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# JOURNAL OF SYNAGOGUE MUSIC

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JOURNAL OF SYNAGOGUE MUSIC , *Volume XV, Number 1*

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A REVIEW AND ANALYSIS OF  
 IL PRIMO LIBRO DELLA CANZONETTE A TRE VOCI  
 (THE FIRST BOOK OF CANZONETTES FOR THREE VOICES)

By  
 SALAMONE ROSSI, EBREO

PUBLISHED IN VENICE BY RICCIARDO AMADINO, 1589

AS EDITED BY HANOCH AVENARY  
 (TEL AVIV: ISRAELI MUSIC INSTITUTE, 1975)

By DANIEL CHAZANOFF

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TABLE OF CANZONETTES

| ITALIAN   | *ENGLISH TRANSLATION   |
|---|--|
| 1. Voi due terrestri numi<br>(Soprano I, Soprano II, Alto)              | (literal) You two earthly gods<br>(poetic) You two earthbound<br>gods                |
| 2. I bei ligustri e rose<br>(Soprano I, Soprano II, Alto)               | (literal) The beautiful privet and<br>rose<br>(poetic) Beautiful privet and<br>roses |
| 3. V'attene pur da me cruda<br>lontano<br>(Soprano I, Soprano II, Bass) | (literal) Go away from me crude<br>far<br>(poetic) Go far away from me               |
| 4. Amor fa quanto vuoi<br>(Soprano I, Soprano II, Bass)                 | (literal) Love do as much as you<br>want<br>(poetic) Love do everything to me        |
| 5. Torna dolce il mio amore<br>(Soprano I, Soprano II, Bass)            | (literal) Return sweet, my love  |

\* Literal and poetic translations from the Italian furnished by Frank and Barbara DiGregorio.

6. Se gli amorosi sguardi  
(Soprano I, Soprano II, Bass) (literal) If you look at lovers
7. Rose gigli e viole  
(Soprano I, Soprano II, Bass) (literal) Roses, lilies and violets
6. Voi che seguit' Amore  
(Soprano I, Soprano II, Bass) (literal) You who follow me
9. Cercai fuggir Amore  
(Soprano I, Soprano II, Bass) (literal) I tried to run away, love
10. Seguit' Amor donno gentil e  
bella  
(Soprano I, Soprano II,  
Tenor) (literal) Follow love, gentle and  
beautiful woman
11. Donna il vostro bel viso  
(Soprano I, Soprano II, Alto) (literal) Woman, your beautiful  
face  
(poetic) My lady, your beautiful  
face
12. Non voglio piu seruire  
(Soprano, Alto, Tenor) (literal) I don't want to serve  
(you) any more  
(poetic) Not your servant any  
more
- 13.10 mi sent0 morire  
(Soprano, Alto, Tenor) (literal) I feel like dying  
(poetic) I am dying
14. L'alma vostra beltade  
(Soprano, Alto, Tenor) (literal) Your soul, beautiful  
(poetic) Your soul, my love  
(your beautiful spirit)
15. Corrette amanti  
(Soprano I, Soprano II, Bass) (literal) Correct lovers  
(poetic) True (honest, real)  
lovers
16. Ahi chi mi tiene il core  
(Soprano I, Soprano II, Bass) (literal) Aw! Who has the heart  
(poetic) Alas! She stole my heart

17. Scherzan intorno i pargoletti  
amori  
(Soprano I, Soprano II, Alto) (literal) Play around the children  
love  
(poetic) Trifling with young love  
or Charming children playing  
around
18. Mirate che mi fa crudel amore  
(Soprano I, Soprano II, Bass) (literal) Look that you make me  
hurt, love  
(poetic) Your love has caused me  
pain
19. Se' l leoncornio  
(Soprano I, Soprano II, Bass) (literal) You are the unicorn *OF*  
The unicorn itself  
(poetic) Behold the unicorn
- 

### SUMMARY COMMENTS

- I. When broken down, the 19 Canzonettes are found in four different vocal combinations as follows:
  - A. Four songs combine Soprano I, Soprano II, and Alto.
  - B. One song combines Soprano I, Soprano II, and Tenor.
  - C. Eleven songs combine Soprano I, Soprano II, and Bass.
  - D. Three songs combine Soprano, Tenor, and Bass.
  
- II. In length, the Canzonettes vary from 10 measures to 30 measures without repeats or 1st and 2nd endings.
  
- III. Rossi used four techniques in developing the texture of the Canzonettes i.e., counterpoint, imitation, duetting and three-part harmony.
  
- IV. In keeping with the work's dedication to Vincenzo I, Duke of Mantua, the first canzonette refers to Vincenzo and Leonora, Duke and Dutchess of Mantua as "Two Earthly Gods."

## INTRODUCTION:

Salomone Rossi became a court musician to the Dukes of Mantua in 1587. Two years later, in 1589, his first book of compositions, *The First Book of Canzonettes for Three Voices*, was published in Venice by Ricciardo Amadino. It is dedicated to his patron, Vincenzo I, Duke of Mantua.

The canzonettes are short secular part songs. However, these are not part songs in the modern sense with three part chordal harmony. Born in the period of the madrigal (secular contrapuntal songs) the canzonettes incorporate a number of textures including counterpoint, imitation, duetting, and three-part harmony. While the 19 songs in the collection were written for canto, tenore and basso, the voicings should not be taken literally in the modern sense; these merely indicate the upper, middle and lower parts not soprano, tenor and bass. In turn, the parts are dependent upon the range of each voice. As pointed out, there are stylistic differences between Rossi's canzonettes and part songs as we know them. In a few cases we get a glimpse of hymn-like settings found in the Bach chorale, 100 years later.

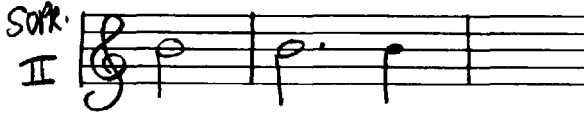
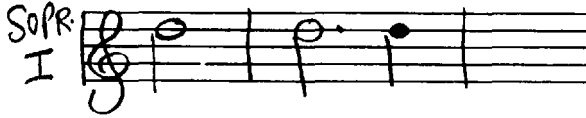
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*Canzonette #1 (Voi Due Terrestri Numi) — Soprano I, Soprano ZZ,  
and Alto*

- I. Length of the work: 23 measures
- II. Structure: Binary or two part form; each section contains a first and second ending. The first section is nine measures long while the second is fourteen without repeats.
- III. Meter: In 4/4 time
- IV. Tonality: Essentially in the Mixolydian mode with G as the tonal center one gets the feeling of G major on the cadence endings with the intrusion of F# rather than F in the dominant chords. Note measures **14** through 16, in the Soprano I part which exhibit an ascending one octave scale in the Mixolydian mode:

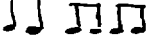


- V. Three Part Harmony: In measures 9 and 10 all three parts sing different notes on the same rhythm.



- VI. Duetting: In measures 11 and 12, the Soprano I and Alto parts move first in contrasting, then similar motion on the same rhythm.



VII. Imitation: Rossi's use of imitation on the rhythmic figure  is found in measures 4 through 6 where all three parts are involved.



The image shows three staves of musical notation. The top staff is labeled 'Sopr. I', the middle 'Sopr. II', and the bottom 'ALTO'. Each staff contains a rhythmic figure consisting of a quarter note followed by two eighth notes beamed together, which is the figure described in the text above.

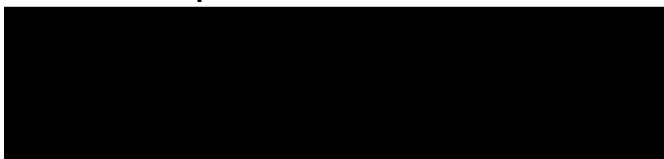
VIII. Range of the parts:



The image shows a single staff of musical notation with three measures. The notes are labeled 'Sopr. I.', 'Sopr. II.', and 'ALTO'. The notes are positioned on the staff to show their relative ranges: Soprano I is on a high note, Soprano II is on a middle note, and Alto is on a low note. A horizontal line is drawn below the staff to indicate the range of the parts.

*Canzonette #2 (I Bei Ligustri E Rose) – Soprano I, Soprano II, and Alto*

- I. Length of the work: 24 measures
- II. Structure: Two part form. The first section is 8 bars long and the second section 16; both sections are repeated.
- III. Meter: In 4/4 time
- IV. Tonality: An unusual feature is found in the Soprano I part from measure 9 through 11 where a scale passage begins on g# and ends on g $\flat$ .

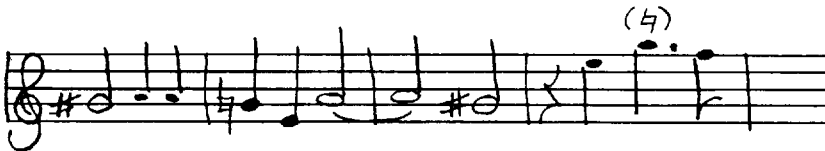




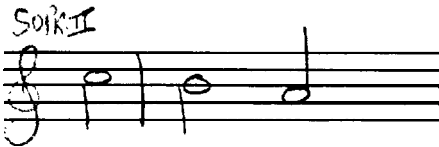
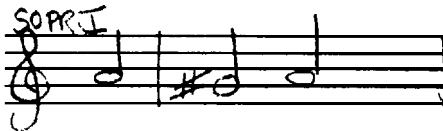
In measures 15 through 20 of the Soprano I part, we find a descending scale passage in the aolian mode (from a to a with no chromatics), the forerunner of the pure minor scale.



The wavering between modality and tonality is clearly marked in measures one through four of the Soprano II part which alternates in the use of  $g\#$  and  $g\flat$ .



- V. Chromaticism:  $F\#$  is the only accidental in the work; it appears 6 times and becomes the third of a Major V chord in the setting of the Aolian mode.
- VI. Three Part Harmony: With the exception of the first and second endings of both sections, only measures 8 and 9 display blocklike chords.



- VII. Duetting: In measures 17 and 18, the Soprano I and Soprano II parts descend together on *6ths* with Soprano II on the higher part.

SOPR. I

SOPR. II

- VIII. Imitation: The three parts imitate one another in measures 14 through 18.

SOPR. I

SOPR. II

ALTO

- IX. Range of the Parts:

SOP. I.    SOP. II.    ALTO

**Canzonette =3 (Vattene Pur Da Me Cruda Lontano) – Soprano I,  
Soprano II, and Bass**

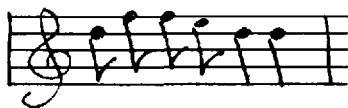
- I. Length of the work: 24 measures
- II. Structure: In three sections of 8 measures, 5 measures and 11 measures. The first and third sections contain first and second endings while the middle section is not repeated.
- III. Meter: In 4/4 time
- IV. Tonality: Even though the tonal center is g, with a signature of one flat, the work is essentially in the Dorian mode. Half steps between the second and third steps, and the sixth and seventh steps of the scale are proof. Note the Soprano I part from measure 19 through 23.



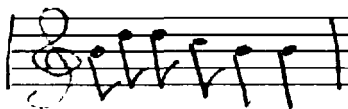
- V. Chromaticism: Within the framework of the Dorian mode, F# is used 3 times and C# twice, to strengthen the tonality of the tonic and dominant. tones, respectively (tonal magnetism).
- VI. Three Part Harmony: Block-like chords are nonexistent in this setting of imitative and duetting episodes. The cadence endings of all three sections contain the same note in all three parts i.e., three gs at the end of the first section, three ds at the end of the second section and three g's at the end of the third section.

VII. Duetting: Measure 15 provides an example of duetting in thirds. Note the Soprano I and Soprano II parts.

SOPR. I:



SOPR. II:



VIII. Imitation: All three parts engage in imitation from measures one through four, on the tonic, dominant and supertonic tones.

Handwritten musical notation for measures 1-4 showing imitation in Soprano I, Soprano II, and Bass. The key signature is one flat (B-flat). The notation includes labels for the starting notes: DOMINANT, TONIC, and SUPER TONIC.

IX. Range of the Parts:

Handwritten musical notation showing the range of the parts. It features three staves: Soprano I (treble clef), Soprano II (treble clef), and Bass (bass clef). Each staff has a circled note indicating its range: Soprano I (G4), Soprano II (E4), and Bass (F2).

Canzonette #4 (*Amor Fa Quanto Vuoi*) — Soprano I, Soprano ZZ,  
and Bass

- I. Length of work: 12 measures
- II. Structure: A two part form. The first section is 5 measures long and the second 8 measures.
- III. Meter: In common or 4/4 time
- IV. Tonality (and Chromaticism) : Given a key signature of one flat, the first section is in the tonality of D while the second section is in G. In wavering between the major and minor modes, Rossi makes use of F# six times, C# once and B once; the first section ends with all three parts on D while the second section ends with the three parts on G. In measures 9 through 11 of the Soprano I part, Rossi surprises us with a descending scale passage which begins on f  $\square$  and ends on F#.



- V. Three Part Harmony: The vertical three-part harmony of this canzonette is pronounced giving the appearance of a Bach Chorale; Bach was born in 1685 or 115 years after Rossi. The opening measures give an example of the harmonic treatment.

In this setting, duetting and imitation are nonexistent.

VI. Range of the parts:

Handwritten musical notation on a single staff with three systems. The first system is labeled 'SOPR. I.' and contains a treble clef, a sharp sign (#) on the first line, and a whole note on the second line. The second system is labeled 'SOPR. II.' and contains a treble clef and a whole note on the second line. The third system is labeled 'BASSO' and contains a bass clef and a whole note on the second line. Each system is separated by a double bar line. There is a horizontal line below the staff.

**Canzonette #5 (Torna Dolce Il Mio Amore) – Soprano I, Soprano II, and Basso**

- I. Length of work: 20 measures
  
- II. Structure: In 3 sections. The first section (7 measures) and the third section (10 measures) have first and second endings while the middle section, of only 3 measures, is not repeated.
  
- III. Meter: In common or 4/4 time
  
- IV. Tonality: The first section opens in g minor but closes with all three parts on g. In the short middle section the tonality moves from g minor to d, neither the major nor minor with the three parts ending on d. The third section opens in g minor and closes with all parts on g. Even though the work is essentially in g minor, a Bb major scale intrudes into the setting from measures 14 through 18 of the bass part (in Rossi's day our major scale would be called the Ionian mode).



- V. Chromaticism: Several times Rossi uses chromaticism to tease our ears. In the measure preceding the first ending in the first section he inserts an  $F\#$  into the V chord. On the following measure all three parts sing a  $g$  causing us to do our own perceptual filling. He does the same thing at the close of the work. Observe measures 6 and 7 of the first section where the Soprano II part contains an  $F\#$ .

The image shows three staves of handwritten musical notation. The top staff is labeled 'SOP I' and contains a treble clef with a key signature of one flat (Bb). The notes are: a half note G4, a quarter note F#4, a quarter note E4, and a half note D4. The middle staff is labeled 'SOP II' and contains a treble clef with a key signature of one flat (Bb). The notes are: a half note G4, a quarter note F4, a quarter note E4, a quarter note D#4, and a half note C4. The bottom staff is labeled 'BASSO' and contains a bass clef with a key signature of one flat (Bb). The notes are: a half note G3, a quarter note F3, and a half note E3.

- VI. Three Part Harmony: Solid block-like harmony is short-lived in this setting of interwoven parts. Measures 10 and 11 show all 3 parts on the same harmonic rhythm.

The image shows three staves of handwritten musical notation. The top staff is labeled 'SOP I' and contains a treble clef with a key signature of one flat (Bb). The notes are: a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a half note C4. The middle staff is labeled 'SOP II' and contains a treble clef with a key signature of one flat (Bb). The notes are: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. The bottom staff is labeled 'BASSO' and contains a bass clef with a key signature of one flat (Bb). The notes are: a half note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a half note C3.



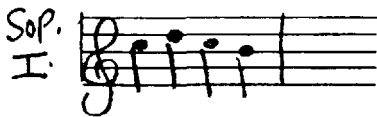
## VII. Range of the Parts:

Handwritten musical notation showing the range of three vocal parts: Soprano I, Soprano II, and Bass. The notation is written on three staves, each with a clef and a key signature of one sharp (F#).

- SOPR. I:** The first staff uses a soprano clef. It contains two notes: a half note on G4 (middle C) and a half note on A4 (one octave above middle C).
- SOPR. II:** The second staff uses a soprano clef. It contains two notes: a half note on G4 (middle C) and a half note on A4 (one octave above middle C).
- BASSO:** The third staff uses a bass clef. It contains two notes: a half note on G2 (two octaves below middle C) and a half note on A2 (one octave below middle C).

*Canzonette #6 (Se Gli Amorosì Sguardi) — Soprano I, Soprano II,  
and Basso*

- I. Length of work: 24 measures
- II. Structure: In 3 sections. The three sections are each 8 measures long with first and second endings' in the first and third sections. Section two is not repeated.
- III. Meter: In common or 4/4 time
- IV. Tonality: With a signature of no sharps and no flats, the opening section is in G major. The middle section modulates to C major and the final section closes in G major.
- V. Chromaticism: F# is used a total four times (once in the first section and three times in the third section) as the leading tone in the key of G major. It is the only accidental in this work.
- VI. Three Part Harmony: All three parts sing quarter notes in measure 22 (it is the only measure of the work containing block-like chords).



VII. Duetting: In measure 2, the Soprano I and Soprano II engage in a duet while the Basso rests.

SOP. I.



SOP. II

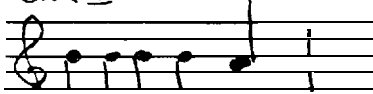


BASSO

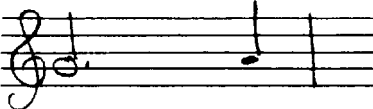


The Soprano I and Basso parts sing a duet in the third measure while the Soprano II is sustained.

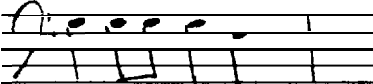
SOP. I.



SOP. II.



BASSO



VIII. Imitation: Several examples of imitation appears in this canzonette. The work opens with the Soprano II singing alone. In the second measure the Soprano I enters on the same figure. The Basso enters in the third measure, on the same rhythm, but not the same pitch. Together the parts establish the tonic chord of G major.

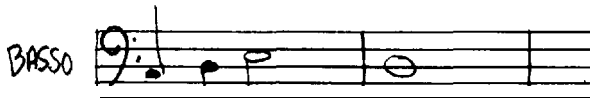
Handwritten musical score for Soprano I, Soprano II, and Bass. The score is written on three staves. The first staff is labeled 'SOPIR. I' and the second 'SOPIR. II'. The third staff is labeled 'BASSO'. The music is in G major, indicated by a sharp sign on the F line of the bass staff. The first measure shows Soprano II singing alone. In the second measure, Soprano I enters with the same melodic figure. In the third measure, the Bass enters with the same rhythm but a different pitch. Together, the parts establish the tonic chord of G major.

IX. Range of the Parts:

Handwritten musical score showing the range of the parts. The score is written on a single staff with three systems. The first system is labeled 'SOPIR. I' and the second 'SOPIR. II'. The third system is labeled 'BASSO'. The music is in G major, indicated by a sharp sign on the F line. The range of the parts is shown by the notes written for each part.

**Canzonette #7 (Rose Gigli E Viole) – Soprano I, Soprano II, and Basso**

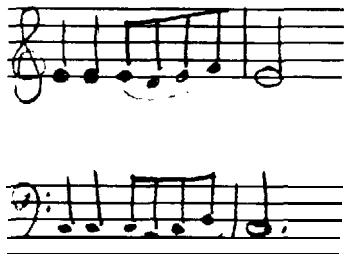
- I. Length of work: 19 measures
- II. Structure: Two part form. The two sections are six bars and 13 bars long respectively and both sections have first and second endings.
- III. Meter: In common or 4/4 time
- IV. Tonality: With a key signature of no sharps and no flats the work opens in C major and moves to the dominant (G major) by the end of the first section. The second section opens and closes in G major.
- V. Chromaticism: Rossi uses just one accidental, F # in moving from C major to its dominant chord, G, at the end of the first section. In the second section F# appears twice and C# once. At the final cadence F# is used to establish the leading tone of G major which closes the work. In the second case F# and C # are used in the same measure to give a temporary change of color. Note measures 12 and 13 where we have a hint of b minor or D major but neither is established because of an incomplete chord in measure 13.



- VI. Three Part Harmony: A homophonic texture is clearly established in the first two measures where all three parts contain the same harmonic rhythm.



- VII. Duetting: Only one duetting episode appears in this work. Note measures 3 and 4 where the Basso and Soprano II parts are in thirds.



VIII. Imitation: A descending five note figure in quarter notes is followed in all three parts of measures 8 and 9.

The image shows three staves of handwritten musical notation. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. Each staff contains a descending five-note figure in quarter notes, starting on G4 (treble clef) or F3 (bass clef) and ending on C4. The notes are connected by a slur, and there are some additional markings like a 'K' in the middle staff.

IX. Range of the parts:

SOPR. I.    SOPR. II.    BASSO

The image shows a single staff of handwritten musical notation with three clefs: treble clef for Soprano I, treble clef for Soprano II, and bass clef for Bass. The notes are placed on the lines and spaces of the staff to indicate their pitch range. The Soprano I part has notes on the first and second lines. The Soprano II part has notes on the first and second lines. The Bass part has notes on the first and second lines of the bass clef.

*Canzonette #8 (Voi Che Seguit' Amore) — Soprano I, Soprano II,  
and Basso*

- I. Length of work: 19 measures
- II. Structure: In 3 sections
  - A. Section 1 is 5 bars long with a repeat.
  - B. Section 2 is 6 bars long without a repeat.
  - C. Section 3 is 8 bars long with first and second endings.
- III. Meter: While the work is in 3/4 time, the meter changes to 4/4 time in the second measure of the final section and stays that way to the end.
- IV. Tonality: The entire work is in the tonality of G. While the tonic chord is always in the major (G, B, D), the dominant chord wavers between major and minor through the use of F# and F $\natural$  respectively.
- V. Chromaticism: The only accidental in the work is F sharp which appears 3 times as the third of the dominant chord.
- VI. Three Part Harmony: There are two trio episodes in the work and both are two measures in length. Note the crossed voices in measures 10 and 11 where the Soprano II part is higher than the Soprano I.

10                      11

SOPR  
I:

SOPR.  
II:

BASSO



- VII. Duetting: Several duetting episodes are found in the work. One example is found in the Soprano II and Basso parts of measures 8 and 9.



- VIII. Imitation: Both rhythmic and melodic imitation are found in the work. In measures 12 through 15 the Soprano I and II parts engage in rhythmic imitation. Melodic imitation is found in



measures 6 through 8 of the Soprano I and II parts.



IX. Range of the parts:

The image shows a single musical staff with a treble clef and a key signature of one sharp (F#). The staff is divided into three sections by vertical bar lines, each labeled with a vocal part: "SOPR. I.", "SOPR. II.", and "BASSO".

- SOPR. I.:** Contains two notes: a whole note on the second line (D4) and a whole note on the first space (E4).
- SOPR. II.:** Contains two notes: a whole note on the first space (E4) and a whole note on the first line (D4).
- BASSO:** Contains two notes: a whole note on the first line (D4) and a whole note on the first space (E4).

Below the staff, there is a horizontal line.

**Canzonette #9 (Cercai *Fuggir Amore*) – Soprano I, Soprano II,  
and Basso**

- I. Length of work: 11 measures
- II. Structure: The work is in two parts of 6 and 5 measures respectively, without repeats. Both sections have first and second endings.
- III. Meter: Common or 4/4 time
- IV. Tonality: The work opens in C major and modulates to G major at the end of the first section. It remains in G major to the end.
- V. Chromaticism: F# is the only accidental in the work. It is used 3 times as the leading tone of G.
- VI. Three Part Harmony: Save the last measure of each of the two sections, only two measures exhibit three part harmony. Note measures 1 and 7.

MEAS. 1                      MEAS. 7


The image displays three staves of handwritten musical notation. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All staves have a common time signature 'C'. Above the first staff, 'MEAS. 1' is written above the first measure and 'MEAS. 7' is written above the seventh measure. A double bar line with repeat dots is placed between the first and seventh measures. The notes in measure 1 are C4, E4, G4 in the treble and C4 in the bass. The notes in measure 7 are G4, B4, D5 in the treble and G4 in the bass.

- VII. Duetting: Five of the eleven measures in this work contain duetting episodes. One example is found in measure 8 where the Soprano I and Soprano II parts are in thirds.

SOPR. I.



SOPR. II.



- VIII. Imitation: This canzonette is marked by an absence of imitation which shows, once again, Rossi's experimentation with different musical textures.

- IX. Range of the parts:

SOPR. I.      SOPR. II.      BASSO



*Canzonette #10 (Seguit' Amor Donna Gentil E. Bella) — Soprano I,  
Soprano II, and Tenor*

- I. Length of work: 15 measures
- II. Structure: This canzonette is two parts of eight measures each. The first part contains first and second endings while the second part has a repeat on the measure before the last. On the repeat the work closes on the final measure.
- III. Meter: While the work is in *4/4*, the first ending measure of the first section is in *2/4*. This should be thought of as a quick return to the beginning rather than a change of meter.
- IV. Tonality: Given a key signature of no sharps and no flats, the entire work is in the tonality of G.
- V. Chromaticism: As in the previous canzonette, *F#* is the only accidental which accounts for the key of G.
- VI. Three Part Harmony: Trio episodes are found in measures 3 and 5. Note the harmonic rhythm in all three parts.

Handwritten musical notation for Soprano I, Soprano II, and Tenor parts. The notation is in treble clef with a common time signature (C). The Soprano I part is labeled "SOPR. I." and has "MEAS. 3" and "MEAS. 5" written above it. The Soprano II part is labeled "SOPR. II." and the Tenor part is labeled "TENOR". The music shows a three-part harmonic texture with various rhythmic values and accidentals.

VII. Duetting: Measures 6 and 9 contain duetting episodes in the two lower parts (Soprano II and Tenor).

MEAS. 6 MEAS. 9

SOPR. II

TENOR

The image shows two staves of handwritten musical notation. The top staff is labeled 'SOPR. II' and the bottom staff is labeled 'TENOR'. Above the staves, 'MEAS. 6' and 'MEAS. 9' are written. The notation consists of eighth and quarter notes on a five-line staff.

VIII. Imitation: Two rhythmic figures form the basis of imitation in this canzonetta. The first is  $\underline{\text{7}} \underline{\text{M}} \underline{\text{M}} \underline{\text{M}}$  and the second  $\underline{\text{M}} \underline{\text{M}} \underline{\text{M}}$ . Note the opening two measures where the Soprano II and Tenor imitate the Soprano I applying the first rhythmic figure.

SOPR. I

SOPR. II

TENOR

The image shows three staves of handwritten musical notation. The top staff is labeled 'SOPR. I' and the middle and bottom staves are labeled 'SOPR. II' and 'TENOR' respectively. The notation shows rhythmic figures with brackets underneath, illustrating the imitation between the parts.

The second rhythmic figure is applied in measures 10 and 11.

Handwritten musical notation for three parts: Soprano I, Soprano II, and Tenor. The notation is on a five-line staff with a treble clef. The notes are written in a cursive style. The Soprano I part has a slur over the first four notes. The Soprano II part has a slur over the last four notes. The Tenor part has a slur over the first four notes.

IX. Range of the parts:

Handwritten musical notation showing the range of the parts. The notation is on a five-line staff with a treble clef. The notes are written in a cursive style. The Soprano I part has a note on the first line. The Soprano II part has a note on the second line. The Tenor part has a note on the second space. The notes are connected by a horizontal line.

*Canzonete #11 (Donna Il Vostro Bel Viso) — Soprano I, Soprano II, and Alto*

- I. Length of work: 17 measures
- II. Structure: The work is in 2 parts. Part 1 is 10 measures long with a first and second ending. The second section is seven measures long with first and second endings.
- III. Meter: C or 4/4 time
- IV. Tonality: In the context of a key signature with no sharps and no flats, Rossi uses three accidentals (F#, C# and G#). The F# appears 3 times and the C# and G# one time each. This canzonette is in the tonality of G major.
- V. Chromaticism: F# is used in the very first measure and again at the close of each of the two sections as the leading tone of G major. In measure 12, Rossi uses a G# as the third of an E major chord but instead of moving to an A tonality, suggested by the G#, the composer uses a G natural on the following measure, note measures 12 and 13:





In measure 2, a C# is used to lead into the Dominant which becomes a minor chord when Rossi uses an F♯ in measure 3.

Handwritten musical notation for three staves. The top staff shows a melodic line with notes G4, A4, B4, C#4, and a whole note D4. The middle staff shows a bass line with notes G3, A3, B3, C4, and D4. The bottom staff shows a bass line with notes G3, A3, B3, C4, and D4, with Roman numerals IV° and V below the notes.

VI. Three Part Harmony: An example of three-part block chords is found in measure 11 when the Soprano I and II parts move in contrary motion to the Alto part.

Handwritten musical notation for three staves showing three-part harmony. The top staff (Soprano I) has notes G4, A4, B4, C5. The middle staff (Soprano II) has notes G4, A4, B4, C5. The bottom staff (Alto) has notes G3, A3, B3, C4.

VII. Duetting: The Soprano II and Alto engage in a duetting episode in measures 3 and 4.



VIII. Imitation: From measures 3 through 7 the rhythmic figure is found in all three parts at different times. The figure appears first in the duetting episode, above, beginning on the third beat of the measure. From measures 5 through 7 it begins on the first beat of the measure — and it is imitated in the Soprano I and Soprano II parts.



IX. Range of the parts:



\* **Addenda to IV (Tonality) : From measures 13 through 16 the Soprano I and II parts are in imitation on a descending Mixolydian scale pattern. Note g to g on natural notes.**

The image displays two staves of handwritten musical notation. The top staff is labeled 'SOFR. I.' and the bottom staff is labeled 'SOFR. II.'. Both staves are in treble clef. The top staff begins with a key signature of one flat (B-flat) and a common time signature. The melody consists of a descending Mixolydian scale: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter). A slur covers the first seven notes, and a fermata is placed over the final G3. The bottom staff begins with a whole rest, followed by a descending Mixolydian scale: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter). A slur covers the first seven notes, and a fermata is placed over the final G2. The notation is handwritten and includes various musical symbols such as stems, beams, and slurs.

*Canzonette #12 (Non Voglio Piu Seruire) – Soprano, Alto, and Tenor*

- I. Length of work: 21 measures
- II. Structure: In 3 sections of 6 measures, 3 measures and 12 measures respectively. The first and third sections have a first and second ending while the short middle section acts as a bridge between the first and third sections.
- III. Meter: Measures 1 through 12 are in C or 4/4 time while a change to 3/4 time takes place from measures 13 to 20. The closing first and second ending measures revert back to 4/4 time. The duple and triple meters give this canzonette the appearance of a pavan and galliard, respectively, two popular court dance forms of the period.
- \*IV. Tonality: Once again, tonality is established by chromaticism rather than by key signature. There is a wavering between a C and G tonality through the use of F#.
- V. Chromaticism: The only accidental in the work is F#, which appears five times and curiously enough, all in the Alto part. Whenever used, it is the leading tone of G.
- VI. Three Part Harmony: The first section, which is pavan-like in appearance, displays vertical chords on the same rhythm from measures 1 through 4.

Handwritten musical notation for the first section of the canzonette, showing the Soprano, Alto, and Tenor parts. The notation is written on three staves, each with a treble clef and a common time signature (C). The Soprano part (top) begins with a C-clef and a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The Alto part (middle) begins with a C-clef and a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The Tenor part (bottom) begins with a C-clef and a quarter rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

In the third section, which looks like a galliard, we find block chords in a 3 pulse meter from measures 13 through 18.

Handwritten musical score for Soprano (SOPR.), Alto (ALTO), and Tenor (TENOR) parts, measures 13 through 18. The score is written in 3/4 time. The Soprano part begins with a treble clef and a 3/4 time signature. The Alto part begins with a treble clef and a 3/4 time signature. The Tenor part begins with a bass clef and a 3/4 time signature. The music consists of a sequence of notes and rests, with some notes beamed together. The Soprano part has a melodic line with some grace notes. The Alto part has a similar melodic line with some grace notes. The Tenor part has a similar melodic line with some grace notes.

VII. Duetting: In measures 6 and 7 of the short middle section we find the only duetting episode of the work in the Alto and Tenor parts.

Handwritten musical score for Alto and Tenor parts, measures 6 and 7. The score is written in 3/4 time. The Alto part begins with a treble clef and a 3/4 time signature. The Tenor part begins with a bass clef and a 3/4 time signature. The music consists of a sequence of notes and rests, with some notes beamed together. The Alto part has a melodic line with some grace notes. The Tenor part has a similar melodic line with some grace notes.

VIII. Imitation: One example of imitation is found in this canzonette (both melodic and rhythmic). It occurs in measures 10 and 11 of the Soprano and Tenor parts.

The image shows two staves of handwritten musical notation. The top staff is labeled 'SOP.' and the bottom staff is labeled 'TEN.'. Both staves are in treble clef. The music consists of two measures. In the first measure, the Soprano part has a quarter note G4, followed by eighth notes A4, B4, and C5. The Tenor part has a whole rest. In the second measure, the Soprano part has a quarter note D5, followed by eighth notes C5, B4, and A4. The Tenor part has a quarter note D5, followed by eighth notes C5, B4, and A4. This illustrates a melodic and rhythmic imitation between the two parts.

IX. Range of the parts:

The image shows three staves of handwritten musical notation, labeled 'SOP.', 'ALTO', and 'TENOR' from top to bottom. Each staff shows a range of notes. The Soprano part has notes G4, A4, B4, and C5. The Alto part has notes G3, A3, B3, and C4. The Tenor part has notes G2, A2, B2, and C3. This illustrates the range of the parts.

\*Addenda to IV Tonality: The Soprano part from measures 15 through 18 contains a descending scale pattern in the Dorian mode (from D to D on all natural notes). One step of the scale is missing i.e., B

The image shows a single staff of handwritten musical notation in treble clef. It contains a descending scale pattern starting on D4 and ending on D3. The notes are D4, C4, B3, A3, G3, F3, E3, D3. The note B3 is missing, which is why the scale is identified as Dorian mode.

*Canzonette #13 (Io Mi Sento Morire) – Soprano, Alto, and Tenor*

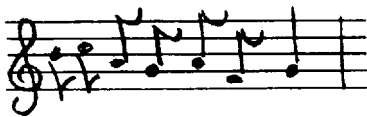
- I. Length of work: 23 measures
- II. Structure: In 2 sections. Section 1 is 8 measures long with a repeat while section 2 is 15 measures long with a first and second ending.
- III. Meter: The entire work is in C or 4/4 time
- IV. Tonality: The first section is in C major (Ionian mode). In the first six measures of the second section, Rossi modulates to the key of F through the use of a Bb. From there, the composer returns to the tonality of C major which closes the work.
- V. Chromaticism: Only one accidental is found in the work i.e., the Bb mentioned under tonality above. It is found in measure 10 of the Tenor part.
- VI. Three Part Harmony: Just a few measures of three part vertical harmony are found in this work. Measure 1 opens like a stately pavan but this is short-lived when the Alto part moves independently in the second measure.

SOPR.

ALTO

TENOR

In measure 5 we see more movement in the three parts on eighth notes.

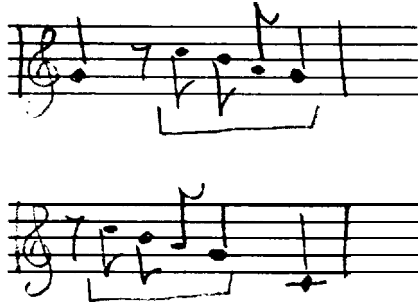


VII. Duetting: A duetting episode occurs on the first 3 measures of the second section (measures 9 through 11) — the only one in the work. Observe the Alto and Tenor parts.





VIII. Imitation: The dominant textural trait of this canzonette can be found in the imitative figures it displays. In measure 6 we have an example of melodic imitation; the Tenor voice enters first, followed closely by the Soprano.



Then, in measures 14 and 15, we have another figure which is found in all three voices i.e., first in the Alto, then in the Soprano and third in the Tenor.

Handwritten musical notation for measures 14 and 15, showing a shared melodic figure across three voices. The Soprano staff (top) begins with a melodic phrase: a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F4. The Alto staff (middle) enters with the same melodic phrase, starting one measure later. The Tenor staff (bottom) enters with the same melodic phrase, starting two measures later. A bracket underlines the shared melodic figure in all three staves.

In measure 17, the Tenor part enters on the same figure which begins four measures of close imitation, both melodic and rhythmic. Observe measures 17 through 20.

Handwritten musical score for Soprano (SOPR.), Alto (ALTO), and Tenor (TENOR) parts, measures 17 through 20. The score is written on three staves in treble clef. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a sixteenth-note figure: G4-A4-B4-C5-D5-E5-F5-G5. The Alto part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a sixteenth-note figure: G4-A4-B4-C5-D5-E5-F5-G5. The Tenor part begins with a half note G3, followed by quarter notes A3, B3, and C4, then a quarter rest, and finally a sixteenth-note figure: G3-A3-B3-C4-D4-E4-F4-G4. Brackets under each staff indicate the sixteenth-note figures in measures 17 and 19.

IX. Range of the parts:

Handwritten musical notation showing the range of the parts for Soprano (SOPRANO), Alto (ALTO), and Tenor (TENORE). The notation is written on three staves in treble clef. The Soprano part shows a range from G4 to G5. The Alto part shows a range from G4 to G5. The Tenor part shows a range from G3 to G4. A horizontal line is drawn below the Tenor staff.

*Canzonette #14 (L'Alma Vostra Beltade) – Soprano, Alto, and Tenor*

- I. Length of work: 19 measures
- II. Structure: In two parts. The first part is 8 measures long with a repeat while the second part is 11 measures long with a first and second ending.
- III. Meter: The entire canzonette is in C or  $4/4$  time.
- IV. Tonality: Both sections open and close in C major. In the second section there is some movement toward the tonality of d minor; one does find a major dominant chord (A, C#, E) and a minor tonic chord (d, f, a) but neither a major or minor subdominant chord (G, B, D or g, b<sup>b</sup>, d). Rossi teases the ear but doesn't establish a d tonality. Observe measures 12 through 15.

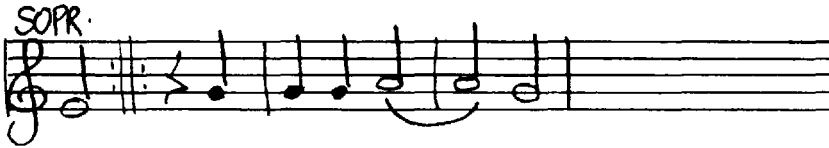


- V. Chromaticism: Two accidentals appear in this work i.e., F# and C#. The F# is found just once as a passing tone in measure 2 (Alto part).



C# is used 3 times as indicated above under Tonality.

- VI. Three Part Harmony: Measures 8 through 10 contain block harmony in all three parts.



- VII. Duetting: Only one duetting episode is found in the work.  
Note the Soprano and Alto parts in measures 3 and 4.



- VIII. Imitation: An example of melodic imitation is found in measures 4 through 6 where the Tenor imitates the Alto.

ALTO

TENOR

- IX. Range of the parts:

SOPR ALTO TENOR

*Canzonette #15 (Correte Amanti) – Soprano I, Soprano ZI, and Bass*

- I. Length of work: 16 measures
- II. Structure: The work is in 2 parts of eight bars each; the first section is repeated while the second section has first and second endings.
- III. Meter: In C or 4/4 time
- IV. Tonality: Given a key signature of one flat, the first section is in d minor while the second section modules into and closes in g minor.
- V. Chromaticism: The first section contains one accidental, a C# in the seventh measure, which creates a major V chord in the context of d minor. In the second section F# is used four times as the third of the major V chord. The constant use of Bb reminds us of the g minor tonality. Only once is a B $\natural$  used as the third of the tonic chord; it provides a striking change of color but the work moves back to and closes in g minor.
- VI. Three Part Harmony: In measures 8 through 10, Rossi has the three parts singing an F major chord; the same tone is sung four times on different note values.

SOPR. I:

SOPR. II:

BASS:

VII. Duetting is absent from this work.

VIII. Imitation: Rhythmic imitation is found in measures 1 to 3 of the Soprano I and II parts.

SOPR. I.

SOPR. II.

The work contains no melodic imitation.

IX. Range of the parts:

SOPR. I.      SOPR. II      BASS

*Canzonette #16 (Ahi Chi Mi Tiene Il Core) — Soprano I, Soprano II, and Bass*

- I. Length of work: 24 measures
- II. Structure: Two part form. The first part is eleven measures in length with a repeat while the second part is thirteen measures with a first and second ending.
- III. Meter: In C or 4/4 time
- IV. Tonality: With a key signature of one flat, the first part opens in g minor and closes in d minor. The second part opens and closes in g minor.
- V. Chromaticism: In the first section, F# is used four times to reinforce the tonality of g minor. C# is used once at the close of the first section as the third of an A major chord which leads to a d tonality at the close of the first part. In the second section Eb appears twice in keeping with the tonality of g minor and F# once as the leading tone of g.
- VI. Three Part Harmony: Rossi reminds us, in this canzonette, that we are in the period of the madrigal and individual-voiced counterpoint, Harmony in this setting evolves from the interaction of 3 independent voices rather than vertical block chords. Note measure 2 as an example.





VII. Duetting: In measures 6 and 7 the Soprano II and Bass parts are in thirds while the Soprano I part moves independently.

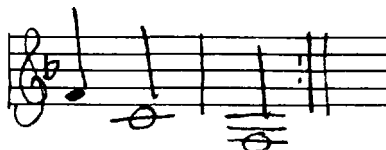
VIII. Imitation: From measures 16 through 21 the Soprano I and II parts display rhythmic imitation.

There are no examples of melodic imitation in this canzonette.

IX. Range of the parts:

*Canzonette #17 (Scherzan Intorno I Pargolette Amori) — Soprano I, Soprano ZZ, and Alto*

- I. Length of work: 18 measures
- II. Structure: The work is in two parts of 7 measures and 11 measures respectively.
- III. Meter: This two part work has two meters. The first section is in 3/4 while the second is in C or 4/4 time.
- IV. Tonality: The entire work is in the key of F major (Bb is in the key signature).
- V. Chromaticism: Eb is used twice in the first section; these are used to provide changes of tonal color, rather than modulation to another tonality. Only one accidental, a **B $\flat$** , is found in the second section as a passing tone between two chords.
- VI. Three Part Harmony: Since this work is constructed along imitative and contrapuntal lines, only one place can be found where 3 part vertical harmony exists. Note measures 6 and 7 which end the first part.



The preponderance of individual-voiced counterpoint is seen in measures 15 through 17. Three part harmony in this setting results from the interaction of three voices.



Three staves of musical notation in treble clef, showing three-part harmony. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a line with quarter and eighth notes, including a triplet. The third staff contains a line with quarter notes and a triplet, with a slur over the first three notes.

VII. Duetting: Measures 5 and 6 contain a little episode in the Soprano I and II parts.



Two staves of musical notation in treble clef, showing duetting. The first staff contains a melodic line with quarter and eighth notes. The second staff contains a line with quarter and eighth notes, including a triplet.

VIII. Imitation: Two kinds of imitation are found in measures 1 through 4. First, the Soprano II and Alto parts are in fifths from measures 1 through 3.

Handwritten musical notation for Soprano II and Alto parts. The Soprano II part is written on a treble clef staff with a key signature of one flat (Bb). The Alto part is written on a bass clef staff with a key signature of one flat (Bb). Both parts show a melodic line in measures 1 through 3, with a bracket underneath indicating the interval of a fifth between the two parts.

Then from measures 2 through 4, the Alto and Soprano I parts engage in melodic imitation.

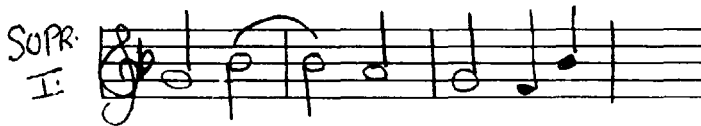
Handwritten musical notation for Soprano I and Alto parts. The Soprano I part is written on a treble clef staff with a key signature of one flat (Bb). The Alto part is written on a treble clef staff with a key signature of one flat (Bb). Both parts show a melodic line in measures 2 through 4, with a bracket underneath indicating the interval of a fifth between the two parts.

IX. Range of the parts:

Handwritten musical notation showing the range of the parts. The Soprano I part is written on a treble clef staff with a key signature of one flat (Bb). The Soprano II part is written on a treble clef staff with a key signature of one flat (Bb). The Alto part is written on a treble clef staff with a key signature of one flat (Bb). The notation shows the range of the parts, with a double bar line at the end of each staff.

*Canzonette #18 (Mirate Che Mi Fa Crudel Amore) — Soprano I,  
Soprano II, and Bass*

- I. Length of work: 30 measures
- II. Structure: In three parts of 12, 5 and 13 measures respectively.
- III. Meter: The entire work is in C or 4/4 time except for the first ending measure of the first section which amounts to a quick return to the beginning.
- IV. Tonality: With a signature of one flat, the entire work is in g minor save a temporary modulation to d minor in measures 7 through 9. There is a wavering between the major and minor dominant chords (D, F#, A and d, f, a).
- V. Chromaticism: F# is used 6 times as the third of the major dominant chord (D, F#, A). C# is used once as the third of an A major chord (the V of V) in modulating to d minor. Eb is used four times as part of the g minor tonality (only a Bb appears in the key signature),
- VI. Three Part Harmony: In measures 12 through 14 we have an example of the same harmonic rhythm in all three parts.



VII. Duetting: The Soprano I and Bass engage in a duetting episode from measures 19 through 21.

SOPR. I:



BASSO



The image shows two staves of handwritten musical notation. The top staff is labeled 'SOPR. I:' and the bottom staff is labeled 'BASSO'. Both staves are in G major (one sharp) and 4/4 time. The Soprano I part consists of a melodic line with a slur over measures 19 and 20, and a final note in measure 21. The Bass part consists of a lower melodic line with a slur over measures 19 and 20, and a final note in measure 21.

VIII. Imitation: The work opens with a 2 measure figure in the Soprano I part. Two measures later the same figure is imitated in the Soprano II part.

SOPR. I:



SOPR. II:



The image shows two staves of handwritten musical notation. The top staff is labeled 'SOPR. I:' and the bottom staff is labeled 'SOPR. II:'. Both staves are in G major (one sharp) and 4/4 time. The Soprano I part starts with a 2-measure figure (measures 1 and 2) that is imitated by the Soprano II part (measures 3 and 4). The 2-measure figure consists of a half note G4, a quarter note A4, a quarter note B4, and a half note G4. The Soprano II part starts with a whole rest in measure 3, followed by the same 2-measure figure in measure 4.

In the final section of the work we encounter close rhythmic imitation which reminds us of a Beethoven development section. Observe measures 24 through 27.

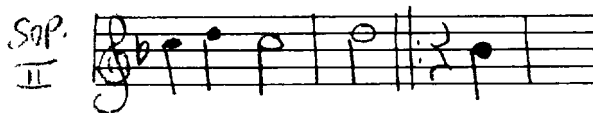
Handwritten musical notation for measures 24 through 27. The notation is arranged in three staves. The first staff is in treble clef with a key signature of one flat (B-flat). It contains four measures: a quarter note, a half note, a quarter note, and a quarter note. The second and third staves are in treble clef and contain four measures each. The second staff has a series of eighth notes in the first measure, followed by a quarter note, a quarter note, and a quarter note. The third staff is in bass clef and contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note. Brackets are drawn under the notes in the first and second staves to indicate rhythmic imitation between the parts.

IX. Range of the parts:

Handwritten musical notation showing the range of the parts. The notation is arranged in three staves. The first staff is labeled "SOPI. I:" and is in treble clef. The second staff is labeled "SOPI. II:" and is in treble clef. The third staff is labeled "BASS:" and is in bass clef. The notation shows the range of the parts with notes and rests. A double bar line is present at the end of each staff.

*Canzonette #19 (Se'l Leoncorno) — Soprano I, Soprano II, and Bass*

- I. Length of work: 22 measures
- II. Structure: In 3 parts of 7 measures, 5 measures and 10 measures respectively. The first and third parts have first and second endings while the middle section is not repeated.
- III. Meter: In C or 4/4 time. The first ending measures of both the first and third sections are in 2/4 time which is nothing more than a quick return to the beginning of the respective sections.
- IV. Tonality: With a key signature of one flat (Bb) this canzonette is in the tonality of G. Through chromaticism there is a wavering between G major and g minor. The chords which end each of the three sections form an interesting feature of this work (the first section ends with all three parts on G, the second on an incomplete chord i.e., Bb, D, Bb from bottom to top and an incomplete chord at the close G, Bb, G).
- V. Chromaticism: F# is used 6 times as the third of the major dominant chord of G. Eb appears 3 times to reinforce the g minor tonality. C# is used just once to give the temporary feeling of a D tonality in measures 14 through 16. Finally, B is used just once, in the final chord of the work, to give a G major feeling.
- VI. Three Part Harmony: The close of the second section has the three parts in vertical harmony. Note measures 11 and 12.





VII. Duetting: In measures 7 and 8 the Soprano II and Bass parts are in thirds.



In another instance, the same two parts engage in another episode but this time the Bass outlines chords in contrast to the stepwise movement of the Soprano II part. Observe measures 14 through 16.



VIII. Imitation: An interesting example of imitation is found in measures 2 through 4 where the Bass, Soprano II and Soprano I sing the same figure in succession.

Handwritten musical notation showing three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in alto clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (B-flat). Each staff contains a sequence of notes, with brackets underneath indicating that the same melodic figure is repeated in each part.

IX. Range of the parts:

Handwritten musical notation showing three staves of music. The top staff is labeled "Soprano I" and has a treble clef. The middle staff is labeled "Soprano II" and has a treble clef. The bottom staff is labeled "Bass" and has a bass clef. Each staff shows a range of notes with a double bar line at the end.

## HAZZANUT FOR A ROYAL OCCASION

CHARLES HELLER

A Royal occasion in Toronto last September provided a unique challenge to Jewish music. The event was an interfaith Service of Thanksgiving, attended by Her Majesty Queen Elizabeth II, with contributions from diverse Christian groups as well as Moslems and Jews. To represent the latter, Cantor Louis Danto of Beth Emeth Synagogue, Toronto, had been invited to chant a 'prayer'; the organizers did not provide any more specific details. I was in turn approached to provide something suitable.

The first question was: what form should this 'prayer' take? It seemed most appropriate to me that the text should be the formal Prayer for the Welfare of the Royal Family as printed in the British (Orthodox) Siddur ('Authorized Prayer Book'). This prayer (*Hanoten teshuah*) is recited on every Sabbath and Festival in Britain as well as in South Africa and probably elsewhere in the Commonwealth, although curiously enough it has fallen into oblivion in Canada. This prayer is normally recited (in English) by the Rabbi, although there is a simple musical setting by the 19th-century composer Mombach. The text is particularly sonorous in its Victorian version, and is worth quoting here, opening with Psalm 144: "May He who dispenseth salvation unto kings, and dominion unto princes; whose kingdom is an everlasting kingdom; who delivered His servant David from the destructive sword; who maketh a way in the sea, and a path through the mighty waters; may He bless, preserve, guard, assist, exalt, and highly aggrandize, Our Sovereign Lady Queen VICTORIA ... (etc.)' The more Imperialistic sentiments have however been suppressed in the current version.

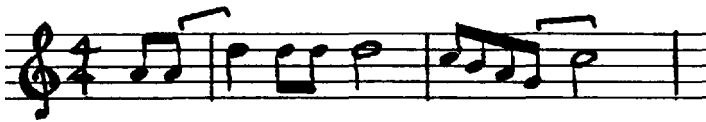
So much for the text. In composing the music I had the following in mind:

1. The accompaniment would be provided by the Central Staff Band of the Salvation Army, a highly professional group of some 35 musicians.
2. The piece was to take three minutes,

**Charles Heller** is Choir Director at Bath Emeth Yehuda Synagogue, Toronto. His original research on diverse aspects of Jewish Music has been published in the *Canadian Folk Music Journal* and the *Journal Of the Arnold Schoenberg Institute*. He also taught a course in Jewish Music at the University of Toronto School of Continuing Studies. His most recent set of musical arrangements is *Encore!* (duets published by the Toronto Council of Hazzanim, 1983).

3. It would be performed before an essentially non-Jewish audience, although sung in Hebrew.
4. I preferred to avoid “freygish-sounding’ music precisely because this is what non-Jews expect of Jewish music. (I recall an occasion on a CBC Radio quiz when listeners had to identify an unnamed piece, which was in fact Achron’s *Hebrew Melody*. The producers were struck by the large number of listeners who said it sounded ‘Jewish’ or ‘Hebrew’.)
5. The piece should be based on authentic and appropriate nusah as far as possible.
6. The exploitation of the highly polished vocal and cantorial skills of the performer (Cantor Danto).
7. The music should fit a Royal occasion.

Many of these criteria were met at one stroke by the adoption of a particular traditional melody for the opening, that used for Psalm 144 before *Motsaei Shabbat Maariv*:



(cf. *Kol Rinah* [London] Number 127; *Zamru Lo* Vol. 2, p. 167)

The opening of this melody, using a sequence of fourths, is a very strong motive which is adaptable to many situations. The interval of a fourth also hints at the IV-I cadence which is so crucial to traditional nusah. This provided a useful way of linking different sections of the piece. The overall structure of the composition emerged as a sequence of short sections, not exactly variations on the traditional Psalm tune, but each ‘taking off’ from it, reflecting, of course, the changing mood and meaning of the text from section to section. The Psalm tune hovers between major and relative minor (no freygish here!) and sounds suitably majestic. It lends itself to brass band scoring and treatment in what might be called the ‘English Regal’ style. (An example of this would be Vaughan Williams’ setting of Psalm 100, originally composed for the 1953 Coronation and which, I was delighted to find, after writing the music, was also on the programme at the Toronto Service.)

The prayer for the Royal Family is traditionally recited after *Yekum Purkan* and could have been set in the so-called ‘*Mi Sheberach* mode’. I preferred to stick to the major-minor materials, however,

utilizing the major nusah as sung between *aliyot on* Shabbat, which also hints at a brass band fanfare.

The performance was broadcast live by CBC TV and radio and reported widely in the Jewish and non-Jewish Press. Particular mention was made of the fact that, Her Majesty personally congratulated Cantor Danto on his performance. This may well have been an unique occasion in Jewish history, in which a cantor performed before the reigning monarch of the country.

There was also novelty in the situation of the cantor working closely and successfully with a non-Jewish ensemble. The event attracted the attention of many Church musicians, for whom it was a revelation to hear the reserves of technique and expression to be found in hazzanut. This Interfaith Service could have turned into a mere circus; but instead it promoted genuine feelings of friendship between faiths and triggered a desire to benefit from each others talents in the future.

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**A ROYAL OCCASION:  
A SERVICE OF THANKSGIVING**

*"People of Faith in God Celebrate and Give Thanks"*

*A Service of Thanksgiving  
in Celebration of  
The Bicentennial of Ontario and  
The 150th Anniversary of the City of Toronto*

*in the presence of  
Her Majesty The Queen  
and  
His Royal Highness The Duke of Edinburgh*

*September 30, 1984*

*3:15 p. m.*

*Maple Leaf Gardens, Toronto*

# Order of Service

## Processional

\* \* \*

**Arrival of  
Her Majesty The Queen  
and His Royal Highness  
The Duke of Edinburgh**

\* \* \*

## O Canada

\* \* \*

## Introductory Statement of Purpose

by The Right Reverend Arthur D. Brown,  
Anglican Suffragan Bishop of Toronto

\* \* \*

## Call to Prayer

*Azan*  
by Imam Bilal Mohamed

\*\*\*

## Call To Worship

by The Right Reverend W. Clarke MacDonald,  
Moderator, United Church of Canada

\* \* \*

Hymn — "Joyful, Joyful We Adore Thee" (Hymn to Joy)

Joyful, joyful we adore thee,  
God of glory, Lord of love;  
Hearts unfold like flowers before thee,  
opening to the sun above.  
Melt the clouds of sin and sadness,  
drive the dark of doubt away;  
giver of immortal gladness,  
fill us with the light of day.

All thy works with joy surround the  
earth and heaven reflect thy rays;  
stars and angels sing around thee,  
centre of unbroken praise.  
Field and forest, vale and mountain  
flowery meadow, flashing sea,  
chanting bird and flowing fountain,  
call us to rejoice in thee.

\* \* \*

## Reading from Jewish Tradition

From the Ethical Writings of Rabbi Eleazar of Wurms (13th Century)

by Rabbi Jordan Pearlson,  
President, Toronto Board of Rabbis

\* \* \*

"Prayer For The Welfare of the Government"

by Cantor Louis Danto,  
Beth Emeth Synagogue

\* \* \*

## Reading from Islamic Tradition (Quran)

Al Fatihah 1:1-7; Roman 30:17-27; Women 4:1

by Iman Said Zafar,  
Markaz Al-Dawa Al-Islami

\* \* \*

## Reading from Christian Tradition

Matthew 5:38-48

by His Royal Highness The Duke of Edinburgh

\* \* \*

Hymn — "God Who Gives to Life Its Goodness" (Hyfrydol)

God who gives to life its goodness  
God creator of all joy,  
God who gives to us our freedom,  
God who blesses tool and toy:  
teach us how to laugh and praise you,  
deep within your praises sing,  
till the whole creation dances

God who fills the earth with beauty  
God who binds each friend to friend  
God who names us co-creator,  
God who wills that chaos end:  
grant us now creative spirits,  
minds responsive to your mind,  
hearts and wills your rule extending



## Homily

The Most Reverend Lewis S. Garnsworthy,  
Anglican Archbishop of Toronto

\* \* \*

## Prayers of the People

\* \* \*

Introduction

by His Grace Sotirios,

Bishop of Toronto Greek Orthodox Diocese

Almighty and merciful God, we come together at this time, in this place, to give thanks to you and to celebrate important milestones in the life of our province and city.

We do so with grateful hearts. We live in a beautiful and bountiful land and are mindful that we enjoy advantages and privileges that others are denied.

Our people are divided by race, language, cultural and religious tradition, but are united in our acceptance of your sovereignty over all creation.

Strengthen among us the spirit of being members of one family, unite us in the cause of justice, the love of freedom and the quest for peace and order.

Amen.

\* \* \*

### 1. For the Queen

*Leader:* Sylvia Meade, First Baptist Church

Almighty God, we your people offer thanks for the work and leadership of Elizabeth our Queen; for her example as wife and mother; for her devotion and tireless service to all nations of the Commonwealth; and for the standard which she has set in public life.

*People:*

Hear our prayer, O God, for Her Majesty the Queen and all members of the Royal family and for all her ministers in government. May they continue to promote understanding and honour our cultures and religious faiths.

## 2. For the Family

*Leader:* Fatima Ravat, Markaz Al-Dawa Al-Islami

We are thankful, O God, for our parents: in them we have received gifts we can never lose, nourished in patience and wisdom; for their examples for love and constancy upon which family life is built; we are grateful when love is made visible in the world.

*People:*

We pray, O God, that you will protect our children, that you will give the gift of love to husbands and wives that family life will grow strong in our society.

\* \* \*

## 3. For Peace

*Leader:* Skaidrite Leja, St. Andrew's Latvian Lutheran Church

We praise you, O God, that you have blessed this city and this province with tranquility. We call to mind all those who find here a refuge from war and turmoil to work out their lives in the security of a land at peace.

*People:*

We beg of you, O God, keep our streets and our fields free of strife and preserve our cultures in harmony. May the people of this earthly kingdom build up your kingdom of peace.

\* \* \*

## 4. For Justice

*Leader:* Anna Maria Abate, St. Thomas Aquinas Roman Catholic Church

We are thankful, heavenly Creator, for the bounty of this land and the industry of its people. We recall with gratitude those who work untiringly for the mentally and physically ill, for the care of those less fortunate, for the security afforded the aged and for the education extended to our young people. We cherish the efforts of those who labour to build in this land a free and just society.

*People:*

We pray for compassion for those in need, for those exploited or forbidden to speak. We, your people gathered before you, pray that all may thirst for justice and look to you as their eternal reward.

## 5. For Worship

*Leader:* Chris Bouris, Annunciation Greek Orthodox Church

We are thankful, O God, for freedom to worship you in our traditions of faith. We are grateful that here we may stand as your family and give praise to you without fear. We rejoice in handing on our faith in you and learning together the richness of your love and the depth of your wisdom.

*People:*

O God, may our children enjoy their right to life as faithful people. May religious persecution be taken from our world and may tolerance prevail. Grant wisdom always to those called to leadership in faith.

\* \* \*

*Hymn – “ Now Thank We All Our God” (Nun Danket)*

Now thank we all our God,  
with heart, and hands, and voices,  
who wondrous things hath done,  
in whom this world rejoices;  
who from our mother's arms  
hath blessed us on our way  
with countless gifts of love,  
and still is ours today.

O may this bounteous God  
through all our life be near us,  
with ever joyful hearts  
and blessed peace to cheer us,  
and keep us in his grace,  
and guide us when perplexed;  
and free us from all ills  
in this world and the next.

\* \* \*

### Blessing

His Eminence G. Emmett Cardinal Carter,  
Roman Catholic Archbishop of Toronto

\* \* \*

### God Save The Queen

\* \* \*

### Recessional

\* \* \*

### Presentations

\* \* \*

(♩ = 100 + ??)  
(CONCERT PITCH)  
maestoso

HANOTEN TESHUAH  
(Prayer for Queen & Government)

words: Jewish prayer Book  
music: Charles Heller

VOICE Solo Tenor

CORNETS >>> > v >>> > v

CORNETS >>> > v >>> > v

HORNS

TRBS

BASSES

Hand

ten teshu-a lam-la-chim, u-meshala lan-si-chim, u-meshala-

Horns

Trbs

\* Traditional Melody Psalm 144.

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: "lan-si- chim" and "Mal-chu- to mal-". The second staff is a piano accompaniment line with a 2/2 time signature. The third and fourth staves are piano accompaniment lines with a 4/4 time signature. The fifth staff is a piano accompaniment line with a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics: "chut olanim" and "Hu yeva- rech.". The second staff is a piano accompaniment line. The third and fourth staves are piano accompaniment lines. The fifth staff is a piano accompaniment line. The score includes various musical notations such as notes, rests, and dynamic markings.

(free)

Et hamalka E-lizabeth Hashenit, v'et Mishpachat Hamlucha, v'et kol sarei Me'ei-nat Cana-

(slower)

da. Melech makhei Hamlechim, B'rachamav Yeha-yeha, v'yishm'u

Horn

Trbs

Trbs

mp

re-ha Umikot Tsarad v'yagon Yatsi-le ha, v'yi-ten B'li ba u-v'-

(Tuba)

lev kol Ya-n-tso-ha ru nich chorama, u-v-na, L'hacha zik shalom hamalehot, v' shal-

*dolce* *8va* *more >>>* *more >>>*

vat a - mah, v'la asot, chesed v'e - met - chesed v'e - met -

*note*

The first system of the handwritten musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "vat a - mah, v'la asot, chesed v'e - met - chesed v'e - met -". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a simple bass line. A dynamic marking of *note* is present above the first piano staff.

Im Kol - yash - ve - ha. *Com* *slow* *Tempo Jo*

The second system of the handwritten musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "Im Kol - yash - ve - ha." and includes performance instructions: *Com*, *slow*, and *Tempo Jo*. The piano accompaniment continues with chords and a bass line. Dynamic markings of *p* and *f* are visible in the piano part.



**P**

B'ya-me-ha Uv'gale-nu, Yiz-ros a vinnu shebaskama-yim, suk-

**P** (of xylophone)

Horns

*poco cresc...*

*poco cresc...*

*p p p F? G? C? C?*

kat shalom alkol yoshevei Tevel, sukat shalom al kol Yoisvei Te-vel V'no mar A-

*poco cresc...*

*poco cresc...*

*p p p F? E am C? dm G C am*

Men V<sup>2</sup>-no

Horns f  
(as before)

Mar Poco rit

V<sup>1</sup>-no - Mar

A - Men  
3 Corns

(Horns same as  
Corns)

Tpt 1

cymb x  
B.D. y x

## CONVENTION PROCEEDINGS

Beginning with the current issue of the "Journal of Synagogue Music," and continuing in each subsequent June issue, we shall publish the major papers and addresses delivered at the annual conventions of the Cantors Assembly. Technical and economic problems make it difficult to continue to publish the full proceedings of each convention as in the past. Until these can be overcome, the Editors will use the Journal as the means of providing our readers with texts of the most relevant and useful convention papers.

The following items are included in this issue:

The proceedings of the Honors Convocation of the Jewish Theological Seminary of America, held on Sunday evening, May 5th at the 38th annual convention. These proceedings include the formal program, the conferring of the degree of Doctor of Music, *honoris causa* to Hazzan Samuel Rosenbaum, the Convocation address by the Chancellor of the Seminary, Dr. Gerson D. Cohen, and the awarding of the designation of Honorary Fellows of the Cantors Institute to Hazzanim Frank Birnbaum, Merrill Fisher, Kalman Fliegelman, Joseph Guttman, William Hauben, Yehuda Keller, Joseph I. Kurland, Fred S. Mannes, Abraham Seif, Shlomo Shuster, and Larry Vieder.

Also included are the Report of the Executive Vice President, delivered at the 38th annual meeting of the Cantors Assembly on Tuesday, May 7th, and the precedent breaking address of Rabbi Alexander Shapiro, President of the Rabbinical Assembly, also delivered on Tuesday, May 7th.

Finally, an informative and highly practical discussion of Hebrew diction as presented by Hazzan Pinchas Spiro at the 37th annual convention, on Wednesday, May 23, 1984.

In this fashion we hope to publish, in future issues, other important papers from the 1985 convention, and from the 1983 and subsequent conventions. (The 1982 Proceedings are the last to be published in toto.)

HONORS CONVOCATION  
 THE JEWISH THEOLOGICAL SEMINARY  
 OF AMERICA  
 CANTORS ASSEMBLY

Sunday, May 5, 1985 at 9:00 P.M.

The Playhouse — Grossinger's Hotel

*(Seated on the Platform Are: Rabbi David C. Kogen, Rabbi Morton Leifman, Rabbi Shamai Kanter, Hazzan Samuel Rosenbaum, Hazzan Ivan E. Perlman, Hazzan Ben Belfer, Hazzan Sol Mendelson, Hazzan Henry Rosenblum, Mrs. Judith Tischler, Hazzan Max Wohlberg, Hazzan Eliot Vogel)*

Rabbi David C. Kogen, *Presiding*

WELCOME

HAZZAN SAMUEL ROSENBAUM:

It is a particular pleasure to open the 38th Annual Convention of the Cantors Assembly by welcoming the members of the administration and the faculty of the Jewish Theological Seminary of America who are participating in this Academic Honors Convocation tonight.

I am happy to introduce to you Rabbi David C. Kogen, Vice-Chancellor of the Seminary, the Presiding Officer; Rabbi Morton M. Leifman, Vice President of the Seminary and Dean of the Cantors Institute who will present the candidates for designation as Honorary Fellows, and also Hazzan Ben Belfer, Hazzan Sol Mendelson, Hazzan Henry Rosenblum, Mrs. Judith Tischler, Hazzan Eliot Vogel, and Hazzan Max Wohlberg, members of the faculty of the Seminary's Cantors Institute Seminary College of Jewish Music.

As some of you may know, the Seminary is about to celebrate the 100th Anniversary of its founding. This centennial celebration is a source of great pride and admiration for all of us. We will soon be participating in centennial events in our home communities but I wish to avail myself of this opportunity to offer congratulations to the parent institution of the Cantors Assembly, The Jewish Theological Seminary of America on its 100th Anniversary. And now, I turn the podium over to Rabbi Kogen.

RABBI DAVID KOGEN:

The opening prayer will be offered by Rabbi Shamai Kanter, a graduate of the Jewish Theological Seminary of America and spiritual leader of Temple Beth El, Rochester, New York.

RABBI SHAMAI KANTER:

**Ribono shel olam. 0** Master of the vastness of Your universe, we come together at a time when during the last several days we have been struck with the depth of emotions that we thought were long forgotten and long buried. Memories that were far from us here suddenly seemed to come so near. As our beloved teacher, Abraham Joshua Heschel once taught us, we find ourselves much more Jewish in our feelings than we ever suspected.

And so we come together remembering the important truth of what we share as a people and as those who try to serve You. **D'varkha emet v'kayam la-ad.** Lord, Your word exists forever. Your word ever inspires our lives. Help us to search for the melodies as well that illuminate the meaning of Your sacred word. For melodies inspire, melodies help us to remember. Melodies help us to study. Melodies help us to understand.

We ask Your help, strengthening us so that we may learn more deeply, so that we can teach more truly, helping us to live more intensely so that we can communicate by our lives more directly. Help us to love more completely so that we can shine forth Your love to all of Your people, to all of Your children.

We pray, as well, that You grant that we ever honor those who serve for us as example through teaching, through service to Your people. Help us to honor those who show us that our greatest dignity is in finding new ways to serve You and to help others to sing Your song.

So may it be.

Amen!

RABBI DAVID KOGEN:

Hazzan Rosenbaum, Hazzan Perlman, Rabbi Leifman, Hazzan Mendleson, Hazzan Rosenbaum, Mrs. Tischler, Hazzan Wohlberg, Colleagues, Honorary Fellows of the Cantors Institute, Alumni of the Cantors Institute, and dear friends and guests:

We are gathered here today in formal Academic Convocation of the Jewish Theological Seminary of America to confer the Degree of Doctor of Music, **Honoris Causa** on your distinguished Executive Vice-President, Hazzan Samuel Rosenbaum, who is not only a consummate artist, creator, explicator and exponent of Jewish liturgical

music, but also a man whose leadership of the Cantors Assembly has served to enhance the perception of the role of the cantorate in American society. We meet, too, to demonstrate by word and by deed the admiration and affection, the respect and esteem, in which we hold those distinguished members of the Cantors Assembly who have been recommended by the faculty of the Cantors Institute and the Seminary College of Jewish Music for designation as Honorary Fellows of the Cantors Institute. This distinction is the highest award that the Cantors Institute can bestow, and it is therefore only proper that the awards be conferred within the context of this special convocation.

Before proceeding, I want to say a special word of welcome to the Honorary Fellows of the Cantors Institute who received the award in past years and are participating in this convocation today. They continue, of course, to be held in the highest regard.

Honorary Fellows of the Cantors Institute, I invite you to please stand and be recognized.

I transmit to the Alumni of the Cantors Institute — Seminary College of Jewish Music who are present here today the greetings of your teachers and members of the administration who could not be here this evening.

Unhappily, I must inform you that Chancellor Gerson D. Cohen, who was keenly anticipating this celebration is unable to be with us as planned. The Chancellor, fell and broke his ankle while visiting Israel at Passover and his leg is in a cast which makes him unable to travel. Until almost the last, moment he had hoped to be here. However, though he is making good progress, his doctors will not permit him to travel yet.

This is an historic occasion because we are celebrating a great milestone in the life of the Conservative Movement: The one hundredth anniversary of the founding of the Seminary. Were Dr. Cohen here, I know he would comment that just one week ago we inaugurated the centennial celebration, calling together the Board of Overseers (on which the Cantors Assembly is represented) and other Seminary leaders to look back over the accomplishments of the past 100 years and to contemplate the future of the Seminary and our Conservative Movement. We held these ceremonies in the beautiful new building which is one of the accomplishments that distinguishes Dr. Gerson D. Cohen's tenure as Chancellor. That building contains superb facilities for cantorial students — sound-proof practice rooms, a music library and listening rooms, a small auditorium where cantorial recitals are held, and a 400 seat auditorium (where an opera has already been produced, and a student

musical staged). Our cantorial students are flourishing in this new environment. With Rabbi Leifman's help there has developed a very rich student life. Cantorial students and rabbinical students are housed in the same buildings, nurturing the partnership we hope to see continued in their professional lives as cantors and rabbis of congregations. I urge you all to come and visit us and see for yourselves.

Our Chancellor has been a major proponent of these policies. Those of you who know him are acquainted, not only with his erudition as a scholar of Jewish history but also with his passion for music — instrumental and vocal, secular and sacred. Dr. Cohen has incorporated both of these facets in his Convocation Address, "The Hazzan In History." He has asked me to read it for him:

### THE HAZZAN IN HISTORY

It is a source of deep regret to me that I am unable to deliver these remarks in person. However, I want to assure you that I have reflected long and hard on your role in the community, and on the particular significance of that role in this age. I have long felt that a community is in large measure identified by the character of its liturgy. This is true of secular communities, all of which have a secular or civil corpus of hymns, songs, and anthems with which they affirm their loyalties to the allegiances of their founders. It is particularly true of our own heritage.

Our liturgy is not only an anthology of passages from Scripture, but also a series of affirmations, normally called blessings. These are basically statements of our commitments to our God, our Torah, and to Israel. It is significant that the Talmud begins with the laws for the recitation of the Shema. This, I think, really means that essentially a Jew is identified to himself or herself by the kind of liturgy that he or she recites. And our liturgical corpus is rich. It has grown uninterruptedly over the centuries through the composition and insertion of *piyyutim* into the prayer book. Typically, these *piyyutim* are statements of the significance of the day on which they are recited, and while occasionally they contain some petition, they are essentially hymns and affirmations — even, frequently, sermons in verse. In the middle ages, these poems were not taken as lightly as they appear to be today, although the vocabulary was, on occasion, as strange to our forebearers as it is to us. But they understood the underlying message of these *piyyutim* — that words have power, and words coupled with the proper intention are the most direct means we have of approaching God. To facilitate this,

some medieval scholars wrote commentaries on the *piyyutim* which were directed as much to the hazzanim as to the community at large. Such preoccupation with meaning is uncommon today. In this connection, let me be very candid. Sometime ago, I happened to hear a hymn by the man who is known as the most prolific contemporary Anglican composer — Herbert Howells. It was a moving piece, although I confess I am not equipped to evaluate it musically, or for that matter, hymnologically. I was moved, on hearing it, to find that there are contemporary Anglican composers who do not feel as lonely as the modern hazzan necessarily feels in his synagogue. I asked myself why this should be so, and why we do not have contemporary poets and composers such as those we had in the middle ages.

We know now the history of the Mahzor — not only its contents, but its actual form. Thanks to the researches of the late Dr. Ernst Goldschmidt, as reported in the essays collected by his son-in-law, Dr. Jonah Frankel, we now know that medieval hazzanim in Ashkenaz used to record their own liturgical compositions in the margins of the community Mahzor — a large, oversize, parchment book that they kept for generations, so that, to a considerable degree, our Mahzor grew by agglutination. Each hazzan perceived it as his duty to compose afresh. They had, apparently, the advantage that Herbert Howells has, and that the at least equally talented hazzanim of our time lack — an audience which understood the vocabulary in which they were speaking. You often sing today to an audience that rarely understands the poem that is printed, let alone any poem that you might make up in Hebrew. Our English readings are recited, responsively or collectively, and the hazzan is compelled to be a musical virtuoso, rather than the explicator or the stater in verse of the significance of a particular Sabbath festival as hazzanim did in Ashkenaz, in Italy, and in other countries.

A medieval document, composed in Capua in the year 1054 by Ahimaaz ben Paltiel, author of the so-called Scroll of Ahimaaz, contains a series of stories about the credulousness of our ancestors and their hagiographic descriptions of their rabbinic leadership. The stories have often made our ancestors the objects of mockery, but I am not at all embarrassed by them. The real purpose of this scroll is to describe one central miracle which cannot be affirmed or denied except by faith. The miracle that the Ahimaaz celebrates is that the liturgical compositions of those rabbis were so effective that they would permeate the clouds of heaven and reach the throne of glory. We still recite some of these *piyyutim*, especially during the Neilah service on Yom Kippur.



The loneliness you feel is a result of the fact that whatever vocabulary you recite, you are doing so in solitude — virtually talk-  
to yourselves. Most of our congregants do not know how to chant the Torah — or even the Haftarah — liturgically. Much less are they able to understand the complicated Hebrew poems that we find in our Ashkenazic Mahzor. Therefore, I want to indicate that I frequently share your sense of isolation. More than once I have tried to put myself in your shoes, although I cannot read a bar of music, much less sing a phrase in tune. But I can ask myself the following: You are all in your minds *sheliahey tsibbur* — emissaries of the congregation — although the congregation often appears neither to know nor to care. It wants to be entertained by the music, but the music doesn't speak to it even as Italian opera speaks to audiences that know no Italian. Mozart and Rossini have made international and eternal a vocabulary that speaks to us even though we don't understand the language.

Alas, we have forgotten not only Hebrew, but also the significance of the liturgy. I want to emphasize that in a profound sense you *are* the emissaries of the congregation, and I hope that you will continue to regard yourselves as such — as the saving remnant, preserving a sacred corpus of liturgy. I would urge you to be not only singers, but, indeed, true teachers, working with youngsters and teaching them both the liturgy and the music — the recitative as well as the significance of each prayer. If you become teachers — or, more accurately, expand your teaching roles, I feel sure you will get greater satisfaction from your work. I want to thank you, as a Conservative Jew and a rabbi, for what you have accomplished, against tremendous odds. I want to congratulate you on this occasion, and above all congratulate the honorees, who are recognized today for so much hard and intensive work. Remember that each soul whom you have taught to sing will reach another soul, until ultimately our congregations will recapture the vocabulary which should be their heritage, and which you are doing so much to bring back to them.

This is an enterprise in which we shall be working together. One of the things which I hope the Seminary will achieve during the celebration of its centennial is a greatly expanded program of reaching out to our laity, through a variety of agents and media. I expect and hope that our hazzanim, and the Cantors Assembly, will play a large role in helping us to achieve that goal, and that we shall thus approach the day when the earth will be filled with the knowledge of God as the waters cover the seas. In our efforts,

we shall be guided by the words of the psalmist, who invites us to sing a new song unto the Lord — a song of renewal.

I welcome you as my partners in this effort, since, as we all know, any genuine renewal must include liturgy and song. May Cod be with you in your work, and may our next such meeting be face to face.

CONFERRAL OF HONORARY DEGREE ON  
HAZZAN SAMUEL ROSENBAUM

RABBI DAVID KOGEN:

Turning now to the important business of the evening, the Faculty Committee on Honorary Degrees has recommended, and the Board of Directors has voted unanimously to confer the Degree of Doctor of Music, *Honoris Causa*, upon Hazzan Samuel Rosenbaum. Will he please come forward. Hazzan Rosenbaum is sponsored by Rabbi Shamai Kanter, who was ordained by the Seminary and is the spiritual leader of Temple Beth El, Rochester, New York; and by Hazzan Max Wohlberg, Professor of Hazzanut and Senior Member of the Faculty of the Cantors Institute. Will they come forward.

Rabbi Morton M. Leifman, Dean of the Cantors Institute will read the Honorary Degree Citation.

RABBI MORTON LEIFMAN:

Samuel Rosenbaum: Distinguished and beloved Hazzan of Temple Beth El, Rochester, New York since 1946, you served as President of the Cantors Assembly from 1955-58 and, since 1959 have utilized your singular administrative talent as Executive Vice-President of that organization. A creative and versatile musician and dedicated practitioner of our faith who has combined a love of Judaism with a love of music, your life and career have inspired the love and respect of your peers in the cantorate, the rabbis who are your partners, and the lay persons, young and old, whose worship you enhance.

A native of New York City, you received your secular education in its schools and at New York University, your Jewish education at the Hebrew High School of New York's Jewish Education Association and the Herzliah Teacher's Academy, and your professional training in hazzanut, voice, and piano with such illustrious teachers as Dr. Jacob Beimel and Cantor Adolph Katchko.

Your contributions to the larger community are legion, ranging from wartime service in the United States Army from 1942-46, to appointment as Scholar-in-Residence at the workshops in liturgical music in Boys Town, in Omaha, Nebraska.

Your translations of Yiddish poetry are renowned. Others of your many-faceted published works teach and enrich our understanding of the Jewish life cycle, the synagogue and its service. Your moving oratorios, cantatas and other compositions for radio and television, which celebrate the history, culture and religion of our people, are performed frequently and have won you international recognition.

Among the many honors you have received are a nomination for an Emmy Award, prizes for films and television productions, a Solomon Schechter Award in Synagogue Programming, a Kavod Award from the Cantors Assembly for originality and variety in Jewish music programming, and the distinction of being named by the Seminary an Honorary Fellow of the Cantors Institute.

You have used your rich and varied talents in the service of your congregation, your colleagues, and the world wide Jewish community.

RABBI DAVID KOGEN:

Hazzan Rosenbaum: In recognition of your creative musical artistry, and in order to publicly express our respect and admiration for your many contributions to the enhancement of the role of the Hazzan, not only in your synagogue, but also in synagogue life generally, through your leadership of the Cantors Assembly, the Faculty Committee on Honorary Degrees and the Board of Directors of the Jewish Theological Seminary of America have voted unanimously to confer upon you the Degree of Doctor of Music, *Honoris Causa*, and I am privileged to present it to you in their behalf, in token whereof I hand you this diploma.

And now, it is with special pride that I announce that the Faculty of the Cantors Institute have this year recommended for appointment as Honorary Fellows of the Cantors Institute eleven hazzanim, talented and devoted members of the Cantors Assembly, who have served the cantorate for a minimum of 25 years and have distinguished their service with serious devotion to their calling.

Rabbi Morton Leifman, Vice-President of the Seminary and Dean of the Cantors Institute and Seminary College of Jewish Music, will present the candidates for designation as Honorary Fellows.

RABBI MORTON LEIFMAN:

Thank you, Rabbi Kogen. Before proceeding with the pleasant business before us, I want to note that it is now 33 years since the founding of the Cantors Institute, the youngest of the Seminary's schools. In those 33 years we have graduated 107 Cantors and

granted 75 Bachelor of Sacred Music Degrees, 11 Master of Sacred Music Degrees and 10 Doctor of Sacred Music Degrees.

The scholarly and artistic level of recent graduates and of the present student body is high indeed. We are very proud to see so many of our graduates in this audience tonight and proud, too, that this evening a student in the Cantors Institute was invited to officiate at the Maariv service at this convention for the first time.

As Dean of the Cantors Institute and Seminary College of Jewish Music, I encourage you to bring to our attention other such worthy candidates for the Cantorial profession.

Mr. Vice-Chancellor, it is now my privilege to present to you the distinguished candidates for designation as Honorary Fellows of the Cantors Institute. They have dedicated their lives, ***l'avodat habore***, to the worship of our Creator, and to the enhancement of the Jewish people. I am going to call each man individually and ask him to come forward as his name is announced and to remain here on the platform.

***Hehazzan Ephraim Fishl ben Eliyahu***, Hazzan Frank Birnbaum, since 1973 beloved ***shliach tsibbur*** of Temple Israel in Charlotte, North Carolina, you have served communities in New Orleans, Philadelphia, and Silver Spring, Md. with distinction, and have brought honor to yourself, to your profession and to the Seminary's Cantors Institute which trained you. In your lifetime you have witnessed overwhelming cataclysmic changes in Jewish life, and you were more than an observer. You were an active participant in the events of the world around you. You served as president of the Zionist Revisionist Organization of Washington, D.C. and were president of the Cantors Association of that same area. Earlier, during World War II you fought with the Hungarian underground and helped organize the Irgun Zvai Leumi's section in Slovakia. Your Alma Mater is pleased indeed to welcome you into the ranks of Fellows of the Cantors Institute. Mazal Tov!

***Hehazzan Menahem Hayim ben Zvi***, Hazzan Merrill Fisher, since 1979, devoted cantor of the prestigious Main Line Reform Temple — Beth Elohim in Philadelphia. You have been a leader in the area of creative programming for Jewish music and participated in the premiers of works by Gershon Ephros, Garth Dragin, Mark Silver and Ben Steinberg. Your broad educational background includes studies at Yeshivah University, New York College of Music, the Julliard School and, of course, the Hebrew Union College School

of Sacred Music which awarded you its BSM degree. Your rich baritone voice continuously inspires the thousands of your congregants who pray with you. It is with great joy that the Cantors Institute of the Jewish Theological Seminary welcomes you as a Fellow of the Cantors Institute.

**Hehazzan Kalman Yaakov ben Yehezkel haKohen**, Hazzan Kalman Fliegelman, highly respected and beloved Hazzan of Temple Beth Torah of Westbury, New York. Your biography reads like a chapter of modern European Jewish historical drama, complete with childhood imprisonment by the Nazis, dramatic escapes, miraculous family reunions, and eventual travel to America and the long arduous path which led you to your prominent place in the cantorial profession.

The Cantors Institute of the Jewish Theological Seminary, joins your beloved congregation and the thousands of your friends who pray for your continued well-being, as we today confer upon you membership in the prestigious company of Fellows of the Cantors Institute.

**Hehazzan Yosef ben Yaakov**, Hazzan Joseph Guttman, “**Yayin ben Yayin**”. Talented son of a talented father. Your boyhood in Seilish, Czechoslovakia was filled with piety, learning and traditional Jewish music. Especially important in that life was the example of your sainted father, a constant student of Torah and the possessor of a splendid *baal t’fillah* voice and a dignified bearing.

The music of the hasidim as you heard it in your home added to your already deep roots. The miseries and terrors of World War II’s oppression and persecution seared your soul as you witnessed the destruction of so much that was holy and pure.

This is a special day for you and for the Cantors Institute of the Jewish Theological Seminary. Today marks exactly forty years of your liberation from slavery and the beginning of your road of service to God and your people on the American continent. We rejoice with you and with the congregation of the Millinery Center Synagogue in Manhattan which has given you the proper platform for you to express your dedication and love since 1956. The Cantors Institute is pleased indeed to welcome you to its newest class of Fellows of the Institute. May God’s grace continue to guide you and yours for many productive years to come.

**Hehazzan Z’ev ben Shlomo**, Hazzan William Hauben — You bring to your pulpit, Rodeph Sholom of Tampa, Florida, a combina-

tion of the Judaic culture of Eastern Europe and the outstanding voice training acquired in Western Europe and in the United States. You guided Rodeph Sholom to its well deserved place in the ranks of United Synagogue congregations and witnessed its being awarded the National Solomon Schechter Prize for Musical Programming. You were instrumental in the development of the unique annual Rodeph Sholom Jewish Music Festival. Your colleagues and friends are pleased to welcome you as a Fellow of the Cantors Institute and to greet you with affection and respect.

**Hehazzan Yehuda ben haRav Hayim Avraham**, Hazzan Yehudah Keller — Beloved *shliach tsibbur* of Temple Beth Zion-Sinai of Long Beach, California — Your noble lineage is reflected in the dignity of your chanting and in the way that you relate to your fellowman. The influence of your remarkable parents and of the Hungarian *shtetlakh* from which they emmigrated is still evident in your life. Your beloved congregants and wonderful family share with you in this honor which the Cantors Institute of the Jewish Theological Seminary is pleased to bestow on you. May you continue to go from strength to strength.

**Hehazzan Yosef ben Yitzhak Menahem Eliezer**, Hazzan Joseph I. Kurland — Your education in gymnasium and yeshivot in Poland, your vocal training with distinguished professors in Austria and in America — all complemented your childhood hazzanut experiences in East Europe. You traversed a long road from Sosnowiec to Chicago, from the choir of the Lublin Synagogue to Ezras Israel in Chicago and the Chicago Symphony Orchestra. Your becoming a Fellow of the Cantors Institute is an honor bestowed by the Seminary with affection and joy. May you go from strength to strength.

**Hehazzan Shmuel ben Yehuda haKohen**, Hazzan Fred Mannes — Beloved shliach tsibbur of the prestigious West End Synagogue of Nashville, Tennessee, you bring to your pulpit the sincerity, talent and devotion that have become the expected norm for hazzanim in our Movement. You shared these qualities with congregations in Chicago, in Iowa, in Oklahoma and in Western Canada before coming to Nashville to become leader, teacher and inspiration for young and old. The Cantors Institute of the Jewish Theological Seminary is pleased to confer its Fellow of the Cantors Institute on you with hopes and prayers for a productive and happy future.

**Hehazzan Avraham Yehoshua ben haRav Tzvi Eliezer**, Hazzan Abraham Seif — Your life, I suppose, could be characterized as a bit

of wood salvaged from the flames — you were one bereft of siblings and a devoted father lost to savagery and torture — Your response could have been either deep silence or unsettled screaming. You chose neither path — you chose instead to sing God's song and your people's anthems. You chose affirmation rather than denial. You chose holiness rather than impurity. Your beloved ministry at Kneseth Israel in Miami Beach has given you a most proper platform to glorify your Creator. Your service to your people and to your Maker have made you a most fitting recipient of the Fellow of the Cantors Institute Award.

*Hehazzan Shlomo ben Barukh*, Hazzan Shlomo Shuster — Your excellent education, both secular and religious coupled with your natural talent have combined to prepare you to become a leader in your profession. As the beloved *shliach tsibbur* of Niles Township Jewish Congregation, you have invested the energies of your multi-talented personality to service of God and man. Aside from the responsibilities involved in leading Jews in prayer, you developed special music programs for your community, directed the synagogue quartet, are actively involved in music education. You have brought new music to the Chicago area both by commission and collaboration. Your influence on teenagers is immense, reflected only partly in the large number of young people that you prepare every year for B'nai Mitzvah.

*Hehazzan Meir Ben-Zion ben Yitzhak Shmuel*, Hazzan Larry Vieder — Your influence on thousands of young people in Detroit's Adat Sholom Synagogue and in the general community is incalculable. To teach *nusah* and *trop* has been the tool that you used for its own sake and in order to bring Jews closer to their heritage. You have served as a role model — musician, cantor, teacher, dedicated to *m'lckhet hakodesh*. Your Hungarian and Czechoslovakian teachers succeeded in planting in you the seeds of *ahavat Torah* and following in their footsteps you have enriched and ennobled thousands of American adults and teenagers. The Cantors Institute is pleased to recognize your talent and devotion and welcomes you to the Fellowship of the Cantors Institute.

RABBI DAVID KOGEN:

Gentlemen: The *kadosh barukh hu* has blessed you with great musical gifts which you have used as instruments for God's service. As a result of your dedication, worship in the synagogue has been beautified and sanctified, and appreciation and knowledge of Jewish

music among our people has been enhanced. Because of you, a great many men, women and children have been enabled to respond to the beauty of the traditions of our ancestors. Your devotion to our faith has enabled you truly to fulfill the hazzan's noble function as the "**Sh'liah Tzibur**".

In recognition of these contributions, it is therefore entirely appropriate that the Faculty of the Cantors Institute should have recommended, and the Board of Directors of the Jewish Theological Seminary of America, should have unanimously approved, that you be admitted to the ranks of Honorary Fellows of the Cantors Institute. May I congratulate you now. God bless you all.

Hazzan Ivan E. Perlman, President of the Cantors Assembly, will now offer the closing prayer.

**HAZZAN IVAN PERLMAN:**

**Avinu shebashamayim**, look down upon us and continue to shower us with your magnificent blessings. Grant Thy healing power to our cherished Chancellor, Dr. Gerson D. Cohen, so that he, along with his administration and faculty, may continue to bring us understanding of Thy holy Torah.

May our Jewish Theological Seminary of America always be recognized as its fountain of learning. Vouchsafe Thy blessings upon our beloved Hazzan Samuel Rosenbaum that he may continue to serve our sacred calling and **klal Yisrael** for many more fruitful years.

May the Seminary leadership find more of us worthy of such high honor as the years go by.

Bless all our newly elected Honorary Fellows, together with all our colleagues who serve in the vineyard of the land. And may we share ever further **nahas** for our people with our spiritual colleagues in our pulpits everywhere. Bless us all with good health and unity of purpose so that our Movement may continue to provide the inspirational leadership it needs and deserves. And may we all live in our hearts, in our homes, in our places of worship in a world of everlasting peace.

Amen!

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REPORT OF THE EXECUTIVE VICE PRESIDENT  
MAY 7, 1985

HAZZAN SAMUEL ROSENBAUM

Colleagues and friends :

The protocol of academia does not allow for sentimentality, and so it would have been inappropriate for me to respond to the honor accorded me at the Seminary Convocation on Sunday evening.

As you can understand, my heart was filled with a thousand images : Sainted parents and grandparents: Ina, Michael, Judy and Tom and Abigail, David and Gail and Daniel Jeremy. From all of them I borrowed precious time and love to earn this honor. Teachers and revered colleagues of past decades, known and unknown. Friends and co-workers in the Assembly who are no longer with us, but who — I dare to hope — may have been watching from their places in that Academy-on-High especially reserved for hazzanim.

And then there was the memory of a dear and precious friend, with whose death I still have not been reconciled, Norman Warembud. He, more than any other person outside of the family, pushed and schemed and nagged at me to begin doing many of the very things for which I was honored. And finally, each and every one of you.

All of these kept pressing in on me asking to be remembered. All have a palpable share in my simha.

In the days ahead I hope to have the opportunity to acknowledge these debts in a direct and personal way. For the moment, I ask you to accept my deepest thanks and my promise to try to be worthy of the honor and of those who helped make it possible.

There is, however, a *huvurah* which deserves more than that, the Cantors Assembly, itself. In pointing up the special relationship between the Assembly and the occasion of the first conferring of an honorary degree on a practicing hazzan, I hope I can illumine, as well, the great overriding significance of the event for all hazzanim and for hazzanut. Particularly for the hazzanim who are setting out on their careers, looking ahead in anticipation and with some apprehension to the pursuit of the professional goals they have set for themselves.

In spite of more than a fair share of frustrations and disappointments, the Cantors Assembly has dreamed and achieved, dared and succeeded, faltered and survived and meets here once again, strong and united, to celebrate its 38th anniversary.

Sometimes, when we are occupied with the day-to-day challenges which concerned hazzanim confront, working in an unconcerned

world, we may become blinded to what we have accomplished in the relatively few years of our existence.

We may not realize that the Cantors Assembly speaks not only to the immediate needs of Jewish life, but that it speaks as well — over the heads of the American Jewish community of the present — to uncounted Jewish communities yet unborn, just as the institutions and the sages of the past spoke to us over the heads of their communities,

We should take heart that our message to the future will post proof of the steadily broadening parameters of service and influence of this calling of ours that has comforted and guided Jews from our earliest years as a people. We project ourselves and our impact into the future, even as we write the history of the days of our years, leaving a mark for those who will follow to recognize and to remember. A mark against which they can begin to measure their own achievements and a point from which they can proceed to project their history into the future.

In the process they endow us with a measure of eternity as they achieve for themselves an understanding of who they are, which comes only from knowing the source from whence they have come.

## II

Leaving something lasting and meaningful for the future to inherit and to remember is one half of the coin of hazzanut; the daily pursuit of our special and demanding calling is the other half.

Let not the joy we feel at what we have accomplished blind us to the realities of contemporary Jewish life; but let not the problems which cry out for solution lessen our determination to serve, to survive and to overcome.

The difficulties which beset Jewish life today need no elaboration documentation. The list is a long and sad one: assimilation, intermarriage, empty synagogues, the abandonment of even the simplest mitzvot and of Torah study, Jewish illiteracy, the almost complete eclipse of *halakha as* a determining factor in the way Jews live, and the growing dominance over the community by Federations led by Jews whose commitment to Jewish life, in many cases, is almost entirely financial.

So, we find ourselves celebrating our survival in an increasingly apathetic, if not downright hostile environment, an environment indifferent to the disciplines of a movement and to principles to which we are committed, individually and collectively.

Yet we will not turn our backs on what hundreds of generations have struggled so hard to keep alive. As Jews who know Jewish history, we have seen the pendulum swings in Jewish loyalty, alter-

nating between alienation and reconciliation; how we turn away in one generation only to return in another to test God's capacity to forgive. We **must** believe that this generation, like so many in the past, is capable of return. Our's is the responsibility to help bring about that reconciliation, or at least to stem the tide of alienation. It is not our's alone, but yet it is our responsibility, too.

It is already noticeable that a return to tradition is taking place, particularly among young people — teenagers as well as young marrieds. Sociologists and demographers are already telling us that Orthodoxy is the fastest growing movement in America and the most active. A new batch of young charismatic leaders, men and women, have captured the imagination and loyalty of the 20 to 40 generation, and they are responding happily and vocally. Whether their regimen of **mitzvot** is anything like that of earlier generation is really immaterial.

What is important is that there is a genuine ground-swell of return abroad in the land and signs of it are visible everywhere:

The small knitted **kipah** has proliferated to where it is taken as normal by Jew and gentile alike, by wearer and observer alike. The Anglo-Jewish press has been bulging with articles and reports of activities of Orthodox organizations and institutions. Some of the fastest growing industries in large cities like New York, Boston, Chicago and Los Angeles are those which manufacture and distribute kosher products; kosher fast foods, kosher take-out services and increasingly elegant and expensive kosher caterers and bakers, to name some of the more visible.

The enthusiasm of this group is infectious. They have come out of the closet and they are ready to open their hearts to anyone who wants to listen to tell them that Orthodox is beautiful!

I envy them their regeneration, and I would want very much to see a similar return in Conservative ranks. The return to fundamentalism in religion need not be limited to Orthodoxy. There are more than enough young Jews from Conservative homes and backgrounds who are drifting, intermarrying and assimilating to provide us with new life and new energy.

The next few years may well be a watershed of Jewish life; a point of decision. In short order we will know whether the impetus to return is genuine or merely a fad. But we cannot afford to gamble or to try to guess what will happen. We must accept the return of young people as genuine, and we must now, today, this moment, begin to win back the thousands of young people who look back at their meager Jewish education as a meaningless waste and at their Bar or Bat Mitzvah as a release from bondage.

Eugene Borowitz, in an interview in last week's "*Jerusalem Post*" agrees :

"For some of the returning young people, Orthodoxy is a choice, a reasonable, viable choice for Americans who want to live in the modern world and want a vibrant, living, exciting Orthodoxy.

"But beyond this group", he continues, "is a larger group of non-Orthodox young people who say they want to be more Jewish than heretofore." These, especially, are the young people who could find a comfortable place in the Conservative movement.

And let us not forget the growing number of retirees who, after throwing off Jewish observance upon retirement, are now finding their way back to the synagogue for the comfort and activity they need to fill their empty hours.

Young and old are ready to come back; many already have. Are we ready to receive them?

It seems to me, that there are certain conditions, however, that need to come to pass if we are to refurbish our movement, our synagogues, our profession to a point where we can deal positively with the opportunity which seems to be presenting itself to us. The matter is crucial. Do we continue to flounder, wallowing in our disappointment? Or do we learn to navigate to a better world? Will we continue to react or will we act?

I think we have no choice. But you must understand that when I say "we," I do not mean only we, hazzanim. I mean our colleagues, the rabbis and the educators, and those enlightened laymen to whom Jewishness is precious. But most of all I mean we hazzanim and we rabbis. More about that in a moment.

No, I do not have a ready made, sure-fire plan that will solve our problems, but I have an agenda and I know where I want us to go.

And I have it on the authority of that beloved philosopher-poet, Yogi Berra, who taught: "If you know where you want to go, you have a better chance of getting there."

Here, then, is my agenda. A list of things to do until the *mashiah* comes, or for the next ten years. Whichever comes first.

Like any agenda it is only a bare outline of what needs to be filled in by those who undertake it. That filling in will take time, thought, reason and wisdom; some turning back, some moving forward and, above all, perseverance and commitment. There is enough work and glory to keep all of us busy for the unforeseeable future. My father used to say, "the foreseeable future is no future at all."

## III

*Item one:*

The majority of synagogues of the Conservative movement seem to function today on the principle that the synagogue is a social agency in which decisions on all questions including matters of faith, liturgy, ritual practices, etc. can be made by popular vote or by a ruling clique playing at power politics. Somehow they will need to be educated to reconsider that policy and come to learn and to accept the concept that Judaism is an evolving tradition in which change can happen in an orderly manner within the framework of law and tradition. Not by a vote of untutored men and women sitting around a table in a smoke-filled room.

Input from all Jews has, over the ages, always brought about change as the need arose; but it came in a process guided by the scholars, teachers and rabbis of their time. The Conservative movement, itself, is a living example of that process. Yet most synagogues today give final authority on ritual, liturgical and halakhic questions to barely literate Jews, in many cases without any serious prior discussion with the rabbi or hazzan. As this process is duplicated in hundreds of synagogues it is easy to see why we are deluged by a growing number of disparate, and often contrary practices which make of our movement a patchwork quilt of varying traditions from which it is difficult to determine where we stand on any single issue and which often force us to function in situations which compromise our religious principles.

We are confused and torn by the lack of a reasonably uniform set of principles which are arrived at in the light of *halakha* and whose process for change is that set down and mandated by the movement's founders and which have been adhered to by subsequent law committees through the years.

My argument, is not necessarily with the changes which have evolved these past two or three years, but with the dangers which are inherent in changing practice by methods which are not based in law.

With all that is at stake, perhaps even the very existence of American Jewry as some sociologists predict, should we — hazzanim and rabbis, individually, collectively and cooperatively — not be speaking to this issue?

Whosoever cares and speaks out, we care and we must begin to make ourselves heard in a variety of ways.

That proposal is not an easy one for me to make. Those who know me, know that I am opposed to rabble-rousing and to inflammatory oratory as a means of solving a problem. I am by nature a

compromiser and whenever the Assembly is faced with an issue which might seriously divide us, I almost certainly am among those who advise backing off from combustible issues until a time when we are secure enough and strong enough to deal with them.

As I re-read this last section when I was preparing my report I thought to myself that a good many of you might wonder why in the world I would insist at this point in the life of the Assembly in bringing up a problem which many of us had long ago been compelled to categorize as a makat *medinah*, a problem from which all *kley kodesh* suffer and which many of us had discounted a long time ago as being insoluble; a problem with which one has to learn to live, like air pollution.

I think that it is a sign of our strength, and of the confidence I have in the maturity of our membership that I can now, at last, address ourselves to an issue which has hung over our professional lives like the biblical cloud by day and the pillar of fire by night for the last twenty years.

And so I decided to go with it. To share my intuition with you and let you decide in the weeks ahead whether my proposal is realistic or not.

The front page of last Sunday's "New York Times" bolstered my opinion with a resounding "Yes!". The paper reported on an address which Albert Shanker, the nationally famous educator, delivered to the convention of the New York State United Teachers Association at Niagara Falls.

Shanker, who is president of the American Federation of Teachers, a union within the A.F.L.-C.I.O., urged teachers to support a wide-ranging roster of measures that he said would enable them to achieve greater status, prestige, decision-making power and job satisfaction.

The language is education and labor, but the substance is professionalism.

In place of "collective bargaining" read "annual contract negotiations". In place of "teachers" read *kley kodesh*. In place of "school boards" read "synagogue boards". In place of "superintendents and principals", you might read "United Synagogue Committee on Congregational Standards".

He argues that collective bargaining may produce grudging salary increases but will not add one iota of professional status.

A restructuring of education to encourage bright young people to enter teaching even if only with the intention of remaining five or six years.

Shanker insisted that unless teaching takes on the qualities of a profession such as medicine or law, it will be impossible to raise standards or attract first rate candidates. "We won't get the best and the brightest teachers if we continue to be treated like workers in a factory."

A key to acquiring the attributes of a profession is for those in teaching to be able to have a ***main role in setting educational policy***. School boards, superintendents and principals now reserve for themselves the authority that should be shared or handed over entirely to teachers.

"A professional is not a person who just follows orders," Mr. Shanker said. "A professional is permitted to operate independently, make decisions, is not tightly supervised, is trusted and is generally well compensated."

He said that when teachers began negotiating labor contracts two decades ago, they expected officials to resist salary demands and to be open to giving teachers authority instead of money. But the opposite happened, according to Mr. Shanker, who said that it had turned out that "professional issues were not subject to negotiation."

So, he has decided that there are limits to what can be achieved through collective bargaining. It was a conclusion that few would have expected from Mr. Shanker, who in past years was telling teachers that the negotiating table was the best place to make gains.

Shanker's succinct statement on what it means to be a professional and his suggestions as to how teachers might go about securing that status, are worth studying. I believe that my recommendation is of that same order.

I am not sure I know yet how we can best go about getting involved in this issue.

But, I can tell already that at least one Assembly member has thought about it. Quite coincidentally I received a letter from one of our younger colleagues, Sheldon Levin of Philadelphia, filled with constructive suggestions on how we could go about dealing with this problem. I know that his suggestions, along with any others you may have, will form the basis of the discussions on this subject which will take place at the coming Executive Council and regional meetings.

I am certain, however, that a convention is not the forum for a thorough discussion of ways and means. I would rather we treat this and the other items on my agenda, in the same sensible, open and frank manner in which we considered the issues of the rabbinic ordination of women and the pending sanction by our movement of women cantors. I am proud of how that was done, of the spirit in which differing opinions were discussed and evaluated, happy over

the maturity we displayed in reaching our positions on those questions. Although they were not completely to the liking of everyone, they were accepted by everyone for the sake of unity and continuity.

**Item two:**

Having been emboldened by raising the first issue, I will move on to another which ranks on a par with the first as to pervasiveness and combustibility.

Let us talk now about that odd couple, the rabbi and hazzan, and the relationship between them.

I daresay that there is no subject which so dominates conversations, discussions, meetings and seminars of hazzanim as this. No matter where our talk begins, the moment we touch on the things that make us unhappy with our careers, we inevitably fall to finding fault with our rabbis and before long, with all rabbis.

No matter that we know that there are hazzanim who live and work amicably, peacefully with their rabbis. No matter that we know that there are hazzanim who tell us that their rabbi is their closest friend in the congregation and that the amity and unity flow over to their families, as well. Somehow, most of us — even those who have no real complaints, react like Pavlov's dog, and at the first mention of a problem with a rabbi, no matter what the merits of the complaint, we begin to salivate, and chime in with horror stories which we have heard from others.

But this once, and hopefully from now on, if we agree, let us exorcise that demon from one psyche and let us talk honestly and rationally. Not for the purpose of proving that we are right and they are wrong, but in order to begin to work our way out of the morass of our antagonisms and find our way to a detente, a detente that will gradually warm to an armistice and, finally, to peace.

What I think we need is a forum in which we can mutually ventilate with the same freedom, the same vulnerability which we sense in a therapy session. And I would hope that the discussions which might lead to a new era of understanding would not concern themselves with a particular quarrel between a particular pair of **kley kodesh**, but which would be concerned with the things that every hazzan, every rabbi needs. The space he requires in which he can function; the freedom, within a mutually agreed upon code of discipline, to grow and expand in any direction consonant with his needs and those of the congregation.

I would hope that such a discussion would help us to discover the goals we each have for ourselves and how each proposes to achieve them.



How I need to be able to say to a rabbi: Colleague, brother, friend, be *my* rabbi. Let me be able to believe in you! Comfort me, guide me, teach me, let me share my fears with you as you share yours with mine. Be true to your great calling. Be a rabbi!

How I would like to have a rabbi talk to me in the same fashion.

Perhaps it is the welcome breakthrough we have made under Ivan Perlman's leadership in establishing a fresh and more cordial relationship with the Rabbinical Assembly, that gives me hope that this might be the time for such a wish to come true. For the first time the president of each group is addressing a convention of its counterpart. For the first time each organization has input into the convention plans of the other. For the first time a liason committee has been established between the two organizations which will become involved in settling disputes between a rabbi and a hazzan. In this way, such differences will be aired before peers who know and understand synagogue life, and not before a lay body that has not the background, and often not the compassion for kley *kodesh* and who may respond with "a plague on both your houses!"

That this is good and desirable is obvious. There is, however, a deeper level of relationship which must be explored that cannot be accomplished by public addresses. Speeches have, by their very nature, a token quality about them. We cannot deal with the day to day problems which provoke us to disagree in public utterances.

If the kind of discussions I have in mind can be held and some agreement arrived at, we could go on to plan and work together welded to each other by understanding, confidence, competence and love in service of the greater good of the Jewish people.

What could we not accomplish with such a relationship?

How?

Again, the details are yet to be filled in, but it is not an impossible dream. The details will all fall into place once we are sincerely and fully committed to making it happen. But as with most great causes, we must first convince ourselves. Only then will we be able to convince others.

*I tern three:*

Just as "*mitzvah goreret mitzvah*", one good deed encourages the performance of another, it might be appropriate to say "*ometz goreret ometz*" courage generates courage.

There is a third heretofore untouchable subject with which I conclude my agenda for things to do until the Messiah comes.

Ever since the Cantors Institute was established we have always asked the question, "Why is there not a hazzan at the head of a

school for hazzanim?" Mostly, we asked that question among ourselves, although it was implicit in many conversations with Seminary administrators over the years.

Perhaps it was appropriate, when the Institute was established, that a rabbi be placed in charge. There were few, if any, hazzanim with the educational and administrative competence to run an accredited college-level school. But today, thanks in a large extent to our efforts, that school has graduated and presented us with over 120 graduates. All of them have at least a bachelor's degree; some have additional degrees. We all have become more knowledgeable and more sophisticated in management and administration. Can there be a good reason why a number of qualified candidates for the position of Director could not be found when it becomes vacant?

We posed this question in a wide-ranging discussion we had with two members of the Seminary administration, frankly and openly and in the presence of the current Dean, a dear friend and a cherished colleague. Ivan pointed out that the question was in no way a reflection upon his performance or on the relationship we have had with him since he first took over that post.

But in view of the openness of the talk in that small group we felt that something like this, which troubled us for many years, needed desperately to be articulated and put on the table as one of our most urgent priorities. At the moment, Ivan went on, the question was purely theoretical. It would become real and urgent, when and if that post became vacant.

That priority was again pointed out by Ivan in an historic meeting between him and Dr. Gerson D. Cohen, Chancellor of the Seminary, some two months ago. Dr. Cohen agreed that the idea was reasonable and acceptable to him. He promised to give it full consideration at the time it became necessary to replace the incumbent.

I mention this here not only to inform those who may not have been present at several of the regional meetings held this winter where it was previously reported. But also because it is of a piece with my other proposals and a further token of the growing maturity, strength and acceptance of the Cantors Assembly which hopefully is a harbinger of better things to come.

There are a number of other items which I would share with you but for the fact that I have already gone over my time and probably exhausted your patience. I will, therefore, content myself with just listing them, with the promise that we will be talking about them as early as the next meeting of the Executive Council on Thursday.

Among these will be the proposal to ask for a broad scale review of the curriculum of the Cantors Institute. We have talked a great deal in the last several years about the growing need for hazzanim to become competent in a number of new fields such as sensitivity training, music therapy, counselling, Yiddish, Yiddish literature and folk art.

It is our aim to study the curriculum with an eye to time priorities, goals, etc. in order to make room for courses in as many of these subjects as possible.

I have a plan, apart and separate from the NEH project, to invite every hazzan over 60, retired or active, especially those who have a European or Sephardic backgrounds, to record every service of the year as they are accustomed to chanting it, to serve as an archive, and as a valuable teaching-aid for young hazzanim who otherwise might remain cut off from these different strands of hazzanut.

These are but a few of the dreams I have for us for the years ahead. But between the dream and the reality, there is the thinking, the planning, the doing, and the work; the work, the work!

As we begin another year we pray:

*Vih*i noam Adonai aleynu,  
*umaasey yadeynu kon'na aleynu*  
*umaasey yadeynu koneneyhu.*

Be gracious unto us, O Lord, and be with us.  
 Establish Thou the work of our hands for us.  
 Yea, the work of our hands establish Thou it!

AMEN!

ADDRESS: PRESIDENT, RABBINICAL ASSEMBLY  
MAY 7, 1985

RABBI ALEXANDER M. SHAPIRO

It is a source of great pleasure **for me to be present here today** at your convention. I must confess that the atmosphere here is quite different than at the last convention that I had the honor to address recently, in a different location in the Catskills. **To** the Rabbinical Council of America I came as one from the outside, where indeed I did receive a rather cordial welcome despite the fear of perhaps having to dodge a brickbat or two. On the other hand, at the Cantors Assembly **I** come with a complete feeling of collegiality and the sense that I belong in every way. I trust that that will not move you immediately to ask me to sing to prove my credentials! If you do, Cantor Henry Rosenblum will be the first to attest to my total and complete tone deafness. Nonetheless, in spirit if not in voice we are very much one.

It has not always been so. I do not have the delineate to this convention the history of rabbi/cantor relationships in the past. Clearly, you know as well as I do the degree to which those relationships were often embittered by all kinds of disagreements over matters of esthetics and *halacha*. Gaonic authorities were particularly incensed against those whom they conceived to be musicians who trivialized the liturgy and dared to introduce compositions of their own, thereby both elongating the service and weighing it down with extraneous elements that have no place in Jewish life. The paytan of the middle ages, whom we revere, had his difficulties in getting his works heard and certainly in getting them incorporated into the liturgy. While I am probably more aware of rabbinic comments about cantors than the other way around it is clear to me that not only in the modern world but in the medieval one as well, there were cantors whose lives were embittered by denigrations of their professional abilities. Nonetheless, in a volume that I am sure you know far better than I, that of Leo Landman's work on the cantorate, not only does he refer to an occasional hazzan who was known as a cantor and preacher of Torah. There were many over the course of the ages who not only sought to combine singing ability with scholarship; there were others whose knowledgability extended far beyond the realm of liturgy.

The reality of our time has been in some ways similar. All too often instead of a relationship of common concern and mutual help relationships between rabbis and cantors have been fraught in too many communities with petty jealousies and ludicrous competitive-

ness in a world that desperately needed their joint inspiration for the greater good of the Jewish community as a whole. Not too long after I was inaugurated into office as president of the Assembly, I had a meeting with your esteemed president. We sat and talked at length. We agreed that the time had at long last come for us to begin some of the healing of the past divisiveness that is overdue. I found my conversation with Cantor Perlman to be exceedingly illuminating and helpful. Many years ago when the situation in my own community was very different than it is now, I remember suggesting the possibility of our annual Rabbinical Assembly. Purim party including cantors and I remember well the answer of one rabbi, who obviously ought to remain nameless. "Alex", he said, "you don't understand. The whole point of the Purim is to get away from my hazzan"! I have to say with gratefulness that the situation has begun to change very radically. In the very short time that has elapsed since Ivan's meeting with me a great many changes have occurred. A cantor-in-residence and a rabbi-in-residence have taken their appropriate places in each of our conventions. Your own distinguished Hazzan Hoshe Taub became the official cantor for our convention. He represented the Cantors Assembly in a very beautiful way and distinguished himself not only in the manner in which he advised us in matters of liturgy but in the musical programs that were presented to our membership. I am sure that Rabbi Kievel has had a similar

While those appointments are significant, they are essentially still symbols since there is so much more to do, I am still amazed to this day that the publication of the ***Birkat Hamazon*** by the entire Conservative Movement contains the emblems of every one of our groups, including the Womens League, but nowhere does the name of the Cantors Assembly appear and it is the cantor who most often is called upon both to train others and to lead in the ***Birkat Hamazon***. Similarly, I would have to attest to the fact that the publication of our new ***siddur*** has not had nearly the kind of input by cantors I would like to see ultimately in all of our liturgical publications. I am absolutely convinced that we are only at the beginning of a road that has to take us much, much further.

Nonetheless, the efforts made thus far have to be viewed in their total context. That context is a very challenging and a very troubling one in many ways. If you would permit me to say so, it is obvious that one of the difficulties we have is that the level of scholarship and training of Hazzanim in the field is not all that it should be. That young rabbi who wanted to run away from his Hazzan was talking about a human being who is not a cantor in the Cantors Assembly tradition but some part-timer picked upon some-

where who bears the title Hazzan though in many ways not deserving of it. Often such a cantor does not understand what he is saying or why he is saying it and often his belief in what he says is limited, to say the least. It is evident that we find ourselves in a catch-22 kind of situation, just as it is true in many areas, such as Jewish education. On the one hand we desperately need to attract to the cantorate as many of the finest young minds as well as voices that we can. At the same time, the problem of status and, yes, the problem of *kemah* as well, is such that it becomes increasingly difficult to attract people of the highest caliber. With the small number of young people being graduated every year, we are further and further away even from filling the gaps that exist as men retire, or, God forbid, pass from this world.

Clearly, both the Rabbinical Assembly as well as the Cantors Assembly have a common task of raising the degree to which cantors fill respected and honored positions in their communities. Moreover, we must find the way as imaginatively as possible to attract the most talented young people that are available as well as to educate our congregations as to the nature of the work of the cantorate and its place within our communities. It is interesting to know that we have already set up a joint committee of rabbi and cantor to adjudicate problems that may arise between rabbis and cantors in the course of their work together. We have got to do much more than that however. The time has come, I believe, to incorporate the notion that cantors are called to the world of scholarship also, that they can teach in our schools and in our adult education programs in areas that do not directly impact the world of music. They are clearly significant and important resource people within the life of the congregation. In that entire area it seems to me that you have a role to play also, an exceedingly important one, in demanding more of your membership and not less, in demanding a deepening of their scholarship and in insisting that they fulfill a whole range of roles within the life of the congregation, particularly in those areas where Jewish leadership is difficult to come by.

I am aware, too, that we must change a great deal of symbol and a great deal of substance. It is time for the dean of the Cantors Institute to be a hazzan and not someone from the outside, as much as I treasure those who have functioned in that way in the past and I certainly do not speak judgmentally of its present dean who I treasure and respect. It is time, also, to find the way of incorporating the leadership of the Cantors Assembly into much more that is being done and said both within the Movement as well as on behalf of the Movement. Just as United Synagogue calls upon

rabbis to fulfill certain high responsibilities from time to time, so must we impress on our United Synagogue counterparts that they have a very significant corp of leadership within the community of cantors available for service if only they were asked.

Let us be honest with one another. There are significant and important problems within the Movement as a whole. There is a good deal of divisiveness, a tendency of the Movement to go in many different directions that I have sought to address in a variety of ways. There is a need that different parts of the Movement have to hear one another and not to sit in judgment on each other. The scars of the issue of women's ordination badly need to be healed and all of us have to find the way to incorporate such women rabbis into the Movement in a way that does not challenge the integrity of either the right or the left. Certainly, the issue of women cantors will have to be addressed much sooner than later and incorporated into the life of the Conservative Movement as we see it and understand it and live it.

My daughter, who is spending this year at the Hebrew University, tells me that young people of the Movement living in Israel, hearing some of the rhetoric in the Movement, talk a lot about whether we are going to split apart. You and I have a sacred responsibility. It is the responsibility that is conferred upon us by our calling, though often, we are not quite equal to it. Theoretically we are spoken about by the tradition as being *hahamim* and *zekenim*. Though we have a beard or not, we are thought of as somehow or other incorporating within ourselves the wisdom of our people. Those who are called to serve know all too well how deficient they are in wisdom and how the traditional prayer of *Hineni* speaks so movingly as to what we feel about ourselves.

Nonetheless, whatever our own self doubts may disclose, however we feel to be inadequately prepared for our calling, the responsibility that rests on our shoulders is overwhelming. Together we have the responsibility of teaching by our own example a life of faith, a life of commitment to God and to Torah and the continuity of the Jewish people. We have a responsibility not to be preoccupied with pettiness and with squabbling and quarreling amongst ourselves. We have a responsibility not, God forbid, to speak ill of our fellows and to demand of the other an acceptance only of our most cherished ideological positions. We have a responsibility to hear the other, to work with the other, to involve ourselves with the most sympathetic readiness to function without judgment of any kind. These are days not to speak of a coming collapse of the Conservative Movement as is spoken of so often by some irresponsible ideologists. (The report

of our imminent demise both within and without the Movement are rather grossly exaggerated.) It must be our task, little by little, one step at a time, to find a way to resolve those issues that divide the right and the left among us, those who speak one language of theology with those who speak another language of theology.

At the Convention of the Rabbinical Council of America the other day, I spoke of the fact that I left the world of Orthodoxy not because I rejected God but because I rejected the world of *bedikat tzitzit*.

It is Salanter who tried to teach us to change our mode of thinking. "The problem", Salanter said, "is that we worry about somebody else's soul and our own bodies. Rather", said Salanter, "be more preoccupied with your own soul and sustaining somebody else's body". What distinguishes us in the Conservative Movement, it seems to be, is the courtesy and the honor we have always given to those who have disagreed with us. The ability to learn from the polarities of the Movement, from Heschel as well as Kaplan, from those who speak the language of *halacha* as well as those who speak the language of *agadah*. As we rabbis and cantors together find the way to come to a new discovery of each other and what each of us means to each other, we must find a way as well to work together for one united movement affirming our faith in God and in Knesset Israel, accepting our responsibility as halachists and of those ruled by Torah and at the same time possessing the openness of spirit and the readiness to hear in *new* ways new understandings of why God put us in the world. The fact of the matter is, that in the long run we need one another desperately. I so need to hear not only the prose of Torah but its melody, so need to have my spirit lifted by the lilting voice of a cantor who stands next to me, so need to find within the life of the synagogue stimulation of my own spirit and of my own heart; a voice that sings, a human being who struggles with me, helps me to bear responsibility not to be preoccupied with pettiness and with squabbling the utter loneliness of the pulpit. All of us need the discipline of the intensive day by day study of Torah and the rewards of the spirit to be found in fulfillment of God's *mitzvot*. Let us find the way then to persevere together with love for one another and with the greatest of respect that comes from human beings who know and understand something not only about the meaning of Torah but the meaning of life itself.

May God strengthen our hands and hearts in the challenging and critical days that await us.

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## SOME THOUGHTS ON HEBREW DICTION

PINCHAS SPIRO

I would like to talk to you about a subject very close to me; one with which I have been concerned for all of my career. The subject is Hebrew diction. I have a few thoughts on the matter which I think are well worth discussing.

I read a quote somewhere attributed to conductor Richard Westenburg of the famed Musica Sacra, a quote with which I can identify. This is what he said: "I am a word man. Very few people can get as excited about a well-phonated vowel or a well-timed consonant as I can." I recall my student days at the Juilliard School of Music, and I am sure that my former classmates, Ben Belfer and Larry Avery, who are here this morning will agree that among the most important things we have learned in that school was a high regard for proper singing diction in any language. Which brings me to a question I want to ask you: As hazzanim, how important do you think should correct and precise Hebrew diction be in the exercise of our profession. My own answer is that it should be one of the most important concerns of every self-respecting hazzan.

Before I proceed, I feel the need to make my position clear. I don't regard myself as an authority on the subject of Hebrew diction, and I don't intend my remarks today to be considered as the last words on the subject. Therefore, don't ask me: *mi samcha l' rosh?* All I hope to accomplish is to bring the subject and its problems to your attention and to stimulate further study and discussion. I want to say one more thing by way of an apology. I find it somewhat awkward to present a paper on Hebrew diction to a learned group such as this because I will have to refer to matters which seem obvious and elementary. I ask in advance for your patience and indulgence.

During several opportunities in the past, I discussed the following areas of Hebrew pronunciation: *mil'el* and *milra* accents; *kamatz katan* and *kamatz gadol*; *sh'va nach* and *sh'va va*. We can, therefore, dispense with these today.

Please note that my remarks today concern mainly the sephardic pronunciation. Actually, what we call today "Sephardic pronunciation" is a synthesis of Ashkenazic (mainly of the Polish variety) and authentic Sephardic. In general, it can be said that the

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Ashkenazim have taken over from the Sephardim only the pronunciation of the VOWELS, but not the pronunciation of the **CONSONANTS**. (The exception, of course, is the tav which is always pronounced as a "T" whether it has a dot in it or not.)

The Hebrew alphabet consists of 26 letters, each of which, in its original version, had its own distinct manner of pronunciation. In its original form, Hebrew writing was completely phonetic, and spelling posed no difficulties. In our day, only some Yemenites still pronounce each letter in its original version. (It is interesting to note that they pronounce the vav like the English WA, and the *tsade* more like an S than a TS.) In modern Israeli pronunciation there are only 19 distinct sounds for the 26 letters of the alphabet. The following pairs of letters are pronounced identically: *kof* and *kuf*; *chet* and *chof*; *sin* and *samech*; *tet* and *tov*; as well as *vav* and *vet*. The only pair of letters where some purists still insist on making some distinction are the *alef* and the ayin. The guttural nature of the *ayin* makes it somewhat difficult for European-trained Jews to adopt naturally.

**(Demonstration:** As a prime example of beautifully articulated Hebrew diction, Hazzan Spiro played excerpts from a tape of the early day broadcast of Kol Yisrael which he recorded in Des Moines off the air on his small short-wave radio. The announcer starts each morning with a beautiful recitation of Sh' ma, *V'ahavta*, *Shir shel Yom* and *Mishnuh Yomit*. Hazzan Spiro called the attention of his listeners to several matters, among them the announcer's accurate pronunciation of the *sh'va na* and his making a clear distinction between the alef and the *ayin*.

Hebrew is a relatively easy language to read. Most of the time you pronounce each letter along with its corresponding vowel just the way you see them. There are, however, some exceptions, as well as several areas that are prone to errors. I have provided you with a page of examples. Anyone among you who is involved in teaching B'ney Mitzvah will probably find these examples to be agonizingly familiar. Let me go over this list with you briefly:\*

Examples #1 and #2 concern the letter *vav*. Normally it will serve either as the consonant V or as the vowels 0 or 00. In the words of Example # the *vav* serves a dual purpose: as both the consonant V and the vowel 0 (e.g. **VO**). The first two words, *mitzvot* and *ma-tzot*, seem to indicate the rule: Whenever the *vav* with a dot on top is preceded by a letter that has a *sh'va*, that *vav* is pronounced vo. If, however, the preceding letter has no vowel at all then the *vav* serves as its *cholam* vowel. I would not belabor this

\* Examples will be found at conclusion of article.

rather elementary reading rule except for the difficulty that **I** have with the last word in Example #1. The way it is printed it should be pronounced v'ed-vo-tav, but all my instincts tell me that it is **o'e-do-tav**. This word needs further inquiry. There is no question that the last word on the first line should be pronounced u'ko-vey. The reason some mistakenly pronounce it **v'ko-yey** has to do with the fact that the vav is a narrow letter and because there isn't enough room under it for the vowel, the vowel is pushed a little forward. The problem of space under the letters is also the reason why the **trop** is sometimes placed exactly between two vowels when the accent is **mil'el**.

Example #2 deals with the **vav** that in addition to the vowel also has a **dagesh chazak**. Some children tend to confuse it with the vowel **oo**. We see that sometimes you do not read Hebrew the way you see it.

The **patach g'nuvah** of Example #3 again proves that you don't always read a word the way you see it. Many still mistakenly pronounce it **mag-bi-ha sh'falim** and **e-lo-ha s'lichot** instead of, as it should be, **mug-bi-ah** and **e-lo-ah**.

Example #4 calls attention to a common pronunciation error: It should be pronounced **la-do-shem** and ba-do-shem, and not **la-a-do-shem** and **ba-a-do-shem**.

Example #5: A **yod** that follows a vowel changes it into a diphthong. It amounts to adding the vowel **EE** to the previous vowel. When a melisma is sung to that vowel, or when that vowel is sung to a long note, the added **EE** must come at the last possible instant. The **yod** does not change the sound of a **chirik vowel**, but it changes the quality of that vowel from a **t'nu'ah k'tanah** (minor vowel) to **t'nu'ah g'dolah** (major vowel) with its resultant grammatical implications. The words **alai, alav** show that sometimes the **yod** will not change the vowel into diphthong. Most of those who speak Hebrew in Sephardic pronunciation pronounce all the **tzere vowels** as segol. Personally, especially when I sing, I prefer to pronounce the **tzere** as ey (like in grey) when it is followed by a **yod**. This is a good opportunity to comment that while I am a strong believer that all hazzanim should use the Sephardic pronunciation and associate their praying with a living language as it is spoken in Israel, yet I must call attention to one shortcoming in this manner of pronunciation. By eliminating several vowels and diphthongs there is less variety and coloring in the sound of the language. I still vividly remember the great singer and hazzan, Herman Yadlowker, who was my first vocal teacher, throwing a fit and mimicking: **ata-mata-pata**. . . . My unwillingness to give up the **tzerey** al-

together is perhaps influenced by the need that I feel to add, discriminatingly, some variety.

The manner of *speaking* a language, any language, with good diction differs in many respects from the manner of singing it. Unlike speaking, where every syllable has a constant duration and where the rhythm of the words is dictated by the meaning of the text, in singing the duration of each syllable is determined by the composer and his music. The following may be obvious and yet we neglect to take note of it: In singing, the duration of each syllable is taken up almost in its entirety by the vowel. The consonant, whether preceding the vowel or following it, takes but an instant to articulate. Good and precise diction is determined mainly by well-defined and well-articulated consonants.

The manner of speaking and singing modern Hebrew is similar to that of most Mediterranean languages. One of its chief characteristics is an especially energetic pronunciation of the consonants, and particularly at the beginning and end of words. I have read that the main problem of English-speaking people who try to master Hebrew is in developing a more energetic lip movement. ((Modern Hebrew" by Eliezer Rieger.)

When a phrase ends with a consonant, preceded by a vowel chanted on a long note, the practice is to wait for the last possible instant before articulating that final consonant. The last word of *v-sham-w* is *va-yi-na-fash*, and most composers are fond of interpreting it with a very long and diminishing note on the syllable *-FASH*. The last sound you should hear is a short SH. (Demonstration): Ending a phrase on a consonant, and especially a double consonant, is particularly problematic for a choir. However, diction for choir singing is a more involved area into which I cannot go at this time.

The rule about articulating the last consonant of a phrase at the last possible instant need not always be followed with the consonants M and N. In Hassidic music, the accepted way is not to sing BIIIIIIm and BAAAAAm, but BIMMMMM and BAMMMMMM. The same applies to other phrases. (Demonstration: *ennnn kamochah* and *v'al y'rushalayimmmm*). I believe that it was Fred Waring who made that kind of singing his hallmark.

I brought with me an interesting excerpt from an old recording by Hazzan Yosele Shlisky. He sings the *birkat kohanim* in quite a remarkable way. On the word "*am*" of *am k'doshechu*, he places the M in the middle of the musical phrase, and then he proceeds to spin a lovely melisma on the consonant M with closed lips. Note another remarkable thing about the manner in which he takes a pure falsetto tone and develops it into a full throated tone while

he holds the consonant M. (Playing of the taped excerpt from Yosele Shlisky's recording).

Let us continue with Example #6: I doubt that many mispronounce the word **yerushalayim**, even though the **yod** is always missing and only the vowel is there to indicate the pronunciation. I can't think of any other word that has a vowel without a letter. It is also interesting that the customary Masoretic k'ri and k'tiv markings are absent here.

Example #7 concerns the very common pronunciation problems caused by the **shin** – **sin** letter when combined with a **cholam chaser** belonging either to it or to the preceding letter. Our example illustrates seven distinct possibilities! Several noted grammarians have attempted to devise a solution to this vexing pronunciation problem, but there seem to be no takers. It should be noted that the Koren Bible has come up with a practical solution which it incorporated in its printed edition. You will find it discussed in the masterful introduction to the Koren Bible.

Example #8: – The **mapik hey** is a uniquely Hebrew pronunciation feature which is usually neglected. That the proper pronunciation can make a big difference in the meaning of a word is illustrated in Example #8 by the two pairs of words: **dodahldodah** (impossible to transliterate properly!), “aunt”/“her uncle”, and **ishah/ishah**, “a woman”/“her man”. These should not be, but usually are, pronounced alike. The **mapik hey** should be pronounced lightly with just a touch of the **hey**. (Demonstration of the verse in Hosea II,13 which is included in Example #8). Exaggerating the pronunciation of the **mapik hey**, as I have heard some overly zealous Torah Readers do, is in my opinion worse than not pronouncing it enough. The exaggeration tends to throw the entire flow of the chanting out of proportion.

Example #9 deals with a related problem – the pronunciation of the **hey** with a **sh'va**. Those of us who teach B'ney Mitzvah probably don't demand (and wisely so) that the young students pronounce that **hey**. However, the serious artist will no doubt indicate the presence of the **hey** by his manner of articulating the words. the **alef** and the **ayin** which I already mentioned earlier.

Example #11 concerns the pairs of letters that are pronounced exactly alike in current practice. The Sephardic pronunciation of the **tav** (whether with or without the **dagesh**) increases many fold the frequency of the T sound and reduces the S sound in modern spoken Hebrew. The chances for spelling mistakes are multiplied. But since we are concerned with pronouncing words and not with

spelling them, we need not worry about distinguishing the sound between these pairs of letters.

What I don't understand is why those who have tried to standardize the manner of *transliterating* Hebrew into Roman letters have made a distinction between the *chet* (which they transliterate as H with a dot underneath, even though regular typewriters don't have such an animal) and the *chaf* (which they transliterate as kh!) The way I look at it, to those who do not speak Hebrew it doesn't make any difference whether it is a *chet* or a *chaf*, and to those who do speak the language it is confusing enough to have to make sense out of a transliteration without having to worry about a H with a dot and a KH. Furthermore, I think that it increases the tendency among those who really need transliteration to pronounce the *chet* as a *hey*, and the *chaf* as a *kaf*. I myself stick to the good old *ch* for both the *chet* and *chaf*.

One more comment on item #11: One of the grammar rules for determining a *sh'va na* (which is pronounced as a quick EH, as opposed to the *sh'va nach* which is absorbed in the previous syllable) concerns *otiyot hadomot*. In strict grammatical terms this refers to the *sh'va* that occurs under the first of two IDENTICAL letters, as in : *ha-l'-lu-yah* and *hi-n'-ni*. Note that I stressed the word *identical*, because in strict grammatical terms pairs of letters such as *tet* and *tav* are not considered *otiyot hadomot*. Therefore, in such words as: *v'sha-mat-ta* or *v'nish-pat-ti*, the *sh'va* on the first of the two T's is *sh'va nach* and, consequently, absorbed in the previous syllable. This defeats the whole purpose behind the rule of *otiyot hadomot*, which is to make sure that the two letters don't become one in pronunciation. My own inclination, when singing, is to ignore that rule and to pronounce them as a *sh'va na*, as follows: *v'sha-ma-t'-ta* and *v'nish-pa- t'- ti*.

Example #12 concerns the so-called BaGaD *KaFaT* letters that under certain conditions will change their pronunciation. In practice, only three will change: B to V, K to CH, and P to F. The *TAF*, as we have already noted, will always be pronounced as T, but this is a relatively recent development. The *gimel* and *daled* have for a long time been pronounced the same way with or without a *dagesh kal*. The dot in these letters at the beginning of the word seems to be a meaningless grammatical practice left over from the times when people still knew how to pronounce these two letters, each in two distinctly different ways. It is said that some Yemenites still know to make pronunciation distinctions there.

Example X-13 contains words with the combination *daled-taf*. I find that it is extremely difficult, even impossible, to pronounce

well a **daled** with a **sh'va nach** when it is followed by a **taf**, unless the **daled is** pronounced as though it had a **sh'va na**. Let me make it clear that I didn't find a special pronunciation rule for the **D-T** combination in any grammar book. I made it up based on my **own** practical experience. My way of pronouncing the words in Example #13 is as follows: **li-ma-d'ta** (and not **li-mad-ta**); **he-e-va-d'ta-ni**; **v'-hi-ga-d'ti**; **he-e-ma-d'ta**; **b'ri-d'ti**; **v'nif-ka-d'ta** and **v'-ya-La-det**. (However: **al tesht** and **v'na-hart**).

Before proceeding to Example #14 I want to discuss briefly the pronunciation of the R (reysh) which is an area of some confusion. The R should be rolled slightly, but not in an exaggerated manner as in Italian or Spanish. When singing Hebrew, the R is rolled slightly more than when speaking the language. Some Israelis use the uvular R, probably under the influence of Yiddish and French. (Demonstration on the word "BARUCH"). It is not considered desirable. Americans, on the other hand, make the mistake of using a palatal R. If the R poses a problem for you, listen to Israeli radio announcers and to recordings of Israeli singers. They do roll the R slightly. In my practice, I roll the R considerably more when I sing than when I speak it. (Demonstration).

Now to Example #14 which will probably cause some controversy. But first a brief introduction. The gemination (or doubling) of a consonant is encountered in Hebrew when speaking or singing a letter with a **dagesh chazak**. For example, in the word Shabbat, the single **bet** (with a **dagesh chazak**) must be pronounced with a double emphasis, although the word was actually SHAB-BAT. To be sure, we do not pronounce the **bet** twice, but we emphasize and elongate the single **bet so** as to **imply** and strongly **suggest** the doubling. This is particularly relevant for singing.

Now, if you glance at your Word List, at item #14, you will find many pairs of words where the consonant that ends one word is the very same consonant that starts the next word. Some years back, I wrote an article in the old Cantors Assembly publication, "**The Cantor's Voice**." In this article I suggested that the accepted rule concerning the singing of such pairs in English be applied to Hebrew as well. Let me demonstrate it for you in English. Let's suppose that we have a melody with the first line of Hatikvah. (**Demonstration** on the syllable LA). Now I will put words to it. (**Demonstration**: My name is PinchaSSpiro). Note that I didn't sing: "My name is Pinchas-eh-Spiro!" In the last example on your sheet you have the phrase: **hapores sukat shalom**. There are three possible ways to sing that phrase. The first one is: (Demonstration of #1), but note that we changed the melodic line slightly.

We inserted a 1/16th pause, even though the composer wants an unbroken, straight, smooth line, as indicated in #4. So, let's try again with #2: (*Demonstration: ha-po-res-eh-su-kat sha-lom*). What is objectionable to me is the added grunt "eh" that is inevitably involved. Lastly, my suggested method is to combine the two S's into one elongated S sound: (*Demonstration of #3*). When sung properly, the second S is definitely suggested and implied, in a very similar way to that of the gemination of the Dagesh Chazak which I just explained.

Following the publication of my article there appeared a protesting Letter-to-the-editor that disagreed with me rather sharply. The writer pointed out that the *shulchan aruch* prescribes exactly the manner of singing such pairs of identical consonants, namely, to make a break between the words.

Let me state that it is not my intention to go into an argument with the *shulchan aruch* concerning the aesthetics of singing. Furthermore, I must admit that since writing that article I have modified my views somewhat. To put it simply: my only objection is to the grunt "EH" which I regard as unseemly. I am sure that you must have heard the Kaddish sung in the following way: (Sung demonstration) *yitgadal v'yitkadash-eh-sh-mey raba!* Do you like that sound? My opinion is this: If you can pronounce both consonants individually and smoothly, *without a grunt — kol hakavod!* More power to you! But if you must grunt an *EH* by doing so, then you are better off combining the two consonants into one elongated sound.

By the way, if you look at the words in Example #14, you will note that not all the double consonants require a grunt to be properly pronounced twice. The *tsade* need not pose much of a problem with a little practice (*Demonstration: b'erets tsiyah*); the T sound, the CH sound and the K are also not too problematical (*Demonstration: v'et torotai; vitedotayich cha-zeki; tsadik katamar*). But the M and the N are extremely difficult. (*Demonstration: ken nishbati*). I dare anyone to sing it without breaking and without grunting. The L is relatively easy (*v'yagel Zibenu*); the SH is problematic, but not impossible (*kadosh sh'mo*), but the S usually means trouble.

My concluding remark concerns the exclusive attention that some singers give to the quality of their voices, leaving no room (or not enough room) for attention to the precise enunciation of the vowels and especially the consonants. The result is often a beautiful singing line with completely unintelligible words. You can understand what is sung only if you happen to know the text by heart.



Hazzan Saul Meisels made to me the astute observation that one of the greatest difficulties that the hazzan encounters in his function as *sh'li'ach tzibur*, in the noblest sense of the term, is to be able to “daven” with full *kavanah*, without being distracted by the need to pay due attention to techniques of vocal production, dynamics, proper diction and all the other elements that go into play when performing a work with artistry.

I suppose that the answer to this vital problem is simply practice and experience. There is a jocular saying in Yiddish: “Fun yohr'n vert men oich elter.” In our case, it would mean to say that years of diligent practice and experience also count in establishing patterns that become second nature, allowing the hazzan the freedom to concentrate on the inner meaning of the words and to carry out with competence his sacred calling as a true *sh'li'ach tzibur*.

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HEBREW DICTION - AREAS OF ENUNCIATION DIFFICULTY

- (1) מצות, מצות, במצותי, צו, צוות, צוּר וְ צוּר וְ צוּר (1)  
 לשמר חקתי מצותי ומשפטי ועדותי (מלכים א' ב-3)
- (2) מצוה, אשר קדשנו במצותי וצונו, כי לי איים? קרוי
- (3) "פתח גנוכה" - שליח = שליח, הע = ראע, מגביה = מגביאה, אלה = אלה
- (4) וקרבה לי ה' ה', ב' ה' ה', שמי צדיקים ב' י
- (5) א' = א + א : אללי // א' = א + א : מנוחה, למנוחתי, ח' (עלי - עליר !)  
 ארי = או + א : או, ארי לי // א' = א + א : א לי נוו
- או (במכטא אשכנזי) = א + או // או (במכטא יהורי גרמני) = א + או (לכה רורי)
- (6) ירושלים כלי י': יבחר עור פ' ירושלים, ו' כ' ירושלים חקמי
- (7) (א) ש' מ' (ב) י' ר' ש' ו' (ג) ש' נ' א (ד) ש' נ' א (ה) ה' ע' ש' ת  
 (ו) נ' ש' א' י (ז) ש' מ' י (ראה שפירם בחנר של הוצאת קורן)
- (8) רובה - Aunt ; רובה - Her uncle ; אשה - A woman ; אישה - Her man  
 והשגתי על-משושה חנה חרשה ושבתה וכל מועדה (הושע, ב-13)
- (9) יהיו לרצון, הלהיה כדבר הזה, פי תהיו אפל ארז חפז, ונפתח לה מ' ה' ל' י' ס
- (10) א' י' ז' , ע' י' ו' , ו' י' ע' ת' , ו' א' ע' ל' י' ס , ע' י' ב' י' ו'
- (11) ה-כ: חקמה, ובחול אשר על הנס // ה-כ: גראתי ספר, סדעתי בקר  
 ש-ס: ספיו, עפיו, ספן, שפן // ו-כ: אכיב, אכיו
- ט-ח-ח: שבת, שבת, סבת, חס, טעס, ושמטת, ונשפטתי, שפטתי // תורה לתורה
- (12) בג'ר כפ'ת (גר"ת!) בית לבית, גשר לגשר, עלה וקלה, פנחס לפנחס, דלת לדלת
- (13) ה-ח: אותנו למרת, לא העברתני במנחה, השמעתה והגדתה, העמדת להררי עוז  
 בדתתי אל שמת, ונשדדתה, ו' ל' ד' ת' בו, (אל שמת, ונהרת)
- (14) פארץ צוה, ואת-תורתני ואת חקתי, ויחרוטיה חקתי, צדיל כפמר, מן נשבעתי  
 במהרה וכו' ויגל לבנו, מרשה על-לחם לזם, גדוש שמו, מאיש שוטה ומפתי  
 יתגדל ויתקדש שמה ברא, פלשו חסידינו ועברנו, ה' למכיל נשכ וישכ ה' מלה לעולם  
 ואהבם אח והנה אלהיה בכל-לבנה יבדל נפשה יבדל מאהב: וקני הדברים האלה  
 אשר אנכי מצוה היום על לבבך:

## JEWISH YEMENITE SONGS FROM THE DIWAN

*Recordings and Commentaries by Naomi and Avner Bahat from "Anthology of Musical Traditions in Israel" produced by the Hebrew University of Jerusalem, Jewish Music Research Center; Director — Israel Adler*

In October, 1980, I had the pleasure of interviewing the affable Dr. Avner Bahat at his apartment outside Tel Aviv. While he is probably the ranking authority on Yemenite Jewish music in the world today, his approach to the subject struck me as being not only one of scholarship, but also one of love and respect. In answer to my question, "Why should Jews in North America, most of whom are of Ashkenazic origin, be interested in Yemenite Jewish music?"; this Israeli of Jewish-German parentage replied simply, "Because it's beautiful." That sentiment permeates the music of this recording as well as the words of the highly informative booklet which is included in the record jacket.

Yemenite music is indeed beautiful but it does not immediately reach western ears that way because the poetry is unfamiliar and the accents somewhat strange. Because of these things the music must be approached as a new and exotic taste. This is the real achievement of this recording, which not only presents and informs, but does so with loving care. After all, to gain an accurate glimpse into the culture of fellow Jews in such an isolated, far-off land is a rare privilege. While the acquisition of this record will not transform a listener into an expert, it will bring both understanding and appreciation within his grasp through the excellent booklet contained in the record jacket.

The study booklet, for this is what it really is, is written in both Hebrew and English and is noteworthy for its technical information which is generally presented in a clear, readable way. While there is much here for the musician, there is also material which is accessible to the ordinary listener. First, the authors have written an essay describing the history, forms and character of the Yemenite Diwan (book of religious poetry). Following this, there is a description of the pieces on the recording; the general meaning of each piece is discussed; the author of its text given; the performers mentioned and the music described. It is these musical descriptions dealing with the technicalities of melody, rhythm and form which

**Ben Steinberg, a noted composer and lecturer, is the Music Director of Temple Sinai, Toronto. He conducted the North American premiere of this music on a broadcast of the C.B.C.**

so add to the value of the booklet. They are extremely helpful, if at times somewhat detailed for the layman, and even include musically-notated fragments of various pieces on the record. Happily, the performers are introduced at the end of the booklet and we learn briefly from whence they came, their ages, their occupations and a bit of their backgrounds.

A weakness is the lack of complete text transliteration for non-Hebrew readers and of full literal text translations for those who can read the Hebrew but cannot understand it. This record-study booklet is valuable enough, it seems to this writer, to merit this kind of care which would make it accessible to a non-Jewish ethnomusicologist or even a non-Hebrew speaking Jew.

The Yemenites are a gentle people, possessing a wonderful appreciation of language and poetry as well as a keen sense of humour. I remember attending a concert at Kibbutz Ein Hashofet in 1968 when the best standup comic in the area came to entertain — he was a Yemenite from the nearby village of El Yakim. He had his audience alternatively roaring with laughter and applauding his efforts. This kind of goodwill and good humour is captured in some of the songs, in their descriptions and even in the illustrative photographs of the booklet. One would like to see a wider use of this music in the west, but to make the music interesting to western ears without losing its essential character is a real challenge for the composer-arranger. Some of these melodies are so tuneful and delightful — it is regrettable that they are not adapted and used more widely.

“For the Jews of Yemen”, write the authors, “song and dance are a source of joy as well as fulfillment of a mitzvah.” We might well add that the same is true for any Jew who studies and hears this music.

## SEPHARDI SONGS FROM THE BALKANS

*Recordings and commentaries by Susana Weich-Shahak from: "Anthology of Musical Traditions in Israel" produced by the Hebrew University of Jerusalem, Jewish Music Research Centre. Director: Dr. Israel Adler*

Following the Spanish persecution of 1391, the expulsion from Spain in 1492 and the Portuguese Inquisition of 1547, waves of Jews emigrated to the Ottoman empire bringing with them their unique Spanish-Jewish musical traditions. These traditions and customs are the subject of an impressive presentation in record-booklet form by the Hebrew University of Jerusalem.

Like their other collections ("Synagogal Art Music of the 17th and 18th centuries"; "Jewish-Yemenite songs from the Diwan") this one consists of a record and an extremely well-written introduction in the form of a study booklet. The songs on the recording fall into four subject categories: wedding songs; secular songs; circumcision songs, piyyutim and songs for religious festivals. They are nearly all sung in the Judeo-Spanish language and are presented, not as a concert by accomplished singers, but as authentic folk songs sung by members of the Judeo-Spanish community of Israel. Thus, to listen to this record is not to be entertained by great voices. Rather, it is like being invited to a private party by fellow Jews from a fascinating and exotic background. That kind of invitation is always a rare, flattering privilege and this is no exception, for the singing is natural and sincere, and the mood is one of welcome.

Included among the songs is the familiar Balkan rhythm of alternating 3/4 and 3/8 bars, heard here in the context of an engagement song, "Oy que buena que fue la hora" (I caught you in a lucky hour) sung by Matilda ("Mazal-Tov") Lazar and a group of other women. The gory tale of the jealous king and his adultress wife is also performed by the same singer with a description of the son's text-melody syllabic relationship being offered in the booklet.

The "childhood songs" section of the record ("Canticas de parida") refers to the songs reserved for the day of circumcision as well as to the eight days between the birth and circumcision. These tend to be somewhat freer and more joyous, with participation from all those present. In one selection "S'AQUEJA LA PARIDA" (the mother complains) there is even the high-pitched sound of someone blowing on paper to accompany the singers.

Perhaps the most interesting piyyut on the recording is the *Adon Olam* sung by the excellent cantor Jacob Sadicario originally from Salonica. The song is an example of "contrafact", a folkloristic

device which uses an existing tune for a new text. In this case the Adon Olam text is sung to the tune of the wedding song “VENTANAS ALTAS” (high windows), with the original nonsense-syllable refrain (“tiralaila hop ...”) reappearing as “Elohay hu, Elohay hu”. Cantor Sadicario gives a more intriguing example of his hazzanic technique in the Judeo-Spanish Rosh Hashanah prayer, “Hablad a mi madre” (Tell my mother).

The study booklet describes the main forms of musical expression of the Sephardi Jews — Romances, Complas, Canticas and Piyutim — and explains each, with particular attention to rhythmic elements and modality. Song-texts are given in Judeo-Spanish, in English and in Hebrew. Each song also receives a brief description, including such items as meaning, historical background and syllabification. There is, in addition, an excellent bibliography provided for those interested in further study.

Because our music provides a window to our past and because this presentation’s first-rate quality makes it so easy to use, its acquisition is a must for the cantor. Without doubt, many congregants of differing background would be intrigued with a brief study-session on this material. What better way to make contact with this other segment of our people whose traditions are so different from ours, yet who share our prayers, our thoughts and our Jewish hopes?