

JOURNAL OF SYNAGOGUE MUSIC

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DIRECTIONS TO CONTRIBUTORS:

1. *All manuscripts must be double-spaced on 8½ by 11 inch paper, with ample margins on both sides.*
2. *Try to absorb the footnote material within the text as much as possible.*
3. *Musical examples, tables, etc., should be placed on separate sheets and identified with captions.*
4. *Carefully check spelling punctuation, dates, page numbers, footnote numbers, titles, quotations and musical notations before submitting article.*

FROM THE EDITOR

The issue of women entering the cantorate has been widely debated in recent months. Most of the voices heard, both pro and con, have been those of men. We are, therefore, particularly eager to publish the reflections of two outstanding spokeswomen on this important topic. Judith Hauptman is Associate Professor of Talmud at the Jewish Theological Seminary of America and Blu Greenberg is the author of *On Women and Judaism A View from Tradition*. (It is interesting to note that when Blu Greenberg submitted her article she made the following remark: “Though it has been a most difficult article for me to write, it is somewhat of a relief to work through the ambivalences.”) The arguments in favor or against one or another kind of music, as suitable for the synagogue service, have been articulated over the centuries. Lippman Bodoff’s article *Music For Jewish Liturgy.- Art For Whose Sake?*, is yet another thoughtful view on this question. Charles Davidson, hazzan and composer is preparing a sorely needed text for the study of Nusach. He shares his outline for such a publication. This is followed by an analysis of one of his important creations *The Hush of Midnight*, by Hazzan Arnold Saltzman. Akiva Zimmerman can always be counted upon for unusual historical anecdotes. His piece on Joseph Fisher is one more such example from his prolific pen. The poem by Steve Robles “Yom Kippur, 1986” is one chorister’s gift to his hazzan, Robert Zalkin.

As the Cantors Assembly celebrates its 40th year, Hazzan Max Wohlberg, our beloved, esteemed and distinguished contributor to our publication since its founding, celebrates his 80th birthday. We are proud to reprint several of his popular, and still amazingly timely, “Pirkei **Hazzanut**” columns that appeared in the early editions of *The Cantors Voice*

Our Music Review section contains a review by Lippman Bodoff, of Hazzan Jacob Lefkowitz’s latest work *A Song in Every Psalm* as well as its premiere performance by the composer’s distinguished son, Hazzan David Lefkowitz. Also included is a review by Hazzan Howard Tushman, of two early publications of Hazzan Charles Bloch; and a review by Shorn Klaff of useful piano pieces for the young beginner.

Examples of music by a veteran composer, a cantor composer and an amateur composer are included in our Music Section. On the occasion of Arthur Berger’s 75th birthday “it is good to give thanks” with his *Tov L’hodos*. Hazzan Abraham Salkov, our distinguished colleague, provided us with a very useful duet arrangement of Brody’s classic *Av Harachamim*. Craig Morris, a child psychiatrist and an amateur composer shares with us two pieces from his recent *A Gentle Musaf Service*.

Abraham Lubin

WOMEN AS CANTORS

JUDITH HAUPTMAN

The recent decision by the chancellor of the Jewish Theological Seminary to permit women to serve as cantors changes practices that have been in place for about 2,000 years. To understand the halakhic underpinnings of this ruling, it is necessary to examine the important features of Jewish prayer as it was conceived in the time of the Talmud.

The history of the cantor or *sheliach tzibbur* is as old as the history of statutory Jewish prayer. References to a prayer leader is found in Berakhot, the first tractate of the Mishnah and the only one devoted exclusively to prayer. This tractate focuses primarily on three topics: the recitation of Shema, of *tefillah* (*fixed* prayer) and of occasional blessings. Reciting Shema, a collection of Biblical verses that acknowledge God's kingship and define the terms of His covenant, is biblically ordained. Fixed prayer and blessings, essentially a collection of praises, petitions, and acknowledgments, is rabbinically ordained, for the only worship required by Torah is sacrifices.

In its discussion of prayer, Mishnah Berakhot first presents some general rules, such as when to pray, what to pray, and how to pray, and goes on to discuss particular practices. It says, for instance, that if the *sheliach* tzibbur errs in reciting a blessing, it is a bad sign for the group that he represents and he must be replaced by someone else (5:3,5). From these statements it is easy to infer that prayers were often recited in a communal context, with one reciting the prayers for the others. What these sources also seem to be saying is that how smoothly and correctly the leader prays affects God's response to the community's prayer. For instance, the sick are more likely to recover if the one who leads the prayer does so with total concentration and ease of expression.

The rules of *birkat hamazon* (Grace after meals) convey another aspect of group prayer. The third mishnah of Chapter 7 prescribes a simple call to grace if only a few are joining in the prayer, a more elaborate phrase if a group of ten is to recite these blessings together, and an even more elaborate phrase if 100, 1000, or 10,000 are present. The variant opening phrases suggest that the greater the number of Jews joining together in prayer the greater is the glory of God.

A different reason for the communal structure of Jewish prayer is given at the

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end of Tosefta Rosh Hashanah (2: 18). R. Gamliel asserts that the prayer of the *sheliach tzibbur* discharges the responsibilities of the entire group. The Sages disagree, asserting that each individual must discharge his own responsibilities. If so, R. Gamliel asks, why do we ask a *sheliach tzibbur* to pray before the ark? They answer that he fulfills the responsibilities of those who do not know how to pray. Carrying that logic further, R. Gamliel responds that if he discharges the responsibilities of one group of worshippers — the ignorant, then at the same time he discharges the responsibilities of all.

Other tractates of the mishnah give further evidence that prayer led by an individual for a group was the norm. The blowing of the shofar, the reading of the megillah, the reading of Hallel, and the reciting of special petitions on communal fast days were all performed by an individual on behalf of a group. Rosh Hashanah 4:7 indicates that there were two prayer leaders for a high holiday service — the first led *shaharit* and the second, who led *musaf* called out instructions to the shofar blower. Ta'anit 2:2, describing the recitation of added paragraphs during a period of drought, specifies that the prayer leader ought to be old and experienced, with grown children, “so that his heart be perfect in prayer.”

Certain rituals could only be performed in a group setting. The fourth chapter of Megillah describes the Torah reading, noting how many individuals are called up to the Torah on various occasions. It then presents a list of activities which require a quorum of ten men (4:3). Among these activities are: leading the recitation of Shema, leading the group in prayer, reciting the priestly blessing, reading Torah and haftarah, and reciting the wedding and funeral blessings.

In addition to advocating a communal structure for prayer, the mishnah comments on the eligibility of various individuals to lead the group in prayer. A child may not lead the Shema or the *tefillah* (*fixed* prayer of 18 blessings) or the priestly blessing but may read from the Torah and translate; a person dressed immodestly may lead the Shema (from his place, where he will not be seen) but may not read from the Torah or lead the prayers or the priestly blessing (Megillah 4:6). These rules suggest that we must distinguish between leading prayers and reading from the Torah — prayers must be led by someone obligated to pray and hence not by a minor; reading from the Torah may be done even by those not obligated to pray. However, whether leading prayers or reading from the Torah, the leader or reader may not compromise the dignity of the congregation.

In conjunction with this set of rules, the gemara cites a tannaitic teaching which says that a woman may be counted among the seven called upon to read from the Torah (on Sabbaths) but the Sages ruled that a woman should not read

because of the dignity of the congregation (Megillah 23a). Since it is stated clearly that women are eligible to read from the Torah, the “dignity of the congregation” is not a religious argument but a social one. That is, a learned woman who reads from the Torah shames the men of the congregation by implying that they are unable to do so.

In a similar vein, Mishnah Succah 3: 10 says that if Hallel is recited for a man by a woman he must repeat after her whatever she says and he deserves to be cursed. The reason he is required to repeat the verses is that one who is not obligated to recite Hallel, e.g. a woman, may not discharge the responsibilities of one who is (Mishnah Rosh Hashanah 3:8). But why does he deserve to be cursed if she recites it and he repeats it? Possibly because he should have learned how to recite it himself and did not do so. But the mishnah goes on to say that if an adult male reads Hallel for him, he answers Halleluyah after each phrase and need not repeat the words. In such a situation he is not cursed. This again suggests that the reason for the curse is that someone who is assumed to be less capable than he, e.g., a woman, has shamed him by showing herself to be more capable. Were that not so, were he only deserving of a curse because he did not study and know enough to recite Hallel for himself, then he would deserve to be cursed no matter who recited it for him, even an adult male.

Another key reference to women and prayer is found in Mishnah Berakhot 3:3. Women are exempt from reciting Shema and from wearing *tefillin* but are obligated to say the *tefillah*, hang the *mezuzah*, and recite *birkhat hamazon*. Given the rule that one who is not obligated to perform a particular act may not discharge the responsibilities of others, but one who is obligated may do so for others, it should follow that women may lead men in prayer and in *birkhat hamazon*. In fact, the gemara asks whether women’s obligation to say *birkhat hamazon* is biblical, thus allowing women to say *birkhat hamazon* for men, or whether it is rabbinic, thus placing women’s obligation on a lower level than that of men and denying women the option of reciting *birkhat hamazon* for men. In this context a baraita (tannaitic teaching) is cited which states that a woman may recite *birkhat hamazon* for her husband but cursed be the man whose wife recites grace for him. In addition to indicating that women’s obligation to recite *birkhat hamazon* is Biblical because the rabbis allow a woman to recite grace for a man, the baraita is also suggesting that a learned woman shames an unlearned man because women are not expected to be intellectually capable and men are. However, since the gemara later provides an alternate interpretation of the baraita, it leaves the question of women reciting *birkhat hamazon* for men unanswered. As for women

leading a group in prayer, this is not even raised as a possibility.

This brief survey of sources dealing with prayer suggests that praying communally, with one appointed to lead the group, benefits both God and man. It benefits God because Jews who join together in prayer honor God, like servants gathering to praise their king. The minimum required for communal prayer is ten, because ten is the beginning of a crowd. Communal prayer also benefits man because the larger the number of people that petition a king to grant their requests, the harder it is for him to ignore them. Moreover, praying in a group enables those who are unable to pray by themselves, who do not know the words or who are not articulate, to fulfill their responsibilities in the best way possible. That is, the appointed prayer leader may achieve better results than a single individual could.

What does this analysis of the reasons for praying communally, with a sheliach *tzibbur* leading the group, say about women acting as prayer leaders today? Approaching this question from the broad perspective of the essence of Jewish prayer, we easily note that the two major goals of praying communally are achieved without any consideration of gender. If we pray in a group to enhance the glory of God, then the larger the crowd the better, the presence of women notwithstanding. And if we also pray in a group in order to exert greater influence on God to grant our wishes, then we must choose as prayer leaders those individuals who are most capable of praying effectively, regardless of gender.

Problems arise with appointing women as cantors when we examine this issue in the context of the Talmud's reluctance to allow women to recite *birkhat hamazon* and Hallel for men. Although these collections of blessings and Psalms differ from daily prayer, the mishnah's and gemara's opposition to women leading men in their recitation was apparently applied, in the sex-segregated society of the Talmud, to women leading men in any prayer. The argument was even made, in the post-Talmudic period, that women's obligations to pray are on a lower level than those of men.

It is important to note that excluding women from a leadership role in prayer seems to stem more from social realities than religious rationale. A survey of Talmudic legislation affecting women reveals that they were generally subordinate to men, e.g., in their inability to initiate or terminate marriage and their lack of control over financial assets within marriage. In addition, women were not educated as men were and did not play any role in the Academy. It follows that women who were dominated by men socially, economically, and intellectually could not be expected to join them in prayer on an even footing.

Today, however, the situation of women is different. They are no longer thought of as intellectually inferior and are given the same Jewish and secular education as men, leading to the same professional options. Moreover, the Conservative synagogue that seats women next to men is announcing thereby that women and men have equal social standing. This radical rethinking of women's place in recent years demands that we adjust the Talmudic rules governing prayer which have built into them the social realities of the past. Toward this end, Rabbi Joel Roth, chairman of the Committee on Law and Standards, has already argued women can accept upon themselves the obligation to pray regularly and thus equalize their prayer obligation with that of men. It follows that they should be able to count in the minyan and to lead men and women in prayer.

Thus, the issue of women cantors at its most basic level is one of changing past practices that are based on social mores in order to allow current practices to reflect the fact that we no longer view women as necessarily less capable than and subordinate to men. Anyone who studies the development of Jewish prayer with an open mind will recognize that women's exclusion from serving as prayer leaders is mainly based on men's view of women in the ancient world and does not stem from any religious or theological argument. In fact, allowing women to serve as cantors will double the pool of available candidates and hopefully double the number of synagogues able to appoint cantors. This change in practice, based on valid methods of decision rendering, will result in more people observing Jewish ritual, which is to the benefit of the Jewish community at large.

I do not want to belittle the profound effect such a change could have on those who have been accustomed all their lives to view women as inappropriate on the *bimah* and before the ark. But if people can be helped to deal emotionally with the possibility of changing what they have grown up with, knowing that there is a legitimate basis on which to make this change, then it will be easier for women cantors to find their place in the synagogue and contribute to the beautification of the prayer service which is the cantor's mandate.

WOMAN AS MESSENGER OF THE CONGREGATION: MUSINGS OF AN ORTHODOX JEWISH FEMINIST

BLU GREENBERG

Although the title word “musing” would suggest that what follows below are but one woman’s thoughts on the matter, I nevertheless feel constrained to offer a caveat: The views expressed here are not a representative position of the community I call my own, nor even of women in the orthodox community who consider themselves (as I do) and are considered by others as liberated and feminist. Though I have not done an exhaustive survey, I have come to understand that orthodox Jewish women, with but very few exceptions, do not feel a sense of liturgical deprivation or disability, and virtually none are clamoring to become cantors. Quite the contrary. In response to a query, the typical reaction of the modern orthodox woman was one of recoil.

The issue is a difficult one, more complex in its *halachic* and psycho-social ramifications than any of the other new roles heretofore closed — and strange — to Jewish women for so many centuries.

1. To begin with, the *halacha as* it has been and is currently interpreted in the orthodox community is unambiguous: Women are exempt from time-bound positive commandments of which matters relating to public worship is but one. This exception from performance renders the exempt person ineligible to discharge the obligation of another person who is not exempt. There is no singular Talmudic precedent or minority opinion upon which to peg a new interpretation, as is the case of woman as witness. There has been no step by step historical progression as in the case of women and learning or women and *shofar*. Nor do we even have the luxury of pointing to the exceptional model; there is no Beruriah of shlichei tzibbur! Moreover, the current mood in the community is not to search for an opening wedge on the issue of women and *tzibbur*, as there is, say, on the issue of *agunot*, (women anchored to absentee husbands).

2. Though women in the orthodox community have made many strides towards equality in education, career, and family roles, their place in the synagogue continues to be at the periphery. It is there that they — we — feel most comfortable. Women feel self conscious, conspicuous, shy when it comes to taking on public liturgical roles. One can observe this, for example, in the hesitation women display when invited to carry a *sefer Torah* in a women’s *hakafah* on Simchat Torah, or in the fact that women’s *tefila* groups have

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garnered the interest of but a relatively small number of women. An action that would or should be an experience of the sacred is often felt as an awkward gesture, or it is perceived by others as an exaggerated feminist pronouncement, as indeed the five rabbis from Yeshiva University regrettably saw fit to describe the phenomenon of women's tefila.

3. In the orthodox community, where family size tends to be larger and therefore more time consuming; where construction of a Jewish home and family are defined as a sacred calling; where the large responsibility for *kashrut* and *taharat hamishpacha* are elements of woman's portable faith; where religious education of the young heavily involves mothers; where the total experience of a Shabbat — preparation and celebration — intensely binds one to community — there is little motivation to look elsewhere for spiritual satisfaction and little desire to yoke up to the enormous responsibility that a traditional regimen of tefila entails.

As one young woman succinctly summed up the matter, "I'm sure there is no basis for it (women as part of the *tzibbur* and as *shelichot tzibbut*) but even if it were O.K. (*halachically*) why on earth would I want it?! I don't want to feel strange in my own shul . . . Besides, I've got enough going on in my life to keep me Jewish . . . I'm doing my share . . ."

4. But beyond the orthodox community, in the broader society, there is a new way of looking at women today: as part of her dignity and personhood a woman should be able — and encouraged — to fill all roles that are not genderspecific that no role should be closed to her merely because of her sex. Translated, this means that a woman who hears the religious calling could and should be able to carry the congregation in prayer, could and should assume a leadership role in communal liturgy as she has so assumed in the fields of education, business, politics or volunteer organizations. More than that, one who desires to serve God and community should be welcomed and not pushed away. What, after all, does it require to be a *shaliach tzibbur*? Voice or gender is not the critical issue. Understanding, inspiration, piety and *kavanah* are.

Given these factors — my communal context — it doesn't surprise me in the least to find myself covered with ambivalence. On the other hand, a personal stance of within-and-beyond community is nothing new to me. The ambivalences must be coming from within, deeply internalized. Allow me then a moment to argue with myself.

True, I say, the halacha currently disallows women in role of *Shaliach tzibbur*, but is that not mainly because women are not counted as part of the spiritual congregation? If contemporary *poskim* have found ways to enlarge

women's responsiveness in *Talmud Torah*, could they not similarly increase women's status to full and equal membership in the *tzibbur*? **This, too**, might be a case of where there is a **rabbinic will, there is** a halachic way.

But relative status in the *tzibbur has* to do with degree of obligation— *hiyyuv*— the lesser one falling upon women. The commanding voice, that is the crux of men's *tefila*, mysterious and wonderful as it is. Though habit and rote may compete with *kavannah*, nevertheless the very steadfastness of men's prayer is something quite extraordinary. Its practitioners seek no dispensations; despite the unrelenting demands on time and energy, they never miss a beat. When our son was recovering from major surgery, we knew he had turned the corner when he asked for his *tefillin*. **Strange as** it may seem, we also knew that it was not his vulnerability but his faithfulness to *mitzvah* that motivated him at that moment. Once you start to tinker with the power of that commanding voice, as the liberal denominations have done, you weaken its enormous power over you

But why should that voice not now be heard by women in its full, original, forceful call to *avodah*? With better education of the original *hiyyuv* upon them for daily prayer, with assumption of new obligation, and with heightened expectations of community, women, too, could rise to the responsibility and grow to such steadfastness. A new interpretation of the ancient obligation, beginning with the classic words of *poskim* of every generation, "In these times . . ." would render the whole class of women as coequals in responsibility and rights of communal liturgy. In this regard, perhaps one might even say it is that community that takes most seriously the notion of *hiyyuv* — the orthodox — that has the most to gain with thousands upon thousands of women taking up daily prayer with new seriousness. All this tinkering does not diminish *halacha* and its caretakers but rather proclaims the viability of the tradition and its relatedness to the life of the community.

Yes, but if women have full equality in the synagogue, what will that do to the *mehitza*, to separation of the sexes? Perhaps the rabbis of ancient times were operating not out of notions of hierarchy but out of a more profound insight into the need for demarcations of human sexuality. Perhaps, too, they understood the need for gender bonding to build a community. Moreover, the male camaraderie that exists in a house of worship is the gentlest and least macho of all other loci of male bonding — the locker room, business club, tavern. Though it can be used to argue that reverse point, it must be said that the recent addition to the morning and evening *minyanim* of women reciting *kaddish* has not altered the tone and speech of the previous all-male *minyan*, proof that men did not have to 'clean up their act' as women entered, as they have had to do in other sectors of society.

Perhaps a house of worship, with its inherent restraints, is the very place for male — as well as for female — gender bonding.

But where is it written that full and equal membership in liturgy and community must necessarily obliterate the *mechitzu* and foreclose sex bonding? It may take some logistical planning, but it is possible to have men and women separated from each other, *mechitzu* running right through the *shul* up to and including the *bimah*.

Besides, granted that male-female distinctiveness is at times a virtue and not necessarily a symbol of sexism, the acts of prayer are too central to a Jew's life to let them be curtailed at the altar of sexual distinctiveness. And even if prayer were not the global Jewish response that it is, is not the problem of *shaliach tzibbur* one of domino effect? You may not do this because you are not qualified to do that; you cannot be a rav *b'yisrael* because you have not been given the benefit of *Talmud Torah* for centuries; you cannot free yourself from the leverage/tyranny your husband holds over you with a *get* because as he was the one to create the marriage bond, so he must be the one to sever it; you cannot be part of the quorum that convenes the Grace because you did not inherit the land nor did you carry the sign of the covenant in your flesh. And of course, the subject of our discussion — you can never be a messenger of the congregation because you are not fully counted as a member of it, despite the fact that woman as *shelichah* would not make one whit of difference in the content or structure of so highly formalized prayer.

Ah, but what about *kol isha*, the prohibition that a man not hear a woman's voice in song lest he be led astray? No! *Kolisha* must be placed on the other side of the ledger, an argument in favor. The idea of muzzling a woman seems downright immoral to a 20th century person. To sing is a human freedom. At best, *kol isha* should be ruled as contextual. Just as *ervah* means uncovering that which is normally covered and is relative to societal norms, so, too, the arousal and erotic dimensions of *kol isha* should be examined in social context, certainly it should not be applied to silencing the song and prayer of any of God's creatures.

Yet, why should any of these factors — logical consistency, domino effect, contemporary cultural norms be applied as a yardstick to a supra-logical system? We march to a different beat. At the very least, a community of ancient origins ought to be allowed, in responding to a cultural revolution, to proceed at its own pace, integrating that which does not affront its religious sensibilities and rejecting that which does. Not every single area of conflict between women's equality and Jewish tradition must be resolved at this given moment. Any tradition that must

instantly conform to cultural norms or meet immediate tests of logic and relevance quickly loses the right to call itself tradition and along with it loses the sense of anchors and roots. There is a delicate balance to be maintained between holding firm and accommodating — and **shelichat** tzibbur might be too far afield. This is a community that is struggling to respond to female equality and has taken many small steps forward. Perhaps the small incremental approach is one that not only serves a traditional faith community best, but also acts as a corrective for excesses of a cultural revolution.

Still, why now and why not women as **shelichot tzibbur**? Why not examine this particular issue from the inside out, from the perspective of Judaism meeting its own best values? Surely, if we were to posit the primary criteria for reinterpreting and expanding the **halacha**, it would be this: does it enhance one's commitment to **Yiddishkeit**; does it enlarge the community of faithful? Surely, another dedicated messenger of the congregation — and another and another — would lift the whole people. We are not talking here about giving up Shabbat or **kashrut**.

Yet why are the women themselves so resistant? Women who have embraced rabbinic studies but draw the line at integrated **minyan**; women who pray three times a day and feel accountable but wish not to be counted; women who have redone their self images but do not see fit to complain when a particular **mechitza** does not merely separate but demeans by placing them out of earshot or visual contact with the **kahal**; women who construct and lead a women's **tefila** group yet would not consider doing so in a setting of male and female; women who fear that new rights will mean new encumbrance; women like me.

Is it all a matter of conditioning; or is it overload? After all, **hiyyuv**, obligation is no small matter in the orthodox community. The rabbi cannot do it for you. Every single individual who comes under the obligation must perform it. (But women have never been shy of responsibility, and have always taken more upon themselves.)

Most curious of all, why **dobaalot teshuva**, many of whom come from secular feminist backgrounds and are not unfamiliar with women assuming public roles, revert to the privatism so characteristic of traditional women in liturgical setting? Could it be that they return to the tradition not merely to fill the holes in their lives but in search of that elusive sensation-awe? And anything that changes the past they have newly embraced disrupts the potential flow of awe?

But wait. This loss of awe is temporary, a fleeting moment as Jews count time. When the new experiences of women become old and familiar ways and consciousness falls not on the ego but on community and Creator, the spaces for

awe will quickly be filled again and many new spaces created as well. Besides, we have come to understand, living as we do in the eye of a revolution, that you can be totally self conscious and totally uplifted at one and the same moment. Exhilaration, spirituality and self-awareness do not fight each other. V'chol **mi she'oskin betzorchei tzibbur be'emunah** . . . Surely, the great privilege and responsibility of being a **shaliach tzibbur** quickly overtakes a self conscious ego.

Finally, and most powerful of all, the models speak to us, women as cantors in the liberal denominations, **baalot tefila** in the orthodox women's prayer groups. Just to be in their presence as they lead **davening** with fresh **kavannah** (who would have imagined 20 years ago that phrase "lead the **davening**" to refer to women), just to hear them **daven** aloud in sweet voice. . . even to read their words in the Women Cantors National Newsletter is to be touched by their spirituality, celebration and sense of purpose. Though "God wants the heart" is never the whole issue for a **halachic** Jew, it must surely be factored in. One cannot know divine computations; yet, listening, I cannot help but believe that God loves as much the full bodied joyous tones of a soprano cantor as the fervent hum and **shuckle** of an earlocked hassid, much as God once loved the prayer of a weeping Rachel and a soundless Hannah.

And yet, though I as one individual might be moved by a Yigdal sung in high notes, does that mean that anything goes; that just because someone has done it, it becomes legitimate and normative; that all one needs is a powerful model to change the mindset and open the way for a change in **halacha**?

And so the argument goes. . . Like most arguments, it does not resolve itself with ease.

* * * * *

Why should the ruminations of any one individual have the least bearing on the issue? Either it is **halachically** permissible or it is not. Perhaps the whole argument is a waste of time. Surely, one viewing it outside the frame of **halacha** would see it as tortuous.

But that, too, is not the whole picture. Contrary to widespread stereotype, most orthodox Jews do have thoughts and feelings about **halachic** practices and are not robot-like in their commitment to tradition. Collectively, these individuals make up a community, a complementary force in the unfolding of **halacha**. From revelation on, the communication was not uni-directional. The eternal words of the Torah were addressed to a people living in a particular culture, one that allowed concubinage, that bought and sold slaves. Throughout the ages,

rabbinic judgments were made with reference to individual and communal needs. P'sak was often colored by matters such as financial hardship or the honor of the community or the disability of a particular subgroup in society. These musings are offered not as an exercise in personal ying yang but rather as a reflection of the different pulls, present and potential, within the orthodox community.

Will female **shlichot** tzibbur become a feature of the orthodox community? In the immediate future, it seems unlikely. The group most open to consideration of these matters — the modern orthodox — finds its leadership increasingly looking towards the fundamentalist pole for legitimation and there seems to be there greater emphasis on separation of the sexes. The **mechitzot** are growing higher rather than more integrative.

Yet who can tell. Fifteen years ago, I never believed that there would actually be a **kollel** for women or a dozen institutions of higher learning for women from which to choose. I never imagined that a 12 year old girl would stand in the shul's social hall on a Shabbat afternoon before the **mincha-maariv shaleshudot** crowd and deliver a **dvar Torah** on the occasion of becoming a **bat-mitzvah**. I never dreamed that a **sheitel-covered** woman would recite the **kiddush** and other blessings at the **simchat bat** celebration of her newborn daughter. I never imagined that an orthodox rabbi would invite a female friend of the bride whose wedding he performed to read the **ketubah** aloud under the **huppah**. I never thought I would hear the granddaughters of the deceased teach a **perek mishnayot** at the **shiva maariv**. Fifteen years ago, I would never have imagined that all of these redefinitions of **tzibbur** would take effect so soon. And fifteen years ago, I never dreamed that in fifteen years I would ultimately affirm the idea of women as **shlichot tzibbur** in the orthodox community in its own time.

Meanwhile, I shall probably continue to argue with myself, feminist mind doing battle with orthodox emotions. And I shall continue to shuttle back and forth between my places, enjoying the comfort, familiarity and sense of tradition on my side of the **mechitza**, enjoying the **baalot tefila** at the once a month women's **tefila**; yet also finding my place in the experiences open to me as a Jewish woman of the 1980's — revelling in the beautiful **chazzanut** of women at a cantorial recital, at the ordination ceremony of a dear friend, at a reconstructionist **havurah**, or at the spontaneous conclusion of a Jewish women's discussion forum. These are all experiences that I cherish.

And meanwhile, I shall continue to defend the right of my community, its women and men, to maintain its **halachic** tradition of sexual separateness and to proceed at a pace that allows its cohorts 'not to feel strange in their own **shuls**.'

One criterion for a *sheliach tzibbur* is acceptability to community. A *chazzan* must represent the feelings of the *kahal*.

Will it happen in my lifetime, an orthodox woman as *schuzzanit* in an orthodox congregation? When I began this paper, I was not sure that I would conclude that it would happen ever. As I wrote, the issues became clearer to me that it might well happen in the future of orthodox Judaism. But after I had completed the writing, an incident became known to me that has made me revise my estimate. It could happen in this very generation. It has, though technically not so.

In June of 1987, a small group of orthodox Jews in their twenties and thirties, a *minyan* of men, several of them ordained rabbis and rabbinic students of Yeshiva University, and an equal number of women, many of whom were studying or teaching at orthodox institutions, gathered together in Washington Heights, New York, for a *Kabbalat Shabbat* service. The occasion had been preceded by several discussion meetings in which they sought ways to integrate women into the communal liturgy. They had rejected women's *tefila* as too separatist; they had concluded that several of the egalitarian *minyanim* on the upper West Side were not acceptable on the grounds that women were counted in the *minyan* and that the *mechitza* was not sufficient. As they studied the issue and the options, they decided that the *Kabbalat Shabbat-Maariv* service would be the answer. Two of the women led the *davening* together so as to eliminate the problem of *kol isha*. They did so from their side of the *mechitza*. Afterwards, one of the men took over for *Maariv*.

Once again, the definition of *tzibbur* begins to change. Perhaps I will not be as long in arguing with myself as I think.

MUSIC FOR THE JEWISH LITURGY: ART FOR WHOSE SAKE?

LIPPMAN BODOFF

The nature and role of Jewish music in the synagogue and the related issue of the respective roles of cantor and congregation in chanting that music have not been consistent or free from dispute. Our tradition does not shed light on the extent to which the people assembled in the Temple joined the Levites in their songs, and there is no indication of the extent to which the music sung in the Temple was continually augmented by new compositions — and, if so, who composed them. The long history of the diaspora provides a pattern of varied practices on these matters, with little normative guidance from the various Jewish halakhic sources.

For example, the cantor, described as the *shlichah zibbur* (representative of the congregation) should have a pleasant voice, among other attributes of age, character, religious practices and marital status. He was admonished not to tax the congregation in his singing or to prolong the service unreasonably (*l'ha d'zibburra*). There was also the fourteenth century ruling of Rabbi Jacob Mölln (Maharil) that one must not change the customs of a synagogue in any matter, even in regard to the introduction of melodies to which the people are not accustomed. As a practical matter, this ruling left the cantor free to introduce new music where there was no established custom and an openness to musical innovation existed. The ruling was designed to protect the traditional structure of synagogue music (*nusakh*), and it has succeeded.

One can easily agree to these parameters of the cantor's responsibility without beginning to agree on other, fundamental issues of his role versus that of the congregation in synagogue singing that are beginning to divide cantor and rabbi, cantor and congregation.

Indeed, with the increase in women cantorial graduates and the longer term growth trend in graduates from the major cantorial schools of all persuasions, we can expect the debates to continue and the problem to widen. These are far less acute in synagogues which do not depend on a regular professional cantor (*hazzan tmidi*) to lead the services but, rather, utilize the volunteered services of competent but non-professionally trained laity. However, the problem exists to some

Lippman Bodoff has served as cantor on the High Holy Days for over 25 years in congregations in the New York area. His article is reprinted with permission from Judaism Vol 36 No. 1 (Winter 1987).

extent there, too, as will be evident from an analysis of its dimensions.

On the other hand, we have a cantorial tradition that goes back to the Middle Ages. It flowered in Europe over the last two centuries, was transferred earlier in this century to the United States, England and South Africa (there is little professional cantoring yet in Israel) and, after about two decades of relative decline, is enjoying a rejuvenation today. This is particularly true in Reform and Conservative synagogues as they move to increased ritual observance. This tradition embraced the idea that the cantor was expected to have a quality voice, to be trained in musicianship, and to sing significant, often complex compositions composed by him or by others, enriching the text by vocal embellishments and word repetition, often augmented by a choir. The congregation served more as audience than as an active participant. Exceptions were the older Southern and Western congregations in Europe, whose responsive congregational singing dated to medieval times and was a continuation of the Oriental, Italian and Spanish-Portuguese service.¹ With the growth of the cantorial tradition, the compositions for the liturgy became increasingly elaborate and, indeed, independent works of art in their own right, often absorbing the modes of harmony, structure and melody to be found in the surrounding secular culture.

The best of these compositions had many virtues. They were written to assure proper pronunciation and phrasing of the Hebrew words and text, and to focus on the meaning of the liturgy and its significance. Indeed, the distinctive musical rendition of particular parts of the liturgy which vary by holiday and between holidays and weekdays probably developed from cantorial innovations of special expressiveness, beauty and power that gradually became accepted, between the eighth and thirteenth centuries, as permanent elements of the service.* Cantorial music moved and enlightened, engendering not just heightened awareness and understanding, but the special mood — of joy and sorrow, triumph and despair, inspiration and even catharsis — to match the occasion and the text. It provided a channel whereby the worshipper felt connected ultimately, not just to the prayer book and its liturgy, but to his fellow man, to the Divine and even to the Divinity, and sensed the Almighty's majesty and power, His care and love of the Jewish people and mankind.

At the worst, these compositions and cantorial renditions became the incarnation of art for art's sake. They were opportunities to show off compositional flair and vocal dexterity, interposing complexity and diversion and, ultimately, a barrier between worshipper and text. The result was congregational impatience and boredom. Services either took too long, or required the perfunctory performance of major parts to allow time for ambitious but uninteresting compositions.

The question that begged to be asked was: For whose sake is the music? The Almighty's? The congregation's? The composer's? The cantor's?

It should be noted that the cantorial tradition did not take strong root in Sephardi services. The classicism of Sephardi culture deemphasized the florid, emotional aspects of *hazzanut*, and encouraged congregational chanting rather than solo singing. Moreover, by discouraging the rocco-like piyyutim of Ashkenazi culture, Sephardim limited opportunities for the cantor to exhibit musical creativity. The result, Millgram points out, has been the relatively “monotonous rendition” of the services which is not palatable to most Ashkenazi Jews.³

There has also been a fairly distinct Hasidic style of individual congregant prayer and expression which was originally loud, chaotic, and lusty. Today it is more organized, focussed around the often beautiful, haunting and original compositions of the rebbe or the sect's regular composers, such as those of the Modzitz Hasidim. The classic Hasidic style was thus distinct both from the relatively rapid, inartistic *davening* led by a *ba'al t'filah* (non-professional leader of the service) characteristic of unaffluent Ashkenazi Jewry, and from the cantorial tradition that could be found in the relatively larger, more affluent congregations.

A counter-trend to the cantorial tradition developed in non-Hasidic congregations about fifty years ago. It sought to fill the vacuum between the short, democratic but perfunctory service of the traditional synagogue, in which the services were often just an unavoidable break between the learning of Torah, and the musically adventurous but elitist cantorial tradition. This countertrend, as paradigmatically embodied in the Young Israel movement, was part of a much broader attempt to make the synagogue a more democratic institution in Jewish life. Its purpose was to attract the young, Americanized, second and third generations to Judaism and away from assimilation, by giving everyone a greater say in the synagogue in every way. This trend strove to eliminate favoring the wealthy with synagogue honors, whether of ritual or leadership. It sought to encourage sermons by members of the congregation as well as the rabbi, sermons in English rather than Yiddish, shorter services, the leadership of the services by all members of musical and language ability and — a crucial change from tradition — congregational singing.

Congregational singing necessarily put a premium on easy to recognize, relatively simple melodies that could be sung week in, week out. Indeed, their familiarity was considered their strength. At its best, this approach involved the congregation in a way that a professional cantor and choir never could. It

produced an interest in, and identification with, the liturgy. It gave youngsters, who are notoriously impatient when inactive, a role in the services that provided an outlet for their energy, and a vital reason to return every week to the synagogue.

At its worst, it resulted in its own musical dynamic that tended to split music from liturgy. The goal was the pretty, singable tune, whether or not it fit the meaning and significance of the text and the day in the Jewish calendar. Since familiarity was crucial, music new to the congregation was feared and avoided. Congregations were “led” in prayer by musical cues, calling forth mass, automatic musical responses. Indeed, during the persecutions of Jews in Europe in the fifteenth and sixteenth centuries, congregations succeeded in pressuring cantors to sing popular tunes of the marketplace on Sabbaths and holidays, to help them forget their dire condition during the rest of the week.⁴ As in later years, even until now, this appears to be a case where the cantors and traditional modes of song are not satisfying to the people. When this happens, change is inevitable.

It is ironic that current cantorial complaints against congregational singing based on folk songs, love songs, and other secular sources echo complaints against the excesses of cantors by rabbis and congregations centuries ago.⁵

The increasing separation of music and meaning was less of a problem at the inception of this populist trend in synagogue music, when the laity was largely unaware of the meaning of the Hebrew text, and synagogue democratization to counter assimilation was paramount. More recently, the growing knowledge and sophistication of the laity in music and liturgy has made the populist approach increasingly obsolete. Again, the question inevitably to be asked is: For whose sake are these melodies being sung? The cantor's? The congregation's? The liturgy's? The Almighty's?

At present the cantorial tradition has increasingly been taken over by the Conservative and Reform movements, where classically — given the societal status of their congregants — the goal of democratization has had less of a priority. The move to the populist tradition, and away from the cantorial, has taken its firmest hold in Orthodox synagogues.

This divergence between the cantorial/Conservative and congregational/Orthodox approaches to synagogue music was paralleled by a similar divergence in Europe in the nineteenth century. The wealthier, more upwardly mobile, and more conservative Jewish bourgeoisie-entrepreneurs-intelligensia in Europe emphasized order, reason, dignity, loyalty to the secular Government, and the absorption of the best of the secular culture around them. The poorer working classes and small shopkeepers emphasized (and needed) emotion, change,

excitement and spontaneity, mass participation, disrespect of secular and even Jewish authorities (except for their own rebbe) and loyalty to Jewish tradition and culture to the exclusion of the secular culture around them. Later in its history, however, much of the Hasidic movement, for example, the Ger movement, moved away from emphasis on unbridled joy in religious song to the Mitnagdic conservatism and emphasis on ritual observance and Torah study. “Anything new is forbidden by the Torah,” was a saying of the Hungarian rabbi, Hatam Sofer, that was popular with the Ger Hasidim. Their attitude against changes in dress and the reading of new, secular literature undoubtedly applied to innovation in synagogue music as well.⁶

Emerging changes of a sociological nature are also having an impact on both the cantorial and congregational traditions. There is a new emphasis on “learning” (Talmud study and commentaries thereon) and de-emphasis of aesthetically experienced communal prayer among the current Orthodox generation. The result is a movement back to the centuries-old tradition of short, unmusical services. The formula is more important than the feeling. Decorum is absent. The *hazzan* is discouraged from word repetition even where it enhances the text, and prayer is viewed as an unavoidable interlude between long stretches of “learning.” This approach has been strengthened by synagogue music which is perceived as irrelevant, boring or worse.

The ritualistic attitude to prayer has some theological support in certain views of the *Tosafot*, the *Tur* and the *Shulhan Arukh*, the nineteenth century code *Hayyei Adam*, and the current philosophies of prayer of Rabbi Soloveitchik and the Israeli philosopher, Yeshayahu Leibowitz. They seem to question whether man can still personally pray with proper devotion, as he did in rabbinic times. Indeed, for Soloveitchik, the highest if not the only legitimate form of prayer is based on man’s terror and unworthiness before God. Thus, the justification for prayer today is duty, paralleling the binding of Isaac and the Temple sacrifices, leaving little room for spontaneity, novelty, or self-expression in worship. A broader view of prayer, as embracing the personal and creative expression before God of man’s deepest feelings, longings and needs, is held by the Talmud, by Maimonides, and, most currently, by the Israeli philosopher David Hartman.⁷ Interestingly, one is less likely to find the anti-aesthetic attitude in Israel, perhaps because a more fully rounded and less guilt-ridden Jewish life can flourish there, with less of the traditional *galut* fear concerning the continuity of religious practices.

But it is not just the Orthodox who are changing. Among Conservative and, increasingly, even Reform congregations, trends to greater observance and ethnicity have caused a major increase in synagogue attendance and a heightened

desire to participate in song during the service. There is a new urge to identify with their service, their liturgy, their people and — as it were — with their God. Such desire for aesthetic, musical self-expression produces a new sense of communion with their fellow congregants, the rabbi, the cantor and the choir, too, who were previously viewed as remote symbols of a Judaism that was respected but rarely fully practiced.

Thus, the Conservative (and Reform) congregations increasingly want more singing, the very Orthodox want less, and both are unhappy with their past musical traditions. In this period of transition, as the roles of the cantor and the congregation evolve, a debate has begun between those who want the synagogue service to be a forum for congregational singing, and those, led by professional cantors, who view congregational singing as a threat not just to the cantorial profession and the jobs that it provides, but to the beautiful musical tradition of the liturgy.* In a word, as generations and their priorities change, the choice that seems to arise is one between elitist artistry and populist philistinism. I say “seems to emerge” because, as I will seek to argue, I think this choice is neither the only one nor the most desirable one.⁹

I suggest that before one can develop a concept of the proper role for cantor and congregation, there is a need to recognize a variety of concepts that are not mutually exclusive. There are solo and congregational singing, virtuoso and lyrical singing, modern and traditional music, familiar and unfamiliar music, great music and ordinary music, music that heightens the emotions and underlines the themes of the liturgy, and music that inspires the fellowship of a congregation joined in song. There are prayers and places and occasions for each of these in particular synagogues, at particular points in the liturgy, for the particular tastes of the Jews who make up a particular *zibbur*.

The people of Israel in prayer deserve better than the false dichotomy of art versus mass singing. A *shaharit* or *musaf* service on a Shabbat or Yom Tov, or a High Holiday, must always seek to inspire, to guide, to teach, and to explain what is going on in the liturgy, through music. This must be done without creating *tirha d'zbbura*. To achieve these objectives, there is a need for good *nusah* and good music throughout, whether by cantor or congregation, that is right for the mood and theme of the day. Think of the challenge in this regard of the Shabbat between Yom Ha'Shoah and Independence Day and Yom Yerushalayim. There is a need for new music that **will become** familiar, and for the careful introduction of new modes and modern compositional ideas. There is even the need for changes in *nusah*, where they do not depart significantly from the accepted tonality and feeling of the basic *nusah*.

Finally, I suggest that it is time for a new, post-Holocaust approach to the music of prayer, that stresses neither the virtuoso cries of the oppressed of our past nor the trivial “pop-art” of fad tunes of our present, but, rather, a lyrical and sophisticated rendering of the kaleidoscope of themes and emotions in our liturgy. Such music, by modern composers like Ralph Schlossberg, Abraham Kaplan and Shalom Kalib, together with many of the masterpieces of the past and the best of music in the popular idiom, will bring a new interest and excitement to our prayers and help us transcend a world that is, indeed, “too much with us.”

No *hazzan* is more important than his *zibbur* to whom he owes his ultimate obligation, allegiance and authority. *Zibbur* and *hazzan* have gone through much together in our history, beginning with the songs of the Levites and the classical Sephardi collaboration of *hazzan* and the congregation, through the melodies of Hasidic rabbis, the heartfelt renditions of *hazzanim* of our golden age, the classical compositions for the synagogue liturgy of the last century, the biblically oriented and national building music of the people of Israel, be it songs of love, longing, triumph or despair, and the new, modern compositions of many talented composers now writing synagogue music. The creative tension between cantor and congregation must continue to combine the familiar with the new, to provide *a’avening* experiences which are ever fresh and not routine, as in the rabbinic injunction *al t’hi t’filahtkha keva* (do not let your prayers be routine). This can only be accomplished, as in the case of learning, as we increase, together with our teachers and our cantors, the variety and sophistication of the methods that we use to render and explicate the text, whether of Torah or of liturgy.

The lesson for *hazzan* and *zibbur* alike surely is: by continued mutual openness and receptivity one to the other, to continue to guide and inspire each other and to thrive as a harmonious unity rather than as adversaries.

NOTES _____

1A.Z. Idelsohn, *Jewish Music in its Historical Development* (Schocken Books, 1967) p. 281.

*Abraham Millgram, *Jewish Worship* (Jewish Publication Society, 1971) pp. 513-30.

3Millgram, p. 526.

4Idelsohn, p. 178.

5Millgram, p. 528.

LRaphael Mahler, Hasidism *and the Jewish Enlightenment* (Jewish Publication Society, 1985) pp. 55,64-7, 313-14.

⁷David Hartman, *A Living Covenant* (The Free Press, 1985) chapters 6 and 7. There also may be a relationship between intensive Talmud study and asceticism and, ultimately, spiritual purification. This phenomenon goes back at least to the 13th century in Provence, France, when cadres of students were selected for seven years of intensive, isolated and ascetic Talmud study. See I. Twersky, *Rabad of Posquieres* (Jewish

Publication Society, 1980), pp. 25-27.

§ The piyyutim, in particular with their rhythmic regularity, seem ideally suited for congregational singing and are surely unsuitable for the virtuoso improvisations of hazzanut. This is not to deny the important role of the cantor in finding, commissioning and selecting appropriate music for these sections of the liturgy.

9A recent article in Dennis Prager's newsletter, *Ultimate Issues*, highlights this dispute ("When Rabbis and Cantors Become Doctors and Artists," *Ultimate Issues* [Spring 1985]: 12). In it, the editor notes the complaint of a cantor at the pervasive congregational rejection of great music for the synagogue as performed by professional cantors (and choirs). He then develops his own credo that synagogues are for congregational singing of familiar melodies, while the great music of which the cantor writes is for the concert hall.

**NUSAH HAT'FILLAH:
A MODEL FOR THE ESTABLISHMENT OF A BASIC CURRICULUM
FOR THE TEACHING OF CANTORIAL STUDENTS**

CHARLES DAVIDSON

"The extinction of the great European centers of Jewish learning has made acute the danger of a disintegration of our musical heritage."

Dr. Eric Werner² made this comment on the occasion of the reprinting of the first volume in a republication series of long out-of-print works by European composers.³ This series has been a resource for practicing cantors and students.⁴

Thirty-three years after the appearance of Dr. Werner's incisive statement, it is my belief that the art of the *Hazzan* continues to be in jeopardy. In my opinion, it is time for the publication of a formal and comprehensive curriculum for the teaching of *nusah hat'fillah*.⁵ This curriculum would be based on the methods and materials utilized by Dr. Max Wohlberg in his classes at the Cantors Institute over the past thirty-five years.⁶ These methods and materials have already been expanded by addenda developed by this writer while serving as instructor in *Nusah* at the Seminary's Cantors Institute.⁷

The curriculum would consist of two main components: (1) an examination of the musical aspects of *nusah hat'fillah* in the Jewish tradition and (2) a methodology for the teaching of the subject.

The construction of the proposed curriculum will encompass three basic considerations, (a) an eclectic approach,⁸ (b) empirical selection⁹ and (c) modular teaching strategies.¹⁰

This study would be limited to the construction of a materialization process¹¹ as an instructional system for the teaching of *nusah hat'fillah* based upon the Jewish calendar years.¹² Its eclectic aspect would involve the use of two main sources: (1) a compendium of European *nushaot*¹³ and (2) an Americanized version of the above, developed over the past half century.¹⁴

Additional teaching materials would be drawn from two minor sources: (a) a widely used anthology¹⁵ and (b) a collection of tunes used by *hazzanim* functioning in Conservative congregations in the United States and Canada.¹⁶

The curriculum would be designed to cover a three year, six semester course of study.

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¹In the preface to "Baal T'fillah oder der Practische Vorbeter", by Abraham Baer. Reissued by the Sacred Music Press, New York, 1953.

*Eric Werner is the eminent Jewish musicologist and Professor Emeritus of Sacred music at HUC-JIR.

³"Out of Print Classic Series", 25 vols., N.Y.: Sacred Music Press, 1953-55. This publication project differed from previous undertakings in that (a) a large group of **volumes** by different synagogue composers were to be published because they had become unattainable and (b) the project took as its aim the reintroduction of traditional prayer motives to the American Cantorate.

⁴At the time of this writing, three cantorial schools exist in the United States: The School of Sacred Music (Hebrew Union College -Jewish Institute of Religion, founded 1947), The Cantors Institute — College of Jewish Music (The Jewish Theological Seminary of America, founded 1951) and The Cantorial Training Institute of the Rabbi Isaac Elchanan Theological Seminary (originally a Music Department of Yeshiva University in New York, formed in 1946 and a Cantorial Workshop in 1951, the current Cantorial Training Institute was founded in 1954). There also exist facilities for the teaching of *Hazzanut* at Jew's College in London, England and at the Selah Seminary in Tel Aviv, Israel. "The Cantor, An Historic Perspective", Leo Landman, N.Y.: Yeshiva University, 1972.)

⁵"Dr. Max Wohlberg, Seminary Professor of Nusah, is an outstanding hazzan, an acknowledged scholar, both in our general tradition and in our chosen field; a composer who is uniquely attuned to the needs of his colleagues and has concentrated his composing to satisfy those needs . . . an entire American Jewish Community has been enriched by the countless articles which he has written for this Journal and for other academic and scholarly publications." The *Journal of Synagogue Music*, Vol. VII, No. 3, June, 1977. Introduction to article by Samuel Rosenbaum.

⁶Dr. Wohlberg has been the only teacher of Nusah at the Cantors Institute, beginning one year before the formal founding of the Cantors Institute. His courses have generally taken the form of demonstration and imitation. Many of his courses have been recorded by his students. Much of that material is in the possession of this writer. Additionally, Dr. Wohlberg has created many musical settings as illustrations, also available.

⁷The writer studied nusah with Dr. Wohlberg in the Cantors Institute from 1952-55, and has been his assistant in the Institute since 1976.

⁸The curriculum will "eschew the parochialism associated with an older tradition of cantorial training. The European Jewish boy who wished to become a cantor and to learn the art of hazzanut most frequently became a *meshorer*, a choir-singer in the choir of a well known cantor who often arranged for lessons in hazzanut and music as compensation. The result of this kind of apprentice arrangement was that the repertoire and style of the student was almost always an imitation of the teacher or the teacher's master. This would limit the student to one local or single stylistic approach. He **would** often prove 'unqualified when seeking employment in communities geographically distant because of his unfamiliarity with local tunes, etc.'" (*Emunat Abba*, Joseph Levine, N.Y.: Jewish Theological Seminary of America, 1981. Ph.D. Thesis, Vol. IV, pp. 23-26).

⁹The selection of suitable materials for use in the synagogue service is one of the great tasks of the *Hazzan*. He should be guided by the following considerations: (1) Is the music in the proper mode? (2) Am I vocally able to present it well? (3) What congregational or musical considerations are to be satisfied? One of the goals of **this** curriculum will **be** to provide the *Hazzan* with guidelines **sufficient** to satisfy the above conditions.

¹⁰**Modular** teaching strategies **will** include memorization, inquiry teaching, improvisational exercises and other creative aspects of the learning **process**.

¹¹"**Materialization** process (is) the generation of instructional materials and experiences from an analysis of particular **bodies** of knowledge. This **process** whereby educators translate the world of ideas into tangible instructional materials and experiences is also known as instructional materials and instructional product development." Media, *Materials and Instruction in Jewish Religious Education*, Steven Michael Brown, N.Y.: Teachers College, Columbia University, 1975. (Ed. D. Thesis).

¹²*Piyyutim*, not found in some current *mahzorim*, will be included in the curriculum.

¹³"The greatest and most complete collection is that published in 1877 by Abraham Baer . in Gothenburg, Sweden; it is called the *Baal Tefillah*. Baer utilized the works of *Sulzer*, Weintraub, Naumbourg and Lewandowski. He sought to prepare a guide for young *hazzanim*; but he also provided the simple reader in small congregations with every possible tune for all those texts of the prayer-book for the entire year. (he offered) a great number of variations for every text. He also gave the Eastern European (called by him Polish) rite and the German rite, as well as the Old Tradition and the New Style. . From the practical point of view, his book filled

a great need.” *Jewish Music in Its Historical Development*, A.Z. **Idelsohn**, N.Y.: Schocken Books, 1967. (p. 339-40)

¹⁴**Materials** developed by Dr. Max **Wohlberg** since 1923 with additions by this writer.

¹⁵**“Cantorial** Anthology of Traditional and Modern Music: arranged for Cantor and **dChoir** with Organ Accompaniment,” Compiled and **Edited** by **Gershon Ephros, Bloch** Publishing Co., New York, 1929-77. (Six Volumes.)

¹⁶**“Zamru Lo:** Congregational Melodies for the Sabbath, Shalosh **R’galim** and the High Holidays,” Compiled and Edited by **Moshe Nathanson**, N.Y.: Cantors Assembly of America, 1960-74. (Three **Volumes**).

**THE HUSH OF MIDNIGHT
AN AMERICAN S'LIHOT SERVICE**

Poetry by Ruth F. Brin

Music by Charles Davidson

ARNOLD SALTZMAN

DILEMMA AND PARADIGM

I

A major dilemma for cantors throughout the generations has been the question of tradition vs. change. Indeed, this is at the very core of Jewish study, customs, legal matters, and the reinterpretation of Judaism as it comes to grips with movement in space, motion in time, politics, and technology.

The tensions generated by this phenomenon are ever present among the branches of Judaism, the grappling with women's rights, and the general saturation of life with universal popular culture.

In this regard, music has always been an indicator and measure of artistic prophecy. The idea that the artist, in this case musician, can generate the direction of the future, through awareness of the prayers of the present, is endemic.

By now you must be wondering what this all has to do with "The Hush of Midnight". The connection is one of philosophical framework and the establishment of measures to determine what is acceptable or not acceptable. More importantly, whether a work of music for the synagogue is Jewish, merely by the fact that its composer is Jewish, or by the fact that certain characteristics of Jewish music are ever present and to what degree they are present.

The confrontation with modernism is a constant which Conservative Judaism seeks to address. Ismar Schorsch, the new chancellor of the Jewish Theological Seminary of America, in an address to Washington, D.C.'s Jewish community stated that "*The Mishneh Torah* addresses the need to control how Jews live, the *Moreh Nevuchim* the need to guide how Jews think . . . we (Conservative Jews) appropriate all of Maimonides, both the halachic and philosophical-intellectual traditions . . . The truth is, there's no way of dropping out of the modern world."

That the confrontation with modernism is a constant can be seen by way of illustration. Gregorian Chant, codified from 590 to 604 c.e., consist of the largest and oldest collection of "song" that we know of set down in neumes and still in use. How fortunate for us that this was done because many studies exist and await to be done on the relationship and influence of Jewish Chant on early Christian

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Chant. Studies by A.Z. Idelsohn, Eric Werner, and Joseph Levine have harvested well. My illustration has to be with the origin of Gregorian Chant. The Chant can be traced to three sources:

1. Jewish Chant of the Temple Cult
2. Syrian and Byzantine Chant
3. Popular songs of Greece, Egypt, Syria and Rome.

When we realize that the sacred music of the Catholic Church, at its inception, had a logical and conscious borrowing from the Jewish liturgical tradition both musically and textually, as well as Syrian and Byzantine chant systems (similar to our trope system), and most significantly for our purposes, popular songs and creative contemporary treatments, then we can make some broad generalization and hypothesis with regard to our own musical traditions.

Can we claim that our great songs in the torah are popular or once were? The use of the word popular here denotes widely used and widely known, as opposed to common or vulgar use.

Did the temple service rely on:

1. Mi-Sinai tunes
2. borrowed chant and folk tunes
3. and popular, vulgar and composed tunes

that somehow people enjoyed and brought to the sacred texts?

A repulsive idea? Perhaps for some, but also a valid paradigm for all times.

SOME CHARACTERISTICS OF ROCK MUSIC AND A BRIEF SUMMARY OF ITS HISTORY AND INFLUENCE

II

Since *The Hush of Midnight* is a work which has been described as a folk-rock service, some period background is essential in order to understand its role, its evolution, and its continuing importance.

Some of the characteristics of rock, including electronic sound, including electric guitar, amplified sound, rhythm and blues sequences, riffs, and repetitive chord patterns.

The rock of the 60's was louder and was more verbal. It was more trance music than dance music. The 50's rock-n-roll relied more heavily on the dance, while the 60's, beginning with the songs of social conscience, moved away from the dance and danceability of rock.

The days of hard rock were waning at the end of the 60's; flower children, love me, and simple happiness. The rock musical came into being with *Hair*, *Godspell* and *Superstar*. Born-again Christianity was on the rise, so were cults, drugs, and the generation gap. Woodstock expressed and summarized, in one super-gesture the climax of the flower child generation, while portending the beginning of its decline. The counter-culture was embraced by many of our best and most gifted youngsters. Just look at the confirmation photos — most never came back. An entire generation, post-holocaust generation, was lured into the counter-culture which became the mainstream culture of American youth.

Part of this was the direct result of the culture of TV, rock, the news media explosion, and the LP record as an art form, along with the assassinations of the Kennedys, and Martin Luther King, Jr., and most of all the disenchantment with the handling of the Vietnam War from credibility gap to body counts.

In the synagogue there were those who knew the pulse of the young and recognized that they were increasingly becoming alienated from their children. The synagogues of mainstream America rationalized that they had to adapt. Music was the ultimate expression of this generation. On college campuses Bob Dylan had been voted most popular poet, while professors scrambled to find his records. Not the music of Haftorah chanting or the Hazzan, but the music of the rock band, electronics, amplified, beyond loud, with texts which analyzed our entire culture and mocked its hypocrisies

The lure of music and the adaptability of Judaism united in a desperate attempt to make the synagogue a viable place of worship for an alienated generation. In some cases it failed, in some there were tremendous successes. The Hush of Midnight is one of the successes.

Rock experienced a shock and transformation, its epiphany, with the release of the Beatles album in 1968. This was a mocking revelation that showed rock has a history and development as an art form. Indeed the fact that it is an art was most contrary to its counter-culture spirit. While many rejected and reacted to the external demonstrations of the young pop culture, some of our leaders, rabbis and cantors, and educators tried to grapple with the shock waves of the changing times. Experiments in the musical settings of services were becoming more frequent as well as programs to reach out to our young people. Rabbi Arnold Wolf of Chicago brought in the Black Panthers, banned Bar Mitzvah for its excesses, and studied Martin Buber with youth groups on retreat. Israel had direction, America had lost its way, and was groping with inner conflict. The Munich Olympics was the shock that every Jew felt around the world.

The counter-culture had no real answer for evil in the world, nor had it ever heard of holocaust or anti-semitism.

A few brave souls decided to redirect the synagogue with new music programs, caring and yet concerned lest an entire generation lose the way.

“THE HUSH OF MIDNIGHT” — ANALYSIS AND EVALUATION III

The opening measures are marked “sharp and incisive” setting up the driving rhythm that holds this work together.

English Poetry by Ruth F. Brin Music by Charles Davidson

J. = 58
** D min Sharp and incisive, Crisp*

(Add Fender Bass G.)

The minor melody presents a theme, which is based on nusach. This theme which we will call Theme A, is another unifying force which is found in several sections of the work. The repetitive use of this theme is what makes this work so accessible to congregants. Its limited melodic range of D up to C and back down to C, for a total of an octave range makes Theme A easy to sing for most. Its minor mode gives it a plaintive quality, as well as an authentic modal quality.

Theme A is found in the opening “piyyut” *In Darkening Shade*, as well as in *Ashre*.

I. In dark' - ning shade _____ lies

ci - ty street _____ in deep en - ing

We find it later on in the great Kaddish in the response “Y’hei shmei rabah m’varach” .

*Strict tempo
Moderato*

ALL :

Y' - hei sh'mei ra-bah m' - va -

rach I' - a - lam ul'-al-mei al-ma-yah. Yit - ba-rach, Yit - ba -

The score includes vocal and piano parts with harmonic markings such as A6, A dim3, and A min.

A portion of Theme A may be found at the end of the phrase and as a concluding formula in “In the Fall . . .”

NO TIT.

when the but-ter-flies are dust We re - pent us of our sins.

when the but-ter-flies are dust we re - pent us of our sins

The score includes piano accompaniment and vocal lines with harmonic markings such as F# min, A maj, C# min, and F min. It also includes the instruction 'no rit.'.

... and the words we *repent us of our sins* in the “Shalosh Esrei Midot”. Theme A is used in its entirety only with the addition of the suggestion that it be conducted in one.

mp $\text{♩} = \text{circa } 80 \text{ (in "one")}$
molto legato

A - do - nai, A - do - nai Eil ra -
 B min G maj B min (N. C.)

mp molto legato

chum v' - cha - nun, e - rech a - pa -
 B min G maj A maj D maj G maj7 C maj

As this section proceeds it becomes increasingly waltz-like in feeling, which adds immeasurably to its appeal as a melody.

The next use of this congregational melody is in *Shomer Yisrael*. Here the ostinato quality and repetitive pattern of the melody held in the vocal line is developed through the jazz-like chords and dissonances of the accompaniment.

The original score gave no indication of these measures so that many of the patterns of development in the harmony and rhythm were improvised by instrumentalists, and accomplished jazz musicians, such as Bruce Steeg, Bob Dodlin, and George Hummel.

These musicians always seem to have the knack for making music with the most general guidelines. This helps us to appreciate those studio musicians who frequently go unnoticed, and who are improvisatory geniuses in their own right.

The final section of Shomer *Yisraeil* leads into *Avinu Malkenu* with the sudden transition to a parallel Ahavah Rabbah mode on “C”, building to the congregational melody of Avinu Malkenu.

This Is The Hall

The second section “This is the Hall, this the hush, this the hour” is based on nusach and Mi-Sinai themes, indeed the theme is related to the choral section in Bb found in the Ashre: Page 19, ex. lines 2,3,4 and Page 6 Top sop. part meas. 1-4.

The musical score consists of four staves. The first three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment.

Staff 1: *I rise to praise the Lord* _____

Staff 2: _____ of all the liv-ing _____ and the

Staff 3: lone - - ly dead. _____

Staff 4: *s. r.* *molto legato* 50
B Ah. _____

Removal of this theme (Theme B) from its metered and rhythmic context reveals an authentic “davenen” motif, whose character has been melodically preserved while contrasted with the exciting rock accompaniment of modal and chromatic chords. The unrelenting rhythm is characteristic of rock as are the riff-like patterns in the accompaniment. These patterns have their own beauty as well, for they imitate the melodic line and provide background to the penitential vocal line. Because the harmony makes frequent use of a minor 7th chord (b7) the melodic urge to ascend to the b7 is true but never goes beyond. Once it reaches the b7 it wants to descend. This physical power of the Dorian Mode (on G) gives an unresolved emotional quality appropriate to the text and the Selichoh motif.

Dorian mode DEFGABCD
 1 ½ 1(1) 1 ½ 1
 Dorian on G G A B^b C D E F A

The congregational response “I rise to praise” is first heard in the accompaniment: Page 19 meas. 4 & 5, Page 20 all.



A musical score for the congregational response. The top staff is the vocal line, starting with a rest followed by the notes G, A, B^b, C, D, E, F, A, G. The lyrics are: I rise to praise _____ I raise my. The piano accompaniment consists of two staves (treble and bass clef) with a steady, repetitive rhythmic pattern. The tempo/mood is marked "ALL: mf".

Suggestions of counterpoint and an improvisation on Gm7 goes on for fourteen measures. This extended use of sustained harmony, rhythmic patterns, and repetitive themes based on nuschaot lend themselves to meditative and prayerful qualities. The words and music combine here for effective penitential prayer with the noisy world and its hectic pace as background.

“I rise to praise. I raise my voice, I lift my head despite the sick, despite the

dead, despite the cries of pain I rise to praise my Lord.”

The tension builds with the repetition of the opening statement contrasting more frequent musical interjection:

Congregation: I rise to praise
Cantor: And bless His name

building to the sudden announcement by the Hazzan of a call to the Holydays; The Great Kaddish. The rock accompaniment halts for a startling and inspired moment. The rhythm returns with the congregational melody. The melody is traditional, but the treatment is bold and innovative.

For those purists who wish to retain more of the old world feeling of the Kaddish before musaph of Rosh Hashanoh and Yom Kippur, I highly recommend M. Issacson’s treatment which is not rock-oriented in its rhythmic or harmonic choices, but is traditional in mood and melody while being conservatively modern and thoroughly usable in its harmonic treatment.

The Kaddish of The Hush of Midnight is high energy, for those with a youthful outlook, while retaining the majestic sweep of its impressive themes.

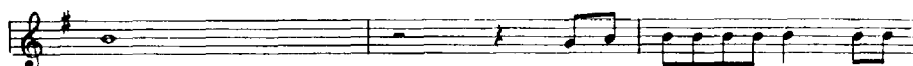
Before the Wind

The use of Selichah motives continues throughout this next section. This ties in with the creative poetry stating this is the time of the year for reflection, memory, and gratitude to the Almighty.

The opening theme introduces the suggestions of Vidui motives of confessional melodic themes: Page 30, L. 1-3.



Be-fore the wind shakes the bronze leaves from the



oaks

while the ma-ple is a-flame and the



pop-lar is still gold _____

we- give thanks to Thee. _____

This section is similar to the opening “In Darkening Shade” and “Ashre” in that it uses a contrasting relief nigun, page 33, whose nusach and origin seem to be rooted in the trope of Eichah (Book of Lamentations). Line 3, meas. 1 & 2

ALL. S.F.
A.B. mf
Ah, a south-ern jour - ney. —

Ah, a south-ern jour- ney —

This raises the question which should be examined elsewhere as to the influence of the trope of Eichah on Selichah mode in general.

The regular use of the response “we give thanks to thee” constantly involves the congregation: Ex. page 30, L. 3, meas. 3-4,

ALL.
we give thanks to Thee. —

3
A min

in such a way that anyone might learn the response. The Cantor, the Chorus, and the congregation benefit greatly from this participatory approach.

L'Chu

For those of my colleagues who are wondering when they might have the opportunity to show their vocal prowess, The Hush of Midnight offers ample opportunities for cantorial inflection and articulation.

Set in the Ahavah Rabbah mode on E, *L'Chu N'ran'nah* offers an expressive vehicle which fulfills our needs for *Kavanah batefilah*. It also offers an instrumen-

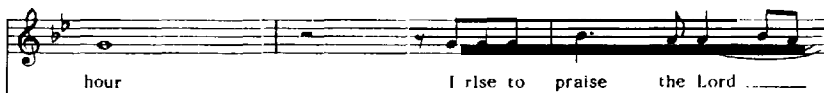
talist a moment of improvisatory imitation and expression.

After this introduction, the Selichah theme returns with the urgency of a clock in motion.

“I pray him bring me to repentance, but I bring myself to sorrow and to wish for death.”

The form is refrain or song form with the Hazzan chanting in Hebrew and in Ahavah Rabbah while the refrain is in the minor mode.

Our next section as well, follows a similar format. The Mi-Sinai tune of Eil Melech Yosheiv is similar to “this is the hall”.



Adonai, Adonai

The use of $\frac{3}{4}$ meter in the Shalosh Esre Midot as well as the return of the opening theme is satisfying in its simplicity and rondo like in its ability to tie the larger work together: Page 56 L. 1, “In the fall” restates the transitional material.

d. = circa 60 (in "Oge")
mp *molto legato*

A - do - nai, A - do - nai Eil ra -
 (M. C.)

mp *molto legato*

B min G maj B min

In the original score at this point, a responsive reading for rabbi and congregation was inserted which was part of the work. The question arises here as to some of the differences in the original manuscript and the newly published printed edition by Ashbourne Music.

In the original score there were two added readings with improvised background mostly with rhythm instruments. The two poems are effective and meaningful for the congregation, and Pm puzzled that they were omitted. They offered some gentle relief to the constant musical drive and tension. Furthermore, there are two sections, the Kaddish and Sh'ma Kolenu, which were in a key for higher voices. I hope that the JNL of synagogue music or Charles Davidson will make available both the poems and the alternate key transpositions.

When a work of music is thru-composed, the placement of readings is in effect tampering with an artistic work. Not having information to the contrary, the original booklet published by Adas Israel Congregation, Washington, D.C., which commissioned the work along with St. Paul Minnesota, contains these poems which to me do not seem to be interruptions. Some of our colleagues think that music has to be constant for a service, but we know "silence" is part of music as well. A little rest in the music could be effective and helpful.

Readings, meditations, silences, are a part of the music and some balance needs to be achieved. The poetic readings by Ruth Brin are an important part of the effectiveness and beauty of *The Hush of Midnight*, and they should remain intact.

The booklet which accompanies the score is for congregational participation. It contains some helpful instruction in ritual, such as when to respond and when to repeat a phrase.

One addition to the booklet and score is the piyyut, Bemotzaey **Menuchah**. In the booklet, it is not clear if the English given is by Ruth Brin or a translation. Although this is not a serious problem, no instruction is given as to whether this is read in English as well.

CONCLUSION

IV

At its inception Rabbi Stanley Rabinowitz, Cantor Raphael Edgar, Charles Davidson, and Ruth Brin wanted to create a service which would appeal to Americans of a new generation, Americans whose frame of reference was both Jewish and American, musically and culturally. There is no question that The Hush of Midnight has achieved something wonderful and meaningful. It has created a firm tradition of Selichot of reverence in prayer and setting the appropriate mood for the holydays. It has created a tradition in place where only 50 people attended Selichot, close to 1000 now attend. I believe this was accomplished by basing this on both the traditional nusach while reflecting the valid influence of contemporary American and 20th century music.

This is a wonderful service. I recommend it without hesitation, not to replace the traditional service, but to create a service and a tradition in communities where none exist.

JOSEPH FISHER: MASTER PRINTER AND GREAT HAZZAN

AKIVA ZIMMERMAN

1885 saw the founding in Cracow, Poland, of a printing house which was to gain fame through its publication of the works of H.N. Bialik, as well as other distinguished poets and authors. It was unique, too, in being the only Hebrew publishing house to print works in Arabic. Its owner, moreover, was none other than the noted hazzan, Joseph Fisher, who served the “Enlightened” synagogue in that city. (Cracow, as is known, was traditionally a center of Haskalah activity.)

Fisher was born in Vilna in 1840. His parents sent him to the Mir Yeshiva, where he excelled in his Torah studies. Blessed with both a handsome appearance and beautiful voice, he was sometimes sent to lead synagogue services for the people of the city. Simultaneously with his Yeshiva studies, though, he would read furtively the works of the greatest Haskalah writers. These secret studies soon inspired in him a passion for the new Hebrew literature which was being created in Eastern Europe and Russia.

Fisher decided not to limit himself to rabbinic studies, but to become proficient in some sort of creative work also. Despite his impressively developing voice, he was aware that the cantor’s lot was generally an impecunious one. He accordingly determined to learn printing and typesetting skills, albeit without the knowledge of his Yeshiva friends.

One of Mir’s notaries soon became Fisher’s father-in-law, and the latter encouraged him to seek a permanent position as hazzan. Before he could agree to do so, Fisher retorted, it was appropriate that he obtain a musical education. True to his word, Fisher proceeded to enroll himself in the Breslau Conservatory in neighboring Germany. He at the same time attended the Rabbinical School in that city, and, typically, excelled in his studies. When the position of Chief Cantor of the Breslau synagogue was offered him, Fisher was encouraged to respectfully decline by his father-in-law, who understandably did not wish his daughter to live in Germany.

When the “Enlightened” synagogue in Cracow advertised a vacancy for position of Chief Cantor, it was 24 year-old Joseph Fisher who was the ulti-

Akiva Zimmerman is an expert on Hazzanim and Hazzanut. A frequent contributor in the Israel press on Hebrew and Yiddish culture: music, art, literature, poetry, theatre and recordings.

mately successful candidate. (Incidentally, this was only the third synagogue of its type in Galicia — two such congregations had heretofore existed, in Tamopol and Lvov, respectively).

As a modern intellectual, Fisher found ample scope in Cracow to develop both as a hazzan and as a booklover. Faithful to his earlier decision to engage in creative labor of some kind, he examined the prospects of opening his own printing business, but was disqualified as a Russian from doing so. Instead, he went into partnership with Baruch Weindling. Their press soon issued various journals, among which was the weekly *Hator*, edited by Avraham Gintzler.

In 1881 Fisher established a new printing business, this time jointly with one S.H. Deutscher. The latter had access to the courts of the Zadikim, and it was due to this auspicious connection that the partners were able to publish the works of various Hassidic rabbis, including the famed Rebbe of Gur. The business lasted for five years, and boasted as well among its publications the ultra-orthodox weekly, *Machzikei Hadas*. In 1885 Fisher managed to obtain an independent license to operate a printing business, and parted company with Deutscher. The latter's press, in turn, continued to function under the management of his son, Moshe, until it was overtaken by the Holocaust.

A new world opened to Joseph Fisher when he became an independent printer, and he enjoyed it to the full. It was rumored in Cracow that he was wont to invest his entire cantorial salary in his business, while all profits made as a printer were used to better finance his choir. The officers of his synagogue, it should be noted, were quick to take unfair advantage of Fisher's well-meaning weakness, by now and then firing a chorister or two in the certain knowledge that the hazzan would replace the singers at his own expense!

Fisher's printing establishment soon came to be recognized as one of the finest in the country. He expanded his operation, and even formed a department specializing in the publication of Arabic literature — one of the very few extant in Poland at the time. Fisher's erudite assistant was Judah Korngold, who himself was aided by his son, Saul. Among those whose books Fisher printed were S.H. Luzatto, and Martin Buber's grandfather, Solomon Buber. There appeared, too, the anthologies *Ha-Eshkol*, *Beit Ha-Otzar*, and *Mimizrach Umima'arav*, inter alia. In 1981 Fisher helped the writer, R.A. Broides, publish his weekly *Hazman*, and printed two of the latter's books, *Shtei K'tzavot* and *Shirim Atikim*.

When S.J. Puches, editor in Berlin of *Hamagid*, suffered a certain setback, Fisher invited him to come to Cracow, where he helped him issue the journal. The weekly, *Hamitqah*, edited by S.M. Lazar, and featuring some of S.Y.

Agnon's early writings, was similarly printed by Fisher. As were Avraham Reizin's newspaper, *Dos Yiddishe Vort*; the earliest writings of Prof. Klausner; and the journal *Ha-Shiluach*, edited by Ahad Ha'am.

One of Fisher's most magnificent books is a 1908 volume of poetry by Bialik, illuminated by A. Yan. (This was the first ever Hebrew book of poetry to be thus illustrated.) When Bialik began his Moriah enterprise, he let Fisher print much of his material. The poet would come to Cracow, or, alternately, Fisher would visit Odessa, and business would be conducted. Where his own volumes were involved, Bialik was known to pay assiduous attention to the quality of book production, yet would consistently employ no printer other than Fisher. The first edition of *Sipurei Ha-Mikra*, edited by Bialik, Ravnitzky and S. Ben-Zion, was issued by Fisher's press. (Bialik was later to establish his own printing concern, though, and the professional ties with Fisher came to an inevitable end.)

An interesting episode in Fisher's career as a printer may be gleaned from several issues of the weekly, *Hapoel Ha-Tzair*, normally published in Jaffa. A number of these issues were, in fact, printed by Fisher. The peculiar circumstances which brought this about are traceable to the Eleventh Zionist Congress in Vienna. The editor of the *Hapoel Ha-tzir*, J. Aharonovitz, traveled to the Austrian capital to cover the story for his journal, and was assisted there by the writer Meir Henish. The latter relates in his memoirs that another *Hapoel Ha-Tzair* editor, J. Shprinzak, thought it important that readers of the journal be apprised of the proceedings in Vienna as quickly as possible. Since Aharonovitz had no way of getting the news directly to his office in Jaffa, Shprinzak arranged for Fisher to print the dispatches in Cracow, and from there send the pages on to Palestine.

Some of the best known "maskilim" at one time or another worked in Fisher's printing house. One of these, Moshe Lefkovitz, went on to found his own business. Another, the journalist Jonah Karpel, a native of the Galician town of Drokovitz, married Fisher's daughter. Karpel edited the German-language weekly *Judische Volkstimme*, which was printed in Hebrew letters. He was editor, as well, of a Hebrew monthly bibliographic journal, *Yerushalayim*, and of other newspapers and sundry publications. He later set up his own printing establishment. Fisher's son-in-law was ultimately employed by the Austrian Foreign Service, though he did not achieve his goal to become Austrian Consul in Palestine.

Despite his printer's obligations, Fisher never neglected his other life as a hazzan, and was a perennial favorite of the Cracow community. Such was his popularity, that hassidim would sometimes steal surreptitiously into the "Temple" as the excommunicated synagogue was called by certain groups), to listen to

Fisher's mellifluous chanting of the Services. During his last two decades at the synagogue, Fisher became an intimate friend of its rabbi, the noted Zionist leader, Dr. Osias (Yehoshua) Thon. The two would occupy their seats, side by side, on the synagogue's honored eastern wall.

Well-known musicians served as Fisher's choir directors, including Israel Feivishes, who set Y. Lamdan's "Masada". Fisher's house was a natural meeting place for hazzanim and singers alike, and the gathering at one time included the young Y. Rosenblatt. On one occasion, when Fisher asked Rosenblatt to perform one of his hazzanic improvisations, the result was "Omar Rabbi Elazar, Omar Rabbi Haninah", which Yossele later immortally recorded. Not unexpectedly, Fisher thought very highly of the young hazzan, and his generous commendations did much to launch Rosenblatt's early career.

Joseph Fisher served his synagogue with distinction for a remarkable 50 years, before his death in 1914. The printing house which he had founded at 62 Grodzka Street in Cracow passed to his son, Maurice, but was, like much else in the city, destroyed during the Holocaust.

The "Enlightened" synagogue still stands today, and is frequented by the sad Jewish remnants of a more glorious communal past. It is a living monument, nevertheless, to the indomitable spirit of Cracow's greatest hazzan — and master printer — Joseph Fisher.

Translated by Aryeh Finklestein

YOM KIPPUR, 1988

STEVE ROBLES

Sitting, enveloped by
Inner Silence, a jaded,
Cynical silence, the
Music in my heart growing
Fainter, always fainter,
Until the sterile prayer continues
On my lips, but ceases within,

I hear the Chazzan's Song,
Its Pain, its strength,
The Heart
 In all its persistent Mortality
 And Affirmation;

I experience a renewal,
And the
 Song inside me
 Continues,
 A little bit louder.

Steve Robles is a member of the Beth-El Zedeck Congregation in Indianapolis, Indiana He is a Jew by choice and wrote this poem as a gift to his hazzan, Robert Zalkin, on the occasion of his 25th anniversary with his congregation

PIRKEI HAZZANUT (1954-1962)

MAX WOHLBERG

FROM THE EDITOR

The *Journal of Synagogue Music* is proud to reprint a sample of the popular "Pirkei Hazzanut" columns by Hazzan Dr. Max Wohlberg on the occasion of his 80th birthday. Wohlberg, hazzan, teacher and composer, is one of the world's leading scholars in the area of Hazzanut. He is Professor of Nusach at the Cantors Institute of the Jewish Theological Seminary of America since its founding, in 1952. A former president of the Cantors Assembly, his regular column "Pirkei Hazzanut" appeared in "The Cantors Voice," the forerunner of this publication, since 1948.

DECEMBER 1954

As these lines are being written, in the season when even the fish in the sea tremble, when **heshbon hanefesh** and introspection are the order of the day, it is well that we do a bit of professional stocktaking and collective confessing of sins. As sins of omission are more often overlooked than those of commission, we shall limit our **AI Hatoim** to things we neglected to do.

AI Het — For centuries we failed to record the Synagogue tunes of which we were the custodians, so that today many are forever lost to us.

AI Het — We ceased to be concerned with the text of the liturgy of which we were co-fashioners and thus, in this day of change and reform we have been relegated to a state of voteless executors.

AI Het — For permitting artistry to gain ascendancy over the sacred in our profession.

AI Het — For suffering without protest the invasion of our ranks by men without learning and without devotion.

AI Het — For not having established, a century ago, a school for Hazzanim.

AI Het — For not having acquired all the skills and all the knowledge needed to make us authoritative Hazzanim.

AI Het — For not preserving for posterity the creations of many of our old

masters.

Al Het — For failing to demand the prestige due our calling.

Al Het — For not contributing our just share to the cultural and musical development of our people.

Al Het — For countenancing the emergence of degrading customs relative to our functions.

Al Het — For not informing our people of our trials, efforts and achievements.

And as we resolve to rectify our mistakes, may we be forgiven, pardoned and absolved.

NOVEMBER 1957

One of my childhood heroes was a distinguished, immaculately attired, dignified business man. He was short, had a miniature goatee, wore black or dark gray suits and a derby. He was not numbered among the greater scholars of our Transylvanian city but, I believe, he always held some office in our *Kehillah* and was treated with great deference.

However, my admiration of him was based on considerations of a more compelling nature! It was his privilege to intone the *Birkhot haShahar* and the *P'sukei deZimrah* on the High Holidays. He led us in the nusach-wise, intricate *Hoshanah Rabbah* service and he was chosen to examine in *nusah* the Russian Cantor who aspired to fill the vacancy in our beautiful Synagogue.

He, therefore, personified in my mind the attitude of esteem in which nusach was held in the recent past. It was considered a precious element of our heritage and its custody was the responsibility of every Jew. Rebuke and censure was the lot of him who, while leading a service, failed to sing the traditional tune of the particular season or festival. A newly engaged Cantor was customarily granted a few months during which time he had to master all locally current tunes.

Obviously, such an attitude of respect for a musical tradition cannot prevail where Synagogue attendance is only an occasional act, where proper *nushaot* are not scrupulously adhered to, and where, due to exigencies of time, large portions of the liturgy, with their special tunes, are indiscriminately eliminated. This is particularly painful when the eliminated tunes are not applied to another text. Then we are, in fact, depleting our musical heritage.

The time may not be distant when a Jewish musicologist will be engaged in

unearthing the melodies discarded from our Synagogue services during the past hundred years. Is there someone interested in organizing a new Jewish society: "*Shomrei Nushaot*"?

FEBRUARY 1958

The first Hassidim we are told in the Mishnah (*Berukot V, 1*), spent an hour before prayer in order to achieve a mood of devotion. Properly, they looked on prayer as a great spiritual adventure, requiring adequate preparation and concentration. They realized that it is almost impossible to transport oneself from a commonplace and mundane atmosphere into one of holy awe without a period of transition. They also sensed that one ought to shake off the dust of the road before approaching the throne of the Almighty.

The need for attunement with the spirit of the Synagogue liturgy before praying, is a need seldom realized in our own day. Because of this we, all too often, fail to achieve the full measure of emotional satisfaction from our prayers.

Considerations of time, having acquired a quality of such urgency, it is difficult to assume attitudes of contemplation, meditation, introspection and devotion. Hurriedly we rush into our prayers, and breathlessly we gallop through them, always keeping an eye on the relentlessly moving hands of the clock. Is it any wonder that we miss the warmth and the fervor that accompanied the prayers of old? How much inspiration can be derived by a worshipper who darts into the Synagogue in the middle of the service, worried by parking problems and remains in the rear of the Sanctuary, so that he can rush out at a predetermined time, irrespective of the point in the service?

To be among the first ten to arrive for prayers and among the last ten to leave, was a distinction highly valued in days gone by. Would it not serve as a fine example for our Congregations if the first to arrive for services would find the Rabbi and Cantor at their places, reciting *mezza voce* the *Birkhat Hashahar*?

Some of the beautiful prayers that fell victim to recent editorial deletion could be reintroduced here and chanted at leisure. If, as it seems, we cannot delay ending the service beyond a given time, perhaps we can advance its beginning and so afford those who wish a more perfect communion with their Maker an opportunity to enter into it gradually and more fully.

SEPTEMBER 1962

The question whether the needs of the day produce the required leader, or the

gifted leader molds his generation, has been thoroughly debated by historians and biographers.

Surely it is frustrating and painful for a potential leader to appear on the scene in “advance” of his generation; it is, however, far more tragic for a generation in need to be deprived of leadership.

Fortunately, it is with sufficient frequency that the aptly gifted person appears at the appropriate time to fulfill the necessary task. The history of mankind, as well as the history of our people, offers ample evidence in support of these statements.

To cite but a few examples: R. Yohanan Ben Zakkai and R. Gamliel literally saved Jewry at a most crucial period in our history. Thanks to R. Yehuda Hanasi, Rab, Samuel and R. Ashi, we have that vast literature which proved to be the foundation of Judaism for more than a millenium — the Talmud. As the Gaon Amram preserved our liturgy, and as Saadiah pioneered in Jewish religious philosophy, so the giant Maimonides codified Jewish law in the monumental Mishna Torah. Each of these men appeared to fulfill a vital mission at a time in desperate need of their services. The Commentators, particularly the great Rashi, rose to clarify the obscure and puzzling passages of Bible and Talmud.

Jacob B. Asher and Josef Karo introduced their codes to meet the needs of a new generation, and a literature called Responsa was born to accommodate the pressing problems of a changing world. The Ari and the Baal Shem were as timely and inevitable as were Pinsker and Herzl, Bialik and Mendele. R. Jacob Molin succeeded in delineating the Ashkenazic Nusach at a decisive period, when the cleavage between Ashkenazic and Sephardic Jews became more pronounced, and Solomon Sulzer, in witnessing the effects of post-Napoleonic emancipation, received the impetus to give a new form to the ancient art of Synagogue music.

Having just returned from a visit to Israel, it seems to me that in regard to the music of our liturgy, ours is a crucial age calling for assiduous and meticulous labors. I view the enormous tasks awaiting urgent attention in three different stages and on three distinct levels.

1) To collect and to record the music of all formerly far-flung, now defunct, Jewish communities. This can still be done while some of the *She'erit Hapleitah* is with us.

2) To cleanse and to purify the collected material. This difficult task of study, analysis, research and comparison requires knowledgable and trained musicologists.

3) Gifted composers who, having absorbed the results of the preceding efforts,

would endeavor to write a Nusach for ***Klal Yisroel***, combining the prominent features of the three main branches of Judaism: the Ashkenazim, the European Sephardim, and the Oriental Sephardim.

There is now discernible throughout the Jewish World a conscious approach between the divergent factions of Jewry. I can think of no more effective method to strengthen the approach and to cement the ultimate fusion than through a common mode of worship.

The need is present. Will the men equipped for this task respond?

A SONG IN EVERY PSALM
BY JACOB LEFKOWITZ: A REVIEW

LIPPMAN BODOFF

On Sunday, February 1, 1987, at the 92nd Street YMHA, my wife and I were privileged to hear the world premiere of a wonderful new musical work, “A Song in Every Psalm”, composed by Cantor Jacob Lefkowitz of Congregation Etz Chaim of Jacksonville, Florida. The work consists of short musical settings for the Psalms, and excerpts were stirringly sung in song cycle form by the composer’s son, Cantor David Lefkowitz of The Park Avenue Synagogue in New York — the flagship synagogue of the Conservative Movement in this country.

I did not expect anything like what I heard. Those of us who attend synagogue services on a fairly regular basis, or who are somewhat familiar with Jewish music as it appears in synagogues, on records, in concert halls (where it rarely appears), and as it is taught to Jewish boys and girls in Hebrew schools, are by now familiar with the fact that Jewish music today generally falls into a set number of stereotypes. There is “Klezmer” and chasidic music, Israeli dance, love, and pioneer music, the old weeping style cantorial music, heavy, formal and overblown compositions, and works in modern idioms. Except where the music and its performance are of special artistry, it rarely moves us and rarely instructs us. It is too often either boring or cold, with a lack of the warmth and interest that are necessary to join music and people together the way Jews and Jewish music have been fused as one virtually throughout our history.

This modern alienation of our people from part of its Jewish soul — which Jewish music has always represented — is partly the fault of the fast moving, fragmented, and overly stimulated era in which we live, and, to a large degree, of the music itself and the way it is performed. What used to be meaningful has become trite and sentimental, or irrelevant to the sophisticated, eclectic tastes of modern Jews.

There are, however, composers like Shlomo Carlbach, Ralph Schlossberg, Abraham Kaplan, Shalom Kalib, Jerome Kopmar, and a few others, who have created new music we can treasure, because it is linked in its warmth with our past but speaks in a lean, modern way, and with a technique of composition that addresses the mind as it inspires the heart.

In this select company one must include Cantor Jacob Lefkowitz. His music eschews heaviness and effects for their own sake. It is steeped in tradition, but completely subservient to the text, which it serves with a lyricism that communicates with direct, pulsating impact the meaning of the text and its emotional force.

I believe that his new musical setting of the Psalms, even on the basis of the few times I have heard it, may already deservedly be considered a classic of new Jewish music. The poetry of the Psalms has fittingly been ascribed to King David, because it is the poetry of kings. It embraces, as David did in his life, the full spectrum of experience, emotion, and thought, from defeat to triumph, from despair and petition to praise and joy. And the Psalms are never without dignity, never without strength, never without the joy and confidence that King David feels of his life and its worth, and the power and compassion of his Father and King.

Jacob Leikowitz's music is worthy in every respect of King David's Psalms. He has captured their soaring optimism of faith and joy in his wondrous new work. Playing my tape again recently I was startled not only at how fresh each short piece sounded on rehearing and how singable each piece is, but how difficult it was to single out any one for special praise because each is so distinctive. Among my favorites are the lively march for Psalm 3 with its pressing, bursting "*kuma, kuma, kuma*" (*rise up, rise up, rise up*); the wonderfully frenzied music in Psalm 10 (*Arise, O Lord! O God!*); the moving Psalm 15 (*"Lord, who may abide in Your sanctuary"*) with its traditional but lean cantorial style — lyrical, with deft modern touches — and so true to the text (as each piece is), as the music gives each of the attributes of the righteous man its own distinctive musical phrase; the brilliant, exciting and tuneful "patter" style song for Psalm 28 (*"Deliver Your people"*), punctuated with declamations and syncopations that propel and underscore the text with such deft musicality; the unspeakably beautiful and tender rendering of the famous Psalm 34, *"Who is the man who is eager for life . . . guard your tongue from evil"*; the heartbreaking music for Psalm 78 (*"But He, being merciful"*) that brings us back, with a few deft strokes, to the highest level of cantorial singing as rendered by Yossele Rosenblatt at his compositional best; the almost swaggering and so aptly confident Psalm 79, where David cries out *"Help us, O God . . . for the sake of the glory of Your name"* — that is, for **Your** sake! — with that special joy of chasidic music at its best that reflects a Jew's joy as he stands before God in prayer; the gentle, wondrous quality of gratitude of Psalm 85 (*"Faithfulness and truth have embraced"*), with its idyllic American flavor, describing God's bounty to man; the classical marching mode used to describe the elemental forces of nature in Psalm 93 (*"The Lord is King, He is robed in grandeur"*); the tuneful, lively, syncopated Psalm 133 (*"Hinay ma tov u'ma na'im"*) and its contrasting middle section that transports us instantly to an evening campfire in Israel under a peaceful sky; and the lively march of Psalm 150 with its urgent, pressing *"Hallelu"* (*"give praise"*) in a syncopated, accented, form that culminates in a short triumphant code.

Merely to traverse the scope of this music is to suggest in the barest and most inadequate way the treat that awaits all those who will be privileged to listen to this music. And here I want to make two final points.

First, as Cantor Macy Nullman has written in his important new work, “Concepts of Jewish Music and Prayer” (Hallmark Press 1985) the composition of new Jewish music for the synagogue, if it is to be meaningful and attractive to modern listeners, requires “experience in hearing and performing authentic synagogue song, technical training, historical knowledge, a sense of style, and (the right) blend of all these elements” (at p. 77). In a recent article in *Judaism: A Quarterly Journal of Jewish Life and Thought* (Winter Issue 1987), I wrote that “it is time for a new, post-Holocaust approach to the music of prayer, that stresses neither the virtuoso cries of the oppressed of our past nor the trivial ‘pop-art’ of fad tunes of our present, but, rather, a *lyrical* and *sophisticated* rendering of the kaleidoscope of themes and emotions in our liturgy” (at p. 103). The modern Jew at worship not only needs, but longs for the moral dimension of art, and the artistic dimension of worship. He craves music anchored in the past in its passion and its compassion, but looking forward with optimism and a sense of dignity. I believe Cantor Jacob Lefkowitz has written a major work that fulfills all these hopes and aspirations for new Jewish music.

My second point is of a more pressing nature, but one which must be made if wonderful music like Jacob Lefkowitz’s Psalms is to have a “*kiyum*”: a life and a future among our people — and, indeed, because of its universal artistic nature, hopefully among an even wider sphere of listeners. I refer to the necessity that artists perform this work, and that we— the collective Jewish people from whose life and history it has been taken and which it so eloquently represents in its many hues and shapes — that we bring this music into our lives, our homes, our synagogues, and schools, in records, tapes, and live performances, in whatever reproduction forms we favor. Only in this way will all of us be able to experience the music as my wife and I did that winter day not long ago, and make it a permanent part of our culture, as it deserves to be.

MOGEN OVOS AND V'SHOMRU
BY CHARLES B. BLOCK: A REVIEW

HOWARD N. TUSHMAN

Thirty-one years have passed since Hazzan Charles Bloch first published his solo versions of Mogen Ovos and *V' shomru*. Three years later these pieces were published in the S.A.T.B. versions. Both editions of each piece were arranged by Vladimir Heifetz. The solo and choral versions follow one another very closely.

Mogen Ovos and *V'shomru* clearly fall into the category of "Synagogue Anthem", that genre which to me lies somewhere between simple accompanied chazzanut and more elaborate concert works. Seen in this context both work effectively, though I tend to favor the *V' shomru*. The form of the *V'shomru* is closer to Art Song than the Mogen Ovos, and as such takes greater melodic and harmonic liberties. There are sequences, descending chromatic passages, and echo figures in the accompaniment. Though not overly done, to the modern listener some of these devices seem to work better than others. The ending is particularly rich and beautiful.

The melody of Mogen Ovos draws upon nusach with added elements of haftarah trope. It is somewhat metrical, relying on the triplet dotted quarter rhythm. The accompaniment is straightforward and does a good job of keeping out of the way of the melody line. The piece is overall quiet in mood with the exception of the ending, a stirring agitato like climax.

One of the more interesting aspects of these pieces is how well each lends itself to choral rendition. They are both of moderate difficulty and suitable for a very good volunteer choir or professional ensemble. Though the choral versions were published three years later, one could not say for sure whether the original concept in each case was that of a solo or choral work. It would be interesting to know.

Taken together, *V'shomru* and Mogen Ovos form a nice couplet, complimenting each other in style and mood. They are a tribute to a composer whose sense of balance lends grace to two worthy settings.

Howard N. Tushman is hazzan at Emanuel Congregation in Chicago, Illinois.

JEWISH THEATRE SONGS for the Beginning Beginner
Piano Solos & Duets Book II
Compiled & Arranged by Ruth Norman
Century Music Publishing Co., Inc.

SHOM KLAFF

This charming compilation of Yiddish theatre songs for very beginning piano students fills a long-standing musical void by bringing together Jewish musical identify and secular musical skills. The songs are clearly presented and printed. They are easy to follow, carefully arranged and kept simple without a loss of musical interest. Musical notations such as key signature change, accents and emphasis on melodic line are well-noted and easy for any beginning student to comprehend. The transliteration of the Yiddish verse is extremely well-done so that even those students totally unfamiliar with Yiddish inflection can confidently do well on pronunciation. If there is any thing the book lacks, and it may not have as its intention addressing itself to it, is progressive musical skill level advancement to challenge the beginning student's increasing skill level progression.

This book should be a welcome addition to any music teacher's selection for beginning students. Parents and grandparents with memories of Yiddish theatre will probably thrill to the nostalgia evoked by the playing of these delightful songs.

Shorn Klaff is a Jewish music teacher and pianist.

MUSIC SECTION

Tov L'hodos

from
(The 92nd Psalm)

For Four-Part Chorus of Mixed Voices

English text: free paraphrase

a cappella

Arthur Berger

Moderato largamente $\text{♩} : 92$

Soprano

Alto

Tenor

Bass

Piano
(Only for rehearsal)

Miz - mor shir l' - yom ha - sha - bos
Come sing Sing a song for the Sab - bath

Miz - mor shir l' - yom ha - sha - bos
Come sing Sing a song for the Sabbath

Miz - mor shir l' - yom ha - sha - bos
Come sing Sing a song for the Sab - bath

Miz - mor shir l' - yom ha - sha - bos
Come sing Sing a song for the Sab - bath

Moderato largamente $\text{♩} : 92$

Poco più mosso $\text{♩} : 116$

tov l' - ho - dos la do - noy
To sing and praise Thee O Lord

tov l' - ho - dos, l' - ho - dos
To sing and praise To sing and

la do - noy, tov l' - ho - dos
Praise - the Lord, To sing and praise

la do - noy, tov l' - ho - dos
Praise - the Lord, To sing and praise

Poco più mosso $\text{♩} : 116$

Tenor: I - ho - dos la - do - noy,
 To sing and praise Thee O Lord
 Soprano: la - do - noy, la - do - noy,
 praise the Lord praise the Lord
 Alto: la - do - noy, I - ho - dos la - do - noy,
 praise the Lord sing and praise the Lord *sotto voce, ma marc.*
 Bass: la - do - noy, I - ho - dos la - do - noy, la - do -
 praise the Lord sing and praise the Lord sing and

Soli (cantabile)

Tenor: *sotto voce, ma marc.* ul - - - - - za - mer
 Most High,
 Soprano: *sotto voce, ma marc.* sing and Praise la - do - noy, la - do - noy
 Alto: *sotto voce, ma marc.* la - do - noy, la - do - noy
 sing and praise, sing and praise
 Bass: la - do - noy, la - do - noy, la - do - noy
 sing and praise sing and praise *cant.* sing and praise
 noy. la - do - noy, ul - - - - - za - mer la - do -
 praise sing and praise O Most High, to give

ten.

l' - shim - cho el - yon
to give thanks to Thee

marc.

l' - shim - cho, l' - shim - cho el - yon l' - ha - gid ha - ho - ker chas -
O Most High to give thanks to Thee, to de - - clare His kind - ness and

l' - shim - cho, l' - shim - cho el - yon l' - ha - gid ba - bo - ker chas -
O Most High to give thanks to Thee, to de - - clare His Kind - ness and

noy, la - - do - noy el - yon
thanks, sing prais - es give thanks to Thee

Broadly (ant.)

l' - ha - gid ba - bo - ker chas -
Co de - - clare His beau - - ty and

de - rho ve - e - mu - nor - rho ba - lay - los chas -
beau - ty end our de - - vo - - tion and wor - ship and

de - cho ve - e - mu - nos - cho ba - lay - los chas -
beau - ty and our de - - vo - - tion and wor - ship and

l' - ha - gid ba - bo - ker chas -
to de - - clare His beau - - ty and

Broadly

p dolce

de - cho ve - e - mu - nos - cho ba - and - lay -
 faith - ful - - ness in the morn - - ing *p dolce* at -

de - cho ve - e - mu - nos - cho ba - and - lay -
 wor - ship him in the morn - - ing *p dolce* at -

de - cho ve - e - mu - nos - cho ba - and - lay -
 wor - ship him in the morn - - ing *p dolce* at -

de - cho ve - e - mu - nos - cho ba - and - lay -
 wor - ship him in the morn - - ing and at -

sub. f pesante

los. A - lay o - sor
 night Up - on *sub. f pesante* the lyre

los. A - lay o - sor
 night *sub. f pesante* Up - on the lyre

los. A - lay o - sor
 night *sub. f pesante* Up - on the lyre

los. A - lay o - sor lyre va - a -
 night Up - on the lyre and the -

va - a - lay no - vel a - lay hi - go - yon
 and the lute We sing To give Him our thanks

va - a - lay no - vel a - lay hi - go - yon, hi - go -
 and the lute We sing To give Him our thanks - our

va - a - lay no - vel a - lay hi - go - yon, hi - go -
 and the lute We sing To give Him our thanks - our

lay hi - go - yon, hi - go -
 lute give Him thanks, give Him

bi - chi - nor; a - lay hi - go - yon bi - chi -
 and our love To give Him our thanks, and our

yon bi - chi - nor; a - lay hi - go - yon bi - chi -
 thanks and our love To give Him our thanks, and our

yon bi - chi - nor; a - lay hi - go - yon bi - chi -
 thanks and our love To give Him our thanks and our

Soli cantabile

- nor. _____ Ki si - mach -
 Love. _____ For the Lord

- nor, _____ Ki si - mach - ta - ni.
 Love _____ For the Lord God -

- nor, _____ hi - chi - nor. Ki si - mach - ta - ni.
 Love _____ and our love. For the Lord God -

- nor. _____ Ki si - mach -
 Love. _____ Made me re -

ta - ni A - do - noy.
 God made me re - jice

ki si - mach - ta - ni A - do - noy. A - do -
 For the Lord God made me re - jice

ki si - mach - ta - ni A - do - noy. ki si - mach - ta - ni.
 For the Lord God made me re - jice, made me re - jice

ta - ni, _____ ki si - mach - ta - ni.
 jice _____ made me re - jice

ki si-mach - ta - ni A - do -
 Made me re - joice - in His
 noy A In His - Name Re - - - joice do in His
 ki si-mach - ta - ni, ki si-mach - ta - ni A - do -
 made me re-joice. made me re-joice in His
 ki si-mach - ta - ni, ki si-mach - ta - ni A - do -
 made me re-joice made me re-joice in His

noy, b' fo - o - le - cho, b' fo - o - le - cho.
 name, *With* *so-* *lemn* *mu - sic* *sing* *we* *His* *prais-es*
 noy, b' fo - o - le - cho, b' fo - o - le - cho.
 name, *sotto voce* *With* *so-* *lemn* *mu - sic* *sing* *we* *His* *prais-es*
 noy, b' fo - o - le - cho, b' fo - o - le - cho.
 name, *With* *so-* *lemn* *mu - sic* *sing* *we* *His* *prais-es*
 noy, h' fo - o - le - cho,
 name *With* *so-* *lemn* *mu - sic*

f pesante

B - ma - a - say yo - de - cho,
For the Lord God made me re-joice

B - ma - a - say yo - de - cho,
For the Lord God made me re-joice

f pesante

Yo - de - cho,
O Thou, Lord,

B - ma - a - say yo -
For the Lord God made

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics in Spanish and English. The third staff is a bass line in bass clef, also with lyrics. The bottom two staves are piano accompaniment in grand staff. The tempo is marked 'f pesante'.

yo - de - cho, b' - ma - a - say yo - de - cho a - ra -
O Thou, Lord, made me re-joice In Thy good

yo - de - cho, b' - ma - a - say yo - de - cho a - ra -
O Thou, Lord, made me re-joice In Thy good

yo - de - cho, b' - ma - a - say yo - de - cho a - ra -
O Thou, Lord, made me re-joice In Thy good

de - cho, b' - ma - a - say yo - de - cho a - ra -
me re-joice made me re-joice In Thy good

The second system of the musical score consists of seven staves. The top three staves are vocal lines in treble clef, with lyrics in Spanish and English. The fourth staff is a bass line in bass clef, also with lyrics. The bottom two staves are piano accompaniment in grand staff. The tempo is marked 'f pesante'.

nen, a - ra - nen,
 work and Thy name

nen,
 work

nen, a - ra - nen, ki si - mach -
 work and Thy name sing we and

nen, ki si - mach - ta - ni
 work sing we and praise Him

ki si - mach - ta - ni A - do - noy.
 For the Lord God made me re - joice

ki si - mach - ta - ni. ki si - mach - ta - ni A - do -
 Sing we and praise Him For the Lord God made me re -

ta - ni, ki si - mach - ta - ni A do -
 praise Him Sing we and praise Him Praise

ki si - mach - ta - ni.
 Sing We and praise Him.

ki si-mach-
made me re-

noy, A - - do - noy, A
joice - In His

noy, ki si-mach-ta - ni, ki si-mach-ta - ni,
Him, Sing we and praise Him Sing we and praise Him

ki si-mach-ta - ni, ki si-mach-ta - ni,
Sing we and praise Him Sing we and praise Him

ta - ni A - do - noy, b' - fo - o - le - cho, b' -
joice - in - His name, with so - lemn mu - sic Sing

do - noy, A - do - noy, b' - fo - o - le - cho, b' -
name re - - - joyce, re - - - joyce, with so - lemn mu - sic Sing

ki si-mach-ta - ni A - do - noy, b' - fo - o - le - cho, b' -
For the Lord God made me re - joyce, With so - lemn mu - sic Sing

ki si-mach-ta - ni A - do - noy, b' - fo
For the Lord God made me re - joyce With SO - -

Moderato largamente 4/4 : 92

fo - o - le - cho b' - ma - a - say yo -
 we His prais-es *f* For Thy good work we

fo - o - le - cho b' - ma - a - say yo -
 we His prais-es *f* For Thy good work we

fo - o - le - cho b' - ma - a - say yo -
 we His prais-es *f* For Thy good work - we

- - o - le - cho b' - ma - a - say yo -
 - - lemn mu-sic *f* For Thy good work we

Moderato largamente 4/4 : 92

de - cho a - ra - nen. *rit.* a - ra - nen.
 praise Thee and de - clare *rit.* Thy good name.

de - cho a - ra - nen. *rit.* a - ra - nen.
 praise Thee and de - clare *rit.* Thy good name.

de - cho a - ra - nen. *rit.* a - ra - nen.
 praise Thee and de - clare *rit.* Thy good name.

de - cho a - ra - nen. *rit.* a - ra - nen.
 praise Thee and de - clare *rit.* Thy good name.

rit.

Intro.

AV HARACHAMIM (CANTORIAL DUET)

MUSIC: Brody/arr. A. Salkov

Andante

First system of the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of flowing eighth and sixteenth notes.

Second system of the piano introduction, continuing the melodic and harmonic development. It includes a circled measure number '5' at the beginning and the tempo marking *molto rit.* (molto ritardando).

Third system, introducing the vocal line. The piano accompaniment continues. The tempo marking *mp a tempo* (mezzo-piano, at tempo) is present. The vocal line begins with the lyrics: AV HA- RA-CHA-MIM AV HA- RA-CHA- MIM. A circled measure number '10' is shown above the vocal staff.

Fourth system, continuing the vocal and piano parts. The vocal line has the lyrics: HU Y'-RA- CHÈM HU Y'-RA- CHÈM AM A- MOO- SIM. The piano accompaniment provides harmonic support. A circled measure number '15' is shown above the vocal staff.

(20)

HU Y'-RA- CHÈM AM A- MOO- SEEM.

hu y'- ra-chèm am a- moo- seem. *f Pesante*

Maestso

V'- YIZ- KOR B'- REET È- TA- - NÈEM, V'.

v'- yiz- kor b'- reet è- ta- - nèem, v'.

(25)

YA- TSEEL, V'-YA-TSEEL NAF- SHO- TÈ- NU

ya- tseel, v'-ya-tseel naf- sho- tè- nu min ha-sha-ot ha-ra---ot

30

MIN HA-SHA-OT HA-RA--- OT MIN

min

34

35

MIN HA-SHA-OT HA-RA-- OT

ha-sha-ot ha-ra-- ot

rit.

Accel.

rit.

40

dolce

40

a tempo V'-YIG--- AR V'-YIG--- AR V'

v'-yig--- ar v'-yig--- ar v'

Ped. *

Con moto

YIG-AR B'-YĚ-TSER HA-RA MIN HAN-SU- EEM, V'-YIG- AR B'- YĚ-TSER HA-RA

yig-ar b'-yě-tser ha-ra min han-su- eem, v'-yig- ar b'- yě-tser ha-ra

MIN HAN-SW- EEM LIF-LĚ-

min han-su- eem. v'- ya- chon o-ta-nu lif-lě-tat

TAT LIF-LĚ-TAT O- LA- MIM.

lif-lě-tat o- la- mim.

55

Andante dolce 60

LIF-LÈ- TAT O-LA- MEEM LIF-LÈ- TAT O- LA- MEEM

65

LIF-LÈ- TAT O- LA- MEEM O- LA- - MEEM rit.

Ped *

Ped *

Ped *

70

VEE-MA-LĒ MISH-A-LO-TĒ-NU B'-MEE-DAH TO-VAH B'

ma-lē mish-a-lo-tē-nu b'-mee-dah to-vah b'

75

MEE-DAH TO-VAH Y'-SHU-AH V'-RA-CHA-MEEM B'-MEE-DAH TO-VAH, B'

mee-dah to-vah y'-shu-ah v'-ra-cha-meem B'-mee-dah to-vah, b'

rit.

MEE-DAH TO-VAH, Y'-SHU-AH V'-RA-CHA-MEEM.

mee-dah to-vah, y'-shu-ah v'-ra-cha-meem.

♩ = 92 L'MAAN ACHAI V'RAY-AY
Adagio con moto e passione

Music:
 Craig Morris

Musical score for 'L'MAAN ACHAI V'RAY-AY'. The score is written in treble clef with a 3/4 time signature. It features a melody line with lyrics and a piano accompaniment with various chords and dynamics. The lyrics are in Hebrew and English. The score includes a 'Fine' marking at the end.

L'ma- an a-chai — a-chai v'-ray-
 dab-ro noh, a- dab-ro noh sho- lom boch, sho-
 lom boch, sho- lom, sho- lom, sho- lom boch, l'-
 ma an bait A-do-nay E- lo- hay-
 vak- sho, a- vak- shoh tov loch
 tov loch — tov, tov, tov loch; A-do-
 noy oz l'-a- mo, l'-a- moh yi- tain A - do-
 noy y'- vo- raich et a-mo va-sho- lom A - do-
 noy y'- vo-raich et a-mo, a-mo va-sho- lom.

CHORUS:

ADON OLAM

Music:
 Craig Morris

Musical score for 'ADON OLAM'. The score is written in treble clef with a 3/4 time signature. It features a melody line with lyrics and a piano accompaniment with various chords and dynamics. The lyrics are in Hebrew and English. The score includes a 'Cresc. al fine' marking at the end.

A- DON O- LOM A- SHER MD- LACH B'- TE-REM KOL Y'-TSIR NIV-
 RO L'-AIT NA- SO B'- CHEF-TZO KOL A- ZAI ME- LACH SH'-
 MD NIK- RO V'- a- cha- ray kich- lot ha- kol l'- va-
 do yiz- loch no- ro V'- hu e- chod v'- syn shay- nee l'- ha- shil
 le l'- hach- bi- ro b'- li ray- shit, b'- li tach-
 vah v'- hu yi- yeh b'- tif- o- ro A- DON O-
 lit, v'- lo ho- oz v'- ha- mis- ro