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FROM THE EDITOR

We began our previous issue with what was to have been the first in an ongoing series of articles by Rabbi Hayyim Kieval designed as a self-study course in Jewish Liturgy. Sadly, Rabbi Kieval passed away in April. We of the Cantors Assembly have much to remember and to hold precious of the gentle, sharing, Torah-immersed human being he was. Many Assembly members studied with him at the Cantors Institute and had a special, **personal** relationship with him as teacher, guide and confidant. He was never too busy to respond to a request to share his great knowledge and wisdom at seminars, classes, or conventions. We are left with the memory of his being, his wisdom, and his concern that the next generation should be able to share in what he had accumulated over the years. This inheritance gives him a palpable presence in our midst and constitutes his final and most precious gift to us all. May his memory ever be for a blessing. May his soul be bound up in the bonds of eternal life.

* * *

Dr. Boaz Tarsi's article on performance practices of nusach should be of special interest to anyone who performs in the amud. We are indebted to him for making a connection between oral practices and written ones, and for suggesting ways in which the oral tradition is evolving today. The inclusion of musical examples within the fabric of the text should make his argument easier to follow. Your comments and reactions would be most welcome.

* * *

This issue of the Journal comes following the historic 44th Annual **Convention of the Cantors Assembly**. What made it historic was that it was held for the first time in California, a long way from the customary venue in the Catskill Mountains. Samuel Rosenbaum's stirring speech, "The Road Ahead," was delivered at the Convention, and provides an excellent perspective on the development of the Cantors Assembly as a truly national organization.

The induction of women into the Cantors Assembly also took place at this Convention. This event occurred after several years of very animated discussion. A great deal has been said about this issue, and quite a bit of material has been written about this issue, including in the pages of the Journal. We hope that the energies of all Assembly members and the entire

Journal readership may now be devoted to the nurturing of hazzanut and Jewish music, and that the pages of the Journal will benefit from such a refocusing of energy!

* * *

We have also included in this issue the remarks offered at two recent Cantors Assembly Conventions in memory of departed colleagues. The richness of the lives of these hazzanim are beautifully elicited by Sol Mendelson and Sam Rosenbaum.

In the Review Section, Robert Scherr offers an assessment of new publications from Transcontinental Music and Ashboume Music Publications. And in our Music Section, Jack Kessler presents a fascinating proposal for a new nusach for the Shacharit of Shalosh Regalim. Although this is the last item in our contents for this issue, it is one which bears close and early examination!

--Jack Chomsky

TONALITY AND MOTIVIC INTERRELATIONSHIPS IN THE PERFORMANCE-PRACTICE OF NUSACH

BOAZ TARSI

When cantors ask **themselves**, “**What** is the musical basis of Nusach Ha-Tefillah,” they are seeking first... a method which will enable them to understand what they are doing... and which will help them to do it with... more clarity... We must find a way to transmit the knowledge of the subtleties and the differences between the nuschaot [sic.]... We must develop a system by which we may be able to teach.... each nusach with which the cantors work.’

The music of Jewish prayer is an art that requires its practitioner to improvise within a given structure, often incorporating a number of composed pieces. Any discussion of the theoretical aspects of Nusach must consider this issue, as well as the fact that Nusach maintains a characteristic balance between tonal and modal elements. In places, the tonality may be vague, raising questions concerning the location of the Tonic, or even what the key or mode is. Yet it may be necessary to know the answers to these questions in order to move smoothly between different sections of Nusach, to ascertain whether the use of a certain tune is appropriate in a given instance, or even to define the difference between one Nusach and another. This article will show how modal theory and analysis can help solve these problems. It will illustrate how analytic techniques may be applied in examining the appropriateness of the congregational response for Mi Chamocha on Shabbat Shacharit and the response for the Hatzi Kaddish on Friday night; the main components of the Three Festival Nusach; and the differences between the Nusachim for Tal-Geshem and for Ne’ila.

We will first examine the congregational response for Mi Chamocha on Shabbat Shacharit. At this point in the service, a popular congregational tune in Minor commonly is introduced into a section that

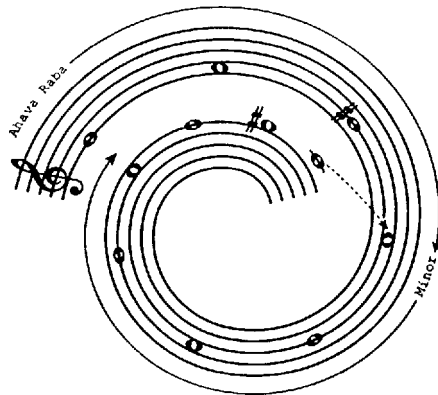
From “The Musical Basis of Nusach Hatefillah,” a lecture delivered by Leib Glantz at the 5th annual convention of the Cantors Assembly in May 1957. The lecture was published in the Journal of Synagogue Music Volume IV No. 1-2, 1972.

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otherwise is chanted exclusively in Ahavah Rabah. I believe that this practice can be justified based on an analysis of the applicable Nusach theory.

An examination of Nusach sources reveals a strong connection between Ahavah Rabah and the Minor based on a fourth above the Ahavah Rabah Tonic.² The affiliation of Ahavah Rabah with this Minor (which I term its “Equivalent Minor”) stems primarily from the fact that Ahavah Rabah is a “hybrid” scale: its lower tetrachord is from the Makam “Hijaz”³ and its upper tetrachord is from the Minor scale. It thus can be demonstrated that both Ahavah Rabah and its Equivalent Minor consist of the same note-collection: out of the 12 possible notes of the chromatic scale, the same seven notes constitute both. Ahavah Rabah and its Equivalent Minor are, therefore, the same scale; only the tonal centers change. If we were to imagine any note-collection as an infinite scale, Ahavah Rabah or Minbor could be described as two different positions resulting from a circular shift on this scale.

Example 1

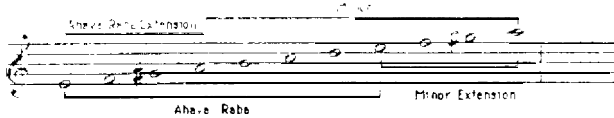


A more practical approach for a theoretical discussion is to illustrate this phenomenon as an eleven-note scale, or an Ahavah Rabah “extension” to the Minor key and vice versa.

2 A thorough **examination of this relationship is the subject of a future article; the part relevant to our discussion here is its theoretical justification.**

The term “Hijaz” in the modal frameworks of Arab music refers to three different Makamat, each of which includes at least one “Hijaz tetrachord”; 1/2 step, 1 1/2 step, 1/2 step. For a more detailed discussion see Dalia Cohen, *East And West in Music*.

Example 2



In many American synagogues, the Mi Chamocha passage before the Amidah is sung to the same congregational tune both on Friday night and on Shabbat morning. The following example is a popular setting which combines a tune by Oscar Julius with that of an “unknown” composer.⁴

Example 3



This tune is considered appropriate for Friday night because it is written in Minor, which suits the predominant Lithuanian Nusach.⁵ Since the Nusach for Shabbat Shacharit is based mostly on Ahavah Rabah, it is not immediately apparent that a tune in Minor would be appropriate. Nevertheless, the frequent use of Ahavah Rabah in its “11 Note Scale” form -- that is, with the “equivalent Minor” extension -- justifies the use of this tune during Shabbat Shacharit as well as on Friday night, at least from the point of view of Nusach theory.⁶ Furthermore, the ending of the tune (derived from the Julius version) is actually an Ahavah Rabah cadence.

Example 4



⁴ Zamru Lo pg. 17,19.

The Lithuanian Nusach predominates in most American synagogues today, as opposed to the Nusach based on other European sources, all of which (with the exception of J. Ne'eman's “Vohlhynian” version -- “Nusah C”) indicate the use of the Major scale for Friday night.

⁵There are other valid reasons why one might wish to restrict the use of the Minor tune to Friday night only, such as the desire to make a distinction between Ma'ariv and Shacharit, or the incompatibility of this tune with the individual's musical setting of Shabbat Shacharit.

Thus, the difference between how this tune is used within the Ahavah Rabah context of Shabbat Shacharit and its use in the Minor context of Friday night lies, not within the tune itself, but in the cadences that precede it and the cantorial improvisation that follows it. For example, a Friday night setting might be as follows:

Example 5

Example 5 shows two staves of musical notation. The first staff contains two phrases of music. The first phrase is marked with a '3' above it, indicating a triplet. The lyrics below are 'u - mal - chu-to be-ra-tson kib-lu'. The second phrase is also marked with a '3' above it. The lyrics below are 'be - sim-cha ra - ba ve - am-ru chu-lammi che-mo-cha'. Above the second phrase, the text 'Congregational Tune' is written. The second staff begins with the text 'Congregational Tune' above the first few notes. It contains two phrases of music. The first phrase is marked with a '3' above it. The lyrics below are 'o - se fe - te mal - chut-cha ra - u va - ne - cha'.

On Shabbat Shacharit, however, we might hear the following:

Example 6

Example 6 shows two staves of musical notation. The first staff contains two phrases of music. The first phrase is marked with a '6' above it, indicating a sextuplet. The lyrics below are 'te - hi-tot'. The second phrase is marked with a '3' above it. The lyrics below are 'le - el - el-yon be-ruch hu u - me-vo-rach mi che - mo-cha'. Above the second phrase, the text 'Congregational Tune' is written. The second staff begins with the text 'Congregational Tune' above the first few notes. It contains two phrases of music. The first phrase is marked with a '3' above it. The lyrics below are 'o - se - fe - te shi - ra'. The second phrase is marked with a '3' above it. The lyrics below are 'che-da-she-shib-chu - ge - u - lim'.

Another implication of the “1 l-note scale” concept is the justification for alternating between cadences in Ahavah Rabah and in the Equivalent Minor within sections assigned for the Ahavah Rabah *sfeiger*. The following excerpt from “Sim Shalom” by Max Wohlberg illustrates this phenomenon?

‘Among the many Nusah formulations that include this characteristic are the Nusach or the High Holiday Musaf Kaddish, Baer’s *B’rach Dodi* (Baer p. 176. No. 778,) Baer’s *Kaddish Shalem* for Shabbt Shacharit (Baer p. 136 No. 577,) and A. Friedmann’s *Zochrenu Lechayim*. It may also be observed in usages of Ahavah Rabah outside of Nusah, such as in the song “Shalom Aleichem.”

Example 7

Cong. *Six sha-loe to - va uv - ra - cha ba - o -*

Cantor *Six sha-loe ba - o - lam*

Cong. *lam chen - va - che - sed v' - ra - cha - mim a -*

Ah va Kaba *Six sha-loe al vis - ra - El*

le - nu v' - ni kol yis - ra - el a - be - cha.

Cong. *Bar - che - nu a - vi - nu ku - la - nu K' - e - chad - b' - or pa -*

ne - - cha ki v' - or pa - ne - cha na -

ta - ta la - nu a - do - nai e - lo - he - - nu

Equivalent Minor

Based on the same reasoning, that we can move freely between Equivalent Keys in the 11 -note scale environment, or Relative Keys in the Major-Minor system, we can justify the use of the following popular congregational response in the Hatzi Kaddish of Friday night:

Example 8

ye - he she - me ra - ba me - vo - rach le - o - lam ul - ol - mey al - me - ya ul - ba - rach

It is sometimes assumed that since this response is in Major it cannot be inserted into a Kaddish in Minor. However, although the phrase appears to be in Major when taken out of context, in fact, its tonality is defined by the tonal environment into which it is inserted. It is appropriate to use this congregational response in a Minor Kaddish so long as it can be interpreted as centering around the third degree of the Minor scale.

This argument is supported when we consider the fact that on Friday night, the Kaddish precedes Me'ein Sheva, which is chanted in Magen

Avot Au occasional excursion to a Relative Major realm is a typical characteristic of the Magen Avot *steiger*. The following example demonstrates the correct tonal location of this response in the Friday night Hatzi Kaddish.

Example 9

yit - ga - dal - - ve - yit - ka - dash she - me⁶ ra - be ve - im - ru⁵ a - men ye -
⁵ - he she - me ra - be me - vo - rach le - o - lam ul - ol - mey al - me - ya (yit - be - rach) yit - be - rach
 * * *

Another part of Nusach where misconceptions about the location of the Tonic occur is in the Nusach for the Three Festivals. I believe that the most significant trait shared by the principal motivic components of this Nusach is that they all conclude on degrees other than the Tonic. I will discuss this phenomenon as it occurs in the Misinai Tune for Akdamut and in the special ending cadence used in the Musaf and part of the Shacharit Amidah for the Three Festivals (henceforth called the “Amidah Blessing.”)

We can illustrate an apparent link between Akdamut and Gregorian chant by applying the analytical terminology of Gregorian chant to the Akdamut tune:

Example 10

ak - da - mut mi - lin ve - sha - ra - yut shu - te - - - av - la - sha - kal - ha - her - man ur - shu - te -
 Intonation (Recitation Tone) Tenor Mediant Termination

Although this exercise may demonstrate the antiquity of Akdamut, it also reveals one of the basic differences between Nusach tunes and Gregorian Chant: the recitation tone in Gregorian chant is on the fifth note of the Authentic modes (hence the term “Dominant”) and on the third note in the Plagal modes;* the recitation tones in Nusach are not limited to any particular scale degree. No matter where the Tonic may be in the Akdamut tune, the recitation tone is not the fifth degree of the scale. The fact that the recitation tone in “Akdamut” is not the “Dominant” suggests, then, that the “Finalis” may not be the Tonic.

The Akdamut motif is often used in the Festival Evening Kiddush. In the Festival Kiddush of Baer, the first phrase establishes a G Major tonality. By the time the Akdamut motif appears, it is clear that it begins and ends on the 5th degree of the scale.

Example 11

№876. קידוש Chor.

Solo. Chor. Solo. Chor.

Bo-ruch at-toh a do-nej bo-ruch hu u-vo-ruch sch'mo.

Leil Proof (G Major)

Solo. Chor. Solo. Chor.

E-lo-henu melech ha-o-lam bo-re pri haggo-fen o-men bo-ruch at-toh dunoj כה ובה

Solo. Akdamut Motif

le-he-nu meloch ha-o-lam scher buchar bo-nu mikkol om w'ru m'om nu mikkol lu-

Akdamut Motif

schon w'kid'archozu b'mizwo-ow

The same situation occurs in the Kiddush setting by Lewandowski. Note that in both settings, the opening blessing (which is the same for both Shabbat and the Festivals) is set to the tonal proof. The Akdamut tune is introduced only when the first words that are specific to the Festivals (*asher bachar banu mikol am*) appear.

Example 12

KIDDUSH

Vorb.

Bo-ruch at-to a do-nej e-lo-he-nu me-

Tonal Proof (G Major)

lech ho-o-lam, bo-re pri haggo-fen. Boruch at-to a-do.

niy, e - lo - he - nu me -lech ho - o - lom. a - scher ho - char bo - nu mik - kol
 on, w' - re - m' - mo - nu mikkol lo - schün w' - kid - d' - scho - nu N' -
 miz - wo - ssow,

The basic structure of the Akdamut tune consists of two diads. Both diads constitute a perfect fourth, and the interval between them is a Major second. The Major second is an important interval because it not only connects the two structural diads, but also determines the characteristic neighbor notes in the tune and is the interval that starts and finishes the tune.

Example 13

Diad 1
 4th 2nd 4th
 Diad 2

The first diad is presented on the word Akdamut. The word is set so that the accent falls on the top note (G). This establishes the fast note as an upbeat to the top note, which suggests that the first note is not the Tonic. Even in a setting presumably following the Ashkenazi pronunciation (i.e., the accent on the second syllable), we find that the last syllable of the first word (akdamut) falls on an accented beat, and the last syllable of the second word (millin) is accented and falls on the Tonic. Note, however, that Baer's key signature of F Major follows the (false) notion that the first note is the Tonic.

Example 14

1.W. Akdo-mus mil-lin w'schotojus schu-so

Other traditions which follow the Ashkenazi pronunciation utilize a common variant in which the accent falls on a note a third higher than in the previous example:

Example 15

ak - de - mut mi - lin

In both versions, however, the first note is an upbeat, suggesting that the Tonic is not the first note.

However, the fact that the top note of the opening interval falls on the accented beat does not provide absolute proof that it is, in fact, the Tonic of the Akdamut tune. Therefore, let us examine another approach which will strengthen this hypothesis and give a more definite answer.

This approach for locating the Tonic is based on the fact that, for at least 350 years, Ashkenazi Nusach developed in a tonal environment? Tonal implications of Nusach lines, therefore, may be considered. Even when discussing monophonic materials, tonal harmonic implications do exist.

As long as you use notes of definite pitch, you must take account of both their physical properties, and the characteristics of the human ear. . . . [T]he ear, by a process of unconscious association, registers not merely the pitch of notes but their tonally inherent properties. In other words, notes imply tonality.¹⁰

Thus, the way we **hear tonal** melodies creates harmonic expectations even when all we hear is one line.

Our harmonic expectations are flexible to some extent – they may include more than one possible harmonic function per melodic gesture. Nevertheless, if we played a harmonic progression that opposed the implied harmony, we would sense the discord – an inaudible “clash” between the outside information and the internal, instinctive concept.” Repetitive listening reduces the intensity of the clash until it may disappear completely. Thus, the immediate instinctive reaction is the only indication

⁹The term “tonal” is used here to make a distinction from “modal.” It refers to the Major-Minor, triad-based, tonal system with its functional hierarchy and strong sense of harmonic direction.

¹⁰Routh, **Contemporary Music**, *An Introduction* p. 235-236.

¹¹This does not suggest that we should aspire to avoid this clash and of course, it by no means implies that there are only a few ways to harmonize a given tune. It only offers us an additional tool to determine the tonality of a monophonic line.

of the presence of a clash or the lack thereof.

Let us demonstrate how the harmonic expectations that the Akdamut tune creates can help us choose between two possible tonalities. All the Akdamut examples I have used so far (excluding Baer) start and end on D. It is clear that the only obstacle towards definitively establishing G as the Tonic is the notion that the Tonic could be D.¹² Using our instinctive harmonic expectation of Akdamut, we can eliminate this possibility. If the Tonic of the tune were indeed D, a V-I D Major cadence at the end should be the last harmonic progression to create a "clash." When we listen to the following D Major arrangement, however, we feel instinctively that the V-I progression at the end is in discord with the implied harmony.

Example 16

The musical notation for Example 16 consists of a single staff in G Major. The melody begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note D5, then a quarter note C5, and finally a quarter note B4. The piece concludes with a V-I cadence: a D5 chord (F#4, G4, B4) followed by a G4 chord (G4, B3, D4). Roman numerals 'I V I' are placed below the final two chords.

On the other hand, if we use a Dominant 7th chord on the first note or, when the pattern is repeated, on the last note, we will sense no such "clash." Thus, the option of using a Dominant 7th chord on this note provides additional support for the notion that the key is indeed G Major.

The musical notation for Example 17 is identical to Example 16, but with a different harmonic arrangement. The melody is the same: G4, A4, B4, C5, B4, A4, G4, D5, C5, B4. The final cadence is a V7-I cadence: a D7 chord (F#4, G4, B4, C5) followed by a G4 chord (G4, B3, D4). Roman numerals 'v7 I' are placed below the final two chords.

More support for the suggestion of a G Major tonality may be found in the second structural diad (A-E in example 13.) This fourth strongly suggests an A Minor chord (the choice of an A Major chord is easily eliminated by the presence of a G natural in the foreground) Au A Minor

¹² Indeed, in his article "The Structure of The Synagogue Prayer Chant" (*Journal of The American Musicological Society*, Vol. III No. 1, 1950) Baruch Cohon claims that "Akdamut" is chanted in the Adonai Malach Steiger, a statement which contains the false assumption that the first and last note of the tune is the Tonic.

chord, which would make a very weak Dominant, distinctly weakens the impression that a D Major tonality is a possibility. In G Major, however, it strengthens the tonality by establishing a strong Subdominant realm (ii) before the Dominant.

Example 18

The image shows a musical score for Example 18. The top staff is a treble clef with a key signature of one sharp (F#), representing G major. The melody consists of eighth and quarter notes. The bottom staff is a bass clef with the same key signature, showing a harmonic accompaniment. Below the bass staff, four chords are labeled: ii₆, V, -7, and I.

Let us examine the structural similarity between Akdamut and the Festival Amidah Blessing. Although the two patterns initially appear to be very different from one another, their structural backgrounds are tightly linked. The Amidah Blessing cadence is a concise summary of the intervals between the structural notes of Akdamut.

Example 19

The image shows a musical score for Example 19, comparing two melodic patterns. The first pattern is labeled 'Akdamut' and the second is labeled 'Amida Blessing'. Both patterns are shown on a single treble clef staff. Below the notes, interval markings are provided: '4th' and '2nd' for the Akdamut pattern, and '4th' and '2nd' for the Amida Blessing pattern. The patterns are shown to be structurally similar.

The endings of both patterns are almost identical.

Example 20

The image shows a musical score for Example 20. It features a single treble clef staff with a melodic line. Below the notes, the lyrics 'ha-ma-a-riv e-ra-vim' are written. The melody consists of eighth and quarter notes, with a slur over the final two notes.

From these structural similarities, it may follow that if Akdamut does not end on the Tonic, neither does the Amidah Blessing. Moreover, the ending for the Blessings in the Ma'ariv service for the Three Festivals, and the cadences of the Ma'ariv Hatzi Kaddish (which constitute a Universal Motif¹³), end on the fifth degree of the scale.

¹³ See definition on p.21 below, and Ex. 34.

Example 21



Can we assume then, that the Amidah Blessing also ends on scale step five? My contention is that although **the** Amidah Blessing does not end on the Tonic, neither does it end on the Dominant. This difference can be supported by other fundamental differences between the Akdamut tune and the Amidah Blessing. The first is that the former is in Major and the latter is in Minor. A more critical difference however, is that Akdamut is an independent, closed unit, although it may be inserted into a larger musical context. The pattern for the Amidah Blessing, on the other hand, is always at the end of a section, and is therefore defined by it.

One approach for determining the scale degree on which the Amidah Blessing ends is to examine sections that move into the Three Festival ending from a known Nusach, where the initial tonality is well-established. The clearest examples of such transitions can be found in the Shabbat Rosh Chodesh service. Among the sections that combine the use of both Ahavah Rabah and Minor as well as include **Festival** Amidah Blessing endings are, in Shacharit, Ya' aleh **Veyavo through Vetechezena Eynenu** and the transition from **Sim Shalom** to the last blessing of the Amidah; and in Musaf, Uvroshey **Chodsheichem** through **Yismechu Bemalchutcha** and **Retze vimnuchatenu vechadesh alenu** through **Retze...b'amcha yisrael uvitfilatam**.

In a transition from an Amidah Blessing ending to a section in Ahavah Rabah, such as before **Yismechu Bemalchutchu**, we observe that the Ahavah Rabah Tonic is located one step above the last note of the Amidah Blessing. However, all the Amidah Blessings appear, not at the end of an Ahavah Rabah section, but at the end or in the middle of a section in Minor. The Amidah Blessing notes relate, therefore, to the Equivalent Minor Tonic. Since a step below the Ahavah Rabah Tonic equals a fifth below the Equivalent Minor Tonic, the last note of the Amidah Blessing is the 4th degree of the Minor scale. The motif for the Three Festival Amidah Blessing is, therefore, 8-5-4 (or 1-54). Thus, the relationship between the tonalities of Ahavah Rabah, Minor, and the Three Festival ending can be illustrated in the form of the following scale:

Example 22

Let us examine how this phenomenon is reflected in the literature. In the following example from Baer, we can see how Sim Shalom establishes a tonal environment of either Ahavah Rabah (top Line) or A Major (Neue Weise line.)

Example 23

At the point where the Nusach for the concluding blessing (*ham'm'worech es ammo Jisroel Bascholom*) is indicated, Baer uses a three-line system. The top two lines are a continuation of the two Nusachim for Sim Shalom, and the bottom line shows the Nusach for this blessing on occasions when the reading of Hallel will follow (for example, on Rosh Chodesh).

Example 24

If we compare the two bottom lines (overlooking the key difference

between them¹⁴), we see that both the bottom line and the “N.W.” line start in the same manner (5-1). However, when we compare the ending cadences of the two versions, we see that the “N.W.” ends on 6-7-8, whereas the blessing before the Hallel creates an Amidah Blessing cadence on scale degrees which can only be identified as 8-5-4.

An illustration which enables us to see this phenomenon very clearly is **found on** pages 145 and 146 of Baer’s collection. The setting for a regular Shabbat and its parallel for Shabbat Rosh Chodesh are presented side by side on the same page. We can see that, while on a regular Shabbat, the Nusach for Tikanta Shabbat stays in Ahavah Rabah, the Nusach for the special Rosh Chodesh text (*Atah Yatzarta*) moves to **the** Equivalent Minor realm.

Example 25

Example 25 shows a musical comparison between two settings of Hallel. The left side is for 'Tikanta Shabbat' (Andante) and the right side is for 'Atah Yatzarta' (Solo). The score includes Hebrew lyrics and English transliterations. The right side includes performance markings like 'parlando' and 'a tempo'.

Andante. Tikanta שבת
 Solo.
 Tik. has. lo. schabhos ro. si. so. har. b. so.
 se. bu. tiv. wi. so. pe. ru. s. che. bo. im. sid. du.
 re. n' so. che. ho. me. na. n. ge. bo. l' u. lom.
 ha. w. od. jin. cho. lu. tu. e. me. bu. che. jitu. so. chu.
 w' gam. ku. o. ha. wirtu. d. wo. re. bu. g' dul.
 loh. bo. cho. ru. us. ma. sin. aj. az. la. w. wa. o.
 lo. bo. wa. l' sa. w. we. nu. ? du. no. j. ? lo. he. nu.
 l' ha. kri. w. boh. kor. han. mu. saf. schabhos. ko. ru.

Solo. Atah יצרת
 A.W.
 At. lah. jo. nar. lo. a. lom' cho. mikha. dem. hid.
 li. so. m' lach. l' cho. haj. jum. ha. schach. wi. t. o.
 ha. wite. a. so. nu. w' ro. si. so. bu. nu. w' ro. man. lo. nu. mikhol. hal. l' cho.
 nos. w' kida. schtu. na. h' miz. wo. se. cho. w' keraw. lo. nu. mal. he. nu.
 in. e. wo. du. se. cho. w' echin. cho. ha. g. go. dol. w' ha. k. ku.
 do. sch. o. in. au. ku. ru. so.

parlando
a tempo

uj

¹⁴ The isolated G Minor tonality of this line may be explained by the fact that Baer’s setting for the Hallel as well as his settings for Rosh Chodesh are in G Minor (Baer pp. 180 - 188.) Baer may have wished to show a **connection** between the last blessing of Shacharit and the Hallel which follows it by matching their keys. The same change of G Minor (this time from F# Minor) can be found in Baer’s setting for weekday Shacharit on which Hallel is said (p. 25).

Baer indicates that on a regular Shabbat, the blessing before this section ends on the Ahavah Rabah Tonic, while the same blessing on Shabbat Rosh Chodesh ends on the Amidah Blessing cadence of 8-5-4.

Example 26

Example 26 shows two musical settings of the Amidah Blessing. The left setting is for a regular Shabbat, and the right setting is for Shabbat Rosh Chodesh. Both settings are in G Minor and feature a cadence of 8-5-4. The left setting is marked "Solo" and "Chor", and the right setting is marked "Solo" and "Chor".

An Amidah Blessing cadence on 8-5-4 within a section of clear G Minor tonality is found on Baer's setting for *Uvroshey Chodschechem*.¹⁵

Example 27

Example 27 shows a musical setting of the Amidah Blessing. The setting is in G Minor and features a cadence of 8-5-4. The setting is marked "Solo" and "Chor".

The same pattern is alluded to in another typical motif of the Festival Shacharit Amidah. If we check the tonal location of the structural notes of this motif, we find that they too are the 8th, 5th, and 4th degrees of the scale.

Example 28

Example 28 shows a musical motif from the Festival Shacharit Amidah. The motif is in G Minor and features a cadence of 8-5-4. The notes 8, 5, and 4 are circled.

Additional support for the idea that the Amidah Blessing is based on the scale-degrees 8, 5, and 4 can be found in other Nusachim where this **motif** appears. One such Nusach is the High Holiday *Misod Chachamim*.

¹⁵ Interestingly, in A. Friedmann's setting for *Uvroshei Chodschechem*, the ending cadences follow the High Holiday Nusach.

Since we know that *Misod Chachamim* is in Minor and we know where the Tonic is, we can see that here too, the Amidah Blessing motif is located on the same scale degrees.¹⁶

Example 29

Amidah Blessing (inversion) 4 5 6̣

Amidah Blessing 1̣ 6̣ 5 4

mi-sod chachamim un-vo-nim u-mi-le-med-ot me-vi-nim

The same can be observed at the beginning of Ne'ilah.

Example 30

Amidah Blessing 4 5 6̣

yit-ot-del ve-yit-ke-desh she-me-ra-be

Another example is *Ha' el Beta' atzumot* of the Three Festivals:¹⁷

Example 31

Amidah Blessing (Wohlberg) 1̣ 6̣ 5 4

he-el-be-ta-e-tsu-mot u-ze-chah

* * *

The Festival Amidah Blessing is not the only motif which functions

¹⁶The Nusach for *Misod Chachamim* is purely in Minor and is not, as may initially seem, based on the Ahavah Rabah extension. This contention is based on the lack of typical Ahavah Rabah motifs, and on the fact that the note that could serve as an Ahavah Rabah Tonic always appears on a short upbeat, whereas the Minor Tonic occurs on accented notes, important cadences, and is assigned longer time values. Furthermore, the manner in which the text is set assigns the potential Ahavah Rabah Tonic to unaccented syllables. The one accented syllable that falls on the potential Ahavah Rabah Tonic (mi-SOD) is a construct state (S' michut). The Minor Tonic, on the other hand, falls on the accented, rhyming syllables which are the focus of the sentence (chacha-MIM, nevo-NIM).

¹⁷This was shown to me by Cantor Brian Mayer.

as a building block of more than one Nusach. I believe that the use of the same motif in different Nusachim for different occasions is an important characteristic of the music of Jewish prayer; I call these recurring patterns “Universal Motifs.”

The opening of Akdamut itself is a Universal Motif. In addition to the Festival Kiddush, the Akdamut Universal Motif appears, as seen in example 33, in the section that starts with **Hamelech** on Shacharit for the High Holidays. It can also be found in **Ha’el Beta’ atzumot** in the Three Festival Shacharit. Note that in all of its appearances, the Akdamut Universal Motif consistently starts on the 5th degree of the scale.

Example 32

The image shows three musical staves in G major. The first staff, labeled '(Wohlberg)', shows a melodic line starting on G4 (the 5th degree) with the lyrics 'he el'. The second staff, labeled 'Akdamut Motive', shows a similar melodic line starting on G4 with the lyrics 'he-ga - dol bich-vod she-me- - che'. The third staff, also labeled 'Akdamut Motive', shows the same melodic line starting on G4 with the lyrics 'sho-chen od me-rom'. Arrows indicate the relationship between the three examples.

Although the use of Universal Motifs may help identify the location of the Tonic in Nusach of ambiguous tonality (as we saw in the last section), it is also important to identify places where the use of Universal Motifs creates an erroneous impression of similarity between two Nusachim that are, in fact, fundamentally different.

For example, the Nusach of Tal-Geshem and the Nusach of Ne’ilah appear so similar at first glance, that it is difficult for some cantors not to confuse the two.¹⁸ The major reason for the confusion is that both Nusachim appear to be based on a pattern that I call the “Sequence” Universal Motif (see example 34).¹⁹ However, I will show in the following analysis that the similarity between these two Nusachim is more illusionary than real.

Let us first examine another piece of Nusach which is almost identical

¹⁸ Glantz, *The Musical Basics of Nusach Hatefillah*.

¹⁹ Eric Werner includes this motif in his category of “Wandering Motifs” (Werner, Eric. *From Generation To Generation*, p. 93). In addition to Ne’ilah and Tal-Geshem, the “Sequence” Universal Motif appears in the High Holiday Shacharit service in Minor. It is used throughout the High Holiday Ma’ariv service and is alluded to in the Kaddish for High Holiday Musaf (in the Relative Major). In the Shabbat Shacharit service, the motif appears occasionally on the words *El hahoda’ot Adon hanifla’ot*.

to Tal-Geshem -- the Nusach for the section of High Holiday Shacharit beginning with HaMelech and continuing through Yotzer Or:20

Example 33

The image shows two staves of musical notation. The top staff is labeled 'Hamelech' and 'Lewandowski' with a '3' above it. The bottom staff is labeled 'Tel - Geshem' and 'Kaiser & Spenger' with a '12' above it. Both staves feature a 'Akdamut' section. The notation includes treble clefs, a key signature of one flat, and various rhythmic values and accidentals.

This section of High Holiday Nusach is similar to the Nusach of Tal-Geshem in that both use the “Sequence” Universal Motif as well as another pattern that I term the “Neighbor Notes” Universal Motif.²¹

Example 34

The image shows a single staff of musical notation. The staff is divided into two sections: 'sequence Motif' and 'Neighbor Notes Motif'. The notation includes a treble clef, a key signature of one flat, and various rhythmic values and accidentals.

However, these two Nusachim are not confused with each other, in spite

²⁰ It is interesting to note that this text is defined musically as a closed section, separated from the rest by its own distinct Nusach, not only on the High Holidays but also on Shabbat (Yishtabach Mode).

²¹ This motif also appears in the Hatzi Kaddish of the Festival evening (Baer p. 168, No.758).

of their similarity, possibly because they are associated with different sections of the liturgy.

Yet the Nusach of Tal-Geshem and the Nusach of Ne'ilah are confused.²² These two Nusachim do share one motif which is based on a melodic unfolding of a $I \frac{9}{4}$ chord. Nevertheless, even that similarity is often blurred by the fact that this motif is much more significant in the Tal-Geshem Nusach, and therefore, is kept in its pure form, while in Ne'ilah often appears as a variant

Example 35

In addition, in Tal-Geshem this motif constitutes the scale degrees 5-8-10-8, while in Ne'ilah it is placed in the center of the tune's range, featuring 5 (below the Tonic)-1-3-1.

But the major reason for the apparent similarity between the

²²An additional source of the confusion may be that only in the two cases of Ne'ilah and Tal-Geshem is a service's distinctive Nusach reserved solely for the texts of the hatzi Kaddish and the Avot and Gevurot paragraphs of the Amidah.

Nusachim of Tal-Geshem and Ne'ila is that both use the “Sequence” Universal Motif. The way in which the motif is incorporated into each of the two Nusachim, however, is fundamentally different, based on the following two factors: tetrachord structure and location on the scale.

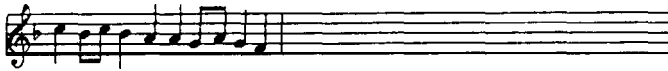
In Tal-Geshem this motif may appear between degrees 9 and 5 as a Phrygian, Minor, or Hijaz23 tetrachord.

Example 36



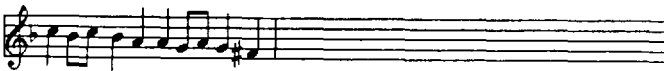
This may be followed by a repetition of the motif, this time in form of a Major tetrachord between degrees 7 and 3 (relative Major).

Example 37



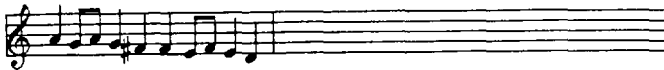
In one source (Baer p. 192, No. 824, second **Weis**) *the* motif constitutes a diminished 5th between 7 and a raised 3.

Example 38



In Ne'ilah Nusach, on the other hand, this motif constitutes a Major tetrachord and is located between 1 and the 4 below the Tonic.

Example 39



Two other significant differences between Tal-Geshem and Ne'ila Nusach are the distinctly characteristic motifs in the beginning of each Nusach:

2see footnote 3.

Example 40



and the fact that in Tal-Geshem all the important cadences including the ending are, in most of the examined sources,²⁴ on 5, usually in a form of a Neighbor Notes Universal Motif.

In the rare cases where some cadences in Tal-Geshem are on the Tonic, it is usually a result of using a 5-8-10-S motif as an ending cadence.

Example 41



In Ne' ilah Nusach, the main cadences and the endings are always on the Tonic.²⁵ Another motif which is typical of Ne' ilah and which never appears in Tal-Geshem is:

Example 42



L. Glantz's explanation of the resemblance and difference between the Nusachim for Ne'ila and Tal-Geshem differs from my conclusions. The main reason for this difference is that his thesis is based on his personal Nusach, which he attributes to Bezalel Odessaer. This Nusach uses the variant mentioned in footnote 25, which is more the exception than the rule. In addition, L. Glantz's theory does not take into account the fact that some notes may be foreign to the key (like chromatic notes in a diatonic scale,) and therefore, the definition of the key does not need to supply the explanation for all the notes in the given Nusach. It also does not realize that the first and last notes of a Nusach fragment are not necessarily the Tonic. Nevertheless, I believe that the way in which I arrived at these conclusions still responds to L. Glantz's call for "a method which will enable us to understand Nusach with more clarity."

²⁴Ber (not consistently), Friedmarm, Kaiser & Sparger, Naumbourg, Reizen, Wohlberg.

²⁵Sources indicating a variant ending on 4 were brought to my attention by Cantor Brian Mayer. This variant is one of the reasons why L. Glantz suggested that Ne'ila Nusach is based on a Myxolidian mode. See discussion in concluding paragraph.

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THE ROAD AHEAD

SAMUEL ROSENBAUM

We meet here today, in this glittering city of stars, on a note of hope. Let me tell you how it came to pass.

In the Spring of 1961, during his first term as President of the Cantors Assembly, the late Moses Silverman, of blessed memory, suggested that it was time we made a trip to the West Coast to meet with the growing group of members there, to learn firsthand what the Jewish community of Los Angeles was like.

“If we were ever to become a truly national organization of hazzanim,” he said, “we must begin to bring the members of this region closer to the leadership,” which consisted then, almost entirely of the members from the Northeast, mainly from the area in and around New York City.

I agreed. Moe, a truly great Hazzan, was also an inspired fund-raiser. In a short time he managed to raise the money for our trip from among his friends in Chicago, and he and I came to Los Angeles.

Our first impression, I must tell you, was that all the unbelievable things that earlier visitors from the East had reported were true: that the people were friendly and relaxed, and that the Jewish community was growing by leaps and bounds; but that synagogue life was very different from what we were accustomed to; strange, and in some cases untraditional, the ritual unpredictable. We came away puzzled and underwhelmed.

On the other hand, we left Los Angeles with some very positive feelings, as well. There was a certain freedom you could sense everywhere: a vitality, an openness to experimentation, that was refreshing, and you could almost touch the excitement in the air.

We were intrigued by the possibilities this place held for the future and we decided that in the following year we would come again. All in all, Moe and I made three trips to Los Angeles. By the third time we were no longer surprised by what we found. Once again there was the warmth and graciousness of our colleagues. We got to see more of synagogue life and found it easier to accept. We talked more frankly with colleagues, and came away much more optimistic about the future.

SAMUEL ROSENBAUM is Executive Vice President of the Cantors Assembly. This article is a transcript of the report which he delivered at the Annual Meeting of the Assembly, held May 7, 1991, in Los Angeles, California, during the 44th Annual Convention.

On the plane back from the third visit, Moe urged me to see to it that succeeding Presidents would continue to visit the West Coast and work to build closer relationships between the members of the East and the members of the West. He also suggested that it was time to think seriously about having at least one representative from the West Coast on our Executive Council. Only in that way, he said, could we grow to be a strong and effective spokesman for the hazzanim of all America.

And then he added, "You know, some day we will have a President from the West Coast. It must come eventually! Somehow, we will have to raise the extra money that will be needed, but we will be repaid many times over for having tied our country's membership closer together. I hope I live to see it."

Moe got only half his wish. Every President since then continued the tradition of visiting the West Coast. Our efforts at building bridges between us grew more and more intense and the results more effective.

The other half of his wish did not come true for him. In May 1986, as a result of a debilitating stroke, he passed away, leaving a record of 47 years of outstanding service to his beloved Anshe Emet **Synagogue** and some 30 years of devotion to hazzanut and the Cantors Assembly.

But somehow I have the feeling that he is here among us today, with that half-smile of his, that seemed to be permanently etched into his face, dressed in the sportiest angel's robe, with *kipuh* to match that Heaven can provide, pleased that both parts of his wish have indeed come to pass. Proof positive, that if you are determined and work hard enough, visions... and dreams can come true.

And that is why I say with a full heart, that we meet here today, in this glittering city of stars, in the heart of a strong and vigorous Jewish community, on a note of hope.

In spite of the fact for the first time we are meeting in a city which is, for most of us, 3000 miles away from our familiar convention sites, some 400 hazzanim and their wives, along with friends of the Cantors Assembly and a host of lovers of hazzanut, have made the extra effort to join in the convention prepared for us by an innovative and energetic Planning Committee, under the chairmanship of Nathan Lam and David Silverstein, assisted by members of the Assembly's West Coast Region.

While many of the sessions were sure to be exciting and different, thanks to attractions which only the film and music capital of the world can provide, an examination of the convention program will reassure you that we have also retained all of the traditional elements of our past conventions, so that everyone can feel comfortable and at home.

This year, **as we** all know, marks a milestone in the history of the Cantors Assembly. This is the year in which we finally took our courage in our own hands and decided to admit qualified women to membership.

The factors and the events which led us to make this decision are well known to all of you. Each step in the long process which brought us to this day has been reported in great detail in the Minutes and Memoranda distributed to the membership and need no repetition here.

The decision came after a diligent three year search for a rational answer to the question of admitting qualified women into our ranks.

After long and intensive deliberation, the Executive Council, which under our By-laws has the responsibility and authority to set the standards for admission; in response to its own conscience, and to what it perceived to be the position of the majority of the membership, on August 31st, 1990, voted 29 to 1 in favor of a resolution to admit qualified women candidates into membership on the same basis as men.

One factor that weighed heavily in the decision of the Executive Council was the feeling that we could no longer continue to embezzle four or five years from the lives of women students of the Cantors Institute. We could no longer have a part in the duplicity of recruiting women to study for the Cantorate, encouraging them in their studies, providing them with scholarship assistance, helping them with repertoire and advice; then, when the women successfully complete their studies alongside of their male colleagues, admit the men and bar the door to the women.

Another consideration was that for a number of years, the Placement Committee had on its rolls some 20 to 30 positions which could not be filled because of the shortage of qualified men. It was no surprise and served the cause of Hazzanut poorly, that this shortage was causing congregations to turn away from us in frustration, and to look to agents, to part-time amateurs, to choir singers, to disappointed opera and show business people and to others with limited training or dedication, while we denied placement to qualified, dedicated and sincere women who had spent four or five years of their lives and unlimited energy preparing for this profession.

The officers and the Executive Council were not aware of the sensibilities of some of our members who found the wisdom of their decision questionable, if not altogether unacceptable. But, only two members of the Assembly resigned.

Nevertheless, despite **their empathy** with those who were not prepared to accept women into membership, the Executive Council held to **its** belief that to continue to postpone the inevitable, to continue to turn away from the real world in which we live and in which we pursue our careers, would place the Assembly in an increasingly untenable position within the

Conservative Movement, whose congregations over the last 10 years have become almost 95% egalitarian, allowing their women members most of the privileges and responsibilities which had previously been reserved for men.

The final considerations were the legal questions. The Cantors Assembly's authority to commission Cantors, recognition by the Internal Revenue Service of our special status under the tax laws, could be clouded by our continued discrimination against women members, and inasmuch as the continued denial of admission of women to the Cantors Assembly could create legal problems, the Executive Council felt that this action was imperative.

Finally, this morning we were privileged to welcome 14 women, together with 19 men, into membership in the Cantors Assembly.

Barukh sheheyanu vekiyemanu vehigiyanu laz'man hazeh!

We welcome our new members, the men and the women, and invite them to join with us in keeping Hazzanut a sacred and honored calling.

We look now to our women members to add their own strands to the historic weave that is Hazzanut, to enrich our treasury of sacred music by giving voice to remembrances of Miriam, Devorah, Yael, Esther, Ruth and Naomi; of the daughters of Zelaphhad, and of all the pious mothers in Israel for whose sake the Ten Commandments were given.

These are some of **the** voices that have remained mute **and** unheard for far too long. We can only hope that those members who may still have doubts about women in the Assembly, will take the time to meet them in person and to hear them as they carry out their convention assignments, and that from such an encounter they will come to see that these women are worthy to be called Hazzan and colleague. We trust that they will be reassured and will realize that the Cantors Assembly still remains committed to the same principles that have prevailed since our founding.

We all understand the feelings of those who were unhappy with our ultimate decision. We all regret that Time does not stand still: that the world must turn if it is to continue to survive. But it should please us that our Assembly has withstood the trauma that always accompanies change, and we should be grateful that the organization is flexible and confident and strong enough to move with the needs of the times, even as Judaism itself has done down through the ages,

A teacher of mine once wondered about the folk expression: *Kol hatkhalot kashot*, all beginnings are difficult. Why do we say *Kol Hatkhalot kashot*, he argued, when in reality it is *hemshekh*, continuity, that is really difficult? That is where the going gets rough.

And that is what this whole struggle within ourselves is all about, *hemhekh*, continuity: continuity of our profession, continuity of our

organization, and continuity of our people's faith.

Let us all resolve, here and now, to maintain the unity and strength of our organization, even as we, each one of us in his or her own manner, continues to hold dear their own sense of the meaning of Tradition.

Notwithstanding our preoccupation with the issue of admission standards, we have not lost sight of **our** responsibilities to themembership: to encourage creativity, to offer in-service training as needed, to provide for retirement and health insurance benefits, to publish, as funds will permit, a wide variety of hazzanic, musical and educational materials, to offer counselling in times of distress or disagreement, and in general to encourage our members to rise and to succeed in their careers.

In brief I would like to review with you how we have responded to these responsibilities.

The lifeblood of our organization is the placement service we provide **our members** and the congregation who turn to us for hazzanim. During all our years we have made it a high priority to strengthen and update our placement procedures.

Two years ago we abandoned a long-standing policy against publishing a placement list for distribution among the entire membership, and began to distribute a simple, straightforward monthly list of openings, with a few bare facts about each congregation.

We soon realized that this was not nearly enough information for a candidate to make an intelligent choice. Thanks to the efforts of the Placement Committee, and particularly Stephen Stein, we have replaced that brief list with a much more professional roster offering as much detailed information as we can gather so that a member can make a more informed decision.

The administrative work has been brought into our New York office and put under the care of Abe Shapiro. This leaves Morton Shames, the truly dedicated Chairman and his Committee, more time to do what they do best: counsel members before they decide to make a move, arrange auditions, conduct follow-ups on the success or failure of the audition, and in case of dispute, try to mediate between hazzan and congregation.

The greatest asset of our Placement Committee is the combined experience of its members, together with that of the officers. Every member is entitled to make his or her own decision, but it is important that they also consider the advice of a committee member, who will usually know much more about the general placement picture and the particular congregation in which a member may be interested, than one can learn even from the best prepared placement list. Perfect? No, but we keep trying.

The United Synagogue no longer places hazzanim. For several years

now they have been turning over all requests for hazzanim from their congregations to us. In light of some progress which the United Synagogue and the Rabbinical Assembly have made in resolving their placement differences, and at the invitation of the United Synagogue, the officers have begun a series of informal meetings with their leadership in the hope of working out a similar arrangement. We feel that our relationship with the Movement would be strengthened if we could come to a similar agreement on these outstanding placement and contractual issues.

It is encouraging that this year we have added 35 new members to our rolls: the highest in any single year since the earliest days of the Assembly. We must be doing something right.

* * *

The work of Sheldon Levin and his Education Committee continues to impress. This year, Volume IV of the committee's series "Teaching Prayer and Song to Children," with emphasis on materials for Shabbat, has been published and distributed.

The Educational Committee has also published a massive collection of congregational melodies by Hazzan Max Wohlberg. Entitled *Azamarah Bbdi*, "I will Sing While I Am Here," the book covers every Sabbath occasion for the Synagogue and Home.

The work of this committee cannot be praised nearly enough. It goes to show what an energetic small group of dedicated colleagues, under the direction of an innovative and hard working chairman, can accomplish.

* * *

It is good to report that we have continued to meet with Dr. Schorsch, chancellor of the Jewish Theological Seminary, as developments warrant, to discuss matters of mutual concern. These meetings began during the term of Solomon Mendelson and have been continued by Robert Kieval and the officers. We have found Dr. Schorsch to be warm and sympathetic to many of our requests, especially to our hope of becoming more closely involved with the students, the faculty and the curriculum of the Cantors Institute,

The closer relationship has borne fruit. As a result, we have been able to work with the students to institute a "Dor L'dor" program, which arranges for an older and more experienced hazzan to invite a student to spend a weekend with him, observing and accompanying him as he goes about his duties. Where it is possible the student is asked to participate in some part of the services during that weekend.

Both the students and the host hazzanim have responded well to the program which helps to give the student a clearer understanding of the nature of the duties of the day in-day out work of the hazzan. This year ten students have been matched with members of the Assembly to the delight

of all parties.

It is our plan to propose to Rabbi Leifman and to Dr. Schorsch that next year's curriculum allow students more time away from school, say a week, or even two, to allow the student to observe up close the weekday schedule of a hazzan, thereby greatly increasing the benefit from the experience.

One of the most pleasant results of our closer relationship with the school has been a series of monthly luncheon meetings. One Wednesday of each month, Robert, Abe Shapiro and I have been meeting with the students for a sandwich and dessert lunch, followed by an hour of instruction and discussion of some of the many duties and responsibilities which fall to the hazzan; some of the practical aspects which somehow fall through the cracks in the already heavily loaded Cantors Institute curriculum.

Five luncheon meetings were held this year. Among the topics covered were such items as weddings, funerals, the art and skill of communicating with fellow professionals and with congregants, Bar Mitzvah training hints, schedule making, contract negotiations, financial, retirement, Social Security and health insurance matters.

At each session, appropriate music or other duplicated materials were distributed so that the students would have permanent information in their hands to guide them.

In addition, Robert Kieval made a special effort to become personally acquainted with many of the students, gaining their confidence, encouraging them and offering them assistance with any individual problem they may have.

At Rabbi Leifman's invitation we are now engaged in observing the classes of the Institute. Several officers have been sitting in on the various courses to try to determine the strengths and the weaknesses of the program. An open and frank discussion of both with Rabbi Leifman following the visits should help to clear the air of some of the concerns raised by the students, and will provide an opportunity to suggest such changes or modifications in the curriculum which may be helpful to the school and to the students.

Still unsolved, but not hopeless, is a way to find the money and time to bring vocal coaching into the curriculum; or at least to provide special scholarships to individuals who need coaching. This, in addition to the annual stipend (this year \$20,000 which we contribute to the Institute's scholarship fund).

I imagine that few here know or remember that we helped the Seminary to establish the Cantors Institute by raising a gift of \$125,000, a lot of money in those days, and still a goodly sum. Or, since 1951, that we have raised and contributed over \$800,000 to the Seminary in behalf

of the school. That is cause for pride and hope.

It is our hope that at least two new endowment funds will be announced during this convention, which may help finance the plan to provide for vocal coaching, which is such an important aspect of a student's preparation for the Cantorate.

* * *

You know, I am sure, of the serious shortage of baaley **tefillah**, which is even more urgent problem today than the shortage of hazzanim, because of the passing of the older generation of dedicated and knowledgeable **baaley tefillah**. I need not emphasize to you the importance to the infrastructure of the synagogue and to the hazzan of the presence of a competent **baal tefillah in the** synagogue population.

It is for this reason that some years ago we commissioned Hazzan Pinchas Spiro to begin to prepare a series of manuals for the **baal tefillah** consisting of text, music and tapes, so that the proper tools would be available with which to train new generations of lay prayer leaders, or those individuals who may just want to be able to daven knowledgeably before the amud on a **yahrzeit or** other observance.

We now have materials for the weekday Shharit **p' usukey dezimra** for Shabbat and festivals, Minhah for Shabbat, and lastly, an outstanding major work, Shharit for Rosh Hashanah and Yom Kippur.

On a trial basis, we scheduled three sessions at last year's convention, led by Hazzan Spiro, to give our lay guests an opportunity to become acquainted with the manuals and to purchase them for study at home at **their own** pace. We were truly pleased with the results. 35 guests took the course and expressed their delight with it.

Since then word of the availability of this material has brought requests, not only from individuals, but from **congregational** presidents as well, who want to have them on hand in order to train local people to take over these duties properly in the absence of a professional.

It became obvious that the need for **baaley tefillah** is nationwide, and if we could obtain a grant to finance it, we could establish formal Baal Tefillah Institutes in several key Jewish communities. In March, we prepared a grant request which was sent to a philanthropic foundation.

We proposed to establish a two-year trial program to organize a Baal Tefillah Institute in five major cities: New York, Los Angeles, Boston, Philadelphia and the Washington/Baltimore area. The plan would provide a standardized curriculum based on our publications. We projected an average of 20 students for each of the five pilot Institutes, thus conceivably producing, in the two year period, 100 trained individuals. Publicity would be directed through the press, via the regions in which these cities are located, and to synagogue presidents in those areas.

Total costs for the project would be \$100,000 covering teachers' salaries, production of books and tapes, publicity, administration, site rentals, travel where needed, etc. Total income per year is estimated at \$30,000 from tuition and book and tape sales.

We asked for a grant of \$50,000 a year, even though we suspected that we would not get that large a sum from one source. I am pleased to inform you that the foundation has responded with a grant of \$20,000.

We hope to make up the remainder from a gracious gift from the Milken Family Foundation, from some part of the income from the two new scholarships of which I spoke earlier, from a loan from the Friends of the Cantors Assembly funds. Mostly we are banking on the fund-raising genius of our President-elect to find us a willing donor or two who will agree that this is a worthy cause which deserves to be supported.

We believe that our record of these last few years gives proof that the Assembly is not content only to react to problems as they arise but has moved to act aggressively in an innovative fashion when we recognize a need. This gives us all reason for pride and hope, in spite of the surveys and the prophets of doom who have been predicting the demise of the synagogue and hazzanut

We stand at the doorway to a new century and a new era and it is time to stop fearing the dark and start cheering the light. We have a proven track record; we have a plan and a program and a destiny to fulfill. Having survived sacrifice and success, disappointment and victory, we must have faith that together we surely will overcome, and that, united and strengthened by the struggles we have overgone, we will move hazzanut into a new day of progress and achievement.

Our tasks may change. Many Jews have lost the art of prayer; many have never learned it properly. It falls to us to help them find it, as it falls on us to help to produce another generation of hazzanim and another generation of *baaley tefillah*.

* * *

The unique role which the hazzan can play in the personal lives of Jews came home to me with stunning impact last February at the height of the Scud attacks on Israel.

In mid-February, Solomon Mendelson, Chairman of our Israel Affairs Committee, received an urgent request from the Masorti congregations in Israel to send a delegation of hazzanim on a 5 day mission to help bolster the spirits of our Israeli brothers and sisters in their terrible hour of need as a token of solidarity with American Jewry. Sol immediately began to solicit volunteers from among our colleagues, and called to ask whether the Cantors Assembly could help defray some of the costs. I answered in the affirmative. In short order, Sol found his men and

we arranged to help with subventions.

Help came promptly from two friends of the Assembly: A call to Mrs. Robert B. Mayer of the Nathan Cummings Family Foundation of Chicago brought us a gift of \$5,000 by return mail. A call to Haim Wiener brought a pledge of \$2,000. Our own Cantors Assembly Foundation made up the shortfall.

On Tuesday evening, February 19th, the twelve hazzanim left for Israel. Their first appearance was at a noon concert in Tel Aviv on Thursday. They sang magnificently, even with gas masks at the ready.

The effect of the singing of the hazzanim and their physical presence in the face of danger was electric. It forged a strong bond of solidarity between them, the audience and the American Jewish community whom they represented. The crowd dispersed after the concert but the bond remained to comfort in the days that followed.

The next day, erev Shabbat, the hazzanim moved to different parts of the country to officiate at twelve Masorti synagogues.

The men were struck by the strange paradox of Israel's position, of being at war and not being at war, being attacked and not being able to respond. The unhappiest moment of all was on the Shabbat, when, early in the evening, the peace was shattered by the Scud missile. It was no wonder that the emotions of the Israelis were torn in two directions.

In a letter of thanks sent by Rabbi Levi HaLevi of Kehillat Hayovel in Jerusalem, he wrote: "I feel impelled to tell you of Hazzan David Feuer's davening at our shul. The impact on me was tremendous. I didn't realize how much I **needed** to hear him. When he sang the Shaharit kedushah with devotion and in the traditional nusah I love so much, something in me broke,. Those were the tensions of the war in me which at last burst out. That helped me better to bear up under the Scud attack that very evening.

"A wave of quiet but very strong energy passed through the shul like an electric current. I am sure that it was the most significant moment I've had in shul in all the fifteen years I have been here."

This experience of the rabbi and his congregation was one, which in a single mystical experience, expressed the entire message and mission of Hazzanut throughout the centuries. For a **moment**, the congregation felt in touch with a precious treasure of our people and sensed themselves uplifted by the presence of something beyond the walls of the synagogue, beyond the earthbound tragic events of their lives.

There are moments, special moments, when the voice of a hazzan can lead us into the presence of something beyond reality. A hazzan can provide moments of illumination which cast a new light on the commonplace and the familiar, and give comfort and hope,.

* * *

I experienced just such a sense of presence in a strange and beautiful way some weeks ago, and in closing I want to share it with you.

As many of you know, Ina and I spent February and most of March here in Los Angeles to escape the Rochester cold and to be close for a short while to our son and his wife and our two grandchildren.

A good deal of my time, however, was spent together with Nate Lam and David Silverstein working out the many details of this Convention. Many a night I could not sleep, my mind teeming with a thousand details, the concerts, the programs, the decisions all jumbled together in my mind with my hopes for the convention.

During the night before we were scheduled to return home, I was awakened suddenly by the sound of my own voice reading a poem that I had never heard or read before. I could hear the poem distinctly and clearly, exactly as I copied it down from memory at 5 o'clock that morning.

I was very moved by the simplicity of the words and strangely comforted by them. I have been trying to write poetry for a long time, yet never had a poem been fed to me so complete, so finished, so perfect as at that moment.

Writing, as you know, like singing, is not a simple art. It is not pulled from the sleeve. It takes work and thought and much practice. But there it was! A poem, whole and complete, without a line or a word that needed to be changed. That moment of presence, of being for an instant lifted out of space and out of time, illuminated for me anew an insight into the roots of the reason I chose to be what I am and validated my years spent as a hazzan.

I read it to you now, exactly as I heard it read to me, in my own voice, early that morning. I hope it may open a door of understanding for you as it did for me.

THE SONG*

In a thousand dim lit rooms
all are singing the same song.
And it matters.

The singing is not perfect
but that does not matter,
the song must go on.

One day, they say, the singing will be better,
and so they continue to sing, far, far into the
deep, deep darkness hoping for the light.

And that does matter.

May the bokher beshirey zimrah, the Great Listening Ear who delights in song, bless us all with faith and hope and deeds worthy of our calling; for faith and hope and deeds of the present arc the threads that bind the eternity of the past to the eternity of the future.

May we all leave here uplifted by the comradeship we share, by what we have heard spoken and sung, determined to continue to sing.

And that will surely matter.

TRIBUTE TO DEPARTED COLLEAGUES 1990-91

EDITORS NOTE:

There are many ways in which the history of the profession of the hazzan may be written. Whether the focus of such history be ancient or contemporary, one of the most challenging aspects is the gathering of information. As Mark Slobin noted in *Chosen Voices*, the hazzan as an influential figure has been virtually written out of American Jewish history. “Nearly all the basic sociological works on American Jewish life, down to recent reevaluations of the 1980’s, not only shortchange but actually ignore the cantor’s contribution.” It is our hope that such a statement, if true, will apply only to the past, and not to the present and future. The responsibility for this change falls upon the current generation of hazzanim.

To this end, we offer on the next several pages capsule biographies and poetic glimpses at the lives of members of the Cantors Assembly who have passed away during the past two years. Naturally, we would prefer to tell the stories of these men during their lifetime. In fact, articles by and about some of them have appeared in past volumes of the Journal..

It is hoped that their stories will serve as an inspiration to colleagues and a reminder to all of the overwhelming variety of ways in which hazzanim have served and continue to serve their respective communities. And by printing their brief stories here, we preserve for posterity at least some permanent record of their contributions.

We are naturally indebted to Hazzanim Solomon Mendelson and Samuel Rosenbaum, who compiled and wrote the moving tributes contained in these pages and delivered these eulogies at the Memorial Services held at Cantors Assembly Conventions in May 1990 and May 1991 respectively.

1990... HESPED BY SOLOMON MENDELSON

Tzar li blayich achi Y' honatan na-amta li m'od. (2 Samuel 1.26)

The words that rise from our aching hearts are the words of David lamenting his friend. I grieve for **you**, my brother Jonathan! You were very dear to me. Tzar li-we grieve for ourselves, for the painful loss that so many of us share for the ten men of the Assembly who passed on this year. Naamta li m'od- for you were dear to us as brothers- *Alekha we grieve* for

you, our dear departed. For your sake, for your having to leave behind what you created, what you accomplished, for leaving behind your loved ones. And we grieve for what you have left undone, for what you were not given to fulfill in your lifetime. We grieve for your denials and frustrations.

Would that it **were** possible in this brief hour of memorial to give even a cursory evaluation of the lives and achievements of ten colleagues who have been called to the academy on high. Every life has been compared to a sefer torah. The passing of a human life **evokes** for us the same grief as the sight of sefer torah shenisr'fah, a sefer torah that has been burnt. Our colleagues, all of them dedicated to the service of God, were such living **sifrei torah**. We should want to read a parshah of each one of these. Now we must content ourselves with little more than a few p'sukim. Life being what it is, it is sometimes only **acharei mot that we articulate the** precious qualities of our k'dosim.

Aaron Itzkowitz Edgar (a tribute by Hazzan Ray Edgar)

My father, Hazzan Aaron Edgar, was born Aaron Itzkowitz in Rozvadov, Galicia (then Austria, now Poland). He began singing in public at an early age, and his lovely alto voice was soon heard in **sh'tiblach** and synagogues all through the region. He was a special favorite of the Zhikover Rebbe, and was at one point apprenticed to a Cantor in Tamow.

After a life fraught with hardship and poverty, the family came to the United States and settled in Detroit, Michigan. My father used to be fond of telling how, on the trans-Atlantic voyage, he entertained the first class passengers non-stop, with his lovely alto voice, and actually supported the family in style while at sea.

My father's father, Asher Itzkowitz, had come to Detroit some years earlier, and had established himself as Executive Director and **shamash** of one of its Orthodox synagogues, so young Aaron had immediate access to the Jewish community. News of his voice spread swiftly, and he was soon busy singing in synagogue choirs, davening by the amud, and entertaining at community affairs.

He taught for one year in Cleo, Michigan, near Flint. It was at this time that he dropped the name Itzkowitz and became Aaron I. Edgar.

Realizing his cantorial service was more compatible with his talents, my father gave up teaching and turned to the synagogue. After serious studies with hazzanim in Detroit, and with Adolph Katchko in New York, he answered his first call to the cantorate, at the Jacksonville Jewish Center in Jacksonville, Florida. After the crash of 1929, he left Florida to serve Congregation Tifereth Israel in Des Moines, Iowa, a position now held with preeminence by our colleague Pinchas Spiro. In 1936 he moved to

Beth El Congregation on Omaha, Nebraska, where he served **until** his retirement in 1972.

In the earlier years of the Cantors Assembly he served as National First Vice President in 1972. Until his death in July of 1989, he served his beloved synagogue as its very active Hazzan Emeritus.

Besides his great love of **bel canto** singing, which always took first place, he was especially fond of children. In an age when few cantors were preoccupied with the young, he put a great deal of effort and love into children's choirs and bar-bat mitzvah training, aiming at a musical level that was the very best each child could achieve.

It was for this effort that he gained the love and respect of an entire community.

Eugene Goldberger

In his 86th year, Eugene Goldberger passed away in Jerusalem, where he settled in 1986. Born in Czechoslovakia, he studied in the Royal Conservatory of Music in Vienna and began his career in Yugoslavia, continued in Czechoslovakia and then in Copenhagen, Denmark.

I believe that a historical footnote is in order. It is a fact that only 2% of Danish Jewry perished during the Holocaust. This is no doubt a **tribute to the** Danish Christian population who were steadfast in their determination to protect their fellow countrymen.

Eugene Goldberger, as a Jewish leader in Denmark, made close contact with the Lutheran community, who ultimately were his saviors. It should come as no surprise then, that his son, Dr. Leo Goldberger, wrote two books, one on the "righteous gentiles," and another on the rescue of Danish Jewry.

After immigrating to North America, Hazzan Goldberger served in the Adas Israel Congregation of Montreal for two decades and then in San Diego. Among his four sons is Eric, a talented Hazzan and dedicated member of the Cantors Assembly.

Hazzan Eugene Goldberger found his final resting place in Har Hamenuhot Cemetery in Jerusalem.

Mordechai G. Heiser

Hazzan Mordechai G. Heiser was born in Kovno and was brought up in Berlin, Germany, where he attended Public High School. After his graduation from college, he entered the Rabbinical Seminary ***Hochschule für die Wissenschaft des Judentums.***

As a youngster, he caught the attention of leading cantors, who urged him to study for the Cantorate. His great love for music was so strong that he decided to enter the Conservatory of Music in Berlin. Under the

guidance of the well known Hazzanim Aaron Friedman and Leo Gollanin he studied Hazzanut. Still a very young man, he was elected to occupy the pulpit of one of the oldest synagogues in Berlin.

Upon his arrival in America, he was called to serve the B'nai Israel congregation, in Pittsburgh, Pennsylvania, one of the largest Conservative synagogues in the Tri-State area, leading their tefilot with distinction and devotion. He was a consummate musician and possessed an outstanding tenor voice which served him well up until his demise.

Hazzan Heiser was one of the founding members of the Cantors Assembly and the Jewish Music Forum.

A resolution by his congregation after his passing states: "WHEREAS MORDECHAI G. HEISER in his capacity as Hazzan touched the hearts of worshipers, and aspired to the Gates of the Heavens, and WHEREAS MORDECHAI G. HEISER was Hazzan, teacher and emissary of the congregation.

"Therefore, be it resolved that the Rabbi, Officers, Board of Governors, and members of Congregation B'nai Israel lament his passing, His mark on the Congregation and Jewish Community life is indelible. Generations yet to be will be shaped by the principles he laid down for synagogue and students. May the memory of his golden voice be a harbinger of the joys he brought in life,"

We of the Cantors Assembly as well, affirm this resolution and resolve that it, together with this entire eulogy become part of the permanent record of our proceedings. We pray that the *neshamah* of Mordechai G. Heiser will rise to the highest heavenly spheres.

Arthur Koret

At last year's Convention, we were treated to a reprise of the art, the person, the gorgeous voice of Arthur Koret. In a session he led, overflowing with his students, colleagues and admirers, **once** more, Arthur rose to new heights, even after he was afflicted with illness.

His voice was legendary, but it surely was no myth. "He was more than a talent," his Rabbi stated. "He was a collector's item, an artist, a rare institution. We the congregation, are his posterity."

An energetic Past President of the Cantors Assembly, Arthur was a prolific fund raiser, especially in the Assembly's early days, when it was necessary to raise large sums of money to found the Cantors Institute.

A radio and television artist and personality, Arthur was perhaps most fulfilled as a teacher on the University level, and was the inspiration for over 40 students to enter the Cantorate. How many of his peers could ever boast of such an achievement? His good name was virtually synonymous

with the West Hartford community, for Jews and non-Jews alike. Arthur was able to influence the President of the University of Hartford to sponsor the innovative three day seminars together with the Cantors Assembly, to stimulate young people to enter the Cantorate. Arthur had the zechut to officiate at his daughter Debbie's wedding right before he passed on, and to celebrate his 50th wedding anniversary with his beloved Bea. His memory shall forever be a berachah, even as was his life!

Murray Lind

Some of our colleagues acquired or developed their interest in **Hazzanut as they journeyed through the** path of life, but Murray Lind was destined to join ourrankseven while he was in his mother's womb. The son of the famous Joshua Lind, outstanding Hazzan, composer and teacher, Murray and his two brothers all entered the Cantorate. A wunderkind at the age of 5, he grew up in the synagogue.

At one point in his career he performed as part of the Lind Brothers Trio and for a while they enthralled the world of entertainment. In doing so, he helped to raise large sums of money for Israel Bonds and was presented the Key to the City of Hope for his dedication to the disabled, retarded and the blind. He held the post of Hazzan at Shaarey Tikvah in Chicago for over 25 years. Murray understood that there is no dress rehearsal in this theater called life, and so he went through it in grand style and enriched the lives of so many with whom he came into contact.

Abraham Marton

We recall also Abraham Marton. He was one of those uprooted from his native soil (in his case Czechoslovakia) and found haven in our land and field for service in his love ofHazzanut.

Seven of the ten men being eulogized this year were, in a paraphrase from Isaiah, "hurled into a new place." That these men were not broken by this violent displacement, but that **they** rose again and built again and lived again, is a tribute to their dogged determination to serve their faith. Abraham Marton was one of their number. He studied at the Yeshiva of Pressburg, then at the Schubert Conservatory in Vienna, with Chief Cantor Emanuel Frankel. In the United States, he resided in Youngstown, Ohio and New York, before moving to Jacksonville, Florida in 1946, where he remained **until** his passing. He was proud of the fact that he taught B'nei Mitzvah and trained choirs. He was also especially pleased to have been part of a course of study for members of the Assembly during the summers of 1950-1953 at the Jewish Theological Seminary. An ardent Zionist, he was active in the Zionist Organization of America and Jewish National Fund.

Edgar Mills

Edgar Mills was one of the founding members of the Cantors Assembly. Hazzan Mills served Oheb Shalom Congregation of South Orange, New Jersey for 35 years with distinction and elegance.

He was a gifted and dedicated hazzan, a consummate musician and a recognized scholar of Judaica and German Literature, which he taught at Seton Hall University for many years. He was active in the leadership of the Cantors Assembly, helping to guide and strengthen the organization during its formative years. We are proud of our beloved colleague who received his Ph.D. from New York University in languages, and authored books such as ***They Spoke Words Of Wit and Wisdom*** and wrote a dissertation on ***Martin Luther*** and ***the Jews. Still, this*** modest and diffident scholar found teaching B'nei Mitzvah his special sacred task.

Morris Okun

We recall sadly, but with much affection, that cheerful gentleman from Richmond, Virginia, Morris Okun.

Indeed, his good name was Richmond, Virginia, and it is synonymous with the Cantors Assembly, for he served it well since its beginning, as a founding member, sharing the dream, that we were to be the Masters of Tomorrow!"

A native of New York, Morris graduated Yeshiva Yaakor Yoseif and studied at Yeshiva Yitschak Elchanan. He was a graduate of New York University. His wife, Helen, was the daughter of the esteemed Cantor Adolph Katchko with whom Morris studied. She brought to the household an understanding and empathy for Hazzanut. Incidentally, at the wedding of Morris and Helen, in addition to the great Katchko, David Roitman, Kapov-Kagan, Leib Glantz and Berele Chagy also officiated! Hazzan Okun's tenure at Beth El in Richmond began in 1941 and continued until his retirement in 1986. He was active in many facets of our Assembly, but will probably be remembered most for his flawless Torah reading at so many of our Conventions. A high point of his life and of **our Assembly's**, surely, was his being designated as the ***ba' al koreh*** on Shabbat Nachamu at the Rothschild Synagogue in Paris on the return trip from that memorable first Cantors Assembly Convention in Israel in 1964.

Moshe Rosenfeld

Moshe Rosenfeld was born in Rumania. After being uprooted during the scourge of World War II, he found his way to Israel and fought in the War of Independence. Then, after immigrating to America, most of his years were spent as Hazzan in Cleveland. Moshe was an extremely

sensitive person. He was a lover and connoisseur of art, and looked beyond his **amud** for nourishment of his soul.

In the last years of his life, he served as the beloved hazzan sheni and teacher in Roslyn, New York. He never felt that it was beneath his dignity to do so, establishing a marvelous reputation in Roslyn. I remember once when he picked me up at the airport in Cleveland, he sang Pinchik's **Roro d'Shabbos** on the way to our meeting. How he loved celebrating the Sabbath! Now he has earned his **Yom Shekulo Shabat in eternity**.

Hyman Sky

Hy Sky passed away recently at the age of 62. He served congregations in Kansas City, Union, New Jersey and Philadelphia. In the busy schedule of an involved Hazzan, there was one engagement that he would never break, his time for study. He enriched Jewish scholarship with over forty articles in journals, on Jewish and comparative liturgy.

He was self-effacing, had a wonderful sense of humor and was a true ohevet **habrior, sharing** empathy for other people almost to a fault. Already stricken with a terribly debilitating illness, he nevertheless joined with us together with his dear wife Zena at our 40th Convention in Israel. I well remember how we had to lift him up from his chair so that he could lead zemirot at our Oneg Shabbat at the Laromme Hotel. But he raised us up with his **father's penetrating nigunim**, which I myself cherish as Hyman was my beloved cousin.

Hyman Sky added to his name by the good deeds that he manifested, by his capacity to give, to grow in service, and to accept suffering as he did. He added a B.A. to his name from Yeshiva University. He added an M.A. to his name from New York University, and he added a Ph.D. to his name from Dropsie College for his thesis **The Development of the Office of Harzan Through the End of the Talmudic Period**. And now we add this to his name the letters **zayen - tzadi - lamed**, zecher tzadik livrakhah.

The ranks of the yeshivah shel ma-alah have been enlarged by a Minyan of consecrated Hazzanim who have joined their colleagues from yesteryear.

We take leave as well, of the **decade** of the 1980's, and we can all take pride and instruction as how the lives of our departed were antithetical to that decade's all-night party of celebrating the self.

These men had a different credo! They were givers, not takers. Their talent, creativity, friendship, integrity, and honor was their legacy. Dear departed colleagues, **na-amtem lanu m'od** . . . you were very dear to us - we bid you a sad farewell. . . we shall miss you! **Tih'yenah nishmoteihem tz'rurot bitzror khayei hanetrakh shel hekhazanut**.

1991... HESPED BY SAMUEL ROSENBAUM

The universe is so constructed that nothing is ever lost. Not a drop of rain, not a grain of sand, not a breath of air entirely disappears. When, in the fall, a leaf falls to the ground, in short order it becomes part of the earth again, even as we do.

How much more precious than a drop of rain, or a leaf, or a breath of air, is a soul? The Almighty, in His wisdom, has promised that no soul, no leaf, will ever be lost.

When the time comes and a soul drops from our midst, we, as **partners** of God in Creation, must lend a hand and save that soul from oblivion by remembering.

Each year, we record in our convention program with pride, love and respect, the names of our colleagues who have passed on over the years. But, unhappily, every year a new group of colleagues joins that Assembly on High, and so we gather together at this special time each year to explore their memories while those memories are still fresh, while we can still remember them first hand, as they really were.

It is not an easy task. These are not just names on a list, but a compendium of knowledge, wisdom, wit, loyalty, love and caring. Each a unique and special *sheliah tzibbur*. Each, his own man; each with his own approach to his sacred calling.

Each of us will recreate the men as we remember them. But however we may picture them, we will all agree that they are comrades who should not be forgotten.

We are taught: *Ehad mibney hahavwuhshe-meyt tidag kol hahavurah* "The death of one of our circle diminishes the entire circle." "Al ahat kamah *vekumuh* when seven of our *havurah are* taken from us.

Our circle of veteran members grows smaller. And although we can point to the 35 new members we have just welcomed into membership, and while we are grateful and elated over that number, the seven we have lost will never be replaced. Their places in the ranks cannot be filled.

Victor Jacoby

Although we have the brightest hopes for our new colleagues, it will be years before we can boast of another Victor Jacoby: a hazzan, tried and tested in the old school, a *yodea sefer*, a man of mature and thoughtful judgement, a *sheliah tzibbu* in heart and soul and sinew; a role model, a teacher whose own life was his curriculum, *anish shalem*, a whole man.

Saul Meisels

How long will it be before there appears in our ranks another Saul Meisels? A former President of the Cantors Assembly and an extraordinarily capable one. For me, a close and dear friend, of more than four decades. For the profession, a hazzan of consummate skill and artistry, his soul soaked through with the dveikut of countless generations; an innovator who was not only a thinker, but a doer; a colleague who was never too busy to help a neighbor with a bit of zogachts, or with a copy of a rare song or recitative; a performer who demanded the supreme best of himself and of his colleagues; a hazzan for whom hazzanut came before every other responsibility: family, home, health and even honors.

He was a singer who carried in his soul hundreds of songs, nushaot, melodies, ideas and memories, drenched in the tears and joys of generations of Jews; an interpreter whose lips were incapable of uttering a careless vowel or consonant; whose vocal chords just could not vibrate to a false note or cadence.

I hope that we shall always cherish the memory of Saul as he was during those wonderful years when work and hope and joy abounded and flourished: vibranfelegant, impeccable in bearing and imperious in manner; feisty and demanding, he radiated confidence and dependability. A joy to be with, yet he did not easily tolerate incompetence or fraud. He had a passion for perfection in himself and in others. He demanded and gave only the best.

Dov Propis

How long will it be before we can boast of another Dov Propis? A hazzan who knew instinctively how to put his people in touch with the precious treasure that is Jewish nusach. A hazzan, who in certain moments of sadness or desperation, or at special times of happiness **and elation** could create the uplift which only a hazzan's sincere prayer can bring.

Dov Propis was that kind of ***sheliah tzibbur***.

For him, hazzanut was not a performance, it was a gift of the heart. In his approach to prayer, he chose for his style not the clarion, powerful, brassy tones that are meant to stir up thunder in the heavens and to awaken an ancient, weary God? He saw his duty in another direction. He chose, instead, the still, small voice that aims at the hearts of those whom he led in prayer. The same still, small voice may have led Elijah to find God, after wind, earthquake, fire and thunder had failed.

He believed that it was the still, small voice that could bring a heart to tears, to understanding, to resolution, to faith and to hope. For it is the still, small voice that comforts most, that reminds us of the innocence and purity of our youth. It is the still, small voice that can release in us the

deeply buried tunes that our grandfathers and great-grandfathers sang; tunes that sprang from Jewish sensitivity, from Jewish sensibility, from Jewish mercy, from Jewish history, from Jewish martyrdom.

It was Propis's still, small voice's every-day simplicity, its ingratiating familiarity and warmth that made his presence meaningful in the lives of his congregants.

Yechiel Rosen

How many decades will it be before we encounter another Yechiel Ronen? Gentle, modest, unassuming, with an encyclopedic store of Jewish law and Jewish lore; a man blessed with the natural instinct for teaching. A career with which he crowned his last years as an instructor at the Cantors Institute. He was, in short, a hazzan in the full meaning of the words as it was understood and to be found in Poland at the time of his birth, in 1913.

It is interesting to note, and much to **the** point in view of the issues we have faced in the Assembly in the last three years, that infused as he was with Orthodoxy from childhood, as throughly Yeshivah-trained as he was, and although he served a major part of his life in Orthodox congregations in Manchester and London, England; when he was called to serve Ohev Shalom Congregation in Chester, Pennsylvania in 1957, he applied immediately for membership in the Cantors Assembly.

In his application, when asked why he wanted to join the Assembly, he wrote in his beautiful penmanship; "Because I think that the Conservative style of the hazzanut is the most appropriate for our time; and as I am serving a Conservative congregation, I feel I must belong to the Cantors Assembly." How meaningful and appropriate are those words; even today as they were in 1957.

In his last years, his expertise as a sofer and **baal keriah** was such that he was called to teach those subjects at the Cantors Institute where he felt thoroughly comfortable and at home, leaving only to live out his life in dignity and peace in Israel.

His skills and his heart will be different to replace.

Hurry Silversmith

Harry Silversmith, widely separated in training and practice from Yechiel Rosen, served Pittsburgh's well-known Conservative congregation, "The Tree of Life" for over two decades with great distinction. With his God-given talent, with sincerity and unfaltering devotion he tended to the spiritual needs of that left-wing congregation. But he, too, felt that he belonged in our midst.

Paul Niederland

Paul Niederland was a man who was content just to be free in America. Coming to Utica, New York in 1939, from a distinguished concert and pulpit career in England and Germany, he was proud to be a cantor, proud to be an American, proud to serve a small American community with the same devotion and distinction as that with which he had served in large and more prestigious institutions in England, Czechoslovakia, Hungary and in Palestine. For 31 years he looked after the spiritual and musical activities of his congregants while a whole succession of rabbis came and went. He once told me, "A man may come to this country, and if he knows his job, if he has something to give to others, he belongs at once. In the United States, I can come and go as I please, walk the streets proudly and confidently, meeting only friendship and kindness in return for my own friendship and kindness."

"All these things, you may say," he continued, "are ordinary, everyday things, but it is not so. They are luxuries; luxuries which some kings and emperors cannot boast."

In his proud and dignified manner he touched the lives of hundreds of youngsters. Of scores of men and women, with his knowledge, with his pride as a Jew, with his pleasure to be an American, with his love for music and hazzanut.

A quiet man you will say, living a quiet life in a quiet little central New York town, not celebrated for unusual cultural achievement. But with his sincerity and hard work he left his mark, and in his quietude and excellence he will be remembered with love and honor.

Herman Hammerman

Like his late brother Michal, and *lehibadel bahayim*, and his brother Saul, he began his career in Brooklyn singing in the choirs that accompanied many of the greats of the Golden Age of Hazzanut. Like them, he learned his craft well and Hazzanut became his great love. At an early age he began to study the piano, and there, too, he excelled, winning a number of prizes as a *wunderkind*. But that was not all. God blessed him with a heart full of melody. During his lifetime he composed dozens of liturgical pieces which he was always willing to share with colleagues.

He composed in the secular vein, as well, but always on religious themes. His song, "Happy Is the Man who Loves His Brother" was named the anthem of the National Conference of Christians and Jews. His hymn-like tunes pleased people of all faiths; Mahalia Jackson, the well known gospel singer, recorded a number of his spirituals in 1960.

He served a number of congregations in the Los Angeles area, concluding his career at B'nai Israel Congregation, completing 41 years as

a Hazzan who we are all proud to call colleague and friend. He passed away at 77 after a long battle with kidney disease. *

In a way, the life-stories of these seven souls is a picture of our membership in miniature, representing a variety of backgrounds, a variety of practices, personal and public, a variety of beliefs, a variety of talent and of style. Yet all believed that membership in the Cantors Assembly was an important part of their lives and they remained valued and participating members to the end, finding no hindrance to their membership in spite of the diverse ways in which they serve their own lives.

They leave a void in their family fabrics not easily filled, but they leave us exemplary tokens of dedication to Hazzanut which will remain as models for those with the wisdom to learn from them. **May their loved** ones be comforted in the memories they share and the love they knew.

They nishmoteyhem tzrurot bitzror hahayim ut'hey menuhatam shalom.

May the souls of our departed colleagues be bound up with the souls of the living in an eternal unity. May their repose be serene and peaceful.

SHIR HADASH

ROBERT S. SCHERR

There are recent publications from Transcontinental Music and Ashbourne Music Publications worthy of particular notice.

A new series of choral compositions for Hanuka, edited by Joshua R. Jacobson is entitled *Chanuka Around The World*. (Dr. Jacobson is chairman of the Department of Music at Northeastern University, the founder and conductor of Zamir Chorale of Boston, and a respected authority on Jewish choral music.) In the first three publications of this series are one familiar and two new songs. You will find Jacobson's setting of the Binder arrangements for the candle brachot and Maoz Tsur to be very tasciul and effective, with SATB choral arrangement and optional keyboard accompiniment (which doubles the choral parts).

Aleih Neiri is a beautiful melody by Chaim Parchi (Parchi is music director of Boston's Solomon Schechter Day School.) The melody is love ly and is presented first as a solo over effective "ting-tang" background by the SATB choral part. The melody is effective, and should be considered as a new melody in the Chanuka repertoire. Parchi brings this delightful, lilting melody:

Example 1

The musical score for Example 1 is a SATB choral setting of the melody 'Aleih Neiri'. It consists of six staves. The top staff is the vocal line with lyrics: "A - leih ne - ri, a - leih ha - neir, ha - eir chad - ri, chad - ri. Rise up, my light, rise up and shine my can - dles, glow with...". Below the vocal line are four staves for SATB voices, each with rhythmic markings: "ting ting tang ting", "ting tang ting tang ting", "tang tang tang tang tang", and "ting ting tang ting". The bottom two staves are for keyboard accompaniment, with a treble and bass clef. The score includes a dynamic marking of *mp* and a rehearsal mark '11'.

ROBERTS. SCHERR is Hazzan of Temple Israel of Natick, Massachusetts.

olo

n ha - er, a leih na - ru a - leih u - z' rach, l' -
 light di - pine. See my me - no - rah shm - ing in the night, for
 tang tang tang tang tang tang
 tang tang tang tang tang tang
 tang tang tang tang tang tang
 tang tang tang tang tang tang

18

solo

ye - led kat, l' - na - ar rach, l' - ye - led - kat, l' -
 all the child - ren bak - ing in the light, for - all the - child - ren
 tang tang tang tang tang tang
 tang tang tang tang tang tang
 tang tang
 tang tang tang tang tang tang
 tang tang tang tang tang tang

24

The inclusion of a singable English text makes it possible to sing this song in either Hebrew or English, broadening its potential to use by community choruses.

Mi Zeh Y'Malel is another Sephardic melody which Jacobson has arranged for SATB and baritone solo. As in the *Aleih Neiri*, the melody is introduced by the solo voice, then picked up by the chorus. Again, a singable English text will make the piece widely accessible. There is some part splitting in the middle of the piece, but the music is not difficult, and this should not be a deterrent to amateur choruses.

Example 2

32

The musical score consists of six staves. The top staff is the vocal melody. The second staff is Tenor (T), the third is Baritone (Bar), the fourth is Bass (B), and the fifth is Solo (sol). The bottom two staves are the piano accompaniment, with the right hand starting at measure 32. The score includes dynamic markings such as *free!*, *fp*, and *simile*, as well as performance instructions like *improvise* and *continue*. The lyrics are in Hebrew with English translations below them.

nai. Dor va - dor ra - bim ka - mim a - lei - nu le -
free! Year af - ter year as they tried to en - slave us. we

nar Hm hm hm hm
free! *fp* *fp* *simile*

nai. Hm hm hm hm
free! *fp* *fp* *simile*

nai. Hm hm hm hm
free! *fp* *fp* *simile*

improvise *continue*

32 (for rehearsal)

37

cha - lot zei - cher sh' - ei ri - tei - nu, lu -
 prayed to God that He would come and save us. In

T
 hm hm hm hm hm

Bar
 hm hm hm

B
 hm

37

41

lei A - do - nai ts' - va ot mal - kei - nu ma -
 each ge - ne - ra - tion op - pres - sors it - rose. But

T
 ah ah

Bar
 ah

B
 ah

41

From the commissions of Cantor Nathan Lam in the Stephen S. Wise Temple Jewish Music Series come two fine works for solo voice based on traditional texts. Magen Avot by Moshe Ganchoff, arranged by Israel Goldstein, is extraordinary-- it is truly an art song for the Erev Shabbat liturgy. Ganchoff has combined a feeling of traditional nusach with an elegant vocal line, which is as luscious for the voice of the singer, as to the ear of the listener. The melismatic passages are singable and elegant. Goldstein's accompaniment supports the vocal line without obscuring any of the subtlety. This is a magnificent contribution to the literature.

Example 3

mp *poco accelerando* *J*
 l' - fa - nav na - a vod b' yir - ah va - fa - chat.

a tempo
 v'no - deh li - sh' noi b' - chol yom ta - mid mei -

ein ha - b' - ra

mp
 chat Eil ha - bo - da - ot a -

mf
 don ha - cha - lom M' - ka - deish ha - cha - bai

The score consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The first system is marked *mp* and *poco accelerando*, with a tempo marking *J*. The second system is marked *a tempo*. The third system continues the vocal line. The fourth system is marked *mp*. The fifth system is marked *mf*. The lyrics are in Hebrew.

Michael Isaacson's *Shiviti* takes a fresh approach to the traditional memorial text from the 16th Psalm. It is not the plaintive mood which Isaacson gives us here. Rather, one hears a line with modern feeling expressing, *Sova s'machot et panecha--"I am filled with joy at Your Presence."* The accompaniment compliments the vocal mood, and sets off the voice advantageously. The arrangement is set for baritone and organ.

Example 4

In Memory of Lillian Klav
SHIVITI
for Solo Voice (Medium) and Organ

Text: Gates of Repentance Page 486 Michael Isaacson
(ASCAP)
(Duration: 2:)

Medium Voice mp

Organ mp

Shi - vi - ti A - do - nai E -

4
neg - di - ta - mid, ki mu - mi - ni - bal e - mot La -

7
chem sa - mach li - va - ya - gel k' - vo - di, af bi - sa - ri - yish - kon - la -

Shirim Lumakhelat Hanoar by Charles Davidson; Published by Ashbourne Music, contains 19 songs, well-arranged for two part chorus. These are very singable melodies which would be especially useful for children, whose young voices would be well-displayed by lively settings such as **Chaverim Kol Yisrael** or **Yismach Moshe**. One should appreciate the singability of these arrangements, without sacrifice of a quality musical statement. With many pieces, Davidson notes that there are fuller arrangements available for more voices, or with instrumental accompaniment. In addition to the 13 pieces for regular liturgy, this publication includes 6 new songs for Chanukah, which are going to be wonderful additions to our treasury of Chanukah melodies. **Vayitzak Matityahu** has a driving dance rhythm to tell of Mattathias' heroism in upholding the Torah. As in the new songs mentioned at the beginning of this review, Davidson's **A Wondrous Light** would lend itself to choruses unfamiliar with Hebrew who were searching for Chanukah material..

Commissioned by Congregation B'nai Abraham, Newark, NJ

Example 5 NIGUN and MAH TOVU

Numbers: 24:5; Ps. 5:8; Ps. 26:8; Ps. 69:14

Charles Davidson

Intimately, with a gentle swing
♩ = ca. 80

Yai da da dai dai dai dai, Yai da da dai dai dai.

Yai da da dai dai dai dai. 1. Mah to-vu o-ha-le - cha
3. A-do-nai a-hav - ti m'
4. Va - a-ni esh-ta-cha-veh v'-

1. Ya - a - kov msh k' - no-te - cha Yis - ra - el.
3. on bei - te - cha um' - kom mish kan k' vo - de cha.
4. ech - ra a h ev-r' - cha lif-nej - A - do - nai o sl.

Yai ds da dai dai dai. 2. 'a - a - ni b' - rov chas - d' - cha a -
5. Va - a - ni r' - fi - la - ti l' - cha A - do - nai.

* First time continue with Vs. 2
Second time back to Vs. 4, then continue.

Example 6

A WONDROUS LIGHT

Words and Music by
Charles Davidson

Brisk (♩ = ca. 144)
CHORUS

The musical score is written in G minor, 4/4 time, with a tempo of approximately 144 beats per minute. It consists of six staves of music. The first staff begins with a piano (p) dynamic and a Cm chord. The melody is simple and rhythmic, with lyrics underneath. The second staff continues the melody with various chords (Fm7, Gm6, Cm, Gm7, Cm, Gm) and lyrics. The third staff features chords (Bb7, Eb, Fm7, Gm6, Cm, Gm7, C) and lyrics. The fourth staff has chords (Cm, Fm, Fm7, Gm7) and lyrics. The fifth staff includes chords (Cm, Ab, Fm, Eb, Bb) and lyrics. The sixth staff concludes with chords (Fm, Eb6, Fm6, Cm/Bb, Bb9, Gm7, C) and the instruction 'CHORUS D.C.' above the staff.

Light, light, a wond - rous light,
chas - ing the dark ness from the night. Bright, bright, a
glo - ri - ous sight, eight days of won - der and of light.
A he - ro strong was Ju - dah Mac - ca - bee, who dared to fight and
set his peo - ple free; the mir - a - cle of Ha - nuk - kuh,
the light of faith and vic - to - ry!

CHORUS D.C.

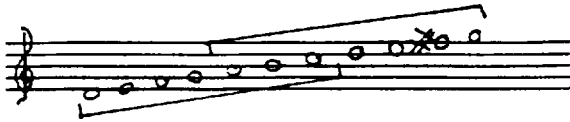
A NEW NUSACH FOR THE SHALOSH REGALIM

One of the maxims of Max Wohlberg which I have carried with me since my days as his student at the Cantors Institute is that Ashkenazic **Nusach is characterized**, even defined, by the richness of its variety. Living by this standard, our liturgical year is a rich tapestry, a cyclical mandala in time, made of the melos of weekday morning, evening, Shabbat evening, morning and mincha, Shalosh Regalim evening and morning, **Hallel**, **Rosh Hashanah** evening and morning, and **Musaf Yom Kippur** in all its complexity, plus “special events” like **Taf-Geshem** and **Simchat Torah**. To any Hazzan or informed layperson this is familiar. When we walk into **shul**, **the very** melody tells us immediately what part of what day of the worship it is. There is a delicious fragrance (did someone say **re’ach hanicho’ach?**) **to the** appropriate nusach sensitively used in service of the liturgical text. This marriage of text and chant is the vehicle for the process we call **Tefilah**, **day in, day** out, through the spiritual and calendar year.

There is a curious exception to the variety of the Nusach cycle. (Max has been known to say, “Nusach is like specialized furniture: is there anyone who would sensibly put his bedroom furniture in the dining room?”) On Shalosh Regalim mornings, from B’fi **Y’sharim** through **Ga’al Yisrael**, **the** Ashkenazic **minhag** is to use Shabbat morning nusach. This is arguably an improvement over the idea of using weekday nusach for the same service. There is, after all, considerable linkage, both liturgically and in home observance, between Shabbat and the other Holy Days. On the other hand, ever since I was sensitized to the issues of variety and appropriateness of nusach, I have felt that something has been missing from the musical palette. Here is a major unit of the traditional service, the entire Sh’ ma **uvir choteha** for Shalosh Regalim (plus more if we include B’fi **Y’sharim**) which does not enjoy its own nusach! This may not be a significant problem for some, but frankly it has struck me as an anomaly in the tradition. As Hazzan, I am in a sense defined by nusach. I **stand** for nusach: we are inseparable. Therefore, I set out several years ago to design a new nusach for this part of the Shalosh Regalim which, while grounded in traditional modality, would have its own clear character. I give my profound thanks to Hazzan Max Wohlberg, who has advised me a number of times in the course of this project.

Scale

Whereas the *Shochen Adnusach* on Shabbat is based a minor scale of two conjunctive tetrachords (common tone on the fourth), this nusach is a combination of two Dorian scales, the first beginning on the tonic and the second on the fifth:



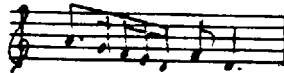
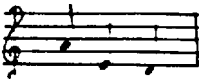
The minor-scale commonality implies some similarity to *Shochen Ad*. However, whereas on Shabbat the use of the raised sixth is occasional and for dramatic effect., its use in this nusach is regular and therefore integral to the unique character of the chant. Several notable features of this scale are the diminished fifth between the third and sixth tones, the major ninth between the tonic and supertonic above the octave (which functions regularly as the fifth of the fifth) and the minor ninth between the third and tenth tones. All these are sources of harmonic tension which can be creatively explored by the *Hazzan*.

Motifs

As this is the *Shalosh Regalim*, the motivic palette is drawn substantially from *Hallel*, with some connection to *Amidah* nusach. The basic building blocks are units of thirds with some runs in fifths.



Note that the tonic and fifth are constantly emphasized, with a conspicuous de-emphasis of the fourth, whose use is so typical on Shabbat. The closing motif is typical of *Hallel*.



The motif which is the standard closing motif in *Amidah* nusach is used occasionally (e.g. to end *Mi Chamocha*), but not as a primary ending for

khatimot, and the harmonic implication is different from that of the Amidah.

In actual use, the Hazzan begins on the tonic and gradually moves to the second tone center, on the fifth. The mid-part of a section of text typically remains focused on the fifth and only at closing cadences back to the tonic. Several important features of the nusach are:

- The scale is an extended version of material which is already familiar to the nusach-knowledgeable ear.

.The motivic patterns are thoroughly grounded in traditional Ashkenazic Shalosh Regalim nusach, albeit with different harmonic implications and dramatic effect.

.Notwithstanding the above, the nusach has its own character, enabling the listener to distinguish it from other nusachot.

.By virtue of the interrelationships of the scale tones, using the motivic material available, the Hazzan is provided with a working medium that contains simple melodic units with which congregants can daven along, as well as a rich potential for interpretive Hazzanut. My complete setting for this liturgy includes, incidentally, a number of both simple and, as ossia, complex settings of texts. The adventurous may wish to explore the nusach for Kedushah which at one point employs the original scale in inversion.

I suppose the ultimate test is *inshul*. I confess I have been using the new nusach for several years, developing it as I went along. The small but significant group of real daveners in my Synagogue seem completely comfortable at this point with the nusach. It is very satisfying to hear these people davening along with me, and responding appropriately, all the while using this music which has come through me.

The fact is, the Shalosh Regalim in this era need all the help they can get. What we all need, what our *Yiddishkeit and our* synagogues need, is the “sense of special,” which is strengthened by beauty and variety in worship. I hope this nusach will contribute to the growth of that feeling.

J. Kessler



B' - fi y' - sha-rim tit'ha-lal uv'div-re tsadu-kim tit-ba-rach u-vil-
 shon chasi - dim titro - mam uv'-ke - rev k' do-shim tit-ka-
 dash l'-va - rach l' - a - le ul'ka - les
 al kol div-re shi-rot v'-tish - b'chot Da-vid ben Yi-
 shai av-d' - cha m' - shi - che - cha B'rachot v'ho - da - ot me'a -
 (Cong. repeats after Hazzan:)
 ta v'ad o-lam Ba - ruch a - ta A - do - nai El Me - lech
 ga - cci ba-tish-ba - chot El ha-ho-da - ot A -
 don ha-nif - la - ot ha - bo - cher b' - shi - re zim - ra
 Me - lech Melech El Me - lech El
 che ha - o - la - nim
 Yitga - dal v'yitka - dash sh' - me ra - ba b' - ol - na div - ra chit - u -
 te v' - yam - lich mal - chu - te b' - cha - ye - chon uv'yo - me - chon uv'cha - ye d' - chol
 bet Yis - ra - el ba - a - ga - la u - viz - man ka - riv v' - im - ru a -
 men Yit - ba - rach v'yishta - bach v' - yit - pa -
 ar v' yitroman v'yitna - se v'yit'ha - dar v'yit' a - le v'yit'halal sh' -

me d'kudsha brich Hu l'-e- la min kol birchata v'shir-a- ta tushb'-cha
 ta v' - nechema - ta da-a - mi-ran b'ol - ma v'im-
 ru a - men Bor - chuet A - do-nai hamvo - rach
 Ba - ruch A - do-nai ham'vo - rach l'-o-lam va-ed
 Baruch A - ta A - do-nai E - lo-he-nu melech ha'o- lam yo - tser or u -
 vo - re choshech o - se sha-lom u - vo - re et ha - kol
 Titba-rach A - do - nai E-lo - he - nu al she - vach ma-se ya -
 de - cha v' - al m'o - re or she-a-si - ta y' - fa'a - ru-cha
 se - iah Tit-ba - rach Tsu-re-nu Malkenu v' - go - a - le - nu
 Ku-lam a-hu-vim ku-lam b'-ru - rim
 ku - lam gi-bo - rim v'chu - lam o -
 - sim b'e - ma uv'yir - a r'tson r'tson ko - nam
 v'chu - lam pot' - chim et pi - hem bikdu-sha uv'caha -
 ra b'shi - ra uv - zim - ra um'vor'chim unshat
 - chim um' - fa - a - ram u - ma - ritsim u -

mak-di-shim u - mam - li - chin et
shem ha - me - lech

alternate version:

ku - lam a-hu - vim ku - lam b'ru - rim ku - lam gi-bo - rim v' - chu
lam o - sim b' - e - ma u'v'irah r' - tson ko - nam v' - cbu -
lam pot' - chim et pi-hem bik'du - sna u'la - ha - ra b' - shi - ra u'v'im -
ra um' - vor - chim um' - shab - chim um' - fa - ra - rim u - ma' - ri
tsim u - makdi-shim u - manli-chim et shem ha - me - lech
V' - chu - lam m' - kab - lim m' - kab lim a - le - hem
ol m' - kab - lim a - le - hem
v' - chu - lam m' - kablim a - le - hem ol ol
ol mal - chut sha - ma - yim zeh mi - zeh v' - not - nim r' -
shut zeh la - zeh l' - hak - dish l' - hak -
dish l' - hak - dish l' - yots - ram b' -
na - chat ru - ach b' - sa - fa v' - ru - ra
u' - n' - i - ma k' - do - sha ku - lam k' - e - chad

ossia:

o - nim o - nim v'om-rim v'-om-rim b'yir-ah

Ka - dosh ka-dosh ka-dosh A-do - nei ts'va - ot m' - lo chol ha'a-rets k'vo-

do

alternative version:

v' - chu-lam m'-kab-lim a - le-hem ot melchut sha-

ma yim zeh mi-zeh v'not - nim r'-shut zeh la - zeh

l'-hak - dish l' - yotsram. b' - na-chat ru - ach b' sa-

fa v'ru-ra uv'n'l'-ma k'do-sha ku - lam k' - e- chad o - nim v' - om -

rim b' - yir - eh Ka - dosh ka - dosh ka - dosh A-do-

nei ts'va-ot m' - lo chol ha - a - rets k' - vo-do

v'ha- o-fa-nim v'cha-yot ha -

ko - desh b' - ra - ach ps-401

mit - na s'im l' - u - mat s' - ra - fim

l' - u - ma - tam l' - u - ma - tam l' -

u - ma - tam l' -

u - ma - tam m' - shab' - chim v'om

rim Ba-ruch k' - vod Adonai mim-ko-mo

alternate version:

v'ha- o-fa-nim v'cha - yot ha ko-desh b'ra'ash ga - d'ni mitnas'-
im l' - u - mat s'ra - fim l' - u - na - tam m'shab'
chim v'om-rim Ba - ruch k' - vod / - d' - rai mim-k' - mo
Ka'a - mur l' - o - sé o-rim g'do-lim ki l' - o - lam chas - do
Or cha-dash al Tsi - yon ta - ir v'nic-
ke chu-la - nu m'hé-ra l' - o - ro Ba -
ruch A - ta A-do - nai yo - tsér ham'o - rot
Ki Él po - él y'shu'ot A - ta u - va - nu vacharta mi-kol am v' - la-shon v' -
kérav-ta - nu l'shimcha ha-ga-dol sela be-e-met l' - ho-dat l' -
cha ul-ya-ched'cha b'a-ha - va Ba-ruch A - ta A - do-nai ha-bo-
chér b' - a - mo Yis-ra - él b' - a - ha - va Sh' -
ma Yisra-él A-do - nai E - lo-hé - nu A-do - nai e - chad
A - do - nai E-lr-hé - chem e - met
L' - dor va-dor Hu ka - yam ush'mo ka - yam v' - chi-so na - chen unalchu-
to ve-mu-na - to la'ad ka - ya - met
E - met she'A - ta Hu A-do-nai E - lo-hé-nu vé - lo-hé a - vo té - nu
Mal - ké - nu Melech a-vo-té - nu go - a - lé - nu tsur y' - shu'a-

té - nu po - dé - nu u - ma - tsi - lé - nu mé -
o - lam sh' - me - cha én E - lo-him ru-la-te - cha
T' - hí - lot l' - Él el - yon ba - ruch Hu um' - vo - rach Mo - she uv' - né Yis - ra -
él l' - cha a - nu shi - ra b' - sim - cha ra - ba v' -
om' - ru chu - lam insert:
appropriate
Hi Chamocha Shi - ra chadasha shit
chu g' - il - lin l' - snim - cha al s' - fat ha - yam
a - chad ku - lam ho - du b' - hama - lchu v' - om - ru A - lo - nai yim -
loch l' - o - lam va - ed Tsur Yis - ra - él
Ku - ma b' - ez - rat Yisra - él uf' - dé uf' - dé chi - nu -
me - cha Y' - hu - da v' - Yisra - él go' - a - lé - nu go' - a - lé - nu go' - a -
lé - nu A - do - nai ts' - va'ot sh' - mo k' - dosh Yis - ra - él
alternate version: *slow*
Tsur Yisra - él ku - ma b' - ez - rat Yisra - él u - r' - dé
chi - nu - mecha Y' - hu - da v' - Yis - ra - él go' - a - lé - nu
A - do - nai ts' - va'ot sh' - mo k' - dosh Yis - ra - él
k' - dosh Yis - ra - él
Ba - ruch A - ta A - do - nai ga' - al Yisraél