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CONTENTS

SALOMON SULZER, 1804-1890	<i>Eric Mandell</i>	3
ON PRESERVATION AND RENEWAL OF THE MUSIC OF THE SYNAGOGUE	<i>Avigdor Herzog</i>	14
CONGREGATIONAL SINGING	<i>David J. Putterman</i>	23
PERSONAL ARTICLES OF FAITH	<i>Morris Levinson</i>	27
EPITAPH FOR JEWISH MUSIC?	Samuel Rosenbaum	30

DEPARTMENTS

REVIEW OF NEW MUSIC	<i>Charles Davidson</i>	42
<i>The Song of Esther</i> by Issachar Miron and Avrom Soltes		
<i>Four Compositions</i> by Frederick Piket		
<i>S'lichot Service</i> by Leib Glantz		
<i>Yizkor</i> by Sholom Secunda and Samuel Rosenbaum		
<i>Ani Chavatselet HaSharon</i> by Samuel Bugatch		
<i>Hark My Beloved</i> by Emanuel J. Barkan		
<i>Grant Us Peace</i> by Max Helfman		
<i>Six Yiddish Art Songs</i> by Lazar Weiner		
<i>By The Rivers Of The Babylon</i> by Edward M. Goldman		
<i>Psalms 98</i> by Julius Chajes		
<i>Hear My Prayer</i> by Minuetta Kessler		
<i>Friday Evening Service</i> by Robert Starer		
MUSIC SECTION		53
<i>Synagogen Gesänge</i> by Arno Nadel		

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SALOMON SULZER 1804-1 890

ERIC MANDELL

“On Thursday, May 12, 1904 at 7 p.m. sharp in the large hall of the ‘Musikverein’,” says the opening sentence of the programme for a concert arranged in Vienna by the Society for the Collection and Preservation of Artistic and Historic Jewish Mementoes.

The conductor was Professor Joseph Sulzer (the son of Salomon Sulzer), the Imperial and Royal Court musician who was also the choir director of the “Wiener Israelitische Kultusgemeinde.” The artists taking part were: the court actor, Konrad Loewe; the cantors, Bela Gutmann and Don Fuchs, and the combined choirs of Vienna’s two main synagogues.

The entire programme was made up of Hebrew music, psalms and synagogue prayers. Franz Schubert’s setting of the Hebrew words of Psalm 92, one of the Sabbath psalms, received its first public performance at the concert, although it had been composed nearly eighty years earlier-in 1827. All the other music performed came from “Schir Zion,” by Salomon Sulzer, the great cantor and liturgical composer.

The elite of Viennese Jewry gathered in the “Musikverein” for the concert, which marked the centenary of Salomon Sulzer’s birth on March 30, 1804. He had officiated at the Seitenstettengasse Synagogue from its consecration on April 9, 1826 until his retirement on April 2, 1881-a period of 55 years. Sulzer died on January 17, 1890.

The concert had originally been scheduled for May 5 in the small hall of the “Musikverein,” but since thousands of people were expected to attend-according to a contemporary report-it had to be postponed until May 12 and transferred to the large hall.

On March 20 a festive commemorative evening had been held at the city synagogue, the first time in the history of synagogue music that a liturgical composer’s centenary had been celebrated.

Another commemoration of Sulzer’s centenary took place in Königsberg, East Prussia. It was arranged by Eduard Birnbaum, who was a cantor there and was later to achieve notability as a collector of Jewish music. According to a report in the “Israelitische Wochenschrift” (Berlin) of April 15, 1904, he arranged a concert in Königsberg to pay homage to the memory of Sulzer on the occasion of his centenary, together with an exhibition of Sulzer’s manuscripts and first editions from his personal collection.

ERIC MANDELL, Director of Music at Har Zion in Philadelphia, lecturer, composer, conductor and musicologist established and maintains the Mandell Collection, one of the largest private libraries of Jewish music in the world.

Sulzer's centenary was marked in America, too. The Reverend S. Rappaport, a cantor at New York's West End Synagogue, published a biographical sketch of him in 1904. In 1940, the fiftieth anniversary of Sulzer's death was marked in New York by the Jewish Ministers' Cantors' Association of America, who organized a commemorative concert in which prominent rabbis, cantors and composers took part.

"Salomon Sulzer and the Viennese Jewish Community," published in Vienna in 1904 by Dr. M. Steiner, contains an interesting survey of the position of the Jews in general and synagogal developments from the end of the eighteenth century up to Sulzer's death in 1890.

The outstanding Rabbi Isaac Noah Mannheimer (1793-1865) had been charged with the task of devising the ritual for the Seitenstetten Synagogue and of introducing an order of divine service in keeping with the era of enlightenment. It was on his recommendation that Sulzer was called to Vienna at the age of 22 to officiate as cantor.

Sulzer's artistic personality, his superb voice and gifts as a composer did not impress only his contemporaries. To this day he is still considered a unique phenomenon in the history of synagogue music. He has become an almost legendary figure, and a number of biographical sketches purport to describe events in his life which border on the fantastic, particularly in regard to his childhood.

For instance, a divine miracle is supposed to have saved him from certain death at the age of 7, when his native city of Hohenems, in Voralberg, was inundated by flood waters. This is supposed to have impelled his mother to consecrate young Salomon (who was a Levite) to the service of God.

The truth is more prosaic. Sulzer himself wrote in 1876 that he was launched into the realm of synagogue music in his earliest youth by the cantor of Hohenems, Salomon Eichberg, and shortly after his Bar Mitzvah was already leading prayers in the synagogue.

According to the regulations in force at the time, the appointment of a cantor had to be endorsed by the Government. This endorsement had, however, been denied to Eichberg because he was an alien, and the position of cantor was thus vacant. The young Sulzer applied for it in 1817.

The idea of appointing a boy just past Bar Mitzvah, even though, according to Jewish law he could be considered a fully fledged member of the community, aroused opposition among the congregation. Since they could reach no satisfactory settlement among

themselves the matter was eventually referred to Vienna via the usual channels, as Eduard Kulke relates in a biographical sketch of Sulzer published in Vienna in 1866.

The Emperor Franz Josef personally endorsed the 13-year-old Sulzer's appointment as cantor of the Hohenems community on the express condition that he first devoted himself to further cantorial studies.

Salomon first went to Switzerland for training by a cantor, Lippmann, who traveled from community to community, conducting Sabbath services. These services were very popular and served as a substitute for public concerts, especially in smaller communities.

These traveling cantors were frequently accompanied by supporting singers who were known as "Meshorerim" — a tenor ("Singerl") and a bass. The "Meshorerim" stood on either side of the cantor and took the place of instrumental accompaniment.

For three years, Sulzer traveled through Switzerland, Swabia (Germany) and France. In Alsace-Lorraine, wrote Sulzer, he "encountered organized Jewish communities which afforded me a deeper insight into the requirements of synagogue life. I searched everywhere for the ideal of my future profession, seeking that for which my soul was yearning. Everywhere I gathered impressions which had a determining and shaping influence on my conception of the cantorial office and, even before the three years were up, I returned to my native town of Hohenems to deposit the first fruits on the altar of God at the age of 16."

This small community only became known in the Jewish world because it was the birth-place of an outstanding figure in the history of synagogue music, whose name is still renowned to this day.

To quote again from Sulzer himself: "Thus, yielding to my creative urge, I worked intuitively in an out-of-the-way place, remote from art and fellow-artists, without any guidance other than that of my own taste, shaping and reshaping myself, striving to improve the order of divine service. I had no inkling of the widespread echo of my achievements until I received a call from Vienna inviting me to a tryout performance in the Imperial City."

The "call" came in a letter from the executive of the Vienna community dated December 23, 1825. He made his first appearance in Vienna on February 12, 1826, singing traditional synagogue melodies together with two auxiliary singers, whom he had brought with him from Hohenems. In his own words: "Here, too, I came, I sang, I conquered. The result was my engagement on a permanent basis."

The consecration of the new Seitenstettengasse synagogue took place on April 26, 1826, and was a milestone in the reshaping of the musical side of the Vienna community's liturgy. Sulzer's reforms and his creative activity became a model for the whole of Europe, including Russia, and his compositions soon made their way across the ocean becoming a standard part of the cantoral repertoire in many American synagogues.

In connection with the establishment of the Seitenstettengasse synagogue, reference must again be ~~made even~~ if only briefly to the surpassing importance of Rabbi Isaac Noah Mannheimer. He arrived in Vienna in 1825, and was responsible for reforming the divine services held in the Austrian capital. The so-called "Mannheimer Rite" was accepted as binding by a meeting of wardens, representatives and members of the Viennese community, and this acceptance was embodied in the statutes of the "Bethaus der Israeliten in Wien."

It was a most happy occurrence in the history of the Seitenstettengasse synagogue that this great man had working with him a cantor who, by his artistry and deeply serious conception of his office, brought order and dignity into the musical aspects of synagogue liturgy.

Nevertheless, the close proximity of two such strong personalities as Mannheimer and Sulzer was bound to give rise to occasional strains and stresses, and Sulzer was suspended from office in 1865 for, according to Eduard Birnbaum, "drastically rejecting Mannheimer's collaboration in introducing the new liturgy into the synagogue." Mannheimer, himself the son of a cantor, was in reality "a well-qualified and knowledgeable adviser who participated in the arrangement and musical planning of divine services."

Mannheimer died in 1865. Eleven years later, Sulzer wrote warmly of the rabbi. "May this great man, who many years ago preceded me along the dark path all mortals have to follow, who was my guide and mentor, my friend and colleague in office ... partake of everlasting blessedness," wrote Sulzer.

Mention should be made here of Mannheimer's and Sulzer's joint participation in the funeral ceremonies of those killed in the Vienna March revolution (March 17, 1848). There were two Jews among the first fifteen fatally wounded. Dr. Rosenmann relates that arrangement had been made for a Roman Catholic priest to perform all the burial rites, when Rabbi Mannheimer, in full canonicals and accompanied by Sulzer, strode into the chapel, there to discharge his priestly obligations to the Jewish dead.

At the beginning of his career Sulzer was confronted by an almost insuperable musical task. The synagogue music was in a chaotic state, and Sulzer had to battle against corrupt musical tradition. But although there was no Jewish example on which to model his reorganization, he was fully aware of the significance of the genuine traditions handed down from the past. Only one man before him had attempted to reform synagogue music-Salomone de Rossi of Mantua, in the early seventeenth century. But Rossi neglected to ensure that his choral works would be performed by those who came after him, and they remained forgotten until the end of the last century.

It was Sulzer's task to select the genuine traditional melodies of the synagogue, to trace them back-as far as possible-to their original form and to cleanse them of all additions and superimpositions that were musically alien to the synagogue.

In addition, he had to harmonize these melodies. In his youth he had devoted himself to serious musical study at Karlsruhe in Germany, and as a young Viennese cantor he had been given the opportunity of studying under acknowledged masters. One of the best-known of them was Ignaz Xavier Ritter von Seyfried (1776-1841), a pupil of Haydn and a friend of Mozart and Beethoven. Among Sulzer's other instructors in composition was Josef Fischhof (1804-1857).

From the very beginning of his work in Vienna, Sulzer was conscious of the fact that he still had much to learn about composition. In order to complete his repertoire for the Seitenstettengasse Tempel he commissioned liturgical pieces from a number of well-known Viennese composers. It is indicative of Sulzer's reverence for tradition and his appreciation of the significance of Hebrew, that these composers-some of them non-Jewish-were asked to set the original Hebrew text to music, not the German translation. This was no easy task. Mention has already been made of Schubert's setting of Psalm 92 in Hebrew. The German version did not appear until 1870, when the Viennese publisher Ludwig Doblinger brought out Moses Mendelsohn's translation.

In "Schir Zion" (published in two volumes) Sulzer published his own compositions and the works he had commissioned. The preface to Volume I was written as early as 1838 or 1839, but the volume itself was not printed until 1840 or 41. The preface to Volume II is dated 1865, but the whole work presumably appeared in 1866.

The first volume of "Schir Zion" contains the musical liturgy for Shabbath, the three Festivals, for New Year, the Day of Atonement, Purim and Tisha B'Av, and miscellaneous songs. The table of contents printed at the end lists 159 compositions, and Sulzer himself reports in a footnote that 37 items were contributed by other composers, including Franz Schubert, von Seyfried, Fischhof and others. Of the remaining 122 pieces composed by the author himself, 36 were based on traditional synagogue tunes. As already stated Sulzer's attitude was marked by his reluctance to break with tradition.

However, he did break with the past when he began to harmonize the old music of the synagogue. Here he was faced with an almost intractable problem. The rhythm had to be fixed first. Then it had to be forced, as it were, into rigid bars, which involved the danger of distorting the old melodies.

It was only in the second volume of "Schir Zion" that the mature Sulzer dared to tackle traditional hazzanut for cantor and choir on a larger scale. The compositions in Volume I were written in the choral style of the period and strongly influenced by contemporary secular and ecclesiastical music. Sulzer was unable to resist the effects of the classical epoch on his music although he had himself written, in the preface to the first edition of "Schir Zion": "As has already been indicated, I considered it my duty to pay as much regard as possible to tunes handed down to us from antiquity and to free their ancient, venerable essence from subsequent arbitrary and distasteful embellishments. I want to restore them to their original purity-both musically and textually-in a manner that accords with the laws of harmony."

The appearance of the first volume of "Schir Zion" aroused the interest of many leading communities in Europe and America. It was reported from Berlin, for instance, that Cantor Ascher Lion was unable to decipher the choruses because of their antiquated notation. It was only with the assistance of young Louis Lewandowski, who was subsequently to gain a reputation second only to Sulzer as a composer of synagogue music, that he was enabled to study the Viennese music.

Just as in Vienna, Sulzer's music was sung almost exclusively, so in Berlin Lewandowski's compositions predominated in the official scores used by the congregation. These scores remained in use until the Nazi regime forbade synagogue services and began deporting Jews. Yet there are a few compositions by Sulzer which kept their place in the Berlin order of service for nearly a century.

One example in his “En Kamocha”, the prayer introducing the reading of the Law. We find it in a German translation—even in the printed scores of the Berlin Reform congregation (published in 1928).

In America, his music was being sung soon after the appearance of the first volume of “Schir Zion”. According to A. W. Binder, in 1849, Leo Sternberger, the cantor of the Ansche Chesed Congregation of New York, asked that Sulzer’s score be sent to him as quickly as possible.

Before the volume appeared, Sulzer was often asked for manuscripts of his compositions. It was only when—in his own words—the demand by congregations and hazzanim for his scores increased with each passing year that he reluctantly agreed to the publication of the volume.

However, individual compositions of his had already been printed earlier. Eduard Birnbaum relates that some synagogue music by Sulzer was published without his knowledge in Copenhagen in 1836. Also, works by Sulzer are to be found in a collection of choral songs issued in about 1838 by the Konigliche Isrealitische Oberkirchenbehörde at Stuttgart in Wurttemberg. The second volume of this collection also contains Sulzer’s famous setting of “Adon Olam” in A Major.

His work as a composer had its beginnings during his youthful activity at Hohenems and continued without interruption from 1826 to 1839. “Schir Zion” soon brought Sulzer fame in the world of Jewish music.

He knew well that he had departed from authentic Jewish musical tradition in publishing his choral pieces, but indicated in the preface to “Schir Zion” that he intended publishing a manual for hazzanim in the course of the year. To the best of my knowledge this manual never saw the light of day, and I have never come across any of Sulzer’s manuscripts of this particular type. Many specimens of hazzanut appeared in the second volume of “Schir Zion” in 1866. They were presumably taken from the manuscripts of cantoral songs.

The preface to the first edition of “Schir Zion”, Volume II, contained the following note: “This second part should not merely supplement its predecessor—it is a separate collection of liturgical songs for all occasions, both ordinary and extraordinary . . . For that reason it contains everything proved by long-standing usage to be practicable for ritual purposes, as well as of musical worth, and which has already found a permanent place in the hearts of congregants.”

Sulzer continues: "I have devoted special attention to the venerable tunes of the great Nestor Maharil, often using them as the basis of my own compositions." (Maharil was Jacob ben Moses Halevi, born in Mainz 1365. He fixed the usages of synagogal liturgy and advocated the conservation of traditional synagogue music.) "I even paid full attention to the Polish school of singing, insofar as it offered something truly characteristic, so as to let it appear in its authentic uniqueness and to impose musical order on it."

The second part of "Schir Zion" shows the composer at the peak of his creative ability. How much he veers towards the traditional style of hazzanut is shown especially in the prayer "V'teerav L'faneha Atiratenu", which introduces the priestly blessing and is sung in the course of Musaf on the High Holy Days. It is composed in the style of the eighteenth century. The cantor's part is a recitative, and the "M'shorerim", the auxiliary singers, repeat his words. However, this is anything but arbitrary improvisation-the whole arrangement is kept within strict musical form.

The second part also contains the composition "Vayehi Binsoah Ha'aron", which is presumably in use all over Europe today. Certainly, it is no exaggeration to state that it can be heard in hundreds of American synagogues.

This composition is an original creation by Sulzer. "The Law issues forth from Zion and the Word of the Eternal One from Jerusalem". Sulzer set the tune in three-quarter time and this device probably accounts for its great popularity.

Much more could be said about Sulzer's other liturgical compositions, which include some that can be described as pearls of synagogue music, but space permits comment only on the masterly musical arrangements of the important Rosh Hashanah Musaf prayer, "On the Day of the New Year it is written, and on the Day of Atonement it is sealed".

Today, no less than 100 years ago, this composition impresses as a profound musical interpretation of the Jewish spirit. Its perfect rendering makes the most exacting musical and artistic demands upon cantor as well as choir.

"Schir Zion" has gone through five editions to date. Joseph Sulzer edited the second edition in 1905, and his revised edition served as the model for all subsequent issues. The fifth edition appeared in New York in 1954 on the occasion of the 150th anniversary of the composer's birth.

The standard "Cantorial Anthology" by Gershon Ephros, published in five volumes between 1929 and 1957. contains a selection

of Sulzer's best compositions. It can be found in many public music libraries all over the world, and is an indispensable handbook for every cantor and every musician interested in synagogue music.

Mention must be made here of one of the many honours accorded to Sulzer. The "Gesellschaft der Musikfreunde" of Vienna appointed him "Professor des Gesanges" in 1845, a position he occupied until 1848.

Sulzer's fame spread not only to America, but also to the Holy Land, where his compositions were sung during his own lifetime. This is borne out in a letter written by Cantor Bardaki on Shevat 19, 5640 (1860). At that time Bardaki was officiating at the Bet Jacob Synagogue in Jerusalem.

Franz Liszt, in his book "Die Zigeuner and ihre Musik in Ungarn" (1861), wrote of Sulzer: "We have only once had the opportunity of gaining an inkling of what Jewish art could become if the Israelites would reveal the full intensity of their innate emotions in the form of their spirituality. We made the acquaintance of Cantor Sulzer in Vienna ... and in order to hear him we visited the synagogue whose musical director he was ... It seemed as though the Psalms hovered above us like spirits of fire-bowing low at the foot of the All-Highest to serve as a pedestal. Then majestic, triumphal sounds proclaimed the power of the God of Abel and Noah, of Isaac and Jacob, and it was impossible not to join with all the sympathies of one's soul in the invocation of this choir which carried-as if on gigantic shoulders-the burden of so many thousands of years of tradition, of so many divine benefactions, of so many rebellions and chastisements, and of such indestructible hope."

In a memoir written by Sulzer himself in 1876, on the golden jubilee of his becoming a cantor, the man who occupied the office of "Oberkantor" with glory disclosed that he was opposed to the appellation. It was, he said, a loan word from another religion, and did not really describe the content of his sacred office. (Johann Sebastian Bach, for instance, was "Kantor" of the Thomas Kirche in Leipzig.) Sulzer preferred the Hebrew appellations of "Hazzan" or "Shaliah Tzibbur."

Salomon Sulzer had 14 children. He died on January 17, 1890. The announcement of his death was signed by his four sons: Julius, Emile, Carl and Joseph. In addition the names of the following daughters appear: Marie Belart, Hermine Gingold, Henriette Biacchi, Rose Wagner, Rachel Niederhofheim, Auguste Fischel and Fanny Abrest.

As far as can be ascertained, no comprehensive biography of Salomon Sulzer has yet been written, nor, to my knowledge, has any intensive research concerning his descendants been undertaken.

Sulzer's son Julius was an operatic composer; one of his works was performed in Prague. He died in 1891. Joseph was a renowned 'cellist, and was also director of the combined Vienna synagogue choirs. He died in 1926.

As far as I have been able to ascertain, two of Sulzer's daughters were opera singers. Marie Belart worked at the Imperial Viennese Opera School at one time. Henriette Biacchi sang on the Spanish and Italian stages and was director of the Imperial Opera of Mexico in 1866.

Noah Mannheimer and Salomon Sulzer are two personalities who symbolize the beginning of the reorganization of synagogue liturgy from the textual and musical points of view. Together they raised the standards of divine service in Vienna to their zenith.

Today regular services are once again being held at the Seitenstettengasse synagogue, which survived the Nazi years of terror. The very same walls that echoed the voices of Mannheimer and Sulzer again reverberate with the sound of prayer and the chanting of a cantor.

The last pre-war cantor of the Seitenstettengasse synagogue was Heinrich Fischer, who left Austria (presumably towards the end of 1938) for England, where he was a cantor in Leeds.

He managed to save his private musical library, the fruit of many years collecting, which is today, part of the Eric Mandell Library of Jewish Music. It contains, among many other items, scores and choir-books in Fischer's own hand, including a manuscript score for the High Holy-days, consisting almost exclusively of Sulzer's compositions. Fischer's collection also comprises a rare original edition of Sulzer's "Ein Requiem zur Feier des Seelengedachtnisses", which contains Psalms 49 and 16.

Today, new liturgical music is being created in Zion. As stated earlier, Sulzer's "Songs of Zion" were already being sung in Jerusalem in 1860. It is indicative of Sulzer's attitude to Jewish music that he wrote about "national melodies" in the epilogue to "Schir Zion", and he was the first to advocate the correct pronunciation and stress of Hebrew texts used in synagogue music.

Sulzer's principles concerning the Hebrew language are obviously the basis for the contributions to synagogue music reaching us from Israel. Haim Alexander, Paul Ben-Haim, Itzhak Edel, Joseph Rambam and Erich Walter Sternberg are some of the composers whose names come to mind.

Sulzer's "Songs of Zion" issued forth from Vienna to proclaim the word of God to the whole world-and from the new Zion will issue forth the national melodies of which Sulzer spoke as early as 1840. It is to be hoped that this new sacred music will exercise a fruitful influence upon development of religious music in the diaspora.

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The musical and literary sources for this essay are to be found at The Eric Mandell Library of Jewish Music, Philadelphia, U.S.A. References 1, 3 and 4 by courtesy of the Hebrew Union College Library, Cincinnati, Ohio.

ON PRESERVATION AND RENEWAL OF THE MUSIC OF THE SYNAGOGUE

AVIGDOR HERZOG

The various Jewish communities throughout the world differ from each other in many respects. There is no need to explain the geographical and geo-sociological reasons for this variety. We know that it exists, and because of it, a member of one Jewish community cannot easily take part in the life and cultural achievements of another community.

The Jewish liturgy has, however, preserved many elements common to all communities. This makes it possible for us to enter freely into this or that synagogue and take part in Jewish prayer everywhere.

But, as regards music in the synagogue, common elements are in the minority when compared to the many differences. It seems that for the present these differences will continue to increase, and not simply because of geographical and "tribal" separation, if we do not take active steps to prevent it.

I shall try to define what kind of music is now heard in synagogues throughout the Jewish world, including North America and Israel.

There are, as we know, two fundamental categories of performance of music among almost every people in the world. These we know as Art music and Folk music. These two categories and many other intermediate forms exist as well in the synagogue.

An extreme example of Art music in the synagogue would be a modern composition specially commissioned, written for orchestra, choir and soloists, performed by professional musicians.

In this case, the congregation is generally passive and its role is that of an audience only.

For the second category, Folk music, let us consider an example very familiar to us here in Israel: Congregational performance led by a Sheliach Tsibbur. The singing is communal, everybody present takes an active part and sometimes even a genuine responsorial pattern is set up between the congregation and the Sheliach Tsibbur. In this case, the music has never been written down, and, we do not know by whom, when and how it was created.

This is considered to be true Folk music, handed down from generation to generation.

AVIGDOR HERZOG is a young creative musicologist serving as a Research Fellow of the Jewish Music Research Centre of the Hebrew University in Jerusalem.

The congregation is an active participant. It even exercises a sort of collective supervision and criticism of what and how each member sings. Such an ideal congregation is fully integrated with its own special style and tradition, it is conscious of its musical idiom and the limits of improvisation.

Between these two extreme cases there are, as said before, many intermediate forms which are, of course, those not often heard.

For instance, a Hazzan of high musical culture, accompanied by a professional choir, chanting traditional music of the synagogue in the "traditional" way. A congregation singing tunes which have "become traditional" but which were written by composers who are still alive. Many other variations exist.

Now, if we compare or rather confront the synagogal music heard in Israel with the music of Western synagogues, we shall find that each is oriented towards one of the two extreme categories described above.

The Western synagogue today seems to strive to have its singing carried out by professionals. The ideal is a composed liturgical work of "high musical art and value and aesthetic appeal."

Here, in Israel, the majority of the population belongs to the non-Ashkenazic communities. Its synagogue music can be classified close to Folk music. Participation by the entire congregation is generally high. Even in Ashkenazi synagogues in Israel, there are almost no professional musicians who earn their living from the cantorate. There is also no contact at all, at present, between Israeli composers and the Israeli synagogue.

Our description does not imply any evaluation or criticism and the term "better" or "worse" has no meaning in this discussion. Nevertheless, for obvious reasons, we must help to come into being, at least here, in Israel, a new kind of synagogue music to stand close beside the old one, close enough so as not to become Art music.

Our problem is, after all, an entirely different one. In our present situation, in this time of the ingathering and integration of exiles, we must try to create conditions as favorable as possible to all those who should pray together. This need is not just theoretical. It is actual and urgent.

There are synagogues wherever Jews pray, in the army, in schools, in youth villages and in many other places in Israel where there is no common, simple musical tradition. What can be done to encourage the formation of shared communal prayer?

At this point, the need for revival, renewal makes itself felt.

The respective communities suffer from a disintegrating trend caused by sociological factors which make many of them discard their heritage. They consider it backward and inferior and thus there is a continuous loss of musical self-confidence and self-respect. This must somehow be restored. We should not look upon this kind of synagogue music as a museum exhibit. It concerns us all intimately, it is flesh of our flesh. It is alive, it may develop, progress or degenerate but, I dare to say, with it is linked the fate of our whole musical culture.

Therefore, on the one hand, we must, as far as possible, strengthen the belief of each community in its own musical values; that is, we must take steps toward the preservation of this kind of synagogal music heritage. But, on the other hand, and at the same time, we must strive to create "new" synagogal music in Israel.

We are aware that in this process of mutual acculturation, some of the important and original musical characteristics may be weakened or even be lost. But there are only two alternatives: either we allow our musical heritage to disappear or degenerate or we attempt to save whatever we can although in "renewed" form.

Let us now try to take this idea of renewal one step further and say: If it is possible to transfer specific music in Israel from one community to another for the sake of bringing our brothers in the synagogue closer together, it should be possible to achieve the same among Jewish communities in the world as a whole and thus avoid the split that is at present forming between Israel and the Diaspora.

The musical examples below are presented to emphasize that not only pure cultural-sociological reasons should dictate the steps to be taken in music renewal in the synagogue, but that the aesthetic approach may be of no smaller importance. We should work with material of genuine musical value.

We hope that many other tunes will not remain locked up in books or in the memory of their singers, but that they will be collected, transcribed, published and made live again, here in Israel and everywhere in the world where Jewish people sing.

And something else. Genuine traditional synagogal music may serve as a foundation for contemporary musical creation of all kinds, and a true renaissance of Jewish music might come about.

These tunes were chosen to represent different styles, not all the styles, that can be traced in the synagogue of various communities, each transferable to a different musical and liturgical purpose even in the synagogue of the Western Jewish world.

Example 1.

The original version was recorded by me 8 years ago in Moshav

Berechia near Ashkelon, in which live only Jews from the island of Ferba, near the Tunisian coast.

This seems to be an ancient Jewish community with special customs, tunes and pronunciation. The tune was recorded during actual prayer in the synagogue on the intermediate days of Sukkot and it was sung to the shaking of the lulav at Hallel. As for the transcription (see also Nos. 4 and 5) the upper staff (appearing in small print) is the original form of the melody which has been transcribed as it was recorded. The staff below has been submitted in a simplified version to make performance easier and thus to encourage its revival.

Example 2.

A part of Hallel from the town of Tunis. This melody was printed in musical notation at the end of a Siddur published in Tunis, 1908.

Example 3.

("Rise up, dove, caught in the snare"). This piyyut by Israel Najara has been published in notation in the second volume of the famous Thesaurus of A. Z. Idelsohn. It comes from Babylonia.

This example reminds us that an intensive search should be undertaken through the printed material for precious tunes of this type which are hidden there, and which may be brought to new life.

Example 4.

This tune, which I recorded about 8 years ago, comes from Mosalte in Iraq. The words of the piyyut were written by Harow Josef Haim about two generations ago. He fitted his new poem which is for Tu Bishevat, to a well-known Purim tune already used for the piyyut. Here we have an example of how a wandering melody, current in a certain community, serves as a vehicle for constant poetic renewal.

Example 5.

This is the piyyut L'kha Eli Teshukati written by Abraham ibn Ezra, again from Tunis. I recorded the original as sung by the late Rav Rahamin Hai Hawitar Cohen in Berechia. The metre in that piyyut is the well-known Hazag metre, as found in the nygat Adon Olam, Eli Zion and in others.

"The musical examples were taken from the following printed sources published by the Israel Institute for Sacred Music, Jerusalem and edited by the author:

No. 1 from "Renanot" series, Booklet IO.

No. 2 and 3 from "Rinatah" series, "Canticles and Songs."

No. 4 and 5 from "Renanot" series, Booklet I-2.

הודו לה' כי טוב

EXAMPLE NO. 1

קריאה לחזן לנענועים בהלל לפי נוסח יהודי גדבה (תוניס)
 תהלים נקיז ב' קי"ח א
 הוקלט: מפי פנחס כהן בתפילה בביה"כ ברכיה, הושענה רבה תשס"ז, 7.10.1955

The musical score consists of four systems of music, each with a vocal line (top) and a piano accompaniment line (bottom). The key signature is one flat (Bb) and the time signature is 4/4. The tempo markings are: $\text{♩} = 144$, *Parlando* $\text{♩} = 60-72$, $\text{♩} = 106$, $\text{♩} = 96$, *accel* $\text{♩} = 112$, $\text{♩} = 120$, $\text{♩} = 132$, $\text{♩} = 120$, $\text{♩} = 92$, $\text{♩} = 84$, and $\text{♩} = 104$.

Vocal lyrics: ... י' - o - ... י' a: - ha - | e - lu - | a: ho -

Piano lyrics: לְמַעַן לֵבְנוֹת יְהוָה לֵבְנוֹת יְהוָה

Vocal lyrics: 'dō: | a - do - 'na: - אֱיִן 'ki:

Piano lyrics: וְדַ - קִהָּ - כִּי

Vocal lyrics: 'to: 'ki: | e - o

Piano lyrics: טוֹב - כִּי - עוֹלָם

Vocal lyrics: 'ā: - mē has - do:

Piano lyrics: לְמַעַן חַסְדֵי וְרַחֲמֵי

בְּצֵאת יִשְׂרָאֵל מִמִּצְרַיִם
תהלים קי"ד

EXAMPLE NO. 2

חכל $\text{♩} = 120$ עים תפילות ישראל - יוסף כהן

לֹא-עָסַמְ קִבְ-צִי-בֵית יִם-נִן-מִצְ-מֵ-אֵל-נִישׁ-צִא-בֵּ
BE-ZET YIS-RA-EL MI-MIZ-RA-YIM BET YA-A-GOV ME-AM LO-

-שִׁ-מֵ-אֵל-נִישׁ-שׁו-קִד-לֵדָה-הוּ-תָה-יֵצ-
EZ HA-YE-TA YE-HU-DA LE-GOD-SHO YIS-RA-EL MAM-SHE-

יֵ-יָ-דֵן-יָ-נֹס-וָ-אֵ-רָ-יָ-תָ-יָ-לֹ-
-LO-TAW HA-YAM RA-A WA-YA-NOS HA-YAR-DEN YI-

-בִּ-גִ-לִים-אֵ-כֵ-דָד-קֵ-רִים-הֵ-חֹר-אֵ-לִ-סֵב-
-SOV LE-A-HOR HE-HA-RIM RA-GE-DU MNE-E-LIM GE-VA-

-יָ-הֵ-נֹס-תָ-כֵ-נִם-הֵ-לֵ-מָה-צִאָן-נִי-בֵ-עֹת-
-OT KI-VE-NE ZON MA LE-MNA HA-YAM KI TA-NUS HA-YAR-

-בִּ-גִ-לִים-אֵ-כֵ-דָד-קֵ-רִים-הֵ-חֹר-אֵ-לִ-סֵב-תֵ-
-DEN TI-SOV LE-A-HOR HE-HA-RIM TIR-GE-DU MNE-E-LIM GE-VA-

-יָ-אֵ-לֵ-חוּ-דֹן-אֵ-נִי-לֵפֵ-מֵ-צִאָן-נִי-בֵ-עֹת-
-OT MI-VE-NE ZON MI-LIF-NE A-DON HU-LI A-REZ

גִם-אֵ-צוּר-הֵ-כֵ-הִפֵ-הֵ-קִבְ-צִי-הֵ-לֵ-נִי-לֵפֵ-מֵ
MI-LIF-NE E-LO-YA-A-GOV HA-HOF-KI HA-ZUR A-GAM

poco parlando *rit.*
יָם-מֵ-נֹ-יֵ-מַע-לֵ-מֵי-לֵ-יָ-מֵ-
MA-YAM HA-LA-MISH LE-MA-YE-NO MA-YIM

קומי יונה סימן יסדאל (נגזרת)

EXAMPLE NO. 3

בקשה

ע"ס אוצר נגינות ישראל ב - א. א. צ. אירלזון

♩ = 92

FINE

שֶׁה־רֵא־הֵ בֵן־אֶ רִיעֵי שֶׁה־קִי־נָה יוֹ מִי־קוּ
 SHE-HA-RO-SHA E-VEN HA-RO-SHA U-RI YE-QU-SHA QU-MI YO-NA

לִי־עַ שִׁיר־גִּי־הֵ לֵב־בֵּל־קִי־מִי־אֵל־נָה־זֵי
 LI-YE SHIR-GI-HE LEV-BEL-KI-MI-EL-NA-ZE
 לֵעֲלֹא־מִי־בָּרִי־מִי־מִי־מִי־מִי־מִי־מִי־מִי
 LE-EL-OA-MI-BAR-MI-MI-MI-MI-MI-MI-MI
 שִׁיר־גִּי־הֵ לֵב־בֵּל־קִי־מִי־אֵל־נָה־זֵי
 SHIR-GI-HE LEV-BEL-KI-MI-EL-NA-ZE
 מִי־בֹר־מִי־מִי־מִי־מִי־מִי־מִי־מִי
 MI-BOR-MI-MI-MI-MI-MI-MI-MI
 מִי־בֹר־מִי־מִי־מִי־מִי־מִי־מִי־מִי
 MI-BOR-MI-MI-MI-MI-MI-MI-MI
 מִי־בֹר־מִי־מִי־מִי־מִי־מִי־מִי־מִי
 MI-BOR-MI-MI-MI-MI-MI-MI-MI

D.C. al Fine

שֶׁה־רֵא־הֵ לֵב־בֵּל־קִי־מִי־אֵל־נָה־זֵי
 SHE-HA-RO-SHA LEV-BEL-KI-MI-EL-NA-ZE
 שֶׁה־לֵב־בֵּל־קִי־מִי־אֵל־נָה־זֵי
 SHE-LEV-BEL-KI-MI-EL-NA-ZE
 שֶׁה־לֵב־בֵּל־קִי־מִי־אֵל־נָה־זֵי
 SHE-LEV-BEL-KI-MI-EL-NA-ZE
 שֶׁה־לֵב־בֵּל־קִי־מִי־אֵל־נָה־זֵי
 SHE-LEV-BEL-KI-MI-EL-NA-ZE
 שֶׁה־לֵב־בֵּל־קִי־מִי־אֵל־נָה־זֵי
 SHE-LEV-BEL-KI-MI-EL-NA-ZE
 שֶׁה־לֵב־בֵּל־קִי־מִי־אֵל־נָה־זֵי
 SHE-LEV-BEL-KI-MI-EL-NA-ZE

אָז יִרְנָן

EXAMPLE NO. 4

הרב יוסף חיים (ר"ש גלותא דבבל)

לט"ו בשבט *
 לפי יהודי פוזנא (עיראק)
 הוקלט כפי אליהו ברזאני
 ירושלים, ז' בטבת תשי"ח
 36.12.57 M.M. ♩ = 112

1. אָז יִרְנָן רִים־עַ
 2. אָז יִרְנָן רִים־עַ

רִים־עַ בּוֹת־רִים־עַ רִים־עַ
 RIM-ET BOT-RIM-ET RIM-ET

רִים־עַ בּוֹת־רִים־עַ רִים־עַ
 RIM-ET BOT-RIM-ET RIM-ET

רִים־עַ בּוֹת־רִים־עַ רִים־עַ
 RIM-ET BOT-RIM-ET RIM-ET

רִים־עַ בּוֹת־רִים־עַ רִים־עַ
 RIM-ET BOT-RIM-ET RIM-ET

Parlando M.M. ♩ = 126

6 הֵ לֵב־בֵּל־קִי־מִי־אֵל־נָה־זֵי
 HE-LEV-BEL-KI-MI-EL-NA-ZE

אמ"מ הלחן של המיוסטר טברניס מלחמה

מוֹדוֹת הַקֹּדֶם לְעֵלְיִם הַקְּדוֹת

על

הַקְּדוֹת הַקְּדוֹת הַקְּדוֹת הַקְּדוֹת

שִׁיר

וְהַקְּדוֹת הַקְּדוֹת הַקְּדוֹת הַקְּדוֹת

יְהוָה

וְהַקְּדוֹת הַקְּדוֹת הַקְּדוֹת הַקְּדוֹת

יְהוָה

וְהַקְּדוֹת הַקְּדוֹת הַקְּדוֹת הַקְּדוֹת

וְהַקְּדוֹת הַקְּדוֹת הַקְּדוֹת הַקְּדוֹת

וְהַקְּדוֹת הַקְּדוֹת הַקְּדוֹת הַקְּדוֹת

וְהַקְּדוֹת הַקְּדוֹת הַקְּדוֹת הַקְּדוֹת

accel: 400

340

לֵךְ אֵלַי תְּשׁוּקָתִי

רבי אנוהם אבן עזרא

EXAMPLE NO. 5

הוקלט כפי הרב רחמים חי חויתה הכהן

ליפים נוראים

מושב ברכיה, ערב ראש השנה תשס"ז 16.9.55

לפי נוסח יהודי תוניס(העיר)

First system of musical notation. The top staff is the vocal line in G major, 4/4 time, with lyrics: לֵךְ אֵלַי תְּשׁוּקָתִי בְּיָמֵי חַיֵּיךָ. The bottom staff is the piano accompaniment. A tempo marking of *mod. ad. 70* is present at the beginning.

Second system of musical notation. The top staff continues the vocal line with lyrics: וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל תִּי לֵךְ אֵלַי בְּיָמֵי חַיֵּיךָ. The bottom staff continues the piano accompaniment. A *sist.* marking is present.

Third system of musical notation. The top staff continues the vocal line with lyrics: תִּי לֵךְ אֵלַי בְּיָמֵי חַיֵּיךָ תִּי לֵךְ אֵלַי בְּיָמֵי חַיֵּיךָ. The bottom staff continues the piano accompaniment.

CONGREGATIONAL SINGING

DAVID J. PUTTERMAN

I have chosen to write about this subject because, quite frequently, after a service, someone will approach me and ask, "Hazzan, why don't we sing the melodies at our services that we used to sing when I used to go to shul with my father?" I am certain that almost every hazzan, at one time or another, is asked the same question. The answer is not as simple as the question appears to be.

There are those who are of the opinion that congregational singing is a relatively recent innovation, when, as a matter of fact, it is as old as synagogue worship. In the ancient Temple in Jerusalem, we are told, that as the Levites sang the major portions of the service the congregation responded by singing "Amen," "Halleluyah" and "Ki Leolam Hasdo." Congregational participation in prayer and song has become an integral part of religious services in most houses of worship. Unfortunately, however, in some synagogues the melodies that have become known as "traditional" are in many instances based on popular secular songs, marches, dance melodies, etc. This regrettable practice is the result of a period many years ago when synagogue worship was looked upon as a "performance." Synagogues competed with each other for "star cantor" attractions. Those who promoted these performances did not hesitate to violate the Sabbath and holy days by selling tickets of admission. It was not unusual for cantors, at that time, to adapt sacred prayer texts to the tunes of operatic arias. People came to these synagogues to be entertained, not to pray. It was also not unusual for the congregation to sometimes applaud the cantor during services at the conclusion of a particularly brilliant rendition.

Congregational melodies followed a similar pattern during that era. The melodies were at times different in every synagogue depending upon the particular musical judgment of the hazzan. "Hit" tunes from the Yiddish theatre as well as many similar melodies found their way into the synagogue and became "traditional." The seeming readiness on the part of some congregations to continue to use these secular musical elements during religious services, is no justification for their continuance. It is the responsibility of every hazzan, rabbi and ritual committee to dissuade and to discourage the use of these melodies no matter whose tastes they may happen to satisfy. They are erroneously referred to as "traditional." There may

DAVID J. PUTTERMAN is the Hazzan of New York's Park Avenue Synagogue, and a member of the faculty of the Cantors Institute of the Jewish Theological Seminary of America. He was the prime founder, in 1947, of the Cantors Assembly of America.

even be congregants who enjoy singing them, nevertheless there is no valid reason for continuing to use them. They have no place in Jewish religious worship, which is the highest and most sacred form of human expression.

The Conservative Movement promulgates and encourages a new philosophy for Jewish observance and ritual. Namely, to retain all that is good and true and beautiful of our heritage and to introduce innovations. In the realm of congregational singing, however, there are still evident undesirable elements. Today the musical tastes of congregants are constantly improving, and they expect to hear good music in the synagogue; music that creates a mood conducive to prayer, that arouses religious fervor, music by the hazzan and the choir that will stimulate the congregation to worship God with reverence and innermost devotion.

What type of melodies should then be used for congregational participation? Before answering this question, let us define the terms "traditional" and "good" and "bad." In Judaism the word "traditional" is defined as "an unwritten code said to have been revealed to Moses at Mt. Sinai at the time of the giving of the Torah and then handed down through the oral teachings of prophets, scholars and teachers." If we accept this definition then it becomes apparent that many of the melodies that we, our parents and possibly our grandparents have been singing are most assuredly not traditional. For example, the "Maaz Tzur" that is sung in most congregations during Hanukkah, the En Kelohenu which we sing so lustily every Shabbat morning are undoubtedly considered by many as "traditional." They are not. The first is a Lutheran church hymn and the second was adapted from a German street march.

The word "good" is here defined, not in its moral sense, but in its descriptive terminology, as pleasant, agreeable. In a similar sense, the word "bad" is defined as disagreeable, unpleasant, obnoxious. Therefore, good traditional congregational melodies must contain certain basic, acceptable elements. As the hazzan is the Sheliach Tzibbur, the representative or emissary of his congregation in prayer to God, whose function it is to interpret the meaning of the prayers in accordance with our traditionally prescribed nuschaot, similarly, our congregational melodies must be based on nusah and/or Jewish folk motifs. These melodies must have a singable melodic line within the voice range of the average congregant. They must correctly accent and phrase the Hebrew texts and interpret them musically to conform to the Sabbath, Festivals, High Holy days, and the various moods of the particular occasions. Sabbath melodies should not be

sung on the Festivals; Festival melodies should not be sung on the High Holy days, and vice versa.

There were those who were concerned about this problem. Conferences were held attended by hazzanim, rabbis, choir leaders, organists, music teachers and composers, representing various congregations throughout the country. Suggestions were made that there was an obvious need for songsters that would contain a variety of new melodies for every congregational prayer and that would include some of the old melodies that are universally used. Synagogues could then avail themselves of these songsters and their use would thereby help to standardize congregational singing. The Cantors Assembly of America proceeded to fill this need. In 1955 they published *Zamru Lo*, Volume 1, containing melodies for the Friday evening service, and in 1960 *Zamru Lo*, Volume 2 was published containing melodies and *zemiroth* for the entire day of Shabbat. Songsters for *Shalosh Regalim* and *Yamim Noraim* are being prepared for publication. The first two volumes have had a wide distribution and are being used extensively.

One must not attempt to revolutionize a service. New melodies should be introduced gradually, one at a time, over a period of several months. A harmonious blending of the old with the new is advisable and desirable. To teach a new melody, the hazzan should chant it first and the choir and congregation should then repeat it. Members of choral groups, glee clubs, etc. who have already learned these melodies in preparation for the service should distribute themselves throughout the synagogue, during the service, and as they lead in the singing, those who sit near them will be encouraged to join. Everyone on the pulpit should participate in the singing. Synagogues that have professional choirs should sing all congregational melodies in unison. The children in the religious schools should also be taught only these melodies. None other should be used in the Junior Congregations, Youth Services and at all auxiliary and overflow services.

Congregational participation is essential and desirable in synagogue worship. It adds warmth to a service and affords the worshipper an opportunity to experience an affirmative emotion, a commitment, the embracing of an ideal. It gives one a sense of unity and identity with the collective soul of our people, which is attainable through cultural expression. Music, next to Hebrew, is the prime cultural expression in Jewish worship. Conservative synagogues believe that there should always be the familiar and traditional in the music of the service, but that there should also be the new and the unfamiliar. For if there is no innovation, the service can easily

become mechanical and perfunctory. Rabbi Yochanan Ben Zakai said, "He who recites his prayers perfunctorily fails to obtain mercy and grace before the Lord."

There must be variety, change, yes even the unexpected. A most meaningful service is one which aims towards a maximum of congregational participation in davening, prayer and song. The musical portion of each service should allow sufficient time for the hazzan to express his hazzanic artistry, for the choir to sing its prepared musical compositions, and for the congregation to participate throughout the service.

It is an accepted fact that that which is familiar is usually acceptable and enjoyed, but that which is new is sometimes disliked and rejected. We must however not lose sight of the fact that what has become familiar was at one time new and unfamiliar. We must be amenable to change, to variety and to innovation. When a work of art appears to be in advance of its period, it is really the period that has lagged behind the work of art. The late Chief Rabbi Kook of Jerusalem said it most eloquently when, in 1943, he wrote: "New songs will be created, breathing the love of God and echoing His mighty word. New and bright domains of culture will be discovered, tilled and fructified. The old will be renewed and the new will be sanctified."

PERSONAL ARTICLES OF FAITH

MORRIS LEVINSON

It would do us all a great deal of good if we were to stop once in a while to take stock. "Why am I a Hazzan?" for instance, is a good question. We have all answered it, at one time or another. The answers may not have been completely candid, but they were answers and served to lay that particular question at rest for another year or another decade. Some of us have been motivated by our love of Jewish music. There are others who found the demands of our particular profession in the twentieth century uniquely suited to their natural abilities and chose hazzanut as their life's vocation. Still others among us were dazzled by the allure of the acclamation offered to musical artists or by the desire, a very legitimate one, to function as a religious personality in the Jewish community. But why do we function as Hazzanim?

Why Rabbis and why Hebrew teachers? Why Hebrew schools and why synagogues? Why the expenditure of so many millions for Jewish education, and why the preoccupation of all Jewish organizations with intermarriage? Why Jewish organizations, why Zionism, why a Jewish State? Why, indeed, a Jewish people? It would be much easier to become part of the plural in the pluralistic society and to become so acculturated to the majority culture that we no longer would have to worry about our own. Let's all join the Unitarians or the Ethical Culturists or not join anything at all and be just plain one hundred percent Americans with nothing on our minds but easy living.

I make no pretense to philosophy. The above questions have been asked many times. I believe, however, that as hazzanim, we must answer the questions ourselves although they may not differ, in essence, from those given by Heschel or Buber or by our ancient prophets. Our answers as hazzanim must be in our context and must involve us and our own particular role in Jewish life.

Among my personal articles of faith is the very strong belief that if the Jewish people should ever disappear, our planet itself would not long survive. The people of Israel must stay alive because it is the people that still gives the Torah to the world; that is still engaged in the process of teaching right from wrong, the futility of war and the justice of social equality. We are still the conscience of

MORRIS LEVINSON is the Hazzan of Congregation Beth El of South Orange, New Jersey, and a member of the Executive Council of the Cantors Assembly of America.

the world, in an era when justice is a platitude and expediency is the guide for individuals, nations and world bodies. The Jewish People is still the figurative “minyan of the righteous” for whose sake God does not destroy the world. The Jewish people must live on. Jewish education must become more effective. Jewish organizations and the State of Israel must thrive, and intermarriage must be reduced as much as possible.

Do hazzanim have a particular role in all of this?

We have been at enough conventions, have listened to enough papers and have engaged in enough discussions to know exactly what the role of the hazzan is.

At services the hazzan inspires the congregants musically and keeps alive in the soul of the listeners, the golden chain of the chanted Jewish prayer. He, more than anyone, has the means by which to lead the modern American Jew to pray by teaching him the songs of the congregation and encouraging him to sing at the services, to participate in prayer. Outside of the synagogue itself, the hazzan acts as the catalyst for that delicate and subtle process that inspires the thirteen-year-old boy and girl to remain faithful to the Jewish people; that encourages teen-agers to sing songs of Israel, to dance its dances and to take an interest in the State of Israel. There are few agents as potent as music in arousing human emotions. The hazzan is, in Jewish life, a prime mover in arousing pride in and love for the Jewish people among young and old.

But again, why all that? Primarily to keep the world alive by helping to maintain the balance between good and evil. The Jewish people must live; its culture renewed and expanded; the teachings of its prophets perpetuated so that, in the midst of chaos and brutality, materialism and expediency; murder, plunder and war, there will be at least one people who, historically, has rejected wrong for what is right, and that which may be self-serving and expedient, for justice and truth.

Who said that “*K’lei-Kodesh*” are also human? If no one said it, we’ll say it now and if it has been said, it very well bears repeating. A hazzan is a human being with a *yetzer-too* and a *yetzer-ra*. But if the hazzan is to serve the Jewish people and humanity in the role that history has thrust upon him, there are times when he must make some sacrifices.

“Where do you draw the line?” is currently the twentieth century catchword. Judaism may be dying in the Soviet Union because the government does not know where “to draw the line.” We are living in a bacchanalian society because our courts do not know

where “to draw the line.” Molders of public opinion, our news media, publishing houses and the man in the street, have been caught up in the frenzy that has enveloped the entire world. So strong has the animalistic wave become that it has engulfed leaders of nations and, to our dismay, leaders of religious movements as well-and all because, by their own admission, they don't know “where to draw the line.”

Politicians and judges wallow in graft because they don't know where legitimate self-interest stops and self-aggrandizement begins. A rabbi appears in black-face in a production of his own congregation and a hazzan, advertised as a hazzan, assumes the public guise of musical comedy star because neither knows “where to draw the line.”

We are the most fortunate people on earth. We have the Torah, the Talmud, the Midrash, the Prophets, the Commentaries, the Ethics of the Fathers, a four thousand year history of lives that did not trespass over the edge of truth and justice. We have it relatively easy. Our lives are clearly defined and boldly painted. A Jew does not have to ask “where do I draw the line?” He knows.

EPITAPH FOR JEWISH MUSIC?

SAMUEL ROSENBAUM

Moshe Hayim Luzzato, the eighteenth century Jewish moralist introduces his ethical treatise, *"Mesillat Yesharim"* with the following words:

"I have not written this book to teach the readers anything new. Rather is it my aim to direct his attention to certain well known and generally accepted truths, for the very fact that they are well known and generally accepted is the cause for their being overlooked."

I, too, will not attempt to teach anything new. Rather is it my aim to call attention to certain well known facts in the hope that it may help us to act to save Jewish music.

I do not mean to be an alarmist, nor do I overstate a situation merely to attract attention to it but I believe that there is palpable evidence that Jewish music, as we know it and treasure it, may, in our own generation, filter out of the mainstream of Jewish culture.

The signs and portents are all about us. Most of us are so familiar with them that we fail to be moved by them. In that failure, in that apparent lack of concern, in that, lies the real danger.

Let me document the problem.

The psychologists tell us that man functions on two major levels. They say that man's entire activity complex is in response to two sets of goals: the immediate and the long range.

A man wakes each morning and plunges into the day's work. Why? To gain the immediate necessities of life: food, shelter, clothing, comforts. But man differs from other creatures in that while he is apparently totally immersed in reaching his immediate goals, he can also be concerned with goals far off in the future.

He sees the daily grind, but he sees also, with an inner eye, a child who will one day go to college, a home in a better neighborhood, growth in his business or profession.

Most of us are able to perceive our own lives in both perspectives.

There are some, less fortunate, not so well adjusted, who polarize their lives; they over-respond to one goal or the other. They become so involved in making a living that they forget to live. Others become so attracted to a far off ideal that they fail to make a living.

***Keynote Address, 21st Annual Convention. Cantors Assembly of America. May 6, 1968 at Grossingrrs. New York.**

Neither extreme is desirable. A normal human being learns to live in both planes. He faces the immediate and yet manages to keep an eye on the future. Particularly fortunate is he who can integrate both goals, to put his immediate needs in harmony with what he hopes to achieve in the future.

We, hazzanim, face the same situation in our profession. We are practitioners in the world of Jewish music. We sing, we chant, we teach. We are immediately and regularly occupied with it. But what of our long range interest in Jewish music? How much attention have we given to the future?

The founders of the Cantors Assembly, and the entire roster of leadership which followed them, understood the need to be concerned with both the present and the future and it should be a source of satisfaction to us that we have made steady progress toward the realizations of both goals.

I think it can be said that for most of us a reasonable proportion of immediate goals has been achieved. While the Messiah is not yet at the gate, and though there are individual exceptions, we are meeting the problem of making a living with a fair degree of success.

But somehow, as individuals we seem to have become bogged down in the daily grind. We are so involved with personalities, salary, status, working conditions, insurance, retirement that we rarely have the time or the energy to think about anything else. But there is a tomorrow!

What of tomorrow?

I have sombre thoughts about tomorrow!

Buried beneath the apparent general well-being I sense a persistent, ominous apprehension. The cynicism with which many of our generation are so dangerously infected seems to have captured us as well. Somewhere along the line we seem to have given up the future! We appear to be living each day only for what that day can bring us.

There is much to fear from such a philosophy. There is much to fear from those who might deter us from becoming concerned for the future by reminding us continuously that the present is still not perfect.

In the hope that we of the Cantors Assembly are not nearly so dangerously infected, I share with you the results of a recent survey I conducted on the state of Jewish music. I confess that less than 75 of my colleagues responded and that for this reason alone my statistics may be open to question. But I wonder whether we can afford to disregard them entirely.

And I wonder, too, whether the meager response is not, in itself, a sobering statistic of the highest creditability.

Here are some of the facts I learned. I take them at random, but together they form a pattern.

- For most congregations the late Friday evening service is still the major service of the week. On the average, less than a half hour of that service is devoted to music. The half hour of music (most services last an hour and a half) is divided in varying proportions between hazzan, choir and congregation. In many cases the bar mitzvah of the following morning also participates and uses part of the half hour.

- In most congregations the purely professional choir and the purely professional quality of singing is a thing of the past. It has been replaced by a volunteer choir that sings generally on Friday nights and on the high holidays.

- While most congregations schedule a three hour Sabbath morning service, the largest regular attendance is present for only the last hour of the service.

- Most congregations allot twenty minutes for Musaf. Many have made it a practice for the Bar Mitzvah to chant either Shaharit or Musaf or both.

- Most Jews still come to the synagogue on Rosh Hashannah. Less than 30% of the average four-hour-service is allocated to hazzanic, choral or congregational music.

- The average congregation last year spent a maximum of fifty dollars on the purchase of synagogue music.

- To my knowledge, not one of the three canrorial schools has graduated a single teacher qualified and competent and now teaching Jewish music in our religious schools.

- The Junior Congregation is where the foundation must be laid for an understanding and an appreciation of synagogue music. Most of these are led by teachers of Hebrew, or by lay volunteers with little musical knowledge, training or talent.

- The average student who attends a religious school is offered a maximum of twenty minutes of instruction in Jewish music per week, usually led by a teacher with little or no special training or knowledge. The curriculum offered in most cases consists of a half dozen *ruah* songs from Israel and the usual quota of hackneyed holiday songs.

- Congregations whose annual school budgets varied last year from \$25,000 to \$200,000 all managed somehow to spend exactly the same amount, \$50, on music and music materials for their school.

- There remains today only one publisher specializing exclusively in Jewish music. Fifteen years ago there were more than a half dozen.

- During the '40's and '50's a host of internationally known singers of Jewish art and folk music appeared regularly before the American Jewish public. Today, one man remains in the field and it is no secret that he turns to hazzanut on the high holidays in order to make a living.

- There is not, to the best of my knowledge, one single serious composer studying Jewish music in any of the three cantorial schools.

- So far as I know only one serious composer of Jewish music occupies a teaching post on any one of the faculties of the three cantorial schools.

- From my colleagues I learn that as much as 80% of the music heard in their synagogues was composed before 1900; as much as 50% before 1940. A few report that no more than 20% of their repertoire was composed after 1940.

- With the exception of David Putterman and the Park Avenue Synagogue and Saul Meisels and the Temple on the Heights no synagogue in the Conservative Movement has a continuing program for the commissioning of new music.

- The total enrollment of full-time cantorial students in all three cantorial schools does not exceed 50.

There is more but it is not necessary to continue.

I have told you little that you do not already know, but, perhaps this is the first time that so much bad news has been gathered together in one place.

Each of us can evaluate these symptoms for himself. Some may find that these facts have no counterpart in their own experience. It is more likely that for most of us these facts only scratch the surface. I doubt whether anyone can honestly say that the facts are entirely irrelevant.

In weighing the seriousness of the situation much will depend on one's perspective. One could probably shrug his shoulders and leave the symptoms for others to diagnose and care. More, I hope, will agree that a profession that has no future forfeits also the present. They will agree with me that the body of Jewish music lies gravely ill.

Can we help?

Will we help?

Can we help? The answer to that is, yes.

Will we help? The answer to that lies in your hearts. If we are truly the guardians of Jewish song as well as its interpreters we must help or watch our profession waste away before our eyes!

I will admit that we face disaster but we are not necessarily lost. We need to remind ourselves that we, our entire generation, has come to a totally new place and a totally new time which no one has explored before. But we have a tradition which can provide us with certain tested tools and some unfailing insights and there is still time to make our own map.

This is not the time, nor will it help, to make excuses or to ask where the blame lies. The truth is that we are all at fault. The indifference, the inertia, the ineptitude of the broad Jewish community, including its hazzanim and its rabbis and its other professionals have helped to bring us to the brink of disaster. Before we can succeed in rescuing Jewish music we will need to enlist the aid and cooperation of that same broad community together with its hazzanim and its rabbis.

This leads us to the ultimate question: How can we help?

I think the time is long past when timid palliatives can help. It is too late for aspirin. A major miracle is now in order; nothing less will do.

If there is anything that can be salvaged from the ashes of the past it is the knowledge that we must capture again for ourselves that sense of pride which once was ours, a sense of pride in the great enterprise which is Jewish music.

We must savor again the joy that comes from being an interpreter of this ancient, sacred and ennobling art which is the unique expression of the Jewish spirit. We must come to know again the serene satisfaction which can come to a master of this mystical, wordless language which has the power to illumine wisdom and faith like a prism in the morning sun.

We must know anew the exaltation which can come to us as guardians of the one key with which the inner gates of prayer may be opened for those on whose behalf we stand before the Amud.

Such pride is neither vain nor boastful. It is rather the pride of the professional in his profession. It comes from knowledge, from assurance, from love and for us hazzanim, from the conviction that we are engaged in God's work.

This kind of pride can help us to face and to overcome three great challenges which must be met; three tests which Jewish music

must pass before it can be considered to be out of danger. These are continuity, vitality and creativity.

The first of these is continuity.

When we speak of continuity our thoughts flow directly to our children. We look to them to pick up the threads of our lives from where we shall some day drop them.

There will be no Jewish music if our children are not instructed in it. Here is where we fail most pitifully and where the consequences are the most severe.

For some reason we have always looked upon our tasks with children as a necessary evil, a demeaning aspect of our careers as hazzanim. We are beginning to reap the whirlwind from the seeds we have sown.

At a time when the communications industry spouts 1,000 new educational techniques every day we have not come up with a single new idea to facilitate the teaching of Jewish music; to make it interesting and exciting. There has not even been published in the last 15 years a realistic music curriculum. Each of us seems to have been making *shabbes far zich*.

Yes, individual talented and concerned men have devoted time and effort to this crucial area. We have heard some of their work at this convention and at others in the past. One or two have been concerned with developing a new method for chanting sacred texts. But outside of their own congregations they have met with little encouragement. To tell the truth at times I have had the feeling that many of us looked down on these men, implying somehow that such colleagues must be inadequate at the pulpit and for that reason try to strengthen their position by becoming involved with children.

Even the simplest tools are not readily available to assist the hazzan in this work.

The Cantors Assembly, along with the other hazzanic and music bodies, must begin at once to make available new song books, text books, prayer collections, recordings, slides, films, tapes as well as new techniques and methods.

Most urgently required is a new, re-thought nationally standardized music curriculum for elementary and high school grades, and a standardized Haftarah and Torah *nusah* and method. This therapy must be regularly and continuously repeated over the next decade no matter what the cost or the sacrifice.

While we are on the subject of teaching Jewish music I should like to make one further comment. Many will probably feel that

it is the least practical of the many impractical suggestions I am making. But this suggestion has one saving grace: it is critical of the rabbis and so I am sure you will listen.

I daresay that no one will disagree that many times we find, to our dismay, that the level of musical taste of the rabbi is no higher than that of many laymen. Far too often it is he who calls for quote simple music end quote. All too often it is he who would substitute the imitation hasidic nigun he has heard on a record for a piece of authentic hazzanut or nusah.

All other considerations aside, the basic reason for his naive taste is that he just does not know any better. Those who should have taught him better when he was just a student in his own Talmud Torah failed him. By the time he gets to the Seminary his sensitivity and his taste are already established. If he has been raised in a synagogue where good music was the norm, he will demand that of his hazzan. If the reverse is true, he will demand cheap or poor music, without realizing that he is acting to lower standards rather than to raise them. It would seem to me that if we are to begin to make serious efforts to teach music to our young, we must also begin to make provision for a comprehensive music curriculum for rabbinic students at the Seminary.

If our rabbinate is to be properly prepared, culturally as well as halachically, rabbinical school curricula must be broadened to include: a course in the history of our sacred *nushaot*, a course in *nusah*, a course in the appreciation of the choral and hazzanic repertoire. Most helpful would be participation in some choral activity together with cantorial students.

Such a program would go a long way in bridging the gap of understanding which now separate all too many hazzanim from their rabbinic colleagues. But such a program can come into being only if we are prepared to suggest it, to promote it, and, if necessary, to finance it.

Let us turn now to the other end of the spectrum. Let us look for a moment to our heritage and see how it may be preserved and fortified.

Although many old and venerable Jewish communities have been wiped from the face of the earth in our lifetime, there are still, thankfully, in this country and in Israel, those who escaped the holocaust and who still remember the unique melodies which were sung in those communities. Such *udim mutzolim mayesh* must be found. The musical traditions which are locked in their memories must be put on paper and on tape. First, because we owe it to those

communities, to history and to ourselves. Second, because such memories can serve to enrich our own music and our own lives.

Not everything that will be recorded will be a treasure; the job of culling and sifting and editing will come later. Now, while they are still in our midst, is the time to capture forever these songs and tunes, *nushaot* and *nigunim* which will otherwise be lost.

VITALITY:

A living thing must leave an impression on its surroundings if its existence is to have meaning. A civilization must leave a record if it is to be remembered.

It should be of great concern to us that all but one publisher of Jewish music has left the field. The publisher is, in the truest sense, the recorder of history. When all is said and done all that will remain of the thought, of the creativity, of the philosophy, of the outlook of our time is the printed word, the printed note. The greatest songs, the greatest thoughts, the greatest plans, if they are not recorded and published die with their creator.

We are an historic people not only because our history is a long one, but because we have learned to live with history, to build our lives in historic perspective. Even now, centuries after they were first written, we find how important and meaningful the written word of the Dead Sea Scrolls can be in shedding light on an age long gone.

If the field of Jewish music is not broad enough to provide a publisher with a sound economic basis for publishing then it must be our responsibility to assist with publication grants, with research grants and with other reasonable means of insuring their continued operation.

Some musical works are just not feasible for a commercial publisher to undertake. This does not excuse us from the responsibility to see that they are published. Our reform colleagues all are to be congratulated for their early efforts in restoring and making available out of print masterpieces. The Jewish community will also be in our debt for the outlay of time, effort and energy which we are expending on the works of Solomon deRossi.

Each hazzan will need to re-examine his own conscience with regard to a practice which has become all too widespread. In the naive belief that we are saving money for our congregations we reproduce, without permission, -copies of published music either by hand or by mechanical copier. I know that the practice is widespread in all fields of culture and education. This does not make it right. It is in the fullest sense *g'neuat hada-at*, plagiarism.

In trying to save money in this fashion we are actually saying to our congregations that Jewish music does not deserve serious budgetary consideration, that it is not worthy of a full budget and that we, as practitioners in the field of Jewish music, do not understand, or do not care to point up, the importance of working with proper materials. It is helpful sometimes, to be able to repair an automobile engine with a paper clip or a hair pin but General Motors prefers that you go to an authorized dealer who will use the proper guaranteed part.

When we complain about small music budgets we should stop to consider whether or not we are guilty of inspiring them.

Jewish music will remain vital and continue to serve its purpose only if it has meaning for our time. Music, especially religious music, faces the same crucial tests to which all heretofore accepted tradition has been put by our generation. Religion, morality, ethics, good and evil, all of these are being carefully scrutinized and examined with an inquisitiveness, unfettered as never before by sacred cows, and in some cases with an honesty which is at once refreshing and shattering, optimistic and at the same time sadly revealing.

Ahead lies great promise and great danger.

Even Judaism itself is not being excused from this searing re-examination. Judaism will pass muster in the eyes of those whose search is an honest one but it will pass only if it is true to itself and if it is willing to do what it has always done: if it is willing and able to adapt itself to the needs of our time.

But we must not be misled by the phrase "the needs of our time." Not everything new is necessarily good. Not everything that is timely is necessarily meaningful or true.

We must strive for relevance to the world in which we live, but also keep in mind that in every age one finds the good and the bad. Our music should, must, be relevant to the world in which we live, but relevance must not preclude quality.

Robert Shaw, in a recent address on "New Directives in Music for Worship" had this to say. He speaks in terms of the church, but the point is relevant to us, as well.

" nothing but the best is good enough. If one comes to me saying that one man's 'St. Matthew Passion' may be another's 'Old Rugged Cross' then I may **only reply that that is unfortunately his loss, for there can be little doubt about which music serves God** the more nobly or ascribes to him the greater glory. There are, after all standards in the construction of music as there are standards in the building of apartment houses or dams. God is not served

by enshrining the mediocre. It is good to have five thousand young people chanting a Billy Graham hymn 'Softly and Tenderly Jesus is Calling' in Madison Square Garden, but if they could have heard the ***Dona Nobis Pacem*** – the prayer for inner and outer peace – of Beethoven's ***Missa Solemnis***, they would have had a religious experience of vastly greater vigor and enrichment."

Is it too much to hope for, that at least some laymen and rabbis and hazzanim will keep this in mind the next time the question of choosing this or that choral or congregational selection comes up for discussion?

CREATIVITY:

We have talked before about the need to create new music. I do not want to get involved here in whether we should like the contemporary sound or the old sound or the jazz sound or far out. What I am talking about here is the concept that we must continue to add music to our repertoire. Just as one cannot continue to grow financially if he lives on his savings, so we cannot continue to progress culturally if we do not continue to enlarge that culture with contributions from our own time.

Hazzanim somehow have been smitten with the notion that composers cannot live without composing, that they will compose because they cannot help themselves. We are content to examine their work and to criticize it but very rarely to instigate its creation.

Let us, once and for all, rid ourselves of this myth. Composers are human beings, creative human beings, they need encouragement, they need guidance, they need to know that their creativity is needed, they need to be supported in every sense of that word.

If you do not like contemporary sounds, commission someone to write in a traditional style. If you like sophisticated music, or twelve tone music find a composer who works in those media. It is not necessary for every new work to be ***avant garde***. The main thing is to keep the creative mill going.

Sooner or later the poor music will filter out and the good music will remain.

But even the process of commissioning is an art. I see little value in commissioning people to write music for the synagogue if they are not intimately acquainted with the needs of the synagogue, the musical traditions of the synagogue, the liturgy of the synagogue or if they, themselves, have not, at one time or another, worshipped in a synagogue.

I wonder whether commissioning Stravinsky to write a service would provide, in the long run, a lasting contribution to Jewish

music. Yes, we need great composers but only if these great composers know the field, or only if they are willing to become thoroughly acquainted with it. What I am speaking of is not only knowledge of traditional Jewish music. I am more concerned that the composer be in tune with Jewish liturgy, be in command of the liturgy and that he shall be proud to be engaged in such a sacred project.

There are probably good reasons why so few of us are interested in new music. Maybe it is because we have lost so much that we so desperately cling only to the past. We have become a people that only recite kaddish, only to remember the past. We need to learn, as well, how to recite *Modeh Ani*, to look to tomorrow. We rob the past of any meaning, we empty it of purpose if we do not use the inspiration of the lives of those we mourn to guide us in our own. They absorbed and created anew out of their own experience, and thus passed on a treasure richer than that which they received. We can do no less.

The Task for us is not one which we can accomplish by ourselves. We will need to mobilize the entire broad American Jewish community. As our own pride in what we are grows, as we become more and more committed to the future as well as to the present, this pride will become contagious. It will produce the funds, the good will, the energy which will be needed to save Jewish music. It will create the atmosphere in which, at last, Jewish music will be properly taught, properly performed, properly preserved and properly loved.

Pride and work can perform miracles. Only those will wipe out the shame which is reflected by the pitifully low enrollments in our Cantorial schools. That statistic is, I am afraid, the most telling of all.

When *hazzanut* becomes, for each of us, the ennobling and elegant art which it can be, when it becomes, for all of us *tiferet leoseha, uetiferet la min ha-adam*, a thing of glory to those who pursue it, and a source of pride to all mankind, then we shall not lack for young men to follow in our footsteps.

Jewish music lies gravely ill. I hope that I have suggested some means by which it may be healed. There are, I am sure, many remedies which offer similar promise. But this much is clear. Nothing will happen if we do not begin at once to share in the healing.

A broader, brighter, healthier Jewish music lies just within our grasp, but we must first roll up our sleeves, stretch out our arms and plunge into the task.

Those who will be content merely to stand and look on may

find themselves mourners at the death bed of Jewish music.

Long ago the rabbis of the Midrash advised: If you come to the house of worship do not remain standing outside the gate but enter *delet lefnim midelet*, gate after gate, until you reach the innermost gate. The rabbis spoke of the synagogue but they meant all of life. There are heights and depths, ideals and realities, challenges and disappointments, gate after gate through which we must pass. They understood that true participation in something precious cannot be achieved by standing on the outside looking in.

In "Before the Law" one of the great parables of modern literature, Franz Kafka describes a man who arrives before the gate to the Law. The doorkeeper says that he cannot admit him at the moment. The man waits. The gate to the Law stands open so the man strains to look inside.

The doorkeeper wants to help. He advises the man: "Try to get in without permission. But note that I am only the lowest doorkeeper. From hall to hall keepers stand at every gate, one more powerful than the other."

The man is puzzled. He thinks the Law should be accessible to every man at all times. But, he decides to wait until he receives permission to enter. He waits for days; he waits for years.

During all these long years he watches the doorkeeper constantly and learns every detail of his appearance. He forgets about the other keepers of the other gates. This one seems to be the only barrier between himself and the Law.

Finally, his life is about to end. Before he dies, all that he has experienced forms into one question. He beckons to the doorkeeper since he can no longer rise, and asks: "Everybody strives to attain the Law. How is it, then, that in all these years no one has come seeking admittance but me?"

The keeper of the gate answers: "No one but you could enter here, since this gate was reserved for you alone. Now I shall go and close it!"

This is the choice which is before us today, tonight, this moment. Shall we, like Kafka's poor devil, wait for an auspicious moment to enter the gate? And, finding no auspicious moment die outside the gate? Or, shall we, as our sages advise, enter at once, gate after gate, until we reach the innermost?

The answer for each man lies in his own heart. But in another Midrash, the rabbis have this advice:

At God's gate, they teach, there is no keeper. The Lord of all keeps the gates wide open. All there is for us to do is to enter.

REVIEW OF NEW MUSIC

THE SONG OF ESTHER: A Folk-Cantata by Issachar *Miron* and *Rabbi Avraham Soltes*.

A first performance of a folk cantata, "The Song of Esther", by Issachar Miron was given on Friday evening March 22nd at Temple Emanuel of Great Neck. The book and lyrics were written by Rabbi Avraham Soltes who introduced the work and also took part, together with Cantor Merrill Fisher, in the narration. The performers were the Ray Charles Singers and Orchestra — conducted by Ray Charles. Mr. Miron is a prolific composer highly esteemed both in Israel and in other countries, also being active as a music educator. He has written several cantatas, vocal and instrumental concert music, and is the holder of the coveted Israeli Engel Prize for composition.

The "Song of Esther" is a modern or rather revolutionary way of retelling the biblical story which is especially written to help in the revival of the Purim services for the congregational family, pleasantly appealing to children as well as to adults. It also constitutes an interesting experiment in involving the entire congregation in the narration, resembling the antiphonal Greek chorus. This bold creative attempt proved to be a great success as the audience responded exceedingly well, reading their parts (unrehearsed) with fervor and enthusiasm.

The work has been composed with assurance, craftsmanship, a sense of balance, color and continuity. The predominating characteristics of Miron's music in this particular work are a unique blend of contemporary and conventional harmonies and an amalgamation of Eastern Mediterranean melos and Western music, involving popular dance rhythms and a great deal of percussion. It is cer-

tain that such a radical deviation from the traditional manner of reading the biblical story of Purim in the Synagogue would have shocked our orthodox forebears; yet, on the other hand, it seems that very large sections of the Jewish community of today need some sort of modern stimulus designed to perpetuate the spirit of Judaism. Therefore, the "Song of Esther" promises to become an important contribution to Jewish life and the world of culture.

Mr. Miron knows how to write for voices and to make the vocal line "sing". There is variety in texture of the vocal score. Among other devices, the use of 4-part unison singing, melodies on pedal points, incidental thickening or thinning of texture, and solo singing unsupported by vocal harmonic foundation occur frequently throughout the work. His skillful and brilliant orchestration seems to constitute an invention on its own. It was Rimsky-Korsakov who has been credited with the assertion that "orchestration is composition." and Arthur Rubinstein assures us that "music is a sixth sense, and if you are born with it you can become a musician." Some composers excel in either one of these qualities — Miron assuredly excels in both of them. His orchestration utilizes each instrument, both in accompanying and in solo functions on virtuoso levels. He contrasts powerful rhythmic themes, building up enormous climaxes with perpetually escaping labyrinths, almost without accentuations. He rushes surprisingly and often from polytonality to a spiritual harmony of rhythm and blues. Eastern Mediterranean modalities, first separating them, then lovingly blending them in one daring contemporary entity.

In "I Will Not Walk", we hear an amazing four stick writing technique for marimba, intercepted with trum-

pet replies, staccatissimo, sounding like a real baroque trumpet and underlined with graceful but highly animated bass. Though there were feelingly solemn moments, the instrumentation characterizes the *composer's* moods, ranging from gay, grotesque, tenderly lyrical to dramatically joyous.

The musical background of the narration serves as an outstanding example of how tensions of contrasting moods are achieved through simple means of instrumental solo passages. Often the fanfare of two trumpets carries the imagination of the entire audience to the ancient Mediterranean royal pomp and glory. At other moments the running glissando of the marimba creates a comic atmosphere causing the audience to burst into laughter.

As regards structure, the work consists of an orchestral overture and thirteen movements each of which begins with a narration followed by choral and solo singing (except in the first and last movements where there are no solos) with orchestral accompaniment. The chorus opens the Cantata with a lively unison section, using neutral syllables instead of words and involving syncopation and modal progressions with a flavor of biblical cantillation. The chorus continues by singing "O Shushan" in a chordal setting, then repeating the unison section and *Hail to Ahasverus* (in 4-part harmony) which closes the movement. In the second movement there is a beautiful solo of queen Vashti in a dialogue with the sopranos and altos of the chorus. Its melodic line has pronounced biblical characteristics. The following movements are based on a similar solo-and-chorus pattern, involving male and female solos. One of the outstanding movements is the tenth with its forceful sweep and the grand motif of *Mordechai, Mordechai* (D.

A sharp, B) evoking joyful exhilaration, indeed. Another movement, "Remember," has some very expressive singing, but the noise from the loudspeakers and strong percussion blurred the beautiful vocal melodies and harmonies.

The conductor, Ray Charles, led his group with professional authority and competence; however, in this writer's opinion, he should have kept down the fortissimo drumming in order to secure dynamic balance and transparency of texture. The vocal ensemble and soloists displayed good voices and fine musicianship, singing admirably well the difficult intervals of the modern melodic lines. But some of the singing was much too loud and robust to be able to express the particular melodies and the true meaning of the words, probably due to lack of adequate re-orchestrating. We hope, however, that the next performance will show better care and refinement in the interpretation of this original work.

One of the highlights of the evening was the excellent reading of the narration by Avraham Soltes, giving with his clear enunciation, naturalness, and sonorous velvet voice real pleasure to everyone present.

The book by Avraham Soltes is a significant literary and artistic achievement which he conceived with such poetic vision, biblical insight, style and craftsmanship enhanced by an air of music in his lyrics, that it is sure to become a notable Purim classic.

The last two movements of the "Song of Esther" were *Unto Our People Glory* with a lyric tune, sung by mezzo, and *Lehaym, Leahayim* with the powerful and stimulating climaxes, forming a joyful finale.

Judging from the high degree of public response, it is clear that such experiments should be given a chance of developing further by commission-

ing and performing works of similar modernity for the enrichment of both sacred and secular music.

Alexander Ryger

Professor Ryger lectured at the "Neue Schule fuer Musik und Buenenkunst" in Vienna; Tel-Aviv University, Academy of Music; Conservatoire of Music, Tel-Aviv; Columbia University and Hunter College.

He has been Vocal Instructor of the Israel National Theatre, Habima, and Chamber Theatre, Tel-Aviv.

FOUR COMPOSITIONS by *Frederick Piket*: "Only for God Doth My Soul Wait" (From the 62nd Psalm), "Out of the Depths I Cry" (From the 130th Psalm), "Ahavas Olom" and "Sim Sholom." Transcontinental Music Co. 1965.

From the gifted pen of Frederick Piket have come the above mentioned compositions. They are generally neo-romantic and tonal in style, and they capture the texts with deep understanding.

The English hymn, "Only For God Doth My Soul Wait" starts with an opening declaratory statement set forth with straight-forward dignity. In form it is somewhat contrapuntal. The middle section becomes contrastingly dramatic with emotional agitation in the words of chastisement and complaint and then retreats to a mood of tranquillity of reassurance evolving into a restatement of faith.

In "Out of the Depths I Cry" there is effective sustained writing. The form here is almost completely contrapuntal in texture with the exception of pages 4, 7, and 8. The motivic material is functionally good with substantial emotional sweep to give it warmth in its interpretation of the text.

In "Ahavas Olom" a solo in Hebrew, the organ accompaniment effectively uses the motives of a falling "second." The thematic material in this prayer

setting is divided into four sequences with augmental and progressive development between the third and fourth sections. The vocal recitative is simple and direct, following the pattern of the text except for a declamatory sequence at the top of page 5 "*uvohem nehgeh yomam voloyloh.*"

My favorite selection of the solos is "Sim Sholom." Starting with a basic theme as an opening statement, it develops inventively in modal character. One senses an approach of awe and holiness and whether the composer consciously wanted to or not he has infused this music with a strong flavor of mysticism and hasidism.

Though the reviewer does not agree with Mr. Piket's resistance to "the rigid adherence to outdated formulas such as nusah, modes, etc.—" (which resistance he oftentimes subconsciously and very delightfully forgets, as in parts of Sim Sholom), we acknowledge that here is an independent and honest composer with an alive imagination coupled with disciplined musicianship and developed technique.

These compositions will surely serve to enrich our resources of liturgical music.

Charles B. Bloch

S'LICHOT SERVICE: For Cantor, Chorus and Organ by *Leib Glantz*. Hallel V'zimrah Association, Montreal, Quebec, Canada.

The late lamented Hazzan Leib Glantz is better known to most synagogue musicians through his recordings than through his printed works. With the posthumous publication of his major work, the S'lichot Service, an important new dimension has been added to his influence. Although his S'lichot Service contains unusual elements, they should not come as a complete surprise to those who have studied his works through the years. There seems to be a consistent evo-

lution in his style, and the S'lichot Service can be regarded as its logical and crowning culmination.

In attempting to evaluate the legacy that Hazzan Glantz left to contemporary Hazzanut in this outstanding service, the following fundamental considerations come to mind.

To say that Hazzan Glantz sought and found a perfect blend between music and word is not quite enough. The overriding impression is that Glantz placed the greatest emphasis on the words of the prayers and on their deep meaning and interpretation. When we consider the fact that the Hassidic background of Glantz was by far the most affecting influence that shaped his musical personality and style, we find here a great paradox. On the one hand we have as a dominant factor the complete sense of freedom of expression, the *dveykus*, the abandon and the total lark of inhibition — all characteristic influences of Hassidism. On the other hand, contrary to the basic Hassidic philosophy, we find an almost complete lack of pure melodies that have an independent life of their own. The melodic line is so subordinated to the needs of the words that in some instances it disappears completely.

The dominant and most impressive feature of the S'lichot Service by Leib Glantz is his use of a "singing-speak-ing" style of declamation where nothing matters but the true and pure interpretation of the text. In several instances, "sprechstimme" (literally, "spoken voice") is used with only a vague sense of pitch.' Such extreme instances, when music seems to give in altogether, occur only in a few short phrases in the service, but a modified extension of this technique of speaking-singing-declamation (reminiscent of Alban Berg's style) constitute the major feature of the entire service. It is an effective

tool that affords the *Sh'liah Tzibbur* the opportunity for a most direct expression and interpretation of highly emotional and dramatic passages and to communicate them to the congregation with a shattering impact. This, after all, is the main function of the *Sh'liah Tzibbur*.

Contrary to impression, this style is far from simple or easy to adopt. Only a man with the fantastic vocal, musical and scholarly talents of Hazzan Glantz could have perfected it. To be able to utilize this technique effectively, a Hazzan must possess natural musicianship of the highest order that will prevent him from veering off helplessly into unrelated tonalities. He must also be fully versed with the text, its deep meaning and its historical and philosophical implications. Above all, he must possess an innate piety that will enable him to communicate his sincere feelings and intentions to his congregation. When done improperly, this sublime form of expression can easily degenerate into cheap theatrics. There is an additional practical difficulty to the utilization of this trail-blazing style, a difficulty which has to do not with the qualifications of the Hazzan but with those of his worshippers. Since this style discourages the inclusion of mere pretty melodies that exist for their own sake, it would require a congregation that speaks and understands the language fluently to appreciate it and to react instantly and spontaneously *to* all the nuances that its Spokesman is trying to communicate to them. The fact that Hazzan Glantz wrote this service in Israel for an Israeli congregation explains, in part, its effective use and acceptance there.

The great Hazzanim-composers who have left their mark on Hazzanut through their recordings can be divided into two categories. There are those whose music can easily be uti-

lized by others in the profession with only slight modifications. Their influence can be measured by the number of their compositions that is in current use. On the other hand, there are a few whose creations are uniquely tailored to their own individual musical personality and talent to such an extent that attempts to adapt them usually end in frustration. Their influence is subtle, but deeper and more affecting even if it is not quite as tangible. The late Hazzan Glantz belonged to that second group. This fact perhaps explains why even a thorough examination and study of the printed score of his S'lichot Service may leave one with a vague and not completely satisfying impression. Fortunately, Hazzan Glantz left us a magnificently recorded version of the same service (Famous Records, FAM-1015). and it is most highly recommended as an indispensable companion to the printed score to anyone who wishes to discover the important contribution that this great genius has made to the Hazzanut of today and tomorrow.

Listening to this recording while following the printed score was for this reviewer a deeply moving and unforgettable experience that left him limp and emotionally drained. It was an experience that transcended by far the mere pleasure of hearing the magnificent voice of Glantz with its phenomenal range and incredible flexibility. Having previously struggled to make sense out of the printed score, it was now amazing and truly awe-inspiring to see the dry notes and the seemingly meaningless passages come to life with such irrepressible vitality and with such intense power. Old familiar words and phrases suddenly assumed new and unexpected meaning, and conveyed a variety of new emotions-raw and uninhibited. The total effect is a curious and wonderful mixture of the old-fashioned and the

daringly new. Almost completely absent are the folksy rhythmical tunes which made Hazzanut such a popular art and which, at the same time, halted its development and arrested its growth. Gone to a large extent are the arbitrary Hazzanic cliches and formulas whose destination and character are so familiar and so predictable. Instead, we have a freewheeling melodic line that seems to trail-blaze new and exciting paths in previously uncharted grounds. Uninhibited and unrestrained, it proceeds daringly to draw vividly a variety of new pictures and to convey new moods and emotions. Alternately, it is expressing fear, mystery, anger and hurt. Alternately, it is arguing, pleading, shouting, whispering and talking. But, at the same time, there is always the comforting presence of the pure and authentic Nusah which is the hallmark of Leib Glantz. It acts to reassure the listener and to cushion the jarring effect of the unfamiliar manner of expression and the daring innovations. Particularly deliberate and effective is the pure and unadulterated Nusah conclusion of most of the selections. They give the listener the warm feeling of having arrived home after an exciting and adventurous exposure to the elements.

The printed score of the S'lichot Service contains a brilliant preface by Max Wohlberg which sums up eloquently its outstanding virtues. Had this review been concerned only with the Hazzanic lines (which, fortunately, constitute the major part of the work) we would have little to add. Regretfully, we must turn our attention, even though briefly, to the choral parts of the service, and that is where the short-comings are.

The S'lichot Service by Leib Glantz is a through-composed work where the limited objective of deeply interpreting individual passages has been accomplished at the sacrifice of many other musical considerations. The ele-

ment of Form, for instance, is completely non-existent in the work as a whole as well as in individual selections. Consequently, the S'lichot Service must be regarded more as a collection of individual compositions and fragments than as a complete entity that is held together intrinsically by a set of ideas and motives in the modern concept of larger musical works.

What is even more painful to point out is the large gap in artistic integrity that exists between the Hazzanic lines and the choral parts. It seems apparent that the genius of Glantz and his creative abilities did not extend to choral writing. Pleasant as they may be, the choral parts have very little nrw to offer. In "T' vienu," for instance, the choral introduction is a routine imitation of Bachman's neo-romantic style. However, when the Hazzan takes over and off, the entire prayer comes suddenly to life. There are a few notable exceptions, such as parts of the Ashrey and the first verse of "B'motozo'ey M'nuchoh." Significantly, however, these exceptions occur when the chorus sings along with the Hazzan (with little harmony) and complements his style. The melodic lines are substantially the same in the recording and in the book. The choral harmonies are considerably different. The organ accompaniment which was added to the **book** (in the recording there is no instrumental accompaniment) is particularly undistinguished. We prefer to believe that in transcribing the book, someone other than the composer has tampered extensively with it. If this is true then no worthwhile service has been rendered.

Since it is safe to assume that all those who will buy the book (and no Hazzan should be without it!) will do so because of its Hazzanic material and not for its choral arrangements, let us reiterate our conviction that the

S'lichot Service by Hazzan Leib Glantz is a towering achievement and indeed a milestone in the development of contemporary Hazzanut. It is an extremely important work that will, no doubt, influence the future course of Hazzanut and 'will enshrine the memory of Hazzan Leib Glantz in our grateful hearts for a blessing.

Pinchos Spiro

YIZKOR, An Oratorio for Narrator, Baritone, Tenor, Mezzo Soprano, Mixed Chorus and Orchestra (or Organ). Text by **Samuel Rosenbaum**. Music by **Sholom Secunda**. Published by the writers.

On Tuesday evening, May 7, 1968, the second night of the annual convention of the Cantors Assembly of America, held at Grossinger's in Liberty, New York, a moving and memorable program was presented in commemoration of the 25th anniversary of the uprising in the Warsaw Ghetto. The featured work of the evening was an oratorio, "Yizkor," text by Hazzan Samuel Rosenbaum (the Executive Vice-President of the Cantors Assembly) and music by the eminent Jewish composer, Sholom Serunda. "Yizkor" was originally commissioned for the Temple on the Heights in Cleveland and Hazzan Saul Meisels by the family of Harry and Sarah Givelber in their memory.

The program began with two selections by the Rochester Chorale, a chorus of outstanding musical quality from Rochester, New York; prepared and conducted by Milford Fargo. The first was Max Helman's highly effective arrangement of "Ani Ma'amin" and the second A. W. Binder's arrangement of Hirsch Glick's "Song of the Jewish Partisans." Hazzan Moses J. Silverman then introduced Dr. Joachim Prinz, who delivered a deeply moving and emotionally stirring address, which set the ideal **mood** for the presentation of the "Yizkor" oratorio.

The soloists were Hazzan Michal Hammmerman, tenor; Hazzan Saul Meisels, baritone; and Margaret Sage, mezzo-soprano, all of whom were highly equal to their assignments. Actor Howard daSilva narrated in a polished and impressive manner. The choral parts were rendered by the Rochester Chorale. prepared by Milford Fargo, with Ray Egan, organist and Paul Oster percussion. The performance was conducted by the composer, Sholom Secunda.

The entire mood, the technique and the structure of the music are inseparably bound to Hazzan Rosenbaum's text, and cannot be discussed without first considering the qualities and organization of the poem itself. Its lines are deeply and sensitively drawn. They portray succinctly so many familiar and touching images. These most successfully bring to mind, with simplest allusions, sad reminders of our tragic past, as well as many pictures which convey nostalgic traditional attitudes on so many facets of Jewish life.

This inspired poem appears to be organized as follows: an introductory call to "Yizkor," followed by the poet's poignant reflections on the most horrifying of tragedies, climaxed by the appropriate citation of the famous passage which tells of Mother Rachel weeping for her children. The scene then moves to Heaven, where Reb Levi Yitzchok of Berditshev, protests with a brilliantly moving "new" demand for a "Din Toire" with the Almighty. Here, the famous "Dudele" is paraphrased as Levi Yitzchok demands, ". when a blind child is hurt, to whom does he turn? to You, to You, only to You!" He continues, "And You had nothing to say? . How long could You play at Eternity? .

Therefore, I, Levi Yitzchok, the son of Sara of Berditchev-that is no more-1 call You to judgment!" Returning to a description of the horrors

taking place on earth, the poem also portrays with utmost eloquence, the beauty and character of that once flourishing Polish Jewry as it leads into their courageous, albeit hopeless, uprising. The poem concludes with a powerful, pressing plea that the holy martyrs who perished must be remembered by us, followed by a restated call to Yizkor. This is climaxed by the famous Kaddish of Reb Levi Yitzchok at the very end.

The task of setting a poem such as this to music, presents numerous difficulties. The length of the poem poses the problem of finding ways to maintain the listener's interest. The moods within it are extremely diverse and necessarily contradictory. There is, on the one hand, the savage brutality of the fiendish tormentor, his inhumanity, contemptuous arrogance and sadistic amusement, sharply contrasted by the traditional Jcwry cry referred to in the poem, "Remember my Yahrzeit, remember my name." The poet's reactions range from dramatic protestations of anger and defiant resentment to expressions of heroic courage on the part of the martyrs; expressions of screaming, exploding emotions at certain times, and at others, resignation and despair, contrasted with the tender reference of "Habein Yakir Li Efraim." and the sweet nostalgic reminiscences of Polish Jewry's glorious past.

These problems were handled skillfully and effectively by composer, Sholom Secunda. He availed himself of three solo voices which he employed separately and in ensemble, a chorus which he used for singing with text, as a humming background, and for dramatic choral declamation. A narrator, timpani and gong are employed in addition to the organ, all of which are cleverly manipulated to provide constant variety in color and timbre.

To give expression to the varying

emotions of the poem, Mr. Secunda combined late 19th-early 20th century chromaticism with augmented chords, sonorities based on the whole-tone scale and Impressionist-style parallelism to express the extreme moods of suffering, protest and weeping. He also drew heavily upon traditional Jewish musical content, which he frequently treated in simple traditional style, reminiscent of East European synagogue and folk music. which this writer considers most praiseworthy. The music mirrors the mood of the text from its quiet, despairing weeping to its imposing dramatic moments.

Special mention should be made of some of the high points in the work. **such as the use of the timpani at the very beginning, as well as at the tense moment of the "Din Toire"** in Heaven immediately preceding the lines, "And You, You sat obstinate and waited! for what!?" This climax makes one shudder as it recalls the terror inflicted by the Nazis, which in the introduction is followed by alternating contrasts between a loud, pompous phrase and a soft, tearful Hazzanic style cry. The use of the gong seems to serve as an awakening of our conscience immediately preceding the opening choral phrase, "Yizkor. remember!" The dramatic plea of Reb Levi Yitzchok, "I call you to judgment!" which climaxes the scene in Heaven is realized musically as well as textually, to complete grandeur. The choral humming background to the narrator's description of grandparents blessing grandchildren, etc., is **most properly and beautifully suggestive of the Yiddish folk song, as are other portions of the music.**

Toward the end, immediately following the phrase, "It is time for Yizkor," the choral background to the mezzo-soprano **solo, "We shall remember."** **very effectively suggests an eternal "Ani Ma'amin"-like march of**

the martyrs. Equally effective is the imposingly repetitious phrase "We shall remember," and the insertion of the age long vow. "Im Eshkachech whoever will forget-I will remember." The concluding recapitulation and the quotation of the famous Kaddish of Reb Levi Yitzchok both textually and musically brings the cantata to a fitting, appropriate and emotionally successful close.

Sholom Kalib

ANI CHAVATSELET HASHARON
for Voice and Organ by *Samuel Bugatch*; HARK MY BELOVED
by *Emanuel J. Barkan*; **GRANT US PEACE** for Voice and Organ
by Maw *Helfman* all published by
Transcontinental Music Publications, N.Y.

Mr. Bugatch's restful piece is tasteful and vocal but the accompaniment is obviously intended for piano rather than organ. An ostinato chordal accompaniment binds the setting together and excepting for a too constant tonality of D, the piece is quite successful. The vocal line is tropalmotivic without being particularly fragmented.

Barkan's "Hark My Beloved" is less successful, if only because of his penchant for simple and four-square melodies, so admirable in his children's songs, but so unsuited for extended and lyrical texts which demand a more sophisticated approach.

Helfman's "Grant Us Peace" is like an echo of the past with the sweet, uncluttered and deft touch of "Max" so clearly evinced in this short work. Simple in its approach, it will be a popular setting in a very short while.

SIX YIDDISH ART SONGS by
Lazar Weiner. Transcontinental
Music Publications, N.Y.

We are indebted to Transcontinental Music for reprinting these songs of Weiner during this year which marks

the composer's 70th birthday. Lazar Weiner is, essentially, a song writer in the tradition of the great romantic masters, and these six fascinating songs are as subtle and refined as any which bear his name. Particularly sensitive are "Shtile Licht," "In Feld" and "Shtile Tener" while the humor of "Vot Main Tate Raich Geven" is instant and infectious.

BY THE RIVERS OF BABYLON, (SATB) by *Edward M. Goldman*. Transcontinental Music Publications. N.Y.

An uninspired and repetitious choral piece that makes one long for the bard clarity and color of some other settings of this great Psalm such as Saminsky's uncompromising and clear approach of almost 25 years ago. Regression towards mediocrity is disturbing.

HALLELUJAH (PSALM 98) for Solo Voice and Mixed Choir by *Julius Chajes*. Transcontinental Music Publications. N.Y.

A fine and exuberant setting by Mr. Chajes, commissioned in 1967 by Temple Emanu-El of New York, dedicated to reunited Jerusalem. The barrenness of the consecutive open intervals is balanced and complemented by a *legato*, linear solo line for Cantor and interest is maintained by trips through related keys. A substantial short work.

HEAR MY PRAYER. Anthem for Mixed Choir by *Minuetta Kessler*. Transcontinental Music Publications. N.Y.

An interesting anthem in a classic approach replete with entrances and contrasting counter-melody in different voices. If the method were more authentic and exact counterpoint employed the results would have been an exercise in real 18th Century style rather than in a pseudo-style.

The basic question, however, relates to the consonance of this style with the synagogue service, a question which is not new and which was debated long and full in past years. The practicing musician, actively involved in producing music for the synagogue of today, would benefit from a first hand knowledge of the work and ideas of those inspired artists and craftsmen who wrote and worked in the beginning of this century, as well as those who are traveling new paths in our time.

SERVICES

KABBALAT SHABBAT. A Friday Evening Service by *Paul Ben-Hoim*. Published for the Union of American Hebrew Congregations by Israeli Music Publications Limited. Tel Aviv.

A major Service by a major symphonist, "Kabbalat Shabbat" was premiered in the Spring of this year in Lincoln Center in New York with the composer in attendance. Abraham Kaplan directed The Festival Chorus and Orchestra with Cantor Ray Smolaver as soloist in a fine first performance. A perfect example of the direction a project may take if initiated by knowledgeable Cantors. The Service contains tunes (L'cha Dodi, Adon Olam) as well as concerted sections (Hariu Ladonai, Mi Chamocho, Kiddush)

Scored for Cantor, Soprano solo, SATB and Organ (Or nine instruments) hearing the total work was an experience slightly touched with disappointment because one expected an important work of great magnitude from such a distinguished pen, rather than merely a good work. Perhaps time will tell a truer story.

After a suitable pastoral introduction the Service begins forcefully with a vibrant "Hariu Ladonai" with some of the most successful instrumental accompaniment of the entire work. A

blessing for candle-lighting (Reform Ritual) for women's chorale and soloist finds the alto part too low and the solo too high for practical purposes. "L'cha Dodi" is charming and well-put-together with a free moving accompaniment that never intrudes. "Bar'chu" mixes a melismatic cantorial line with a simple and effective congregational response. The last chord with its added major ninth seems one of the several "concessions" the composer made in deference to his "American" commissioners. The "Sh'ma" which follows is simple and direct while the accompaniment is in keeping with Mr. Ben-Heim's style in settings of Yemenite songs. A free "V'havtah" is orchestrated with the finesse of a post-Impressionist and leads into a "Mi Chamocha" notable for its drive and the obviousness of its augmented second. This reviewer is unsure of his reaction to a very different and well-wrought "V'shom'ru" that seems to bring contemporary angularities into conjunction with the style of medieval madrigals and motets. The method is not one which presents doubts but one questions the difference in the style of this piece in relationship to the total work,

While "Hashkivenu" seemed unsuccessful, "Yiyu L'ratzon" is sure to be useful. One is unsure of the ultimate reaction of congregations to the seemingly "structured obviousness" of the augmented-second interval which is basic to the piece. It is quite easy to become desensitized to the sound.

Of the concluding numbers, "Adon Olam" is probably destined for much exposure. Well written and very melodic, it employs a tune of Sephardic origin ("Chants Sephardis" notated by Leon Algazi) which none-the-less is uncomfortably reminiscent of some children's songs currently popular with the nursery set. All in all, one might applaud the efforts of all involved and hope that the commission-

ing incentive will be repeated many times in future years and that major composers of Ben-Haim's stature will be approached to add to our religious, musical experience.

FRIDAY EVENING SERVICE by
Robert Starer.

Commissioned by the Park Avenue Synagogue in celebration of the 20th Anniversary of the State of Israel's Independence and the 35th Anniversary of Cantor David Putterman's tenure as Hazzan of the Park Avenue Synagogue. the FRIDAY EVENING SERVICE is a gem of the first quality. Sparse, almost skeletal in structure, it speaks more musically than other services may attempt to declaim, in a more heavily fleshed and adorned language.

The "Festive Prelude for Organ" serves as an introduction to the Service itself and is motivic in nature. The Pedal-Left Hand is based upon D, E, E flat and F-F sharp in an ostinato with added notes in sequence. Melodically there is a falling melismatic figure, a short eighth note semi-blues linear series and a dotted rhythmic pattern of short duration.

"L'chu N'ranena" is called "responsorial for Cantor, Congregation and Organ" and is charmingly simple and direct. Yehudi Wyner's fine Service of last year seems to have opened doors to composers who wish to use the organ in a Spartan-manner or as in Starer's case, barely in evidence. The organ is sounded only 25 times in this first number of which 12 notes are D's, 6 are E's and 7 are C's This count was not made out of complaint but in admiration for the restraint and economy of the means employed in its construction.

The vocal lines are deceptively simple and have a pentatonic, cantillation character. They seem to be constructed in alternating Dorian and Aeolian patterns with suggestions of

D Major and A Major tonalities as well. The organ is obviously intended to support the voices only, and to **keep** everyone in the same key.

After setting the tonality for "L'cha Dodi" (one small "A") the organ disappears completely in this third setting although the organist is instructed that he may play the refrain with Choir and Congregation. The same modal patterns are used for this "L'cha Dodi" and it certainly promises to be one of the most different approaches to the text that "organized" congregations will experience.

"Tov L'hodot" is also responsive with the congregation repeating the melody of the Cantor exactly. Here the organ is reintroduced, and very effectively, in a most gentle and blues-suggesting way. The instrumental quality of all the writing has been refined and purified and the simplicity of the accompaniment in its two and sometimes three voice-parts is charming.

"Bar'chu" seems a little pretentious, although one must assume that such a clarion text should call for a more declamatory attitude, as in this case. "Sh'ma" is, on the other hand, substantial, and generates a certain solidity through the polytonal accompaniment. "Mi Chamocha" is strong and majestic.

The "Hashkivenu" is one of the

most effective this reviewer has ever seen or heard in its approach as a prayer for peace. One feels impelled, however, to comment upon the use of a recurring accompaniment motive as similar in approach to another famous, contemporary setting of the text. This in no manner detracts from the effectiveness of the piece. Its scope is large although the means are small. It is a superb piece of religious music. "V'sham'ru" on the other hand seems "crowded" and evinces too much movement in the voice parts, excepting for the nicely graphed ending.

"May the Words" imposes an English solo over a choral line in Hebrew and very successfully. We are shown the opening motivic device of the four note figure seen in the Introduction. While the piece will prove too long for regular use in most synagogues it will be ideal for special situations.

At the end of the Service the composer returns to the strict responsive form of the opening Psalms for a lively "Adon Olam." The key chosen is not one which will make all the notes available to congregations which are not all soprano or tenor-voiced but perhaps there may have been other justifications for the high tessitura. All in all, the Service is a delightful one and a fine addition to our Liturgy.

C. D.

MUSIC SECTION

This rare, slim volume of five compositions for hazzan and choir for the Sabbath Eve was composed by Arno Nadel, outstanding Jewish composer-musicologist. He was born in Wilna, October 3, 1878, he perished in Auschwitz in 1943. We reproduce it here, in its entirety, thanks to the gracious co-operation of Eric Mandell.

SYNAGOGENGESANGE

VON

ARNO NADEL

SONDERDRUCK
 AUS
SCHIRE SIMROH
 SYNAGOGALE KOMPOSITIONEN ZEITGENOSSISCHER AUTOREN
SAMMELBAND
 AUS DEM WETTBEWERB DES
 ALLOEMEINEN DEUTSCHEN KANTOREN-VERBANDES E. V.
 IM JAHRE 1926
 HERAUSGEOEBEN VOM
 ALLGEMEINEN DEUTSCHEN KANTOREN-VERBAND E. V.
 (VEREINIGUNG JUDISCHER KANTORCN)
 VERLAG J. KAUPPMANN, FRANKFURT AU MAIN



Adonj moloch ה' מלך

(Psalm 93)

Cantor

Arno Nadel

Freies Zeitmaß (*quasi moderato*)

Breit,
A - dö-

mf *p* *rit* *pp* *dim*

mit Würde!

noj mo-loch ge-us lo-wesch lo-wesch a-dö-noj ös his-a-sor

Aufgelöstes Zeitmaß
Der Organist folgt in jeder
Nuance dem recitierenden Cantor

p *p*

af tik-kön te-wel bal-tim-möt; no-chon kiss-a-cho më-os

p *dim*

me-ô-lom me-ô-lom o-toh! No ss'-u n'-ho-rös a-do-noj

p *mf*

no ss'-u n'-ho-rös kö-lom

wie ein Meer anschwellend *f*

Ped.

ji-s'-u n'-ho-rös doch-jom

machtig! *f* *p*

rit e f

ji-s'-u n'-ho-rös doch-jom! Mik kö-lös ma-jim rab-bim

dim e rit *f*

ad - di - rim misch - b're - - - - - jom!

p *cresc.* *rit*

ad - di - rim bam - mo - rom ad - di - rim bam - mo - rom a - do - noj!

p *rall.* *f* *3* *dim* *p* *rall.* *rit*

Innig
E - do - sse - cho - ne - em - nu m' - od l' - wes' - cho - no - a - woh ko - - - - - desch

pp *dolce* *pp*

a - do - noj l' - o - - - - - rech jo - - - - - mim jo - - - - - mim a - do - noj

mf *dim* *tr.* *dim* *p*

l' o - - - - - rech jo - - - - - mim.

p *dim.* *dolce* *dim. e rall.* *ppp* *<f>* *ppp*

השכיבנו

Cantor
Andante

Arno Nadel

Orgel *mf p*

beugler

Ped.

Has-chi - wé - - nu a - dó - noj e - lô -

p rit. p

hě - nu l' - scho - lóm.

p

w - ha - a - mi - dě - - nu mal - kě - - nu

dim.

chaj -

p

Cantor *accel*

Soprano
Alt
Chor
Tenor
Bass

Orgel *f*

Pedal

Jo -

pp

vibrato

pp

P

mu

jim u - l' - röss o - lé -

nu ssuk - kas sch - ló - me - cho, w' ssakk' - ne - nu b' e - zoh to - wóh mi - l' - fo -

ne - cho w' - há - schi - e -

nu, l' - ma - an sch' - me - cho. W' ho -

gèn ba - a - de - nu w' ho - ssér me - o - le nu

Cantor *accel* *dolente*

Soprano *f*

Alt. Chor. Ten. Bass

Orgel *accel*

Pedal *dim* *ff*

je-w, de-wer w-che-rew w-ro-ow w-

je-w, de-wer w-che-rew w-ro-ow w-

jo-gón w-ho-ssër sso-ton

jo-gón w-ho-ssër sso-ton

pp *vibrato* *dim.* *pp* *p* *p* *ff*

p *dolce*

mi-l-fo-ne-nu u-me a-cha-rè-nu, u-w-zel k-no-

p *con*

fe - cho - tassti - ré - - - nu ki - el schôm - re - - nu u - maz - zi lé - nu

o - toh, ki - el schôm - ré - - nu u - maz - zi lé - nu o - - toh. Ki - el me - lech chan

nun w' - ra - - - chum o - - toh. U' sch môr ze - sse - nu - u wô -

e - - nu, l' - chaj - jim u - l' - scho - lôm mē at - toh w' - ad - ô - lom. U - f -

rôs o - lē - nu ssuk - kas sch' - lô - me - cho. Bo - ruch at -

toh a - dô - - noj! hap - pô

Chor

Bo - ruch hu - u - wo - ruch sch - mô

This system contains the first two systems of the score. The top system features a vocal line with the lyrics 'toh a - dô - - noj! hap - pô'. The second system is for the 'Chor' (Chorus), with lyrics 'Bo - ruch hu - u - wo - ruch sch - mô'. The piano accompaniment is marked with a forte 'f' dynamic.

rës ssuk - kas scho - lôm o - - lë - nu, w' al - kol ammô jis - ro -

accet.

This system contains the third system of the score. The vocal line continues with the lyrics 'rës ssuk - kas scho - lôm o - - lë - nu, w' al - kol ammô jis - ro -'. The piano accompaniment includes a section marked 'accet.' (accelerando) and 'mf' (mezzo-forte).

ël w' al j - ru - scho - lo - - - - - jim!

mën!

This system contains the fourth system of the score. The vocal line concludes with the lyrics 'ël w' al j - ru - scho - lo - - - - - jim!'. The piano accompaniment features a section marked 'mf' and 'rit.' (ritardando) leading to the final chord.

ma -

Partial view of the musical score on page 64, showing the vocal line and piano accompaniment.

was

rit e d.

Partial view of the musical score on page 64, showing the vocal line and piano accompaniment.

Cantor

Un poco

Orgel *mf*

Pedal

Partial view of the musical score on page 64, showing the vocal line and piano accompaniment.

Partial view of the musical score on page 64, showing the piano accompaniment.

שמרו

Arno Nadel

Sopran
Alt
Chor
Tenor
Baß

Orgel

W-scho-ni-ru w-nö jis-ro-el es hasch-schab - bos la - a-ssós es hasch-schab -

bos - l' - dô-ro - ssom b' - ris ó lom. Be - ni u - wen b' - ne jis - ro - el ós

hi - l' - ô - lom ki schésches jo - mim o - ssoh a - dó - noj es hasch-scho -

hi - l' - ô - lom ki schésches jo - mim

o - ssoh a - dó - noj es hasch-scho -

ma-jim w' es ho-o-rez u-waj-jom haschschwi i u-waj-jom haschschwi scho was scho

was wajjin-no wajjin-no-fasch waj-jin-no-fasch. wajjin-no-fasch. wajjin-no-fasch.

ושמרו

Arno Nadel

Cantor *Un poco agitato*

W' scho-

-m'-ru w'-né jis-ro-ël es hasch-schab-bos la-a-

ssóa es haschschabbos l' - dó - ró - ssom b' - ris ó - lom.

Bé - ni u - wén b' - né jis - ro - - él ós

hi l' - ó - - lom. Ki sché - sches jo - mim, o - ssah a - dó - noj,
vox hum.

es haschschoma - - jim, w' es ho - o - - rez, u - waj -

jóm haschach'wi - i scho - - was wajjin - no - fash, *dim e rall.* *P* wajjin -
pp

no- - fasch.

bewegter

p *mf* *accel.* *rall.* *ppp*

The first system shows a vocal line with the lyrics "no- - fasch." and a piano accompaniment. The piano part includes dynamic markings *p*, *mf*, *accel.*, *rall.*, and *ppp*. The tempo is marked *bewegter*. The key signature has one flat, and the time signature is 3/4.

ויכלו

Grave, ma un poco agitato

Arno Nadel

Sopran
Alt
Chor
Tenor
Baß

Waj - j - chul - lu haschcho - ma - - jim w' - ho - o - - rez w'

Orgel
Pedal

f

The second system features vocal parts (Soprano, Alto, Chorus, Tenor, Bass) and piano accompaniment (Organ and Pedal). The tempo is *Grave, ma un poco agitato*. The lyrics are "Waj - j - chul - lu haschcho - ma - - jim w' - ho - o - - rez w'". The piano part includes a dynamic marking *f*. The key signature has one flat, and the time signature is 3/4.

chol z - wo - om, waj - j - chal e - lóhim baj - jóm haschschwí - i - - m' - lach - tó a - scher o -

The third system continues the vocal and piano parts. The lyrics are "chol z - wo - om, waj - j - chal e - lóhim baj - jóm haschschwí - i - - m' - lach - tó a - scher o -". The piano part includes a dynamic marking *f*. The key signature has one flat, and the time signature is 3/4.

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: "wo echo - was mik - kol m'lach - a - scher bo - ro e - lo - him - la - a - sso -".

Musical score for the second system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: "es jom haschsch - wa - i - kad desch - o - vo - rech e - lo - him". The piano part includes the instruction *tranzullo*.

Musical score for the third system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: "soh, wajisch - bos - das jom haschsch - wa - i - mi - kol m'achto ascher o - ssoh, wa - i -".