

JOURNAL OF SYNAGOGUE MUSIC

APRIL 1972/NISSAN 5732

VOLUME IV

NUMBER 1-2

CONTENTS

ABOUT THIS ISSUE	<i>The Editor</i>	3
SYNAGOGUE MUSIC — TRADITIONAL AND MODERN (1948)	<i>Chemjo Vinaver</i> <i>Dr. Kurt List</i>	4
CHANGING CONCEPTS OF HAZZANUT (1949)	<i>Adolph Katchko</i>	13
AN INTERPRETATION OF THE SABBATH EVE LITURGY (1950)	<i>Dr. Leon Liebreich</i>	20
THE MUSICAL BASIS OF NUSACH HATEFILLAH (1952)	<i>Lieb Glantz</i>	31
THE HISTORY OF THE MUSICAL MODES OF THE ASHKENAZIK SYNAGOGUE AND THEIR USAGE (1954)	<i>Max Wohlberg</i>	46
THE TASK OF THE HAZZAN (1957)	<i>Dr. Abraham J. Heschel</i>	62
CREATING SYNAGOGUE MUSIC FOR AMERICA (1961)	<i>Dr. A. W. Binder</i> <i>Gershon Ephros</i> <i>Herbert Fromm</i> <i>Sholom Secunda</i>	69
A FORUM ON SYNAGOGUE MUSIC (1963)	<i>Dr. Herman Berlinski</i> <i>Dr. Joseph Freudenthal</i> <i>Erwin Jospe</i> <i>Oscar Julius</i>	81
THE WONDER OF THE PSALMS (1965)	<i>Maurice Samuel</i>	99
EPITAPH FOR JEWISH MUSIC? (1968)	<i>Samuel Rosenbaum</i>	107

JOURNAL OF SYNAGOGUE MUSIC, *Volume IV, Number 1-2*

April 1972/Nissan 5732

Published by *Cantors Assembly*

EDITOR: *Morton Shames*

MANAGING EDITOR: *Samuel Rosenbaum*

EDITORIAL BOARD: *Joseph Bach, Gerald H. Hanig, Saul Meisels, David J. Putterman, Moses J. Silverman, Pinchas Spiro, Dr. Max Wohlberg.*

ASSOCIATE MEMBERS: *Ivan Perlman, Chairman; Reuven Frankel, Solomon Gisser, Irving Kischel, Joseph Kohn, Karl S. Kritz, Leon S. Lissek, Ephraim F. Rosenberg, Abraham B. Shapiro, Harry Weinberg.*

OFFICERS OF THE CANTORS ASSEMBLY: *Yehuda Mandel, President; Gregor Shelkan, Vice President; Kurt Silbermann, Treasurer; Morton Shames, Secretary; Samuel Rosenbaum, Executive Vice President.*

JOURNAL OF SYNAGOGUE MUSIC *is a quarterly publication, The subscription fee is \$5.00 per year; \$10.00 per year for patrons. Second-class postage paid at New York, New York. All articles, communications and subscriptions should be addressed to Journal of Synagogue Music, Cantors Assembly, 150 Fifth Avenue, New York 10011.*

Copyright © 1972, *Cantors Assembly*

ABOUT THIS ISSUE

The convention of the Cantors Assembly, since its establishment twenty-five years ago, have produced a wealth of scholarly papers presented by some of the foremost personalities in the field of Jewish music, as well as in general Jewish study. For this anniversary issue of the Journal of Synagogue Music, the Editorial Board has selected some of the most interesting articles which we felt have had an impact on our lives as hazzanim and on the Jewish community. The great amount of material we had to choose from presented a problem for us since so many fine papers were delivered. Realizing that it would be impossible to publish them all in one issue, we bring you in this issue a comprehensive sampling of the most outstanding papers and lectures. It is our intention to publish additional items from this cultural treasure in future issues of the Journal of Synagogue Music

Many of the colleagues who delivered these papers are no longer with us. May this publication serve as a memorial to them. For those whom the Almighty has spared, may it serve as an inspiration for future creative endeavors.

The Editorial Board of the Journal is proud of and thankful to all the distinguished colleagues and friends who have contributed so willingly of their talents and time over the years.

I express my thanks to our Managing Editor, Samuel Rosenbaum, without whose efforts this Journal could never exist, and to the Editorial Board for its assistance.

Morton Shames
Editor

SYNAGOGUE MUSIC-TRADITIONAL AND MODERN

TRADITIONAL – Mr. Chemjo Vinaver, Composer

I have been asked to speak on traditional synagogue music; but before I enter into my discussion, I must tell this honorable assemblage that those who expect to hear a very learned paper will be disappointed. The learned papers I shall leave to my friends, the musicologists. I shall speak only as a musician and Jew. What I shall present will not be a profound lecture, but merely some integrated thoughts on the subject of traditional synagogue music. What I have to say may provide some material for discussion, in which my colleagues are, of course, invited to criticize my position completely. Still, I feel, the differences of opinion may help us all to recognize where we stand and where the right way lies for the musicians who want to compose for the synagogue. This will, therefore, not be a lecture, but will rather remain in the style of the synagogue--a sort of improvisation on a theme assigned to me for this afternoon.

To speak truthfully, it is rather difficult to talk about traditional synagogue music. After all, what is and what is not traditional in synagogue music? The term 'traditional' itself, has been so extended and interpreted, in the past and even more so at the present time, that it has become almost unintelligible. It embraces, in fact, a number of traditions, some few of which are genuine, and many of which, unfortunately, are spurious and unworthy of the name. This fact is most understandable. A people wandering over the face of the earth for so many centuries will inevitably absorb many foreign and extraneous elements, good and bad. And just as this process finds expression in physical terms--so that, for example, a Ukrainian Jew looks different from a Spanish Jew, and a Yemenite Jew different from a German Jew--so it affected the people's cultural life. Whereas the genuine element in the people's tradition, wherever it is preserved, is common to all Jewish communities in the Diaspora, most of the local accretions, which after a while became the local 'traditions', are rather questionable as to their authenticity.

For example, for the fanatically orthodox Jews of Frankfurt-am-Main, in the past century, 'traditional synagogue music' meant Lewandowsky, and not always the best Lewandowsky. And if, for instance, such observant Jews failed to hear at their Sabbath service Lewandowsky's "Lechu Neraneno", which is an illegitimate offspring of a typical German march, they had a 'verstorten Shabbes' (a spoiled Sabbath). Here we see how an entirely non-Jewish and un-Jewish melody became Jewish liturgical 'tradition'. Scores of examples could be given to show how foreign elements that were dragged into our synagogue music later acquired the status of 'tradition'. Ignorance and a cavalier attitude toward Nusach helped to make this so-called tradition popular among those who knew no better--to such an extent, that if one day the genuine synagogue Nusach were substituted for the German march, the community felt that something akin to 'sacrilege' had been perpetrated.

As a further indication of the extent of such ignorance, I must tell you the classic story of 'Al Chet' In a German town, so the story goes, it was a well-established local tradition on Yom Kippur, for the Hazzan to sing the "Al chet shechotonu lefonecho b'yezer hora" to which the community would respond with a jubilant: "Hora.... Hora....Hora.....! "

Delivered at the 1st Annual Convention, February 1948

However, this type of cultural assimilation was not restricted to German Jewry. Many extraneous elements found their way into the Nusach of the East European synagogue as well. But here the danger was not so great. East European Jews had preserved their Jewishness so well, traditional synagogue music was so alive in them, that they were able to incorporate foreign elements into the Jewish melodic line and place the mark of Jewish individuality on them, so that they actually took on Jewish characteristics. Chassidim, especially, were famous for their ability to transmute non-Jewish melodies by instilling into them the traditional 'steiger' and the unique Chassidic spirit, so that they became not merely Jewish, but specifically Chassidic melodies, characterized by their own definite way of interpretation.

Chassidim considered it a mitzvah to take secular melodies and sanctify them by re-shaping and re-working them in order to make them fit for devotional purposes. They called this "zurickfiehren a nigun tzu zein shoresh", to return a melody to its origin. A legend is told of the Kaliver Rebbe who, on his strolls through the fields, one day heard a shepherd sing a tune to the words of a love song, as follows:

"Woods, woods, how large you are,
Beloved, beloved, how far you are,
If the woods were not so large,
My beloved would not be so far."

The Rebbe then sang the same melody to his own words:

"Golus, Golus, how large you are,
Shechina, Shechina, how far you are."

And when the Rebbe sang this song, the shepherd no longer recognized it as his own and could not sing it any more-since he had forgotten it.

This story symbolizes how thoroughly Chassidic individuality and spirit filled the 'new vessel' with 'old wine'. One does not have to be either a Chassid or a Kabbalist to realize that this method of absorbing extraneous material *is* far different from that of borrowing from a German march, which remained a foreign element and is out of place in the synagogue. For East European Jews, the traditional Nusach remained the backbone, which outside elements might bend, but not break. That is why-in spite of all the accretions and sometime even vulgar 'embellishments'-there is still so much genuine beautiful Nusach left in the musical heritage we have received from East European Jewry.

For many American Jews, living in a rather diluted Jewish tradition, and accustomed to a synagogue service that is often an indiscriminate potpourri, a traditional Sabbath Service, as it was conducted in the synagogues and Chassidim-Klaus of Eastern Europe, is barely imaginable. Each prayer and response of the Kabbalat Shabbat and Maariv was full of unadulterated Nusach-steiger, rich with ancient oriental elements that were handed down from father to son as a matter of course, These Nuschaot were so alive in each Jew, that there simply was no need to write them down. Their oral transmission was just as natural as the oral transmission of intimate family traditions.

For those who never experienced it, words will never convey the full meaning of tradition in the synagogue. We, today, are far removed not only from the tradition of synagogue music,

but also from the entire tradition of synagogue life, from the Jewish 'steiger'. Tradition, in the synagogue, at one time, did not begin with the 'Opening of the Service'. It began with the entrance to the Shul. Indeed, there was a 'steiger' for entering the Shul; there was a 'steiger' in the way Jews would assemble for the washing of the hands after entering the shul; there was 'steiger' in the way the Baal Tefilah threw his talis over his head and shoulders; there was 'steiger' in the way he intoned the Nusach of the 'wochedige' Minchah, into which everyone would join spontaneously-for it was in all of them.

There was too much genuine Jewish tradition alive in all of these Jews to make it dangerous to add something to the ancestral melodic material. They could afford to listen to foreign elements. And even when they failed, as they sometimes did, to stamp the foreign element with their own individuality, the borrowed tune could not actually harm the Nusach-it could only conceal it. That is why it is possible for one who knows, to separate the wheat from the chaff.

Of course, this entire way of life, this Jewish 'steiger', no longer exists, especially here in America. Not even in the orthodox synagogues can we find today the old 'steiger' of 'davnen'. We have Services, but no 'davnen'; the Baal Tefilah has had to give way to the modern cantor. And I hope that this assembly of cantors will forgive me for expressing a sad truth: our hazzanut is no longer what it used to be.

I suspect that the more serious among our hazzanim have discovered this truth before my "revelation" and I hope that some among them are even concerned about it. The early hazzanut of Eastern Europe created beautiful chants based on traditional nusach. But the old-time hazzan, who was deeply rooted in Jewish knowledge and in the musical tradition of the synagogue, disappeared long before the tragic destruction of East European Jewry.

Deterioration began considerably before our time. It may surprise many to learn that hazzanut was not very popular among the very pious Jews of Eastern Europe, even in the good old days, although the people at large loved hazzanut and crowded the synagogues to hear a good hazzan. But when hazzanim began touring the country, like famous concert artists making guest appearances, the old-time pious Jews saw the beginning of the decadence of synagogue tradition. They feared that the pulpit might some day degenerate into a stage. They denounced the striving for cheap effects that might imperil traditional nusach. On being reproached for such a cool attitude toward hazzanut, one of these old Jews once replied: "You may be right. Hazzones in really wonderful. Ober beim davnen stert es."

Of course, we cannot go back to this old way of life even if we wanted to. To recover fully the old synagogue tradition would probably require making Jews 'daven' again-an unattainable ideal, as things stand. If Jews could daven with 'kavvanah' again, then our synagogue music would be traditional-for our nusach is a nusach born of 'Kawanah'. But we cannot bring 'kawanah' into our worship by decrees and conferences.

But in our music we must keep alive and revive our tradition. As a musician, I know that there must be a close bond between the man who wants to create music for the synagogue and the spirit of its traditional nusach. There is a Jewish musical heritage to draw upon-our old prayer modes. Much of what the Jew once brought with him from the Orient has been lost-this is one further reason that we should try to preserve what is still left to us. Of course, I cannot recommend to **every** man who wants to compose synagogue music any shortcuts to the mastering of trope and nusach. Such quick study would not avail him much. It

would enable him perhaps, to dash off a couple of ‘numbers’, but never to write a synagogue composition of lasting value. To be able to create a significant work for the synagogue, the composer must be rooted in Jewish tradition; he must be steeped in the spirit of nusach and must know the melodic material intimately, in order to distinguish between the genuine and the spurious.

The time to compose freely for the synagogue has not yet come. Before we can afford to introduce ‘free composition’ into our liturgy, elementary spadework must be done-to reintroduce our traditional music into the synagogues. This may sound strange, but what we call our traditional synagogue music needs cleansing; it requires the removal of accumulations that conceal and obscure the original nusach. A lot of weeds have over-grown our synagogue music in the last century; and the past fifty years have brought forth the richest crop.

Here, in America, where everything is a little bigger than anywhere else, the weeds grow bigger too. Synagogue nusach has become ‘hefker’. Every hazzan makes himself his own ‘nusachl’-the way he likes it best, or perhaps the way his ‘Gabbai’ likes it. I have heard all sorts of nusach in Orthodox, Conservative and Reform synagogues throughout New York City. I have even heard a choir sing the second Kedushah with Boogie-Woogie effects. – (Not that I have anything against BoogieWoogie as such, chas veshalom. As a matter of fact, the Boogie-Woogie composers usually know their technique perfectly-something that cannot be said for the manufacturers of such Jewish compositions.) The trash that can be heard in our synagogues nowadays is a sacrilege against nusach and a crime against music.

To be sure, a few decent services for the synagogue have been written, but rarely heard. The lack of dignity, the horrible music, the substitution of so-called ‘new’ ceremonials in every type of synagogue, including the orthodox who are supposed to be the sternest guardians of tradition, are truly startling. Recently, on a visit to a Conservative synagogue, I saw the hazzan come marching in from the entrance up to the pulpit. While strutting through the synagogue, he sang like an opera star, giving forth with “Mah Tov”. In an orthodox synagogue, I once saw a hazzan, at Selihot march from the ‘pulish’ singing ‘Ashre’. Such ceremonials are absolutely against Jewish tradition and improper in a synagogue service. This is where synagogue tradition must begin-by teaching the hazzan, the composer, and anyone who wants to create for the synagogue the essentials. Otherwise, we shall never be able to raise the standard of our liturgical music.

Since this is how things stand, I personally feel that before we can start experimenting with the new, we must collect the old. Our synagogue music needs ‘kinnus’-just as Bialik demanded it for medieval Hebrew poetry-collecting and making accessible the old, rather than creating new works, at least for the present. To salvage scattered manuscripts that may contain valuable material is one task. To cleanse the music of our synagogue and restore its traditional melodic line to its purity, to clothe it in harmonies and counterpoint that will convey dignity and meaning to the modern worshipper-these are the primary tasks for the composer of synagogue music in our day. To do these things the composer will have to be both an expert musician and a master of synagogue tradition.

This does not mean that it is impossible for a composer brought up in a different environment to compose freely. Every musician has a right to say-“So what if I don’t know trope or nusach. I will compose just as I feel.” And if he is a great artist, he may indeed create something so great and powerful that it will equal the power of nusach. This can be done-by a genius. But experience has taught us that geniuses are rather rare these days. In the past

at least, they stubbornly preferred to compose for the church rather than for the synagogue.

For the Jewish composer who is seriously interested in composing for the synagogue there is, to my mind, no other way, but to acquaint himself as thoroughly as possible with trope and nusach, with the Jewish musical heritage of ancient days and of the more recent past. This is not a matter for a quick 'course'. It requires patience and expert guidance. It requires study and listening to authentic interpretation-for much of our nusach is brought out only in actual performance. The score or the manuscript-even if there be authentic ones-will not yield all the secrets.

The superior hazzan of the past was so steeped in nusach that he could afford to improvise on it. He excelled in this art of improvisation, which required him to adhere to the distinct modes of a chant while embellishing its ancient motifs. He was thus able to express his artistic individuality without corrupting the ancestral heritage. Much like the old hazzan, the modern Jewish composer will be able to improvise without corrupting the style of synagogue music only if he will have absorbed what the traditional prayer modes and the Biblical cantillation have to say. To write his variations, the composer must know his theme-traditional synagogue music. There is tradition even in the free counterpoints of the Renaissance masters. A genius like Palestrina might compose freely, but even he was deeply rooted in early church chant. It is possible to compose 'freely' for the synagogue, but not free from knowledge.

We have a long way to go until the synagogue finds its own Palestrina. In the meantime, our young composers will have to be patient and try to acquaint themselves with the style of synagogue, with the style that can be discerned after the extraneous layers are removed. "Style is the man". But to have one's own style one must be someone. In this case, it means that our young composers would be themselves- genuine Jews. This in itself is not an easy task. The Chassidic master, Reb Meir of Apt, used to say: "When I come before the Heavenly Gate, I shall not be afraid if they ask me-why were you not Moshe Rabbenu, or why were you not Avrohom Avinu? I am only afraid they will ask me: why were you not Reb Meir of Apt?" Before closing, I should like merely to mention some practical suggestions to implement the above requirements. It is necessary that funds be set aside for the establishment of such institutions as an Academy for cantors, a school for Jewish musicologists, a library and archives for the collection and study of Jewish music. One important task for such a school would be research that would result in a full authoritative bibliography of Jewish music as far as this is possible. Equally important would be the creation of a Model Choir to teach the authentic, traditional interpretation of synagogue music to choir-directors and cantors. Just as the Catholic church has been supporting such model choirs as a reservoir for experts to perpetuate the traditional style of church chant, so we also need such an institution.

All these projects require money. But, although the budget represents a problem, it is by far not the most difficult problem in the American Jewish community.

I should like to quote a friend of mine who was recently interviewed by a prominent American rabbi on Jewish culture in America. Asked what to his mind, were the main difficulties in developing Jewish culture in America, his reply was:

"...In the Old World, the Rebbe was a Rebbe, the hazzan was a hazzan, and the community was a community. The only thing that was a fiction was the budget.

– In the New World, - the Rebbe is not a Rebbe, the hazzan is not a hazzan, and the community is not a community. The only reality is - the budget.”

Only if we will establish our “communal realities” in the proper way, will we succeed in our efforts.

MODERN – Dr. Kurt List, Composer

The question of whether means and textures of contemporary music can and should be utilized in the liturgy goes beyond the narrow reaches of music. No doubt, every leader of a congregation desires to make religion part of the community’s living experience. How then can he neglect the demands modern sensibility makes? When the rabbi deals with questions of a social or political nature his decisions may derive from the wisdom terms. The glib answer to our question would be – naturally, liturgical service is in need of a music overtly forged here and now.

But glib answers do not solve a problem, especially not a problem which is so involved as ours. No matter how modernized the liturgical service may be in the individual instance, it necessarily retains archaic features which stand in contradiction to contemporary expressivity. If the service is conducted in Hebrew the disparity between this language and modern music will be felt either as historical, or in the case of nationalistic worshipper, at least as geographical contradiction. And even if the service is conducted in modern English its myth and procedure are still rooted deeply in centuries-old practices.

Still, this is very possibly an extraneous dilemma, since the principle of the liturgical formula cannot conceivably be reconciled with the volcanic flux of the modern scene. Moreover, it can be argued that precisely in this formula lies the stability which religion gives to the soul.

Nevertheless, such stability as proffered by the mode of the service is felt effectively only if the link between tradition and modern feeling is established. To do this it seems essential to use modern musical means which in their fundamental aspects, however, must still display the residues of liturgical tradition.

The lack of an evolutionary tradition of Jewish music- that is, an evolution which has kept pace with the development of Western music, – poses our first problem. In all forms Jewish sacred music is a hybrid. True, it has accepted numerous devices from the music of the surrounding world. But it has also gone its own, private way, and is mired in a pseudo-authentic language which has little, if anything, to do with Western practices. Occasional attempts to invite composers foreign to the synagogue to write for it have made matters worse rather than better. The result of these instances was a sudden intrusion of a style that in no way attacked the problem and in no way furthered the development of sacred music.

Today the worshipper is confronted with a fossilized usage of music, part of which is certainly rooted in specifically Jewish modality and chant, but part of which is nothing but an eclectic conglomeration of cliches skimmed off Slavic or Central-European secular practices. Outside the synagogue, however, this very same worshipper is acquainted with an entirely different type of music – that of the contemporary scene. Thus when entering the synagogue he

finds himself suddenly in an atmosphere which sets religion apart from his other life.

The composer, of course, faces here the grave problem of reconciling fossilized synagogue music with a much more advanced and evolved modern style. And the question is whether he can suddenly bypass centuries and plunge into modern usage. And even if he can do so, how is he to preserve that traditional element which, for the worshipper, represents some sort of familiarity within the service.

But this is not where the problem stops. We have talked so far in general terms of “contemporary” music. Anybody acquainted with the modern music world realizes at once that “contemporary” has almost as many different meanings as there are composers. If we speak of the adaptation of the contemporary style to synagogue music are we referring to the populist music of Copland, the neo Romanticism of Virgil Thomson, the neo-Classicism of Stravinsky, the fauvism of Prokofieff, the realism of Shostakovitch, the neo- Baroque of Hindemith, the expressionism of Schoenberg or to any other style that can be heard in our concert halls? And if we are referring to all of them how then is the composer to proceed in adapting all these styles to sacred music? Indeed, this again would be inviting the super-impulsion of a stylistic hodgepodge on a music which, in itself, is already characterized by impurity and eclecticism.

Now the obvious answer would be that each composer has already made his choice of style before he approaches the problem of composition for the synagogue and that his problem is to integrate his style into the sacred mode of composing. But what if such a composer adheres to the tenets of neoclassicism? Obviously, such an aesthetic would result again in the conjuring up of a picture of the past. This then would melt with traditional synagogue music to give us once more that feeling of archaicism which has alienated synagogue music from modern life.

There are further difficulties. Quite naturally, institutional religion looks at music from an utilitarian point of view. Music in the synagogue is largely Gebrauchsmusik; but music as written by the serious composer is first music, and its use is to him, of secondary nature. How can this gap between abstract and concrete expression be bridged?

Certainly not by employing composers who stand outside the orbit of religious feeling. It has become fashionable in recent years – as it always is during a strong need for emancipation – to commission non-Jewish composers with the writing of liturgical music. Sulzer did it with Schubert and it is done today again with Roy Harris. There may be a noble gesture in such fraternal enterprises but hardly anything worthwhile to contribute to the solution of the problem. Neither is the activity of those Jewish composers who see in writing liturgical music a political or nationalistic rather than a religious task of benefit. For in order to fuse the utilitarian and aesthetic aspects of religious music a composer of the type of Bach is needed who sees no difference between the music he writes and the use to which it is put. Only composers who write as a matter of their nature ad majorem *gloriam dei* can fulfill the task with which the liturgy confronts them.

I believe this is the crux of the question and we shall see presently how it serves to clear up the other contradictions. It is a commonplace which one is ashamed to say loudly that a composer can only create valid music out of his own experience. Yet how many liturgical composers are there who write out of their oneness with religion? It is not true that for most composers the creation of the liturgy is just a job or at best a political, nationalistic issue?

Obviously, the main concern at this juncture is not contemporary versus traditional music, but where to find the deeply religious composer who knows his metier and is a great artist. If the synagogue fails to find or produce such a composer the case for religion is truly in bad straits.

On the other hand, if such a composer is to be found the question of tradition versus modernity will at once be clarified. As I understand religious service – and as I believe the great sacred writers and composers from Notker Balbulus to Palestrina and Bach have understood it – it demands the very best, the utmost effort in behalf of God. Such an effort requires the highest aesthetic expenditure on the part of the composer. It impels responsibility not only to piety but also to music. It is clear by now that in asking for a religious composer to write religious music I do not refer to a general atmosphere, a Jewish climate, which some contemporary writers consider fashionable to attribute to works written **by** Jews but not necessarily of Jewish form and content. I fail to see how such an intricate problem can be solved by such vague milieu descriptions or traditional quotations as we find them in the novels of Kafka or the compositions of Bloch. For whatever other merit they may have – and despite the fact that they demonstrate numerous Jewish traits – they represent possibly a minority facet in Western art, but not a Jewish and certainly not a religious aspect as far as liturgy is concerned.

When I look for the religious Jewish composer of competence I am simultaneously asking for one who is aware of the challenges and responses, – the true spiritual and esthetic values which the development of music has presented to the Western composer. I believe such a composer will recognize that the warming over of any of the neo-isms, be they Gregorian, Baroque or Classical, does no service to himself, his music and his religion.

It may be an accident that the most provocative challenge in modern music has come from Arnold Schoenberg, a Jewish composer. But if it was only an accident, as I am disinclined to believe, it certainly was a lucky one for the Jewish composer. For here it is proved that one can cope with the problem in such a manner that both music and religion are served. Possibly the way is shown here already by Schoenberg's deep religious conviction that has led him to write a new Kol **Nidrei**. That this work has as yet not been heard in any synagogue throws significant light on the sad state of affairs. It certainly explains why none of Schoenberg's followers has attempted a modern reconstruction of the service.

Naturally, such a road does not exclude the preservation of authentic traditional chant. But that is hardly the problem of the composer, more that of the music director. Music does not operate in a historical vacuum. And for this reason a modicum of tradition will always be welcome and necessary. Neither am I so naive as to believe that the efforts of a religious Schoenberg follower will solve all problems. I am quite aware of the many difficulties and contradictions which such a choice would involve. To mention only two: Schoenberg's expressionism is essentially polyphonic – the exigencies of the service demand a more homophonic texture. Then too, expressionism, though evolved traditionally, is by now notably advanced beyond anything that can be grasped as tradition by the average listener. How can the traditional essence of the Temple chant be incorporated into this style?

I am neither religious nor experienced enough to give a ready made recipe for solutions. Neither do I believe that such an overall recipe can possibly exist. But I do know that unless the highest human efforts are enlisted in the service to religion, liturgy will be an empty formula and its music a worthless and uninteresting rehash of ideas which, in their failure to evolve, have

already proved their fundamental weakness in the past.

In view of this, it seems useless to make demands of the composers who are now engaged professionally in writing liturgical music. No doubt, they are doing their best. And if this best is not good enough, – as it apparently is not judging from the results, – it in part reflects on the old-fashioned, turgid attitude institutional religion has taken toward the liturgy and its music. Unless this attitude changes to one which recognizes the true values on every field no fundamental aesthetic outlook on sacred music will be forthcoming. And without such an outlook, there can be no great liturgical music.

February, 1948

CHEMJO VINAVER was born in Warsaw, July 10, 1900, a direct descendent of a famous hassidic and rabbinic family. He directed his musical talents at the very source of the rich culture and musical tradition of the Jewish people. Vinaver studied in Berlin with Professor Hugo Ruedel and Siegfried Ochs where his musical gifts were soon recognized and he became an important choral director. In 1926, he made his debut at the State Academy in Berlin, conducting a choral concert of Jewish liturgical **music**. In 1928, was appointed Music Director of the Habimah Theater. In 1933, he organized the famous chorus “Ha-Niggun”. After coming to the United States in 1938, he organized the Vinaver Chorus which soon achieved great popularity. Vinaver is also a gifted composer. Among his compositions are “The Seventh Day”, a Friday evening service; stage music for the production of “Jeremiah” by Stefan Zweig, and numerous choral works. His “Anthology of Jewish Music” is a work of the first magnitude. This comprehensive collection contains synagogue chants and religious folk tunes of Eastern European Jews authentically notated by Vinaver.

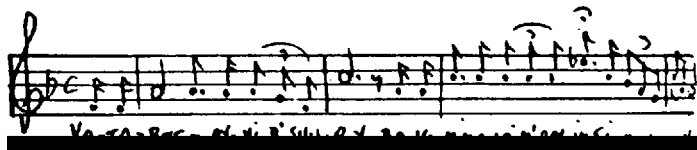
KURT LIST, born in Vienna in 1913, was a student of Alban Berg and Anton Webern. Under their influence he became a strict adherent of the twelve-tone system. Of his considerable works, a woodwind quintet and an opera, “The Wise and the Foolish”, deserve special mention.

CHANGING CONCEPTIONS OF HAZZANUT

Adolph Katchko

Just as all art - painting, sculpture and general music - have undergone all sorts of evolutions and changes, so did hazzanut take on different forms and changes in Jewish life. Before we analyze the musical approach of hazzanut, how the old hazzan-zoger was creative in his field a hundred years ago, as contrasted with what we know of it approximately fifty years ago and with the contemporary Hazzan-Cantor, we must take into account the media which he uses at present to express his cantorial art. When we consider hazzanut from its vocal-singing aspect and when we compare it to the operatic and concert singer, we can see that the hazzan has a much more difficult task than the latter, because the operatic singer deals with a work which is already fully created. The same is true of the lieder-singer who renders the works of Schubert, Schumann or Brahms. All that these artists need are a fine voice and musical and singing abilities. The Hazzan, however, in addition to the above-mentioned equipment, must also be highly creative musically. The Hazzan draws inspiration from the meaningful content of the prayers and creates the music spontaneously as he stands at the Amud. And here the opera and Lieder-composer is in a more fortunate position than the Hazzan, because the former creates music for a text with a definite rhythm which is already by itself a beginning of music. The theme is a definite one, whether it be a prayer or a love declaration the music is strongly rhythmic, the melodies are composed of long phrases.

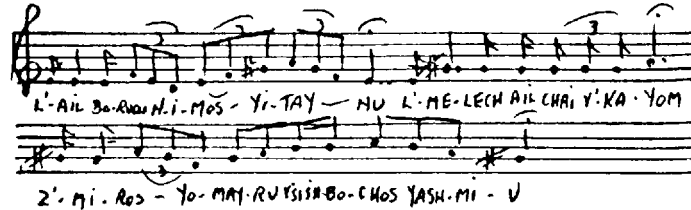
The Hazzan, however, who is obliged to create music to words which do not always express a single sustained thought, but rather short ones, which follow one after the other, and this occurs mostly in texts which deal with historical themes; for example, the V'ne-e-mars in the Amidah of the Rosh Hashonah Service - *N'ne-e-mar lo hee-bit aw-ven-b'ya-a-kow, v'ne-e-mar va-y-hee be- Y'shurun melech, V'ne-e-mar ha-shem ma-lach, v'ne-e-mar s'oo she-a-rim ro-shay-them*. All these represent phrases, each one of which has a different nusach. To give them each a separate identity, the tonation must be different at each of those phrases. Now despite the fact that the Hazzan has freedom, as he is not obliged to adhere to a definite rhythm and he sings recitatively, it should be observed, nevertheless, that if it is difficult to compose a choral or any other musical composition, a recitative is perhaps much more difficult to compose. The difficulty lies not so much in the form of the recitative but rather in its formlessness, because the ear of the listener demands in the very absence of rhythm also something rhythmic. We hazzanim, most certainly are familiar with the expression of the Jew, "Der Hazzan fargeht zich", that is, when the hazzan holds a long tone which almost leaves him and the listener breathless. Why does the hazzan do this? He does this mostly to get balance and rhythm-symmetry in the phrases; as for example, *va-ta-bayt ay-nee b' shoo-roi*, which is composed of but three words and *ba-ko-mim o-lai m-mi-im tish-ma-no oz-noi*, which is composed of but five words, or, conversely, when the first phrase is a longer one and the following phrase has fewer words. The Hazzan with greater musical knowledge does not have to depend on the longer tone to achieve balance. He can sing:



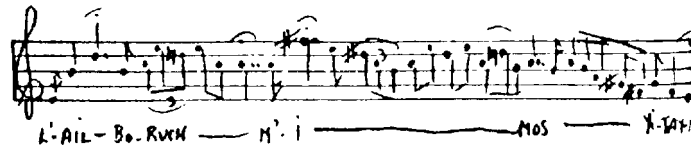
Delivered at the 2nd Annual Convention February, 1949

(As we can see, the second phrase, which has five words, is not longer musically than the first, which has only three words.)

The old hazzan-zoger was not largely confronted with this problem because the old zoger did not fit the music to a whole phrase, but he drew musically a meaningful conception for each separate word. He did not sing:



The old zoger did not do this. When he sang L'el he took a high tone, because God is really on high; Baruch he sang in a dignified tone like the Kohen Godol; N'ee-mos he sang sweetly, etc. With the great zoger the motifs of one word could not rhythmically be repeated with the next word, otherwise he would not have been at all creative. The motif of the second word, also had to lead to an entirely different chord that the first and not to move on sequentially.

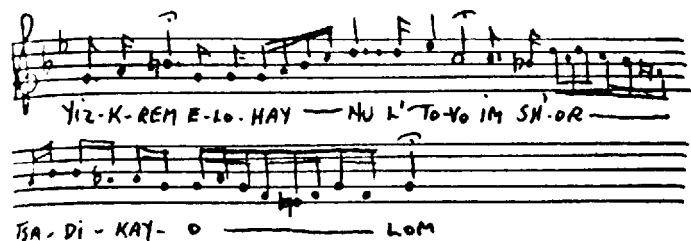


It is to be observed, however, that despite the fact that there was a separate motif for each word, we could see, nevertheless, a unified structure at the end of each phrase.

In order to be brilliant, to be the great creator, the *hazzan-zoger* often brought to each word a number of motifs, as we see it evidence in Weintraub's "Ki K' shim-cho":



And as we see, Weintraub did really have in some of his recitative pieces a certain definite form. They started recitatively and finished in a definite rhythm, as we see it in Weintraub's "Yizk'rem". He begins:



and finishes:

MI - NA - CHAL MI - NA - CHAL BA - DE - RECH

YISH - TE AL - - - - - KEN - - - - -

AL - - - - - KEN Yo - RIM - ROSH

This form is still followed with certain hazzanim. We find them often in Rosenblatt's recitatives as in his **Elohai N'sho-mo**. He begins recitatively:

E - LO - HAI - - - - - N' - SHO - MO N' - SHO - MO - - - - - N' - SHO - MO N' - SHO - MO

SHE - HO - SA - TO BI - - - - - T' - HO - RO HI - - - - -

and finishes:

MO - DE A - MI - L' - FO - HE - CHA MO - DE A - MI - L' - FO - HE - CHA

Here we see a certain change from the old form as it was used by the **zoger-oystaicher** who created a *notif* for each separate word. These *zoger*s have almost entirely disappeared. It is possible that the *zoger* will again find his former place in the new State of Israel where the common language is Hebrew, because in order to appreciate the individually-musically-illustrated word, it is essential that the listener understand every word that the hazzan is uttering.

Approximately fifty years ago, hazzanut took on a more and more singing form. The short motifs became longer singing phrases, as we can observe from Vilna's Hazzan Bernstein:

A-Do-Noy A-Do-Noy —

The same phrase transposed:

EIL RA-CHUM V'CHA-MUN —

The next phrase:

E-RECH A-PA-Yim V' — ~

The same phrase expanded

RAY-CHESSED

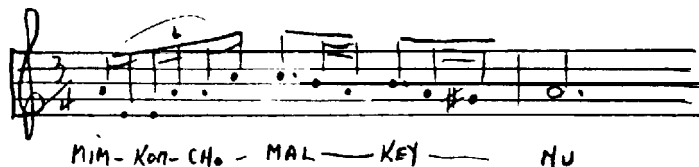
Or as we see it from Schlossberg's "R'tzei":

R'TSEI — R'TSEI — R'TSEI A-DO-NOY E-LO-HAY-MU
 V' HO — SHEVES HO-A-YO-DO LID-VIR — BET-SE-CHO

Here we have a combination of recitative and singing.

Here we see how the longer singing phrase which was fitted to a few words began to replace the motif which fitted each individual word separately, according to the meaning of the word.

I have come across a record almost fifty years old which was sung by a world renowned cantor, which has the same singing form. Who the composer was, I do not know. The music, however, is absolutely incorrect. It goes as follows:



The question is what is the meaning of **Mimkomcho malkenu** without **sofiyah**?

The second phrase composed goes as follows:



Now the question arises once more what is the meaning of **malkenu sofiyah** without **mimkomcho**? Since the birth of the singing form, the major musical problem presented itself in hazzanut.

The longer singing phrase as it was used by Bernstein in his Adonai, **Adonai**, and the combination of recitative and singing, as in Schlossberg's R'tzei now become the most used forms of hazzanut in our day.

This music form, if it is used correctly and according to the nusach of the prayer, which the hazzan sings, gives the listener (even though he may not understand the language which the hazzan sings), the atmosphere and feeling of the prayer, which is also true of the person who, although he does not understand Italian, is inspired by the aria sung by a great singer.

The new singing form, however, brought along with it many evils. Many hazzanim began singing from La Juive, Pearl Fisher, etc., and introduced a theatrical atmosphere into the synagogue. The nusach of **En Komocho** and **Vv'nucho Yomar** rapidly deteriorated. In its place anything in a march or a waltz tempo, is substituted for **En Komocho**; for **Vv'nucho Yomar** they sing in the gypsy romance style. This happens mostly with those prayers which were given to the hazzan with the freedom to develop his cantorial fantasies. The prayers of congregation and hazzan or hazzan and congregation were those that were largely left according to nusach, where the congregation recited the prayer before the hazzan as in **Y'hi Rotzon** of **Shabbos m'vorchim hachodesh** or **Shma Kolenu**, where the congregation recites following the hazzan, there the hazzan was forced to retain the nusach.

In this instance it must be said, however, that the whole blame of neglecting nusach does not fall on the shoulders of the hazzan, but the Baal Tetilah is also at fault. The Baal

Tefilah at times has been guilty of not taking seriously and of considering lightly those prayers which express “praise”. Although our Jewish worshipper recited the Tefilah prayer with great **Kavanah**, his attitude towards prayers of “praise” was altogether different. In prayers of “praise”, he was confronted with just a **nigun** or a military march, such as is heard often in the **hasidim shtibl**. For this reason, the nusach of the Tefilah came down to us fully developed, and the nusach of “praise” was neglected. This led to the practice where the Baal Tetilah gives us a mere suggestion of nusach in Ein Komo **cho** and **Vv'nucho Yomar**, Kiddush for Friday Evening, and other prayers of this nature, and the Cantor neglected it entirely. But truthfully speaking, every prayer, regardless of its character, whether it was a Tefilah or praise, has a definite specific nusach.

It is of special importance in the modern conservative and reform congregation that the Hazzan-Cantor make an effort to utilize the correct nusach because while in those houses of worship where the Jew is in the habit of praying out loud, b'kol **rom**, the prayer has already been prayed and perhaps sung before the hazzan gets to it; the same, however, is not true in those synagogues where the service is largely a silent one, where the praying is done **bilachash**. In such places of worship where there is missing a vociferous, ecstatic religious spirit, it becomes the duty of the hazzan to examine the weaknesses in our nuschaot, and bring them to light; otherwise there is the risk that many of our beautiful traditional melodies may be forgotten because of disuse.

A beautiful voice and great talented singing are by themselves not sufficient to arouse a spark of religious emotion of which we just spoke. This could be done only by the Hazzan with the beautiful voice, but who also makes use of the correct nusach. The correct nusach, - that is very important; because deep down even in the most reformed Jew there glimmer sparks of a nigun here and there of our traditional nuschaot, which only the hazzan who uses the correct nusach can once more revive.

Truly and really, there is no such thing as Orthodox, Conservative or Reform hazzanut. There is only good and bad hazzanut. The long-phrase form in the correct nusach is the most acceptable in all our synagogues. Of course, the modern form is reduced from the Orthodox form. And if a Cantor sings the El Molt **Rachamim** with innumerable modulations, and with uncountable arpeggio-like coloraturas, the result is not aesthetically tasteful no matter in which type synagogue it is rendered.

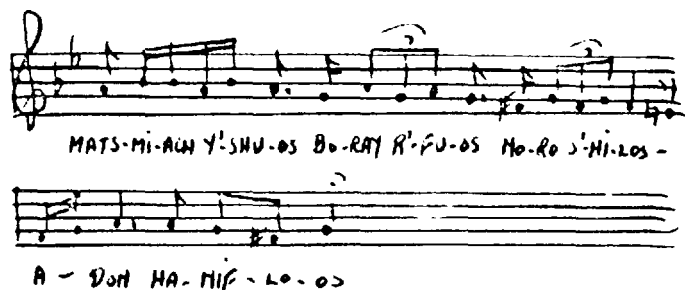
In every synagogue, and it does not matter which one of the groups it belongs to, the combination of contemporary hazzanut consists of recitative and long phrases. The difference only is that in the modern synagogue, the intervals in the recitative are consecutive. For each note, as many words as possible are fitted as the content of the text allows, until we arrive at the point which is sufficiently high in tessatura, and then the same thing is done in reverse, as we go down the scale, as for instance:

ASCENDING —

Lo - ah Ba - rach M' - i - mos Yi - TAY - HU - L' - MA - LEH AN

CHAY' - KA - YOM 2' - MI - ROS Yo - MAT - RV V' - SISH - Ba - QWS YASH - MI — U

This ascent continues to the limitation of the cantors range and then begins to descend gradually -



We have made an effort to point out three forms of hazzanut, namely: The motif, Singing, and the Combination singing and recitative. We have seen that hazzanut has a distinct form and on the basis of this form, it is possible to build for further progress and to preserve our hazzanic tradition. For many prayers would have long been forgotten if it were not for the nuschaot in which they are rendered.

ADOLPH KATCHKO was born in Varta Kalisz, Russia in 1896, Katchko, like most of the world's great cantors, was a child prodigy. At the age of six, he began singing in the choir of Jonah Shochet. As a young man he studied composition in Berlin. Arriving in the United States in 1921, he served for six years with various congregations, and was finally elected cantor of Anshe Chesed Synagogue, New York, where he remained for 24 years until his retirement. He was a teacher of many famous American cantors. He himself, was the possessor of a beautiful flexible baritone voice. He was an Honorary Trustee of the Sacred School of Music where many of his compositions were used as classroom texts.

AN INTERPRETATION OF THE SABBATH EVE LITURGY

Dr. Leon J. Liebreich

I.

THE DEVELOPMENT OF KABBALAT SHABBAT

One of the Genizah fragments of the Palestinian Order of Service indicates that during the Geonic period (about 640-1 100 C.E.) Ps. 12 g followed by Genesis 2.1-3 (Wayekullu), served as prelude to **Bareku** of the Evening Service for Sabbaths. Apparently, this Psalm must have been regarded as a fitting companion to Wayekullu, since the latter states that 'the heaven and the earth were finished,' and the former refers to God 'Who made heaven and earth.' No trace, however, is to be detected in any of the known rituals of the practice of the recital of Ps. 121 and **Wayekullu** before **Bareku**.

In another Genizah fragment, Ps. 92 which, according to Mishnah Tamid 7.4, was recited by the Levites in the Temple of Jerusalem on the Sabbath, is the introduction to **Bareku** on Sabbath Evening. Two considerations seem to have suggested the appropriateness of the recital of this Psalm on the Sabbath. First, its superscription contains the phrase 'for the Sabbath Day.' Secondly, the words **be-maase** in verse 5 and **maaseka** in verse 6 are suggestive of the very purpose of the Sabbath, which is **zeker le-maaseh be-reshit** ('a reminder of the work of creation').

Whereas in the Yemenite Siddur, as in a Responsum of Moses Maimonides (1135-1 204), only Ps 92 occurs before **Bareku** in the Sabbath Evening Service; in all other rituals it is followed by Ps. 93. The addition of the latter to Ps. 92 is understandable in the light of Aggadic influence. For, according to the Midrash, Adam had occasion to recite both these Psalms: Ps. 93 upon his entrance into the Garden of Eden and before his sin; and Ps. 92 upon repenting after his sin (the consonants of **ha-shabbat are** also contained in the word **teshubah**). Furthermore, according to Babli Rosh ha-Shanah 31a, the recital on Fridays of Ps. 93, which opens with the significant words 'The Lord reigneth,' is due to the fact that, upon the completion of His work on the sixth day, God assumed the Kingship over the world. In other words, the advent of the Sabbath marked the culmination of creation, namely, God's assumption of the Kingship. Accordingly, Ps. 93 was deemed a suitable Psalm not only for Friday, but also for the Sabbath. That the concept of the Kingship of God was considered a timely theme for Sabbaths is evident from the fact that a contemporary of Maimonides, R. Abraham b. Nathan ha-Yarhi (of Lunel), observes that it is particularly timely 'to proclaim the Unity of God's Kingship on the Sabbath,' and to hope 'that the glory of His Kingship might once again be made manifest unto us by virtue of the Sabbath.'

Delivered at the 3rd Annual Convention, February 1950

When toward the end of the sixteenth century, owing to the influence of the Kabbalistic school of Safed, Ps. 95-99 (and Lekah Ddoi) were made to precede Ps. 92-93, one of the factors which undoubtedly helped to determine the choice of these additional Psalms was the concept that the Sabbath was an especially suitable occasion for giving prominence to the idea of God's Kingship. Ps. 93, a so-called 'Royal' Psalm, served as guide in the selection of more Psalms. Not being a 'Royal' Psalm, Ps. 94 was passed over. Following it, however, was a group of five consecutive 'Royal' Psalms, two of which, viz. Ps. 97 and 99, opened, like Ps. 93, with the words 'The Lord reigneth.' That Ps. 95, 96 and 98 also belong to the category of 'Royal' Psalms is evident from the following verses:

- Ps. 95.3: For the Lord is a great God,
And a great King above all gods;
Ps. 96.10: Say among the nations: 'The Lord reigneth;'
and
Ps. 98.6: Shout ye before the King, the Lord.

The desire to add a sixth 'Royal' Psalm to correspond to the six days of the week which precede the Sabbath appears to have prompted the still further addition of Ps. 29, in which we read: 'Yea, the Lord sitteth as **King** forever.' That this particular 'Royal' Psalm should have been chosen may have been due to two Aggadic concepts. First, Ps. 29 is associated in the domain of the Midrash with the Revelation on Mt. Sinai. Accordingly, in Masseket Soferim and in the Genizah fragments it is the special Psalm for the Festival of Shabuot. Secondly, according to Babli Shabbat 86b, the Torah was given to Israel on a Sabbath. Viewed in this light, the Sabbath day commemorates the Sabbath of the Giving of the Torah on Sinai. Hence Ps. 29 qualified as a Psalm for the Sabbath both in the Evening Service, as well as upon the return of the Torah scroll to the Ark on Sabbath morning.

II.

THE TWO PARAGRAPHS PRECEDING THE RECITAL OF THE SHEMA

The invocation to prayer (**Bareku et ha-Shem ha-Meborak**) is based on Nehemiah 9.5, in which it is related: 'Then the Levites said, Stand up and bless the Lord your God from everlasting to everlasting (**Bareku et ha-Shem Elokekem min ha-Olam ad ha-Olam**).' The shorter form, **Bareku et ha-Shem**, occurs in Ps. 134.1-2 (**Bareku ha-Shem** in Ps. 103.20-22). In the opinion of R. Akiba in Mishnah Berakot 7.3, the liturgical invocation should follow scriptural precedent in consisting of only Bareku et ha-Shem. The accepted form **Bareku et ha-Shem ha-Meborak** is in accordance with the view of R. Ishmael.

There is evidence to the effect that either **Baruk Shem Kebod Malkuto le-Olam Vaed** (in use in the Jerusalem Temple during the Day of Atonement Service) or **Yehe Shemeh Rabba Mebarak le-Alam u-le-Alme Almaya**, was at one time the response to the invocation to prayer (**Bareku**). **Baruk ha-Shem ha-Meborak le-Olam Vaed**, on the other hand, was reserved for the response to **Bareku** at the Reading of the Torah. In the course of time, however, neither **Baruk Shem Kebod Malkuto** nor **Yehe Shemeh Rabba** any longer constituted the response to the invocation to prayer. The former was inserted between **Shema** and **Ve-Ahabta**, the latter was reserved for the Kaddish, and the response to **Bareku** at the Reading of the Torah (**Baruk ha-Shem ha-Meborak le-Olam Vaed**) became also the response

to Bareku as a call to prayer. All the responses mentioned revert essentially to Ps. 113.2 and Daniel 2.20.

The invocation to prayer and the response thereto are followed by two paragraphs, each concluding with a benediction, The first deals with God as revealed in the laws of Nature, the second, with God as revealed in the Moral Law. This sequence is reminiscent of Ps. 19, which consists of two distinct parts, the theme of the first being the manifestation of God in Nature, and that of the second, the manifestation of God in Torah.

Ahabat Olam the second of the two paragraphs, serves as a direct introduction to the Recital of the Shema (Deut. 6.4-9, 11.13-21, Num. 15.37-41). It opens with the theme of God's love for Israel, for which the locus *classicus in* Deuteronomy 7.6-8; 'For thou art a holy people unto the Lord thy God; the Lord thy God hath chosen thee to be His own treasure, out of all peoples that are upon the face of the earth. The Lord did not *set His love upon you*, nor *choose you*, because you were more in number than any people . . .but because *the Lord loved you.*' The concept of God's love for Israel is, therefore, closely related to that of the election of Israel. 'The peculiar love of God for Israel is the ground of His choice of Israel to be their God and they His people.' For, 'to love means in fact, to choose or to elect.' In the light of these observations, it is clear that the concluding benediction 'Blessed art Thou, O Lord, who lovest Thy people Israel' is essentially the same as its counterpart in *Ahabah Kabbah* of the Morning Service, which is 'Blessed art Thou, O Lord, who hast chosen Thy people Israel in love.' Cf. *Attah behartanu* in the Amidot for the Festivals and Holy Days: 'Thou hast *chosen us* from all peoples, Thou hast *loved us....*'

The concepts of God's love for Israel and the election of Israel are, in turn, related to Torah. For, as a token of His love and choice, God gave the Torah to Israel. The passage 'With everlasting love Thou hast loved the house of Israel, Thy people; Torah and Mitzvot . . .hast Thou taught us' means, therefore, that by teaching them the Torah, God has demonstrated His love for Israel (Cf. Rabbinical Assembly-United Synagogue Sabbath and Festival Prayer Book). Cf. the benediction over the Reading of the Torah: 'Blessed art Thou, O Lord our God...who hast *chosen us* from all peoples, and *hast given us Thy Torah.*'

In short, ideologically the following three benedictions are interrelated:

- (1) Blessed art Thou, O Lord, who lovest Thy people Israel;
- (2) Blessed art Thou, O Lord, who hast chosen Thy people Israel in love; and
- (3) Blessed art Thou, O Lord, who givest the Torah.

Ahabat Olam furnishes an excellent example of the dependence of the liturgy on the Bible, and of the influence of Aggadic interpretations of Scripture on the Prayer Book. The biblical allusions with which this liturgical composition is replete may be listed as follows:

- (1) 'With everlasting love Thou hast loved the house of Israel, Thy people' - Jeremiah 31.3: Yea, I have loved thee with an everlasting love;
- (2) 'Torah and commandments, statutes and judgments hast Thou taught us' - Deuteronomy 6.1: the commandment, the statutes, and the judgments, which the Lord your God commanded to teach you;
- (3) 'When we lie down and when we rise up' - Deut. 6.7 and 11.19: and when thou liest down, and when thou risest up;

- (4) 'We will meditate on Thy statutes' - Ps. 119.48: And I will meditate on Thy statutes;
- (5) 'For they are our life and the length of our days' - (a) Deut. 6.2: to keep all His statutes and His commandments....all the days of thy life, and that thy days may be prolonged; (b) Deut. 30.20: to love the Lord thy God....for that is thy life, and the length of thy days; and
- (6) 'And we will meditate on them day and night' - (a) Joshua 1.8 (at the beginning of the second division of Scripture -**Nebiim**): This book of the Torah shall not depart out of thy mouth, but thou shalt meditate therein day and night; (b) Ps. 1.2 (at the beginning of **Ketubim**): But his delight is in the Torah of the Lord, and in His Torah doth he meditate day and night.

The third and last allusions are particularly significant. The former serves to establish a verbal link between Ahabat **Olam** and the first two sections of Keriat Shema (Deut. 6.4-9 and 11.13-21). The latter casts light on the original aim of the Recital of the Shema twice daily. For, implicit in the allusion to Joshua 1.8 is the Aggadic association of this verse with the Recital of the Shema as the equivalent of the study of Torah. The following Midrash makes this perfectly clear: 'Why did our Sages institute the Recital of the Shema twice daily, morning and evening? Because the Holy One, blessed be He, said to Israel, This book of the Torah shall not depart out of thy mouth, but thou shalt meditate therein day and night (Josh. 1.8). At the same time, God also directed, Six days shalt thou labor, and do all thy work (Exodus 20.9). How are these two seemingly contradictory precepts to be reconciled in actual practice? By the Recital of the Shema twice daily, morning and evening. A person who has recited the Shema is regarded as though he had read the entire Torah.' Babli Menahot 99b, Yerushalmi Berakot 3c (ed. Krotoschin) and Midrash Tehillim Chapter 1 similarly connect Josh. 1.8 and Ps. 1.2 with the Recital of the Shema. Keriat Shema thus constituted originally the minimum requirement for the proper observance of the Mitzvah of Talmud Torah, in which every Jew was expected to engage twice daily. From which it followed that an unlettered or ignorant person (Am ha-Aretz) was one who did not possess sufficient knowledge to enable him to recite the Shema morning and evening (Babli Berakot 47b).

In contrast to Ahabat Olam, whose sole theme is Talmud Torah, Ahabah **Rabbah** in the Morning Service exhibits two separate parts, the first of which, like its parallel in the Evening Service, treats of Talmud Torah, and the second, opening with the words 'and unite our hearts to love and fear Thy name' and closing with 'and proclaim Thy Unity in love,' serves as an introduction to the Recital of the Shema as a proclamation of the unity of God. The passage 'and unite our hearts to love and fear Thy name' is an adaptation of Ps. 86.11 b ('unite my heart to fear Thy name'), in which **yahed** and **shemeka** are suggestive of **Yihud ha-Shem**, a concept which recurs in the liturgy toward the end of **Tahanum** for Mondays and Thursdays, and in the **Kedushah** of **Musuf** for Sabbaths.

In sum, while **Ahabat Olam** is restricted to the theme of Talmud Torah, **Ahabah Rabbah** includes, besides, a reference to the Recital of the Shema as an affirmation of the Unity of God. Both these liturgical compositions, however, are basically the equivalent of **Birkat ha-Torah** (Benediction preceding a reading from the Torah), their respective concluding benedictions being related as has been observed, to one theme and one theme only, namely, Torah.

III.

KERIA T SHEMA: A TRILOGY

Besides constituting a token of Torah study and an affirmation of the unity of God, the Recital of the Shema came, in time, to be regarded also as a declaration of allegiance to the Kingship of God (***Kabbalat Ol Malkut Shamayim***). For the origin of the association of the Shema with the Kingship of God we must go back to 40-70 C.E. and 117-135 C.E., when trying conditions in Palestine made it imperative 'to emphasize the belief in the sole sovereignty of God as against the....tendency to admit the sovereignty of the Caesars who also claimed divine honors.' Accordingly, the Shema was interpreted to contain implicitly, though not explicitly, the idea of the Kingship of God. As one scholar puts it: 'The Shema not only contains a metaphysical statement about the unity of God, but expresses a hope and belief...in the ultimate universal kingdom of God.'

To compensate for the lack of any specific reference in the three sections of the Shema to the Kingship of God, the verse 'Hear O Israel, the Lord our God, the Lord is One' is preceded by ***El Melek Neeman*** (God, faithful King!) and followed by ***Raruk Shem Kebod Malkuto le-Olam Vaed*** (Blessed be His name whose glorious ***kingdom*** is for ever and ever). As for the first of these insertions, it has been suggested that it is a substitute for an original benediction recited prior to the Shema which read as follows: 'Blessed art Thou, O Lord our God, King of the universe, who hast sanctified us by Thy commandments, and hast commanded us to recite the Shema whereby to declare Thy Kingship with a perfect heart, to affirm Thy unity with a good heart, and to serve Thee with a willing mind.' As regards ***Baruk Shem Kebod Malkuto le-Ohm Vaed***, it is obvious that it is an adaption of the biblical (U-) ***Baruk Shem Kabodo le-Oalm*** (Ps. 72.19) and that ***Malkuto*** was inserted advisedly for the express purpose of stressing the idea of the Kingship of God.

We now turn to a consideration of the three biblical passages (Parashiyot) which were selected to comprise Keriat Shema, namely, Deut. 6.4-9, 11.13-21 and Num. 15.37-41. As has been indicated, the original motive in back of the institution of Keriat Shema was the desire to make the study of Torah wide-spread, or, to instill in every Jew a keen awareness of his religious duty to devote set periods each day to the study of Torah. Accordingly, the individual could be said to have discharged his obligation, if he read any ***Parashah*** of his choice in the morning, and another in the evening. The Rabbis, however, saw good reason, as will be shown subsequently, to single out and to fix the particular selections to be read. At first, only Deut. 6.4-9 and 11.13-21 constituted Keriat Shema. To these Num. 15.37-41 was added later for recital in the morning only. In the evening, only the last verse of this passage, which contains a reference to the Exodus from Egypt, was included. Eventually, Num. 13.37-41 in its entirety became an integral part of Keriat Shema in the evening as well.

Inasmuch as Keriat Shema was originally intended to be in lieu of ***Talmud Torah***, it was natural that selections should be drawn from the Book of Deuteronomy. For, this book, named also ***Mishneh Torah*** (cf. Deut. 17.18), offered, in a sense, a digest of the other books of the Torah. Once Deuteronomy was determined upon, there could be no question as to which passage in it should take priority. It could be none other than the extract from Chapter 6 which contains superb utterances relating to God and His Torah. With majestic grandeur. Verse 4 (Hear, O Israel, the Lord our God, the Lord is One) sounds 'the keynote of all Judaism;' and Verses 67 which bid us discourse daily on the words of the

Torah the Jew's supreme duty.

Study of Torah, however, was not meant to be a mere intellectual exercise. At the core of Torah lie the Mitzvot. Torah and Mitzvot are inseparable. Study of Torah, consequently, should be conducive to observance of the Mitzvot. And yet, the word Mitzvot does not occur in the first selection from Scripture in Keriat Shema. Hence Deut. 11.13-21, the second selection, complements Deut. 6.4-9, containing as it does explicit mention of Mitzvot (v. 13: if ye shall hearken diligently unto my Mitzvot which I command you). The second scriptural selection in Keriat Shema was thus interpreted to represent a declaration of allegiance to the *Mitzvot (Kabbalat Ol Mitzvot)*.

Like Deut. 11.13-21, Num. 15.37-41 (*Parashat Tzitzit*): the third scriptural selection in Keriat Shema refers expressly to *Mitzvot*. The particular Mitzvah with which this passage deals is a specimen of ceremonial *Mitzvot (Mitzvot Maasiyot)*. The sight of the *Tzitzit* was to remind the individual of all the Mitzvot, including those which belong to the category of ceremonial law. It has been conjectured that an anti-sectarian motive was the underlying reason for making *Parashat Tzitzit* the third member of Keriat Shema, even before the rise of Christianity there were sects in existence which carried on propaganda against the *Mitzvot Maasiyot*. Laxity among Jews in the observance of such *Mitzvot* as *Tzitzit* (and *Tefillin*) was the result. The inclusion of *Parashat Tzitzit* in Keriat Shema was intended, therefore, to counteract sectarian influence by stressing the importance of the observance of the *Mitzvot Maasiyot*.

A further point should be noted with regard to the section of Keriat Shema. Verse 39 is to the effect that 'it shall be unto you for a fringe, that ye may look upon it, and *remember all* the Mitzvot of the Lord, and do them; and the verse which follows reads: 'that ye may remember and do all My *Mitzvot*.' In contrast to the second selection in Keriat Shema whose opening verse states in general terms 'if ye shall hearken diligently unto my *Mitzvot*,' the last selection speaks specifically of the *performance* of the *Mitzvot*. With penetrating insight Babli Menahot 43b makes the following striking comment on the sequence of the verbs in Verse 39 of the last section of the Shema: 'Seeing is remembering; remembering is *doing*.' In the last analysis, therefore, knowledge or study of the Torah and Mitzvot, to be of any worth, must lead directly to the supreme goal which is action expressed through observance of the *Mitzvot*.

Taken together, the biblical selections constituting Keriat Shema form a trilogy whose purpose is three-fold. Its first member stresses the duty to study the text of the Torah (*ve-dibbarta barn*); the second emphasize the importance of teaching the Torah and *Mitzvot (ve-limmadtam* is more specific than its parallel *ue-shinnantam* in the first part); and the third and last member sets observance or performance of the *Mitzvot (va-asitem et kol mitzvotay)* as the ultimate objective of all learning and teaching of Torah.

This three-fold aim of the trilogy of Keriat Shema is clearly reflected in the words of the introduction thereto in the Morning Service (*Ahabah Rabbah*) words which already at an early period (cf. Sifre Numbers 115) were part of this liturgical composition, namely: 'O put it into our hearts to....learn and teach, to heed, to *do and to fulfill* in love all the words of instruction in Thy Torah.

IV.

THE TWO PARAGRAPHS FOLLOWING THE RECITAL OF THE SHEMA

Of the three significances attached to Keriat Shema, namely, Talmud Torah, *Yihud ha-Shem* and *Kabbalat 01 Malkut Shamayim*, the first is the theme of *Ahabat Olam*; and the first two constitute the principal themes of *Ahabah Rabbah*. Neither *Ahabat Olam* nor *Ahabah Rabbah* has any reference in its contents to *Kabbalat 01 Malkut Shamayim*. In contrast to these liturgical compositions which precede the Shema, the first selection which follows it in the Evening Service (*Emet ve-Emunah*) deals with *Yihud ha-Shem* and *Kabbalat 01 Malkut Shamayim*, and is not concerned at all with *Talmud Torah*.

Having proclaimed the unity of God at the very beginning of his Recital of the Shema, the worshipper, upon completing it, places his stamp of approval, as it were, upon that proclamation, by asserting: 'True and trustworthy is all this, and it is an established fact for us, namely, that He is the Lord our God, and there is none beside Him.' The opening words of *Emet ve-Emunah* thus represent the individual's assent to the affirmation of the unity of God.

That the idea of God's Kingship is implicit in the opening verse of Keriat Shema has already been noted. It is also contained implicitly in the closing verse of Keriat Shema, which reads: 'I am the Lord your God, who brought you out of the land of Egypt, to be your God.' As an isolated historical fact, the Exodus from Egypt was of little, if any, consequence. Viewed, however, in relation to the sequel thereto, it proved to be a memorable event, indeed, in Israel's history. For, in its wake, came the episode of the Crossing of the Red Sea which, in turn, was followed by Israel's great paean of triumph, the Song at the Red Sea. At that juncture the Exodus at last achieved its divinely ordained purpose. For, when Israel reached the Song's climax with the concluding words 'The Lord shall reign for ever and ever,' God supposedly said, according to the Midrash: 'For the first time Israel as a people declared its allegiance to My Kingship.' At the beginning of its career as a people, Israel achieved, therefore, its destiny by its voluntary 'acceptance of the yoke of the Kingdom of Heaven.' Hence, the end of Keriat Shema, which recalls Israel's first proclamation of God as King, is linked up with the beginning of Keriat Shema, which is a declaration of allegiance to God's Kingship.

In the light of these observations, let us analyze the contents of *Emet ve-Emunah*. The verb used in connection with the Exodus in the last verse of Keriat Shema is *hotzi* among whose synonyms are *padah* and *gaal*. From the latter root this liturgical composition derived the name Geullah. After the expression of assent to the affirmation of the unity of God, the composition proceeds, from the general to the particular, to portray God as the Redeemer, as follows: (1) In general:-From 'It is He who redeemed us from the hand of kings' to 'and exalted our horn over all our enemies (two scriptural citations - Job 9.10 and Ps. 66.9 - are interspersed);' (2) In particular:-From 'Who wrought for us miracles and vengeance upon Pharaoh' to 'they praised and gave thanks unto His Name (at the Red Sea).' At this point it is stated that in singing the Song at the Red Sea the children of Israel 'willingly accepted God's Kingship'. Whereupon Verse 11 of the Song is cited ('Who is like unto Thee etc.'). A repetition of the thought follows, namely, 'Thy children beheld Thy Kingship, as Thou didst cleave the sea before Moses and Israel exclaimed....'The Lord shall reign for ever and ever.' In conclusion, a citation from the Book of Jeremiah is adduced

(31.10: For the Lord hath delivered Jacob, and redeemed him etc.), which is followed by benediction (Blessed art Thou, O Lord, who hast redeemed Israel.

It is worth noting that there is no reference in this liturgical composition to the redemption of the future. The verbs employed (gaal, and **padah** in the quotation) are in the perfect tense (Contrast with 'Goel Yisrael' in the Amidah for Week Days).

In fact, evidence is not wanting that not only **Emet ve-Emunah**, which is a confirmation of the worshipper's belief in the Unity and Kingship of God, but also the two paragraphs preceding the Recital of the Shema originally contained no reference to the future. The latter were prayers in praise of the majesty of God revealed in Nature and in the Torah, respectively. It is not surprising, therefore, that neither Siddur R. Saadia Gaon nor the Yemenite and Sefardic rituals include the plea toward the end of the first paragraph preceding the Shema, namely: 'a God living and enduring continually, mayest Thou reign over us for ever and ever.' At the same time, the principle of restricting the liturgical material prior to the Shema to prayers of praise could not be rigidly adhered to. Thus, after extolling, in **Ahabat Olam**, God's love for Israel, it was only natural to conclude: 'Mayest Thou never take away Thy love from us.'

Upon the completion of Keriat Shema, preceded by Maarib Arabim and **Ahabat Olam** and followed by **Emet ve-Emunah** or **Geullah**, a place was assigned to prayer in the strict sense of the term, that of petition. Before the institution of the fixed prayer **par excellence**, designated as **Tefillah**, **Amidah**, or **Shemoneh Esreh (Barakot)**, the custom in vogue after the Shema was for each individual to offer private prayer in conformity to his personal needs and desires. Once the Amidah, however, became fixed, the Rabbis ruled that it should be recited directly after Keriat Shema, and if the individual wished, in addition, to offer private prayer, he was at liberty to do so, but not until after the Amidah. This accounts for the practice in the Morning Service of the Reader's recital in a whisper of the benediction 'Blessed art Thou, O Lord, who hast redeemed Israel.' Nothing whatsoever must be allowed to intervene between the Shema which concludes with **Geullah** and the beginning of the Amidah, not even the usual congregational response 'Amen' after a benediction.

Inasmuch as the Amidah of the Evening Service, unlike that of the Morning Service, was at first not obligatory, **Hashkibenu**, the second paragraph following the Shema, marked the conclusion of the Evening Service. It is reminiscent of the type of private prayer which the individual would naturally be prompted to offer at the end of his devotions in the evening. When one considers the distressing fear of 'the terror by night' which filled the hearts of men of an earlier age, then **Hashkibenu**, a prayer for safety and protection from the dangers which lurk in the night, certainly filled a vital need.

Corresponding to the body of prayer which refers several times to peace, the concluding benediction of **Hashkibenu** reads: 'Blessed art Thou, O Lord, who spreadest the tabernacle of **peace** etc.' Apropos of this, it is interesting to note that several Midrashim of Palestinian provenance observe that Keriat Shema (i.e. inclusive of **Geullah**), **Birkat Kohanim** and the Amidah have one feature in common, namely, an ending with Shalom. The first was concluded in Palestine both on Sabbaths as well as week days with 'Blessed art Thou, O Lord, who spreadest the tabernacle of peace....;' the second, with 'and give thee peace;' and the last, with: 'Blessed art Thou, O Lord, who blessest Thy people Israel with peace.'

The current practice of reciting **Ha-Pores Sukkat Shalom** on Sabbaths and **Shomer Amo Yisrael Laud** on week days is illustrative of an important principle in the history of the Jewish liturgy. The co-existence of two centers of learning, one in Palestine and the other in Babylonia, quite naturally resulted in difference in usage. Though the fundamental prayers were the same in both communities, variations in their textual formulation are what one would expect, particularly at a time when all the prayers were recited by heart. Furthermore, within each of these communities no absolute uniformity prevailed in liturgical practice. The interesting fact to be borne in mind is that the various liturgical versions which were in circulation at one time or another, whether in Palestine or Babylonia, were not permitted, so far as possible, to disappear entirely from the Siddur. Both Palestinian and Babylonian variants were preserved by being incorporated into the liturgy. **Hashkibenu** is a case in point. 'The Palestinian conclusion was **Pores Sukkat** Shalom etc. . . .In Babylon, however, the conclusion for week days was **Shomer Amo Yisrael Laud** whereas for Sabbaths and Festivals the influence of the Palestinian eulogy made itself felt in the academy of Sura where the eulogy was **Pores Sukkat Shalom** etc. But in other synagogues (evidently in Babylon) no distinction was made, the usual form **Shomer Amo Yisrael Laad** being retained.'

Other illustrations of the operation of this principle are:

- (1) **Geullah** in the Evening Service for the Festivals (when Piyyut is included) closes with the Palestinian version of the concluding benediction, namely, **Tzur Yisrael Ve-Goalo**, whereas otherwise it is **Gaul Yisrael**;
- (2) The Siddur has retained three different versions of the third benediction of the Amidah: (a) the Babylonian **Attah Kadosh ue-Shimka Kadosh** etc.; (b) the Palestinian **Kadosh Attah ve-Nora Shemeka** etc., recited only on Rosh ha-Shanah and Yom Kippur; and (c) another Babylonian version, **Ledor va-Dor Naggid** etc., recited only by the Reader in the Repetition of the Amidah;
- (3) The first of the three concluding benedictions of the Amidah is **Hamahazir Shekinato le-Tziyyon**. In Palestine, however, it was always **She-Oteka le-Badeka Be-Yimh Naabod** (or **She- Oteka Nira ve-Naabod**). We have retained the latter for the **Dukan** ceremony performed by the **Kohanim**;
- (4) For the second of the three concluding benedictions of the Amidah two versions were current in Palestine: (a) **Ha-Tob Leka le-Hodot**, similar to our **Ha-Tob Shimka U-Leka le-Hodot**; and (b) **El ha-Hodaot**. When **Modim de-Rabbanan** was introduced, (b) was relegated to it (without **Shem u-Malkut**, and (a) remained the sole concluding benediction; and
- (5) **Oseh ha-Shalom**, which we reserve for the Ten Days of Penitence was in Palestine the conclusion of the last benediction of the Amidah throughout the year. Our version **Hamebarek et Amo Ra-Shalom** is Babylonian.

In conclusion, it may be noted that there is no mention of **Shalom Rub in** the Evening Service in place of **Sim Shalom** before the eleventh century, although R. Amram Gaon is authority for its occurrence in the **Minha** Service.

**WESHAMER U, A TTAH KIDDASHTA, MA GEN ABOT
AND THE KIDDUSH**

As was observed previously, **Hushkibenu** constituted the concluding prayer, before the recitation of the Amidah in the Evening Service became obligatory. When the Amidah became an integral part of the Evening Service, **Hushkibenu** retained its position after **Geullah**. **The** result was that while in the Morning Service the **Geullah** benediction was immediately followed by the Amidah, in the Evening Service **Hushkibenu** intervened between **Geullah** and the Amidah. In order to show that the principle which is operative in the Morning Service applies to the Evening Service as well, the Talmud (Babli Berakot 4b, 9b) designates **Hushkibenu** as **Geullah Arikta**. Which is tantamount to saying, that, theoretically at any rate, **Hushkibenu** is not an intruder between **Geullah** and the Amidah of the Evening Service, since it is not to be regarded as a separate and independent benediction, but merely as an extension or prolongation of **Geullah**. That in practice this view was not taken seriously is evident from the consideration that in the Evening Service for Week Days **Hushkibenu** is followed by a miscellany of scriptural verses which is concluded with **Birkat ha-Molek**.

The Talmudic designation of **Hushkibenu** as **Geullah Arikta** accounts for the insertion of **Weshumeru** (Exodus 31.1617) in the Evening Service for Sabbaths. Once again, the juxtaposition of **Hushkibenu** (= **Geullah Arikta**) and **Weshumeru** presupposes the influence of the Aggada on the liturgy. To quote R. David b. Joseph Abudraham (1340): 'It is customary to recite **Weshumeru** between **Hushkibenu** (= **Geullah**) and the Amidah in order to indicate thereby that were Israel to observe (*im yishmru*) the Sabbath properly, they would forthwith be redeemed (*miyad nigalin*) CCf. Babli Shabbat 118b; Yerushalmi Taanit 1, 1, 64a; Exodus Rabba 25.12; and Leviticus Rabba 3. 1).' By virtue of the same token, since it could not be placed between **Geullah** and the Amidah of the Sabbath Morning Service, **Weshumeru** was inserted in the Amidah. In either place, whether outside or inside the Amidah, the Aggadic idea is conveyed that Israel's **Geullah** is dependent on **Shemirat Shubbut**.

The suggestion has also been made that the recitation of **Weshumeru** before the Amidah was in the nature of a reminder to the worshipper in the synagogue that the particular Amidah required was that for Sabbath Evening. The customary recitation before the Amidah of Leviticus 23.44 on the Festivals, Ps. 81.4-5 on Rosh ha-Shanah, and Leviticus 16.30 on Yom Kippur, is explained in similar manner. This sort of reminder is readily understandable, when it is borne in mind that before the invention of printing only a few worshippers had the good fortune to own a copy of a Siddur, and since most individuals had perforce to pray from memory, a reminder was most helpful. That such reminders have not altogether outlived their usefulness in synagogue worship may be seen in the current practice for the Reader to call out '**Yaaleh ve-Yubo**' and '**Mashib ha-Ruuh**.'

The middle part of the Amidah (**Kedushat ha-Yom**) the Evening Service for Sabbaths opens with **Attuh Kiddashtu** which is an interpretive introduction to **Wayekullu** (Genesis 2.1-3), the first passage in the Bible relating to the Sabbath. This introduction dwells on the central thought of **Wayekullu**, which is, the sanctification of the Sabbath by God. The benediction which concludes **Kedushat ha-Yom** is in the same vein: 'Blessed art Thou, O Lord, who sanctifiest the Sabbath.' The latter is also the conclusion of the Kiddush on Sabbath Evening as well as of the benedictions following the Haftarah or Sabbath.

In passing, it is worthy of note that the word *Attah* a favorite opening of liturgical compositions in the various Amidot:

- (1) In the Daily Amidah: *Attah Gibbor, Attah Kadosh, Attah Honen (Attuh Honantanu);*
- (2) In the Sabbath Amidot: *Attuh Kiddashta, Attuh Ehud*
- (3) In the Amidah of Shabbat Rosh Hodesh: *Attuh Yutzarta;*
- (4) In the Festival Amidot: *Attuh Behartanu;*
- (5) *In* the Musaf Amidah of Rosh Hashanah: *Attuh Zoker Attuh Nigletu;* and
- (6) In the Yom Kippur Amidot: *Attah Yodeu Raze Olan, Attach Noten Yud le-Poshcim, A ttuh Hibdulta*

For the *Magen Abot* prayer there are two designations. The first, *Bemkuh Ahat Meen Sheba*, is descriptive of the structure of the composition, which is an artificial abridgment of the seven benedictions constituting the Sabbath Amidah. In this respect, it is similar to *Hubinenu*, the abridgment of the Daily Amidah. The second, *Kedushtu She-Hi Meen Sheba* (so Seder R. Amram Gaon), is apparently suggestive of the relationship which obtains between *Magen Abot* and the Kiddush. One thing is certain, that *Magen Abot* originated in Palestine. For, *le-Funuv Naabod be-Yimh* corresponds to *She-Oteka le-Buddeku be-Yiruh Nuubod* which, as has been observed, was the Palestinian version of the first of the three concluding benedictions of the Amidah. In Palestine *Magen Abot* was recited as an abridged Amidah in the evening as well as in the morning of the Sabbath by individuals who for some reason could not recite the regular Amidah. When taken over in Babylonia, *Magen Abot* was made obligatory and its use restricted to Sabbath Evening. At first, in the absence of wine, it took the place of the Kiddush in the synagogue. Later, it was retained even when wine was obtainable, serving as a sort of 'Repetition of the Amidah.' Incidentally, the Yementie Siddur reads Meon *ha-Berukot* for the current *Meen ha-Berakot*, and the expression thus refers to God as 'the Abode of Benedictions.'

The meaning of *Sabre Maranan ve-Rabbanun ve-Rabbotuy* which precedes the benediction over wine before the Kiddush is: 'Gentlemen, may I have your attention, will you concentrate on (every word of) the benediction which I am about to pronounce?' Such a call to attention and concentration was felt to be necessary on the principle of '*Ze-hotzi et ha-tzib bur.*'

The reading '*ki hu yom*' in the Kiddish for Sabbath Evening is attested by Rashi and Nachmanides, as well as by the Ashkenazic and Sefardic (London and Amsterdam) rituals. On the other hand, R. Amram Gaon, Maimonides (in the *Mishneh Torah*) and Abudraham, as well as the Yemenite and Oriental-Sefardic Siddurim, do not contain these three words. According to these authorities, therefore, the Kiddush reads: *zikkaron le-maaseh be-reshit tehillah le-mikrae kodesh zeker li-tziat mitzruyim*. This reading is much smoother. As a result, the meaning is much clearer. What the passage does is to enumerate the three basic purposes of the Sabbath in the order in which these appear in the Torah, as follows:

- (1) *zikkaron Ze-maaseh be-reshit*, as indicated in Genesis 2.1-3, as well as in Exodus 20.11, 31.17
- (2) *tehillah le-mikme kodesh*; as implied in Leviticus 23; and
- (3) *zeker li-tziat mitzruyim*, as indicated in Deuteronomy 5.15.

DR. LEON LIEBREICH, educator and rabbi was born in Brzervzany, Austria on July 4, 1899. He came to the United States in 1911 where he received a Bachelor of Arts degree from City College of New York in 1921, a Master of Arts degree from Columbia in 1924; a Rabbinic degree, Master of Hebrew Letters from the Jewish Theological Seminary of America in 1924, and finally, a Doctor of Philosophy degree from Dropsie College in 1931. He was rabbi at Adath Israel Congregation in Trenton, New Jersey from 1927-1945, and Professor at Graetz College from 1945-1957. Liebreich is a member of The Society of Biblical Literature and a contributor of scientific articles to Hebrew and English publications.

THE MUSICAL BASIS OF NUSACH HATEFILLAH

Cantor Leib Glantz

When cantors ask themselves, "What is the musical basis of Nusach Ha-Tefillah, they are seeking first and foremost a viable method, a method which will enable them to understand what they are doing in and with our musical tradition and which will help them to do it with more assurance, more clarity and more confidence.

The day is past when the cantor lived in an environment in which the Jewish musical heritage was an organic part of his being and when the musical tradition permeated every moment of his life from the chanting of the "Modeh Ani" in the early morning to the "Shema" he said before retiring. Today, the cantor must learn his art as a separate and often an isolated element in his musical education. To do this, he cannot be satisfied merely with knowing the historical basis or the archaeological findings of scholars. These are important, interesting, significant, but we need something more specifically useful in our actual work.

If we are to retain the purity and beauty of our musical services where every prayer has its traditional setting and every holiday its specific musical aroma, we must find a way to transmit the knowledge of the subtleties and the differences between the nuschaot. We cannot depend upon memory or mechanical imitation and repetition alone.

Our music has many subtle variations and it is only too easy for the cantor to get lost in a labyrinth. Think for a moment of the similarity between the "Kaddish" of "Neilah" and the "Kaddish" of "Tal" or "Geschem." They are both from the group called "Mi-Sinai" nuschaot and some of their intervals are identical. Nevertheless, the differences are significant. In a culture where every Jew was familiar with the appropriate nusach, memory, habit, training and tradition kept the cantor within the proper framework, along with his whole congregation. How few are today the worshippers who know the difference.

We must develop a system by which we may be able to teach the basic musical line for each nusach with which the cantors work. I have been thinking along these lines for a long time and I should like to present to you some of my observations. I have found them very useful in providing me with a theoretical basis in terms of which I can understand and differentiate the various nuschaot. I have not yet determined a satisfactory line for all of them, but I believe that this line of inquiry has already brought into the light some of the secrets of how the nuschaot are built. In certain of the nuschaot, where I was able to work out complete and correct lines or scales, the similarities, the differences and the confusions between them were clarified. Elements which formerly had to be described as accidental, or capricious, found their place in a regular pattern.

Before we begin our analysis of the nuschaot in terms of musical intervals, lines, modes and scales, let us first briefly review the concept of nusach itself. The Jews used this term in the same way as did other Oriental peoples, such as the Arabs and the Hindus. They used it to describe a short musical line, a musical group or a musical phrase which was the basis of their melodies. Once the performer knew these short musical lines he was left to himself to improvise and elaborate upon that basic line.

The Jewish people developed two types or groups of nuschaot. The first type fits the description as given above more exactly. It is a group of musical phrases built upon the biblical cantillation modes. These nuschaot are used by the cantors as a basis for their recitatives, improvisations or compositions. The improviser or composer has full freedom to elaborate, to develop, to introduce modulations, within the framework of the particular musical line. Examples of such nuschaot are the "Adonoi moloch" nusach on Friday night, which is identical with the "Y-kum Purkon" nusach of Saturday morning; the "Mogen Ovov" nusach, the "Yishtabach" nusach of Saturday morning, the "Ahavah Rabbah" nusach, among others.

There is a second type, also called nuschaot, which differs from the first group, because it consists of a group of fixed **prayer melodies** which have been associated with certain texts from time immemorial. These **fixed melodies** are not subject to **improvisation**, elaboration or any kind of change. They are always sung in the definite crystallized form. These are called "Mi-Sinai" melodies, or "melodies from Sinai" and they include some of the most beloved and important prayers of the liturgy. Of course, even the fixed melodies vary in different parts of the world. The Oriental, the Sephardic, the Ashkenazic communities have crystallized different melodies for the same texts.

Poetic legend has it that God himself sang these melodies to Moses on Mt. Sinai, when He gave him the Torah. To our forefathers it was unthinkable that God should not reveal himself in music. How lofty an origin does our tradition ascribe to the music of our prayers!

Although legend and folk lore place the origin of the "Mi-Sinai" prayer melodies even further back in the mists of history than the Biblical cantillations, musicological research has demonstrated that these "Mi-Sinai" melodies developed later in the Diaspora. The first group, the musical lines based upon the Biblical cantillation modes, has history that goes back at least 2400 years. Both the Biblical modes and the "Mi-Sinai" melodies were exposed to many different influences and to many different cultures in their long history, but their main features have remained the basis of synagogue music to this day.

In any discussion of the origin of Jewish music, full recognition must be given to the great musicologist, A. Z. Idelsohn, who in the short span of his life succeeded in proving that the Biblical cantillation modes were well preserved in their raw state by the Oriental Jewish communities. He also proved that the Byzantine and the Western Christian world inherited and utilized the same modes in their Gregorian chants. There is also a contemporary musicologist, Shlomo Rosowsky, who is making tremendous contributions in the study of Biblical cantillation. A few others are engaged in this field and we are beginning to see light on all of these mysteries of the Jewish contribution to the art of music.

I do not belong to that school of thought which believes that the roots of a culture are necessarily the same as the flowers and the fruits of a culture. It is very important to

know the roots and the sources It is just as important to cherish and to value the manifold developments of a culture throughout its entire history.

There is a danger, it is true, that strange and illegitimate elements often make their way into a culture. These must be discriminated against and eliminated wherever possible. But in the dynamic life of a people, much is absorbed from the outside, assimilated and transformed into the true image of that people and that culture.

In our enthusiasm for the tremendously important scientific researches into the musical origins of our nuschaot, we may tend to overestimate the importance today of that part of our musical heritage that was frozen at a very primitive level by the Oriental Jewish communities. There is a tendency among certain circles to minimize much of the dynamic musical development of the Ashkenazic and Eastern European musical culture, while overestimating the value of that portion of our musical heritage which was kept in the "deepfreeze" of the primitive life and undeveloped culture of the Oriental Jewish communities. If we had relied upon the Oriental Jewish communities alone for our music, we would find ourselves today with only a few bare roots. I may be allowed to draw a parallel - although no analogy is perfect - the Oriental Jewry played almost the same role in Jewish music as the Karaite sect played in the freezing of Jewish "Halacha" on the basis of the Five Books of Moses alone.

If the Biblical cantillation modes may be considered the "Torah shebichtav" of Jewish music, then the later development of the nuschaot by the different communities, especially by Ashkenazic and Eastern European Jewries, may be likened to the "Torah she' b'al peh", the oral commentary and interpretation of the raw material of the Biblical cantillation.

The dynamic vitality of the Ashkenazic Jewry and later the Jewry of the Eastern European countries, which created the Rabbinic literature, the Kabballa, the Chassidic movement, the great modern Hebrew and Yiddish literatures, that same vitality flourished also in the field of music. It continued to create and to recreate, change and interchange, and also to weave-in new threads, new intervals, new musical lines, and even one great new nusach, the Ahava Rabba nusach into the Jewish liturgy.

We must recognize that just as the time came for the Talmud to be exactly recorded and published, so the time has come when Jewish music can no longer withstand the great onslaughts of accidental singing. The time of "Geniza" for Jewish music has arrived. The cantor and the composer must have the true musical line for each and every prayer. We must stop the guesswork and substitute true understanding of the elements of cantorial creativity.

Let us now begin to look into the nature of our nuschaot. On the one hand, it is clear that they cannot be understood in terms of the crystallized major and minor scales of western music. On the other hand, an analysis of the nuschaot, in terms of the Biblical cantillation modes alone, leads us into a labyrinth of such complexity that only the most articulate and skillful of musical scholars can find his way around.

If I may be permitted to paraphrase a popular expression, “The Greeks had a line for it.” Although it may be historically true that the Greek modes themselves were shaped upon the Biblical modes, there is no doubt in my mind that the Greek modes offer the most useful lines for the understanding of our own musical formations.

The basic element of the Greek mode is the tetrachord, a line of four steps. Various modes are different combinations of different tetrachords.

Certain Jewish prayers can be analyzed in terms of known and recognized Greek modes. They can be understood by simply following the five-step, (pentachord) seven-step (heptachord) or eight-step (octachord) lines of the Greek modes.

There are others, however, which remain incapable of being so easily described. These, of course, are the ones which present the real problem to us. My observation is that the Ashkenazic Jews created new scales based upon new combinations of the elements of the Greek modes. We can find nuschaot based on a ten-step line, a twelve-step line, a thirteen-step line, all of them new combinations of three or four tetrachords in varying sequence.

It would not be possible in a single lecture - it would really require a series of discussions - to analyze every important prayer in the liturgy. In this presentation, we will have to limit ourselves only to a few examples.

On Sabbath morning the Baal Shachris, who usually precedes the cantor, sings the “P’sukei D’zimrah” in a pure pentatonic or 5-step line. This nusach can definitely be traced to the Biblical cantillation, but for all practical musical purposes it can be understood by the modern musician as a nusach built on the pure and simple pentatonic line. This portion of the Sabbath service was most often chanted by a layman rather than by a professional cantor. Therefore, it retained the simplicity of the original, and was not subjected to the musical development which other nuschaot experienced.

SEE ILLUSTRATION NO. 1

The “Akdomut prayer of Shevuot can also be clearly understood through the application of the plain and simple pentatonic line. It, too, has remained in an elementary form, because it is considered to be a “Mi-sinai” nusach, and as such was not subject to development. Of course, certain Baalei K’riah may add some western intervals to the “Akdomut”, but the pentachord is so *prominently dominating* in it, that we can easily discard those additions as accidentals and definitely ascertain the right line upon which it is built. To mention at least one more type of a prominent prayer built on the pentatonic, let us not forget the “Ovos” of the week-day “Amidah”, which is definitely sung in the pentatonic all over the world, although different communities sing the entire weekday “Amidah” (which follows after the “Ovos”) in a different musical line. The “Ovos” always remains the same pentatonic almost in every place where Jews conduct services.

SEE ILLUSTRATION NO. 2

Let us now look at the nusach of the “Adonoi Moloch” of Friday night, which is identical with the “Yekum Purkon” nusach of Saturday morning. The name, “Yekum Purkon”, was used mostly by the Eastern European cantors. It is the most typical major nusach of the Jewish liturgy. This nusach is used in almost every prayer

which is sung in the Jewish major scale. The most important of these are the “Ovos” of Sabbath and festival mornings, and the “Naaritzcho” of the “Musaf” service.

When we apply the Greek Mixolydian mode which consists of two conjunctive tetrachords, the last note of the first tetrachord forming the first note of the second tetrachord of this mode forms a line of the following intervals:

one-tone, one-tone, one-half tone.

SEE ILLUSTRATION NO. 3

But when we look deeper into the “Yekum Purkon” nusach, we find two prominent peculiarities. One is: when we proceed above the second tetrachord, we must use b-flat instead of b-natural. The other is: the use of **f-sharp** instead of f-natural when we proceed below the first tetrachord.

These two peculiarities have tormented my thoughts for a long time. I am happy to present to you a solution of this problem.

The Jews added an identical tetrachord on top of the second tetrachord, and then added another identical tetrachord below the first. The first addition creates a ten-step line or a three-tetrachord line, upon which some of our “Mi-Sinai” nuschaot are built. The second addition creates a thirteen-step line or four-tetrachord line, upon which other “Mi-Sinai” nuschaot are built. We may compare it to a two-car train, to which a car was added in front and another similar one added behind.

SEE ILLUSTRATION NO. 4

The original “Yekum Purkon” prayer of Sabbath “Musaf”, as well as the other basic Sabbath tefillot, which are shaped in the “Yekum Purkon” nusach, contain in themselves all of the features mentioned above. It is fascinating to observe that some of the “Mi-Sinai” nuschaot, of fixed prayer melodies, contain only one feature or one variation of this “Yekum Purkon” nusach -either the seven-step, ten-step, or thirteen-step line. As a striking example of the most elementary type of major scale, namely: the original Mixolydian seven-step, two tetrachord line, we can mention the famous “Neilah” Kaddish.

Please keep this in mind. This analysis refers only to the Kaddish of “Neilah”. Although the Kaddish for “Geshem” and “Tal” contains many elements of the same melody, it is definitely built on another line which we shall discuss later.

If we start the “Neilah” Kaddish from the G - and we bear in mind the seven-step line, and we work only within these seven steps, we can never lose the pattern of the “Neilah” nusach.

SEE ILLUSTRATION NO. 5

Another striking example of the seven-step major line is the nusach of the Haggadah for Pesach. With the exception of “Mah Nishtannah”, which I venture to call a “Mi-Sinai” prayer melody, and is almost an exact imitation of the Biblical cantillation, the rest of the Haggadah can be analyzed and understood much more easily in terms of the two-

tetrachord, seven-step major line.

SEE ILLUSTRATION NO. 6

A unique demonstration of the ten-step line is the “Borechu” of the festival evening. It is unique because the entire “Maariv” of the festival evening service is performed in a minor key (by the Askenazic and Eastern European communities). The “Borechu”, curiously enough, starts with a **major**, and climbs up to the b-flat at the end of the third tetrachord. This same three-tetrachord line runs through the festival morning “Amidah” nusach.

SEE ILLUSTRATION NO. 7

An even more striking example of the three tetrachord line is the first part of the “Vehakohanim” from the “Avoda” ceremony of Rosh Hashonah and Yom Kippur. This is a fixed prayer melody, a “Mi-Sinai” nusach and is one of the most difficult for any cantor to understand and to analyze. I am glad to say that since I discovered the two-fold “nusach” of the “Vehakohanim”, I find this prayer easier and more interesting to chant.

The secret of the “Vehakohanim” lies in the fact that it is built on two different nuschaot. The first part is based on the ten-step “Yekum Purkon” nusach. However, it has its own particular combination of tetrachords, in which the third tetrachord is added below the first instead of above the second line. This gives us the following line from *D* to *F* (above the octave).

If we start the “Vehakohanim” from *G* in the Jewish major scale, one might be misled into thinking that this is the basic tonic of this musical scale. But we are amazed to learn, in the course of chanting the nusach, that the tonic stems from the *D* below. Suddenly, in the middle of the “Vehakohanim”, we find a modulation from the major or the “Yekum Purkon” nusach to the nusach of the “Ahava Rabba”, which I shall discuss later.

SEE ILLUSTRATION NO. 8

The last and most important illustration of the “Yekum Purkon” nusach in its entirety, namely the thirteen step line, embracing all the four tetrachords, I found in one of the greatest fixed prayer melodies, the “Ovos” of the High Holidays. I sometimes allude to this nusach as an escalator melody, for the rising thirteen-step line makes it the most difficult of all prayers.

As a child, I used to pity my grandfather and my father who were both cantors, when they entangled themselves in that melody and had difficulty finding the way back to the tonic. When I grew older, I begged every cantor and every Baal Tefillah to demonstrate the “Ovos” for me in an effort to get at the mystery of its structure.

One of the oldest Baalei Tefillah, whom I met in a small town near Odessa, sang the “Ovos” for me in a most peculiar fashion. He assured me that he had heard it from Bezalel Odesser, the famous cantor and Baal Tefillah, who was considered the father of Nusach Hatefillah for the Eastern European hazzanut of the 19th Century. (1790-1860)

When I was sent by my father to Kishinev in order to hear the famous cantor, A. Kerkowitch (Avram Kalechnik), that great cantor again sang the “Ovos” in the same manner as the old man mentioned above. On asking Reb Avram Kalechnik about the origin of the “Ovos” which he sang, he told me that it was given to him as an authentic nusach from the mouth of Bezalel Odesser. Lately while looking for an example of a “Mi-Sinai” nusach in the thirteen-step line, I found in the “Ovos” version of those two people, the complete thirteen-step “Yekum Purkon” line. In the “Ovos”, as well as in the “Vehakohanim”, we discover that the major melody is suddenly cut off and modulates into the same “Ahava Raba” nusach. If one knows the full thirteen-step line of the “Yekum Purkon” nusach and the “Ahava Raba” line as well, he is always on solid ground when he treats that complicated prayer.

The “Ovos” always presents an additional difficulty to cantors vocally for its proper presentation requires a voice of considerable range.

This is clear as soon as you realize that it is based on a line of thirteen steps, each one playing an important role in the nusach. The cantor should know which is the lowest of the thirteen steps in order to make it possible for him to climb up to those in the highest tetrachord.

SEE ILLUSTRATION NO. 9

I mentioned the “Ahava Raba” nusach in passing as being one of the parts of the “Vehakohanim” and of the “Ovos” Let us look into its own structure for a moment. Musicologists tell us that there is no trace of this nusach in the Biblical cantillation. Therefore, it is looked upon by some people as being under the suspicion of illegitimate birth. Some say it is a gypsy mode, others that it is a copy of the Hedjaz or the Tartaric music. Still others think that the Jews took it over from the Ukrainians. Whatever its birth, I think no one can deny that the “Ahava Raba” nusach has become a love child in the family of Jewish nuschaot. We have molded and transformed it into our own true image.

It is generally considered that the tonic of this nusach is E. That is why it is also called the Phrygian, or as the Eastern European cantors called it, Phrygish. The name probably was accepted because the medieval Phrygian mode also begins with the E. The most important feature of this nusach is the fact that the second interval has an augmented second. However, there is another feature in this nusach, which is even stranger than the augmented second. This is the fact that when we go down below the E, we must sing *D* and *c*-sharp instead of *c*-natural, which again creates the peculiar situation that within one scale we have *c*-natural and *c*-sharp and *D*-natural and *d*-sharp as well.

My answer to this is the same. We, Jews, did something of our own to an existing mode. We added a tetmchord of another type below the tonic. The original two tetrachords, both have the following intervals:

$\frac{1}{2}$ $1-\frac{1}{2}$ $\frac{1}{2}$

Half-tone, tone and a half, half-tone. The connection between the tetrachords is a disjunctive one. This means that the beginning of the second tetrachord does not start with the last note of the first. The added tetrachord does not start with the last note of the first. The added tetrachord, added down below the tonic is a major tetrachord. Its intervals are: one-tone, one-tone, half a tone. This then gives us the following line of 12 tones: (A, B-natural, C-sharp, D) (E, F, Gsharp, A) (B, C-natural, D-sharp, E).

Anyone who is acquainted with the way that cantors treat the peculiar patterns of the “Ahava Raba” nusach, will admit that the most interesting feature, beside the augmented second, is that additional strange tetrachord which was hooked-on to the other two. It is this which gives it the specific Jewish flavor which you cannot find in any other formation.

These features are easily recognizable in the “Bemotzoei” of the Slichos, and in many other prayer - melodies of the weekday, Sabbath, High Holy Days, and festival services. The entire Amidah of both Shachris and Musaf on Sabbath, is sung in the “Ahava Raba” nusach.

SEE ILLUSTRATION NO. 10

A specific example of the “Ahava Raba” is the “Yisgadal” of the High holiday Musaf. It is another fixed “Mi-Sinai” prayer melody which is made up of a combination of two basic nuschaot. The first one is definitely in the “Ahava Raba” nusach. The second part is in the regular “Mogen Ovos” nusach which I shall analyze later.

SEE ILLUSTRATION NO. 11

It is also interesting to note that the “Ahava Raba” has its different expressions and formations. One of the most attractive of these is the kind of “Ahava Raba” nusach which runs through the famous High Holiday prayer, “Ochiloh La’el”. I therefore call this type by the name “Ochiloh La’el” nusach. This prayer has a “Mi-sinai” melody which is both strange and beautiful. Its peculiarity consists of two features; one is - that it drags the basic tone down below the E, and it lands on the D. The second feature is - that the second tetrachord, *going upward*, omits the interval of the augmented second which it had in the first tetrachord. It is obviously a different tetrachord which is a plain minor, with the following steps;

(A B C D)

When we construct the entire mode from these two tetrachords going upward from D to D, we get the full line of the “Ochiloh La’el” nusach, which has all the flavor and the peculiarities of the “Ahava Raba” nusach. However, the augmented second interval appears here not between the second and the third step, but between the third and fourth step, since the basic tone here is not E, but D. And, of course, as I said before, that augmented second interval appears only in the first tetrachord and disappears in the second one.

A similar “Ahava Raba” nusach is found in the latter part of the “Ovos”, in the “Ato gibor l’oolom Adonoi” which is also built on the D tonic instead of the E.

And also on the same “OchiIo Loeil” nusach principle.

SEE ILLUSTRATION NO. 12

The “Ahava Raba” nusach in all of its manifestations has become so dear to the Jewish people that it is an almost inescapable pattern in many folk songs and in many Chassidic nigunim. Among these are “Eili Eili”, and “Dem Rav’s Nigun”. It is interesting to see that when Lewanduski succeeded in freeing himself entirely from German influences, he created one of his best and most authentically Jewish compositions, “Ki Keshimcho” in the purest “Ahava Raba” nusach.

One of the greatest of contemporary Jewish and universal composers, Ernest Bloch, also could not escape its charm. His “Tzur Yisroel” is a real gem in that same nusach.

When we approach another basic nusach, the “Mogen Ovos” of Friday night, we know that this one is definitely linked with the Biblical cantillation. It is generally treated as a D mode with b-flat in it. But again and again, I must emphasize, that we can better understand it by applying the Aeolian mode as its basic musical line. This line does not require any accidentals (as the D line would) - requiring the use of the b flat. Of the “Mi-Sinai” melodies built on the “Mogen Ovos”, let me mention at least two; “Shema Yisroel” at the opening of the Ark on the High Holidays, and the “P’sach Lonu Shaar” of the Neilah services.

SEE ILLUSTRATION NO. 13

The original “Mogen Ovos” branched out into many, many variations. It created a whole family of the Jewish minor scale. I shall illustrate briefly only five of the many members of this family, namely; “Yishtabach” of Sabbath Shachris, “Misheberach” of Sabbath Musaf, “Ato Zocher” of Rosh Hashonoh Musaf, Shachris of Rosh Hashonoh morning and the “Geshem-tal” nusach.

The “Yishtabach” nusach can be easily understood when it is seen as an eight-step line, from E to **E**, built upon two tetrachords of the plain Greek Dorian or the medieval Phrygian mode.

The East Europeans modulated very easily from the “Yishtabach” week-day nusach to the “Ahava Rabba” even in the middle of the “Yishtabach” prayer itself.

SEE ILLUSTRATION NO. 14

A really striking branch of the minor family is the great “Amida” nusach from Rosh Hashonoh Musaf, the “Malchuyiot, Zichronot and Shofrot”. I do not agree with the contention of some, that this nusach is identical with the “Misheverach” nusach of Sabbath Musaf. The differences appear to be very slight but they are the result of two separate and distinct musical lines. Furthermore, they each create a different mood and impression.

Both are built from **D** to **D** on the white keys of the piano. They both use the **b-natural** on the sixth step. The difference lies in this:

The “Misheberach” has an augmented second between the **F** and the **G-sharp** and is therefore likened to the Ukrainian Dorian. It is considered to be the result of Slavic interference.

SEE ILLUSTRATION NO. 15

The “Amida” nusach of Rosh Hashonoh, which some cantors call the “Ato Zocher” nusach, is distinguished from the “Misheberach” by avoiding the augmented second and also by frequent modulation into the major scale built on its third step.

There is another great feature of the “Ato Zocher” nusach. It is closely related to the Schachris nusach of Rosh Hashonoh, also a prominent member of the minor scale family. Each is built on two tetrachords with the following intervals -

one tone; half a tone; one tone.

The difference lies in the fact that in the Schachris nusach there is an additional tetrachord placed below the basic D on the conjunctive principle, namely; that the beginning of the second tetrachord is the last tone of the first tetrachord. This line is

(ABC D) (D E F G).

whereas in the “Ato Zocher” nusach, the same tetrachord is placed on top of the basic tetrachord on the disjunctive principle, which give the line

(D E F G) PLUS (A B C D).

All three tetrachords are minor and have identical intervals.

SEE ILLUSTRATION NO. 16

The last illustration for which we shall have time today and which will conclude the description of the Jewish minor scale family is an analysis of the nusach of “Gesheim” and “Tal” The pure Greek Phrygian mode, (otherwise known as the medieval Dorian) from D to D gives us the clue to this nusach. The difference between the original “Mogen Ovov” nusach and the “Gesheim” or “Tal” nusach lies in one interval. This interval appears between the fifth and the sixth step. If we build the “Mogen Ovov” from *D* to *D*, there must be a b-flat on the sixth step.

When we build the same line for “Gesheim” or “Tal” we notice a struggle between the b-natural and the *b-flat*. I think that the b-natural is the prevailing feature of the “Gesheim-Tal” nusach. Years ago, when I recorded my composition “Tal” for the RCA Victor Co. I dared to use the b-natural in a revolutionary way, although at that time I could not yet explain theoretically why I did it.

Today I believe that I can give the full reasoning. The following illustration for the “Af Brie” the “Piyut” which is a real “Mi-Sinai” “Gesheim” nusach, shows clearly how the b-natural pushes forward and struggles for its recognition.

SEE ILLUSTRATION NO. 17

As we could see from the above illustration, both the b-flat and the b-natural manage to live together in this nusach. That is why, if we want to be true to its particular two fold flavor, we must emphasize that double feature in the concluding phrase of the nusach:

B Flat, A, B Natural, G, A.

From this we can see the tremendous difference between the Kaddish of “Neilah” and the Kaddish of “Tal.” One only has to know that the “Neilah” Kaddish is based on the elementary “Yekum Purkon” Jewish major, which is understood when we have in mind the Mixolydian mode, and that the Gesheim-Tal nusach is based on a minor scale and is a branching out of the “Mogen Ovov” nusach.

ILLUSTRATION NO. 9

A) *Notes of the high holidays (first part) built on Yehoram's 12 steps Yehoram Puznan's line*

B) *modulation of the Dvar' into Ahava Rabbah'*

C) *The Ahava Rabbah line used in Heoros*

Please note again that in the second tetrachord of the Ahava Rabbah there is no augmented second interval

ILLUSTRATION NO. 10

A) *The basic line of the Ahava Rabbah Nusach*

B) *The addition of a major tetrachord below the basic*

C) *A typical Ahava Rabbah cantorial phrase built on 2 tetrachords, 12 steps line*

D) *The whole 12 steps line in Ahava Rabbah'*

Here of course, we should remember that some of the members of the Ahava Rabbah family omit the D sharp in the second tetrachord and we have the augmented second only in the first lower tetrachord.

ILLUSTRATION NO. 11

A) *Beginning of the High Holiday, Kaddish in E mode of the Ahava Rabbah'*

B) *Second part of the Kaddish in Heoros (Maalian made) in A'*

ILLUSTRATION NO. 12

A) *"Dchilo Loel" branch of the Ahava Rabbah'*

B) *Dchilo Loel phrase*

C) *Ata Yibor and other later parts of the*

Ovos have the same interval line as the Ahava Rabbah'

ILLUSTRATION NO. 17

LEIB GLANTZ was born in Russia in 1898. Even as a young boy of eight, he was already chanting the Sabbath service. Possessor of a magnificent voice, he was acclaimed for his talents as a singer and hazzan on many continents. He came to the United States in 1927. In 1953 he settled in Tel Aviv where he became Chief Hazzan of the Tiferet Zvi Synagogue. Many critics wrote with great enthusiasm of his unusually interpretive hazzanic and vocal gifts. He developed a number of new theories on the synagogue modes and produced a wealth of hazzanic and choral compositions for the synagogue. Of his work, Hazzan Max Wohlberg has written, "In these records Glantz justified anew his fame as the Hazzan's Hazzan, as the "innovator par excellence", as the most original artist in the cantorial field of our generation. On Shabbat Shira, 5724, he went to his eternal rest.

THE HISTORY OF THE MUSICAL MODES OF THE ASHKENAZIC SYNAGOGUE, AND THEIR USAGE.

Hazzan Max Wohlberg

As far as the written record is concerned it is, I believe, Hirsh Weintraub who first became aware of the existence of an underlying system in the music of the Synagogue. In the introduction to his SHIREI BEIS ADONAY (1859), Weintraub notes the relation of certain Synagogue melodies to the Church modes. While he does not name the Synagogue modes, he observes that the YEKUM PURKON fits into the Mixolydian, the MI SHEBEIRACH into the Aeolian and the EIL ODOM into the Phrygian mode. These melodies he therefore calls "URALTE." All others, including those in the more recent Ionian mode, he refers to as "ALTE."

Fifteen years later, Samuel Naumbourg in his essay, "Etude Historique sur la Musique Des Hebreux" (1874), goes far beyond the cautious beginnings of Weintraub. He describes the Dorain (D-D), Phrygian (E-E), Lydian (F-F), Mixolydian (G-G), Ionian (C-C), and Aeolian (A-A) modes, and shows their relation to Synagogue music. He, incidentally, unlike Weintraub, speaks correctly of the Phrygian scale and does not place an augmented second between the second and third steps.

In analyzing the music of the Synagogue, Naumbourg notes a number of traditional tunes embodying more than one of the Church modes. He refers to these as "Music of Undetermined Tonality." A scale similar to the one we now call AHAVOH RABOH, and in which two augmented steps occur, he leaves unnamed and attributes to the influence of Polish Jews and Slavs. (Ex. 1)

While Naumbourg's essay contains a few statements such as: "No musical phrase of the Sephardim resembles that of the Ashkenazim," a view rendered obsolete by the work of Idelsohn, it none the less represents the first serious effort by a competent Jewish musician at a thorough analysis of Synagogue music.

A different method of classification was adopted by M. Marksohn and M. Wolf who, in 1875, published their "Auswahl Alter Hebraischer Synagogal Melodien," arranged for piano and supplied with a preface on "The Character and History of Synagogue Song." They divide Synagogue music into two groups: 1) Those being rhythmic and in Major, such as the Shavues tune, AL HORISHONIM for Passover, the Kadish for Neilah and 2) those having no distinct rhythm, being mostly in Minor, of strange melodic turns, possessing a flavor of antiquity and influenced by music of the Orient, the Slavs and the Magyars. One of the theories (most of them unsupported) developed in this booklet, states that during the period 1700-1850, approximately, there occurred a process of amalgamation of old and new in Synagogue music. A new melodic line was blended with the old free-rhythmic style. While there is some logical basis for this theory, a statement such as: "The A. M. mode is employed but once in the Liturgy," is patently false.

Delivered at the 7th Annual Convention, June 1954

Five years later we, for the first time, hear of the various Steigers or Gattung (Kind). In “Der Judische Kantor” of Feb. 12, 1880, Berlin Cantor L. I. Lachman of Hurben, in an article, “Unsere Synagogale Nationalmusic,” names and describes the AHAVOH RABOH Gattung or Mode as containing the intervals C-Db-E-F-G-AbBb-C.

In the following issue (Feb. 19) Josef Singer, then Cantor in Nurnberg, in one of a series of articles begun in January of the same year, mentions by name the OR CHODOSH, AHAVOH RABOH, TIKANTO SHABOS and MIZMOR SHIR LEYOM HASHABOS Steigers.

In the same issue Lachman, continuing his series of articles, notes the existence of the MI SHEBEIRACH or AV HORACHAMIM mode, consisting of the intervals E-F# -G-A-B-C-DE. The YISHTABACH mode embodying intervals as the previous mode when going up the scale, has an F natural while descending. Finally he cites the YEKUM PURKON mode which is built on the following intervals: E-F#-G-A#-B-C#-D-E. Although I take it the notation of these modes as well as their appellations will not satisfy the Jewish musician of today, nevertheless to these two men belongs the credit of giving Hebrew names to the musical modes of the Synagogue.

Evidently Singer was not altogether content with his theory as propounded in 1880. He subsequently reformulated and refined it and, in the Jan. 1886 issue of the “Oesterreich-Ungarische Cantoren Zeitung” (Wien), he announces the forthcoming appearance of his new work under the title, “Die Tonarten Des Traditionellen Synagogengesanges (Steiger), Ihr Verhältniss Zu Der Kirchentonarten Und Den Tonarten Der Vor-Christlichen Musikperiode.” This booklet, with musical illustrations, appeared in March, 1886. Here Singer set out to prove that almost the whole gamut of Synagogue music belongs to one of three main Steigers. These are the

YISHTABACH	C-Db-E-F-G-Ab-Bb-C
MOGEN OVOS	C-D-Eb-F-G-Ab-Bb-C and
ADONAY MOLOCH	C-D-E-F-G-A-Bb-C

Some tunes utilize more than one of these modes. Those melodies that do not conform to these modes are obviously, says Singer, of more recent origin. He equates the MOGEN OVOS mode with the Greek Aeolian and with the Newa scale, and the ADONAY MOLOCH mode with the Uschak scale; the latter two are Arab-Persian scales as transcribed by Abdul Kadir.

Of the collateral theories of the author the following may be of interest: Those compositions that do not conform to the modern major and minor scales (established circa 1650) surely precede that date. “Polnisch-Singen” (here he refers to the style of East-European Hazzanim) deviates from proper “Steigers.” The current mode for the reading of the Torah on Sabbath is not older than 17th century, as it fits the modern major mode. The YISHTABACH mode is exclusively Jewish for it is similar to no other old or new scale.

Obviously, valid arguments can be raised against each of the above hypotheses. As was inevitable, the forcible confinement of many Synagogue tunes into the Procrustean bed of the modes necessitated some alterations and omissions. Thus, in transcribing the VEHA KO HANIM, and wishing to fit it into his YISHTABACH Gust (4 flats), he writes an E natural on the last syllable of BOAZOROH (Ex. 2), which is an obvious deformity. Likewise he omits an E flat commonly used in the LEIL SHIMURIM (see Lewandowsky, Baer and Friedman). Probably for the same reason, he neglects to quote the concluding Brocho for the Festival evening service, for there the E flat is patently unavoidable. (Ex. 3, 4)

However, the most serious mistake made by Singer and others preceding and following him lay in their effort to delineate a mode externally by the scale into which it fits (and even then restricting it to an octave), instead of analyzing the inner motives and melodic patterns peculiar to each mode. Another fault lay in the neglect of consideration of changes occurring in the scale when the melody extends beyond the limits of the octave, for example, in the AHAVOH RABOH below the tonic and in the ADONROY MOLOCH both below the tonic and above the octave. (Ex. 5)

Singer's theory evoked considerable controversy. Mortiz Deutsch, who reviewed it in the May 24, 1886, issue of the Cantoren Zeitung, resented Singer's claim to priority in the discovery of a system in the labyrinth of Synagogue music. Weintraub, Naumbourg and he, Deutsch, had already pointed to the relation of Synagogue and Church modes. Furthermore, how, asks Deutsch, can one fit the ATOH ECHOD, the Amidah for the Festivals, TOIR VESORIA, OCHILO LOEIL, EIL EMUNOH, into any of the three modes? He also points to the existence of the real Phrygian mode (minus the augmented second) in our traditional music. (Ex. 6)

However, the most avid attack on Singer came in a lecture delivered on May 6, by Cantor Josef Goldstein, which also appeared in the Cantoren Zeitung on May 24. Goldstein denies the existence of a specifically Jewish MOGEN OVOS mode. It is simply a major mode beginning unjustly or mistakenly on a minor third below the tonic. The YISHTABACH mode is not as Singer describes it. It is based, rather, on the following scale: C-D-E-F-GAbB-C (major with minor sixth) - **C-B-Ab-G-F-E-Db-C** (A. R. with two augmented steps). As proof of his contention, he cites the YISHTABACH melody as sung by Dovidl Brod. (Ex. 7, 8, 9 and 10)

There is, however, Goldstein continues, an OR CHODOSH or AHAVOH RABOH mode, omitted by Singer. It is built on the following scale: C-Db-E-F-GAb-B-C-DbE-F (as YISHTABACH descending). It has a Bb below the tonic and unusual progression of three half-steps: B-C-Db. He also stresses the similarity between the YISHTABACH and OR CHODOSH modes (**F-G-Ab-B-C**), as well as the difference in that in the former the fifth is dominant, while in the latter it is the fourth. The ADONROY MOLOCH scale, he constructs on C-D-Eb-Fx-GA-Bb-C, utilizing it for MALCHUYOS and ZICHRONOS. A substitute version or variation of the A.M. mode consists of the following intervals: **C-D-Eb-F-G-Ab-B-C**. The final mode described by Goldstein is the MI SHEBEIRACH mode limited to the first five or six steps of the minor scale with, in most cases, the seventh and eighth steps used only after the fourth has been raised. This mode is employed for SHOFROS until the end of the section when a modulation to the A.M. mode is required.

Goldstein evidently fell into error on two counts: 1) in that he considered the version of Dovidl Brod, which he had learned from his father, who as a child sang with Dovidl Brod, the only authentic one and 2) in his disregard of the difference between West- and East- European traditions. Where the first is dominant, the ADONROY MOLOCH is, as a rule, chanted in the Mixolydian mode and the YISHTABACH in the AHAVOH RABOH or Hedjaz mode, while in Eastern Europe both of these are generally done in a minor mode. Dovidl Brod obviously used the traditional modes as a basis for variations and embellishments.

Concurrently with this controversy there appeared on May 16, 1886, in the "Oesterreich-Ungarische Cantoren Zeitung," an article by "Minnachel," a pseudonym of, I suspect, Cantor Lachman, under the title: "Unsere Fach-Zeitungen Und Ihre Ehemalige Musikbeilage," Here

the author suggests the following modes as the basis of our Synagogue song:

The YISHTABACH -A-B-C-D-E-F-G-A -
 A-G-F-E-D-C-BbA.

The AHAVOH RABOH and its subdivision the TISGADAL built on its minor third and extending upward for six notes.

The YEKUM PURKON - C-D-Eb(E)-F#-GA-
 Bb(B)-C.

These include all Synagogue improvisations. Russian hazzanim also employ the MI SHEBERIRACH or AV HORACHMIM mode which is basically a combination of the YISHTABACH and TISGADAL modes and the OZ BEKOL mode common in the Danube Basin, which is not truly Jewish. This mode has a minor second and an occasional diminished fifth.

Minnachel's (Lachman's) observation that the MI SHEBEIRACH mode is a combination of the YISHTABACH and the TISGADAL modes is open to serious doubt. As a matter of fact, the TISGADAL made as part of A. R. is found almost exclusively in the MIMKOMCHO.

In the brief introduction to his "Vorbeterschule" (1871), Mortiz Deutsch conceives of Synagogue music as consisting of three groups: 1) only approximately 50 years old, which is a by-product of the Reform movement; 2) Recitatives of individual hazzanim and having but temporary value; 3) Nusach Hatefiloh. However, in his "Der Ritualgesange Der Synagoge" (1890), he deals at greater length with the subject, relating the major portion of Synagogue music, as well as the variations of the cantillations, to the Church modes,

Of interest are some of his observations, namely: the MOGEN OVOS is mistakenly called the Aeolian mode, as the rest or final note of the former is on the fifth. Choral arrangements in Phrygian were often concluded with the third raised in the final chord. From here the raised third may have spread to other parts of the composition.

The pioneers in Jewish musicology in the New World were Alois Kaiser and Wm. Sparger. Their volume, "Songs of Zion, A Collection of The Principal Melodies of the Synagogue From the Earliest Time to the Present," (1893) supplied with a lengthy introduction by the authors and with an interesting preface by Cyrus Adler, deals with many facets of Jewish musicology. The authors cite the theories of such Christian musicologists as: Riemann, Anton, Arends, Langhans, and Rockstro, and, as did Naumbourg and Marksohn, debate the relative authenticity of Ashkenazic versus Sefardic tradition. They deny that Synagogue song is traceable to the Church modes. Rather, the reverse is true. The ultimate source of Jewish, Arabic and Greek modes lies in Egypt. The AHAVOH RABOH is exclusively Jewish. As proof of this they state that while in those of our melodies which are based upon the M. O. and A. M. modes slight deviations from the basis of their tonality may occur, the melodies built on A. R. "are everywhere the same and never deviate from scale." Furthermore, in those chants which appear to be a mixture of these three modes, the A. R. is predominant. The latter mode was probably the primary mode in the Temple of old. Hence Ambrose rejected it.

The music of the Synagogue, according to the authors, may be classified in two categories: 1) Traditional Melodies, mostly in major, whose origin is Germany of 1800-1850, and 2) Ritual Song or Liturgical Chant, being foreign in character, of diminished and augmented intervals,

and of indefinite rhythm.

The first Jewish musician in Eastern Europe to become interested in problems of Jewish musicology was Pinchos Minkowsky. In his “Die Entwicklung Der Synagogalen Liturgie” (Odessa 1902) and in his article on hazanut in “Otsar Yisroel” (1907?), Minkowsky notes three distinct periods of foreign influence: Greek, Arabic and German. The author maintains that our musical liturgy consists of three types: TEFILOH, KERIOH and ZIMROH. The four modes are

YISHTABACH	A-B-C-D-E-F-G-A - A-G-F-E-D-C-B-A
YEKUM PURKON	GA-B-C-D-E-F-G - G-F-E-D-C-Bb-A-G
MI SHEBEIRACH	A-B-C-D-E-F-G#-A - A-G-F#-E-D#-C-B-A
AHAVOH RABOH	E-F-G#-A-B-C-D-E -- E-D-C-B-A-G#-F-E

There is, in my opinion, no justification for stating categorically that in descending the YEKUM PURKON must have or does have a minor third. An occasional variation does not make a rule. Similarly, the differentiation between the ascending and descending MI SHEBEIRACH scale is arbitrary. As a matter of fact, the descending form as given here is, to be sure, used in approximately the middle of the MI SHEBEIRACH in motives going both upward and downward.

A. M. Bernstein, in the introduction to his “Muzikalisher Pinkes” (Vilna 1927), adopts Minkowsky’s definitions with but one amendment: the YISHTABACH mode in descent has a Bb, a minor second, Jacob Weinberg, in an article, “The Distinctive Aspects of Jewish Music,” reprinted from “Jewish Tribune,” published in 1945 by Jewish Welfare Board in a booklet containing articles on Jewish music, accepts this same analysis of the modes. Here I should like to point to a historic fact. Cantors of old frequently utilized the interval of a minor second when descending at the end of a composition to the final tonic. (Ex. 11) This was done although throughout the composition the second step was a whole step. At times this minor second interval was also utilized in the middle of the composition, at the end of a longer musical phrase. This fact seems to have misled Bernstein, Minnachel, Goldstein and, later, Glantz, into considering this minor second step an integral part of the descending YISHTABACH scale.

An altogether new approach to a definition of Synagogue music and its modes was conceived by Francis L. Cohen in the Jewish Encyclopedia (1907) The types of song of our Service he designates as: Cantillations, Prayer-Motives, Fixed Melodies and Hymns. The first of these reproduce or represent the tonalities and melodic outlines prevalent in the Western world during the first ten centuries of Diaspora. The second are reminiscences of the music of the 8th to 13th centuries.

As to modes, Cohen avers that there is a specific allotment of a particular mode or scale-form to each service. Thus, the evening service for the week-days is found in the scale F-G-A-Bb-C-D, the Sabbath eve service fits into C-D-E-F-GA-BbC. The evening service for the three festivals corresponds to C-D-Eb-F-GAbBb-C, and for the High Holidays it is C-D-E-F-G-A-Bb-C.

The morning service assumes the following qualities: during the weekdays E-GA-C-D, on

Sabbath C-Db-E-F-G-Ab-Bb-C, on Festivals C-D-E-F-GA-BbC-D, and on High Holidays D-Eb-F-GA-BbC-D for the earlier portion and B-C-D-E-F#-GA-B for the later portions. The Sabbath afternoon service corresponds to C-D-Eb-F-G-A-Bb-C.

Besides relating each of these scales to their corresponding Church modes, the author designates the reciting or dominant note, as well as the final note of each scale. A mode, Rabbi Cohen maintains, appears in simplest form in prayer motive as a sort of coda to which the closing *berochos* is chanted. This is associated with a secondary phrase (leading to the coda).

Of great portent is the theory suggested here, namely that the age of the various elements in Synagogue song may be traced from the order in which the text was first introduced into the liturgy and was in turn regarded as so important as to demand special vocalization. Interestingly, Cohen endeavors to establish the differences between the musical terminologies Nigun, Steiger and Scarbove or Gust. The first term is used when melody is primarily in view, the second when modality and tonality are considered. The terms Scarbove and Gust are applicable where taste or style of rendering is stressed.

The notation of some of the *nuschaot* by Rabbi Cohen leave something to be desired. For instance, essential motives (Ex. 3, 4) are missing from the Festival evening service. No allowance is made for the major sixth (when it is below the tonic) in the mode for Sabbath morning. In the mode for the earlier part of the SHACHRIS for YOMIM NOROIM an E natural instead of E flat would be a happier choice. (Ex. 12) The Sabbath Mincha mode is altogether incomplete. Furthermore, an inference that each service has its particular mode is erroneous and misleading, witness the Friday evening and Sabbath morning services. It is also difficult to agree with Rabbi Cohen's belief that the age of the various elements in Synagogue song may be traced from the order in which the text was first introduced into the liturgy and was in turn regarded as so important as to demand special vocalization. It is an indisputable fact that during different periods of history different liturgical selections were singled out for special musical treatment. We also find different melodies for the same text, such as YISGADAL and BORCHU. Would Cohen maintain that the 18-19 melodies for the Kadish are all of the same age? His distinction between Steiger and Scarbove and Gust seems arbitrary.

In his "Der Synagogale Gesang" (Berlin, 1908,) second edition), A. Friedman points to the fact that the YISHTABACH is chanted in Eastern Europe in M. O., while in Austria-Hungary it is done in A. R. Obvious exceptions to this statement are Baer and Lewandowsky. His otherwise stimulating essay is marred by recurrent dilettanteism. In a number of instances Friedman employs a homiletical approach in order to explain a musicological problem. Thus, because the Torah reading for YOMIM NOROIM is done in the A. M. mode, that mode is utilized for ADONAY MOLOCH and for MALCHUYOS. During the week the YISHTABACH is sung in the specifically Jewish A. R. mode to stress in the YOTSEIR OR our opposition to the Persian dualism of Ormuzd and Ahriman.

The author, referring to the TISGADAL mode as noted by Lachman, contends that this (Maftir) mode, an integral part of the A. R., was transferred from here to the last *berochos* of the Maftir and to the weekday Amidah. He notates the MISHEBEIRACH - AV HORA-CHAMIM mode as: C-D-Eb-F#-G-Ab-Bb-C. Friedman, in trying to trace the origin of some of our traditional tunes, quotes freely from the Baumker collection, "Das Katholische Kirchenlied."

Cantor Friedman, who was one of our most competent men in the field of Nusach, all

too often proved prone to reach a decision on flimsy evidence. In his quotes he was at times careless. Thus he alters the original melodic line as given by Baumker. (Ex. 13)

With the advent of Idelsohn the study of Jewish musicology both widened and deepened. He, for the first time, revealed the rich musical heritage of far-flung Jewish communities. Secondly, he introduced historical and comparative methods of musical analysis. Even the briefest synopsis of his works would be of greater length than this entire thesis.

In his best-known work, "Jewish Music" (New York 1929), he adds to the A. M., M. O. and A. R. modes the SELICHO and VIDUI modes. The musical material of the Ashkenazic Synagogue he divides into: 1) Modes, 2A) Set Tunes Partially Rhythmical and, 2B) Rhythmical Melodies. Mention is also made of at least eight other modes in minor plus the AV HORA-CHAMIM mode, the Ukrainian-Rumanian-Gypsy scale and the Lern-Steiger. In these subdivisions he follows partially the system of Francis L. Cohen. However, a perusal of Vols. VII and VIII of his monumental Thesaurus will reveal modes and classifications differing from those present in his "Jewish Music."

The over-all definition of Synagogue music presented in Vol. VII is given as: 1) Modes of Bible; 2) Modes of Old Prayers; and 3) Melodies. In Vol. VIII, devoted to Synagogue music in Eastern Europe, the number of modes is increased to 16, plus MISINAI chants, four divisions of Irregular chants, BEROCHOS for Torah, Kabbalistic chant (ROZO DESHABOS), Study - (Lern) mode and VIDUI and TAL.

As far as Idelsohn's work is concerned, we must realize that until his last illness Idelsohn was still in the process of collecting and classifying musical material. What needs to be done is a careful sifting and editing of the vast amount of material he accumulated. Elsewhere ("Bar Mitzvah Instruction," The Synagogue School, Sept. 1953) I pointed out that changes took place in the various volumes of the author. These changes must be noted, considered and a final redaction of his monumental work presented.

In an effort to find a theoretical basis for our modes, two men have concurrently reached a partially similar result. Cantor Leib Glantz, in a paper, "The Musical Basis of Nusach Hatefillah," read at our Convention in 1952, and Dr. Joseph Yasser, in a hitherto unpublished paper, "The Structural Aspect of Jewish Modality," tackle the problem of the modes.

Cantor Glantz points to the pentatonic elements in the music of the Synagogue and then marshals numerous musical illustrations to prove that the construction of our modes is tetrachordal, conjunctive or disjunctive. Thus the YEKUM PURKON mode encompassed originally the two conjunctive tetrachords GA-B-C and C-D-E-F. To these were added one tetrachord above: F-GA-Bb and one below: D-E-F#-G. The tetrachords of the A. R. are E-F-Gw-A -B-C-D#-E. To these was added below the E the tetrachord A-B-C#-D.

The MOGEN OVOS mode is built on A-B-C-D - E-F-G-A. This (Aeolian) mode "branched out into many variations." One of these is the YISHTABACH mode: E-F-GA - B-C-DE (Phrygian). Another is the MI SHEBEIRACH: D-E-F-G# - A-B-C-D (Ukrainian-Dorian). A third is ATOH ZOCHER: DE-F-G - A-B-C-D, to which was added below A-EC-D, making the tetrachords conjunctive in the lower part and disjunctive above. In this group belongs also the TAL GESHEM nusach.

I find myself unable to see eye to eye with Cantor Glantz regarding this theory, on two

general grounds: 1) The justification of the theory itself (these objections apply partly also to Dr. Yasser's theory) and, 2) The transcription of his musical illustrations.

If the Glantz theory is correct, then tetrachord was added to tetrachord and thus melody was extended. If this were the case, then the melodic line ought to exhibit some tetrachordal characteristics, limitations or breaks, whereas the truth is that most of the essential nusach-motifs extend beyond a given tetrachord. If the tetrachordal theory were correct, then the fourth should have served as the dominant note in the scale, whereas we find the fifth doing that service. As far as Synagogue music is concerned, I cannot subscribe to the tetrachordal theory as advanced by musicologists relating to the development of general music (see article, "Scales" in Grove's "Dictionary of Music"). Even if that theory were correct, our nusachot show clear evidence of either post-tetrachordal age or total independence of tetrachordality. Personally, I side with the latter probability.

As proof the fact that Jews needed to tetrachordal additions to indulge in wide-ranged melodies, we need but consider the cantillations. Furthermore, it is more likely and requires less credulity to suppose that melodic incursions took place throughout history without previous benefit of tetrachordal adjustments and considerations than to presume that melodies were adopted only when they conformed to a definite tetrachordal pattern. In order to explain a structural peculiarity in the A. R. mode, it is necessary, as Cantor Glantz states, to add a tetrachord of another type below the tonic. However, may I point to two other collateral motives of the A. R., hitherto overlooked, which I shall name as the OZ MISINAI and CHEMDAS YOMIM motives. Neither of these can be accommodated into any of the hitherto synthetically constructed modal scales. The OZ MISINAI as, incidentally, the YISTABACH, modulates temporarily to the major built on the fourth step of the scale. The CHEMDAS YOMIM is likewise a major motive. It is however, based on the subtonic. (Ex. 14, 15)

Consideration ought also be given the fact that a scale in no wise is sufficiently descriptive of the characteristic motives of a given mode. Thus, one may be able to place the ATOH ECHOD and the MOGEN OVOS in one scale. That scale, however, will not give us the peculiar differences between these two dissimilar modes. Or take such unlike modes as the ZARA CHAYO and the Kadish for Neilah, both of which are assigned to the A. M. scale.

I now turn to the illustrations in the Glantz article. Ill. No. 7, both A and B (Ex. 16), contain what seems to me errors in the transcriptions. In the second measure of example A the E should be flat and, most likely, the F sharp. In the last measure of example B, the B should be flat. I consider Cantor Glantz to be in error in placing these two items: BORCHU for Festival evening service and UMIPNEI CHATOEINU in the YEKUM PURKON mode. In Ill. No. 15 (Ex. 17) he uses the MI SHEBEIRACH mode, which is normally saved for a later appearance, on the first words of the passage. By the way, the B should be natural in the first measure.

Finally, I cannot accept the contention of the author that the major sixth is a prominent element in the GESHEM-TAL mode. I can justify its appearance on artistic grounds, but cannot accept its dominancy or even equality within the mode. Careful analysis of Ill. No. 17 (Ex. 18), will reveal that Cantor Glantz, perhaps subconsciously, supports my view. Please observe whenever a B natural is used it is on the weak beat of the measure. A far more convincing case of dualism could be made in the case of the Festival MA'ARIV mode where both a major and a minor third have equally legitimate claim.

Dr. Joseph Yasser evolved an equally ingenious THEORY OF TRIPLE KEY MODES, as it is technically named. According to this theory, the series of notes from G to G forms the so-called “center key” of the A. M. mode. This is being supplemented by the “bottom key” of the same (Mixolydian) mode built a fourth below the tonic, that is, from D to D (with F#), and furthermore by the “top key” built a fourth above the tonic, that is, from C to C (with Bb). One thus achieves a 14-note scale from D to C covering almost two octaves with F# in the lower region and B^b in the upper region. This combined scale represents a self-sufficient unit of three interlocked keys or, in Dr. Yasser’s terminology, a triple-key A. M. mode. This whole unit can readily be transposed, of course, to any desirable set of keys as long as their basic interrationality is preserved. In example, 20, the triple-key A. M. mode is shown in two different ranges: from D to C, just explained, and from G to F which probably is more familiar to cantors. (The center key is marked off by a solid bracket in each instance, whereas the bottom and top keys are marked off by broken-line brackets.)

The M. 0. (Aeolian) triple-key mode is similarly constructed by Dr. Yasser: center key A - A, bottom key E - (F#) - E, and top key D - (B^b) - D. A slightly different approach is suggested for the A. R. mode. While its center key occupies the accepted range E - (G#) - E, the bottom key begins a fifth (instead of a fourth) below the tonic, thus forming a series A - (B^b C#) - A, and the top key begins a fifth above the tonic, thereby producing a series B - (D# F#)-B.

Dr. Yasser highlights the pentatonic origin of our modes and explains their scalar divergencies as phenomena that reflect the variations in cantorial practices through the centuries. These variations usually occur on the “weak” notes of the scale. As I rely mainly on memory, I cannot do full justice to Dr. Yasser’s theory. But faithful to his own scientific reserve, Dr. Yasser is cautious with his claims. Thus, while considering the triple-key principle as fundamental in the A. M., he sees no more than a tendency toward it in the two other modes.

It would be appropriate to add at this point that Dr. Yasser looks upon each Jewish mode as having two distinct aspects, structural and motivic. Even though both are organically integrated in live cantorial creations, they should never be confused (as they too often are) in purely scientific analyses, where they can be taken up quite separately. As the title of Dr. Yasser’s paper referred to clearly indicates, he deals in it exclusively with the structural aspect of Jewish modes.

The similarities between the Yasser and Glantz theories are apparent, the main difference being that Yasser views the mode-scales in octaves and Glantz in tetrachords. The Glantz theory accommodates the major third below the tonic (C#) in the key of E in the A. R., whereas Dr. Yasser considers this note a deviation from the formal A. R. Neither theory can, however, account for the half-step below the tonic in the A. M. mode.

The last article I wish to discuss, “The Structure of the Synagogue Prayer-Chant,” by Baruch Joseph Cohon, belongs chronologically before the Glantz-Yasser theories. It appeared in the Spring, 1950, issue of the “Journal of the American Musicological Society.” However, because its fundamental concept is at complete variance from the previous papers, I shall deal with it separately,

As I have indicated before, it is my belief that none of the proposed scales, constructed either along medieval, modal or modern diatonic lines, can properly encompass the intricacies of our Synagogue modes. This inadequateness can be explained, I believe, by the fact that

Western musical idioms we possess today reflect a limited period in history, while the Synagogue modes represent melodic accretions during two millenia, in numerous countries, under varying climates.

Hence, the more advisable task seems to be to take our modes as they are and analyze them according to their intrinsic motives. This was begun by Idelsohn and is here continued by his pupil Baruch Cohon. Cohon takes each of the three chief modes and divides its motives into: 1) Beginning phrases; 2) Intermediate phrases 2A) Pausal phrases, 2B) Modulations; 3) Preconcluding phrases and 4) Concluding phrases. Cohon further sub-divides each of the chief modes into secondary modes and their motives. Thus the modes in the M. O. scale include BIRCHOS HASHACHAR, TEFILOH, MOGEN OVOS, BORCHU for Sabbath morning, MINCHOH for Sabbath, Festival MA'ARIV and STUDY. The A. R. scale contains Sabbath and weekday modes. KABOLAS SHABOS, P'SUKEI D'ZIMROH for Sabbath, YEKUM PURKON and OVOS for Sabbath, MA'ARIV L'YOMIM NOROIM and AKDOMUS are found in the A. M. scale.

Careful analysis of this article will reveal that essential motives are missing. See Ex. 19 for some of the missing motives. The AKDOMUS "mode" does not properly belong here. Its place is among the Traditional Tunes. Nonetheless, the article is done with admirable efficiency and with careful detail. It focuses attention on the manner in which further studies should be made.

The author has sent sections of this paper to Cantor Glantz and Dr. Yasser in order to permit them to discuss, if they so desired, the above analyses of their respective theories.

Dear Cantor Wohlberg:

Thank you for sending me the one and a half pages of your paper dealing with my theory of Nusach Hatefilah. I shall be very happy to comment upon the points you discuss. Before I begin, I want to thank you deeply for your wonderful words about my work in the last issue of the Cantors Voice. I always read your column with great interest and never fail to find the discussion scholarly, serious and offering much food for thought. I was thrilled and moved to find your generous comments about me.

I should have like to have had the opportunity to read your whole paper, for I am sure it would then have been easier for me to answer your points. Since I do not have before me the positive elements of your paper, I must confine my remarks to the section you sent to me in which you find errors in, or disagreement with my theory. First, about the "errors."

1. Illustration 7-A of my paper

If I were writing E flat in the "Borechu" and even F sharp, in the Festival Borechu, there would be no problem at all about the nusach of the Festival Borechu. It would simply be a Western harmonic minor. I discussed the problem with many great cantors, including the late Kalechnik, and it is found in the writings of Minkovsky that the Festival "Borechu" is a problem just because it starts with B major in the first phrase, minor B in the second phrase plus F natural and E natural. The answer lies in the fact that the Borechu as well as the ending of the Brachot of the Maariv service are the only remnants of the Festival Nusach which is so clearly recognizable in the morning festival service. It is definitely a ten step Yekum Purkon

nusach; its line is three tetrachords: GA-B-C(C>DE-F(F)-GA-Bb. Read the Borechu and you will find all these peculiarities: B natural in the lower phrase, B flat above, F natural and E natural. A Misinai Nusach cannot and should not be changed. The Maariv is in minor but the Brachot retain again the 10 step Yekum Purkon.

2. Illustration 7-B

Your criticism is easy to answer. The error is yours. The B flat is there. The lower B must be natural in accordance with the point made above. Since I do not have your whole paper before me, I do not know what musical line you ascribe to the Festival nusach. However, I can tell you that in my further studies since my paper was first presented, in 1952, I have found more internal evidence of the close relationship between Yekum Purkon and Ahava Raba nuschaot and have many more examples of Misinai nuschaot which corroborate this theory.

3. Illustration 15

Here, my dear Colleague, you are perfectly correct, but the error is not mine but the “bochur hasetzer,” as they used to say in the rabbinical literature. The copyist put the B natural in the second phrase, and also in the B of the first phrase of the Mi Sheberach line, but he omitted it in the first phrase. Thank you for calling it to my attention.

4. Illustration 17

Your remark that the most significant feature of the GESHEM-TAL nusach, which is the B natural, falls on the weak beat, is irrelevant, in my opinion. In many Misinai nuschaot the same thing occurs. That is why we, the students of Jewish nusach have to dig in so carefully to find the hidden features of the Nuschaot. The fact that we have B natural and B flat in succession in this nusach, is the real demonstration and illustration of the nusach. Actually, it is its manifestation.

Since I have not had the opportunity to read and to study carefully the major features of your paper, I shall reserve comment on the remarks which you did send me relating to the theory in general. I look forward to further occasions, both personal and professional, to continue these discussions. From all our studies there will surely come a systematic and valid and viable analysis of the great cantorial heritage. I can only say that I did not find a single reason of doubting my theory. I am sure that my theory is now stronger that it was in 1952.

May I wish you and all our colleagues the greatest success in your deliberations. I am really sorry that I am unable to be with you this time.

Shalom u'vracha,

Leib Glantz

Dear Cantor Wohlberg,

I have read through with great interest your paper on THE MUSICAL MODES OF THE ASHKENAZIC SYNAGOGUE. Since its subject is so expertly presented, I don't think there is any need in commenting on it.

Therefore, I have only taken the liberty of slightly reediting and amplifying the portion

concerning my own theory, which you were so kind to include in your text. And even to this I have resorted merely for a greater clarity and precision. You will find my version of this portion on a separate sheet to which I have also appended a musical example for elucidation.

After reading this version, you will perhaps agree with me that, contrary to your statement, my theory does account for the half-step below the tonic in the A. M. mode. This half-step is formed by the notes F#-G in the basic triple-key mode, and by the notes B-C in its transposed form.

With kindest regards and sincere thanks, I am

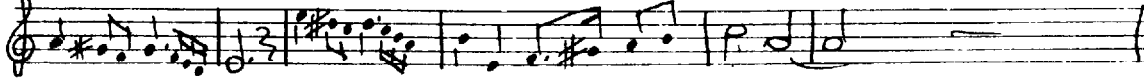
Cordially yours,

Joseph Yasser

Dr. Yasser is correct in stating that his theory does include a half-step below the tonic in the A. M. mode.

Max Wohlberg

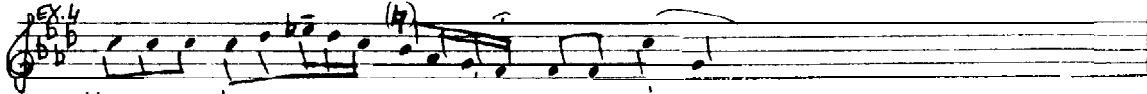
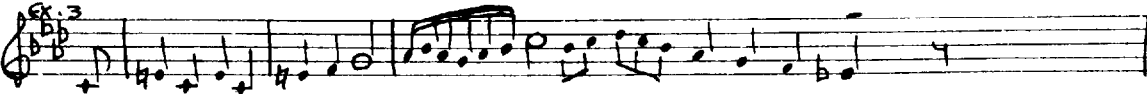
EX.1



EX.2



V'ha-Ko-ha-nim V'ho-om — ho-om-dim — bo-a-zo-roh



Ha-ma-a-riv — a-ro-vim —

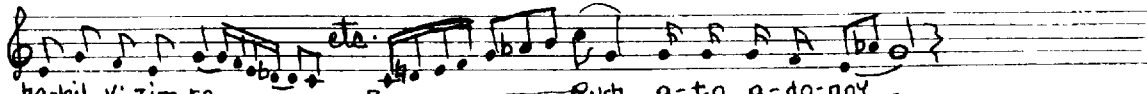
EX.5



To-ir v'so-ri-a I'hach-ris kol mei-ri-a v'suk-dash b'Yod-ei I'ho-ri-a Ko-dosh.



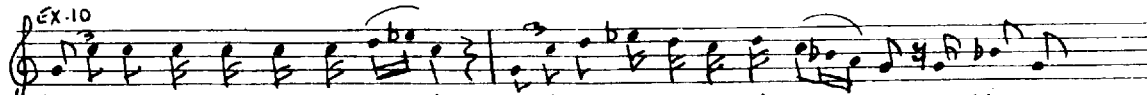
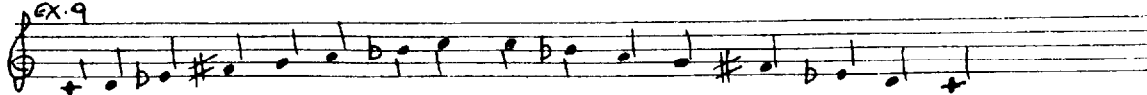
Ki — I'cho no-eh a-do-noy e-lo-hei — nu shirush-vo-cho



ha-keil v'zim-ro — Bo — Ruch — a-to a-do-noy —



eil — me-lech go-dol —



A-do-noy mo-lech gei-us lo-veish lo-veish a-do-noy oz his-a-zor af Ti-Kon

EX. 11A
tai-veil bal ti — mot, no-chon Kis-a-cho mei —

EX. 11B
oz mi-ko-los ma-yim ra-bim a-di- rimmish-b'rei

EX. 11C
Yom a-dir ba-mo-roma-do-noy.

EX. 12
A-do-noy mo-loch gei-US lo-veish, as ti-kan tei-veil-

EX. 13A
bal ti — mot.

EX. 13B
v' yo-mar Kola-sheh n' sho-mo v'a — po, Kola-sheh n' sho-mo v'a — po.

EX. 13C
va-a-nach-nu Yis-ro-eil, va-a-nach-nu Yis-ro-eil a-mo.

EX. 14
Go — a-lei-nu a-do-noy tz' vo — os sh'mo — K'dosh — Yis-ro-eil —

EX. 15A
Lo-be Zi-on dei — nerr Herrn.

EX. 15B
Friedman

EX. 16
oz mi-si-nai, oz mi-si-nai nitz-ta-vu o-le-cho

EX. 17
Chem-das Yo-min — o-so Ko-ro-so zei — cher i'ma-a-sei v' rei-shis

EX. 16 A illustration 7A GLANTZ
 Bo — r' chu es a-do-noy — ha-m' vo-

EX. 16 B ILLUSTRATION #7 GLANTZ
 u-mi-p' nei cha-to-ei-nu go-li-nu mei-art-zei-nu v'-ho-fa — v' hi-no -
 sei — o-lei-nu l'ei-nei — kol — choy.

EX. 17 ILLUSTRATION 15 GLANTZ
 mi she-bei-rach a-vo-sei — nu av-ro-hom yitz-chok v' ya-a-kov

EX. 18 illustration 17 GLANTZ

EX. 19 A in A. M. scale

EX. 19 B in Pesukei D'zimro for Sabbath

EX. 19 C

in Yekum Purkon and Kedusha for Musaf on Sabbath.

EX. 19 D Eve of High Holidays

EX. 19 E in A. R. scale

EX. 19 F in Week Day service

EX. 19 G in M.D. scale

EX. 19 H in Sabbath Mincha scale

EX. 19 I Festival Ma'ariv

EX. 19 J in Psalm or Hallel scale

EX. 19 K before High Holiday Sha'arais

EX. 19 L in Seticha

EX. 20

MAX WOHLBERG was born in Czechoslovakia, educated in traditional schools in Europe. He was a student of renown hazzanim and music teachers in Hungary and United States. He has been a cantor in American congregations for almost 40 years. He has served the Malverne Jewish Center of Long Island since 1958. He has been a member of faculty of the Cantors Institute from its founding in 1952, and currently its Professor of Hazzanut. Hazzan Wohlberg is a noted composer of Jewish music, both liturgical and secular; author of "The Music of the Synagogue and many other scholarly and popular articles on all phases of Jewish music. He is a Contributing Editor of the Universal Jewish Encyclopedia, a member of the Editorial Board of Jewish Music Notes, and now serves as president of the Jewish Liturgical Music Society. He served as president of the Cantors Assembly of America, from 1949 to 1952. He is a popular lecturer on synagogue music and the Yiddish folk song. As hazzan, composer, teacher, scholar, writer and lecturer, he has pursued an extraordinarily creative career dedicated to enhancing the appreciation and knowledge of Jewish music among our people.

THE TASK OF THE HAZZAN

By Dr. Abraham J. Heschel

What does a person expect to attain when entering a Synagogue? In the pursuit of learning one goes to a library; for esthetic enrichment one goes to the art museum; for pure music to the concert hall. So what is the purpose of going to the Synagogue? Many are the facilities which help us to acquire the important worldly virtues, skills and techniques. But where should one learn about the insights of the spirit? Many are opportunities for public speech; where are the occasions for inner silence? It is easy to find people who will teach us how to be eloquent; but who will teach us how to be still? It is surely important to develop a sense of humor; but is it not also important to have a sense of reverence? Where should one learn the eternal wisdom of compassion? The fear of being cruel? The danger of being callous? Where should one learn that the greatest truth is found in contrition? Important and precious as the development of our intellectual faculties is, the cultivation of a sensitive conscience is indispensable. We are all in danger of sinking in the darkness of vanity; we are all involved in worshipping our own egos. Where should we become sensitive to the pitfalls of cleverness, or to the realization that expediency is not the acme of wisdom?

We are constantly in need of self-purification. We are in need of experiencing moments in which the spiritual is as relevant and as concrete as the esthetic, for example. Everyone has a sense of beauty; everyone is capable of distinguishing between the beautiful and the ugly. But we also must learn to be sensitive to the spirit. It is the Synagogue where we must try to acquire such inwardness, such sensitivity.

To attain a degree of spiritual security one cannot rely upon one's own resources. One needs an atmosphere, where the concern for the spirit is shared by a community. We are in need of students and scholars, masters and specialists. But we need also the company of witnesses, of human beings who are engaged in worship, who for a moment sense the truth that life is meaningless without attachment to God. It is the task of the Cantor to create the liturgical community, to convert a plurality of praying individuals into a unity of worship.

Pondering his religious existence a Jew will realize that some of the greatest spiritual events happen in moments of prayer. Worship is the source of religious experience, of religious insight, and religiously some of us live by what happens to us in the hours we spend in the Synagogue. These hours have been in the past the wellsprings of insight, the wellsprings of faith. Are these wellsprings still open in our time?

I grew up in a house of worship where the spiritual was real. There was no elegance, but there was contrition; there was no great wealth, but there was great longing. It was a place where when I saw a Jew I sensed Judaism. Something happened to the people when they entered the house of worship. To this day every time I go to the Synagogue my hope is to experience a taste of such an atmosphere. But what do I find within the contemporary Synagogue?

Delivered at the 10th Annual Convention, May 1957

We are all in agreement about the importance of prayer. Cantors dedicate their lives to the art of leading our people in prayer. Indeed, of all religious acts, prayer is most widely observed. Every seventh day hundreds of thousands of Jews enter the Synagogue. But what comes to pass in most of our services? Our services are conducted with pomp and precision. The rendition of the liturgy is smooth. Everything is present; decorum, voice, ceremony. But one thing is missing: Life. One knows in advance what will ensue. There will be no surprise, no adventure of the soul: there will be no sudden burst of devotion. Nothing is going to happen to the soul. Nothing unpredictable must happen to the person who prays. He will attain no insight into the words he reads; he will attain no new perspective for the life he lives. Our motto is monotony. **ma shehaya hu yihyev'en kol hadash tahat hashemesh.** The fire has gone out of our worship. It is cold, stiff, and dead. Inorganic Judaism. True, things are happening; of course, not within prayer, but within the administration of the synagogues. Do we not establish new edifices all over the country? Yes, the edifices are growing. Yet, worship is decaying.

Has the synagogue become the graveyard where prayer is buried? Are we, the spiritual leaders of American Jewry, members of a hevre **kadisha**? There are many who labor in the vineyard of oratory; but who knows how to pray, or how to inspire others to pray? There are many who can execute and display magnificent fireworks; but who knows how to kindle a spark in the darkness of a soul?

One must realize the difficulties of the Cantor. The call to prayer falls against an iron wall. The congregation is not always open and ready to worship. The Cantor has to please the armor of indifference. He has to fight for a response. He has to conquer them in order to speak for them. Often he must first be a **mekitz nirdamim**, one who arouses those who are asleep, before he can claim to be a **shaliah tzibbur**. And yet we must not forget that there is a heritage of spiritual responsiveness in the souls of our people. It is true, however, that this responsiveness may waste away for lack of new inspiration, just as fire burns itself out for lack of fuel.

The tragedy of the Synagogue is in the depersonalization of prayer. Hazzanut has become a skill, a technical performance, an impersonal affair. As a result the sounds that come out of the Hazzan evoke no participation. They enter the ears; they do not touch the hearts. The right Hebrew word for Cantor is **baal t' fillah**.

The mission of a Cantor is to lead in prayer. He does not stand before the Ark as an artist in isolation trying to demonstrate his skill or to display vocal feats. He stands before the Ark not as an individual but as a Congregation. He must identify himself with the Congregation. His task is to represent as well as to inspire a community. Within the Synagogue music is not an end in itself but a means of religious experience. Its function is to help us to live through a moment of confrontation with the presence of God; to expose ourselves to Him in praise, in self-scrutiny and in hope.

We have adopted the habit of believing that the world is a spiritual vacuum, whereas the seraphim proclaim that "the whole earth is full of His glory." Are only the seraphim endowed with a sense for the glory? "The heavens declare the glory of God." How do they declare it? How do they reveal it? "There is no speech, there are no words, neither is their voice heard." The heavens have no voice; the glory is inaudible, And it is the task of man to reveal what is concealed; to be the voice of the glory, to sing its silence, to utter, so to speak, what is in the heart of all things. The glory is here – invisible and silent. Man is the voice; his task is to be

the song. The cosmos is a congregation in need of a Cantor. Every seventh day we proclaim as a fact: The soul of everything that lives blesses Thy name.

They all thank Thee,

They all praise Thee,

They all say,

There is none holy like the Lord.

Whose ear has ever heard how all trees sing to God? Has our reason ever thought of calling upon the sun to praise the Lord? And yet, what the ear fails to perceive, what reason fails to conceive, our prayer makes clear to our souls. It is a higher truth, to be grasped by the spirit:

All Thy works praise Thee

Psalms 145: 10

We are not alone in our acts of praise. Wherever there is life, there is silent worship. The world is always on the verge of becoming one in adoration. It is man who is the Cantor of the universe, and in whose life the secret of cosmic prayer is disclosed. To sing means to sense and to affirm that the spirit is real and that its glory is present. In singing we perceive what is otherwise beyond perceiving. Song, and particularly liturgical song, is not only an act of expression but also a way of bringing down the spirit from heaven to earth.

Shira begimatria t' filla. The numerical value of the letters which constitute the word ***shira*** or song is equal to the numerical value of the word ***t'fillah*** or prayer. Prayer is song. ***Shiru lo, zamru lo, sihu bikhol nif'otav.***

Sing to Him, chant to Him meditate about all the wonders, about the mystery that surrounds us. The wonder defies all descriptions; the mystery surpasses the limits of expression. The only language that seems to be compatible with the wonder and mystery of being is the language of music. Music is more than just expressiveness. It is rather a reaching out toward realm that lies beyond the reach of verbal propositions. Verbal expression is in danger of being taken literally and of serving as a substitute for insight. Words become slogans, slogans become idols. But music is a refutation of human finality. Music is an antidote to higher idolatry.

While other forces in society combine to dull our mind, music endows us with moments in which the sense of the ineffable becomes alive.

Listening to great music is a shattering experience, throwing the soul into an encounter with an aspect of reality to which the mind can never relate itself adequately. Such experiences undermine conceit and complacency and may even induce a sense of contrition and a readiness for repentance. I am neither a musician nor an expert on music. But the shattering experience of music has been a challenge to my thinking on ultimate issues. I spend my life working with thoughts. And the problem that gives me no rest is: do these thoughts ever rise to the heights reached by authentic music?

Music leads us to the threshold of repentance, of unbearable realization of our own vanity and frailty and of the terrible relevance of God. I would define myself as a person who has been smitten by music, as a person who has never recovered from the blows of music. And yet, music is a vessel that may hold anything. It may express vulgarity; it may inspire humility. It may convey stupidity and it can be the voice of grandeur. It may engender fury, it may kindle compassion. It often voices man's highest reverence, but often brings to expression frightful arrogance.

Cantorial music is first of all music in the service of the liturgical word. Its core is *nusah*, and its integrity depends upon the cultivation of *nusah*. Elsewhere I have suggested (see *Man's Quest for God. Studies in Prayer and Symbolism*, New York, 1954, pp. 51 and 899.) that one of the main causes of the decay of prayer in the Synagogue is the loss of *nusah* the loss of chant; and surely the disengagement of cantorial music from the *nusah* has been most harmful. To pray without *nusah* is to forfeit the active participation of the community. People may not be able to pray; they are able to chant. And chant leads to prayer. What I mean by the disengagement of Cantorial music from the liturgical word is not singing without words, but singing in a way which contradicts the words. It is both a spiritual and a technical matter. The Cantor's voice must neither replace the words nor misinterpret the spirit of the words. The Cantor who prefers to display his voice rather than to convey the words and to set forth the spirit of the words, will not bring the Congregation closer to prayer. Be humble before the words, should be the cantorial imperative.

Music is a serious pretender to the place of religion in the heart of man, and the concert hall is to many people a substitute for the Synagogue. The separation of music from the word may, indeed, foster a spirituality without a commitment and render a greater service to the advancement of concert music than to the enrichment of Synagogue worship.

Entering the Synagogue, I first relinquish all I know and try to begin all over again. The words are sometimes open, and at other times locked. Even in such embarrassment song is a sphere that will admit even the poor in faith. It is so far off, and yet we are all there. Pride begins to fade bit by bit, and praise begins to happen. The cantorial voice is a door, but often the banging of the door jars and tears our sensitivity to shreds.

A Cantor who faces the holiness in the Ark rather than the curiosity of man will realize that his audience is God. He will learn to realize that his task is not to entertain but to represent the people Israel. He will be carried away into moments in which he will forget the world, ignore the congregation and be overcome by the awareness of Him in Whose presence he stands. The congregation then will hear and sense that the Cantor is not giving a recital but worshipping God, that to pray does not mean to listen to a singer but to identify oneself with what is being proclaimed in their name.

Mankind is always on trial, and the cross-examination of the soul is audible in music. One of the things reflected in modern cantorial music is the lack of the sense of mystery which is at the very root of religious consciousness. Music gains its religious dimension when ceasing to be satisfied with conveying that which is within the grasp of emotion and imagination. Religious music is an attempt to convey that which is within our reach but beyond our grasp. The loss of that tension throws all cantorial music into the danger of becoming a distortion of the spirit.

Music is the soul of language. A good sentence is more than a series of words grouped

together. A sentence without a tone, without a musical quality, is like a body without a soul. The secret of a good sentence lies in the creation of a tonal quality to correspond to the meaning of the words. There has to be a harmony of the right tone and the right words. Such harmony is often painfully missing in cantorial expression. One is shocked to hear how magnificent thoughts are uttered in a false tone; sublime words and crude melodies. So much of what we hear in the Synagogue is alien to our liturgy. So much of the music we hear distorts and even contradicts the words, instead of enhancing and glorifying them. Such music has a crushing effect upon our quest for prayer. One feels frequently hurt when listening to some of the melodies in modern Synagogues.

It is a fact that just as there are speakers who are better than their words, there are Cantors who are better than their melodies. But this is not only a matter of personal importance. The future of Jewish prayer is to a considerable degree in the power of the Cantor.

There is a book which everyone talks about, but few people have really read. A book which has the distinction of being one of the least known books in our literature. It is the Siddur, the prayerbook. Have we ever pondered the meaning of its words? Did we ever stop to think what it means'?

And yet, there are those who claim that the Siddur does not express needs, wants, aspirations of contemporary man.

We must learn how to study the inner life of the words that fill the world of our prayerbook. Without intense study of their meaning, we feel indeed, bewildered when we encounter the multitude of those strange, lofty beings that populate the inner cosmos of the Jewish spirit. The trouble with the prayerbook is it is too great for us, it is too lofty. Our small souls must first rise to its grandeur.

We have failed to introduce our minds to its greatness, and our **souls** are lost in its sublime wilderness. It is not enough to know how to translate Hebrew into English; it is not enough to have met a word in the dictionary and to have experienced unpleasant adventures with it in the study of grammar. A word has a soul, and we must learn how to attain insight into its life. Words are commitments, not the subject-matter for esthetic reflection.

This is our affliction. We say words but make no decisions. We do not even know how to look across a word to its meaning. We forget how to find the way to the word, how to be on intimate terms with a few passages in the Prayerbook. We are familiar with all words, but at home with none. The Siddur has become a foreign language which the soul does not know how to pronounce.

In order for Cantorial music to regain its dignity, it will not be enough to study the authentic pattern of our musical tradition. What is necessary is a liturgical revival. This will involve not only a new sense of reverence and faith, but also a new insight into the meaning of the liturgical words as well as an intimate way of uttering and appropriating the words. The decline of hazzanut will continue as long as we fail to realize that reverence and faith are as important as talent and technique, and that the music must not lose its relationship to the spirit of the words.

It is important for the Cantor to study the score, but it is also important to study the words of the Prayerbook. The education of the Cantor calls for intellectual and not only for

esthetic achievements. In Judaism study is a form of worship, but it may also be said that worship is in a sense a form of study; it includes meditation. It is not enough to rely on one's voice. It takes a constant effort to find a way to the grandeur of the words in the Prayerbook.

What are we exposed to in the atmosphere of the synagogue? We are exposed not only, to sacred words, not only to spiritual tunes. This, indeed, is the essence of our liturgy. It is a combination of word and music. Great as music is, it is neither the ultimate nor the supreme. The ultimate is God, and the medium in which His guidance has been conveyed to us is the word. We have no holy music; we revere sacred Scripture, sacred words. Music is the language of mystery. But there is something which is greater than mystery. God is the meaning beyond all mystery. That meaning is concealed in the Biblical words, and our prayers are an attempt to disclose to ourselves what is concealed in those words.

For all its grandeur, there is something greater than music. At Sinai we heard thunder and lightning, but it was not the music of the elements but the word for the sake of which the great event happened. The Voice goes on forever? and we are being pursued by it.

We have neither icons, nor statues in our Synagogue. We are not even in need of visible symbols to create in us a mood of worship. All we have are words in the Siddur and reverence in our hearts. But even these two are often apart from each other. It is the task of music to bring them together.

“Who shall ascend the mountain of the Lord, and who shall stand in this holy place? He who has clean hands and a pure heart, and who does not lift up his soul to what is false and does not swear deceitfully. Not by might of voice, not by strength of talent alone, but by the sense of awe and fear, by contrition and the sense of inadequacy, will a Cantor succeed in leading others to prayer.

The Cantor must constantly learn how to be involved in what he says, realizing that he must also teach others how to attach themselves to the words of the liturgy. He has a secret mission to convert, to lead people to a point where they can sense that arrogance is an abyss and sacrifice is eternity.

There are a few proofs for the existence of God, but there are witnesses. Foremost among them are the Bible and Music. Our liturgy is a moment in which these two witnesses come to expression. On the evidence of two witnesses a claim is sustained. Our liturgy consists of the testimony of both music and the word.

Perhaps this is the way to define a *baal t'j&h*. He is a person in whom the two witnesses meet. He is a person in whom a spiritual equation takes place – the equation of song and soul, of word and mind. *Va-ani t'fillati*: the self and prayer are one.

I should like to conceive of *hazzanut* as the art of Siddur exegesis, as the art of interpreting the words of the Siddur. Words die of routine. The Cantor's task is to bring them to life. A Cantor is a person who knows the secret of the resurrection of the words. The art of giving life to the words of our liturgy requires not only the personal involvement of the Cantor but also the power contained in the piety of the ages. Our liturgy contains incomparably more than what our hearts are ready to feel. Jewish liturgy in text and in song is a spiritual summary of our history. There is a written and an unwritten Torah, Scripture and tradition. We Jews claim that one without the other is unintelligible. In the same sense we may say that

there is a *written* and *unwritten liturgy*. There is the Siddur but there is also an inner approach and response to it, a way of giving life to the words, a style in which the words become a personal and unique utterance.

The Lord commanded Noah: "Go into the *teva you* and all your household." *Teva* means Ark, it also means word. In prayer a person must enter the word with all he has, with heart and soul, with thought and voice. "Make a light for the Ark." The word is dark. This is the task of him who prays: to kindle a light in the word (The Baal *Shem*) Humbly we must ap preach both the word and the chant. We must never forget that the word is deeper than our thought, that the song is more sublime than our voice. These words enhance us. The Rabbis maintain that "those who carried the Ark were actually carried by the Ark." And indeed he who knows how to carry a word in all its splendor is carried away by the word. He who has succeeded in kindling a light within the word will discover that the word has kindled a light within his soul. Where is the *Schechinah*? Where is the presence of God to be sensed? According to TIKKUNE ZOHAR *the Schechinah* is in words. God is present in sacred words. In praying we discover the holiness in words.

Song is the most intimate expression of man. In no other way does man reveal himself so completely as in the way he sings. For the voice of a person, particularly when in song, is the soul in its full nakedness. When we sing, we utter and confess all our thoughts. In every sense *hazzanut* is *hishtupkhut hanefesh*. There is a story about the Baal Shem who was once listening most intently to a musician. When his disciples asked him why he was so absorbed in what he heard, the Baal Shem replied: When a musician plays he pours out all he has done.

Indeed, a Hazzan standing before the Ark reveals all his soul, utters all his secrets. The art of being a Cantor involves the depth, richness and integrity of personal existence. There is a story about a hassidic Rabbi in Galicia, among whose adherents were many hazzanim. Their custom was to gather at the Rabbi's court of the Sabbath which precedes Rosh Hashanah. At the end of their stay they would enter the Rabbi's chamber and ask for his blessing that their prayers on Rosh Hashanah be accepted in heaven. Once, the story goes, one of the hazzanim entered the Rabbi's chamber immediately after the Sabbath to take leave of the Rabbi. When the Rabbi asked him why he was in a hurry to leave, the Hazzan replied, "I have to go home in order to go through the Mahzor and to take a look at the notes." Thereupon the Rabbi replied, "Why should you go through the Mahzor the notes; they are the same as last year. It is more important to go through your own life, and take a look at your own deeds. For you are not the same as you were a year ago." The Hazzan was no longer in a hurry to leave.

ABRAHAM JOSHUA HESCHEL, philosopher and theologian, was born in Warsaw, Poland in 1907. Educated in Berlin, he came to the United States in 1940. After some years of teaching at Hebrew Union College, he became Professor of Jewish Ethics and Mysticism at the Jewish Theological Seminary of America in 1945. His works deal with various phases of religion and philosophy, many bearing the stamp of Hassidism. Heschel played a leading role in many humanitarian causes including the civil rights campaign and the movement to support Soviet Jewry. He was the first Visiting Professor of the Jewish faith appointed by the Union Theological Seminary in 1965. Heschel was active in the discussions that served as a prelude to the Ecumenical Council deliberations on Catholic-Jewish relations. He is the author of "The Earth is the Lord's", "The Inner Life of the Jew in East Europe", "Man Is Not Alone", "A Philosophy of Religion" and "The Sabbath - Its Meaning for Modern Man".

“Creating Synagogue Music for America”

Leader, Dr. A. W. Binder, New York City

Discussants:

Hazzan Gershon Ephros

Mr. Herbert Fromm

Mr. Sholom Secunda

Dr. Binder:

The topic of this morning's discussion I would like to amend just a little. It is entitled, "Creating Synagogue Music in America." I would like to say "Creating and Atmosphere for Synagogue Music in America."

It has been my dream for a long time to see the faculties, students and alumni members of all three cantorial schools in America assembled together to discuss common problems. It took a long time coming, but thank God that prejudices were forgotten and that we have at least made a beginning. Let us hope that this will develop and continue for the glory of God and our synagogue musical art.

We are today going through a transitory period in our synagogues. The ears of our listeners have changed over the last 20-25 years. The same ears that listen to music on radio, television, recordings, and concerts come to the synagogue. Music and performances with which we were able to get away with 20 years ago are no longer accepted. Our young people are musically educated and if the music of the synagogue annoys them and their elders, they simply won't come. That is why we hear in so many quarters of bad attendances at Sabbath services.

Synagogue choral music may be divided into 4 subdivisions. One, it may be just sacred music, like much of the music of Sulzer or Lewandowski. It may be sacred and modal. Here I refer to the harmonization which is one of the big problems in synagogue music, like the Ahavas Olom by Jacobi, or Mi **Chamocho** by Freed in the Sabbath Morning service. It may be sacred, modal and Jewish like Bloch's Sacred Service or Weinberg's "May the Words" in unison Service; or Freed's **Shiru Ladonai** in the evening service. And the fourth is, it may be sacred, modal, Jewish and traditional. By traditional I mean based on the **nusach hatefilah** of the particular time. Not a Sabbath morning **nusach** on Friday evening, or a Rosh Hashono **nusach** at a service of the **Sholosh Regolim** So I say that the fourth is sacred, modal, Jewish and traditional. When I refer to our Jewish musical tradition, I mean the **nusach hatefilah**. The latter is, of course, the most genuine type of synagogue music and the most desirable.

We are fortunate in this country to have witnessed a renaissance of synagogue music which is the most significant in our history. We have composed more synagogue music, published and performed more good synagogue music than any other country in the world, including Israel. Nowhere in the world are there as many publishers who devote themselves to the publication of synagogue music as in this country. The imposing exhibition which you have in the back of this room is proof of this fact. Synagogue music composers are grateful

Delivered at the 14th Annual Convention, April 1961

to the many synagogues which have made it possible, by the way of excellent choirs and organists, to perform this music. The cantorial schools are sending out cantors who know what good synagogue music should be, and its bibliography.

Many synagogues in the past quarter of a century have engaged as organists and choir directors highly trained Jewish musicians. The trained ears of many congregants have made it possible for new Jewish music to be introduced and the National Jewish Council has helped, through Jewish Music Month, to make synagogue music a chief attraction, at least, for one month during the year.

We must constantly strive to raise the standards of performance in our synagogues. We can attract the worshipper only when he gets that inspiration in the synagogue which he doesn't get in front of a T.V. set on Friday evening. Great choral music can be performed only by professional singers or highly trained volunteers (which are only too rare.) Volunteers are generally undependable and must of necessity stick to a monotonous repertoire in most cases, thereby shutting out from your service the important synagogue music. Congregations will pay the printer, the plumber, the janitor, but where music is concerned they want to economize.

What about congregational singing? I have felt for a long time that some of the tunes which we now call traditional, such as *Shema Yisrael*, *Kedusha*, *Hodo Al Eretz*, *Ein Kelohenu* and many others, are, first of all, not Jewish tunes and do not express the meaning and majesty of these texts. I am very happy to say that in the publications of the Cantors Assembly of congregational tunes, (Zamru Lo, Volumes I and II) many very beautiful and genuinely Jewish tunes are included. One of them is, of course, a favorite, not only of mine, but also of my grandchildren, Cantor Nathanson's *Hazon Et Ha-olam* which is a very beautiful tune and a very fine Jewish tune. These must be repeated. There are still a lot of cheap little tunes, *liedelach*, being badly sung in many synagogues every Saturday by our congregations. Of necessity these must be repeated from week to week and year to year. The service is bound to lose its spiritual inspiration and become monotonous. Congregation singing should not dominate the service. There should be a balance between good choral music and congregational participation.

Years ago when congregations went out to look for a cantor, they looked for a voice, like three hands in a poker game looking for a fourth hand. They don't go out looking for a person, they go out looking for a hand. We need a fourth hand. Congregations went out to look for a voice. It was that much impersonal. Sometimes they did manage to get a man with a voice, but one who was trained by a phonograph company. I sometimes refer to these phonograph-trained hazzanim as "phonies." Thank God that our cantorial schools and our cantorial assemblies are gradually eliminating this evil.

Last year there was this big discussion in Israel, "Who is a Jew?" This morning I want to raise the question, who is a hazzan?

One, he must have a secular education. Two, he must have a Jewish education. Three, he must be a trained musician. Four, he must have piety or else he has no business in this profession. Five, he must have a voice. I place the voice at the very end because some of our greatest cantors in cantorial history had almost no voice at all. Take for example, Avraham Trottenberg, with whom I sang as a child; Zeidel Rovner, Moses Tobiansky and others. They and their works will be remembered for generations to come, long after the great-voice-cantors

will have been forgotten. Of course, we had our Rosenblatts, Rutmans and Roitmans, but one does not come to the synagogue today just to hear a voice. One comes to hear a *Sheliah Tsibur* and all that it entails. I should like to see abolished, gentlemen, from the practice, the patch-quilt type of recitative and choral piece. I refer to the process of taking a piece from here and a piece from there and patching it together into one composition. One would never think of performing in this manner in the musical world, and we are part of the musical world, a movement of a Beethoven symphony followed by a movement by Mozart and then a movement by Haydn or Tchaikovsky and calling it a symphony. We must also be careful not to allow impurities such as Western influences to enter our nusach **ha-tefilah**. We must strive to keep it pure. We must aim to find out what is right and what is wrong; what is accepted as the authentic nusach. Tradition is something which is not passively inherited but something to be attained by great labour. There are many sources, gentlemen, where this can be checked.

Imagine, if each cantor contributes only one wrong note and one change into our **nusach ha-tefilah**, how disfigured it can become in only one generation.

In my practice as a synagogue musician I've always had goals. I never perform a piece just for the sake of performing it. It must have a reason and a purpose at all times. Even a response must have its reason and purpose and atmosphere and spirit. What should be the goals of synagogue music at our service today'?

One, to establish a synagogue atmosphere. Two, to awaken the spiritual qualities in man. Three, to exalt the spirit. Four to aid him in the concentration on prayer. To achieve a state of **kavanah**. Five, to aid him in achieving a prayerful spirit, which is almost the same thing.

Recently at a meeting of the Jewish Forum, I heard Dr. Hugo Weisgal speak on Jewish music and the Jewish composer. He gave us his list of Jewish composers. They included Meyerberg, Offenbach, Halevy, Mendelsohn, Schoenberg, Bloch, Milhaud, Diamond, Foss, etc.

I would like to give you my list: Engel, Milner, Rosofsky, Achron, Alman, Bloch, Freed, Binder, Chajes, Fromm, Shalit, Weiner, Helfman, Ephros, Silver, Zilberts, Secunda. If it were not for this latter list, I doubt, gentlemen, whether we would be sitting here this morning discussing the subject of synagogue music in America.

Hazzan Ephros:

When I came to Israel three years ago, I was introduced to a venerable Rosh Yeshiva, Rabbi Gordon of the Lomzer Yeshiva. He asked how cantors are trained in America. I told him that I had been teaching young cantors. So he asked me, "Are they teaching da lifne **mi ata omed in** your school?" I told him they do not teach it but the knowledge is in their blood and in their bones because in the modern congregation the cantor has to face the congregants. If they fear the congregations of lay people how should I feel at this moment when I face you, my dear colleagues and such illustrious men around me. You can just imagine how this weighs heavy on me. However, I am confident, because I feel that there is a current of friendship coming to me from you and this is giving me the courage and the strength to overcome that fear, I don't want to say **hin'ni heani mi-maas** for this would be saying a lie, but I almost felt like saying **nirash venifhad** I hope that with your help I will be able to do my share this morning. However, I want you to know that when I get through perhaps you will not be so very happy about me because I feel that I am not going to sing your praise. I feel

that we have a great deal to achieve. We have a long road and that is as the phrase in Hebrew goes, **rabbah hamlakha v'arukha haderekh**. It is a long road.

While we have a great deal to be happy about when I look back to years ago, we cannot overlook the condition in the cantorate. Many of us have adopted the road of least resistance. We live from hand to mouth and are not interested so much to elevate the cantorate as much as to please the congregants. Of course, I am happy to see, especially today, that we can look forward to hearing tonight new compositions, which for the first time in the history of any cantorial organization were commissioned. I would say the best brains of American Jewish composers were asked to write for the synagogue. This is a great event. But I would like to ask you, are you all going to use that music?

Now, I come to the point. I shall read to you what I have prepared. It is not very long. As you can see I have only three pages.

Fifteen years ago our dear friend, Dr. Joseph Yasser wrote an article in the **Menorah Journal**, entitled, "Jewish Composer, Look Within." The ideas expressed therein are as pertinent and vital today as they were then. However, much creativity has taken place since that plea by many Jewish musicians of different schools of thought. These may be divided into two main streams—those writing within and those writing from without. Yet it is of interest to note that there has been a gradual rapprochement between the two, a so-called movement to the center. The composers from within assimilating the musical form and language of our time with sensitivity and aesthetic pertinence; composers from without rediscovering the vigor and potency of the authentic Jewish idiom.

This change is not an accidental one nor has it come to pass through wishful thinking. Both schools of thought have been making the supreme effort, in order to achieve organic unity between the Jewish traditional "melos" and the musical craftsmanship of our day. Those creating from without realized that Jewish music worthy of the name must be rooted to the tradition of its people, its history, lore and legend. In short, its way of life. Those working from within realized that horizons must be broadened so that our tradition is seen in the total context of world culture.

Dr. Jacob Agus in a recent paper on Conservative philosophy writes: "To understand a people or tradition is to analyze it into the component parts and then to put the parts into the universal category into which they belong. All religious traditions are unique as chemical compounds are unique, but compounds consist of elemental parts which are universal. What of the vitality of our traditional songs, so often asked by my young fellow composers. I have to find an answer. Not only do they express the thought that it lacks vitality but they even say that East-European music is ghetto music, and they sneer at it. In answer let me paraphrase Chaim Nachman Bialik from his *Divre Sifrut*, speaking of the vitality of **Halacha**, that great structure which was built hundreds and hundreds of years. What does it mean for the Jew today? And he says that these are the questions that are put before him. Shall we ever bring forth living waters from this rock? His answer is yes. Yes, if God's staff is in our hands and the living spirit in our hearts.

It is the same. The gifted man creates out of the tradition, of the East-European tradition, that monument, that will live forever.

But here I come to ourselves, the cantors. It is the cantorate, however, which can make

this new fertile creativity live. Though mindful of the cantor's dilemma who would advance his art and would please his congregants – yet we have in our very midst pioneers who are experimenting with new music and are winning over the sympathetic ear from the creative efforts of our contemporaries. They plead like Antony in Julius Caesar, ahenu b'nai **yisrael** “give us your ears.” Similarly, I would say to you **shelichei tsibur**, give us your ears. But ears will not open without an intensive study of present day music.

Please, dear colleagues, do not suspect me of pleading the cause of Arnold Schoenberg's liturgical music.

Appropos of this I would quote my friend Dr. Werner's statement, or part of his article in **The Reconstructionist**, in tribute to my unforgettable friend, Dr. Isadore Freed: “The three great masters of art music in the synagogue are Ernest Bloch, Darius Milhaud and Arnold Schoenberg. They all came from the periphery of Judaism and endeavored each in his own way to draw near the essence of Jewish melos and Jewish spirit.” Certainly Bloch and Milhaud have made a very important contribution to the Jewish service. I would add the name of Joseph Achron and I would add the names of the illustrious composers who are with us today.

I, however, question Arnold Schoenberg's contribution to Jewish religious worship. This intellectual giant who orbited into space long before the Russian Yuri Gargarin and who advanced music many years ahead, has with his Kol **Nidre** and Psalm 130 made a contribution to the universal art of the 12 tone system, but not to art music in the synagogue.

Our esteemed friend, Herbert Fromm, who is here with us, wrote a striking evaluation of Psalm 130 in connection with the long article about the Vinaver Anthology where that Psalm is included. And I quote him: “this work is a delicate maze of the most subtle, unsingable chromatic counterpoint. The difficulties are so forbidding that we doubt if the effect in performance would ever be commensurate with the arduous labors of preparation. One stands in awe before this terrifying piece of paper music that seems destined to remain buried within the pages of this expensive anthology as in a satin-line coffin.” The way he described this piece of music was extraordinary.

But there are extremists to the right who would entertain the worshippers with their own special brand of musical cocktail rather than ennoble and purify the soul.

In conclusion may I say that for the cantorate to survive as a sacred art in this age of creative plenty, hazzanut in its noblest form, embodying every tradition **mi-mizrah umimaarav, mitzafon umidarom** should become a source of inspiration so that both cantors and composers together may create an idiom that is new in form yet old in content speaking the voice of **Yisrael saba**, in accents of a revitalized and rejuvenated people a music that will ring forth with the vigor of youth and the spirit of the pioneer. Composer and cantor shall thus be the vanguard of a new renaissance in our sacred music. Their dreams and aspirations shall embrace our people's destiny and that of all created **b'tzelem Elohim**.

Mr. Fromm:

Distinguished colleagues, hazzanim, guests: I shall read a short statement of 4 points, not really a speech and this might induce a discussion. My first point:

I rest the case for the use of a contemporary musical idiom in synagogues on the premise

that there exists natural kinship between the means of contemporary music and the requirements of Hebrew melos. The free meters of Hebrew declamation are met by flexible use of musical time signature and irregular length of musical periods. The mode kind of Hebrew melody, the traditional or freely invented, can be convincingly interpreted by modern chord structures, by polyphonic devices, by judicious use of unison, and other means.

My second point: The American synagogue should broaden its culture by taking in some of the melodic material of Oriental Jewish communities as presented in the work of Idelsohn. As example, I give you the composer Heinrich Shalit who, in his Friday Eve liturgy, has shown the way to a successful integration. I refer specifically to such pieces as **Tov L'hodot, L'cho Dodi, V'ahavta** and **Yevarechacha**.

Third point: Modern architecture in the building of new synagogues is now generally accepted. Music need not stay behind this trend for contemporary expression. I am not speaking here for a modernism which is widely experimental. I mean a modernism that respects traditional values and understands the role of music within the framework of liturgy. These requirements, in my mind, are best met by people who spend a lifetime in the synagogue. Outsiders of great talent have also contributed to synagogue music but I have always found that they have just missed the liturgical tone which cannot be heard from the outside. The best of the old material should be retained, but the younger generation of worshippers, no longer attached to the style of 19th century Ashkenazic idiom, will welcome new territory.

My 4th point is merely practical. We must expect congregational resistance and we need patient education by which steady progress can be made possible. Let me also say that while many new works will not last, some will, if given the chance. New today, they will in due time acquire the cloak of tradition as much as compositions of the 19th century, not based on specific tradition, like Lewandowski's 115th Psalm, have become standard in the repertoire of the synagogue. I would welcome your reactions later to this point.

Mr. Secunda:

Mr. Chairman, distinguished composers, hazzanim, ladies and gentlemen: First I must ask forgiveness for not having prepared a speech, I always ask to speak last, if I can help it, because if I hear other speakers speak first, I have enough to learn from them to know what to say when they get through. So today while I listened as intently as you did to all the speakers, I made some notations and from now on, I shall go on my own.

I was primarily very much impressed, last night, with the address by Rabbi Sandrow and I felt that the same address could have been applied, very easily, by a musician for musicians, quoting him practically verbatim, only interpreting them as a musician, as a composer.

I am the one who probably today and ever before, always find myself on the battle field. For example, when I listened today I'm fully in accord with everything I have heard thus far. Yet when all these things come into practice that's where I begin to take my guns out all over again because that's where I disagree with the end results. Everyone speaks of **Nusach Ha-tefilah**. Everyone speaks of how important it is to keep the synagogues as synagogues and yet when we examine thoroughly, when we scrutinize the works of the modern composers, of the American Jewish composers of today, we must recognize the fact that they deviate from all of those things that have been advocated today. That of course goes not for all but for some.

The rabbi last night said, he tried to stress the importance for the need for religious commitment and this is what I would like to see in all the compositions that we do. I wish to see in all our service that religious commitment, but, I want to add to that religious commitment the adjective “Jewish”. We hear a good many services where we can hear religious commitment but not *Jewish religious commitment*. That is what I desperately oppose. I want *Jewish religious commitment* in our services.

He was talking about making an end to the chaos that exists today in our synagogues. And I wholeheartedly support that but we find that chaos all over, in all our various forms of synagogues.

We that find chaos with the Orthodox cantors who resort to acrobatics, unnecessary acrobatics in their service, but we also find that in the Reform service where we do not find any Jewish sentiment at all.

I must proudly say and happily say that in my travels throughout the land I find a great change even in the Reform movement. I can go in and I can hear in a Reform synagogue a Hassidic melody beautifully performed. It does my heart good. But this chaos must be done away with all over, in every synagogue. How? By using the proper methods to which we will come.

His talk on dedication to hazzanut has a distinct significance for me. (And this is where I am going to differ a little bit in the 5 point program listed by my distinguished colleague, Professor Binder.) I agree with every one of those 5 requirements he listed but not in the same category. What he put at the end, I would put at the first. That would be my first requirement.

We read and we all all familiar with that requirement: that only those who had pleasant voices were to sing praises to the Lord. My dear fellow hazzanim, if the voice will be put at the end of the list, every rabbi could replace you because every rabbi is a frustrated hazzan. Of course, I agree wholeheartedly that every hazzan must learn nusach. In the greatest number of cases *nusach* is the important thing if one wants to be a hazzan. I even go a step further. The use, the improvisation of *nusach* is very important for a hazzan. And, of course, the musical training is important. I agree with the rest. Only that I would not put the voice at the end. I would put it at the top. Without that we don't need hazzanim; everybody, the shamash, could also be a hazzan.

The rabbi spoke, last night, of the importance of having an image. This is the important thing. I think we all agree on that. We all spoke about that but not in the same terms. Image – we must create in our service, in our compositions for the synagogue. We must create something that will bear that Jewish image which for thousands of years has been carried as a burden on the shoulders of every Jew who survived the diaspora. That image-what is happening to that image today? When we use modern techniques of composition-I don't rebuke that statement and I don't oppose that statement-but by means of modern techniques when we change our image, I say no modern techniques.

First of all our image-I want to be able to recognize you as a Jew. Don't put on all sorts of masks for me where when I see you I don't know where you belong. First of all, I want to know where do you belong. I want to know what do you stand for. If there is no difference in our liturgy then why make an issue of it altogether. But there is a difference in our

liturgy. No one denies that fact whether you are in the Reform, Conservative or Orthodox movement. You do not deny the fact that there is an image, that there is a difference between one liturgy and another. Therefore, let us stick to our liturgy and I think that we have the right and the strong desire to recreate it, to stick to our image because our liturgy is rich; our liturgy is old and many other liturgies learned from our liturgy. Therefore, we should not run away from our liturgy.

I hear all rabbis in their sermons stressing the point of kashrut. Fine. But kashrut is only the element for the **kishke**. Where is the Kashrut for your spiritual satisfaction? This is the **kashrut** that I want to see in our service. We as musicians, as hazzanim, as composers, we must watch for that **kashrut very** seriously to see that that **kashrut** is not violated. We want to have that **kashrut** in the **nusach ha-tefilah**. We don't want any fancy farmonies or any fancy organ accompaniment to cover up the **nusach ha-tefilah**.

I certainly love to hear very interesting accompaniments; very interesting organ preludes; interludes and postludes in the background to the services because I think that the organ gives something to the service. If we don't understand verbatim our prayers, the organ, that accompaniment, that harmonic treatment, that rhythmic pattern, help to give us greater understanding of the service. But when we allow ourselves to put the organ accompaniment, the heavy harmonic treatment, above the **nusach** and above the liturgy, you forget to listen to the hazzan, forget to listen to the nusach **ha-tefilah**, forget to listen to the prayer, just listen to the organ, that I oppose.

Cantor Ephros very beautifully spoke of this da **lifne mi ata omed**. Only I should like to put my own interpretation to that, if there are no objections on your part. Da **lifne** mi ata omed must have a different significance and that will refer to our services, our music. We want to know, once and for all, is the synagogue Carnegie Hall or the Metropolitan Opera House or is it a night club? I find all these three elements in our services. I hear very often in an orthodox **Shul** music that would not even be fit in a night club. On the other hand, I hear in a Reform or even Conservative synagogue music that would maybe fit Carnegie Hall but not the synagogue.

Da lifne mia ata omed! You must once and for all decide are you a cantor, an opera singer? Are you writing music for Carnegie Hall or are you writing music for your congregation, for the worshipper to come to pray and to listen to. If this is what he comes for, this is what you must give him. This is my interpretation of da **lifne mi ata omed**.

In conclusion I'll just say this.

I oppose this business of making our temples, our synagogues laboratories for composers. I strongly oppose when a composer, who failed to do his homework when he was a student in school, comes now to do homework and practices it on the worshipper. That I oppose. The synagogue, the temple is not a laboratory. I do believe in experimental works in so far as our liturgy is concerned. That is what we are here for. If we are new composers, if we want to bring something new, some fresh blood and something interesting to our liturgy, (I believe in that) we must make experiments-only along the prescribed lines. We must not deviate and not go on wrong paths, and not to lose the address of our synagogues.

GENERAL DISCUSSION

Dr. Binder:

Needless to say, as a contemporary Jewish musician, I didn't agree with all that Mr. Secunda said. I am glad that he agreed with me, but I think that he misunderstood me. When I gave you the 5 requirements for a hazzan and put the voice at the end, I didn't mean to minimize voice. It is important, but, gentlemen, this has been the plague of your profession. Do you realize that up to the time that the cantorial schools were organized that every frustrated opera singer became a hazzan. He didn't know **peirush hamilos**; he was a phonograph cantor. This was the plague of your profession. Anybody who had some sort of a voice became a hazzan. I am not afraid of a rabbi becoming a hazzan. I am not afraid of a shamash becoming a hazzan. Don't worry about them. They have their own work. What I am afraid of is that everybody who has a voice and after he has been a failure in every other profession, in every other phase of the music profession, he finally says, perhaps I will become a hazzan. That is the plague of your profession.

That is why I said that first he must have an education, he must be a mentsh, he must have a Jewish education, he must be a pious person, and then, if he has a voice avada gul.

I must tell you about a man who gave me a great deal of inspiration (I spend my summers on Lake Placid). There was a little **shul** there where I used to go on Friday evenings. They couldn't afford a cantor and a rabbi so they had both professions merged into one. He didn't have much of a voice, but when he stood there on Friday evenings, I felt that it was Friday evening. There was atmosphere of the Friday evening service-there was the **nusach ha-tefila**, there was the sweetness that went along with it. A man that has only a voice is not able to do that, don't kid yourselves about it. It sounds very good. Mr. Secunda is very adept. He has great experience in the theater and so on. It sounded very funny and I am sure that you are all tickled by it, but this has been the plague of your profession. Now we are trying to wipe that out. There are the free-lancers who are **amoratzim** and who defile our profession and it is for this reason that we felt it very important to organize the cantorial schools, to eliminate this, just this, the fourth hand in poker.

Mr. Fromm:

I have very many reasons to admire Mr. Secunda's eloquence. He speaks beautifully, with great fire, but above all with pertinence. His logic is like the logic of a man who says the pig is a dirty animal, change his name. He starts the other way around. He first begins to dismiss all we call progress but he fails to say just where those instances are. Now, he speaks of the Jewish image. This is a very broad statement. We are not here to philosophize, we are here to speak **tachlis**. We ask what is a Jew? The answers are nothing to me but a hazy statement. I think this is what he means: his image of a Jew which might not be everybody's image of a Jew. There are many ways of being a Jew.

Nay, he complains about fancy harmony, over-loaded organ accompaniments that cover the **nusach ha-tefila**. Let me say just this: the better composers of the progressive school in synagogue music are very adept in handling organ accompaniments. There are some of the older school, I will admit, that did write very heavy, very undistinguished piano-like accompaniment for the organ which never sounded good on the organ. The better composers who know the organ, may be organists themselves, do better.

This business of fancy harmony. Again, he used the word “fancy” which is such a derogatory term. There is a demagogic element in just using the term “fancy”. It is a degradation of what should be called progressive harmony. There was a time, let me recall. when a man like Wagner wrote *Tristan* This could have been called fancy harmony and it was. If we had stopped at what Mr. Secunda would call the image of music of the time, we would never have gone beyond dominant tonic relationships. Music has made immense progress. We hear now Wagner’s *Tristan* even whistled on the street. If we don’t begin with new concepts I doubt that there will be progress. I will admit, and think that Mr. Secunda is completely right, that sometimes the synagogue is no more than a laboratory for a new composer to try out his talents. Maybe that’s true. I think it is not true in many instances, but again we only have success by also admitting failures. There is no other way of getting there if we don’t have the patience with failures. But anybody who is set on progress must accept this fact of failures. Thank you.

Cantor Ephros:

For the interpretation of da lifne mi ata omed Mr. Secunda, my dear friend, referred to my interpretation, I simply stated the facts. We know that it should be the tradition of the Jew to have the fear of the Lord in his heart.

Sulzer’s *B’ Rosh Hashana*, or Lewandowski’s *Ki Keshimcho* and Weintraub’s *Ki Keshimcho*, are great pieces that will survive. That doesn’t mean that because these composers produced great masterpieces in a limited musical vocabulary that we must stick to that vocabulary today. Today we have been enriched with great new sounds. I don’t say that we shall use the color of the theater in the synagogue but the Jewish composer today is a child of his period and if we have not yet today a Bartok of our own, we listen to Bartok and we see what he did in this age. We are children and we are listening to the music of the masters and we are inevitably influenced by them. Therefore, our program, our progress in synagogue music must go on because we have a long way to go. Music is only, comparatively a few hundred years old, especially our music which has been dormant for so long. We are just awakening and the future is a future of progress.

Dr. Binder:

We have with us also, as you know, Lazar Weiner, a distinguished composer of synagogue music and a distinguished musician. Mr. Weiner has asked to say a few words.

Mr. Weiner:

We listen to music through our ears; very often it misses our minds. Tonight we are performing 16 compositions. They are completely new for you. I am sure that when we are through with the 16th, you will not know one from the other, for the simple reason that *Ki Ke-shimcho* you have heard so many times, and the *Rosh Hashana* masterpieces are in your blood. You have to get acquainted. I would suggest that you get hold of a copy. I know when I have to listen to a new composition, I buy it and I go to Carnegie Hall and follow the score. Whatever it is, buy it. If you don’t have enough money buy only my I am very serious. I

strongly suggest, get hold of the music. We shall see that you will have light so that you will be able to follow to see what mistakes we make and see those harmonies which my other colleagues are talking about. Thank you.

Dr. Binder:

We shall hear from Mr. Secunda (very briefly, I hope) because we want to hear questions from the others.

Mr. Secunda:

I just want to make briefly these remarks that maybe I misunderstood some of my colleagues but I am afraid that my colleagues completely missed the point that I was striving for. I would like to tell my friend, Dr. Binder, about his gramophone-record cantors, that his 5 point program did not wipe out these “cantors” because I can list at least a dozen cantors who hold positions now, particularly in Reform synagogues that read the Hebrew script. This was not wiped out. I still maintain that a hazzan, if not for the voice, forget the Cantors Assembly. I would also like to tell my friend Fromm that I was not referring to the image, What is a Jew? or What makes a Jew? That is not my concern but the concern of the rabbi. I am concerned with what makes Jewish liturgical music. I want the image of Jewish liturgical music to remain. It remained for thousands of years and I don't want, through the methods of laboratory, to do away with the image of Jewish liturgical music. I also want to point out, contrary to what Mr. Fromm said about the modern composers of today regarding organ music. I am **sure** Mr. Fromm knows it if he listens to all the latest works as I did, that even those composers who are themselves professional organists, those are more guilty than those who do not know how to play the organ. They make the organ an organ solo and forget the service completely. That I have heard myself. As to the term “fancy harmony” if I had not been talking to musicians, I would not have used that term. I don't get scared of modern harmonization. I hear it every night in my capacity as music critic, I listen to everything--what like and what I don't like- and I say my opinion after that. When I say “fancy harmony” it is the term that I try to apply when some composers try to be fancy or out-landishly fancy and forget the words, forget the prayer, forget the meaning of the prayer and forget the meaning of each word and cover it up with a chord that has absolutely no relation to the word or to the prayer; that's what I mean by “fancy harmony”. As to your contention about Wagner's contribution although I disagree with you about people whistling *Tristan and Isolde* on the street. If they do I would like you to give me the address of those streets, I would like to go to listen to them whistle Tristan.

DR. A. W. BINDER was born January 5, 1895 in New York City. The son of a cantor, he became familiar at an early age with Jewish music. He received his musical education at Columbia University where he was awarded the Mosenthal Fellowship in Music in 1918. For more than three decades he was Professor of Liturgical Music at Hebrew Union College. He was a prolific composer of sacred and secular music. Among his sacred works is the popular hymn “Come O Sabbath Day”. During his many years as Director of the 92nd Street Y.M.H.A. he distinguished himself as a choral conductor. He is the author of many articles on Jewish music which have been widely published. Upon conferring the Honorary Degree of Doctor of Hebrew Letters, the president of Hebrew Union College had this to say: “Dr. Binder is a gifted teacher, a creative composer, a talented conductor, and a pioneer in the field of Jewish music”. Among his compositions are included, “Kabbalat Shabbat”, “Esther, Queen of Persia”, “Palestinian Song Suite” and many others.

CERSHON EPHROS was born in Serotzk, Poland in the year 1891. At an early age he already had a thorough knowledge of Eastern synagogue music. While yet in his teens he became Cantor and Choir Master in Sgersh. Moving to Palestine he became acquainted with Idelson who gave him further instruction in hazzanut and in the Hebrew language. He then came to the United States where he served as Hazzan in Norfolk, Va., New York City, and finally, in 1929, at Temple Mordecai in Perth Amboy, N. J. In addition to his fine compositions, we are indebted most to Hazzan Ephros for his magnificent 6 volume Cantorial Anthology.

HERBERT FROMM, composer, was born February 23, 1905 in Kitzingen, Germany. He studied composition, conducting, piano, and organ at the State Academy in Munich. From 1930 to 1933 he was opera conductor in Bielefeld on Werzberg. The rise of the Nazi movement brought him to America in 1937 where he assumed the post of Organist and Music Director of Temple Beth Zion in Buffalo. In 1941 he accepted the same position with Temple Israel in Boston, from which post he will retire this year. His compositions include works for orchestra, chamber music, liturgical music for the synagogue, art and folk songs. In 1945, Fromm won the Ernest Bloch Award for his choral composition, "Song of Miriam".

SHOLOM SECUNDA, distinguished composer, was born August 23, 1894 in Alexandria, in the Ukraine. He came to this country at an early age as a wunderkind hazzan. When he lost his voice he began to study music formally at Columbia University; theory, counterpoint and composition at the Institute of Musical Art, and instrumentation with Ernest Bloch. His name is synonymous with the Jewish musical theater as the composer of over 60 successful operettas. He has also composed a symphonic rhapsody, a string quartet, an opera "Sulamith", two oratorios "If Not Higher" and "Yizkor" and many Yiddish songs. Mr. Secunda lectures widely on liturgical music and other aspects of Jewish music.

A FORUM ON SYNAGOGUE MUSIC
“WHAT MAKES SYNAGOGUE MUSIC TRADITIONAL;
HOW IS OUR MUSICAL TRADITION TO BE MAINTAINED?”

Discussants:

Dr. Herman Berlinski

Dr. Joseph Freudenthal

Erwin Jospe

Oscar Julius

Erwin Jospe:

What makes synagogue music traditional; how are music traditions to be maintained? The word Tradition is open to many interpretations. How you and I feel about it will depend upon our experience, temperament, education and personality. Our attitude toward the old and the new, toward evolution and revolution, expresses itself in our relation to Tradition. Because strong emotions can be aroused by the subject, let us first define what tradition is and what it is not. The Latin root of the word *traditio* means the handing over, the surrender of something. According to Webster, “tradition is the oral transmission of opinions, beliefs, customs, etc. without the aid of written memorials. More generally, any belief, custom, way of life which has its roots in one’s family or racial past; an inherited culture, attitude or the like, sometimes long established convention.”

Rabbinic authorities teach us *minhag hashuv kadin*, tradition is as important as the Law. Gustav Mahler, a decidedly unrabbinic authority, is quoted as saying, “Tradition is sloppiness,” or tradition is shloperei or shleperei. The most significant definition of the word Tradition would seem to be, “a custom so long continued that it has almost the force of the law.” The key word here is *almost*. When we say that Tradition has almost the force of the law, almost but not quite, then we have the door open to conscientious examination of values and to sensible revision. We are able to honor custom based on valid tradition, to question tradition based on doubtful values. All of us who accept tradition thereby express our belief that the present cannot live without the past, and that the past remains alive only in a continuing evolving Tradition.

A tradition that cannot renew itself and draw constant nourishment from our own lives has no living roots. Like cut flowers, it may retain its beauty for a time, then it must wilt and die. No one exists in a vacuum. Hayden and Mozart were part of the same culture, drew on the same sources, benefited from each other’s discoveries. That each of them created a miracle of his own has no bearing on our discussion. What is important for us here is that

Delivered at the 16th Annual Convention, April 1963

they were musicians in a given period, unthinkable in an earlier or later century, expressive of their own time and place in history of its customs, gestures, attitudes, language and ideas. Each leaves its stamp upon language and ideals, gestures and social customs; upon a composer's attitudes toward tonal materials and upon the gestures of his music. What applies to Hayden and Mozart and to the art music of the time applies equally to Jewish music. Its language and ideas bear the stamp of the 19th century Germany and Eastern Europe and reflect its customs and influences. A tradition flourishes when it achieves continuity in creating and communicating artistic values out of the realities of human experience. Jewish music of the 18th and 19th centuries succeeded in this. It was progressively shaped by the realities of Jewish existence during that period, the ghetto, total Jewish living inside the ghetto walls, pogroms, emancipation, Slavic and German influences. Little in our synagogue music today springs from the roots of our own existence. Musically we continue to live in the past. When we sing the beloved old melodies from Europe, we like it known that we sing them with feelings of nostalgia which means with homesickness. How many of us really do feel homesick for the world of the European ghettos'? How many of us who love authentic Hassidic music, who today compose or perform "Hassidic" services could tolerate living for even one week as Hassidim in a Hassidic community, say in Williamsburgh, Toronto or Jerusalem'? Are we taking refuge in the music of the past because we have no relation to the music of the present'?

True, many congregations now annually pay their respect to Ernest Bloch, in increasing numbers we like to give "first performance" of a contemporary piece during Jewish Music Festivals, preferably of a new work in the old style, one that is not too unconventional and is by a "safe" composer. With the exception of this high adventure once a year we peacefully adhere to the established norm, namely, 19th century European tradition. Meanwhile, the techniques of contemporary music, its vocabulary and tonal resources have left us in the music of the synagogue, and to a lesser degree, of the church, which is far behind. Audience capacity and tolerance for contemporary sound has advanced significantly. All of us are exposed daily to complicated modern scores and to electronic music on FM or as accompaniment to films and television programs. There is no documentary or industrial film, no DuPont or U.S. Steel commercial without a modern and often highly original score; 9 and 10 year old children spontaneously sing a dozen pages from Leonard Bernstein's "West Side Story" by ear, as if it were from a Rodgers and Hammerstein musical. They never heard anything about difficult intervals, complex rhythms or asymmetrical phrase structures. They just like it and they sing it accurately.

Today our congregants are better conditioned to listen to contemporary music in the synagogue and accept it than at any time before. They are probably far ahead of our estimate of them.

In the Arabic countries, where there is a closed musical tradition that rejects the modifying influences of changing times, music remains in its primitive tribal ancestral state. In Spain where there is a strong musical tradition with distinctive and typical characteristics, even the well-trained musician is hard put to tell on first hearing an unfamiliar composition. Conformity has all but wiped out individual quality and creative diversion. Jewish music could, conceivably, suffer the same fate unless we foster the development of our tradition and guard it against conformity and parochialism.

The familiar argument "it was good enough for my fathers, it's good enough for me," should not be raised here. We are, after all, not discussing Biblical law or religious concepts but music. Our music is not misinai; it was not divinely ordained but is the work of human

beings, of fallible human beings like you and me. It is, therefore, permissible to question, to reinterpret, to develop and change if need be, in accordance with the needs of our own lives. Before attempting to answer the questions, “What makes synagogue music traditional and how can the traditions be maintained,” I should like to ask four questions myself:

1. Why must 20th century synagogue music be 19th century music?
2. Why must Jewish music in America be Slavic or German music?
3. Why is Jewish music prevalently spoken of in terms of its Jewishness rather than in terms of music?
4. Why do we permit the most ancient and authentic part of our musical tradition to suffer by turning the krias **haTorah over** to Readers who will not or cannot make it a dignified and beautiful part of the service?

As you will have noticed I am hesitating to give a direct answer to the question, “What makes Jewish music traditional?” It would be easy enough to get around it by answering, adherence to **nusach hatefillah** and to certain established musical customs and characteristics. But that would be avoiding the issue. One could very well use **nusach hatefillah** and still come up with a very bad composition, innocent of any musical craftsmanship. Why, it has been done hundreds of times and you and I know many examples. One could also use authentic Jewish melodies and come up with some things that sound anything but Jewish. like Ravel’s **Kaddish**, which sounds French. Lastly, one could blithely write Traditional music in the best or second best 19th century style as so many do as if word had not got around yet that the 20th century has been with us for sometime now.

These Traditionalists apparently believe that Tradition is dead or cannot live in our time so they seek refuge in the past. A composition for the synagogue in our time must, in my opinion, fulfill a number of requirements, among them the following:

1. It should truly be a religious statement; that is, a musical expression of man’s search for God.
2. It should be an honest, distinctive and personal statement made by a musical craftsman who masters form and the art of vocal writing.
3. It should reveal kinship with the spirit and meaning of the holy text, and an affinity for the beauty and complexity of the Hebrew language.
4. It should reveal the composer’s links with the past and with the present alike. It should be evident that he is simultaneously, like others before him, and yet not like others before him.

We are taught, “**minhag hashuv kadin,**” tradition is as important as the Law and we are taught, “**shiru la’ adoshem shir hadash,**” Sing unto the Lord a new song. There is no real contradiction between the two statements. Neither newness nor oldness, youth nor age gives value to a synagogue composition. It will be entitled to become or to remain part of our tradition only by virtue of its musical and religious validity.

Dr. Joseph Freuden t ial:

Dear friends, when four people have to speak on the same subject, people who have given it a lot of thought, it is inevitable that they express similar thoughts, especially when there are areas in which you will find a great kinship of thinking. It was not surprising to me that Erwin Jospe, in his splendid paper, expressed some ideas which I had incorporated in my statement. I shall skip them when reading the statement to avoid repetition.

Three weeks ago I was invited to speak from the pulpit of B'nai Jeshurun in New York on a related subject, very closely related subject. I called it, "Synagogue Music, A Constant Challenge." There, addressing a sizable Sabbath morning congregation of laymen, about 800 people attended, I stressed the great spiritual and historic values inherent in our Jewish musical heritage with its colorful fabric.

Here, before an Assembly of men trained in this heritage and dedicated to it, it seems to me quite superfluous to point out the areas of general agreement. I consider it more fruitful to approach our subject from a broader point of view that degree of scientific detachment so frequently absent in discussions by persons who are too close to a matter. In forming opinions and reaching conclusions I might have one small technical advantage over my learned co-panelists, and in fact, over almost all of you. No, I do not mean by looking at hundreds of manuscripts, good or bad, during the course of the year, because you, too, took at dozens of published works, good and bad. What I do mean is that on every **Shabbat** and **Yom Tov** of the year, you officiate in the same house of worship. I, not being in the employ of any synagogue, can attend services in many places and listen, absorb and compare. I believe that this variety of experience is conducive to the broadening of one's outlook. Jewish music in general, and synagogue music in particular, has developed a terminology, a somewhat nebulous expression of outright misnomer. You speak of Recitative in which the one who chants does less reciting, elaborating and embellishing. You speak of the art of cantorial improvisation, but there is less spontaneous creation in it, less improvising than there is the proven pattern tried out and applied time and again before. But the vaguest of all terms, seems to me, the word "Traditional."

Let us pause for a moment, once more, to define it. The etymological source is clear as Erwin Jospe has just pointed out. It stems from the Latin word **traditio** which means surrender. Tradition, therefore, is to surrender to something which you are expected to accept. It can mean and does mean different things to different people. It can be as unimportant as a local custom, the **minhag**, not binding, for others. It can be magnified in the eyes of its followers to the status of a law, a **mishpat**, if not to that of a dogma. There are valid traditions, meaningful traditions; there are traditions of questionable value. But whether musical traditions are valid or controversial, identical or diversified, we must emphasize one thing from the outset. There can be a vast difference between so-called Traditional music on one hand and the basic modal elements identify the Jewish worship on the other. The **nuschaot**, the Biblical cantillations and prayer-modes, which have given and are still giving synagogue music its distinctive color. To arrive at the constructive clarification, I do not hesitate to point first at some musical traditions which became established contrary to the musical style or flavor that was characteristic of our services before. We can understand their introduction only if we look at the development of synagogue music within the larger framework of the historical development of the synagogue itself.

You all know that the turning point came during the 19th century when the ghetto walls

crumbled and Emancipation arrived for the Jews in Europe in country after country. Welcome and long-hoped for as this emancipation was, it created a new anxiety, the fear that the cultural, economic and social equality might make the Jew lose his identity. To counteract this possibility the synagogue moved toward secularization. A trend that has continued to this day. The synagogue was no longer only *bet hatefillah*, it became increasingly *bet hakeneset*, the house of assembly, a focal point of Jewish community life, a hub of center activities. The rabbi's sermon added to the scriptural topics, subjects of more worldly nature, social questions, political problems, a new play, the latest book, as long as this concerned an area of interest to the congregant as Jew.

The music of the synagogue emulated this trend. Choral music so effectively employed for centuries by the churches was introduced into Jewish worship. Professional choir leaders were engaged and even cantors began to study the techniques of Western compositions and harmonization. So, culturally, musically, the ghetto Jew became, what I call, the composite Jew, preserving much of his heritage yet absorbing the new civilization so different, so very different from that of his past. Small wonder, then, that we find in many works of leading synagogue composers strong influences of the masters of their era. Schubert in the works of Solomon Sulzer; Mendelsohn in the case of Louis Lewandowski; Moussorgsky and Tchaikowski in the case of David Nowakovsky and others of the Russian school.

So we can detect in their musical creations next to the genuine and conventional the new and alien, next to works that embody our musical heritage like Sulzer's *Uvashofar Gadol* Lewandowski, *Zucharti Lach*; Nowakovsky's *Neilah* Service; works that seem to say, "Look I am no longer an accidental occidental, I am as Western as my non-Jewish fellow composer. And then, the Viennese Waltz, the German *lied*, and the Russian folk-dance moved into the synagogue. Some of those musical traditions which are created or were created in the wake of this development are either a travesty on the meaning of our prayers or an insult to a better musical taste or both. What made those melodies traditional? Repetition over and over again, supported by the tunefulness and the simplicity of the melody. It is to the ever-lasting discredit of the Jewish community that it has accepted Sulzer's trivial $\frac{3}{4}$ time tune for *Shema Yisrael* as an appropriate expression of one of our loftiest pronouncements, our proclamation of the monotheism we Jews gave to the world. That it sings again and again God's praise for having chosen us and sanctified us among all people to the utterly inadequate merry-go-round from Lewandowski's *Kiddush*; that it has made the Lutheran church hymn, *En Kelohenu*, by my namesake Julius Freudenthal, part of the ritual, a song which I heard first in a church with much more fitting words, "Hail to our Savior"; that it still delights in Naumbourg's grand opera style setting of "Seu Shearim", I am not even speaking of cheap operations like the Adon Olam polka which fortunately seems to be disappearing from the scene. They all, and many other conventional pieces, have in common, primitivity of harmonization which almost invariably stays within the three forms of the same key tonic, dominant and subdominant and sometimes even daring without logical progression to related keys. It is to the everlasting discredit of the cantorate that it has permitted these pseudo-traditions to be perpetuated; that it is either too complacent or lacks the necessary stamina to fight for changes, the desirability of which synagogue musicians have agreed on for the past 25 years; continuing to condemn these poor traditions but doing nothing about erasing them.

When we call these questionable portions of our musical tradition you will understand that I am not too happy with the phrasing of our topic of today, especially of the question, "How is our musical tradition to be maintained?" It sounds to me too indefinite, conveys a meaning which can hardly be intended. I would like to rephrase it, reading, "To what

extent, and by which means, can we pass our Jewish musical heritage on the future generations?

Let us assume that by our heritage we mean the synagogue music of the Ashkenazic community, aware of the fact that there is not or never has been absolute conformity or homogeneity between the various sectors of this majority group of Jewry. I listen and I say this with candor to friends, I hope you will not misunderstand, I listen with envy to those of you who constantly use the words *nusach*, traditional, Yiddishkeit, heimish and so on, with an aboluteness and self-assuredness as if they were pronouncing values of an exact science like mathematics. This over-simplification, mainly based on habit and sentiment, fails to recognize one basic fact. It holds true of all religious music that the ***shiduch***, the union between music and religion constitutes, in the final analysis, a mixed marriage. Two partners are wedded to each other who by their very nature will never be wholly compatible, for religion is the realm of ethics. It proclaims the truth; its precepts transcend the ages. Music, on the other hand, belongs to the area of aesthetics. It expresses man's emotions; its aim is beauty. It develops and changes. Its techniques advance. Exposure to the contemporary must influence individual tastes a process as inevitable as automation in technology. Here we have one of the reasons for the specific character of synagogue music. It will always be a great compromise. The compromise between the past and the future; between the tradition of yesterday and the innovation of today which might well become the tradition of tomorrow. It almost seems as if our ancestors realized this when they built the complex edifice of codified nuschaot but left room for free musical expression for certain portions of the liturgy like the opening and closing of our Sabbath services, *Ma Tov*, ***L'cho Dodi, Yigdal***, *Adon Olam*, *En Kelohenu*, and so on, for which there is no specific *nusach*; or the Hayom ***Teamtzenu, Areshet Sifatenu***, and so on. The Jew of the 19th century could no longer accept the musical forms of the 17th and 18th centuries. So the synagogue composers of his time created new forms for this heritage. The question must be asked how long will the 19th century forms of music or music written in our time, in the style of the 19th century, by composers of the old school, be suited for the Jew of this, or of the next century? How long will the form of this music suit the young cantor who is removed from our background, our experience, our sentimental attachments by two or more generations? I could give you many examples from works in the Transcontinental catalog which show a most satisfying blending of tradition and contemporary techniques. However I must refrain from this because it would be embarrassing, singling out one or the other work among many, many hundreds and slighting the composers of others.

Yet, since the panelists were requested to illustrate, I have no other choice but to give two short examples from my own compositions for the synagogue. More than words they will convey to you my concept of the direction in which we should go. They are neither old fashioned nor avante garde. They show an affinity to cantillation which I did not copy but which I felt right here. My wife, Marie Barova Freudenthal, who has sung for you at the convention three or four years ago will hep me to present these samples. It will take only about 3 minutes.

The first example is a setting of a text quite familiar to you, ***V'Shomru***. It moves to 7 different keys as you will detect within the space of 2 pages but the progressions are logical, I feel that you hardly notice that it moves back and forth.

The second example I would like to give you is the shortest composition I ever wrote. There are only 24 bars but it has a history which might be interesting to you. I have always

felt in those many visits to many places of worship, that I mentioned before, felt frustrated when I heard the end of a service. We enter the House of God with great reverence, but how do we leave it. There is the hymn, the Benediction, the rabbi turns to the hazzan, says Gut *Shabbos* and turmoil breaks loose in the house of worship. The worshipfulness has gone out of the window. It has irked me and I felt that I had to vindicate my family name, for that En Kelohenu which I mentioned before. So I wrote "Amen", the Amen after the benediction connected with the words Shabbat Shalom. The choir sings the greeting to the congregation, while it sings the greeting, rabbi and hazzan can walk out in dignity and then the service is over. In fact on the left side is a choral arrangement on the right side is an arrangement for congregational singing. It can also be used as an organ presentation. To my great satisfaction within the last six weeks, since this is off, this has become a Sabbath tradition in 14 synagogues in New York and New Jersey, of which I know – which is the nicest thing that can happen to a composer. It is not only performed once but constantly.

It is the great paradox, if you prefer, irony of our time, that the three synagogue services which musically rank highest were written with conscious disregard for the appropriate nuschaot. I personally regret it. It cannot be helped. A cry of protest arose when Bloch's Avodat HaKodesh was first performed – the Sabbath service which is great music, formally contemporary, undeniably Jewish and not written in the Ahava *Raba* mode. Many of the same hazzanim who protested then present the work now at their Jewish musical festivals or in part during regular services. The same holds true for Freed's Sacred Service for the Sabbath Morning and Milhaud's *Service Sacre*. **Now we** pretend, and do not let us pretend, that we can find traces of nusach in their works, deceiving ourselves because it suits us. Milhaud's service is being explained as being based on the Provençal tradition of southern France. I have letters in my possession from both Darius Milhaud and Ernest Bloch which strictly testify to the contrary, with a fresh approach as Jews of our century, disregarding the styles, forms and modes of the past. I personally believe that they did not quite recognize themselves by giving this absolute denial.

You, the hazzanim, and here I come to the end of my statement, are the vital links between composer and worshipper. What can you do to preserve the significant elements of our heritage, yet keep in step with musical development, to give the most talented of our Jewish composers the incentive to write works which show regard and love for this heritage? I do not know whether there exists a panacea for our problem.

Here are some postulates which I consider of paramount importance. First, the hazzan must become a better musician. He must realize that knowledge in musical theory and composition has become imperative. Therefore, if he feels sufficiently in this direction, he should take courses at the Cantors Institute or at his local college or conservatory. You expect your mechanic to know something about the construction of a car, though he does not know how to build the car. You expect your country doctor to know about the latest drugs and developments in medicine although he does not need to be a skilled surgeon. At the present time many valuable works recognized as enriching our musical liturgy are being by-passed not because of the lack of vocal but of musical ability.

Second, the hazzan must gear his programming increasingly toward the younger and musically educated members of his congregation rather than toward the Golden Age Club.

Third, the hazzan must eradicate those so-called traditions which he finds objectionable regardless of their familiarity or popularity. I know it is difficult but it can be done. He

should do so step by step, explaining his reasons beforehand and preparing his Junior Congregation accordingly.

Fourth, in commissioning of new works, composers should be preferred who are integrated in the synagogue and have absorbed the spirit of synagogue music. Study material should be made available to them. Make sure that with all possible musical freedom of self-expression, they do not write concert music for worship purposes; that contemporary harmonization is not so extreme that it distorts or over-shadows the basic content. The importance of the treatment of the Hebrew text as a living language and the subsequent necessity of correct accentuation should be emphasized.

Fifth, the hazzan must exert discretion in the introduction of new traditions. This seems especially needed when confronted with the vogue of hassidic or rather neo-hassidic music involving him today, much of which is quite remote from the serene, searching, mystic, religious hassidism of old and strongly reminiscent of the undistinguished, worldly brand that was greatly influenced by Slavic popular song. He must decide which prayers will or will not be adequately expressed by this music and that it will enhance the spirit of worship. He must be similarly discerning in the introduction of Israeli music.

The hazzan, sixth, and last, must exert the musical leadership entrusted to himself. If he is content with going the way of least resistance, if he is satisfied with presenting the same musical service year in, year out, with seeing his years pass teaching B'nei Mitzvah efficiently, but not taking part in this unparalleled renaissance in the Jewish music movement of our time, if he leaves conventions like this unmoved, without the resolution to do new things, better things; in one word, if he returns to his job, acting as hired help and not as a musical leader who shows the way, he will have missed his calling.

I cannot help but conclude with a quotation from the preface to ***Shir Shel Shlomo***, the service by Solomon Rossi which he wrote in the year 1608. In inspired manner he stated in two short sentences his position regarding the age-old problem which we are discussing today. You will find those sentences in English in Reuben Kosakoffs new Friday evening service, ***L'chvod Shabbat***. They were Rossi's credo. They should be the credo, the musical ***Ani Maamin*** of every composer of synagogue music.

They read as follows: "The Lord has helped me and he put into my mouth new songs which I composed in a planned manner and weaved into sweet and blessed voices, moved by the spirit of God. And my lips shall never cease but always try to extol the songs of David, King of Israel, and to revitalize them, discipline them according to the laws of music.

Dr. Herman Berlinski:

Dear friends, colleagues, co-sufferer, Dr. Hohenemser, if you weren't a doctor and if I didn't know about it because we both graduated the same day, I would say that you don't know geography because Leipzig is the first railroad stop when you come from Lodz and that's where my ancestors came from. They did not have enough money to come right away here so they stopped for some time in Leipzig. This is how I happened to be born and I got stuck there with 20,000 Polish Jews in Leipzig because it had a very large community of Eastern Jews. It had its own hassidic community; the German Jews were in a small minority and it explains perhaps that a man with such a pronounced German accent has his roots, his ties much more in the East than in the center of Germany. That has been

a problem to some and I take a second to explain this.

When I received the letter to speak about the role of “tradition”, dare we touch “tradition,” all these things to you, there were a million and one ideas coming through my head and I was a little bit concerned that we might spend another two or three hours just to talk and talk and talk and that we would have the feeling of two things: that we heard everything once before and we just don’t know what to do with all these things. I have jotted down a few notes and a very interesting experience came back to my mind.

Last year a delegation from Independence, Mo. where there is one branch of the Mormon Church came to New York to see me. You know that the Mormons consider themselves, whether with justification or not is not our business here, but they consider themselves to be the true decedents of Hebrew tribes. They wanted to find out all about Jewish music. They heard that there is an organist at the Temple who had published a number of articles on Jewish Music in the AMERICAN ORGANIST. They wanted to find out more. They came and asked me a number of questions and I deduced that they really felt that I have information that goes straight back to the Temple in Jerusalem (about music). They asked me such questions, how did they sing, what were the tunes, how many tunes do you have and what not. They asked me to come down to play a recital for them – they have a magnificent organ – of Jewish music, and would I also lecture for all their organists at their convention?

I accepted with great pleasure and then they asked me about the topic I was going to hold a seminar on. I suggested the following topic: “What We Do Not Know About Jewish Music”. I think I spoke about 6 hours on this topic on what we do not know. I will not go into this but then the question period came about (by the way, at the organ recital I had an audience of about 4,000 people, I almost fainted, but it was quite an experience).

A very interesting question was asked of me, “What should we, (the Mormons) who have no tradition, do with our music? Our church exists only 130-140 years approximately. What can we do, should we do? We envy you because you have such an old tradition, you have such magnificent things, we have nothing.”

It took my breath away. What am I going to tell them-you, poor, poor people you have no tradition or should I tell them you are very lucky? You can start wherever you want to. In a somewhat sophisticated manner I wiggled out by saying all that which is good and all that which is beautiful is your tradition just as mine. If you have no ethnic tradition to fall back on, you must go where you can find the deepest, the sincerest, the most beautiful expression which corresponds to the depths of your religious experience. That sounds very elegant but they had no other way to do it and they have been doing it and they have been doing it any how because they do perform Bach and Palestrina and they do perform all that which is beautiful in the evolution of the western music of Christianity. But coming in such a compact form it reassured them that they do not necessarily have to create a Hebraic tradition for themselves which would be foreign to their whole ethnical and historical background.

Let me come back, and since I had the good fortune to listen to the wonderful paper of Mr. Jospe and to Dr. Freudenthal, I also would not want to repeat what has been said but I want to add another dimension to the word “tradition.” Any religious body must have a tradition, because tradition, while it is not equal to mitzvot, the law, it just deals with minhag, and our rabbis, contrary to what has been said, never really stated that a minhag is equal to

the law. The tradition in a philosophical, religious sense is the expression for our yearning for eternity. There it is a deeply religious meaning. The man who lives, wants to continue to live, and there are certain things he does and wants to do. In the Kaddish, for instance, it is not so, and as we know the Kaddish is not a prayer for the dead or a dead person; death is not mentioned in the **Kaddish**. The Kaddish is a doxology of praise. Knowing that after our death somebody will say **Kaddish** is assuring continuity; that the chain is never interrupted. Just as we said **Kaddish** for our fathers, somebody will say **Kaddish** for us and, therefore, we have within the realm of the past, the present and the future an assured continuity. Religion, which deals with continuity in the cosmic sense, of that which has been before we were born, that which is an that which will be, is without a substance when it is without its tradition. Therefore, even the most anti-traditionalists in the Reform movement create a tradition as fast as they can because they know that they cannot exist.

Let me give you an example We were doing a little Confirmation hymn which is as ugly as it could be. When I innocently mentioned, "Could we not do away with this? The whole idea of Confirmation is not a traditional one, is not an old one. The hymn is something else, could we not create a more dignified tune?" The answer was given to me that it has become a "tradition." I ask the question, traditions of a thousand years were put away and this is a "tradition" of only 25 years. But there might be one mother or one father of that particular child who was in this Temple and he sang this tune and he would feel a terrible loss if that "tradition" were to be interrupted. It is enough that one generation has done it.

Let us remember "tradition" is of an ideational quality and not of an aesthetical quality. In other words, the man who likes a tradition doesn't like it because the tune or the hymn or the gesture or the rite is beautiful, but he likes it because there is an ideational quality connected with the act, with the rite, with the gesture, with the melody. It is an association with something which is very important. Therefore, if you were to go to a very patriotic American and he would say, look everything is beautiful about America except the national anthem which is an awkward melody, you would insult the man, because this melody is not subject to aesthetical criteria. It cannot be and should not be analyzed. These criteria are not easily tampered with; they are not easily done away with because they mean more than just the notes, just the melody. Having this well in mind we must be very cautious when we examine or when we criticize or when we try to eradicate them. We are dealing with dynamite in the human soul and with the emotions. It cannot be disposed of that easily.

Having added this one dimension on the necessity of the "tradition" and our yearning which is more or less an expression of our yearning for eternity, I would like to give you here, I would like to make an excursion into a train of thought which happened in the Catholic Church sometime around 1816.

You know that the most traditional material the Catholic Church has is the Gregorian Chant. The Gregorian Chant, which comes to the Catholic Church from the 6th, 7th century where it was recorded first in neumatic notation later in the 11th century where it was recorded in regular notation, as much as they could, has been for many centuries, the backbone of the Catholic Church. It is its traditional body of music. Starting from the 13th century, this body of music has been subject to any kind of a treatment the composer was capable of giving. In other words, it was used in the organum, the fifth and fourth parallel organum; it was used in the most elementary and later in the most complex, contrapuntal structure, to the point where it disappeared out of the consciousness of the listener. It was buried under such a web of complicated music that church authorities in Trent in the 16th century had to

condemn it. Let us note that the Catholic clergy was well educated enough musically to analyze and to take a definite attitude, whether positive or negative is not important, but they were well equipped to handle the most complicated musical problems of their times and speak about it with a great deal of authority.

At this particular time it was declared that the Gregorian chant, the traditional body of the Catholic Church, had been buried underneath a tremendous building of contrapuntal webs and structures and therefore had lost its traditional value. Palestrina was charged with a cleaning process. Let me add right away that Palestrina knew little about Gregorian chant, about its intensity, about its moment. He misunderstood it completely. While he was one of the greatest geniuses in music, he was not a musicologist. He only used the knowledge which was available at his time. He did not find a solution and the Gregorian chant is just as buried in Palestrina as it was buried in many other compositions.

Until the beginning of the 19th century, the middle of the 19th century, when the Catholic Church finally decided that they must restore the Gregorian chant.

I am going to some lengths to explain this because it has a strong bearing on our own problem.

When they finally were confronted with the fact that Gregorian chant had almost been lost and forgotten, they declared all manuscripts of the 19th, 18th, 17th, 16th, 15th, 14th centuries are null and void. None of them contains any truth about the Gregorian chant. If we are to reconstruct it we must go back to manuscripts we can dig out before the 13th century. Luckily for them two tremendous archives, the one in Montpellier in France and the other in Switzerland had just started digging out certain manuscripts which were unavailable before that time and a gigantic project of reconstruction had then started which took more than 30 years before the first new book on Gregorian chant was published.

I mention this because here we have a church in the western tradition which had developed in the 11th century already a diatonic notation, that means, a notation which could write down actual intervals, yet had to reject all that which happened in five or six centuries because it was a distortion of the original material and had to go back to manuscripts dating before the 13th century.

When we as Jews now compare what we have we got, we speak of the necessity of "tradition." A normal minded person, no person who has any depth of religious perception could possibly deny the necessity of "tradition." The religion which gives up "tradition" ceases to be a religion. Have you ever seen the hopelessness and the emptiness of a gathering in the Ethical Culture School where there is no "tradition." Spring festivals, summer festivals, winter festivals; no history, no tradition it is all somewhat ephemeral. You have the feeling that they are living like in a death house. It has no life.

What are we going to do? The first thing to do is to recognize that we have no musical manuscripts of any nature anti-dating the 18th century. A few little glimpses, and not Jewish ones, Rossi in the 16th century, after all, was not a Jew and he had the information second-hand by some rabbis who sang for him and he did the best. Who knows whether the rabbis knew at the time what they were doing.

When I was commissioned by Capitol Records to write a new setting of the Kol Nidre,

they were under the impression that this is a thing which is about thousands or 1500 years old and they said get us the most original work that you can find. When I admitted to them that the oldest version is by Aaron Bear, 1765, and that that version is just terrible, full of contradictions, full of provoked terms and dreidlach, some reminding me of certain Hayden sonatas, others reminding me of older versions, they looked at me and said, "How come, this is supposed to be one of the most ancient of your songs?"

Yes, as it so happened we knew how to read and write long before anyone in the rest of civilization knew how to read and write. But when it came to musical notation, we did not know it.

Did we not know it or did we refuse to know it? It is an interesting question. Would anybody believe that Jews in the 11th and 12th centuries were not aware that there was such a thing as a musical notation going on in the western church? They certainly were aware. I have some statements by Abalofya where he compares certain thought processes of the *Kabalah* to the art of the counterpoint which was practiced in the western civilization. We do certain things in our heads which our colleagues out there do with counterpoint. Obviously, he must have known that counterpoint could not be generated without a process of writing.

Why our forefathers refused to notate is a very complicated question. Perhaps, did they feel that tradition and improvisation are so closely connected that they felt no sooner do you write down the stuff and the spirit of improvisation will disappear. And from their oriental background and heritage, the idea of forever improvising was much stronger than the idea of fixation. Therefore, perhaps, they disregarded the idea of a musical notation which was contrary to their spirit of getting up, knowing the mode and improvising.

When I proceeded with the Kol Nidre I couldn't find any old manuscripts. I took as many 19th century, even 20th century versions and I did not find one which coincided with the other one. Every single Kol Nidre had a different turn, a different twist. Every single Kol Nidre had even phrases arranged in context with different musical modes. They wanted to print on their label "authentic," "very historic," "musicalological." I said, Please, keep me out of trouble, don't." Because I could only go by what I had seen and used, perhaps by instinct. The one man who had developed a method of archeological identification, who had developed a tool whereby 20th century elements, 19th century elements and so on could be recognized and eventually eliminated and a very old version could be reconstituted is my beloved teacher Joseph Yasser, a man who has developed a fantastic ability to analyze melodies and to understand their original pattern. Why he was permitted to retire, why the Jewish community did not prevail to have this man's work continue on the process of reconstitution is beyond my understanding. If I, at this point, may suggest if anything positive should come out of this discussion, a plea, an appeal to get Yasser back to work, editorially on the reconstitution of our oldest elements, just as Rosovsky has done it to a certain extent for the trope, Yasser is the most qualified man. I must say it and I say it without any restriction, I used every tool that I have learned from Yasser in the reconstruction of the Kol Nidre melody. I would like to show you where and how I analyzed every single element in the melody to come to a version which I think is more authentic than the Lewandowski version.

Where does it all lead us and where do we go from here? It is obvious that there is a dichotomy, a dual purpose (I wouldn't call it a dichotomy because that signifies a contradiction) in all that which we do religiously. The one is a tradition and I think I have sufficiently explained how deeply I feel in the necessity of tradition, in the necessity of a pure

tradition, in the necessity of a cleansed tradition, in the necessity of a tradition which really reflects our past.

But that is only one wing of our endeavor. The other one is the continuity is the future if we remain traditionalists, we remain a religious museum. We remain something of an archeological, like an Egyptian tomb. If we claim to be a vital, modern 20th century religion then we must go from the tradition, just as Jospe and Freudenthal have very eloquently expressed it, into the future and we must understand that that which is new is not familiar and that which is not familiar is not liked.

I do realize, in all practical consideration, no congregation comes over to a Temple to listen to Berlinski or to Bloch or to Milhaud or to Freudenthal or to anybody. They come to worship. They will not accept to be chocked; they will not accept to be estranged. They must find first traditional and familiar elements. They must feel first that they are at home. This is their house. They must be first welcomed, friends among friends and if they feel that then they give you a certain willingness for an excursion. There must be a living presence of the composer. The Temple bulletins must contain information on that which is experimental. There must be such a situation outside the service. I have pleaded this all through the years, let us create such occasion where the congregation can be confronted with new materials, new elements so that they can familiarize themselves. There is no doubt that we have both elements. There is no problem as tradition against modern concept. There is only the problem how tactfully and elegantly we can combine both and expose the congregation to the new while keeping the old. These are the problems.

Let me just say one more word as a teacher of modern harmony. The problem came up, a problem which is of importance. When you take a Gentile organist and you will say, "You see a Friday evening service, Conservative or Reform, it has a traditional pattern. We start with the Psalms which are more or less in the Adonai Moloch mode, we go into L'cho Dodi which is usually in a major mode.

I don't want to mention the name. A cantor mixes up the Ahava **Raba** mode with the Mogen Ovos mode and throws in a little of the other mode, and he looks at me, and he says, "What did you teach me, it doesn't make sense to speak about "tradition" and every single cantor feels he has authority to mix up all the modes to such a point that nobody knows where to start, where does he finish?

Yesterday afternoon I had to accompany a very famous cantor and we could not rehearse. I said to him in Carnegie Hall in front of 3000 people, at the Warsaw Memorial, I said to him, let's agree that we will do this El Mole **Rachamim** in the **Ahava Raba** mode. He is a cantor who knows. I know the **Ahava Raba** mode. We got through splendidly because we had something that we agreed upon, but it presupposes that we know what the mode element is that I know already before him where he is going to modulate, what he is going to do and what are the possibilities of his modes. This knowledge we now teach is not a common knowledge among all cantors because there are too many compositions where it is not reflected, too many harmonizations where the cantoral chant is in one mode and the harmonization is just plain harmonic minor. It does not correspond. In other words we need also a process of clean-up, of codification of the modal scheme of a service that is also part of restoring "tradition." There is a question of how we clean it, how we restore it and how we bring it back to the shape in which it should have been and from which it should never have been lost. As to the creative expression of the modern composer, as to the sublimation

of his own individual experience, that is another story. That is just as important as the tradition and if we take one without the other one we will kill it.

Let me must conclude with one little story. It will just take a minute and then I am done. It has taught me the lesson of my life. Many years ago, Cantor Edgar Mills performed two compositions of mine in his synagogue. It was the first time liturgical work of mine had been performed. It was a *Kaddish* in memory of my brother and a *L'cho Dodi* which he had suggested to me. He did a magnificent job and I was very proud and thankful. It was a tremendous experience for me. After the service a lady came over to me with a girl, about 13 or 14 years, and introduced me to her young daughter and said I would like you to meet my daughter, and this is Mr. Berlinski. I looked at her, expectantly. She said, I would like to ask you a question. Can I see the score? She didn't look like she could count from one to **three**. I was snobbish and I said, "What for?" "I'll tell you why. Why do you use, in your *L'cho Dodi*, the kind of medieval, modal harmony and you become suddenly neo-impressionistic in your *Kaddish*?"

My mouth was left open. I said, are you 13, 14 or 18. She said "No, I'm 19; I am a music major at Radcliff." And I realized suddenly we are standing in front of a new generation. They are not dumb or stupid and they will know what we are doing. They know about Schoenberg, Stravinsky, Bela Bartok, Bloch and they will know about us if we are worthy; if we have something to challenge their imagination. What I did not know, what Mills did not at that time tell me was that it was College Night and that all the college kids were there. We must be able to face them. To this girl the "tradition" might have been something nice, something worthwhile. They like "traditions" but she was satisfied that she got also, on that very same evening, a challenge to which she could relate herself critically, positively or negatively, I don't know. But she asked the question and I had to answer it. There were inconsistencies I had drawn from two different sources. One, historically, because the poem of *L'cho Dodi* is a medieval one and the other, the *Kaddish*, because that was so close to my heart. My brother had died and I wanted to set him a monument. There was no feeling about medieval or modernity involved. It just answered the purposes of someone who had suffered a loss. I couldn't explain it to her. But the most important things was that she asked a question and that question has never left my ears because whenever we write music, we must think both where do we stand in relation to our tradition and where do we stand in relation to the generation to come.

Mr. Oscar Julius:

I do not profess to be the masterful composer, nor musicologist although I have composed and arranged many compositions for the traditional synagogue, non-commissioned, but rather a choirmaster who has devoted a life-time to traditional music in its loftiest aspects.

It was my good destiny to be born in this blessed country and raised in strict Jewish traditions and customs with all its color, though not always right. I state these facts for I believe it has a bearing on the very roots of traditional music as I conceive it. In order to discuss, or delve, into this controversial topic of this mornings session, we have to accept, if you will, that the synagogue, and the traditional Jew are inseparable. If we seek an answer to the question of what makes synagogue music traditional, we accordingly have to ask what makes a traditional Jew. There can be one answer. One who follows and adheres religiously to the Jewish traditions of his ancestors. Therefore, we have to infer that traditional synagogue music is those chants, known as nuschaot, which have been sanctioned and hallowed since the days when prayers took the place of sacrificial offerings.

What is “traditional” synagogue music? What, in essence, are the musical elements contained therein which differentiates the “traditional” from the modern or contemporary? I would venture to say that “traditional” synagogue music, rendered by the cantor or choir should possess that divine quality which will bring the traditional worshipper in closer communion with his Maker. Such music, artistically and sincerely rendered in its pure state is not for entertainment purposes but rather a means, if not predominantly so, to elevate from the material world to the eternal. The ingredients that make traditional synagogue music particularly for chorus: the melodic line should be first and foremost before any harmonic treatment; melody should be in the realm of nusach and not over-harmonized. It’s a fact that the ear of the average, intelligent listener is eager to follow the melodic line of the composition, and if the melody is merely a series of sounds which is expressionless, incoherent it leaves the listener or worshipper in a haze or in a spiritual indigestion.

I should like to ask Cantor Brockman to sing for us the theme, composed by Dr. A. W. Binder, of Haskivenu which will better explain my point of view. This motif which you have just heard, simple, sincere and within traditional mode. It is further enhanced by its non-technical harmonization. This theme, I believe, is traditional music mainly because of its traditional **Hashkivenu nusach**.

May I present another illustration of what I term traditional synagogue music, unadulterated, a fragment of A to **Nosen** Yod from the **Neilah** service by Novakowsky. Listening to this traditional gem in its entirety. One actually breathes in the penitent aroma of the **Neilah**, again because of its **nusach** content. This as all synagogue music is and should be as fresh and acceptable now as it was in the early part of the century.

I am often upset why the Jewish composers of today, writing for the synagogue, have disassociated themselves from traditional synagogue music. What makes them look down upon the traditional with musical contempt? Is it a complex perhaps? Why the rebellion of contemporary composers, with the exception of a few, against “traditional” music? My assignment this morning is not to praise nor under-estimate the merits of modern music but in adherence to our specific subject and in defense of traditional music of our liturgy to which I have devoted more than 40 years of my life, I would like to make my comments and analogy of contemporary synagogue music.

Music as all other arts is the expression of the times and era in which we live. In recent years of turbulence up to the present day of world chaos, progress has been the keynote of

technology, sciences and arts, music being no exception. Apparently the impact of such progress did not escape the Jewish composer, motivating him to write new and progressive music for the synagogue. As a result new musical thoughts and treatments have to be evolved. The question arises did they accomplish their purpose? Musically, yes. Liturgically, no. The traditional Jew who comes to pray cannot be satisfied in a sense with the best of modern music unless he feels and hears the mode or nusach of a specific service. That music must not necessarily have been performed on a Friday evening, Sabbath or festival, any week-day concert would be just as good. The Jewish traditional worshipper of the synagogue or temple, upon hearing a specific nusach chanted will invariably recognize the Friday evening, Sabbath or festival, thereby identifying himself with the occasion. If this is the case, why deprive him of that consciousness?

My remarks refer to the choral compositions no less than to the cantorial recitatives. In line with the above, I should like to illustrate the following: (Sings: Mi Chamocha). In this simple and unpretentious response, I am sure you have sensed, as well as I did, the aroma and flavor of the Shalosh **Regalim** and only because of its frame of that nusach. You will also note the admixture of the minor and phrygian modes which gives it an additional charm, yet in line with its basic nusach. This, my friends, is my definition of “traditional” synagogue music. I am not that naive to imply that traditional synagogue music be sugary and over-sentimental with its harmonic structure confined to the dominant and subdominant, with its lack of continuity and form or any dissonance—the only musical diet upon which our forefathers thrived in the ghetto. Some of us can still remember the days when the hazzan or the **dirigent** would have the second or third voice follow a terza and the bass puffing along in root position, in trombone fashion. For that matter, the cantor himself, in his recitative would swoon into ecstasies with the preceding oi, **oi vey**, or with an extra interjection of ribono **shel olam**. He would often brag about the juggling of the text thereby proving his ability with **peirush hamilos**. To rather prove his hazzanic wisdom, he would resort or stoop to a level of interpreting the **peirush hamilos** with actual physical demonstration, such as for the text, **einayim lahem v'lo yiru; oznayim lahem v'lo yishmou** he would actually demonstrate it, and so forth down the line. Can you for a moment stretch your imagination, what would happen, when that cantor would on Yom Kippur chant the 12th Al Chet (you can look it up). This is no legend my friends, but rather a sad phenomena of avoda **zora** which contaminated the altar of the cantor not too many decades ago. Moreover, when the cantor wished to present himself in a classic vein, he would select for the U'vnucho yomar, the aria from “Pearlfisher” or “Rachelle” from La Juive, or even adapt a tune of the Volga Boatmen to the words and text of **shovas vayinofash**. I heard it myself!

As for choir compositions, anything from a waltz to a polka mazurka would do at any service. Thank the Lord that such abominable banalities and sacrilegious presentation of “traditional” music have petered out although some remnants of it are still left here and there. Such decadence in music was nauseating if not shocking to the intelligent worshipper who came for spiritual elevation to the synagogue, and not to, **I'havdil**, a burlesque or circus.

Of course, our musical tastes and standards have been raised. But why run to extremes? True, we have removed the shackles of the **klein shtetle**, or ghetto music, but why burden ourselves with the so-called renaissance of the synagogue music, which even the worshipper with aesthetic taste cannot grasp, especially, when he somehow feels that the inherent traditional motif, the **nusach**, has been stripped. Why not strike the happy medium in a path of non-extremes. The music of the modern age at its best has little or no bearing to the specific Sabbath or holiday, time or season. Liturgically, its purpose can be achieved if the composer

employes strictly and unequivocally these traditional nuschaot, so rich and plentiful, indelible and hallowed since the centuries ago when the Jews began to pray after the destruction of the Second Temple. We haven't even begun to exploit the masterpieces of a Weintraub, Naumbourg Navokowsky, Alman and scores of others of such calibre. They have left a wealth of excellent material whose resources have not been fully tapped.

Let us for a moment examine another motif of genuine, traditional synagogue music by Novakowsky wherein he treats the same theme with 2 distinctly different harmonic backgrounds which I think is a very genial treatment. Mogen Avot. There is nothing exceptional about this-just ordinary and very pleasant. Now he takes the same theme and further text and he give it a different dressing. Synagogue music of such nature is precisely my answer as to what makes synagogue music "traditional." Liturgical music that is meaningful, simple and unpretentious. I would even venture to say that compositions of the old orthodox school, such as Shestapol, Blumenthal, Nisi Belzer, Zaidel Rovner and many of the others of that era could very well be renovated and rearranged by composers of today to give it a new look or rather a new sound-a synthesis of the old and new, to be ever mindful, however, to preserve the traditional nusach, its very core. The *mezuzah* on our door posts can be as ornate and as expensive as one wishes, yet if it does not contain the necessary *parsh* of the *Shema*, it is considered possul-disqualified for use and for the religious purpose intended. If our modern composer, even for sheer experimentation, in a mood of unsophistication would mobilize his musical ingenuity to refine the liturgic music of the East-European cantor at the end of the 19th and beginning of the 20th century to recreate from the crude to the sublime then such a contribution to synagogue music today would perhaps be more welcome and acceptable than many Friday night services.

Not to exceed my allotted time, I should like to conclude with a brief thought. We all know that Judaism has verily made an upsurge towards traditionalism, particularly since the birth of Israel. It is no secret that testimonial synagogue music has found its way to many a Reform Temple and warmly accepted. I personally know of two such Temples. More and more traditional procedures are being followed. The congregants, who perhaps for the first time have heard such music, were somehow awakened from dormancy to a Jewish spiritual vibrancy. Consequently, if Jewish life is now returning to its traditions, isn't Jewish synagogue music an indispensable spiritual segment of Jewish life? Finally, I firmly believe that if our musical liturgy, in its "traditional" sense of the word be designed with a progressive and technical know-how as a means of enhancing the traditional modes and character, such music is here to stay as long as traditional Judaism will exist.

HERMAN BERLINSKI was born in Leipzig, Germany in 1910. His parents were of Polish-Jewish origin. He entered the Leipzig Conservatory in 1927, studying piano with Professor Otto Weinreich, harmony with Siegfried Karg-Elert, and counterpoint with Guenther Raphael. He graduated in 1932 and left Leipzig in the following year. After a European concert tour he went on to Paris to study with Nadia Boulanger and with Jules le Febre. He came to the United States in 1941. In 1960 he received his Ph.D. in Sacred Music, one of the first granted by the Cantors Institute of the Jewish Theological Seminary of America. He has achieved fame as a composer, organist and conductor and is currently the Organist and Music Director in Washington, D.C.'s leading Reform congregation. He has composed extensively for the synagogue and even his secular works are of distinct Jewish origin.

JOSEPH FREUDENTHAL, born March 1, 1903, composed a number of works, chiefly on religious texts, but he is especially well known as a publisher of Jewish music (Transcontinental Music Corporation). He made a fine reputation for himself as an organizer of performances of Jewish music, and for his activities in the "Jewish Music Forum". His death some years ago has been a great loss to the field of Jewish music.

ERWIN JOSPE was born in Breslau, Germany in 1907. He is known as a piano virtuoso of international reputation. He is also a composer, lecturer and conductor. From 1946-1964, he served as Music Director of Anshe Emet Synagogue in Chicago. Among his best known compositions is the incidental music to "The Golem". In 1964, he was appointed Dean of the School of Fine Arts of the University of Judaism and also Associate Professor of Music in Los Angeles. He also serves as the Music Director of the Hillel Summer Institute. Mr. Jospe is at present, also Music Director of Temple Sinai in Los Angeles, California.

OSCAR JULIUS, one of the leading conductors of synagogue choirs in America for almost a half century, was born in New York City and received his Jewish education at the Rabbi Jacob Joseph School from which he graduated in 1917. As is the case with all the men who eventually rise to prominence in Jewish music, Julius was a child prodigy. He had a fine alto voice and sang with most of the great cantors of the post World War I era.

He received his formal musical education at McGill University in Montreal. He began his long and successful career as a conductor of synagogue choirs in 1920. He is probably the best known exponent of traditional choral music in America today. During the course of his long career he composed a great number of choral pieces with hazzanic solo especially suited to the great voices whom he accompanied.

He currently directs the choir of Temple Beth El in Brooklyn.

THE WONDER OF THE PSALMS

Maurice Samuel

I did not choose the subject for this evening. I wanted something lighter and easier, because to discuss the Book of Psalms is a soul-wrenching exercise. To discuss the Bible at large in a brief form and to try to get to the essence of it is a tempestuous enterprise. For the Bible is not a goody, goody book. It is not something that you pick up to find something pleasant, gentle, enlightening, edifying. It is something you go to in order to live through the experiences of the ages. And in these experiences you will find every aspect of human behavior and utterance. You will find there an enormous diversity of human expression in act and in word-humility, despair, exaltation, cruelty, ecstasy, egotism, self-righteousness, smugness, confession of sin, the feeling of worthlessness and then great bursts of longing for perfection, and great melodies of praise, all of it in a tremendous tangle.

They say en mukdam v'en **me'uchar** &-Torah-there is neither the earlier nor the latter, there is no chronology in the Torah. This isn't strictly true. But it is true in this sense, that everything is thrown in. There isn't an aspect of human anguish, of human joy, of bliss, contempt, rage self denigration that you don't find there. And only a people which has experienced the utmost vicissitudes of existence, the utmost triumph and the utmost debasement and has suffered all the extremes of outer, and often, inner insecurity could have given birth to this book or this collection of books.

If you look among the books of the Torah for one which you would give to an outsider, neither Jew nor Christian, say to a Buddhist, (I won't even say to Mohammedan who is already acquainted with part of its content) to a Buddhist or to a Shintoist, one which will bring him within the smallest compass; (although the Book of Psalms is, as you well know, the largest book in the *Tanuch*;) that which is most representative, which book would you give him? Would you give him **Bereshit**, the book of the creation and the Patriarchs? It is a very important book. It is the cosmogeny of the Jew; it is the beginning of his faith. Would you give him **Shemot** (Exodus), the book in which for the first time in history, and the only time in history, a people confronts God and God confronts a people and makes a national covenant with the people?

You review the most striking books and ultimately you discover that the one book within which best, though of course never completely, the whole of this human turmoil is represented is the book of Psalms, which we call the Sefer *Tillim* or **Tehillim** -the Book of Praises.

It is a very strange name to me because it isn't merely a book of praises at all. There is much praise in it. It ends on a note of exultant praise and of the vision of the world and of the marvel of existence. But if you take it as a whole you find in it the abreaction as they say technically, or in simple language the working off, of many sentiments which are by no means admirable. It has passages of which we want to say, "better not look there; avert the gaze." But you dare not do that because it takes away from the universality,

the harrowing up of the soul which makes this book represent the most representative in the Bible.

There is very good reason for the tradition which assigns all or most of the Psalms to David. That was the very early tradition. Later, already among the Amoraim, in the Talmud itself and in the commentaries there were diverse views. Only 50 or 60 of the Psalms were written by David and since then there is the opinion that very few actually came down from his time. But that is almost technical because there is a tremendous congruence between the Book of Psalms-and I would rather call it that than Sefer Tehilim because Psalms from psalmos, which means singing, *zemirot*, the book of songs-and the stormy personality and life of King David.

There was everything in his life. He was born in simplicity, and rose to the highest levels of human status. To have been a killer and to have rejoiced in killing, to have known the utmost adversity, a hunted man, hunted by the king that he half loved and half hated; to have been scorned by the princess who once wooed him, his wife Michal, who spoke to him contemptuously when he had danced before the Ark - to have known all of these emotions and on top of them to have been a passionate singer before God. This was his lot. This multiple and universal personality, has not a second in the Bible, because even the monumental Moses lacks the coloring and the nuances of this fascinating figure. This is the man who best reflects the contents of the Psalms. And you could attribute any of the Psalms to him except of course, where technically speaking, they obviously allude to later events, to exile and to return and passages which are paralleled in the prophets.

How is it that the Book of Psalms has become the favorite book of all believers? There are times when, in my opinion, it is not read in the spirit which I have just described. I remember, for instance, as many of you do, out of our Jewish-Yiddish world, the phrase, "*tillim zogen*". It's a sad phrase. We said it at funerals; when somebody was sick. There was very little exaltation about "*tillim zogen*." We associate it with the ghetto, with mournfulness, with grey coloring, with our extrusion from the world, the one recourse that we had from our persecution, our psalms, which had been our stand-by through all the ages. We didn't think of it as great dramatic stuff. We didn't think of it in terms of revenges and pursuits and cries of bliss before the wonder of the universe. We thought of it as the book of consolation. We made it that and in so doing we impoverished it. We distorted it. We took away from its catholicity, from its universality, those aspects which the restrictions of our life led us to neglect. Those aspects are essential to the book.

The golus has pulled a curtain over aspects of the psalms which we could not indulge. In the ghetto we did not give vent to hatreds. We didn't even verbalize them. We felt resentments, yes. But the fierce cry of a genuine bloody hatred we couldn't afford. The Psalms are full of resentment of a man's enemies and of the people's enemies. Ma *rabu tzarai, rabim kamin alai v'lo ira mai-rivevotam*. "Thousands and tens of thousands rise against me! Over and over again the psalmist speaks of his triumph over his enemies. All my enemies shall be shamed and terrified. I have pursued my enemies and I have overthrown them. I have smitten them so that they cannot rise. They have fallen under my feet". He is horrified by the thought that is something evil happens to him, the enemy will be happy. It's as though you invert the saying, the sufferings of many are half a consolation. *Tzoros rubim hatzi nehoma*. And if the enemy doesn't know, then half of my suffering is taken away. The cry, *pen yomar oyri yeholt'v tzarav yagilu*, lest the enemy say I have prevailed upon him, lest my adversaries rejoice. Anything but that! Now this is a strange

thing, the privilege of a man who can actually struggle. A man who is in a position in which he cannot struggle but he must suffer and bite his lips and clench his teeth, dare not use that kind of inner language because it would break out, and to fight as we were during the golus would have meant suicide.

Now all these words that I am going to quote to you are very familiar to you. Certainly to you-you have been singing them for all of your grown-up lives. Therefore, I only repeat them in order to bring into focus a picture of the Book of Psalms which is seldom in our minds and certainly is seldom presented outside. Look at the feeling of resentment, of warrior rage, when he begs God, to set a wicked man over his enemy: “let an adversary stand at his right. When he is judged let him go forth condemned. Let his days be few, let his wife be a widow, let his children be vagabonds and beg.” This is not a golus feeling. I don’t remember Jews talking about goyim like that. There was resentment; there was sometimes contempt but there wasn’t hatred. I remember when my mother used to speak of Chmelnitski. It was life a far off horrible thing which she had forgotten. You know that we have made for our children Purim not a time of hatred but of derision. We laugh at Haman. We have forgotten that aspect of him which has only recently been revived. Or remember the Psalm all of us know in which we read to the end with something of a shudder, Al Naharot Bavel-by the waters of Babylon there we sat down and we wept when we remembered Zion. Upon the willows in the midst of it we hanged up our harps. They that led us captive asked of us words of song. And our tormentors asked for mirth: “Sing us one of the songs of Zion”.

You ought to know what is imbedded in these words, to say to the Jew, “Sing us one of your Jew songs; sing us one of your silly old songs now that you are here”. “Jew, dance for us!” And then you understand why he cries out, “How shall we sing the Lord’s song in a foreign land? If I forget thee, O Jerusalem.” Let that passage pass but there come these terrible words, “Remember, O God, against the children of Edom, The day of Jerusalem; Who said: ‘Raze it, raze it, Even to the foundations thereof.’ O daughter of Babylon, thou are to be destroyed; Happy shall he be, that repayeth thee As thou has served us. Happy shall he be, that taketh and dasheth thy little ones Against the rock.”

Those are dreadful words. We mustn’t erase them from the Psalter. We mustn’t become squeamish and forget what happened. We must know what was felt. We must know what a people suffered and we must transcend it. Not as some would do by cutting out from the Haggadah the *Shefoch hamatcha al hagoyim* Not by cutting it out but by leaving it there with the explanation.

I want to make a digression here.

You know of course there is one Haggadah from which the passage has been elided, “Pour forth thy wrath upon the heathen which know thee not for they have destroyed Jacob, etc.” The reason for that passage in the Haggadah is a very interesting one.

You remember that at the Seder immediately after you open the door you say to Elijah the Prophet, *Baruch Habah, rebbe*. The reason that passage is there is because in the

Middle Ages they used to accuse the Jew (and in modern ages, too) of using Christian blood for the matzos. So the Jews used to open the door and invited the Christians in. Come and see, search. When they opened the door this was the greeting they gave them. ***Shqfoch hamatcha at hagoyim.*** Let them be destroyed or wiped from the earth. This is a fascinating reaction. The passage should be kept and explained. To take it out because we will be misunderstood is a folly. There is no way of not being misunderstood. Certainly, the best way to be misunderstood is to hide something.

But even when the Psalmist asks for a blessing, he doesn't forget his enemies. This can happen only to a people which has had to fight continuously for its existence. Even from the time when they came up out of Egypt until the time of the first Expulsion, the first Destruction, there was hardly a peaceful generation. All that time they were beset by enemies and naturally this feeling, transmitted from generation to generation, also found its expression in the particular experience of the one man who knew most enmity in his life and that was David. Here is his Psalm 59:

“Deliver me from mine enemies, O my God;
Deliver me from the workers of iniquity,
And save me from the sin of blood
For they lie in wait for my soul
The impudent gather themselves together against me;
Not for my transgression, nor for my sin, O Lord.
Without my fault, they run and prepare themselves;
Awake to help me, and behold.
Therefore, O God of hosts, God of Israel,
Arouse Yourself to punish all the nations;
Show no mercy to any iniquitous traitors.
They return at evening, they howl like a dog.
And go around about the city.
They belch out with their mouth;
Swords are in their lips;
For who doth hear?

I want you to notice that passage. “Without my fault, they run and prepare themselves.” “Not for my transgression.” Now he knows better than that and he admits it in many places, but this is the fineness of the psychology of the Psalms. There are moments when you feel, I am an innocent person: what does the world want of me? But none of us is innocent. And the truth is that if punishment comes to us and we don't deserve it for a particular act, then we deserve it for something else which we got away with. This is a universal human experience, and time and again the Psalmist seems to feel it. He keeps on in this ambivalent attitude, the sense of guilt, the sense of innocence: and there are times when he feels that he does wrong to hate the enemy. . . says, “If I have done this, if there be iniquity in my hands, if I have requited him that did evil to me, if I have despoiled my adversary into emptiness, then let the enemy pursue my soul and overtake it. Let him tread my life down to the earth. Yes, let him lay my glory in the dust.” Strange words! You would say different people are speaking. No. It is as if the same person were speaking, and all of these vicissitudes of emotion, all of these variations, this kaleidoscope of love and hate, self-abasement and egotism and smugness, all issue from the same person.

There come times, as I have said, when the Psalmist feels quite devoid of guilt. We

say in Yiddish, Gott die neshoma shuldig. Or in English, butter wouldn't melt in his mouth. "Judge me, O Lord", he cries. "I have walked in my integrity and have trusted in the Lord without wavering; Examine me and try me. Test my vitals and my heart. Your mercy is before my eyes and I have walked in your truth. I have not sat with men of falsehood, neither will I go with deceivers. I hate the gathering of evil doers. I will not sit with the wicked. I will wash my hands in innocence".

But this is nonsense. No man has the right to speak like that. There isn't anybody saintly enough to be able to address God in that fashion.

How much the less then can a person at a table sing the words you are so familiar with. "*Naar hayiti gam zakanti v'lo raiti tzadik neezav, v'zaaro m'vakesh lahem.*" "I was a youth and I have grown old and I have never seen a just man abandoned or his children begging bread." How can one say this in the days after Hitler? You know, of course, that when a stranger is at your table, some traveler you have invited or some poor man, this passage is said in a low voice; which, as it happens, only emphasizes it. How self-righteous a man must feel when, after having filled himself, he thanks God and says: "Well, you see I had a good father, and I myself am a good man so I've had a good meal." So I have sometimes felt the passage should be omitted. But no, it should remain there, and we should remember there are times when we feel like that. And we should repeat it and know that the words are there for a warning not to feel like that.

These moods of self-satisfaction alternate with moods of personal despair, of the type of Eli, *Eli Zama azavtani* Abandoned by God! God forsaken! God has turned away, has rejected me, cast me off, delivered me to my enemies, made a mockery of me or left me in the void. "You have given us as a sheep to be eaten, scattered us among the nations; You sell Your people at a low price and You make us a scorn and a derision and the shame of my face covers me." "I am counted with those that go down to the pit. I have become a man for whom there is no help, set apart among the dead, like the slain that lie in the grave whom You no longer remember." Death was a terrible thing for the Psalmist. There was no consolation for it. He begged God to remember, if I die who is going to praise You? Lo *hametim yehalleluyah*. There is no psalm singing in the grave. I am weary with groaning. Every night I make my bed swim with tears. For in death there is no remembrance of You. In the nether world who will give thanks to You? But the Psalmist also falls to that lowest estate of man when even praise of God seems pointless. How can one pray in the face of the vastness of the universe and the nothingness, the ephes of the human being: "A thousand years in Your sight are but as yesterday when it is past and as a watch in the night. You carry them away as with a flood. They are as asleep. In the morning they are as grass which grows up. In the morning it flourishes and grows and in the evening it is cut down and withers. We are consumed in Your anger. We bring our years to an end as a tale that is told." What can prayer do in such a situation? If we lived a thousand years, it is only as yesterday when it is past. How, from this insignificance, can one rise to a sense of human dignity? There is no answer. You simply rise. Because in the very next psalm as though it were placed in juxtaposition to this one, he contradicts what he says in the 90th. And there occurs such a surrender and such a yearning and complete hopefulness that you say to yourself that no man can entertain both feelings. But it can be done. This is the wonder of the Book of Psalms. In one place he says: "You have made my days as handbreadths; my age as nothing before You. Surely every man at his best estate is altogether nothingness." Man walks about like a mere simulacrum. Then he turns and says "*Yoshev b'seter elyon b'zel Shadai yitlonan.*" He who abides in the shadow of the Almighty, he who abides in the secret place of the Almighty will be at rest in His shadow. I will say to God He is my refuge and my

fortress". Then come those marvelous metaphors: "Thou shalt not be afraid of the terror of the night nor of the arrow that flieth by day, nor of the destruction that wasteth at noon . . . Because He has given His angels charge over thee to guard thee in all thy ways. Al kapayim **yisaunha pen tigof baeven raglekha**. They will carry you on their hands lest you dash your foot against a stone." You are like a child and underneath are the everlasting arms.

Can both of these abide in one man? They do. Just as there can abide in one man the self-righteousness that I have spoken of and then the feeling of a sinfulness from which there is almost no redemption. They attribute the most contrite of all psalms to a specific occasion in David's life, when he committed the frightful sin of setting Uriah the Hittite in the forefront of the battle because he had made his wife pregnant. And then he married Bathsheba, and the child dies, and he prays: "Be gracious unto me O God according to your mercy. According to the multitude of your compassions, blot out my transgressions. Wash me thoroughly from my iniquity and cleanse me from my sin for I know my transgressions and my sin is ever before me. I was brought forth in iniquity and in sin my mother conceived me. You desire truth in the inmost parts.' Make me therefore to know wisdom in my inmost heart. Purge me with hyssop and I shall be clean. Wash me and I shall be whiter than snow. Make me to hear joy and gladness, so that the bones which you have crushed may rejoice."

This, a man knows too. And the full man knows all of these things. The full man knows the completeness of his wickedness and knows also there are longings in him by which he can cancel it. If I were to look for a modern equivalent of a psalmist, I would look for him, strangely, perhaps you may think, in Bialik, who was able to rebel against God in "**Maitai Midbar**" and was able to surrender to Him in all humility in "**Lazar Mendel Hamelamed**"- Bialik, who was able to speak with utter hopelessness and cynicism of Jewishness and of God and at the same time write the "**Megillat Ha-eish**." He was a proud Jew, and yet could write "A **Freilachs**"

Nisht kein broit un nisht kein challah,
Nisht kein fleysch un nisht kein fish-
Vos zhe zitzt ihr? Freylech, brider,
Chapt a tanz arum dem tish. . .

Yoh, es rint fun bord un peyes,
Yoh, me vargd sich ash far glik,
Tantzt-she brider, hopei! Shtarker,-
Un dos eigene tsurik . . .

Nisht eyn tropfen tzu derkviken,
Oisgetriknt vi a kval-
Vos zhe shmacht ihr-nemt dem becher,
Gist ihm on mit griner gal.

Oiskesupt, un nisht farkrumt zich,
Nisht kein tzitter in die hent,
Zol a krenk der soineh vissen
Vos in hartzen brot un brent.

Against this he could also write:

Glust sich mir veynen geshmaker fun hartzen,
Zieht mich chmares tzum yam tsu dem shvartzen.
Tiefer tzu eich, meine elende brider:
'Ch-veys, oich a trer fun meyn eygenner mamen
Boirt dem t'hom dort fun eyere yamen
Un benkt efsher shtillerheyt noch meyne lieder.

Un far a zeycher fun haintige chmaress
Vet unz farbleiben a nayer al-naharos
Vos er vet himmel un erd iberkehren.
Glicklich is der, un gebensch zol er veren
Vos vet fareyvigen ayere treren,
Heylige, tzvei toisend yohrige treren.

He was able, Bialik, to express utter abandon, scorn of life and of God such as you find in "A **Freilachs**," then come back with this yearning cry for the immortalization of our sufferings.

I have often reflected on a couple of phrases that are very familiar and have tried to relate them to new circumstances. "Al **tashliheni l'et zikna, kichlot kochi al taazvaini**. Cast me not off in my old age and at the time of my spent forces do not abandon me." We've always associated that, or mostly associated it, with poverty and old age and Jews usually connect this phrase with one of the most pathetic in Jewish life-onkumen tzu **kinder**. Not that Jewish children are less heedful of their parents, on the contrary. The care of the parents is one of the great problems of Jewish life, but still the feeling of being dependent, **nisht onkumen tsu kinder!** But what happens at a time when there is no such problem really, when there is Medicare and there will be a Welfare State on more generous terms than today. I don't think that was the meaning of the words, **L'et ziknu**, and **kichlot kochi** refer to something else. Let there not be a time when I am unable to read the Psalms with the full feeling and the rush of blood which they are supposed to bring. Don't abandon me so that I become merely a vegetating thing.

But then there is that part of the Book of Psalms which is indeed devoted to **Tehilla**, to praise! It is there that one sublimates the self. And yet even in these psalms of praise and of ecstasy the enemy is remembered again, and the sufferings, and sins of the people.

There is a realism in the Psalmist which prevents him from sentimentalizing the past, something which happens very often in the **Tanach**. When the prophet says **Zaharti lach hesed neurayich ahavat klulotayich. Lechtech achrai bamidbar b'erezt lo rerun** - "I remember thee the kindness of thy youth, the love of thine espousals when thou wentest after me in the desert, the land that was not sown." - He is sentimentalizing, because the people were rebellious in the desert and they went after God recalcitrantly, so much so that they were not permitted to enter the promised land. In the Psalms all of this is thrown together-the good and the bad until the closing paean, the finale of triumphant chords - a mystical ecstasy for which there isn't a parallel anywhere in literature. Then he forgets himself, the people, suffering, the ego which is always creeping in and turning things upside down and make a mockery of sanctity. He cries out: "Praise Him sun and moon, Praise Him all you stars of light, Praise Him heaven of heavens, let them praise the name of God. Praise God from the earth, sea monsters and all deeps, fire and hail, snow and vapors, stormy wind fulfilling His word, mountains and all hills fruitful, trees and all cedars, beasts and all cattle, creeping things and winged fowl, kings of the earth and all peoples, princes and all judges of the earth, both young men and maidens, old men

and children. Let them praise the name of the Lord.” A tremendous diapason. The whole world rings with it. How can one account humanly for this marvelous range of expression? And should one belittle the highest of these ecstasies by ignoring the depths from which it rose. Would you not take away from the tension of the highest heights if you forgot the lowest depths of misery and ill behaviour even meanness and cruelty from which they emerged.

This is the wonder of the Psalms, that all of this goes together and belongs in one world and this world is the cosmos in miniature which we have given to the world at large.

MAURICE SAMUELS, writer, was born in Rumania in 1895. He was educated in England, came to the United States in 1914 where he served a term in the United States Army during World War I. He later acted as interpreter with the Reparations Commission in Berlin and Vienna. After ten years in Palestine (1929-1939) he returned to the United States. During the three decades between the Balfour Declaration and the establishment of the Jewish State, Samuels devoted his major thinking, writing, and speaking to Zionism. He is the author of a number of books among them “The World of Sholom Aleichem”, “Level Sunlight” and “Harvest in the Desert”. He has also translated numerous Yiddish books by Sholem Asch, I. J. Singer, Sholom Aleichem and Y. L. Peretz.

“Epitaph for Jewish Music?”

Hazzan Samuel Rosenbaum

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

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

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

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

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

Let me document the problem.

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

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

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

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

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

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

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

have we given to the future?

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

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

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

What of tomorrow?

I have sombre thoughts about tomorrow!

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

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

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

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

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

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

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

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

. Most congregations allot twenty minutes for Musaf. Many have made it a practice for

the Bar Mitzvah to chant either Shaharit or Musaf or both.

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

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

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

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

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

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

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

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

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

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

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

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

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

There is more but it is not necessary to continue.

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

Each of us can evaluate these symptoms for himself. Some may find that these facts

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

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

Can we help?

Will we help?

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

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

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

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

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

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

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

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

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

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

This kind of pride can help us to face and to overcome three great challenges which must

be met; three tests which Jewish music must pass before it can be considered to be out of danger. These are continuity, vitality and creativity.

The first of these is continuity.

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

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

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

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

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

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

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

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

While we are on the subject of teaching Jewish music I should like to make one further comment. Many will probably feel that it is the least practical of the many impractical suggestions I am making. But this suggestion has one saving grace: it is critical of the rabbis and so I am sure you will listen.

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

All other considerations aside, the basic reason for his naive taste is that he just does not know any better. Those who should have taught him better when he was just a student in his own Talmud Torah failed him. By the time he gets to the Seminary his sensitivity and his

taste are already established. If he has been raised in a synagogue where good music was the norm, he will demand that of his hazzan. If the reverse is true, he will demand cheap or poor music, without realizing that he is acting to lower standards rather than to raise them. It would seem to me that if we are to begin to make serious efforts to teach music to our young, we must also begin to make provision for a comprehensive music curriculum for rabbinic students at the Seminary.

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

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

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

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

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

THE NEXT TEST IS THAT OF VITALITY.

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

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

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

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

Some musical works are just not feasible for a commercial publisher to undertake. This does not excuse us from the responsibility to see that they are published. Our Reform colleagues

all are to be congratulated for their early efforts in restoring and making available our-of-print masterpieces. The Jewish community will also be in our debt for the outlay of time, effort and energy which we are expending on the works of Solomon deRossi.

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

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

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

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

Ahead lies great promise and great danger.

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

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

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

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

"... nothing but the best is good enough. If one comes to me saying that one man's 'St. Matthew Passion' may be another's 'Old Rugged Cross' then I may only reply that that is unfortunately his loss, for there can be little doubt about which music serves God the more nobly or ascribes to Him the greater glory. There are, after all standards in the construction of music as there are standards in the building of apartment houses or dams. God is not served by enshrining the mediocre. It is good to have five thousand young people chanting a Billy Graham hymn 'Softly and Tenderly Jesus is Calling' in Madison Square Garden, but if they could have heard the *Dona Nobis Pacem* – the prayer for inner and outer peace – of Beethoven's *Missa Solemnis*, they would have had a religious experience of vastly greater vigor

and enrichment.”

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

THE FINAL CRITERION IS CREATIVITY.

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

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

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

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

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

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

I wonder whether commissioning Stravinsky to write a service would provide, in the long run, a lasting contribution to Jewish music. Yes, we need great composers but only if these great composers know the field, or only if they are willing to become thoroughly acquainted with it. What I am speaking of is not only knowledge of traditional nusach. I am more concerned that the composer be in tune with Jewish Ideals, be in command of the liturgy and that he shall be proud to be engaged in such a sacred project.

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

The task for us is not one which we can accomplish by ourselves. We will need to mobilize the entire broad American Jewish community. As our own pride in what we are grows, as we become more and more committed to the future as well as to the present, this pride will be-

come contagious. It will produce the funds, the good will, the energy which will be needed to save Jewish music. It will create the atmosphere in which, at last, Jewish music will be properly taught, properly performed, properly preserved and properly loved.

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

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

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

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

Those who will be content merely to stand and look on may find themselves mourners at the deathbed of Jewish music.

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

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

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

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

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

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

The keeper of the gate answers: "No one but you could enter here, since this gate was

reserved for you alone. Now I shall go and close it!

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

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

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

SAMUEL ROSENBAUM, is a hazzan who is also well known as an author and composer. He graduated from New York University in 1940, after which he studied for the cantorate with the well known teacher of hazzanim, the late Jacob Beimel. Hazzan Rosenbaum has served as cantor of Temple Beth El in Rochester, New York since 1946. Mills Music Inc. has published a number of his musical works among which are "Festival and Sabbath Songs for the Young Singer", "Sing a Song of Israel", a Bat Mitzvah service, and a collaborative work with the late Abraham Ellstein "The Redemption". He also collaborated with Sholom Secunda in a well known Peretz work entitled "If Not Higher" and an original work "Yizkor". He is the author of a recently published book "To Live as a Jew", Hazzan Rosenbaum is a past president and now the Executive Vice President of the Cantors Assembly.