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SOME CLASSIC STUDIES IN LITURGY

HYMAN SKY

Petuchowski, Jakob J., ed., *Contributions to the Scientific Study of Jewish Liturgy*, Ktav Publishing Co., N.Y. 1970.

Hazzanim can find much of interest and instruction in this collection of scholarly articles. They are the products of some of the best known and most highly regarded early investigators in the field of liturgical origins. Although many of their theories and conclusions have since been challenged and perhaps supplanted, they are eminently important.

Ismar Elbogen, the author of our first essay ("Studies in Jewish Liturgy", pp. 1-51), comes with impressive credentials. The author of the famous *Der Judische Gottesdienst in seiner Geschichtliche Entwicklung* (Leipzig, 1913) happily collects all the synonyms for the Talmudic "prayer leader." They consist of: *"Yoreid Lifnei hateibah," "Oveir lifnei hateibah," "Poreis al(et) Shema," "Makreh," "Korei,"* and *"Sheliah Zibbur."*

Deriving parallels from the procedure used in reciting the *"Shirah,"* Elbogen proposes that *"Poreis al (et) Shema"* (p. 39) implies that the Shema was recited or sung responsorially.

He thus takes exception to the prevalent view that *Poreis* refers to the blessings preceding and following the *Shema.* The blessings, thus, only represent "the folk reaction to the felt needs of this, the core of Jewish prayer."

However, Aptowitzer, *M.G.W.J.*, 73, 1929, pp. 93 ff., especially p. 108, n. 5, and *Cant. R.* to 8:11, shows that the recitation of the *"Shema"* "in one voice, with one thought, in one tone," was viewed as the kind of prayer "which pleases God most." (Also, cf. L. Ginzberg, *Ginzei Schechter*, I, p. 120, 1. 14, which also indicates a unison recitation of the *"Shema"* et al.)

Elbogen presents a strong argument for the restriction in the use of *"Oveir lifnei hateibah"* and *"Yoreid lifnei hateibah"* for the repitition of the *Amidah.* He points out that the sole difference between *"Oveir"* and *"Yoreid"* was that between Palestinian and Babylonian rites, respectively. *"Naheit"* is shown as an Aramaic synonym for *"Yoreid"* (p. 36). The term *Sheliah Zibbur*, therefore, was generic in character and reflected all of the aforementioned aspects

of prayer leading. In fact, it would seem that each *Amidah* could have its own precentor (p. 42); the *Poreis* functioned while seated, the Oveir (Yoreid) while standing, the text in RH IV 7 *"hasheini matkia' . . . rishon makrei et haHallel"* implying different *precentors.* (The second may have been a "prompter" to call the shofar blasts, lest the Reader become confused, cf. Ber. 24a, where we have a similar problem regarding *"Birkat Kohanim."*)

The restriction of the use of the technical phrase *"Oveir (Yoreid) lifnei hateibah"* to that of the "loud" repetition of the *Amidah,* the *Tefillah,* resulted in the restriction of the technical use of the word *"Tefillah"* solely to the *Amidah.* This in turn indicates that the technical expressions *"hitpallel"* and *"zelotah"* in the Talmudic literature could not mean "pray" or "prayer" in the general sense. They could only mean "pray" or "prayer" with regard to the *Amidah.* This, too, would clarify the sequence in terminologies in *M. Megillah* where *"Poreis al (et) Shema"* precedes *"Oveir (Yoreid) lifnei hateibah,"* and why "Birkat Kohanim" follows both (p. 40).

Elbogen thus clarifies Amram's directions with regard to "Omdim bitefillah umitpallelim" (I, 7b), *"Omeid bitefillah v'omeir* (ibid, 25a), *"Umitpallelim b'lahash v'omeir . . ."* (ibid, 28a), etc., and by a contrast in wording, those circumstances where there were repetitions of the *Amidah* (ibid, 31a) etc.

Dr. Elbogen, however, in stressing *"Regilut"* forgets *"Hiyyub."* He treats the dictum of Meg. IV 5, *"Hamaftir b'nabi,"* as being a case where being "under age . . . it is not in keeping with the honor of the congregation (sic) that he (the *"Katan"*) should himself officiate" (p. 13.).

The Talmudic literature makes very clear that *"Sheliah Zibbur Mozi et harabim y'dei hobatam"* R.H. IV 9). The minor having no such requirements, *"Kol she'eino hayyab b'davar eino mozi et harabim"* (R.H. III 8). This same principle remained in effect in other areas as well (ex. *"Tekiot,"* ibid.).

Louis Finkelstein ("The Development of the Amidah," pp. 91-177) here attempts to date the various texts of the *Amidah* from the internal evidence "newly available" in the Genizah materials. He sees no contradiction between that tradition attributing the establishment of the *Amidah* to the men of the "Great Assembly" and that (Ber. 28b) which makes Gamaliel II and his colleagues the authors of the same liturgy. (p. 91) Dr. Finkelstein proposes that

some form of the *Amidah* was in existence as early as the 2nd century, BCE. Rabbi Gamaliel and his colleagues only redacted the existing text and added five new benedictions (p. 92). The variant readings which become obvious to us from the fragments available can be viewed as "a species of religious dialect which varied with locality, and which communites could not forget or abandon even in exile," as David Kaufmann, ("The Prayer-Book According to the Ritual of England before 1290," p. 459 f.) so aptly put it. The differences were "tints and shades" distinguishing one community from the other (ibid).

That political and social conditions affected the prayer rubric has long been known. Even the shortage of texts affected the liturgy. In these circumstances, the congregation had to know the liturgy by rote. Those who were not as well prepared, fulfilled their requirement, especially in the *Amidah*, by responding "Amen" to the repetition by the "*Sheliah Zibbur.*" These Readers often improvised new prayers and petitions. Even after Gamaliel's redaction, the additions and revisions continued although the basic text remained constant and was not as easily changed (p. 100, n. 25).

The Rabbis built in safeguards against heretics and sectaries. We know of the "*Birkat Haminum*" (Ber. 26b) that was inserted to prevent Judeo-Christians from leading the service. Dr. Finkelstein proposes another test against the Sadducees, who rejected the concept of resurrection. This was the "*Gaburot.*" The Reader who ascended before the Ark was required to utter a singularly Pharasaic principle "to declare his faith in the doctrines of the Pharisees" (p. 112). The *Amidah,* Dr. Finkelstein therefore contends, was intended primarily for the Reader.

Dr. Finkelstein makes the interesting suggestions that the "*Me'ein Sheva*" (a) originated in Babylonia and (b) that it was the "Sabbath *Amidah* of the time of its origin" (p. 116), rather than a *summary* of the Friday evening *Amidah.* However, cf. Jacob Mann, "Genizah Fragments of the Palestine Order of Service," pp. 424 f. and 432, who proposes a diametrically opposite interpretation as well as Elbogen's earlier article, pp. 37-40.

Dr. Eric Werner ("The Doxology in Synagogue and Church," pp. 318-370) proposes his well-known concept of "leading motifs" (p. 351) that reflect "the musical atmosphere of that particular festival or of that liturgical unit." Of particular importance in this regard is the Reader's *Kaddish.* The editor of our collection unfor-

tunately performed a distinct disservice to Dr. Werner in omitting the musical portion of the monograph.

Dr. Werner makes a special mention of the tradition (earlier pointed out by Birnbaum) that Yehudai Gaon (700-764) "the ardent champion of genuine tradition" (p. 345), favored the early *Hazzanim* with the support of his authority which in turn further developed the tradition of *Hazzanut*. However, the sources indicate that the "*Hazzanut*" considered here was the rubric of an alphabetized and abbreviated *Amidah* of the *Minhah* service preceding the Sabbath or Festivals. The citation from *Sefer Haeshkol*, (edited Albeck, p. 104 ff.) infers nothing regarding the musical tradition (cf. Mann, in this volume, p. 411).

Of special interest is Nathan the Babylonian's description of the coronation ceremonies for the Exilarch. According to Dr. Werner, this is "the earliest account of the performance of a choir in addition to that of a professional *Hazzan* and the traditional response of a congregation" (p. 349). The text in Neubauer, *Medieval Jewish Chronicles*, II, p. 83, 1. 18, has *Hazzan Haknesset* opening at *Barukh Sheamar*, continuing with a responsorial Ps. 92 and *Pesukei Dezimrah*, while three lines further down "the *Hazzan* (sic) arises to intone *Nishmat*." This pattern is found often in the Gaonic literature of that period. Mann ("Genizah Fragments," op. cit. p. 382), commenting on a similar passage in *Seder Rav Amram* (I, 2b) says "It is questionable whether here by *Hazzan Haknesset* the Reader of the congregation *(Sheliah Zibbur)* is meant." Examining a contemporary text, Mann further comments: "We see thus that the Reader began with *Tefillot Yozer* . . . in Amram *Hazzan Haknesset* may really refer to the attendant of the synagogue, one of whose duties was also to open the service." (ibid, p. 383).

Dr. Werner adds a footnote that merits comment. "Even more interesting is the recently discovered (sic) text that it was Yehudai Gaon who introduced the Kol Nidrei, sung by the *Hazzan* in Sura." (p. 349). Dr. Werner cites the *Ginsei Schechter*, II, p. 120, as his source. However, the citation is Responsum #154 of Rabbi Solomon ibn Adret. The "peg" upon which Dr. Werner makes his assertion is the statement of Paltoi, Gaon of Pumbeditha, (842-858, a century after Yehudai Gaon) that "it is our custom (i.e., of Pumbeditha!) and of *Beit Rabbeinu B'Bavel*, (according to Ginzberg, this means Sura), that the *Sheliah Zibbur* recites *Sheheheyanu* and *Kol Nidrei* (sic) and *Barkhu*, et seq." The evidence to the contrary, however,

seems too substantial: Lewis, *Ozar Hageonim* XI in *Nedarim* #63, 64, 65, especially p. 23 n. 6, where the addition of Kol Nidrei into the statement is shown as a gloss by Rabbi Eliezer b. Joel Halevy, 11th century German Talmudist in his book *Sefer RaBiYah,* which is the source of Dr. Ginzberg's assertion: Ginzberg, *Geonica,* I, p. 96, n. 1, in *Hatarat Nedarim;* idem, *Ginzei Schechter,* II, p. 556; Assaf, *Tekufat Hageonim V'safrutam,* p. 165; Alfasi on *Nedarim,* end; Isaac ibn Ghayyat, *Shaarey Simhah,* I, 60b; *Tur Orah Hayyim* #619; Rosh to *Yoma VIII,* #28. The consensus must therefore be that although the practice of reciting *Kol Nidrei* in other locales was an established custom, it was not practiced in either of the two major centers of Babylonia, Sura or Pumbeditha, where *Hattarot Nedarim* was avoided. It was avoided to the degree that the Talmudic tractate *Nedarim* was not taught in either of the two schools. We can now understand Amram Gaon's characterization of the recitation of *Kol Nidrei* as "foolishness." (I, 47a).

Professor Solomon Schechter ("Genizah Specimens," pp. 373-378) achieved world-wide fame by his recognition in 1896 of a fragment of a Hebrew *Ben Sira* from the *Genizah* of the synagogue of Fostat in Egypt. The *Ben Sira* fragment was only one of many fragments collected there. The Bodleian Taylor-Schechter collection also contained fragments of prayer codices, specimens of which Dr. Schechter describes here.

Dr. Schechter suggests that on the basis of the paleography, the paper and the text, which he discusses in detail, the fragment represents "portions of the liturgy in their oldest form" (p. 373). Of especial interest is the fact that these texts are much shorter than even those "known to the Geonim" (p. 374), i.e., the Babylonian ritual.

It should be mentioned that the liturgies known to the European communities are Babylonian in origin. The dissolution of the Palestine Jewish community started with the destruction in the 1st century, followed by the convulsions of the 2nd, the conversion of Rome in the 4th, the victory of Islam in the 7th, and culminated in the blood baths of the Crusades of the 11th century. The trends, starting after the Bar Kokhba revolt, saw Jews leaving Palestine. Within a century, the center of Jewish life was shifted from the Holy Land to Babylonia. Although the power to fix the calendar and the supervision of the religious affairs of the Diaspora still remained in the hands of the Palestinian Patriarch as late as the end of the 4th

century (Ginzberg, Geonica I, p. 1), the suppression of the Patriarchiate during the period of Theodosian II in the 5th century marked the beginning of the rapid decline in the power structure of Jewish Palestine. It is after this period that the burgeoning Babylonian community entered into its period of growth. The Arab conquests that marked the victory of Islam in the 7th century started the movement that made Babylonian Judaism, its Talmud, and its practices dominant in the Western world.

The subject liturgy is reminiscent of, yet different than, that of our printed texts. Dr. Schechter, therefore, classifies the fragments as Palestinian in character. Their brevity betrays their age; they had as yet not been subject to the accretions of time, especially in the *Amidah*. Large blocks of liturgical rubric have found their way in and out of parts of this liturgy. Some examples:

a) *Raheim . . . al Yerushalayim Irekha* from our printed text of the *Birkat Hamazon* is used in the weekday *Amidah* for the *Birkat Yerushalayim* (p. 376). This reading also incorporates part of *Et Zemah David*. The total reading parallels that of the Palestinian Talmud and therefore indicates its Palestinian origin.

b) The *Kedushat Hashem* section of the weekday *Amidah* in the Palestinian version (p. 375 f.) is the same as that we now use only on the High Holidays *(Kadosh Attah)*.

c) The ending of the *Abodah* section of this weekday *Amidah* (ibid.) is reminiscent of the holiday rubric now known *(Sheot'kha B'Yirah Naavod)*.

d) The *Birkat Haminim* (ibid.) is obviously an old text. Instead of the antiseptic form found in the printed texts, it shows the uncensored forms *Meshumadim* (converts), *Nozrim* (Christians), and *Minim* (Sectarians).

The Babylonian meditation, *Elohai N'zor* (Ber. 17a) is completely missing from our text. Following an extremely abbreviated *Sim Shalom*, the *Amidah* concludes with Ps. 19:15 (p. 376).

The text reveals no *Kedushah* or *Kaddish* or other forms of congregational response, forms already in use in Gaonic times. This led Dr. Schechter to propose that the fragment represents "a codex written for private devotions" (p. 375). (However, cf. Jacob Mann's article, p. 411, where the solution lies in the Palestinian custom of reciting the *Kedushah* only on Sabbaths and holidays). Dr. Schechter

finds substantiation for his proposal in the inclusion of a short guide for home ritual, featuring *Birkot Nehenin* for ordinary occasions.

All of the Genizah fragments contain directions in Judeo-Arabic, the vernacular current in the Egyptian Jewish community.

Jacob Mann ("Genizah Fragments of the Palestinian Order of the Service," pp. 379-448) made his reputation in the scholarly world with his investigations into the Gaonic responsa ("The Responsa of the Babylonian Gaonim as a Source for Jewish History," *JQR*, n.s., VII, IX, and X) as well as Egyptian and Palestinian Jewry (*The Jews in Egypt and Palestine under the Fatimids*, 2 v.) He is therefore highly qualified to critically judge the Genizah fragments he examines. He questions Dr. Schechter's pronouncement regarding the Palestinian origin of the Genizah fragments discussed above. The fact that the fragments were found in the "Palestinian" synagogue in Fostat need not immediately recommend their "Palestinian" character and rubric. The constant ebb and flow of Jews between Egypt and Palestine may have only caused a diffusion that eventually resulted in a "*Minhag Mizri*" exemplification by Saadyah's *Siddur*, only recently critically published (1941). This *Siddur* was known far in the past (cf. Ginzberg, *Gaonica* I, P. 166 f.), and shows remarkable affinities to some of the fragments found.

Dr. Mann further suggests that the designation "Palestinian Synagogue" need not indicate unbending adherence to the rituals of Palestine. The ritual of Palestine itself may have been influenced by the constant interchange of religious leadership that the uncertain times between the 4th and 10th centuries experienced (p. 380). Proof of the intrusion of Babylonian custom into the Palestinian can be seen in the use of the conventional *Humash* for the weekly reading of the *Parshah* of the Annual Cycle, although the custom of Palestine was a Triennial one (p. 380 f.).

That there was a reverse influence, from Palestine on Babylonia, can also be shown. One example shows that the *Et Zemah David* was inserted in the alphabetical composition of a shortened "*Amidah*" used for *Minhah* before Sabbaths and holidays, increasing the number of blessings to nineteen and breaking the alphabetical progression.

The Palestinian *Shaharit* started with the *Zemirot* intoned by a member of the congregation. It is only at the *Yozer* that the *Sheliah Zibbur*, a higher official, assumes the leadership of the service.

Dr. Mann identifies one of the fragments as "probably part of Saadyah's *"Siddur"* (p. 383). Saadyah, however, always uses the term *Imam* in his Judeo-Arabic instructions. Assaf, in his translation (Davidson, I., S. Assaf, B. I. Joel, eds., *Siddur R. Saadyah Gaon*, Jerusalem, reprinted 1963) always translates this to *Hazzan*, never to *Hazzan Haknesseth* (p. 35 and passim).

Dr. Mann contrasts this fragment with *Seder Rav Amram*. Amram (I, 2b) classifies the body of prayers up to *Barukh Seamar* as private devotions. He prescribes that the *Hazzan Haknesseth* arise and intone the *Barukh Seamar*. The *Tefillat Yozer* are to be intoned by the *Sheliah Zibbur*, who also repeats the *Amidah*. Mann infers from the use of these two terms that the former term reflects the synagogue attendant who opened the service as one of his prescribed duties (p. 383).

This, however, opens the question regarding the *Hazzanim* of *Soferim* X 18 who are required to recite certain rubrics. Does *Hazzan* here apply to the "synagogue attendant" or to the *Hazzan* as *Sheliah Zibbur?*

A further question in this same direction is generated by Fragment 9a (Codex Turin 51), p. 420. This fragment prescribes the ritual for *Minha*. Here the *"Shaz"* arises and recites the Reader's Kaddish, yet one line further down, the *"Hazzan"* (sic) initiates the repetition of the *Amidah*. Could these have been two officiants?

Although partially included in Saadyah's *Siddur* and fully prescribed in *Soferim* XVII, 11, and Amram (I, 3a), the "Palestinian" fragments of the beginning of the *Shaharit* omit the Psalms as complete Psalms although the fragments recite some of the verses. Dr. Mann proposes that this is the real meaning of the terms *Pesukei D'zimrah* and *Pirkei D'zimrah*, verses or selections rather than the complete Psalms.

The Torah blessings of the two rituals also differed. Our current usage *"Asher Bahar Banu"* is Babylonian (Ber. 11b). The Palestinian form is that quoted in *Soferim* XIII, 8, *Hanoten Torah min Hashamayim,"* also prescribed for the regular morning reading from the *Humash* (p. 390).

According to the Palestinian ritual, the Friday evening service started with Ps. 121, *"Esa Einai"* or Pss. 92 and 93. The *"Kabbalat Shabbat"* found in our current printed editions was a product of the late 16th century.

Nor was *V'shamru* (Ex. 31:16-17) part of either the Palestinian or Suran liturgy. Idelson's contention (Jewish Liturgy, p. 131) that its usage found Gaonic sanction finds no support in the literary sources, as far as I can determine.

One of the fragments examined reveals early practices regarding the congregational recitation of the *Kiddush*. Apparently, it consisted of *Vayekhulu* and *Magen Abot*. It was preceded by the Reader's declaration *"Eit L'Kaddeish,"* primarily "for strangers and also for those who do not know how to say the *Kiddush*" (p. 423). It is from this evidence and Yer. Ber. IId that Dr. Mann determines that the *"Me'ein Sheva"* had its origins in Palestine. In the *"Yerushalmi"* it is prescribed as a congregational *Kiddush* for the Reader when "wine is not available."

In Babylonia, apparently the congregational *Kiddush* had been recited over wine. The parallel custom of using *"Magein Abot"* in the absence of wine, is designated as a Babylonian borrowing from the Palestinian rite (p. 427). All of the writers (Finkelstein, Elbogen, Mann, Marmorstein) are unanimous in their categorizing the *Me'ein Sheva"* as a prayer specifically for the *Sheliah Zibbur*. It is also one of the very few parts of the liturgy that must be recited in the presence of a *minyan*. Its function fully reveals the need for the *"Shaz."* The repetition, closely followed by the congregation, helps all those present to fulfill their liturgical requirements. Errors in the private recitation of the *Amidah* are reconciled by the responsorial "Amen" at its end.

Mann reveals almost as an aside the fact that our closing hymn *"Ein Keiloheinu"* originally started with the *"Barukh"* verse and was recited as part of the Saturday night liturgy (p. 424 f.).

David Kaufmann contributes an exciting study, "The Prayer-Book According to the Ritual of England before 1290" (pp. 459-502). The heretofore unknown ritual, considered lost after the expulsion of the Jews from England, was accidentally discovered in a library in Leipzig. Entitled *Etz Hayyim*, the volume is a "Compendium of Ritual Law and the Principles of Jurisprudence" written by Jacob ben Jehudah, *Hazzan* (sic) of London.

Here, too, the earliest the *"Sheliah Zibbur"* ascended the pulpit was to the *Yozer* section after *Yishtabah* "for the recitation of the *Berakha* (sic)". The next indication for the *"Shaz"* is at the *Kaddish* with an indication of a concurrent congregational meditation.

The *Shema* was to have been recited by the congregation *b'dikduk uv'niggun* (p. 478).

The volume is a worthwhile one in that it provides a collection of monographs in the development of the liturgy. Both the editor and the publisher should be commended. However, it would seem that the *raison* behind *this* collection was the availability of the texts in material already published by the publishers. Yet, there seems to have been no attempt either to correlate citations printed with the other studies in the same volume, or to provide some collative guide. A further weakness concerns the artificial limitations imposed by the restriction to the *JQR*, *o.s.* and the *HUCA*.

I believe that these monographs represent seminal efforts. Nevertheless, the volume is not representative enough to provide a general approach to liturgical inquiry. In many ways, it also represents idiosyncracies of the various scholars. Among them are unhappy misquotations that may or may not be crucial to the structures of the various theses (cf. p. 332, n. 49; p. 367, n. 148; et seq.).

We hope that this will be the first of many such efforts by editor and publisher.

THE CULTURAL LEADERSHIP ROLE OF THE CANTOR

IRENE HESKES

Congratulating some noted musicians upon their performances at a Jerusalem concert earlier this year, Premier Golda Meir remarked that: "Art often both alleviates and memorializes human suffering and thereby helps us to transcend our pain." Paradoxically, we find all too much evidence today that despite humanity's transcendant needs, the arts do not fare well in a world full of general anxiety, social tensions, and personal despair. This is precisely the dilemma of the cultural arts, and of artists, in our contemporary American society. For the Jews here, it is a significant aspect of our identity crisis.

Our particular concern is for the musical art in the context of the other art expressions. Today, there are dangerous gaps of communication btween composers, performers, and audiences. The new musical languages challenge previous definitions of musical experiences as well as standards for creativity and for performance. Reflecting this era of general unrest, are current musical conflicts regarding religious music and its secular or "profane" expressions of theological concepts. Witness the proliferation of public arguments among liturgical musicians of all faiths concerning the latest idioms of rock, country-folk, jazz, electronically-produced sound, and, too, the numerous accusations by congregational critics of "cynical plasticity," "cliched sentimentality," "hyper-commercialism." Yet, one must acknowledge that there is healthful vitality in most of this experimentation and innovation, and the excitement generated around these forces of change can ultimately result in constructive and selective cultural development. Moreover, it is precisely such newer concepts which are attracting young musicians to the liturgy —youth to the music of the synagogue.

Admittedly, the "open-door policy" has pitfalls, and for Jewish liturgical music especially, safeguards must sensitively be set up with the intentions of encouraging and supporting artistic expression while maintaining the structure and essence of our *nusach ha-tefillah.*

Irene Heskes is the Staff Music Consultant of the National Jewish Music Council, sponsored by the National Jewish Welfare Board. This Fall 1971, her new book has been issued titled: STUDIES IN JEWISH MUSIC: THE COLLECTED WRITINGS OF A. W. BINDER, published by Bloch Publishing Company.

The best method is adequate education. The new ideas must not be kept out of our synagogues. Bear in mind how extreme an innovator Salomone Rossi was in his own day!

There is a natural relationship between on-going life and the creative arts which cannot be saparated from common experience. In this age of world-wide *angst,* those artists who address themselves to youth or to particular causes are the folk-heroes of our society. There is glorification of the "free spirit" in these artistic expressions. Yet, isn't this really an adaptation of the hasidic idea of *hishtaptchut ha-nefesh*—"outpouring of the soul"? Particularly for Jews, isn't the current quest to reach youth and to address issues really a search for our own evanescent diasporic identity?

There is an *even broader* aspect to our Jewish communal needs which must be recognized in order to be properly served. Amplifying the benchmarks of our American society, youth relates to *life,* education relates to *liberty,* and art relates to *the pursuit of happiness.* The latter is that quality for life which J. B. Priestley in his essay "The Secret Dream" has termed: "the nourishment of the heart." Tending to the heart and soul is the special mission of religion. Therefore, this is the natural purpose of the synagogue, to which accomplishment the religious leaders of American Judaism—rabbis and cantors—must direct their energies. It follows that artistic expressions of *all types* within the synagogue ought not to be considered frivolous or extraneous activities, but rather essentialities for the communal mission. Moreover, such purposeful creative leadership should be shared among all types of Jewish community groupings. Ultimately it will redound to the greater good of the general American public. The practical goals are to turn passivity into creativity, observance to participation, emotional stress to esthetic activity—doubt into faith. The focus is upon the historic ideals and cultural heritage of our people.

Fundamentals for any relevant on-going program of Jewish cultural endeavor are support, involvement, and productivity at the local level. There, resources of talent, materials and inspiration are readily to be found, if sought out! At this point, the professional "artist-in-residence" of each community can assume directive leadership. The CANTOR is unique in that he generally is the only year-round employed "artist-in-residence" in his locale, and this is in sharp contrast ployed "artist-in-residence" in his locale; and this is in sharp contrast to the other art forms of dance, theatre, fine arts, and literature.

Therefore, the CANTOR in particular is afforded the singular opportunity for such leadership in which he can marshal all the other varied creative media, as well as music. He can serve both the spiritual and esthetic needs of the membership in his congregation. As a trained musician, he should be available in consultation to the general community bridging through manifold musical activities many separate entities—age levels, religious affiliations, racial groups. His leadership can give the guidelines through his own musical ideas and professional performances, incorporating other art forms into those varied programming events. Of course, his own skills would grow commensurately and find satisfying fruition with each undertaking.

Clearly, the mantle of cultural arts leadership has fallen—either with light grace or with heavy burden—upon the shoulders of the cantorate, especially in the smaller communities. For American Jews, the arena of Jewish education has moved into the community rather than the classroom. The Jewish Community Centers and the synagogues can teach, lead, and (yes!) heal by their community impact much more readily than *within* their own particular edifices alone. Such unity of positive outlook and cooperative understanding will develop and grow with the fulfillment of each successful community cultural project.

What of the individual CANTOR? Hasn't he, by natural talent and professional training, a much larger artistic and religious role, a broader contribution to make, than the everyday routine, albeit devoted and spiritually motivated? He is basically a musical craftsman in the service of his people—*sheliach tsibbur,* in the highest sense, the vocal expression of Judaism itself. How far shall those responsibilities be extended? The present cultural needs of our people are so significant, the obligations we owe to the American society are so insistent, there cannot be any justification for competitive stress between centers and synagogues, between different synagogues, between rabbis and CANTORS.

However, the practical implemtentation of noble objectives make for difficulties that might crush the energies as well as spirits of strong men. CANTORS are generally over-worked and often underappreciated, and thus are entitled to ponder the value to themselves of undertaking broader goals and heavier schedules. Can one strive for higher ideals in the midst of the everyday pragmatic problems of

personal life? Is the CANTOR truly a creative artist of sublime inspiration? Not everyone is, but the fortunate ones are!

To possess a sense of artistic value, to merge one's own personality with something important and beyond one's self, to avow an esthetic sense of perfection in this otherwise imperfect world, surely imposes on a human life incredible labors. Yet, without such aspiration and struggle, life sinks back into passive mediocrity.

The definition of perfectibility has been made by man's fashioning of a creative heritage in his rise through history. The heroic human survival is reflected in epochs of esthetic and intellectual achievement. Especially for Jews, our cultural heritage is delineated through the scope of our particular history as a thrust into destiny. Therein lies the measure of our individual selves, of the shape of the era in which we have striven, and of the ideals which have ennobled our lifetime.

ERRATA

For technical reasons we were unable to publish, in our last issue, the musical examples in conjunction with an article by Hazzan Abraham Lubin on "The Influence of Jewish Music and Thought in Certain Music of Leonard Bernstein".

We apologize to the author and print below the section containing the musical examples.

II. SYMPHONY NO. 1 — JEREMIAH

The first published work by Leonard Bernstein was a Sonata for Clarinet and Piano which was written in 1941. His first major orchestral work was the *Symphony No. 1, Jeremiah.* This work which was completed in December of 1942, was significantly enough dedicated to the composer's father who had always impressed upon his son a love for the Prophetic books of the Bible.

The first performance was given by the Pittsburgh Symphony Orchestra, Leonard Bernstein conducting, with Jennie Tourel, soloist, January 28, 1944.

The symphony contains only three movements which were respectively entitled "Prophecy", "Profanation" and "Lamentation". The last movement actually utilizes text from the Book of Lamentations in the original Hebrew. This is to be sung by a mezzo-soprano.

The work is unquestionably one which, throughout its three movements, incorporates motifs of the Jewish musical tradition.

The renowned Jewish composer Max Helfman has made the following comments regarding the Jewish musical motifs found in the *Jeremiah Symphony:*

> The two basic sources of genuine Hebraic music are: the cantillation of the Bible and liturgical chant of the synagogue.
>
> > Like many another ancient sacred scripture, the Hebrew Bible, when publicly read in a house of worship, is always chanted in a prescribed manner called cantillation. To each work on the printed page is attached a sign, a neume called 'trope'. In addition to its accentual and syntatical meaning, each trope has a definite musical signification.

4. John Gruen and Ken Heyman, *The Private World of Leonard Bernstein,* (New York: A Ridge Press Book, The Viking Press, 1968), p. 37.

Though there are only twenty-eight tropal signs, these represent many hundreds of different tonal motives, inasmuch as the same sign has a different musical meaning depending upon the book of the Bible at the time of its reading, and whether the readers are of the Ashkenazic tradition (Jews from northeast Europe) or of the Sephardic tradition (Jews of southeast Europe).

The second source is 'Nussach', the traditional modes of chanting the liturgy. Each mode consists of a number of characteristic motives: initial, pausal, modulatory, pen-ultimate and final. At times these motives are used literally, but most often they are the basis for improvisation.

Jeremiah is fashioned almost exclusively on the Ashkenazic cantillation used for chanting the prophetic portion on the Sabbath, the mode of chanting Lamentations on 'Tisha B'av' (the ninth day of Ab), in commemoration of the destruction of the Temple, and finally, on general 'Nussach' motives for festival and penitental prayers.[5]

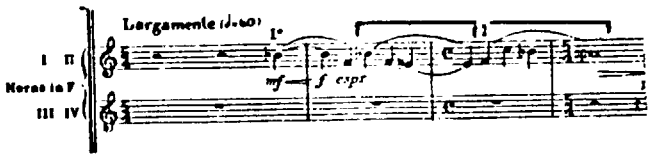
In analyzing the work in more detail, we find that the main theme of the first movement which is pronounced by the two solo French horns is a direct quotation of two phrases used in the liturgical chants of the synagogue. The first half is derived from the "Amidah" cadence which is found in the section of the service known as the "Eighteen Blessings". This standing silent prayer is recited by the congregation and then repeated by the cantor in chant. This particular cadence is chanted on festivals and is the motif for certain prayers in the High Holy Day liturgy. The second part of this movement's opening theme is based on the improvisational extension of the cantor when chanting the entire "Eighteen Blessings". Both these phrases are very common in the liturgical repertoire of the synagogue.

Below we find a comparison between the theme Bernstein used for his first movement and the liturgical chant which contains the germ motif of Bernstein.[6]

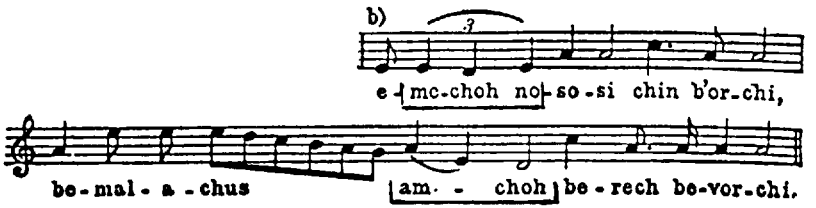
5. Max Helfman, *Notes on the Program,* New York: Philharmonic Hall — Lincoln Center, October 16, 1963, p. B.

6. Leonard Bernstein, *Jeremiah Symphony,* (New York: Harms, Inc., 1943), p. 3.

Jeremiah Symphony, opening theme



Idelsohn: Liturgical chant.



The liturgical example immediately above is by the renowned Jewish musicologist A. Z. Idelsohn.[7]

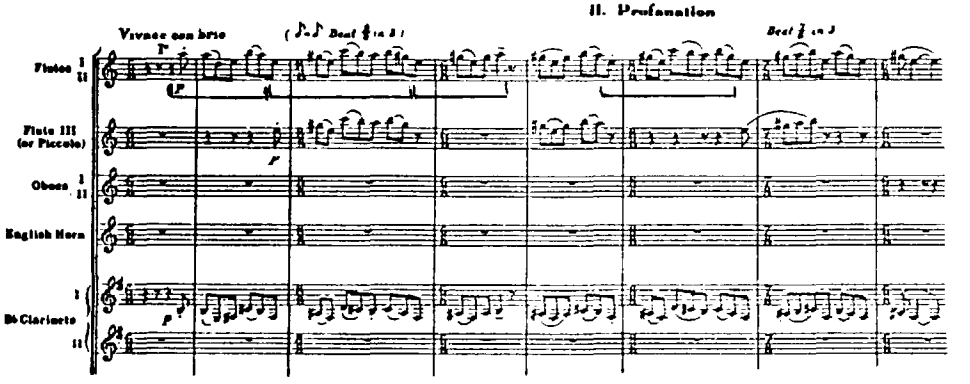
The opening theme by the horns is heard again in the second and third movements, in various situations, indicating how important a theme this is in the total scheme of the symphony. It is indeed the integrating element of the entire work.

The second movement "Profanation" is based almost entirely on a number of cantillations which are used to chant the Prophetic sections of the Bible during the Sabbath morning service.

In the first eight measures Bernstein quotes seven of these melodic formulae known as "Ta'amin" (cantillations). They are introduced by the flutes and clarinets:[8]

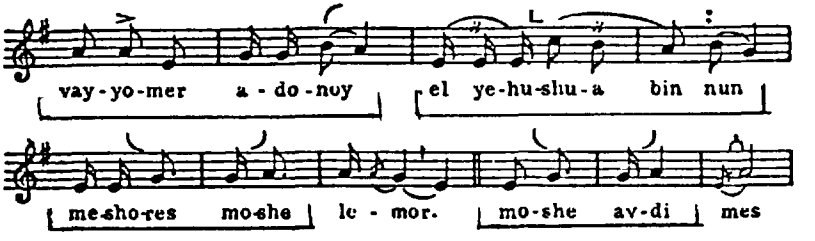
7. A. Z. Idelsohn, *Jewish Music In Its Historical Development,* (New York: Schocken Books, 1967), p. 140.

8. Bernstein, *Jeremiah,* p. 14.



Compare the above melodic line with the quotation below which are cantillations used in chanting the Prophetic portion of the Bible according to Idelsohn.[9]

Idelsohn: Prophetic cantillations



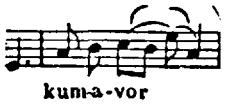
After a short extension of Bernstein's "Profanation" he introduces yet another one of these cantillations:[10]

Bernstein: "Profanation" theme — extended

The above compared to the corresponding cantillation below quoted by Idelsohn reveals a striking resemblance between the two examples.

9. Idelsohn, *Jewish Music*, p. 53.
10. Bernstein, *Jeremiah*, p. 15.

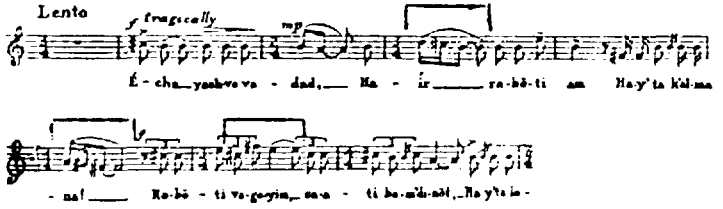
Idelsohn: cantillation example.[11]



In the final movement "Lamentation", we have for the first time the introduction of Hebrew texts from the Book of Lamentations, to be sung by a mezzo-soprano soloist.

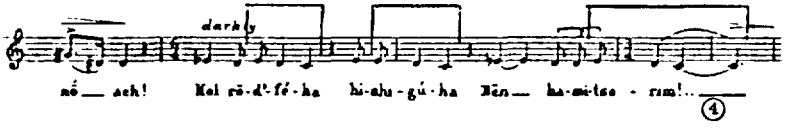
Motifs used for the texts are based on the traditional cantillations used in chanting the Book of Lamentations. This book is chanted on "Tisha B'av", the holiday commemorating the destruction of the Temple and the City of Jerusalem in 70 A.D.

Bernstein: opening line of "Lamentation".[12]



In examining this melodic line, we note in the fourth and in the sixth measures a melodic turn of three notes down the scale within the interval of a minor third. This is repeated again later on in this movement in a much slower tempo:

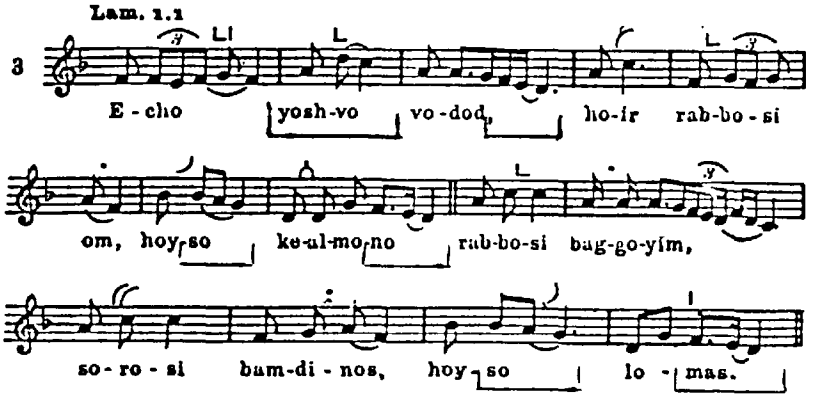
Bernstein: "Lamentation" motif continued.[13]



Let us now compare the above two examples from *Jeremiah* with Idelsohn's table of Lamentation cantillations:

11. Idelsohn, *Jewish Music*, p. 53.
12. Bernstein, *Jeremiah*, p. 47.
13. *Ibid.*, p. 50.

Idelsohn: Table of "Lamentation" cantillations.[14]



We find that in the third, seventh, eighth, thirteenth and fourteenth measures, the same melodic pattern occurs. Note also the similarity between Bernstein's melodic line in the seventh measure of the first example illustrated and the second measure in Idelsohn's example cited immediately above.

Commenting about this symphony the Jewish musicologist Israel Rabinovitch wrote: "It is worthy of note, too, that right from the beginning, Bernstein submitted to the fascination which Jewish themes held for him."[15]

Arthur Holde wrote of Bernstein: "In his symphonic poem *Jeremiah* he expressed a fervor which seemed to spring from a powerful religious impulse."[16]

Another Jewish musicologist, Albert Weisser in commenting on Bernstein's *Jeremiah* wrote that it is a "work of undoubted brilliance and felicitous lyricism" which "evokes a happy mixture of the Hebraic and the American."[17]

Finally it is worth noting that on May 16, 1944 the *Jeremiah Symphony* received the New York Music Critics Circle Award as "the outstanding orchestral work by an American composer" introduced that season.

This last fact reaffirms our contention that in the final analysis, the worth of any creative expression must be judged solely by the inner qualities of strength and beauty which it may or may not possess. Any other consideration such as we have pursued here, is significant only insomuch as it was our purpose to study the work from a musicological or ethnomusicological point of view.

14. Idelsohn, *Jewish Music*, p. 54.

15. Israel Rabinovitch, *Of Jewish Music*, (Montreal: The Book Center, 1952), p. 302.

16. Artur Holde, *Jews in Music.* (London: Peter Owen, 1960, p. 344.

17. Albert Weisser, *The Modern Renaissance of Jewish Music,* (New

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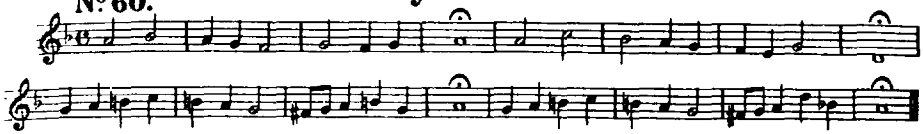
שחרית לשבת

Hymne III.

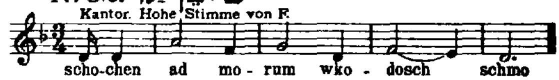
Nº 60.



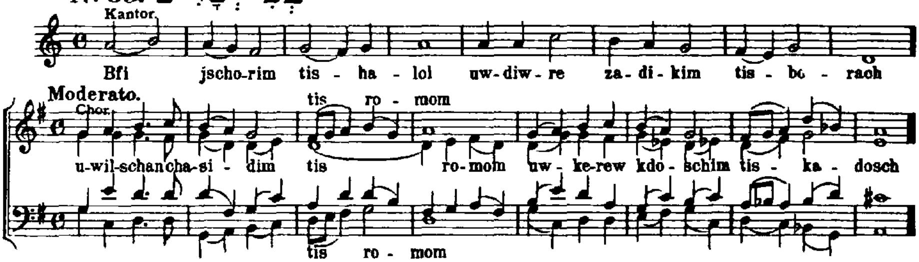
Hymne IV.

Nº 61.

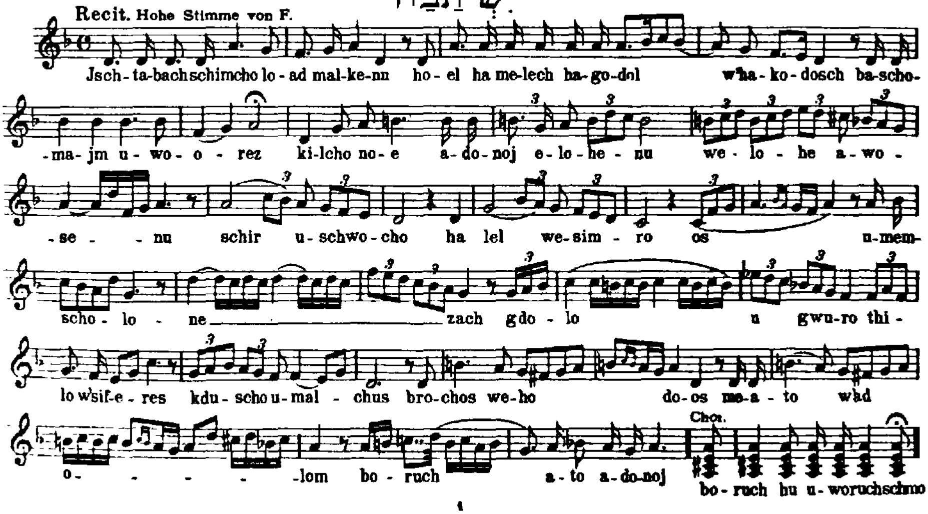
Nº 62. שׁוֹכֵן עַד

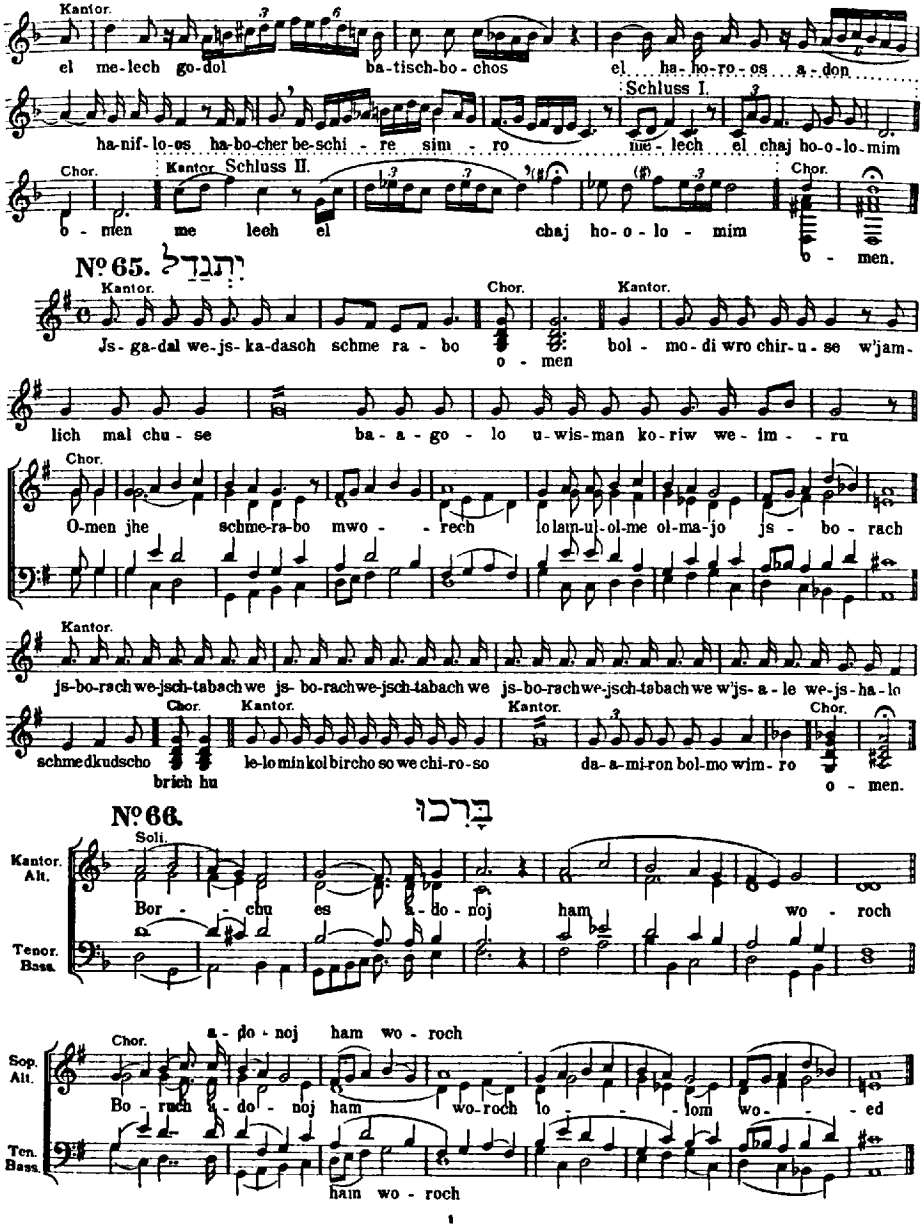


Nº 63. בְּפִי יְשָׁרִים



Nº 64. יִשְׁתַּבַּח

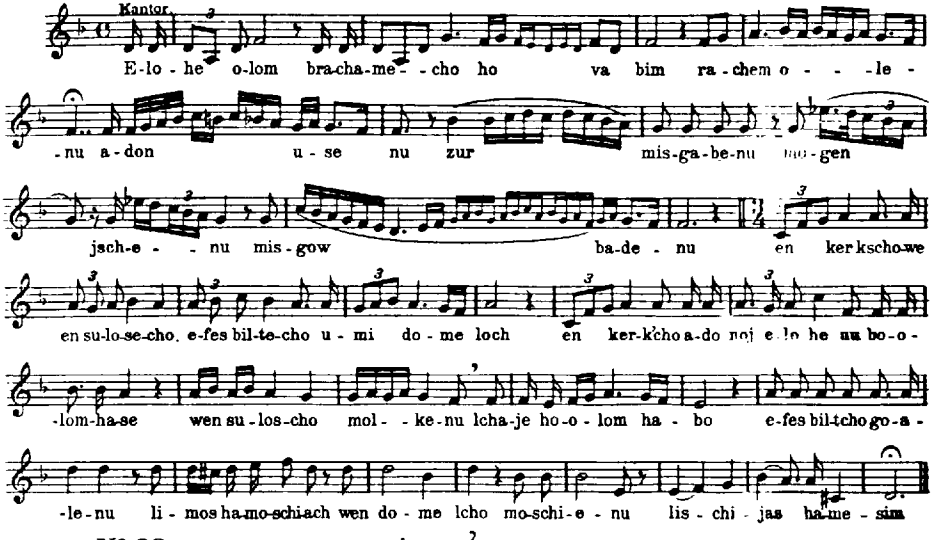



Kantor.
el me-lech go-dol ba-tisch-bo-chos el ha-ho-ro-os a-don
Schluss I.
ha-nif-lo-os ha-bo-cher be-schi-re sim-ro me-lech el chaj ho-o-lo-mim
Chor.
Kantor. Schluss II.
o-men me lech el chaj ho-o-lo-mim
Chor.
o-men.
№ 65. יִתְגַּדַּל
Kantor.
Chor.
Kantor.
Js-ga-dal we-js-ka-dasch schme ra-bo
o-men
bol-mo-di wro chir-u-se w'jam-
lich mal chu-se ba-a-go-lo u-wis-man ko-riw we-im-ru
Chor.
O-men jhe schme-ra-bo mwo-rech lolam-ul-ol-me ol-ma-jo js-bo-rach
Kantor.
js-bo-rach we-jsch-tabach we js-bo-rach we-jsch-tabach we js-bo-rach we-jsch-tabach we w'js-a-le we-js-ha-lo
Chor.
Kantor.
Chor.
schme dkudscho brich hu
le-lo min kol bircho so we chi-ro-so
da-a-mi-ron bol-mo wim-ro
o-men.
№ 66.
בָּרְכוּ
Soli.
Kantor. Alt.
Tenor. Bass.
Bor-chu es a-do-noj ham wo-roch
Chor.
a-do-noj ham wo-roch
Sop. Alt.
Ten. Bass.
Bo-rach a-do-noj ham wo-roch lo-lom wo-ed
ham wo-roch

Nº 67. אֱלֹהֵי עוֹלָם

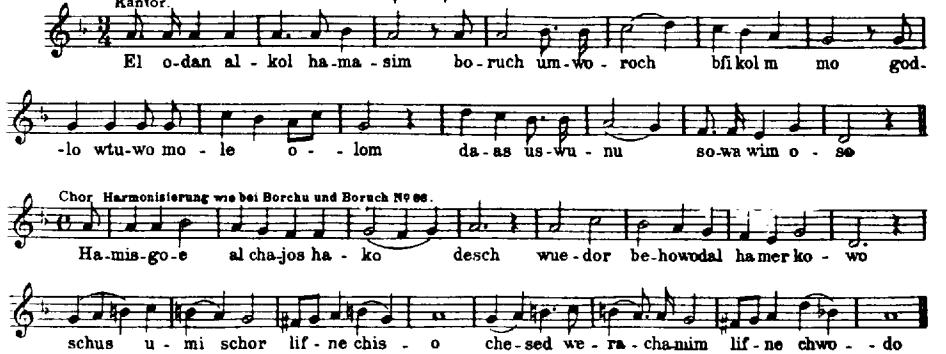
Recit.

Kantor.



Nº 68. אֵל אָדוֹן

Kantor.

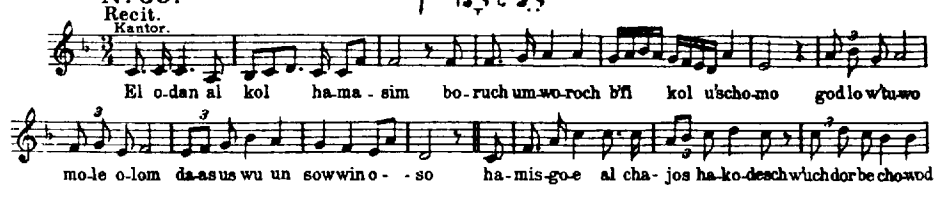


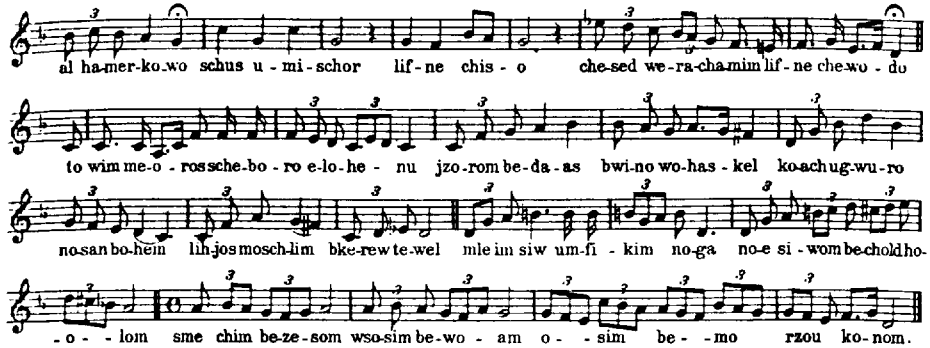
Chor. Harmonisierung wie bei Borchu und Boruch Nº 66.

Nº 69. אֵל אָדוֹן

Recit.

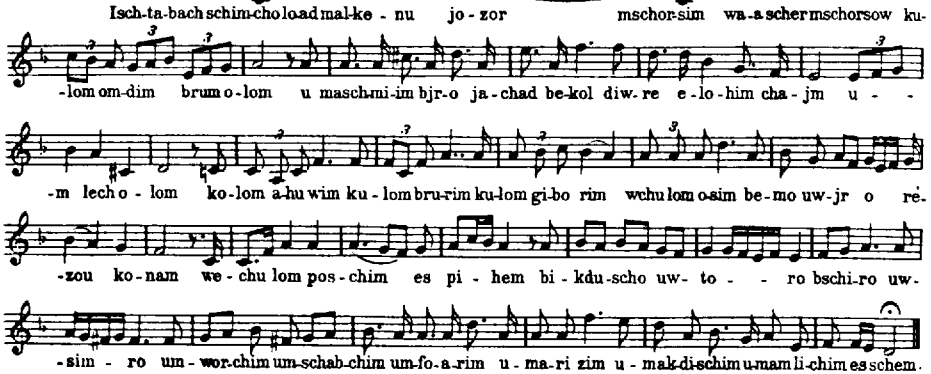
Kantor.



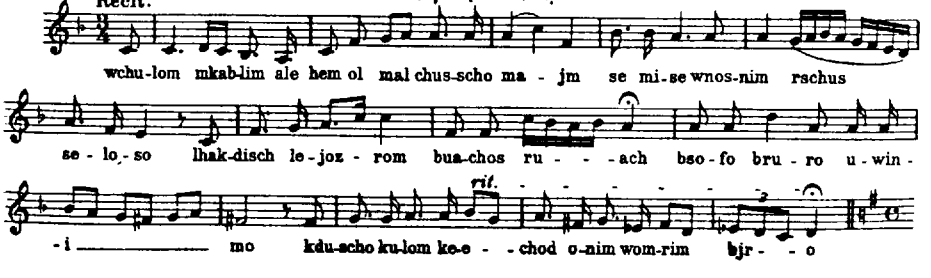


Das „Per wechowod" wird wie „Hamisgoe" und das „Schewuch" wie „Mleim" recitiert oder vom Chor gesungen.

№70. Recit. תִּתְבָּרַךְ

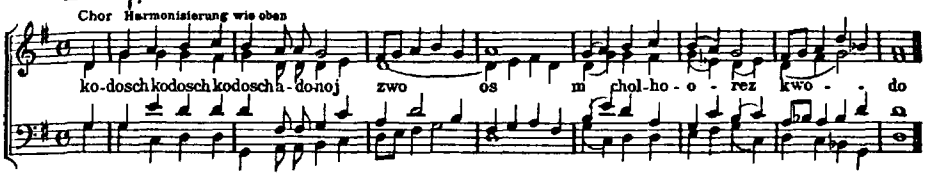


№71. Recit. וְכֻלָּם מְקַבְּלִים



קדוש

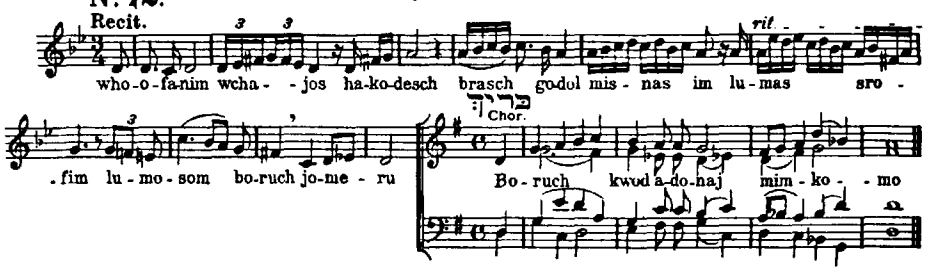
Chor Harmonisierung wie oben



וְהָאוֹפַנִּים

№ 72.

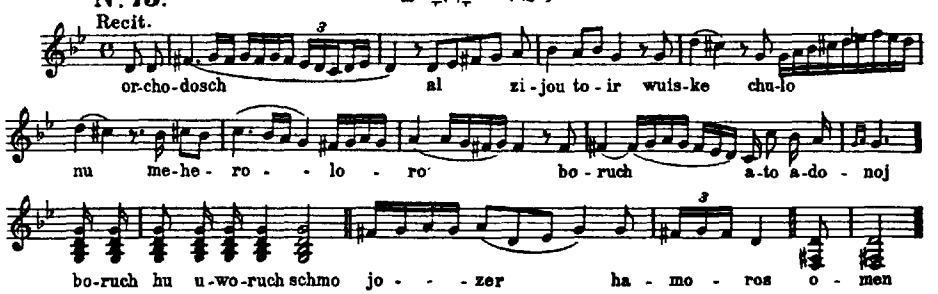
Recit.



אוֹר חָדָשׁ

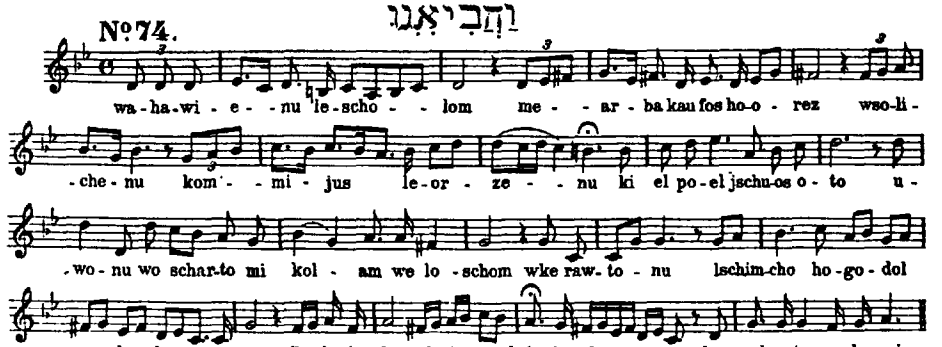
№ 73.

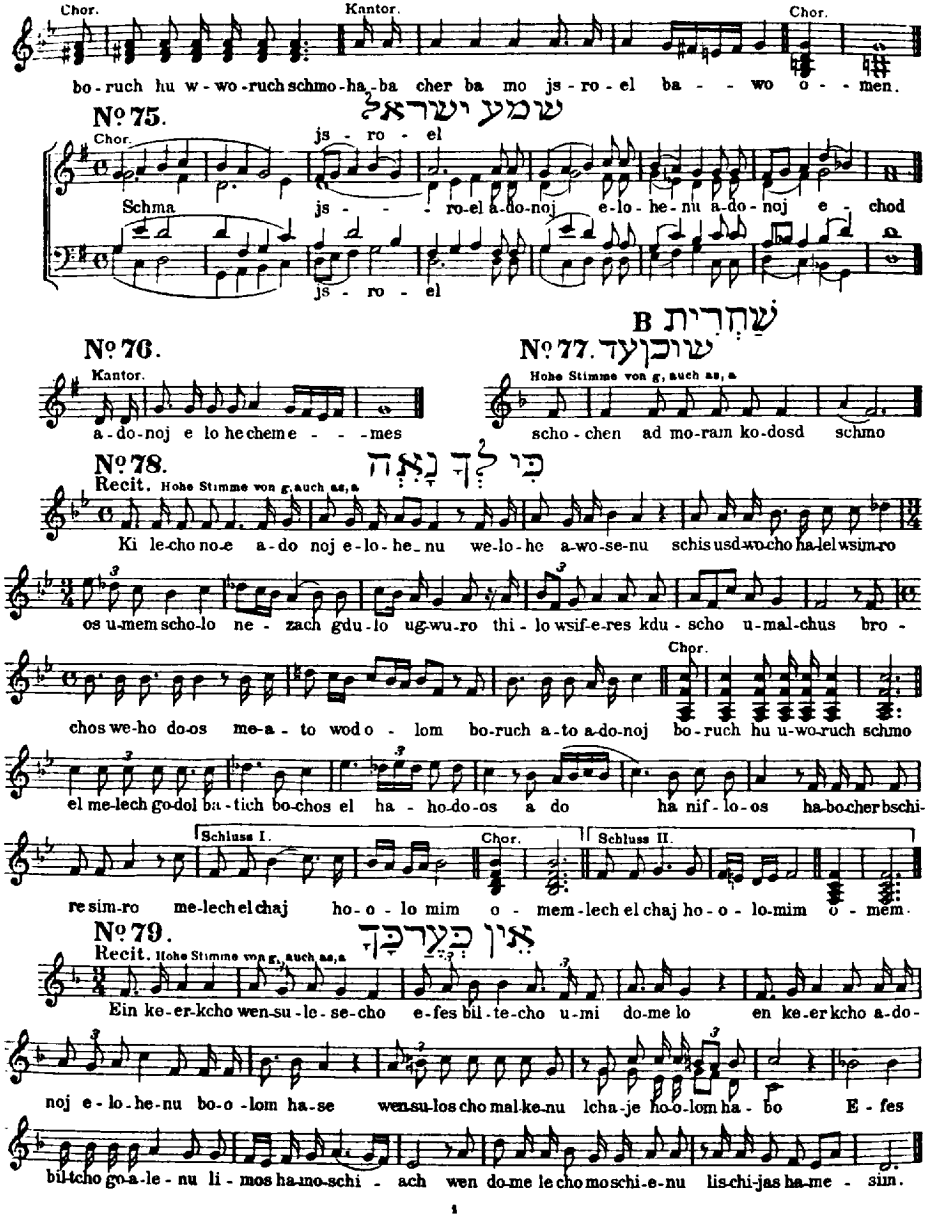
Recit.



וְהָבִיאֵנוּ

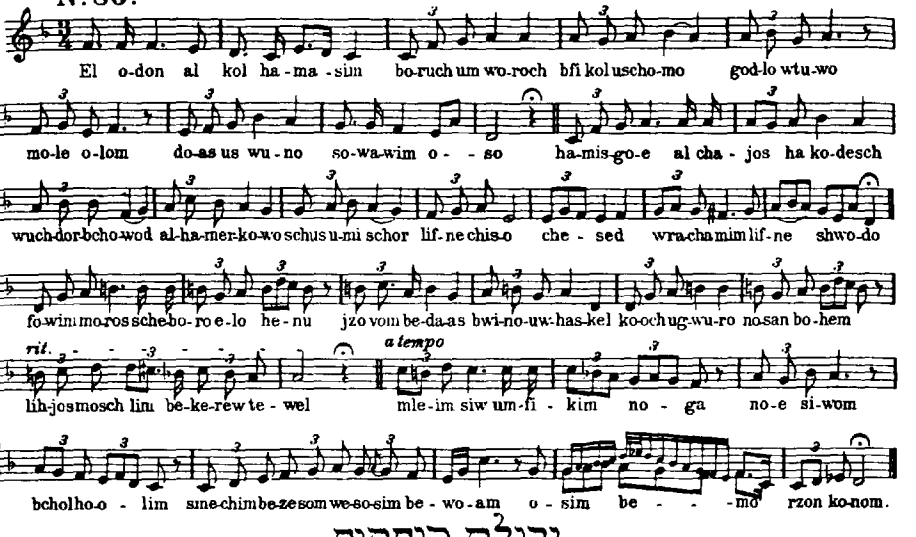
№ 74.




Chor.
Kantor.
Chor.
bo-ruch hu w-wo-ruch schmo-ha-ba cher ba mo js-ro-el ba - - wo o - - men.
№ 75.
שמע ישראל
Chor.
js - ro - el
Schma js - - - ro-el a-do-noj e-lo-he-nu a-do-noj e - chod
js - ro - el
שַׁחֲרִית B
№ 76.
№ 77. שוכנעד
Kantor.
Hohe Stimme von g, auch as, a
a-do-noj e lo he cheme - - - mes
scho-chen ad mo-rain ko-dosd schmo
№ 78.
כִּי לְךָ נָאֶה
Recit. Hohe Stimme von g, auch as, a
Ki le-cho no-e a-do noj e-lo-he-nu we-lo-he a-wo-se-nu schis usd-wo-cho ha-lel wsim-ro
os u-mem scho-lo ne - zach gdu-lo ug-wu-ro thi-lo wsif-e-res kdu-scho u-mal-chus bro -
Chor.
chos we-ho do-os me-a - to wdo - lom bo-ruch a-to a-do-noj bo-ruch hu u-wo-ruch schmo
el me-lech go-dol ba-tich bo-chos el ha - ho-do-os a do ha nif-lo-os ha-bo-cher bschi-
Schluss I.
Chor.
Schluss II.
re sim-ro me-lech el chaj ho-o-lo mim o - mem-lech el chaj ho-o-lo-mim o - mem.
№ 79.
אין כֵּאלֹהֵינוּ
Recit. Hohe Stimme von g, auch as, a
Ein ke-er-kcho wen-su-le-se-cho e-fes bil-te-cho u-mi do-me lo en ke-er kcho a-do-
noj e-lo-he-nu bo-o-lom ha-se wen-su-los cho mal-ke-nu lcha-je ho-o-lom ha-bo E-fes
bil-tcho go-a-le-nu li-mos ha-no-schi - ach wen do-me le cho mo schi-e-nu lis-chi-jas ha-me - sim.

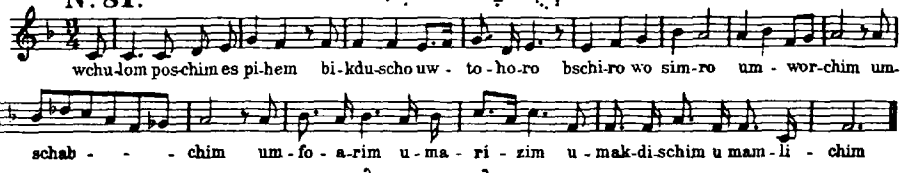
אֵל אָדוֹן

Nº 80.



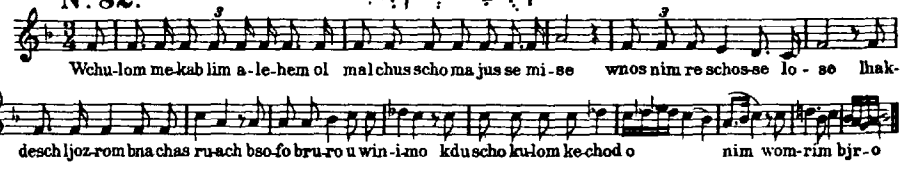
וְכֹלָם כּוֹתְרִים

Nº 81.



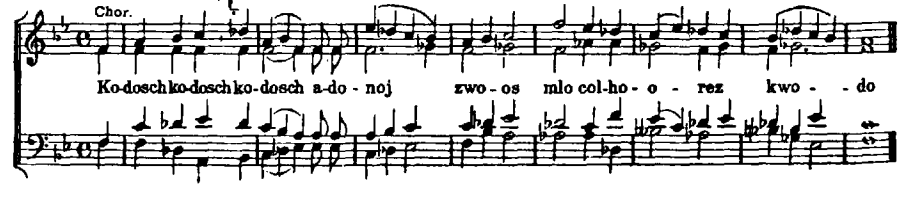
וְכֻלָּם מְקַבְּלִים

Nº 82.



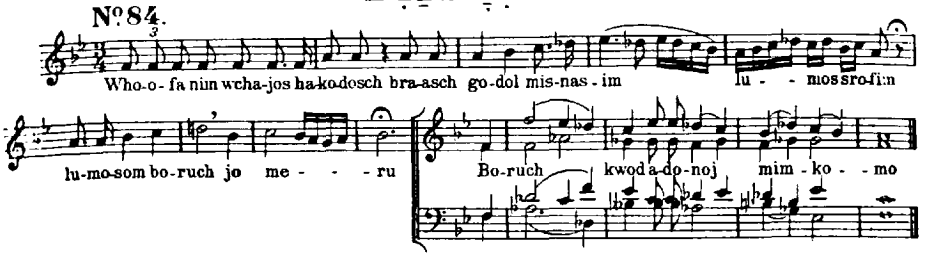
קדוש

Nº 83.



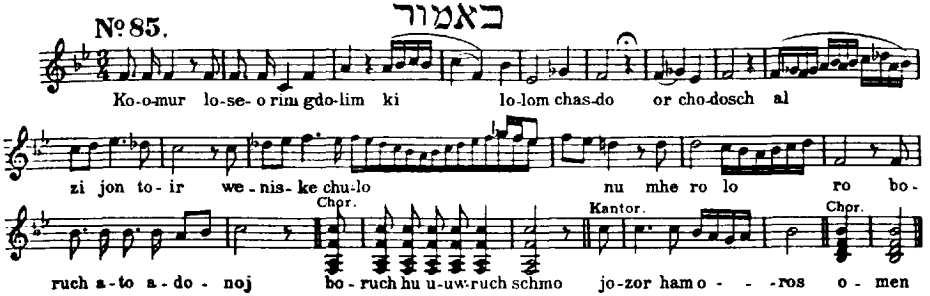
וְהָאוֹפָנִים

№ 84.



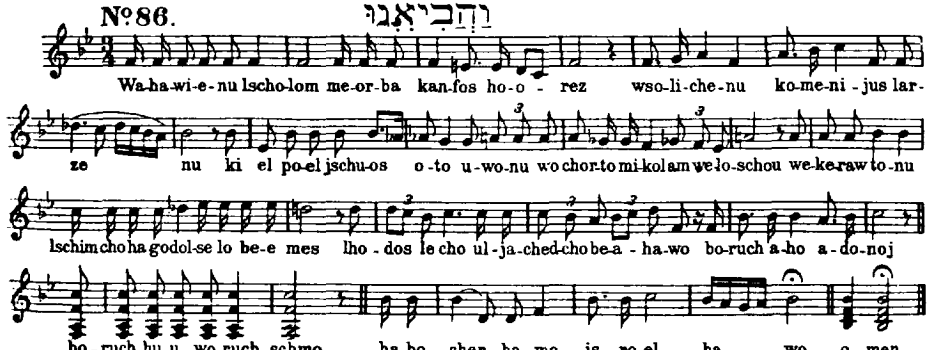
בְּאָמוּר

№ 85.



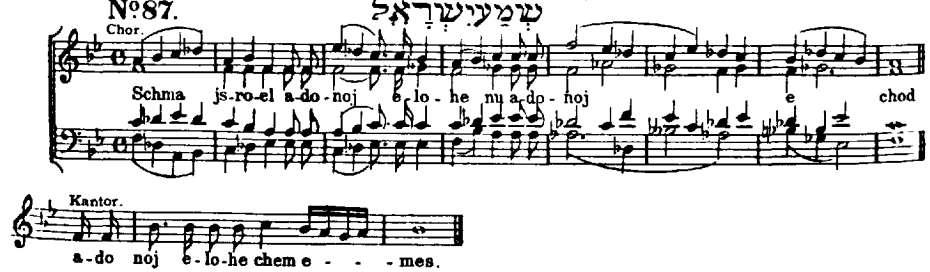
וְהַבִּיאָנוּ

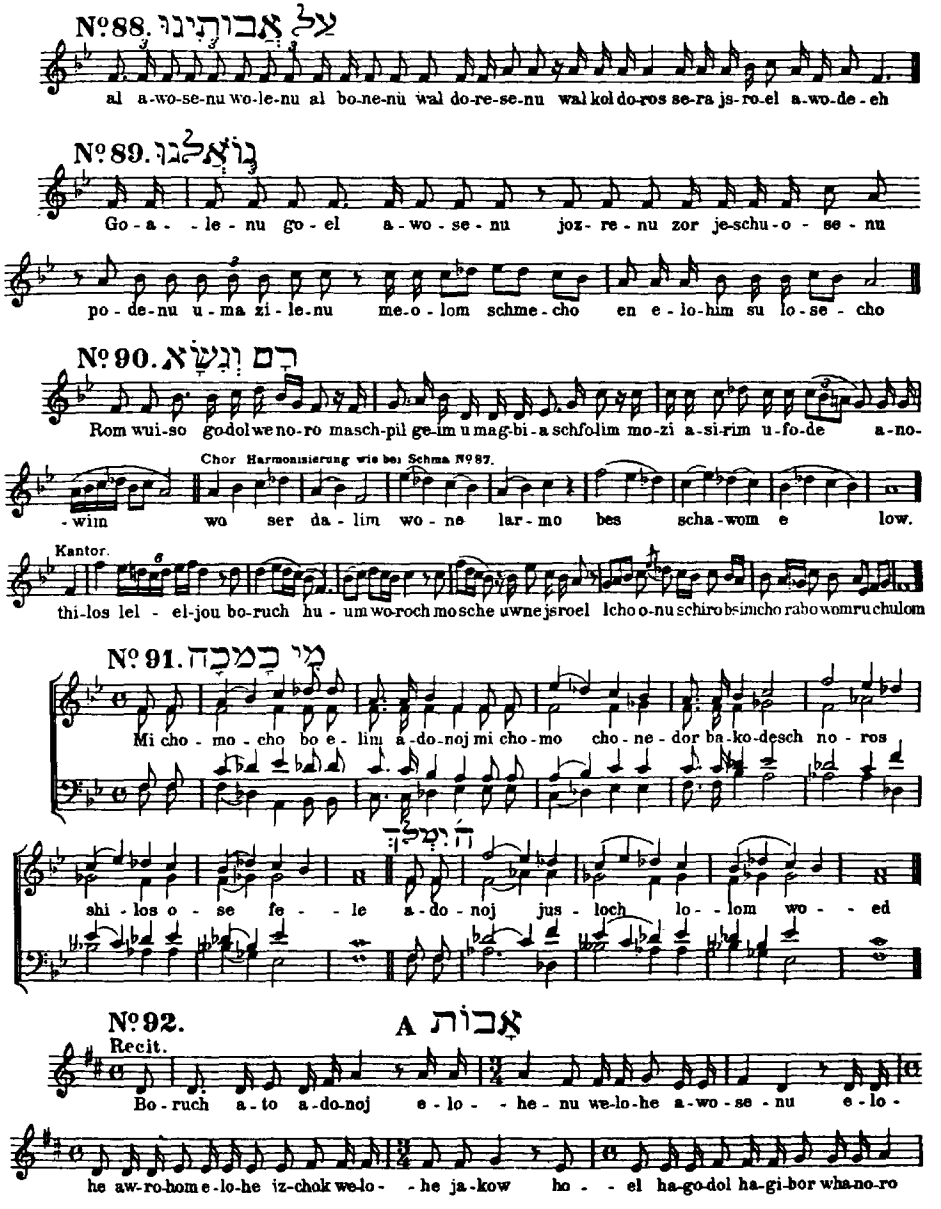
№ 86.

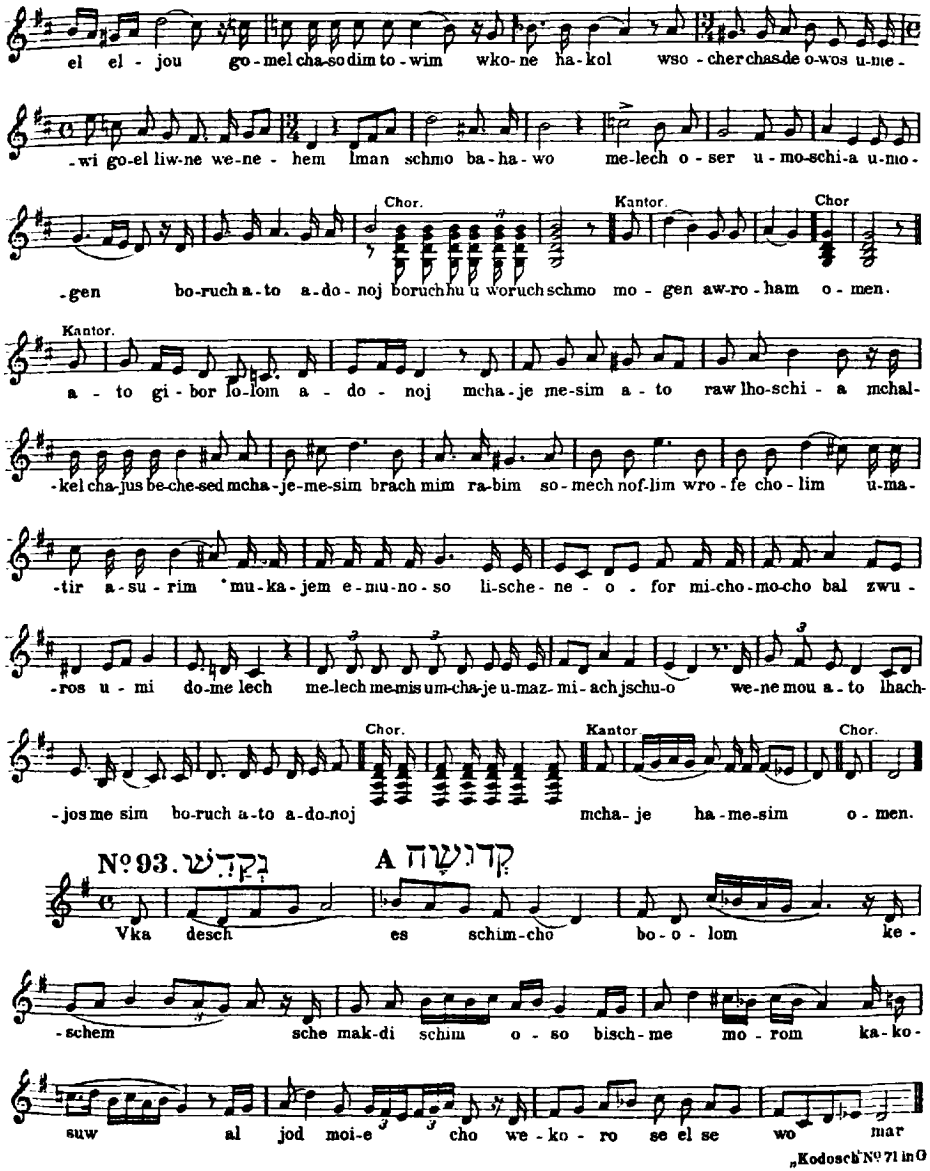


שְׁמַע יִשְׂרָאֵל

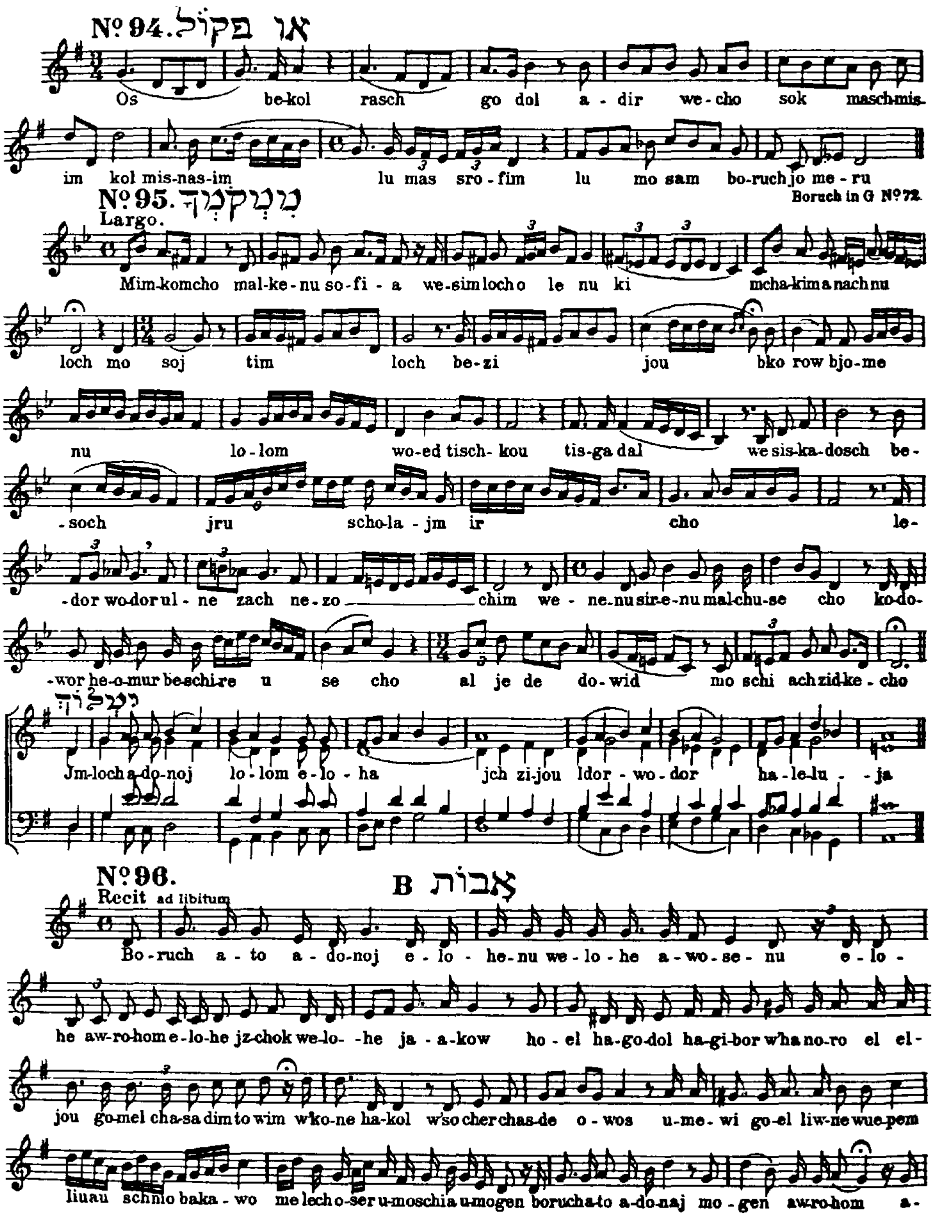
№ 87.

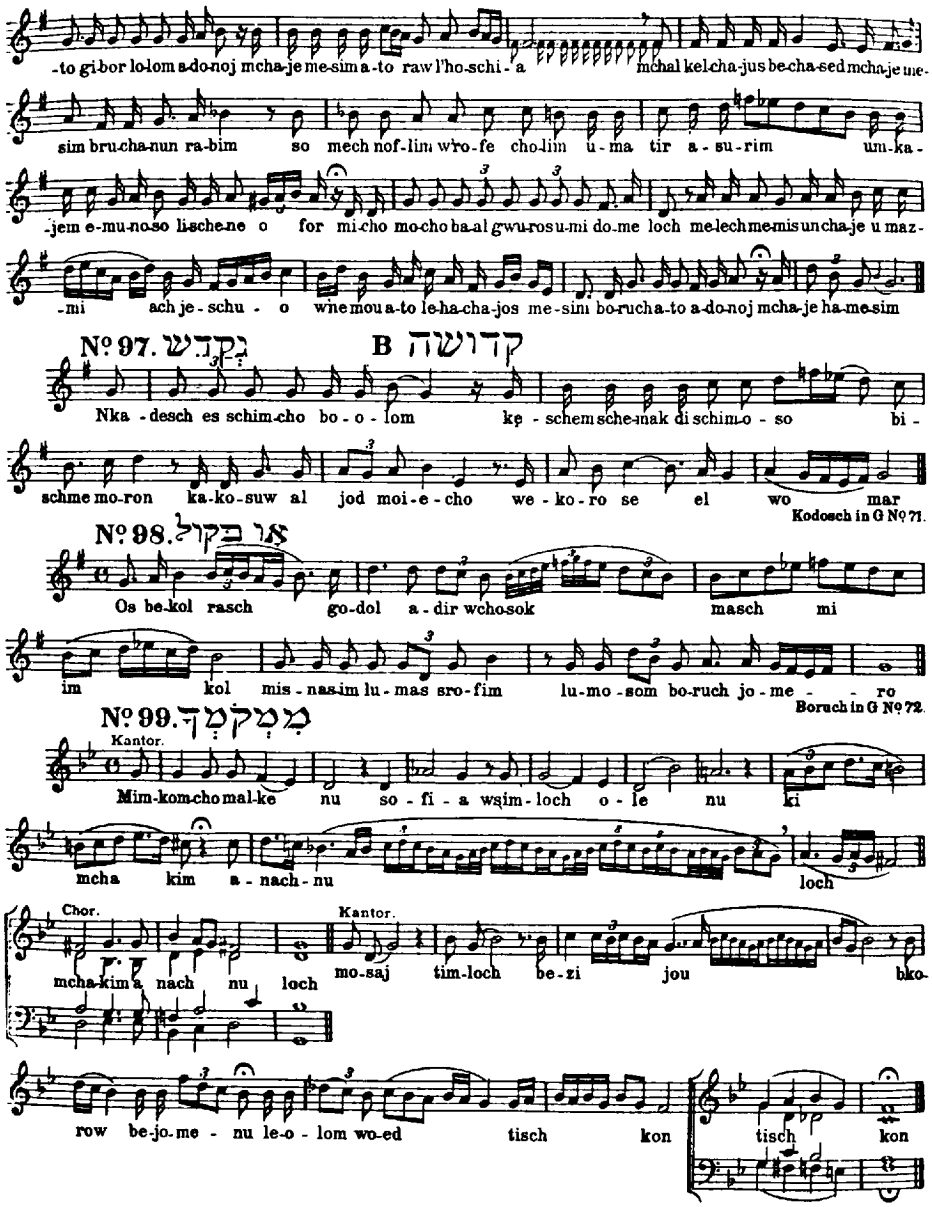


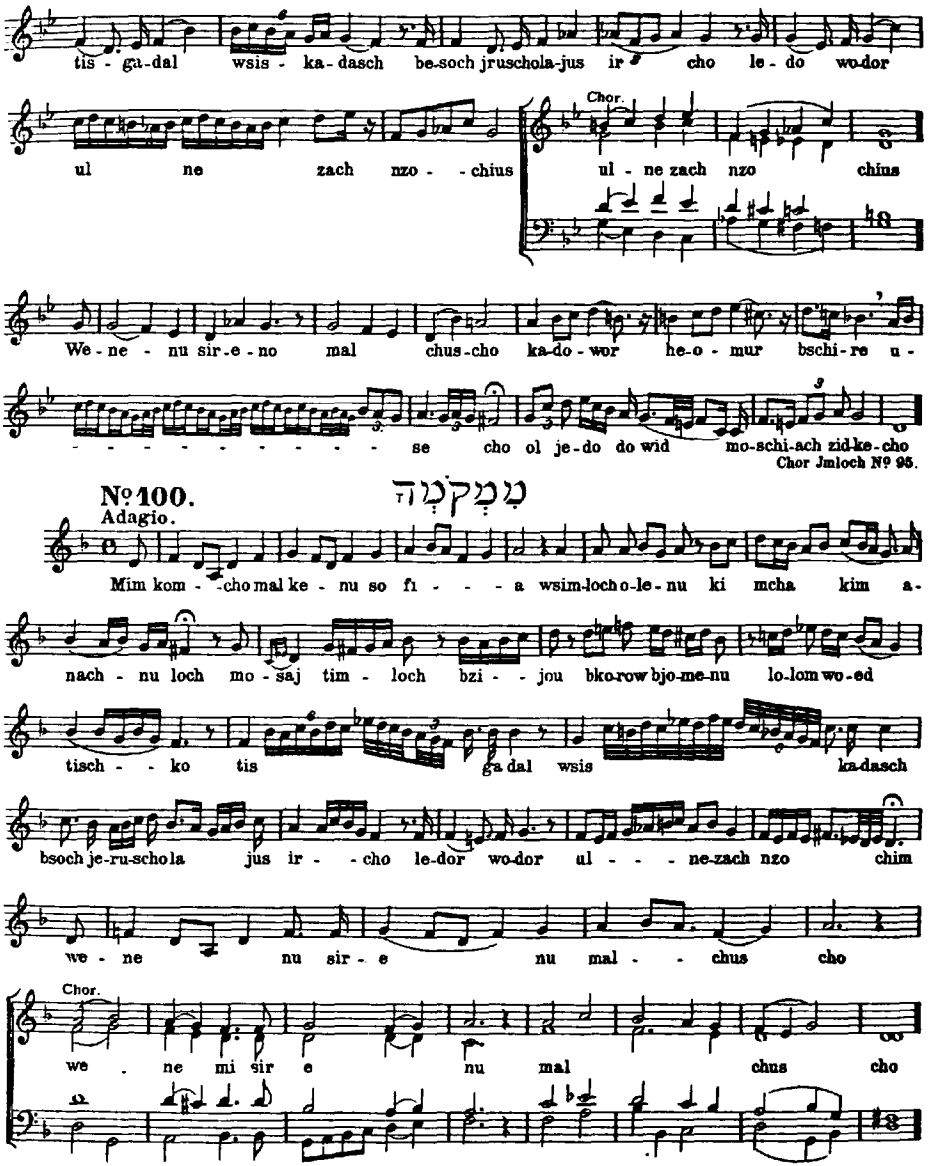

Nº 88. עַל אֲבוֹתֵינוּ
al a-wo-se-nu wo-le-nu al bo-ne-nu wal do-re-se-nu wal kol do-ros se-ra js-ro-el a-wo-de-eh
Nº 89. גּוֹאֲלֵנוּ
Go-a--le-nu go-el a-wo-se-nu joz-re-nu zor je-schu-o-se-nu
po-de-nu u-ma zi-le-nu me-o-lom schme-cho en e-lo-him su lo-se-cho
Nº 90. רָם וְנִשָּׂא
Rom wui-so go-dol we no-ro masch-pil ge-im u mag-bi-a schfolim mo-zi a-si-rim u-fo-de a-no-
Chor Harmonisierung wie bei Schma Nº 87.
-wim wo ser da-lim wo-ne lar-mo bes scha-wom e low.
Kantor.
thi-los lel--el-jou bo-ruch hu-um wo-roch mo sche uwne jsroel lcho o-nu schiro bsimcho raho womru chulom
Nº 91. מִי כָמֹכָה
Mi cho-mo-cho bo e-lim a-do-noj mi cho-mo cho-ne-dor ba-ko-desch no-ros
shi-los o-se fe--le a-do-noj jus-loch lo--lom wo--ed
Nº 92. A אֲבוֹת
Recit.
Bo-ruch a-to a-do-noj e-lo--he-nu we-lo-he a-wo-se-nu e-lo-
he aw-ro-hom e-lo-he iz-chok we-lo--he ja-kow ho--el ha-go-dol ha-gi-bor wha-no-ro

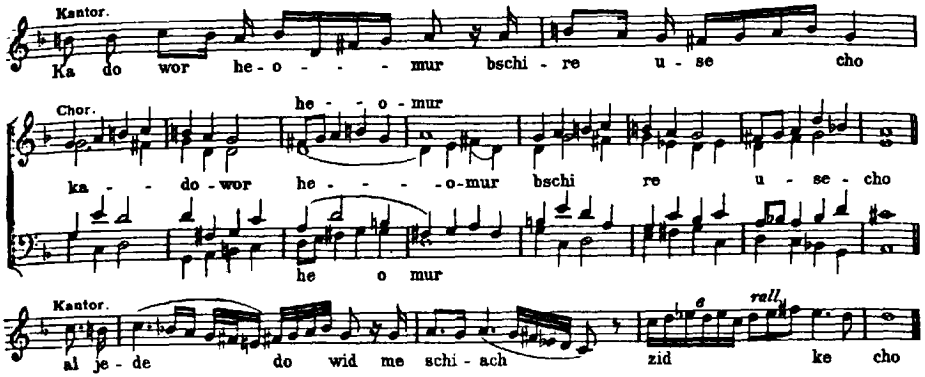


„Kodosch" Nº 71 in G


Nº 94. אז בקול
Os bekol rasch go dol a - dir we - cho sok maschmis-
im kol mis-nas-im lu mas sro - fim lu mo sam bo-ruch jo me - ru
Boruch in G Nº 72.
Nº 95. ממקומך
Largo.
Mim-komcho mal-ke-nu so-fi - a we-sim locho le nu ki mcha-kim a nach nu
loch mo soj tim loch be-zi jou bko row bjo-me
nu lo-lom wo-ed tisch- kou tis-ga dal we sis-ka-dosch be-
-soch jru scho-la - jm ir cho le-
-dor wodor ul - ne zach ne-zo chim we - ne-nu sir-e-nu mal-chu-se cho ko-do-
-wor he-o-mur be-schi-re u se cho al je de do-wid mo schi ach zid-ke - cho
ימלך ה׳
Jm-loch a-do-noj lo-lom e - lo - ha jch zi-jou ldor - wo - dor ha - le-lu - - ja
Nº 96.
B אבות
Recit ad libitum
Bo-ruch a - to a - do-noj e - lo - he-nu we - lo - he a - wo - se - nu e - lo -
he aw-ro-hom e - lo-he jz-chok we-lo- -he ja - a - kow ho - el ha-go-dol ha-gi-bor w'ha no-ro el el-
jou go-mel cha-sa dim to wim w'ko-ne ha-kol w'so cher chas-de o - wos u-me - wi go-el liw-ne wue-pem
liuau schnio baka - wo me lech o-ser u-moschia u-mogen boruch a-to a-do-naj mo - gen aw-ro-hom a-

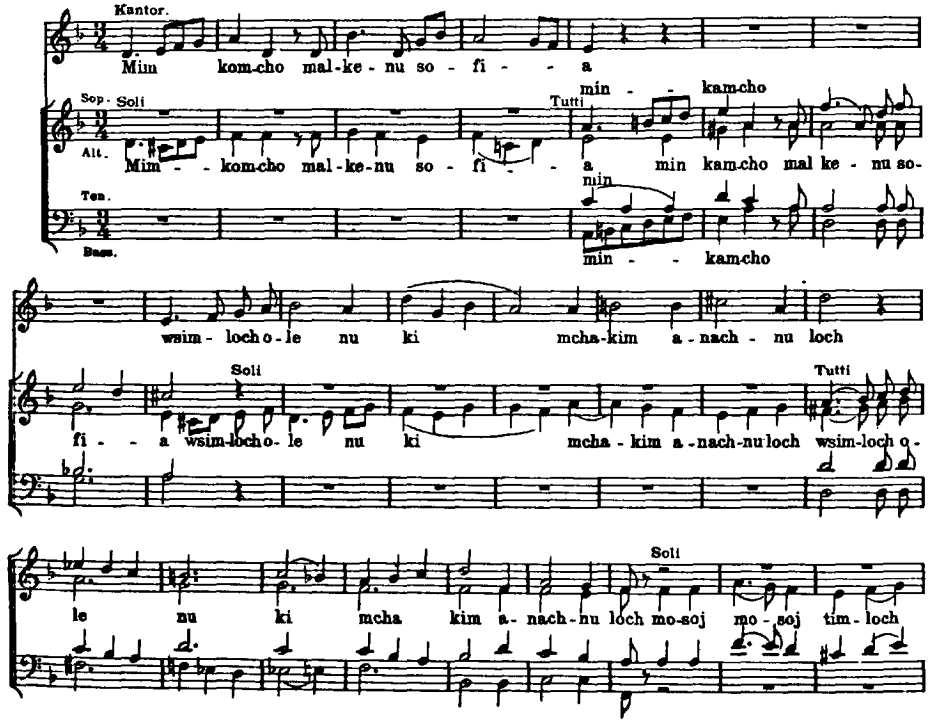

-to gi-bor lo-lom a-do-noj mcha-je me-sim a-to raw l'ho-schi-a
mchal kel-cha-jus be-cha-sed mcha-je me-
sim bru-cha-nun ra-bim so mech nof-lim w'ro-fe cho-lim u-ma tir a-su-rim um-ka-
-jem e-mu-no-so li-sche-ne o for mi-cho mo-cho ba-al gwu-ros u-mi do-me loch me-lech me-mis un-cha-je u maz-
-mi ach je-schu-o wie mou a-to le-ha-cha-jos me-sim bo-ru-cha-to a-do-noj mcha-je ha-me-sim
No. 97. נקדש
B קדושה
Nka-desch es schim-cho bo-o-lom ke-schem sche-nak di schim-o-so bi-
schme mo-ron ka-ko-suw al jod moi-e-cho we-ko-ro se el wo mar
Kodosch in G No. 71.
No. 98. אז בקול
Os be-kol rasch go-dol a-dir w'cho-sok masch mi
im kol mis-nas-im lu-mas sro-fim lu-mo-som bo-ruch jo-me-ro
Boruch in G No. 72.
No. 99. מלכותך
Kantor.
Mim-kom-cho mal-ke nu so-fi-a wsim-loch o-le nu ki
mcha kim a-nach-nu loch
Chor.
Kantor.
mcha-kim'a nach nu loch mo-saj tim-loch be-zi jou bko-
row be-jo-me-nu le-o-lom wo-ed tisch kon tisch kon

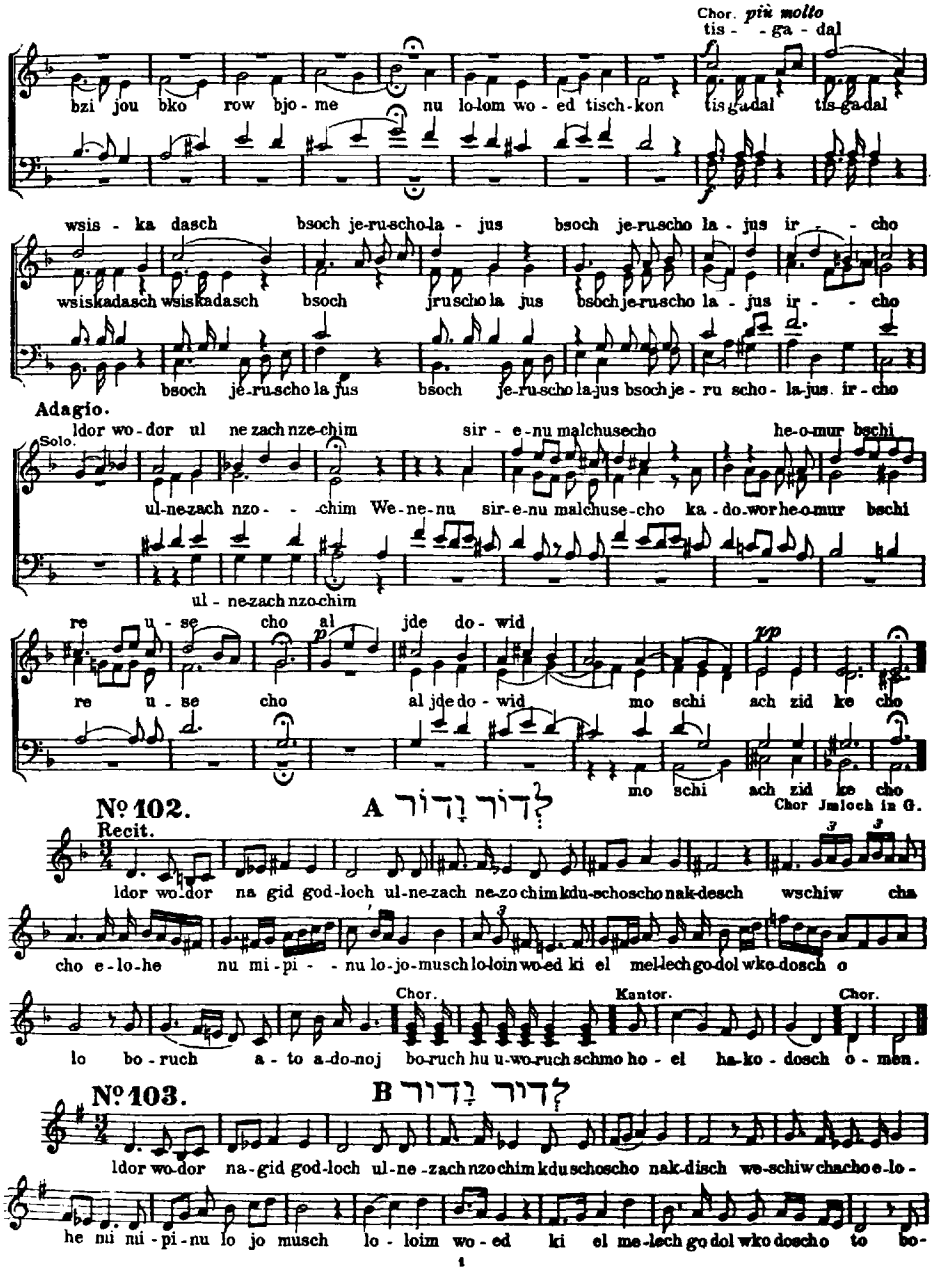

tis - ga-dal wsis - ka-dasch be-soch jruschola-jus ir cho le-do wo-dor
Chor.
ul ne zach nzo - - chius ul - ne zach nzo chius
We-ne - nu sir-e-no mal chus-cho ka-do-wor he-o-mur bschi-re u-
- - - - - - - - - - se cho ol je-do do wid mo-schi-ach zid-ke-cho
Chor Jmloch Nº 95.
Nº 100.
Adagio.
מעקידה
Mim kom - -cho mal ke - nu so fi - - - a wsim-loch o-le-nu ki mcha kim a-
nach - nu loch mo - saj tim - loch bzi - - jou bko-row bjo-me-nu lo-lom wo-ed
tisch - - ko tis ga dal wsis ka-dasch
bsoch je-ru-scho la jus ir - - cho le-dor wo-dor ul - - - ne-zach nzo chim
we - ne nu sir - e nu mal - - chus cho
Chor.
we . ne mi sir e nu mal chus cho

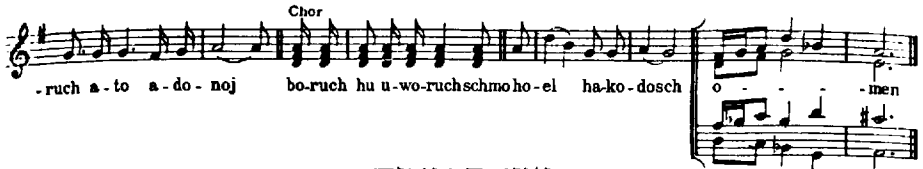


נעמקתך

Nº 101.

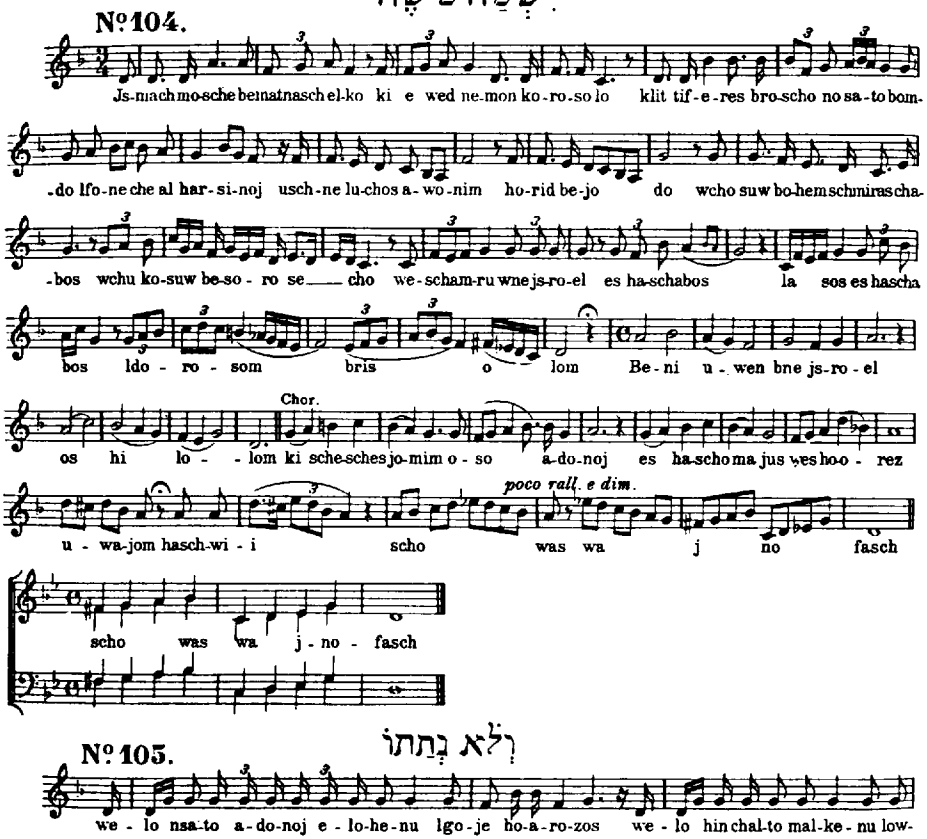



Chor. più molto
tis - - ga - dal
bzi jou bko row bjo - me nu lo-lom wo - ed tisch-kon tis-ga-dal tis-ga-dal
wsis - ka dasch bsoch je-ru-scho-la - jus bsoch je-ru-scho la - jus ir - - cho
wsiskadasch wsiskadasch bsoch jru scho la jus bsoch je-ru-scho la - jus ir - - cho
bsoch je-ru-scho la jus bsoch je-ru-scho la-jus bsoch je - ru scho - la-jus. ir - cho
Adagio.
Solo.
ldor wo - dor ul ne zach nze-chim sir - e-nu malchusecho he-o-mur bschi
ul-ne-zach nzo - - -chim We-ne-nu sir-e-nu malchuse-cho ka - do-wor he-o-mur bschi
ul - ne-zach nzo-chim
re u - se cho al jde do - wid
re u - se cho al jde do - wid mo schi ach zid ke cho
mo schi ach zid ke cho
Chor Jmloch in G.
№ 102.
A לְדוֹר וָדוֹר
Recit.
ldor wo-dor na gid god-loch ul-ne-zach ne-zo chim kdu-schoscho nak-desch wschiw cha
cho e-lo-he nu mi-pi - - nu lo-jo-musch lo-loim wo-ed ki el mel-lech go-dol wko-dosch o
Chor.
Kantor.
Chor.
lo bo - ruch a - to a-do-noj bo-ruch hu u-wo-ruch schmo ho - el ha-ko - dosch o - men.
№ 103.
B לְדוֹר וָדוֹר
ldor wo-dor na-gid god-loch ul-ne - zach nzo chim kdu schoscho nak-disch we-schiw chacho e-lo -
he nu mi - pi - nu lo jo musch lo - loim wo - ed ki el me-lech go dol wko dosch o to bo-

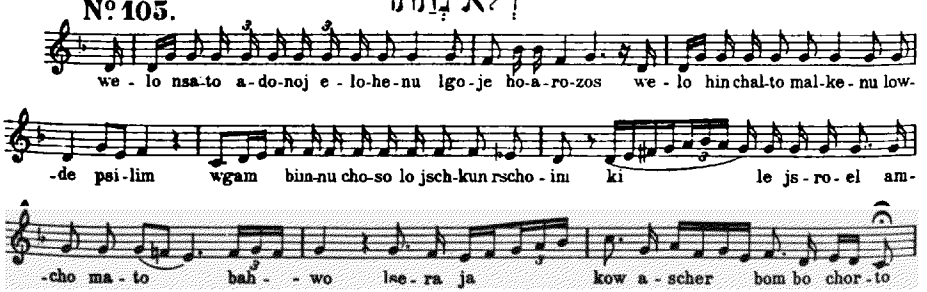


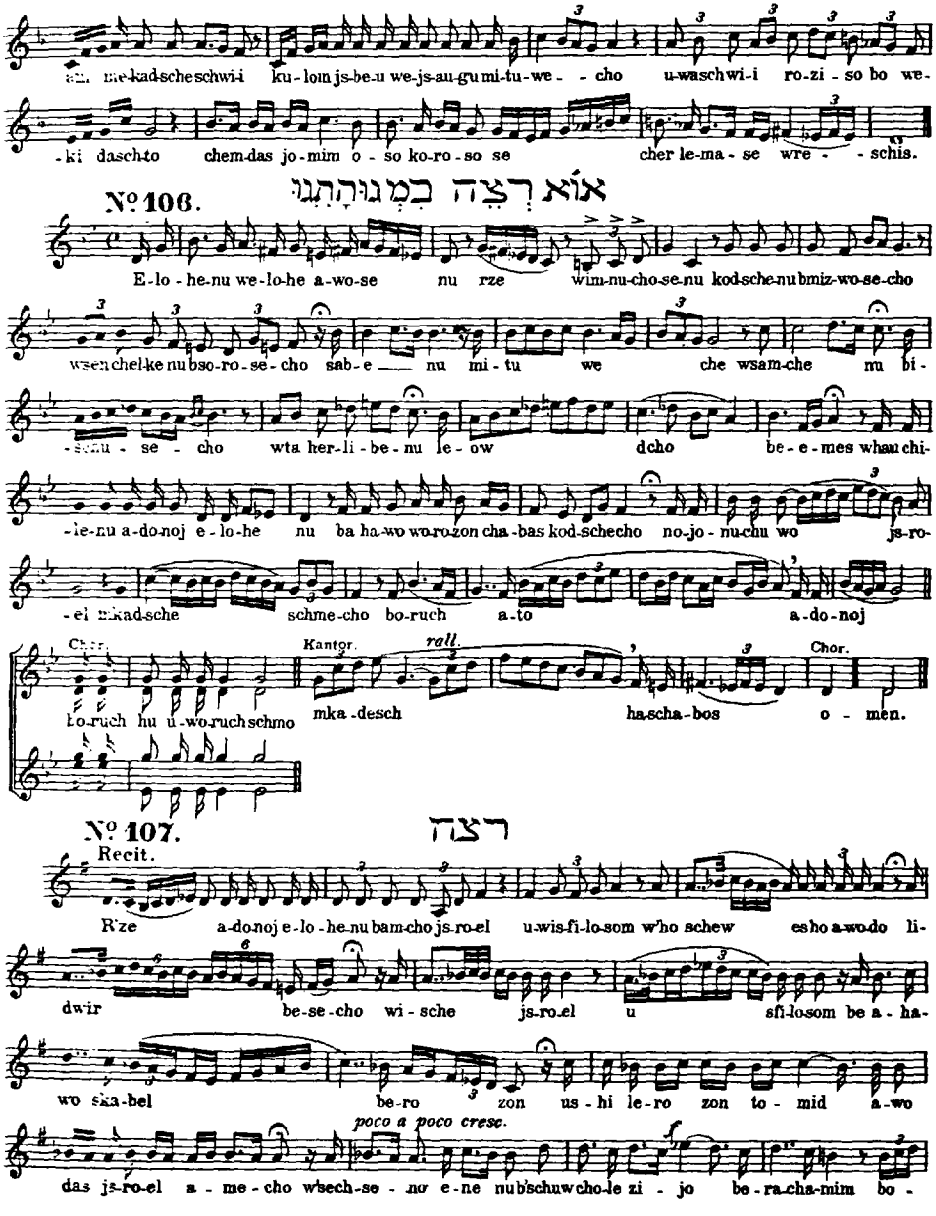
יִשְׁמַח מֹשֶׁה

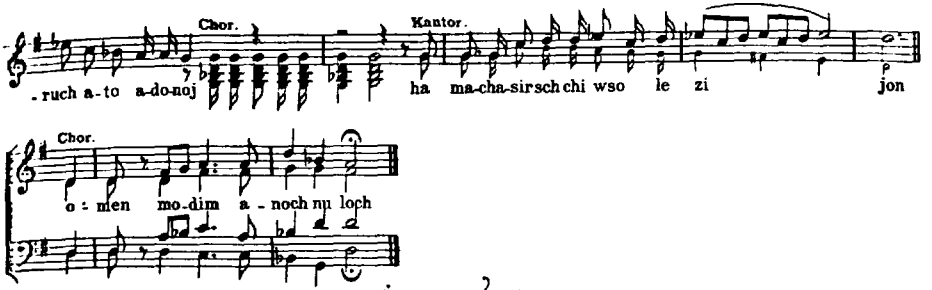
№ 104.



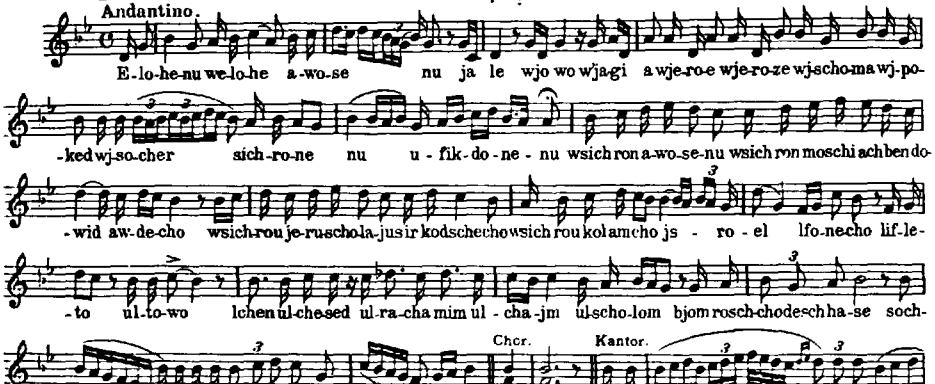
№ 105. וְלֹא נְתַתּוֹ



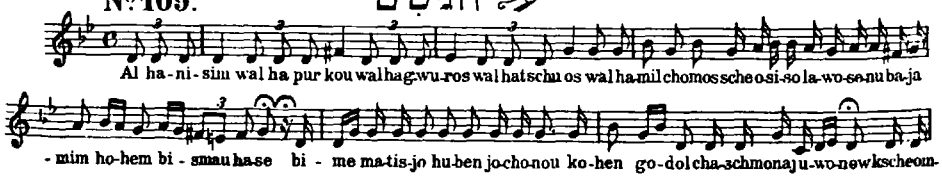

ki mi-kad-sche-schwi-i ku-loin js-be-u we-js-au-gu mi-tu-we- - cho u-wasch wi-i ro-zi-so bo we-
-ki dasch-to chem-das jo-mim o-so ko-ro-so se cher le-ma-se wre- - schis.
№ 106.
אוֹא רְצֵה בִמְנוּחָתֵנוּ
E-lo-he-nu we-lo-he a-wo-se nu rze wim-nu-cho-se-nu kod-sche-nu bmiz-wo-se-cho
wsen chel-ke nu bso-ro-se-cho sab-e — nu mi-tu we che wsam-che nu bi-
-sch-u-se-cho wta her-li-be-nu le-ow dcho be-e-mes whau chi-
-le-nu a-do-noj e-lo-he nu ba ha-wo wo-ro-zon cha-bas kod-schecho no-jo-nu-chu wo js-ro-
-el mkad-sche schme-cho bo-ruch a-to a-do-noj
Chor.
Kantor.
rall.
Chor.
Lo-ruch hu u-wo-ruch schmo mka-desch ha-scha-bos o - men.
№ 107.
רְצֵה
Recit.
R'ze a-do-noj e-lo-he-nu bam-cho js-ro-el u-wis-fi-lo-som w'ho schew esho a-wo-do li-
dwir be-se-cho wi-sche js-ro-el u sfi-lo-som be a-ha-
wo ska-bel be-ro zon us-hi le-ro zon to-mid a-wo
poco a poco cresc.
das js-ro-el a-me-cho w'sech-se-nu e-ne nub'schuw cho-le zi-jo be-ra-cha-mim bo-

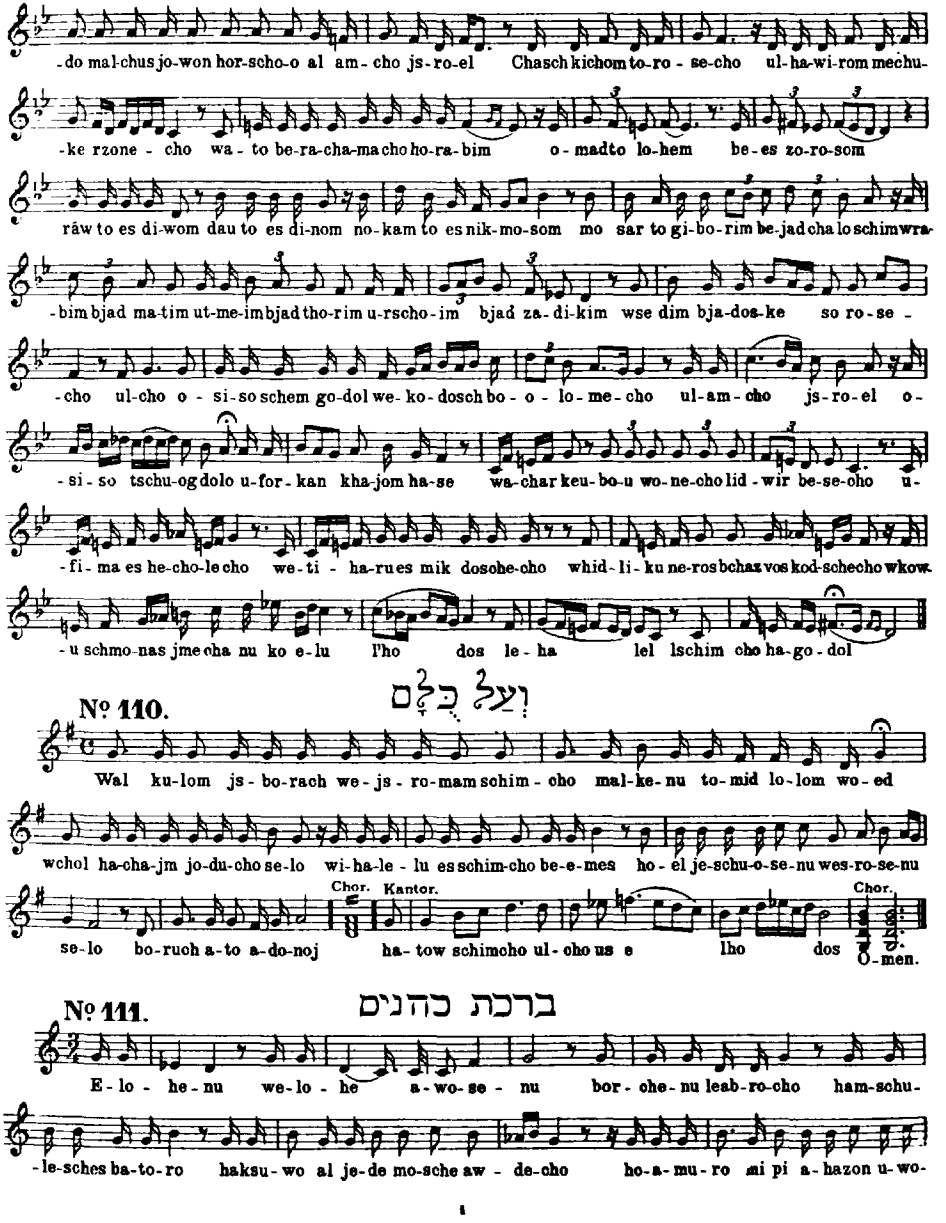


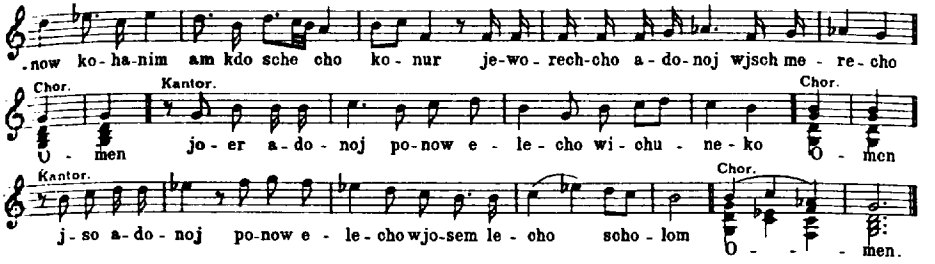
Nº 108. וַיַּעֲלֵה וַיָּבוֹא



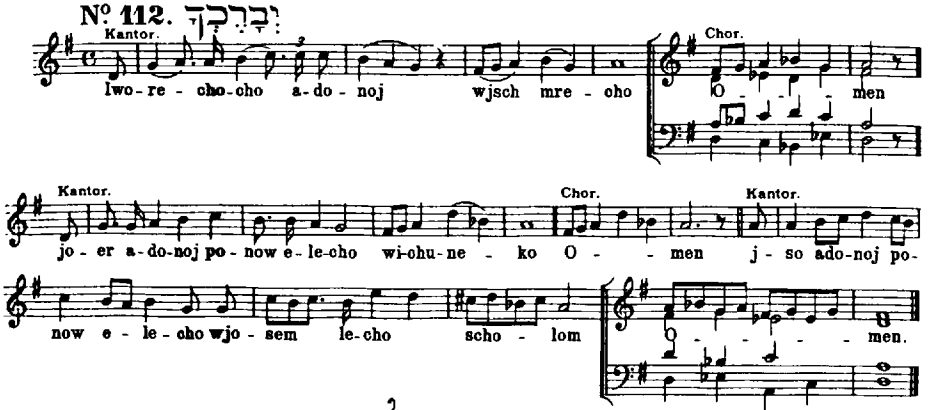
Nº 109. עַל הַנִּסִּים




-do mal-chus jo-won hor-scho-o al am- cho js-ro-el Chasch kichom to-ro - se-cho ul-ha-wi-rom mechu-
-ke rzone - cho wa - to be-ra-cha-ma cho ho-ra-bim o - madto lo-hem be-es zo-ro-som
râw to es di-wom dau to es di-nom no-kam to es nik-mo-som mo sar to gi-bo-rim be-jad cha lo schim wra-
-bim bjad ma-tim ut-me-im bjad tho-rim u-rscho-im bjad za-di-kim wse dim bja-dos-ke so ro-se -
-cho ul-cho o - si-so schem go-dol we-ko-dosch bo - o - lo-me-cho ul-am-cho js-ro-el o-
-si-so tschu-og dolo u-for-kan kha-jom ha-se wa-char keu-bo-u wo-ne-cho lid-wir be-se-cho u-
-fi-ma es he-cho-le cho we-ti - ha-rues mik dosohe-cho whid-li-ku ne-ros bchaz vos kod-schecho wkow
-u schmo-nas jme cha nu ko e-lu l'ho dos le-ha lel lschim cho ha-go-dol
Nº 110.
וְעַל כֻּלָּם
Wal ku-lom js-bo-rach we-js-ro-mam schim-cho mal-ke-nu to-mid lo-lom wo-ed
wchol ha-cha-jm jo-du-cho se-lo wi-ha-le-lu es schim-cho be-e-mes ho-el je-schu-o-se-nu wes-ro-se-nu
Chor. Kantor. Chor.
se-lo bo-ruch a-to a-do-noj ha- tow schimcho ul-cho us e lho dos O-men.
Nº 111.
בִּרְכַּת כֹּהֲנִים
E-lo - he-nu we-lo - he a-wo-se - nu bor-che-nu leab-ro-cho ham-schu-
-le-sches ba-to-ro haksu-wo al je-de mo-sche aw - de-cho ho-a-mu-ro mi pi a-hazon u-wo-

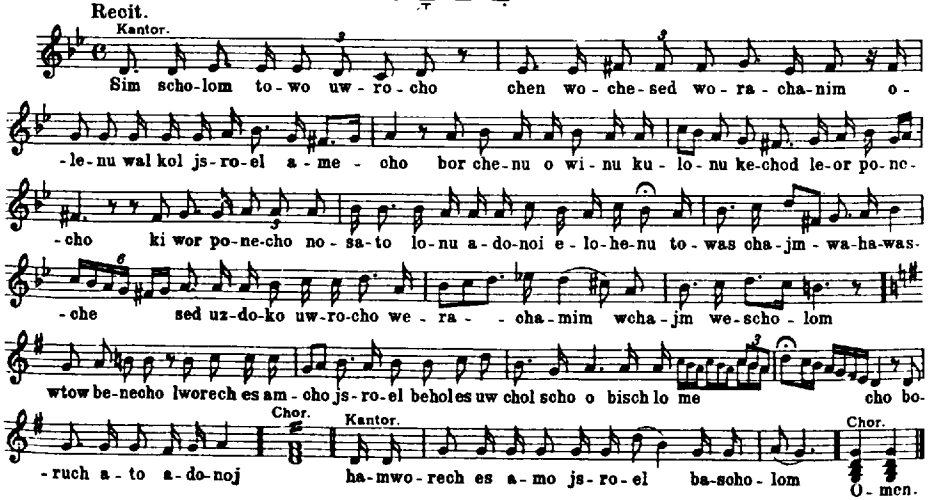


Nº 112. יְבָרֶכְךָ

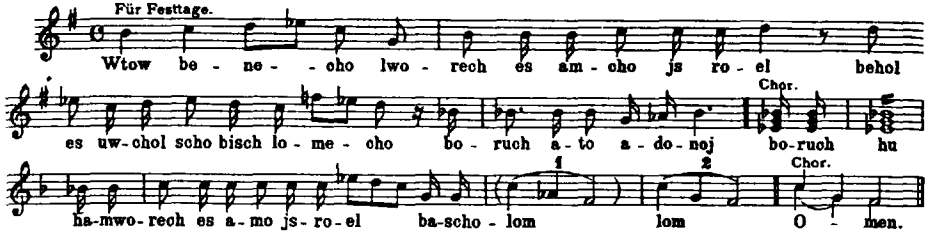


Nº 113. שִׂים שָׁלוֹם

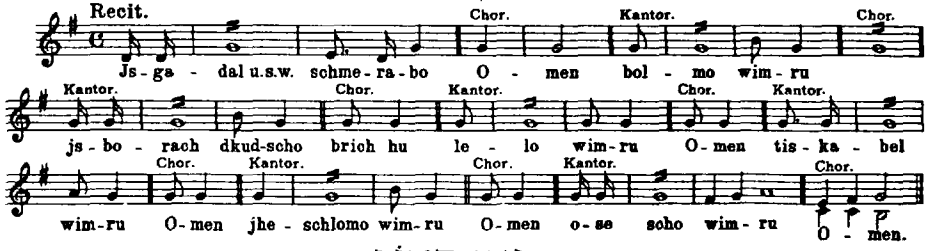
Recit.



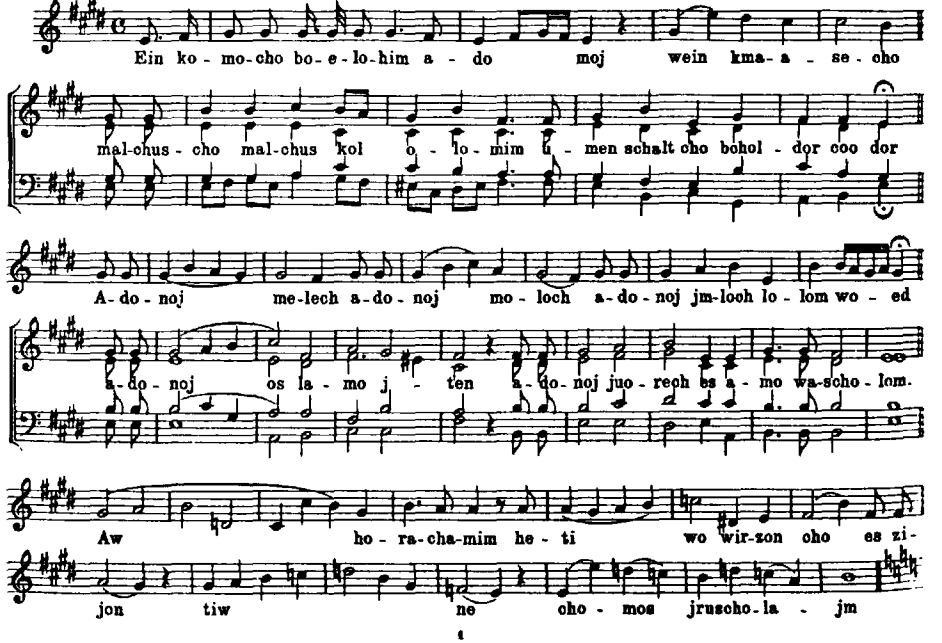
Nº 114. וכיב

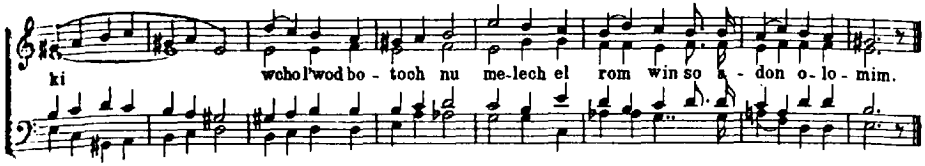


Nº 115. קדיש



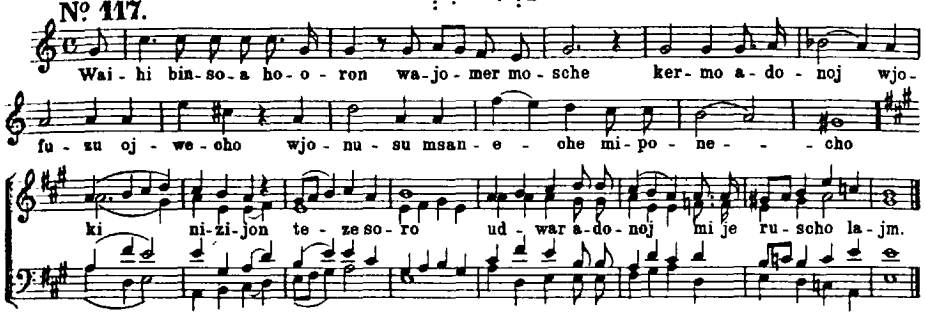
Nº 116. אין כמוך



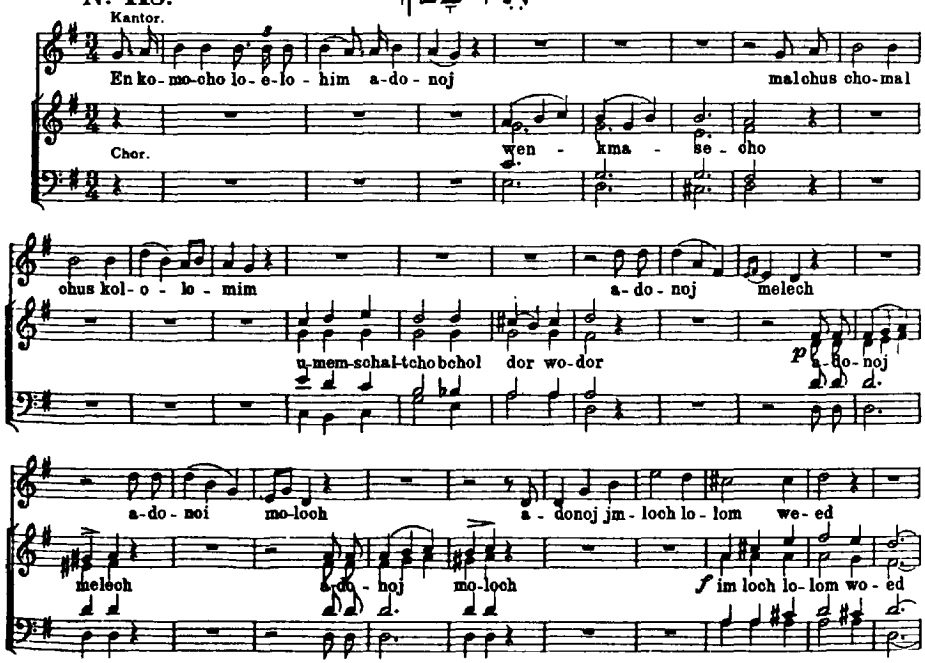


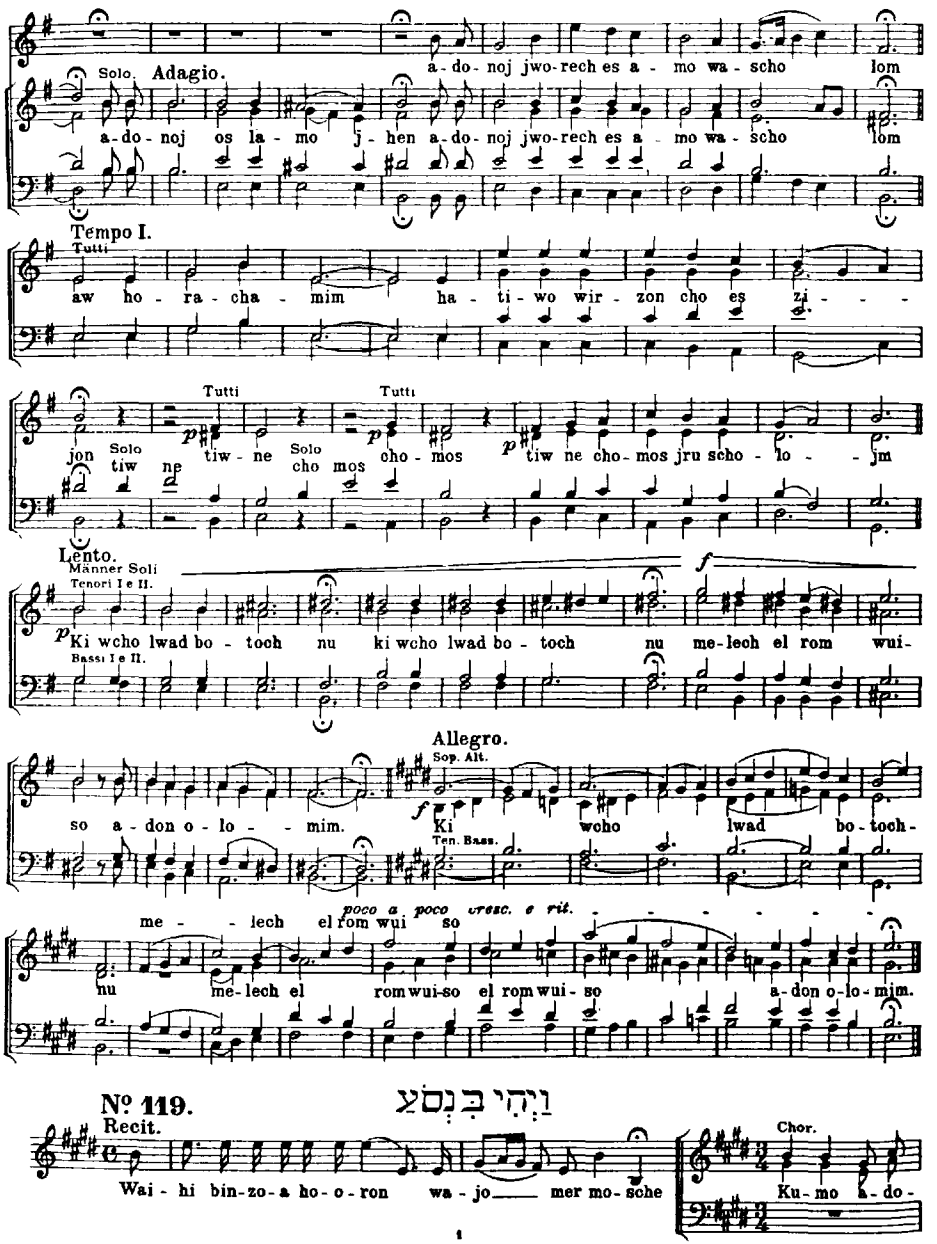
וַיְהִי בִּנְסֹעַ

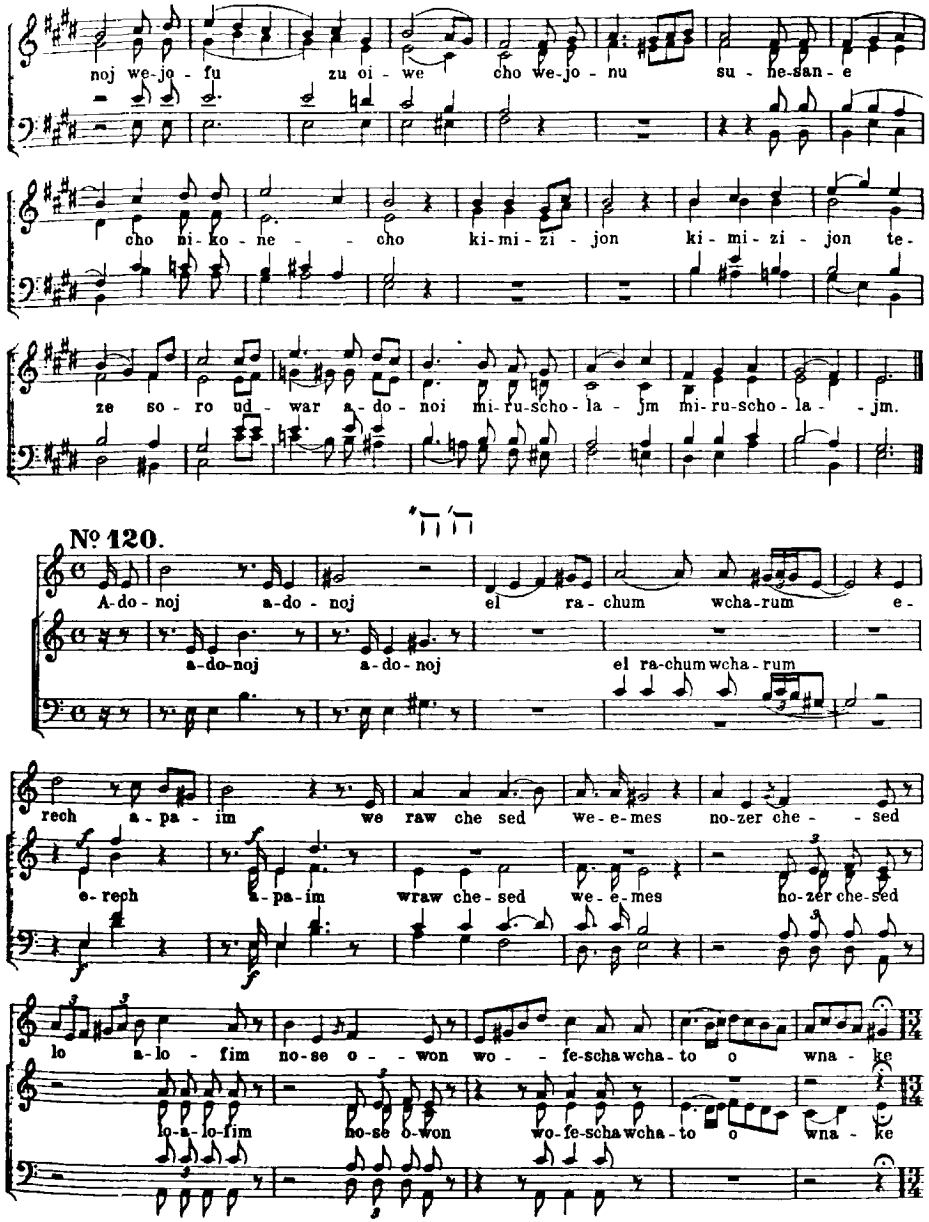
Nº 117.

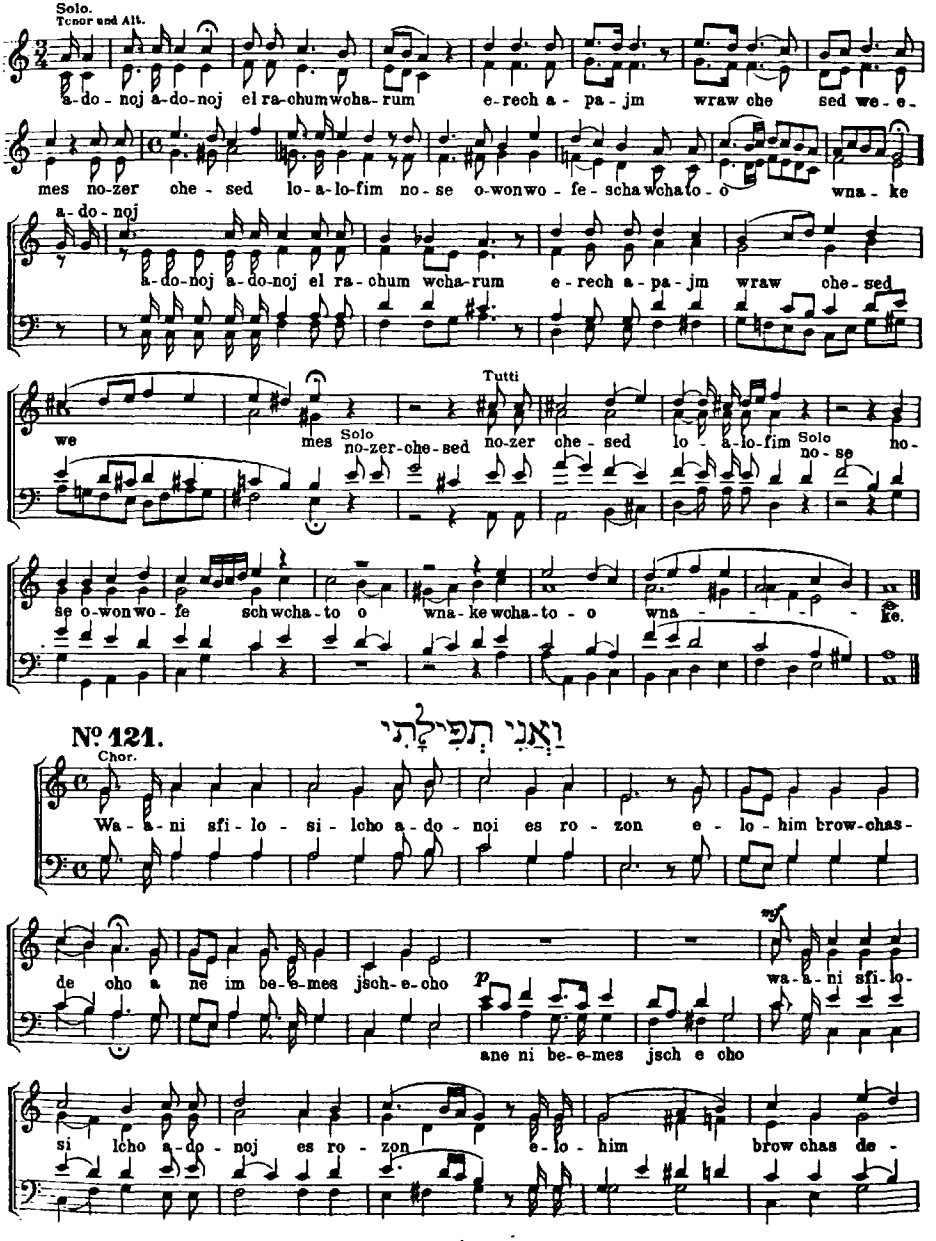


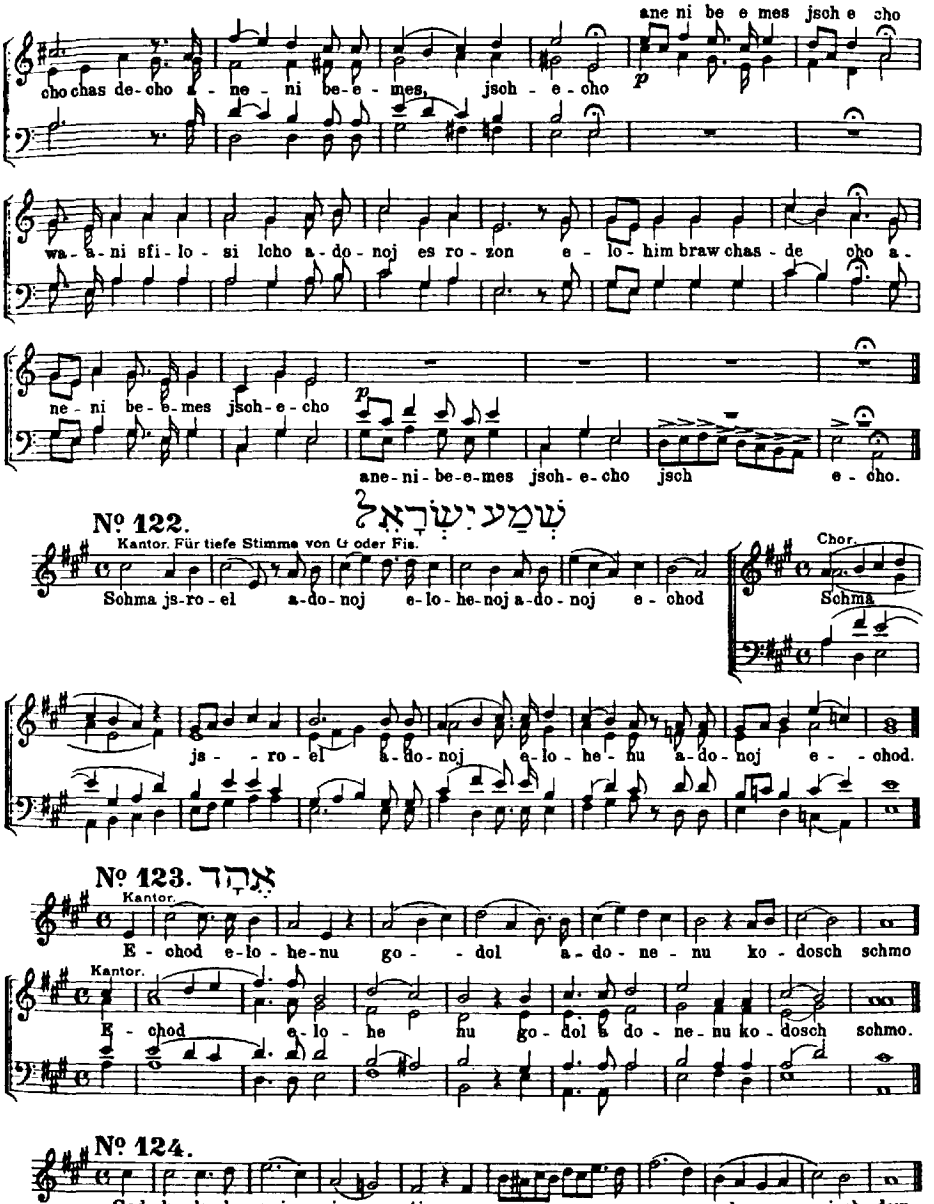
Nº 118. אִיּוֹ כָּמֹךָ

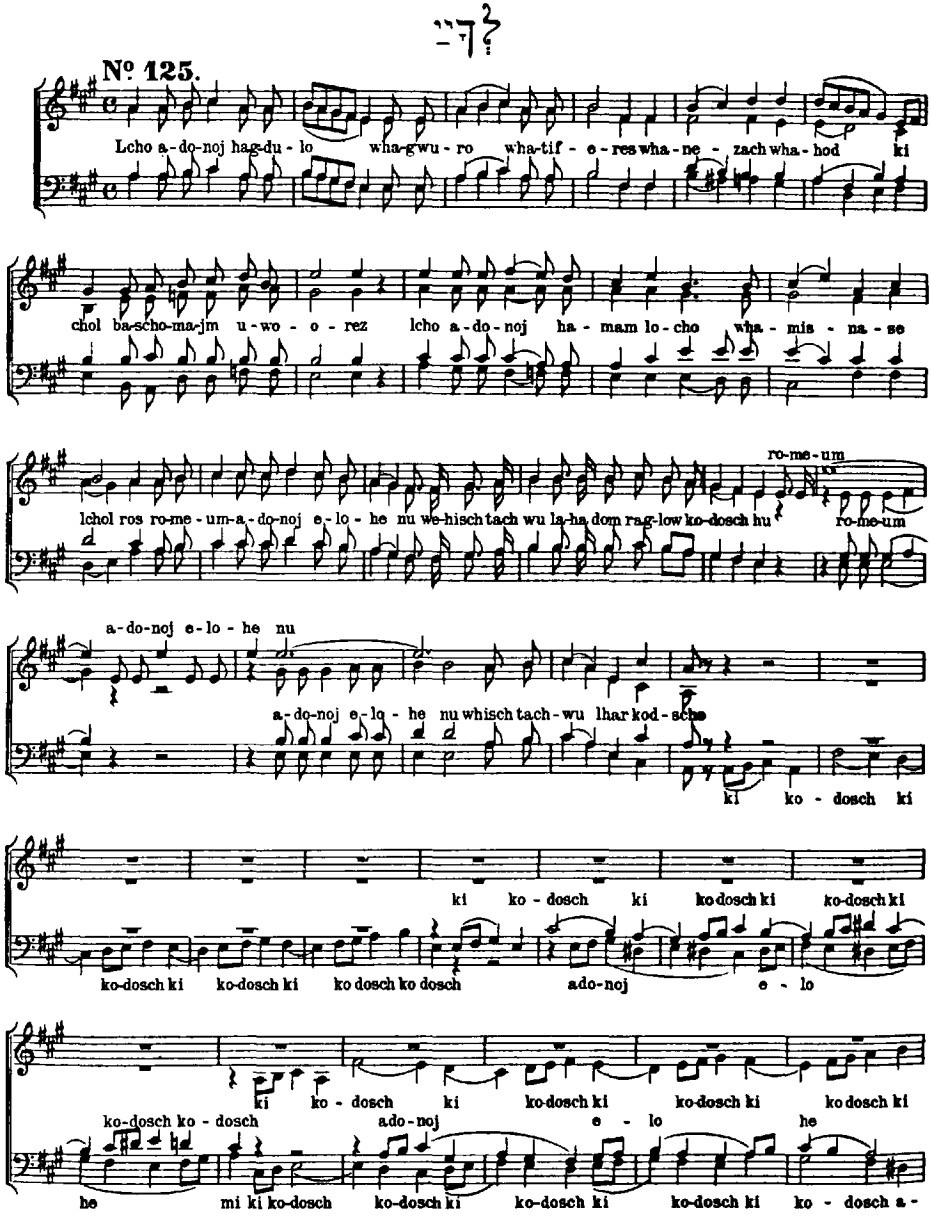


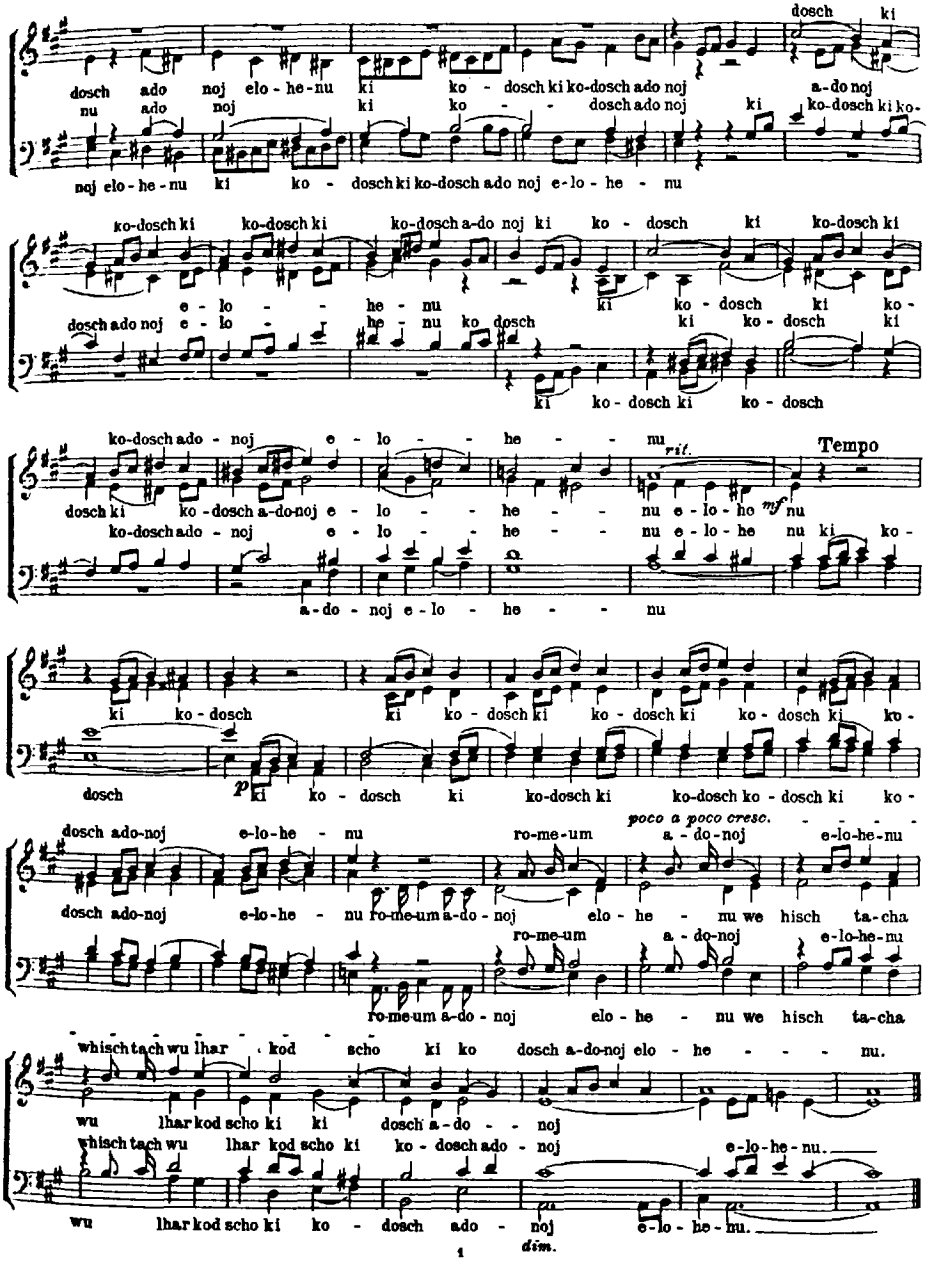

Solo. Adagio.
a-do-noj jwo-rech es a-mo wa-scho lom
a-do-noj os la-mo j-hen a-do-noj jwo-rech es a-mo wa-scho lom
Tempo I.
Tutti
aw ho-ra-cha-mim ha-ti-wo wir-zon cho es zi-
Tutti Tutti
jon Solo tiw-ne Solo cho-mos tiw ne cho-mos jru scho-lo-jm
tiw ne cho mos
Lento.
Männer Soli
Tenori I e II.
Ki wcho lwad bo-toch nu ki wcho lwad bo-toch nu me-lech el rom wui-
Bassi I e II.
Allegro.
Sop. Alt.
so a-don o-lo-mim. Ki wcho lwad bo-toch-
Ten. Bass.
me-lech el rom wui so
poco a poco cresc. e rit.
nu me-lech el rom wui-so el rom wui-so a-don o-lo-mim.
Nº 119.
וַיְהִי בִּנְסֹעַ
Recit.
Wai-hi bin-zo-a ho-o-ron wa-jo mer mo-sche
Chor.
Ku-mo a-do-


noj we-jo-fu zu oi-we cho we-jo-nu su-ne-san-e
cho bi-ko-ne-cho ki-mi-zi-jon ki-mi-zi-jon te-
ze so-ro ud-war a-do-noi mi-ru-scho-la-jm mi-ru-scho-la-jm.
Nº 120.
A-do-noj a-do-noj el ra-chum wcha-rum e-
a-do-noj a-do-noj el ra-chum wcha-rum
rech a-pa-im we raw che sed we-e-mes no-zer che-sed
e-rech a-pa-im wraw che-sed we-e-mes no-zer che-sed
lo a-lo-fim no-se o-won wo-fe-scha wcha-to o wna-ke
lo-a-lo-fim no-se o-won wo-fe-scha wcha-to o wna-ke


Solo.
Tenor und Alt.
a-do-noj a-do-noj el ra-chum wcha-rum e-rech a-pa-jm wraw che sed we-e-
mes no-zer che-sed lo-a-lo-fim no-se o-won wo-fe-scha wcha-to-o wna-ke
a-do-noj
a-do-noj a-do-noj el ra-chum wcha-rum e-rech a-pa-jm wraw che-sed
Tutti
we
mes Solo no-zer-che-sed no-zer che-sed lo-a-lo-fim Solo no-se no-
se o-won wo-fe sch wcha-to o wna-ke wcha-to-o wna-ke.
Nº 121.
וַאֲנִי תְּפִלָּתִי
Chor.
Wa-a-ni sfi-lo-si-lcho a-do-noi es ro-zon e-lo-him brow-chas-
de cho a ne im be-e-mes jsch-e-cho
mf
wa-a-ni sfi-lo-
p
ane ni be-e-mes jsch e cho
si lcho a-do-noj es ro-zon e-lo-him brow chas de-

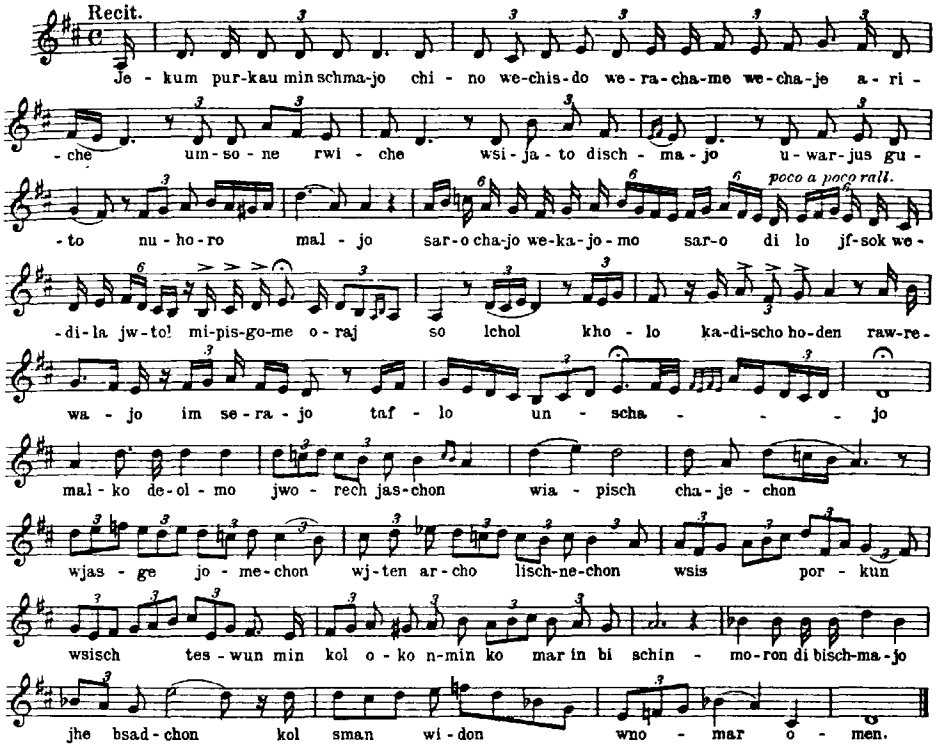

ane ni be e mes jsch e cho
cho chas de-cho a-ne-ni be-e-mes, jsch-e-cho
wa-a-ni sfi-lo-si lcho a-do-noj es ro-zon e-lo-him braw chas-de cho a-
ne-ni be-e-mes jsch-e-cho
ane-ni-be-e-mes jsch-e-cho jsch e-cho.
Nº 122.
שְׁמַע יִשְׂרָאֵל
Kantor. Für tiefe Stimme von G oder Fis.
Schma js-ro-el a-do-noj e-lo-he-noj a-do-noj e-chod
Chor.
Schma
js-ro-el a-do-noj e-lo-he-nu a-do-noj e-chod.
Nº 123. אֶחָד
Kantor.
E-chod e-lo-he-nu go-dol a-do-ne-nu ko-dosch schmo
Kantor.
E-chod e-lo-he nu go-dol a do-ne-nu ko-dosch schmo.
Nº 124.
God-lu la-do-noj i ti nu rom me-mo schmo jach-dow


Nº 125.
Lcho a-do-noj hag-du-lo wha-gwu-ro wha-tif-e-res wha-ne-zach wha-hod ki
chol ba-scho-ma-jm u-wo-o-rez lcho a-do-noj ha-mam lo-cho wha-mis-na-se
lchol ros ro-me-um-a-do-noj e-lo-he nu we-hisch tach wu la-ha dom rag-low ko-dosch hu ro-me-um
ro-me-um
a-do-noj e-lo-he nu
a-do-noj e-lo-he nu whisch tach-wu lhar kod-sche
ki ko-dosch ki
ki ko-dosch ki ko dosch ki ko-dosch ki
ko-dosch ki ko-dosch ki ko dosch ko dosch ado-noj e-lo
ki ko-dosch ki ko-dosch ki ko-dosch ki ko-dosch ki
ko-dosch ko-dosch ado-noj e-lo he
he mi ki ko-dosch ko-dosch ki ko-dosch ki ko-dosch ki ko-dosch a-


dosch ki
dosch ado noj elo-he-nu ki ko - dosch ki ko-dosch ado noj a-do noj
nu ado noj ki ko - - dosch ado noj ki ko-dosch ki ko-
noj elo-he-nu ki ko - dosch ki ko-dosch ado noj e-lo-he - nu
ko-dosch ki ko-dosch ki ko-dosch a-do noj ki ko - dosch ki ko-dosch ki
e-lo - - he-nu ki ko-dosch ki ko-
dosch ado noj e-lo - he-nu ko dosch ki ko-dosch ki
ki ko-dosch ki ko-dosch
ko-dosch ado - noj e - lo - - he - - nu
rit.
Tempo
dosch ki ko-dosch a-do-noj e-lo - - he - - nu e-lo-he
mf
nu
ko-dosch ado - noj e - lo - - he - - nu e-lo-he nu ki ko-
a-do-noj e-lo - he - - nu
ki ko-dosch ki ko-dosch ki ko-dosch ki ko-dosch ki ko-
dosch
p
ki ko-dosch ki ko-dosch ki ko-dosch ko-dosch ki ko-
poco a poco cresc.
dosch ado-noj e-lo-he - nu ro-me-um a - do-noj e-lo-he-nu
dosch ado-noj e-lo-he - nu ro-me-um a-do-noj elo-he - nu we hisch ta-cha
ro-me-um a-do-noj e-lo-he-nu
ro-me-um a-do-noj elo-he - nu we hisch ta-cha
whisch tach wu lhar kod scho ki ko dosch a-do-noj elo-he - - - - nu.
wu lhar kod scho ki ki dosch a-do - - noj
whisch tach wu lhar kod scho ki ko-dosch ado - noj e-lo-he-nu.
wu lhar kod scho ki ko - dosch ado - noj e-lo-he-nu.
dim.

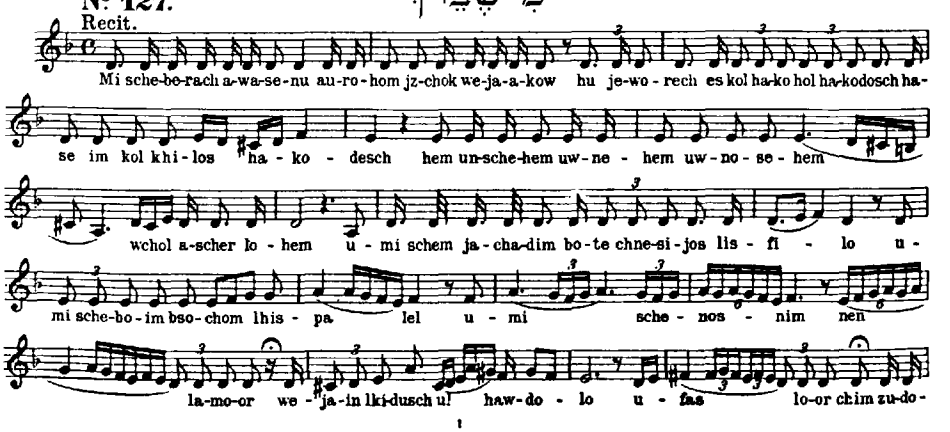
יְקוּם פֻּרְקָן

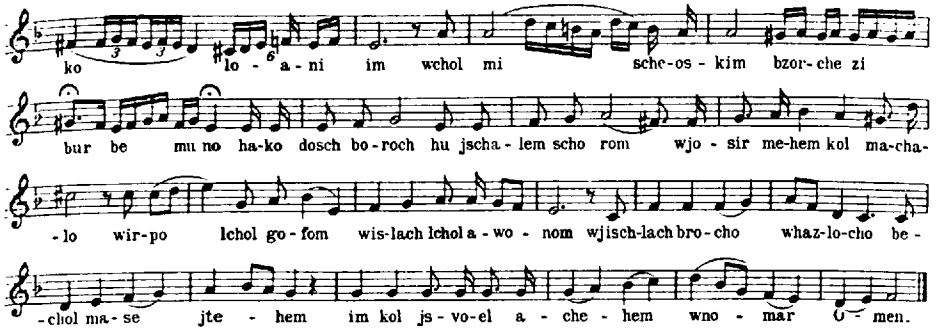
№ 126.



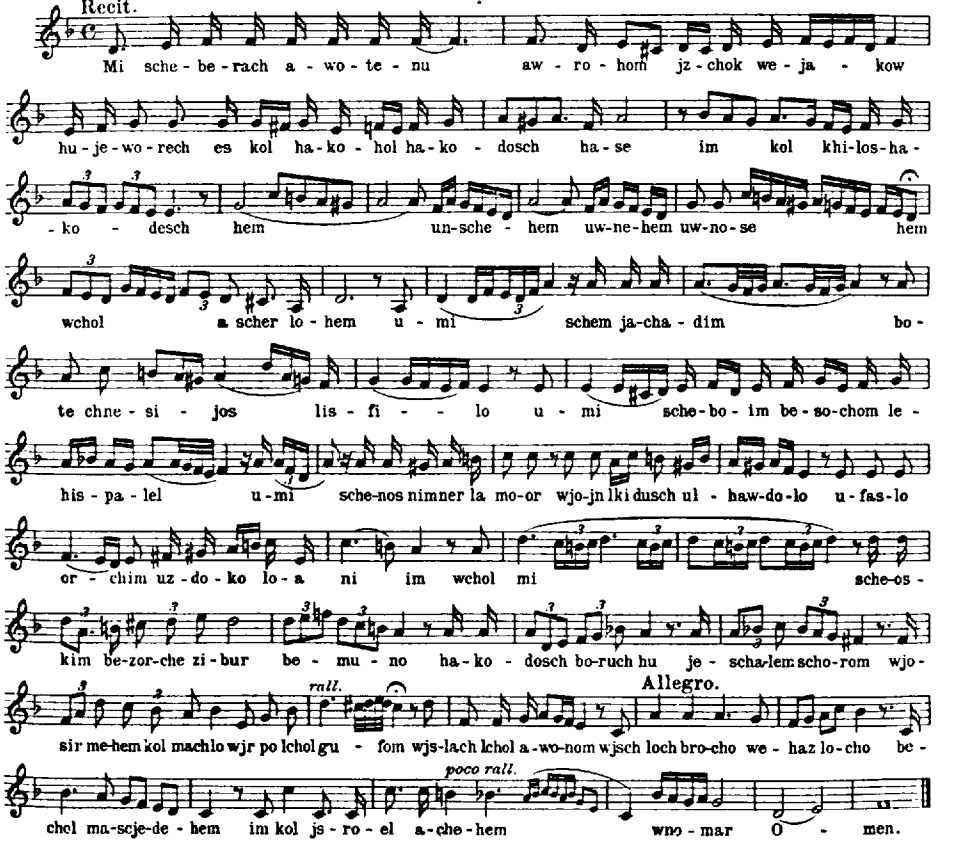
מִי שֶׁבֵּרַךְ

№ 127.




ko lo - a - ni im wchol mi sche-os - kim bzor-che zi
bur be mu no ha-ko dosch bo-roch hu jscha - lem scho rom wjo - sir me-hem kol ma-cha-
-lo wir-po lchol go-fom wis-lach lchol a-wo - nom wjisch-lach bro-cho whaz-lo-cho be-
-chol ma-se jte - hem im kol js-vo-el a - che - hem wno - mar O - men.

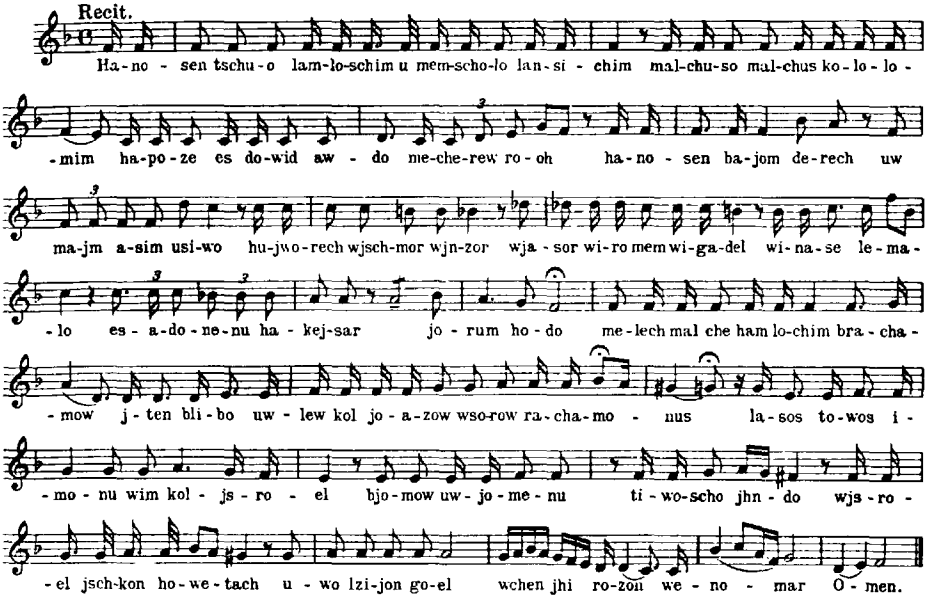
№ 128. מִי שֶׁבֵּרַךְ


Recit.
Mi sche - be - rach a - wo - te - nu aw - ro - hom jz - chok we - ja - kow
hu - je - wo - rech es kol ha - ko - hol ha - ko - dosch ha - se im kol khi-los-ha-
- ko - desch hem un-sche - hem uw-ne-hem uw-no-se hem
wchol a scher lo - hem u - mi schem ja-cha - dim bo-
te chne - si - jos lis - fi - - lo u - mi sche-bo - im be - so-chom le -
his - pa - lel u-mi sche-nos nimner la mo-or wjo-jn lki dusch ul - haw-do-lo u-fas-lo
or - chim uz - do - ko lo - a ni im wchol mi sche-os -
kim be-zor-che zi-bur be - mu - no ha - ko - dosch bo-ruch hu je - scha-lem scho-rom wjo-
rall.
Allegro.
sir me-hem kol machlo wjr po lchol gu - fom wjs-lach lchol a-wo-nom wjsch loch bro-cho we - haz lo-cho be-
poco rall.
chol ma-scje-de - hem im kol js - ro - el a-che-hem wno - mar O - men.

הַנּוֹתֵן תְּשׁוּעָה

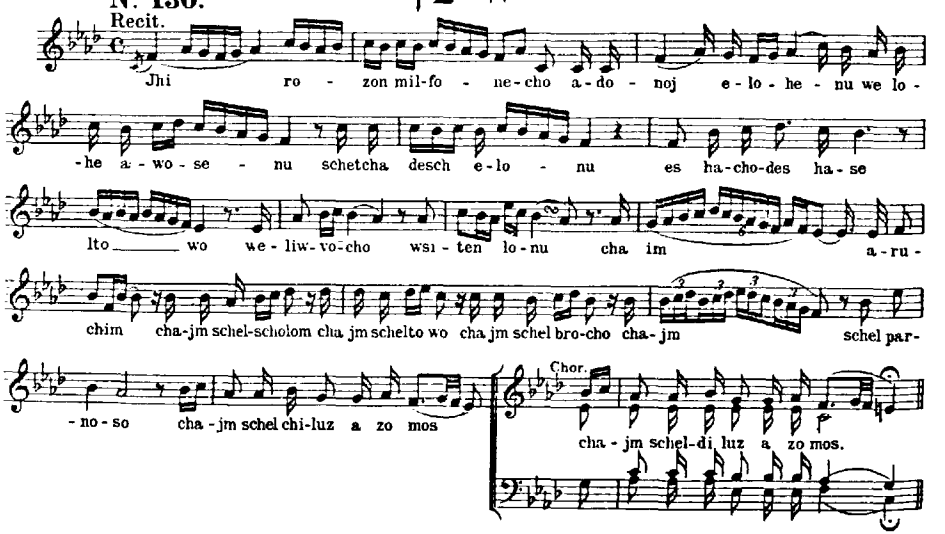
№ 129.

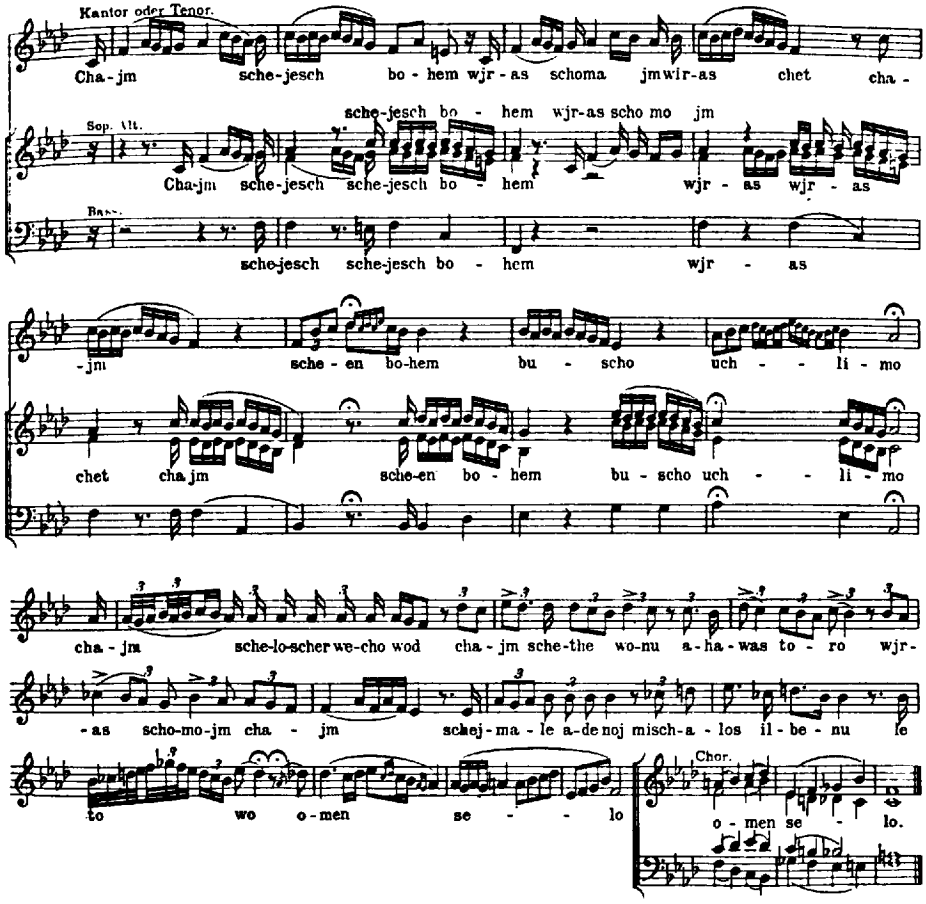
Recit.



№ 130. יהי וצון

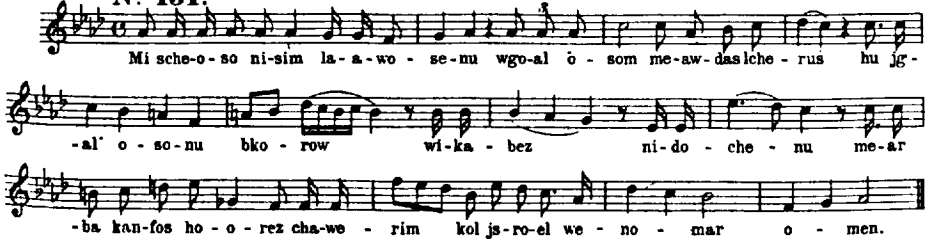
Recit.





מִי שֶׁעָשָׂה נִסִּים

Nº 131.



REVIEW OF NEW MUSIC

SHIREI ROZUMNI: A volume of hazzanic recitatives, re-edited and published by *Hazzan William Lipson.*

It is with a great deal of pleasure and nostalgia that I read the re-edited work of Rozumni, originally published by Samuel Alman, who was music director of the Duchess Place Synagogue, London, England. This small, very valuable work has been re-edited by Hazzan William Lipson of Miami Florida. I had the opportunity to study the original Alman publication. It was and remains a beautiful work with its own style, phrasing and ornamentation. The original is, with rare exceptions, difficult to use in the present time. Many of us have invested much hard work in changing these creations so that they would be suitable for performance. The problem was to sing the recitatives without using the overflowery phrases and yet to retain the originality and musical genius of Rozumni. Hazzan Lipson has done this carefully, painstakingly and successfully. He has prepared a hazzanic "Shulchan-Aruch" of Rozumni creations. He has maintained the Rozumni style and combined it with the requirements of modern-age hazzanut.

There are many fine recitatives for Kabbalat Shabbat, Shacharit and Musaf LeShabbat. They are small gems and can serve as an adornment to any service. I hope this valuable book will be used by many as it is sure to enhance the service both for hazzanim and worshippers alike.

Yehuda Mandel

MUSIC NOTES

COMPOSITION CONTEST

We are pleased to note that the 4th Annual Braemer Competition is now in full swing. The Competition invites all composers to submit an entry of an Hebraic String Quartet. The prize will be $1500. In order to qualify the music must be of a classic nature by a Jewish composer, utilizing Hebraic motifs.

The judges are: Vincent Persichetti, Samuel Adler, Mervin Hartman. The deadline for submission of compositions is December 27, 1971.

For further information send a stamped, self-addressed 8½ x 11 envelope to the Braemer Competition, Congregation Adath Jeshurun, York and Ashbourne Roads, Elkins Park, Pa. 19117.