Anthology of Works from the 1820s to the 1960s* (Middleton, Wisconsin: A-R Editions, 2013). 131pp. \$280.00

In this welcome anthology, Tina Frühauf publishes solo organ music by Jewish composers from the early 19th through the mid-20th centuries, making known to organists and scholars a fascinating repertoire that was largely obscured by the Holocaust. Frühauf has established herself as an expert on the subject with her monograph, *The Organ and Its Music in German-Jewish Culture*.¹ In her preface to the musical edition, she explains that the anthology complements her book, since it includes scores of some of the music she has previously analyzed. She made her selections to ‘trace the history and major stylistic developments of organ music in the German-speaking Jewish communities of central Europe, parts of eastern Europe . . . , and finally in the United States and Israel, where many composers emigrated to escape from Nazi persecution’ (vii). This music reveals a rich culture of Jewish organ playing that was virtually extinguished by the devastation of World War II.

Frühauf provides a general biography for each of the 13 composers represented in the anthology: Hugo Schwantzer, Louis Lewandowski, Eduard Birnbaum, Joseph Sulzer, Ludwig Mendelssohn, David Nowakowsky, Ernst August Beyer, Arno Nadel, Max Wolff, Siegfried Würzburger, Hans Samuel, Hugo Chaim Adler, and Heinrich Schalit. She also provides historical and analytical information about each organ work included. Thus we learn that Louis Lewandowski composed his first organ pieces, the *Fünf Fest-Präludien*, Op. 37 (1871), as a musical interpretation corresponding to periods of silent

¹ Tina Frühauf, *The Organ and Its Music in German-Jewish Culture* (New York: Oxford University Press, 2009).

prayer within the service (xi). His preludes exhibit much textural and dynamic contrast, especially when compared to the other prelude sets in the anthology, by Eduard Birnbaum and Joseph Sulzer. Birnbaum's preludes were composed for performance during the recitation of the Priestly Blessing, which explains their short length and soft dynamic. Sulzer's preludes are dedicated to a German prince; they do not incorporate Jewish melodies and have no link to a specific Jewish occasion. The absence of Jewish themes is unusual; even the non-liturgical 20th-century organ works in Frühauf's edition normally present traditional melodies, such as Hans Samuel's 'Variations in Canonic Style on "Ahot Ketanah"', and Hugo Chaim Adler's 'Meditation', which incorporates an Israeli folk tune. The editor's description and short analysis of the latter are especially informative, showing how the folk melody is employed and suggesting that it may have been intended as background music to the spoken recitation of the mourners' *Kaddish* (xxi).

Of course, one would expect a conscientious editor to include such details in an edition of obscure repertoire. What makes Frühauf's introduction so valuable is that she goes beyond the specific traits of each composer's work to contextualize it within the larger culture of Jewish organ music. In the 90 notes to her 14-page introduction, she cites extensive reference material documenting aspects of liturgical practice, Jewish culture in individual cities/regions or synagogues, musical sources, and the influence of the Caecilian Movement and Kulturbund. In this way, she assists her readers in moving beyond the specifics of the music in her edition to discover more fully the role of the organ in Reform Judaism.

Frühauf has chosen a varied repertoire for her edition, from simple homophonic textures for manuals only to difficult canonic trio settings with independent pedal. The selections demonstrate different approaches to writing for the organ by Jewish composers as they combined Western musical styles with traditional melodies. Most of the pieces are preludes, but Frühauf has also included a Prelude and Fugue on synagogue melodies (by Ernst August Beyer), two Passacaglias on Jewish themes (by Arno Nadel and Siegfried Würzburger), and Variations in canonic style (by Hans Samuel). The music is typeset very clearly so that the music is easy to read, with 5-6 staves per page for *manualiter* pieces and 4 staves per page for *pedaliter*. Where possible, the layout accommodates page turns by the organist, as in Sulzer's 4th Prelude, b32, where the left hand has a rest at the page turn, and in L. Mendelssohn's Kol Nidre, b27, where the page turn comes after a rest in all parts (43). Frühauf has been careful to preserve the original tempo and registration indications of each composer. She acknowledges that some organists may not understand German by translating into English Würzburger's remark to emphasize somewhat the pedal theme of his 'Passacaglia über Kol Nidre' (70). Yet she does not clutter the score with editorial comments or suggestions, allowing the composers' texts to dominate the musical section of the edition.

Frühauf documents her editorial choices in fifteen pages of critical commentary that show her meticulous handling of variant versions (105-119). She includes in the Appendix alternative scores for Birnbaum's 'Ostern' Prelude (123), and different versions for variations 6, 11, 12, and 13 of Samuel's 'Variations in Canonic Style' (124-128). She also includes 9 plates showing original print and manuscript sources of the

music in the edition, which helps the reader to understand the transmission of these oft-forgotten organ works.

Frühaufl is to be congratulated on making this music accessible to organists in such a well-conceived and beautiful edition. Her work is a model for scholarly-performance musical publications and is well deserving of its place on the shelves of research libraries, where it will be an important resource for musicologists as well as for performers. Unfortunately, at such a steep retail price, few organists will be able to purchase their own copies, which may undermine one aspect of Frühaufl's goal in publishing the music. The creative efforts of Jewish musicians during the past 150 years have expanded possibilities for the King of Instruments; hopefully organists will seize upon this opportunity to enhance their liturgical and recital repertoires, reflecting though their music our eclectic multicultural societies.

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