

Several works by these artists have survived and appear in the largest printed collection of *piyyutim* from Turkey, *Shirei Israel Be-Eretz Ha-Qedem* (Constantinople, Yossef B. Binyamin, 1921). This book is intended for professional performers. It is arranged in chapters, each one based on a single *makam*.³⁵ The *usul* of most songs is also written down. Within each chapter the poems are ordered as in the Turkish *fasil*; the forms mentioned are: *peshrev*, *kâr*, *beste*, *agir semâf*, *yürük semâf*, and *şarki*.

This precious collection reflects three hundred years of musical creativity among the Turkish Jews, specifically among those involved with the synagogal choir of Edirne—the *Maftirim*. This association of poets and musicians, which later served as a model for similar organizations in other Ottoman cities such as Istanbul, Izmir, and Saloniki, gathered in the “Portugal” synagogue of that city early on Sabbath mornings to perform their compositions in the framework of the para-liturgical mystical devotions mentioned earlier in this paper. Indeed, their poetry focuses on messianic redemption and the restoration of the Temple in Jerusalem, topics which were also treated intensively by Najara. Each Sabbath the *Maftirim* performed a *fasil* in one *makam*. The event started with a freely improvised vocal piece on two fixed Biblical versicles (Psalms 69, 31 and Judges 5, 3) performed by the choir’s director in the *makam* of the week. The event ended with a *Qaddish* (doxology) in the same *makam*. This last text, which marks points of articulation in regular liturgical events, emphasizes the para-liturgical character of these gatherings.³⁶

In addition to the *Maftirim* from Edirne, other schools of Jewish musicians sprung up in important cities of the Ottoman Empire around similar societies of poets and composers. The school of Izmir developed during the

³⁵ Forty *makams* are mentioned in this collection: *Râst*, *Rehâvî*, *Yegâh*, *Dügâh*, *Segâh*, *Gerâh*, *Pençgâh*, *Hüseynî*, *Acem*, *Acem aşîrân*, *Mâhûr*, *Muhâyyer*, *Nihâvent*, *Isfahân*, *Nevâ*, *Sabâ*, *Hicâz*, *Sehnâz*, *Hüzzâm*, *Ferahnak*, *Nikriz*, *Beyâtf*, *Evîç*, *Uşşak*, *Tâhîr*, *Arabân*, *Hicazkâr*, *Sûzinâk*, *Müstear*, *Pûselik*, *Pûselik aşîrân*, *Beste nigâr*, *Nühüft*, *Arazbâr*, *Nişâbürek*, *Uzzâl*, *Hisâr*, *Sûzidil*, *Sevkefzâ*. This impressive diversification of the *makam* repertory, which includes very rare *makams*, is a sign of the development of the musical art among the Ottoman Jews since Najara’s days.

³⁶ On the *Maftirim* of Edirne see the account by one of its most distinguished members and the editor of *Shirei Israel Be-erez Ha-qedem*, the poet Isaac Elyihau Navon, “The Music among the Near Eastern Jews,” *Hallel*, III (1930), 55-57 (Hebrew). See also Hanoch Avenary, “Adrianople, Music,” *Encyclopedia Judaica* (1972), II, col. 311, and M. Geshuri, “The Road Pavers (On the Luminaries in the Song of the Sephardi Jews),” *Hallel*, II (1930), 39-41 (Hebrew). Most members of the *Maftirim* choir moved to Istanbul during World War I due to the devastation of Edirne and its Jewish community. They continued to gather in this city, although their activities declined in the following decades. Some informants knowledgeable of the *Maftirim* repertory live today in Israel, but they do not perform it on a regular basis.

19th century.³⁷ In the earlier half of the 19th century the most important Jewish poet and composer from Izmir was Rabbi Abraham Ariyas, named *Hace-i berzakar* ("consummate master"). Ariyas was a prolific composer, and some of his works survived in oral tradition and were notated in the early 20th century (see below).

Ariyas was succeeded in Izmir by a chain of artists who became legendary figures among Jews and Turks as well:

- Isaac Barki, a violinist and composer of *fasils*;
- Hayyim Alazraki, named *Chapoldji Hayyim*, died in 1913;
- Shem Tov Chiquiar, named *Hoca Santo* ("Santo the master"), born in Magnesia, 1840, died in Izmir, 1920;³⁸
- Salomon Algazi, named *Bülbül Salomon* ("Salomon the nightingale"), died in Izmir, 1930;
- Isaac Algazi, 1889-1950, son of the former.³⁹

All these musicians were active in the *Maftirim* choir of Izmir, and their *makam* compositions were performed in the context of the *Maftirim* gatherings.

The Jewish community of Saloniki also had a rich tradition of *makam* performance and composition. Societies of Jewish poets and composers were active in this city in the 19th and early 20th centuries.⁴⁰ These societies published the texts of the new compositions produced by their members. A specimen of one such publication is a *fasil* in *makam Nihâvent* by the composer Zadiq Neḥemia Gershon with texts by Yaacov Cohen and Barukh ben Yaacov, premiered at a meeting of the *Hallel Ve-Zimra* society in the synagogue Beit Shaul in March 1918.⁴¹ The program of this event gives a clear

³⁷ On the Jewish musicians of Izmir see Abraham Galante, *Historie des Juifs d'Anatolie. 1er. Volume: Les Juifs d'Izmir (Smyrne)* (Istanbul, 1935), pp. 163-167.

³⁸ See Shabetay Dinar, "Shemtov Chiquiar, maestro compositor de musica oriental," *Voz Sefaradi* (Mexico City), II (1967), 40-42.

³⁹ See Seroussi, *Mizimrat Qedem*.

⁴⁰ On the associations of poets and musicians in Saloniki, see David A. Recanati, "Sacred Poetry and its Singing in Saloniki," *Zikhron Saloniki: Grandeza i Destruyicion de Yerushalaïm del Balkan*, ed. David A. Recanati, II (Tel Aviv, 1986), pp. 337-347 (Hebrew). According to Recanati, each Sabbath's prayer in Saloniki used to be performed according to a different Turkish *makam*. In addition, special "programs" of para-liturgical gatherings on Sabbath afternoons opened with the text *Shime'u malakhim* (as did the meetings of the Turkish *Maftirim*), and continued with a choral *peshrev* "conducted" by the leading singer, a "classic" *beste* and *kâr*, a more "joyful" *semâi* and *nakşi*, and a closing *Qaddish* performed as a *taksim* by the leader and called *Qaddish cantado* ("sung *Qaddish*").

⁴¹ I am grateful to Mr. Shmuel Refael of the Department of Literature of the Jewish People at Bar-Ilan University for bringing this *fasil* to my attention.

picture of the performance context of Turkish art music among these Jews. The five sections of the *fasil* (*peshrev*, *beste*, *kâr*, *nâkşi*, and *semâî*) were interwoven with the Greek national hymn, a speech by a rabbinical authority, a conference on a secular topic, and *Hatikva*, the hymn of the then incipient Zionist movement. Thus, poetry and music served in this case as a framework for the public exposition of religious, secular, and national ideals.

In the aftermath of World War I, a marked decline in the *makam* practice among the Jews, deriving from political, economic, and social causes, can be detected. Entire Jewish communities disintegrated as the Ottoman Empire faded. The growing process of modernization in the new Turkish Republic challenged the traditional patterns of culture. Music was no exception to this process of change. In addition, important cities such as Saloniki, Edirne, and Izmir were conquered by the Greeks and suffered devastating fires and destruction, causing massive migration of their Jews to Palestine, Europe, and the Americas. Most of the Jews who remained in Turkey congregated in Istanbul, where a *Maftirim* choir continued its activities. Many immigrant communities of Turkish, Greek, and Bulgarian Jews in Israel preserved traces of the Turkish *makam* in their liturgical music. However, only a fraction of the rich *makam* repertory which was characteristic of associations such as the *Maftirim* remains in the memory of singers living today in Israel and is very rarely performed.

Analysis of Examples

To illustrate the work of Jewish composers in the Turkish *makam*, I have selected three musical compositions which represent the different social settings of performance as well as the different historical periods of composition mentioned in this study.

1. "Pechref [*Makam*] Husseini [*Usul*] Devri Quibir"

Text: *Yagil Alekha Be-Rinnah* by Rabbi Israel Najara

Music: Rabbi Abraham Ariyas

Source: *Fasil Makam Husseini* (Istanbul, 1925).

This is an example of a classic composition typical of the 17th and 18th centuries. It shows how the poetical structure of a *piyyut* by Israel Najara is thoroughly adapted by the composer, Abraham Ariyas, to one of the most characteristic forms of classic Ottoman music, the *peshrev*. Ariyas' *peshrev* was notated by Isaac Algazi in Istanbul in the early 1920's and serves as the