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JOURNAL OF SYNAGOGUE MUSIC, *Volume VII, Number 1*  
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## A UNIQUE CHAPTER IN THE HISTORY OF THE AMERICAN CANTORATE

MAX WOHLBERG

I hope that in the not too distant future an exhaustive history of hazzanut will be compiled. In the meantime the significant role of the American cantor awaits its chronicler.

What follows here is an attempt to recall and to describe events relating to the early efforts of a few cantors who wished to refashion the character of the cantorate in America and to divert its course into new channels.

Notwithstanding the small number of pioneers, the result was a vibrant, though short-lived, organization with which both David Putterman and I (later, also Saul Meisels) had become associated.

Since I had served as its recording secretary I have preserved the minutes of its sessions. David Putterman had been asked to organize for our study sessions and I am indebted to him for copies of his correspondence with a number of well-known educators. David and I had been serving neighboring congregations. His was in Washington Heights, mine in Inwood.

In lieu of a preface, it seems proper to state that during the thirties the preponderant number of cantors in New York and its environs were members of the Farband. Unfortunately, the Farband saw fit to open its ranks to even such as were but remotely related to *hazzanut*, so long as they were willing to pay dues. As a result our colleagues included *shamoshim*, *shochtim*, *melamdin*, *mashgichim*, *mohelim*, kosher-delicatessen clerks and whoever functioned or aspired to function as a hazzan for as few as three days a year.

Jacob Rapaport, an eminently able man, presided over the destinies of the Farband. He ruled with an iron fist and in a dictatorial manner. Some of us pointed out the needs for cultural and musical activities. Our suggestions, however, were, as a rule, met with condescending derision. "After all," we were repeatedly reminded, "all one needs is the ability to '*derlang*' (deliver) ". But slowly the circle of the dissatisfied grew and thus was laid the foundation for the cantors cultural organization.

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**Dr. Max Wohlberg is Professor of Nusah at the Cantors Institute of the Jewish Theological Seminary, and a frequent contributor of articles on Jewish music.**

Note should also be taken of several other factors: The nation was suffering from the effects of a severe economic depression. The "Chazanim Farband," through the "Gewerkshafte" (Hebrew Trades Union) joined the American Federation of Labor. Finally, the need for a school for the training of cantors acquired an ever greater number of proponents.

The final meeting of the Farband before joining the American Federation of Labor was indeed a stormy standing-room only affair. Only two spoke against joining the union: Glantz and this writer. When the votes (taken by secret ballot) were counted there was only one vote "against". Glantz abstained.

Incidentally, the future historian of the cantorate in America should try to obtain minutes of the Farband. When I became its recording secretary I found no recorded minutes. My first act was to purchase two large, cloth-bound volumes in which I recorded, in Yiddish, the proceedings of the general as well as board meetings. Years later, my successor, N. Saravaisky, continued to record faithfully all that transpired at these sessions.

The fact of the matter was that progressively the cantors ceased to look to the Farband for the solutions to their problems. Thus, I was not surprised to receive the following frantic letter, dated October 28, 1938:

"Dear Colleague :

We have just received information that the Jewish Council has engaged a prominent rabbi to place all refugee cantors in America. Therefore, we are calling this conference to find ways and means to solve our problems as we are all in danger of losing our positions.

Are you interested in protecting the cantorate? You know that in the last few years our position has deteriorated more and more.

The Conference will be held on Monday, October 31, 8 p.m. at the Community House, 270 West 89th Street, New York City.

It is very urgent that you attend to protect yourself and the Cantor profession.

The Committee :

P. Jassinowsky, E. J. Kritchmar, A. Katchko, A. Friedman, D. Roitman, J. Schwartz."

I have no recollection of the results of this conference. No doubt, during discussion in a calmer atmosphere, the threats disappeared and the positions were saved. I do, however, recall a number of telephone calls and a few informal, social get-togethers. Turning to my notebook I read :

A meeting of the Board of Directors of the Chazanim Ministers Alliance-K'neset Hachazanim D'New York took place on December 7, 1938 at 12 noon, at Temple Anshei Chesed, West 100th Street in New York City.

Glantz presided and the following were present : Kwartin, Roitman, Friedman, Schwartz, Goldenberg, Hershman, Ringel, Katchko, B. Kwartin, Brodsky, Kritchmar and Wohlberg.

The first item on the agenda was the election of officers. The following were elected, all unanimously :

Glantz, Hershman and Katchko as members of a Presidium.

Schwartz -Treasurer

Friedman — Financial Secretary

Wohlberg — Recording Secretary

Ringel- Corresponding Secretary

Subsequent to a motion made by Wohlberg, seconded by Roitman, an Examination and Acceptance Committee was appointed to pass on and to approve all candidates for membership in our organization. The committee is to consist of: Goldenberg, Glantz, Hershman, Katchko and Schwartz.

Upon motion made by B. Kwartin, seconded by Goldenberg, it was decided that all present members are subject to ratification by the examination committee.

After a lengthy discussion, it was agreed to permit each member to decide for himself whether he wishes to belong to any other cantorial organization or not.

Glantz is requested and agrees to submit a paper outlining a cultural, social and ethical program for general discussion at our next meeting.

The Board, by majority vote, submits for approval the proposition that our dues be eight dollars per annum.

A Culture and Music Committee was appointed to prepare lectures, musicales, debates and discussions, open to the lay public as well as members. The Committee consists of: Goldenberg, Katchko, Glantz, B. Kwartin, Schwartz and Wohlberg.

Our next general meeting will take place on Wednesday, December 14 at Steinway Hall, New York City, when Glantz will read a paper on a subject relating to our profession. Meeting adjourned at 3 :20 p.m.

Max Wohlberg,  
Recording Secretary

General Meeting, December 14, 1938 at Steinway Hall.

Glantz presiding. Minutes of Board of Directors accepted. Motion made by Levitt, seconded by Erstling, to approve election of all officers.

Examination and Acceptance Committee is ratified and augmented by additional of Ephros and B. Kwartin. It is decided that a majority (4) of this committee (of 7) is empowered to accept candidates subject to ratification by the board. Members objecting to any candidate are to voice their objection at a meeting of the board.

Ephros is added to the Cultural Committee.

After a lengthy debate in which the following participated: Schwartz, Erstling, Wohlberg, Friedman, Lange, Weisfield, Kat-chko, Z. Kwartin, Brodsky and Glantz, the body, by majority vote of 2, reaffirms its previous decision not to interfere with any of our members who wish to continue their affiliation with other cantorial organizations.

It is decided, by unanimous vote, that no officer of our organization is to accept office in another such organization, nor is his name to appear on its stationery.

Annual dues of eight dollars ratified.

After a short recess the date for our next meeting is set for December 28, at which time the previously scheduled lecture by Glantz will be delivered.

Meeting adjourned at 5 p.m.

Board of Directors Meeting, December 21, 1938 at Anshei Chesed.

Present : Hershman, Ringel, Glantz, Lange, Friedman, Schwartz, Kwartin, Goldenberg, Roitman, Kritchmar and Wohlberg.

After a comprehensive discussion concerning the future of our organization, Glantz suggests that it be named: American Cantors Cultural Organization. Schwartz proposes : Chazan Ministers Cultural Organization.

By majority vote the Board decides to submit for approval the name of Cantors Minister's Cultural Organization.

Glantz submits a minimum and a maximum program. The first (fraternal, social and cultural) to be adopted at once. The latter to strive for and to pursue in the immediate future.

The first part consists of eight points :

1. Monthly musicales where new compositions of our members be performed, discussed and analyzed.

2. Occasional forums, lectures and discussions on the history of the Cantorate (including biographies) covering both the orthodox and the reform factions of our profession.

3. Improvement of the ethical standards in our profession and the formation of an Arbitration Committee.

4. Refining the forums of publicity employed by our members.

5. Establishing a semi-annual concourse for new liturgical compositions and to sponsor half-yearly chamber concerts for the performance of new compositions.

6. Endeavor to control and extend the musical education of our children in Talmud Torahs and to supervise the *nuschaot* taught them.

7. Social and fraternal help for our colleagues in need.

8. Grant scholarship in advanced musical institutions for talented composers among our members.

The maximum program consists of five parts :

1. Group insurance.

2. A cantors seminary for talented applicants.

3. Erection or purchase of a cantor's old-age home in Eretz Yisrael.

4. Publication of a monthly bulletin.

5. Organization of a society to be known as: "Friends of the Cantorate" — ***Chovevei Chazanim BeAmerika.***

Friedman would abolish the singing of prayers on the radio.

Schwartz would immediately inaugurate the publication of a bulletin and the organization of an ensemble.

Roitman opposes, Katchko favors a cantors' ensemble.

Lange is in favor of sponsoring a radio program.

Schwartz and Friedman are appointed to serve in a Finance Committee under the chairmanship of Z. Kwartin.

It is decided that Hershman is to preside at our next general meeting until the scheduled lecture, when Katchko is to take over the chair.

General Cultural Meeting, December 28, 1938 at Steinway Hall  
Hershman presiding. Minutes accepted.

Schwartz greets Walter Davidson (for many years, president of reform cantors), Kahn (from Liverpool), P. Jassinowsky and all assembled.

Chairman introduces Miss Weiss, cellist and Dr. Yokel, her accompanist, who render a short musical program consisting of works by Mendelssohn, Kodaly and Mozart.

Chairman thanks artists and introduces Glantz who delivers a scholarly and instructive discourse on "The Definition of the Cantorate."

A discussion follows, with Katchko presiding, in which the following participate : Wohlberg, Roitman, Oppenheim, Schwartz, Jassinowsky, Goldenberg, Brodsky, Kwartin, Steinberg, Katchko and Ephros.

The latter proposes an evening devoted to the memory of Idelsohn.

Glantz gives a thorough resumee of all questions and comments.

Kahn, who recently arrived in this country, graciously consents to sing a selection.

Board of Directors Meeting, January 4, 1939 at Anshei Chesed  
Glantz presiding. Minutes accepted.

Wohlberg moves a letter of appreciation be sent to Glantz for his recent lecture. Katchko moves that similar letter be sent to Miss Weiss and Dr. Yokel.

After lengthy discussion it is decided, on motion by Wohlberg, that at every Board meeting we select a chairman and a substitute to serve at the next general meeting.

Wohlberg is appointed to inform the press of all our activities.

It is decided that we acquire permanent headquarters.

It is also decided that at our next general meeting (January 11) Schwartz is to preside with Wohlberg as substitute.

Meeting will be followed by continued discussion on the subject presented by Glantz.

Cultural Committee meeting is to be called for one hour preceding the general meeting.

General Meeting, January 11, 1939 at Pythian Center, 135 West 70th Street. Schwartz presiding.

Chairman urges all to come punctually to meetings. Minutes accepted.

Motion made by Ephros to arrange a memorial meeting in honor of the late scholar, Professor A. Z. Idelsohn, is accepted.

Program submitted by Wohlberg. Schwartz, Katchko, Friedman, Ephros, Lange, Kwartin, Oppenheim, Rosowsky, Hyman, Vigoda and Glantz discuss program.

Katchko moves that Cultural Committee should make all arrangements for the memorial meeting.

Wohlberg moves to table motion for engaging the Pythian Center as our permanent headquarters.

Ten minutes recess.



Chairman welcomes Mr. J. Dymont who describes tragic plight of the cantors in Berlin. William Sauler, accompanied by Dymont, sings one of the latter's (secular) compositions and is then thanked by the chairman.

Kwartin, Putterman and Schwartz discuss program of Glantz.

(Note: William Sauler, our recently departed colleague, was a gentle soul and a fine singer. He was also the student (in Berlin) of J. Dymont, the gifted composer of Rinot Ya'akov, a Sabbath Eve Service (including **Mincha**) for cantor, mixed choir and organ. It was this writer's privilege to have Dymont conduct his High Holiday choir at the Inwood Hebrew Congregation.)

## CANTORS' MINISTERS' CULTURAL ORGANIZATION

### MEMORIAL MEETING

***Tendered In Honor Of***

ABRAHAM Z. IDELSOHN

Wednesday, January 25th, 1939

Eight P.M. Sharp

*at*

The Society for the Advancement of Judaism

15 West 86th Street, New York City

#### PROGRAM

1. Introductory Remarks .....Adolph Katchko
2. Opening Address .....Leib Glantz, **Chairman**
3. Psalm I .....Zeidel Rowner
4. The Personality of Idelsohn .....Gershon Ephros
5. Ennosh Kechozir, by L. Lewandowsky  
Sung by **choir under the direction of** Zewel Zilberts
6. Representative Works of Idelsohn .....Max Wohlberg
7. "Hayad'u Hal'vavoth" (Halevy-Idelsohn) Quartet  
with Z. Zilberts
8. Idelsohn as Musicologist .....Jacob Beimel
9. "Habeit Mishomayim" (Zilberts) ..... Choir of Z. Zilberts
10. Eil Molei Rachamim .....Zewel Kwartin
11. Closing Remarks .....Chairman

Meeting of the Board of Directors, February 1, 1939 at Steinway Hall

Glantz presiding. Minutes accepted.

Report of Memorial Meeting given by Friedman, Erstling and Wohlberg. It is decided to thank all who helped make it a moral success.

Hershman, Glantz, Friedman, Erstling, Katchko, Wohlberg, Lange, Kwartin, Steinberg, and Brodsky discuss the letter received by most of our members from the Cantors Association (Chazanim Farband). It is decided, unanimously, to appoint a committee of three: Glantz, Kwartin and Wohlberg to present our views at the next meeting the Farband may call for the purpose of discussing the status of our organization.

It is also decided unanimously, that all our members sign a declaration of allegiance to our organization. The form of declaration is to be prepared by the above committee.

At our next meeting Glantz will be Chairman and Wohlberg his substitute.

It is decided to inform Professor Weinberg that our organization has as yet not decided its position regarding sponsoring publications.

The Board decides that if one of its members does not attend two successive meetings he is to receive a special letter from the Board. If the letter remains unanswered that member is automatically suspended from the Board.

General Meeting, February 8, 1939 at Steinway Hall  
Glantz presiding. Minutes accepted.

Friedman and Schwartz report on the memorial meeting in memory of Professor Idelsohn.

Letter was received from L. Saminsky stating his regrets at his inability to attend the memorial meeting.

Glantz reports on the letters received by many of our members from the Farband and describes our meeting with them yesterday. He also submits their proposal that we continue our existence under their name.

Hershman, Schwartz, Roitman, Wohlberg, Friedman, Lange, Saltzman, Meisels, Erstling, Katchko, Kwartin and Jassinowsky discuss this proposal.

Miss Cynthia Jassinowsky is introduced and plays two very effective piano selections. Her father then recites two poems from his most interesting book : "Symphonische Gezangen."

Glantz expresses our regrets to M. Nathanson for having indirectly slighted him in our arrangement of the Idelsohn meeting in his congregation.

Previous discussion is resumed. The proposal of the Farband is unanimously voted down.

The question of a charter for our organization is referred to our Board of Directors.

The chairman reads the Declaration of Allegiance which is to be signed by every member. It is accepted unanimously.

Meeting adjourned.

Board of Directors Meeting, February 15, 1939 at Anshei Chesed

Glantz presides. Minutes accepted.

Katchko proposes we invite Mr. Jules Chajes as lecturer for our next cultural meeting on February 23rd to which the general public will be invited. Proposal accepted.

Wohlberg is to act as chairman. A raffle (for one dollar) of various liturgical books will then take place. Refreshments will be served for which purpose Ringel donates the sum of five dollars. The balance of the needed sum will be supplied by the Board.

The charter and form of Declaration of Allegiance is deferred for next meeting.

Wohlberg reports on meeting of Farband where our answer to their proposal of amalgamation was discussed.

Cultural Meeting, February 23, 1939 at Anshei Chesed.

Glantz presides, discusses the theme scheduled for the evening and introduces Mr. Jules Chajes, an accomplished musician and composer who lectures on "Jewish Music : Past and Future."

Appropriate musical sections are rendered by Miss Zina Alvers, soprano and Miss Shulamit Silber, violinist, both accompanied by Mr. Chajes.

A raffle of 12 cantorial books is conducted by Wohlberg, Rapoport, Mmes. Ringel and Erstling. \$25.55 is realized.

After a short discussion, refreshments are served by courtesy of Ringel and members of the Board of Directors.

Board of Directors Meeting, March 1, 1939

Glantz presides.

Glickstein (of Boston) is present as guest. Problem of membership is discussed.

The examination and acceptance committee will meet Monday at 1 p.m. to review the list of our membership.

An application form, which will have to be filled out and signed by all applicants, will be submitted by Wohlberg and Ringel.

At our next general meeting "Ethical Problems of the Cantorate" will be the theme of a lecture by Wohlberg.

Bernard Kwartin will speak on "The Voice."

Official thanks are extended to Katchko for providing a meeting room for our sessions.

Program for the following Cultural Meeting will be prepared by the Presidium and the Culture Committee.

Glantz proposes to use the services of a typist for our mailings.

General Meeting, March 8, 1939 at Steinway Hall

Glantz presides.

Chairman introduces Miss Elsy Stein, violinist, Miss Valy Gara, cellist and Miss Sophie Feuerman, pianist, who play a Beethoven trio.

Wohlberg speaks on "Ethical Problems of the Cantorate."

The guest artists play a Mendelssohn trio, after which there is a general discussion on the subject presented by Wohlberg. The following participate : Roitman, Vigoda, Beimel, Marvitt, Hershman, Brodsky, Erstling and Glantz.

Levitt asks our organization to help a fine Jew, convicted of a Federal offense, by asking the sentencing judge for leniency.

(Note : The following report, I am copying from a somewhat faded, pencilled, yellow sheet.)

Joint meeting of the Jewish Ministers Cantors Association (Chazanim Farband) and the Cantors Minister's Cultural Organization on March 13, 1939 at the Farband locale at 111 Houston Street.

Finestone (of Hebrew Trades Union), Chairman.

Glantz reiterates our position, stating that the Cultural Organization will function in cultural areas leaving economic problems to the union.

Kapov-Kagan accuses us of insincerity in our desire for culture. He suggests either a reorganization of the cantorate or our leaving the Farband to form a new, complete organization.

Erstling declares our perfect right to meet with men of fine standing in the profession and not with those who are essentially outside of it. He also denounces the union.

Breitman stresses that no school for cantors has as yet been established by those now preaching "culture", and our absence at meetings, rehearsals and other functions proves that we have actually broken away.

Lipitz agrees with Kapov-Kagan and claims our purpose is merely to oppose the union. He emphasizes the impossibility of the existence of two cantorial organizations.

Yardeini takes the floor.

Schwartz affirms the inability of the union to help the cantorate and bemoans our sufferance, in the midst, of men carrying two union books. He adds that two organizations can collaborate after reorganization.

Maison says all need culture but bread takes precedence.

Wohlberg points to the need for a place reserved for cultural pursuits.

Hershman disclaims political interests and warns Farband that expelling us would ruin it.

Walitzky states that listening to a lecture is not synonymous with the acquisition of culture.

Goldstone takes floor-then sits down.

Finestone fears that our separate existence will ultimately lead to an open break and is of the opinion that we ought to educate all and not create an aristocracy. He proposes the selection of a smaller joint committee (three of each group) to discuss the issue.

Glantz echoes the wish for duly appointed committees of both organizations.

Board of Directors Meeting on March 16 at Rappaport's Restaurant on Second Avenue.

Glantz — Chairman.

Wohlberg reports on our meeting with Farband.

Letter was received by Glantz from Farband inviting our committee to meet with their committee at office of Gewerkshafte on Monday.

Chairman wishes us to reaffirm our previous position.

After lengthy discussion it is decided to 1) induce our members to continue affiliation with union; 2) to retain, if possible, our present name and to 3) cooperate fully with the Farband.

Representing us at the joint meeting will be : Glantz, Hershman, Katchko and Schwartz and Wohlberg as substitutes.

Board of Directors Meeting, March 22, 1939 at 418 Central Park West

Glantz (chairman) reports on meeting of our presidium with the Farband at Hebrew Trades Union.

Proposal was made there by E. Spivack that our organization exist as a branch of the Farband with autonomy in its functions which should be open to all cantors.

After prolonged discussion no decision is reached.

Board of Directors, April 24, 1939 at 4800 - 14th Ave., Brooklyn, New York.

Glantz, Chairman.

Letter received by Glantz from Finestone is read and is referred to next general meeting (April 27),

Cultural meeting will take place on Wednesday, May 3rd. Program (Improvisation) will be prepared by Glantz, Katchko and Wohlberg.

Ringel is officially thanked for acting as secretary in absence of Friedman.

List of our members in arrears is read. It is decided to remind them of this lapse in our next mail.

A most interesting discussion follows on the subject of modulation after which Mrs. Hershman serves a delicious lunch.

Max Wohlberg

Business Meeting, April 27 at Steinway Hall

Glantz presiding.

Chairman reports on our conferences with the Farband and reads the letter we received from M. Finestone, secretary of Gewerkschaften, who acted as mediator between the two groups.

Wohlberg reports on last meeting of Farband where autonomy in the selection of members was offered our organization upon its amalgamation with the Farband.

Hershman, Friedman, Goldenberg, Roitman, Schwartz, Erstling, Kwartin, Katchko, Putterman, Lange, Ephros, Weisser, Weisfeld, Jassinowsky, Steinberg and Glantz discuss proposal.

Upon motion by Wohlberg, seconded by Erstling, it is decided that 1) although desiring to co-operate fully with the Farband, we cannot, for multiple reasons, become its branch; 2) we are unwilling to limit our membership to union men.

Motion is carried unanimously.

Cultural Meeting, May 3, 1939, Steinway Hall

Glantz — Chairman

Program :

Beimel reads a paper on Improvisation. Zeidel Rowner, Sholom Greenspan and D. M. Steinberg improvise successive verses of ***Av Horachamim***.

Glantz discusses problem of improvisation.

Glazer, Roitman, Kritchmar and Goldenberg sing parts of ***Ato Nigleiso***.

Jassinowsky gives his view on improvisation. Wohlberg, Hershman, Friedman, Roitman, A. W. Binder, Lange and Rappaport discuss the subject in great detail.

Board of Directors Meeting, May 10, 1939 at Anshei Chesed Wohlberg-Chairman.

Roitman and Glantz report on our last cultural meeting at which time one of our members (M. Hershman) expressed himself in a manner unbecoming the dignity of our profession and the decorum of our sessions.

After condemnations by Lange, Brodsky, Goldenberg, B. and Z. Kwartin, Schwartz, Erstling and Wohlberg, Hershman admits his guilt in losing his temper and in his choice of words. He will avoid acting in this manner in the future.

Motion by Goldenberg, seconded by Lange, to fine all who interrupt speakers at our meetings, is approved unanimously.

Motion by Schwartz, seconded by Brodsky to express our approval of the conduct of our Chairman (Glantz) of our last meeting is approved.

Glantz takes over chair and reads copy of letter we sent Mr. Finestone. Letter meets with general approval.

It is decided to continue discussion on improvisation at our next meeting on May 16th. The Committee to arrange the program consists of Glantz, Goldenberg, Katchko, Roitman and Friedman.

Cultural Meeting, May 16 at Anshei Chesed

The Chairman, Glantz, stresses the importance of improvisation in our profession.

Katchko discusses improvisation in the general context of Jewish music and its place in the cantorate.

Wohlberg and Friedman then sing parts of *Zechor Beris Ovos* (Yom Kippur liturgy) as an example of spontaneous improvisation.

Lange and Kwartin sing four *Ya-aleh's* each. None of the above were informed previously which texts they will be asked to sing. (Note : I believe Beigel made the selections.)

Beigel, Saltzman, Rapaport, Wohlberg, Lange, Katchko, Greenblatt, Roitman and two laymen: Rabbi Meyer and Mr. A. Kessler commented on the program.

Glantz gives a thorough resume of the opinions expressed during the evening.

Board of Directors, June 1, 1939 at Anshei Chesed

Glantz-Chairman.

Wohlberg and Katchko report on last meeting.

(Note : The June and August 1939-last issue-of the "*Chazanim Welt*", in Warsaw, contain articles by this writer on the programs and progress of the Cantors Cultural Organization.)

Our next business Meeting is set for June 7th at Steinway Hall where reports on our finances and past activities will be given and

nominations and election of officers will take place. The meeting will open at 8 : 15 and close at 11:30.

Ringel and Friedman are appointed to find a suitable place for our final social meeting. It is decided that laymen be given the privilege to take the floor at our meetings.

Business Meeting, June 8, 1939 at Steinway Hall

Glantz-Chairman.

He reviews, with just pride and telling detail, the accomplishments of our organization during the past season.

Schwartz thanks Glantz for excellent report.

Wohlberg expresses appreciation of organization to Schwartz, Katchko, Glantz, Friedman, etc.

Friedman reports we have 47 paid-up members.

Schwartz declares a balance of \$11.04.

Friedman, Lange and Brodsky are optimistic regarding our future.

Erstling urges taking our charter and bids us, in addition to our present work, to undertake regular organizational activities. In this view he is supported by Saltzman, Schwartz, Lowy, Kwartin, Meisels and Hershman. The latter minimizes our achievements.

Katchko and Beimel stress need for cultural program.

Putterman asks for active acceptance committee and for the establishment of a seminary.

Glantz responds to all comments and denies our need for change of program.

All previous decisions of our organization are reaffirmed by vote.

It is decided that election of officers will be for period lasting till January 1940.

Motion made by Brodsky to retain present officers.

Schwartz amends that instead of presidium we elect a president and two vice-presidents.

Wohlberg advises retention of presidium, one of whom shall be permanent presiding officer. He so moves, motion carried.

Due to late hour, election postponed for next meeting.

General Meeting and Election, June 14 at Anshei Chesed

Jassinowsky-Chairman.

Minutes accepted. Election of officers : Schwartz, Hershman, Jassinowsky, Beimel and Putterman decline nomination for membership in the presidium.

Glantz, Katchko and Kwartin accept nomination for same. Upon motion by Putterman they are elected by unanimous vote.



Erstling moves that term for officers be for one year. Motion carried.

Kwartin and Katchko decline nomination for office of presiding officer. Glantz accepts.

Schwartz elected unanimously as treasurer.

Upon motion made by Kwartin, seconded by Glantz, Ringel is elected as financial secretary ; Wohlberg, recording secretary ; Friedman, corresponding secretary.

Glantz thanks Friedman for his devoted work.

The following twelve are elected as members of the Board of Directors : Beimel, Ephros, Erstling, Goldenberg, Hershman, Jassinowsky, Kritchmar, Lange, Putterman, Roitman, Steinberg and Weisfield.

Putterman moves that acceptance committee review list of our membership.

Board of Directors, June 19 at Anshei Chesed.

Glantz-Chairman.

Arrangements for proposed banquet on June 27th are discussed. Detailed report on hall (Broadway Caterers, 2528 Broadway) and meal (seven-course, roast spring chicken) is given by Ringel and is accepted unanimously. Wohlberg reports on program planned. Zeidel Rowner is to **bentsh**.

(Note : The following program appeared on the printed menu.)

Opening Prayer .....Jacob Schwartz  
National Hymns .....David Putterman and Jacob Rappaport  
Introductory Remarks ..... Zavel Kwartin  
Toastmaster ..... Leib Glantz

Symposium, "Cantorate Whither"

G. Ephros, P. Jassinowsky, A. Katchko, D. Roitman

MUSICAL PROGRAM :

D. Brodsky, S. Meisels, D. Steinberg

Arrangement Committee :

M. Erstling (Chairman), I. Ringel, M. Wohlberg

(Note : On the back of my printed menu I have some not quite, distinct jottings. After Saul and Ida Meisels, I have in parenthesis: Mousorgsky, **Shir Haroeh, Bin Ich Mir a Shneiderl**. Following D.M. Steinberg, I have: **Hinei Mah Tov, Ledor Vodor, Ho-oseh Lonu** (Greenblatt-piano) . Ephros-Jassinowsky ? Brodsky's name is followed by: Werther-Massenet and **Hatei Eloah**. I distinctly recall Shmuel Postulow who had but recently arrived from Vienna. He was invited to sing and graciously consented to sing Sulzer's **Vese-rav** in G minor.)

Business Meeting, October 25, 1939, Steinway Hall  
Glantz-Chairman.

After brief review of tragic situation in which Jewry finds itself, the chairman greets those present. He also reports of the discussion by the officers at a recent meeting, at his home, concerning the status of our organization.

Roitman is in favor of our meetings to begin immediately after the holidays and believes the time has arrived for a break with the Farband.

Erstling is convinced our solution lies in an independent, active, professional organization.

Schwartz urges the continuance of our work in the area of culture, establish a seminary and strengthen our position materially.

Goldenberg stresses need for seminary.

Wohlberg sees no need in resigning from the Farband while our programs do not conflict.

According to Levitt, a seminary is not our most urgent need. A strong, independent organization is.

Brodsky believes, the time is not yet ripe for a change in our status, unless we begin to agitate for all qualified cantors to join our ranks. He also advises that we endeavor to remedy the evils in the Farband "from within".

Jassinowsky wants our committees to prepare a program of activities similar to that of the past year.

Katchko advocates cultural programs and feels that ultimately conditions will compel us to leave the Farband.

Putterman considers our incessant pre-occupation with the Farband to be absurd and would have us stick to our outlined program.

Erstling reiterates his previous statement and proposes material help for our colleagues in need.

Kwartin professes need for a charter, a seminary and for consideration of economic problems. He thinks it advisable to express our views of the Farband at Farband meetings.

Glantz points out our lack of comprehensive solution for cantorial problems, prevents us, at this time, from going into competition with the Farband and declares all discussion of that organization to be pointless.

Erstling moves (seconded by Schwartz), we acquire a charter. Jassinowsky moves we refer question to Board of Directors. Latter motion accepted.

Erstling moves acceptance of his previous suggestions. Motion accepted.

Kwartin wishes drive for membership.

Schwartz asks those in arrears, to pay their dues.

It is unanimously decided not to undertake the giving of positions.

The questions of charter, seminary and monthly organ are referred to Board of Directors.

A telegram from Hershman expresses regret that due to ill health he is unable to attend this meeting.

Board of Directors, November 1, 1939

Glantz-Chairman.

It is decided that presidium will set date for next meeting and prepare program for it.

The Board unanimously decides to apply for a charter.

Schwartz will call committee consisting of Putterman and Erstling to discuss necessary details for securing charter.

A committee consisting of Putterman (Chairman), Goldenberg, Jassinowsky, Schwartz, Beimel, Roitman, Wohlberg and presidium is to meet and bring in report on cantor's seminary.

After lengthy debate the motion for a journal is tabled.

A committee consisting of Jassinowsky, Katchko, Glantz, Schwartz, and Beimel is authorized to bring in report regarding a proposed "cantors' radio hour".

Schwartz urges prompt payment of dues.

Brodsky and Erstling are appointed to serve on membership committee, chaired by Putterman.

Katchko moves for thanks to Mr. Zayde, for the pictures of P. Minkowsky and D. Nowakowsky, which he presented to our organization.

Brodsky is asked to visit Hershman, who is ill.

The presidium is to act as permanent welfare committee and is to decide, in which cases, moral or financial help is to be extended.

Wohlberg thinks it advisable to schedule all committee meetings on Mondays.

Jassinowsky, with cooperation of Ephros and Wohlberg, are entrusted to collect old and rare Jewish musical compositions and material of liturgical character.

(Note : The following minutes (without signature) were, I believe written by David Putterman who, as I recall, forwarded them to me.)

Minutes of Membership Committee of the Cantor-Ministers' Cultural Organization held on Monday, November 6th, 1939 at 1 P.M. in the study of Rev. Katchko. Those present were Cantors Erstling,

Putterman, Ringel and Schwartz. The meeting was presided over by Cantor Putterman. The committee decided to make the following recommendations to the board of directors for its consideration and adoption.

1. That membership dues shall commence annually as of October 1st, and that those, who made payments of \$4.00 or more, since June, 1939, will be credited as of October 1st. That hereafter dues shall be paid in sums not less than semi-annually and that those who are accepted for membership during the year shall be charged on a prorata basis.

2. All those who are at present members of the organization, shall be required to sign application blanks.

3. All new applicants for membership will be required to sign application blanks accompanied by check in payment of six months dues. These applications must be signed by two members in good standing. All applications will then be referred to the membership committee for approval and will then be submitted to the board of directors, whose decision shall be final.

4. No applicant will be considered, unless he has been actively engaged as Cantor, for a period of at least three years, in the employ of a regularly incorporated synagogue.

5. Members who are in arrears for six months will be given two weeks notice and if their dues are not paid within that period they will be automatically suspended.

Cultural Meeting, November 16, 1939 at Steinway Hall  
Glantz-Chairman

The Chairman introduces (in Hebrew), the guest speaker, Dr. Mordecai Sandberg of Palestine, who is a well-known composer and eminent musicologist.

Dr. Sandberg speaks (in English) on "Tonality and the Cantorial Art". He emphasizes the importance of the quarter-tone system in recording ancient music and explains his own invention : the universal microtone system.

General discussion (mostly in Yiddish) and question and answer period follows.

Chairman expresses appreciation of our organization to Dr. Sandberg for his illuminating lecture.

Board of Directors Meeting, November 30, 1939  
Glantz-Chairman.

It is decided to invite Dr. Sandberg again for a lecture and to pay transportation expenses for his specially constructed instrument needed to illustrate his microtone system.

A motion is accepted to secure subscriptions amongst cantors, amounting to \$100.00, for publishing two of Dr. Sandberg's songs. Our presidium is to review the songs. \$32.00 raised among those present.

Putterman reports on meeting of Membership Committee held on November 6. (Note : See minutes of that meeting above.)

It is reported that a charter for our organization will cost \$46.00 (approximately). Attorney, Miss E. Schwartz, daughter of our colleague, offered her services gratis, in obtaining it.

Putterman and Glantz will help in preparing its content and character.

Putterman reports that seminary committee, in view of present general situation, recommends the establishment of weekly courses in 1) Nuschaot and 2) History of Liturgy.

Steinberg would add 3) Elementary Theory of Music.

It is also suggested that a complete service and siddur be composed by and for our members.

Proposals are referred back to committees for further consideration.

Cultural Meeting, December 12 in Social Room of Anshei Chesed Glantz-Chairman.

(A large audience is assembled.)

The chairman stresses rejuvenating character of the Chanukah Festival and bids our colleagues to assist in the rebirth of cantorial art through medium of Cantors Ministers Cultural Organization and its programs.

Mr. J. Joels, well-known pianist then performs M. Milner's: ***Beim Reben Tzu Melaveh Malkah***, a phantasy on Jewish folk melodies.

At the behest of the chairman, the audience rises in silent memory of our many martyrs who died in distant lands.

D. M. Steinberg lights the Chanukah candles and chants the appropriate passages.

The guest speaker of the evening, Dr. Sandberg, delivers an address on his microtonal system. The latter subdivides our present diatonic and chromatic tone-system into fourth, twelfth and sixteenth tone intervals. This system would, according to the speaker, eliminate the many faulty divisions of the present scale and would greatly facilitate a true-to-pitch accompaniment of the singer. By his specially-built (organ-like) instrument the speaker illustrates his theory.

A. Katchko then sings Sandberg's setting of ***Chaxon Yeshayahu*** accompanied by J. Joels.

D. Roitman sings two of his own compositions : **Yehi Rotxon** and **Yisgadal** which are analyzed by the speaker in the light of the micro-tonal system. The chairman thanks the speaker.

Refreshments are served in the ante-room.

Board of Directors, December 18 at Anshei Chesed  
Glantz-Chairman.

Schwartz and Glantz report on their meeting with attorney Eleanor Schwartz and read the draft of the charter prepared by her.

Glantz, Schwartz and Putterman are requested to meet with her regarding the final draft which will then be submitted to the general body.

An organization-seal is recommended in the form of a circle within which our name (Cantor-Ministers' Cultural Organization) in English will appear on top ; **Chazonim Kultur Organixacie** at the bottom and : **Histadrut Chazanim, Tarbutit** in the center.

Beimel proposes a Sulzer memorial program commemorating the 50th yearzeit of the great cantor and composer. Proposal unanimously accepted.

Presidium requested to prepare program for next cultural meeting.

Board of Directors, December 27, 1939 at Anshei Chesed  
Glantz-Chairman.

It is decided that those of our officers (Jassinowsky, Katchko, Kritchmar, B. Kwartin, Roitman, Steinberg and Wohlberg) whose names appear on the stationery of the Farband as members of its Advisory Board, in violation of our by-laws, immediately request the withdrawal of their names from that Board. Copies of these requests are to be given to our Secretary.

Glantz reports on his visit with Hershman who is ill.

It is decided to postpone our next business meeting to January 10, 1940 when further collections for printing two Sandberg songs will be taken up.

A committee, with full power, consisting of presidium, Beimel, Jassinowsky, Putterman and Wohlberg, is appointed to prepare program for Sulzer memorial.

Putterman suggests three subjects for courses to be given within our organization :

1. **Chaxanut** which will include: Cantillation, History and Art of **Chaxanut**, History of Jewish Music and History of Liturgy.
2. **Music** – to include theory, harmony and art of voice.
3. **Hebrew** – conversation and **Dinei Tefilah**.

He also proposes the inauguration of courses consisting of Hebrew, History of Liturgy, Nuschaot, and Theory of Music on January 15 and every week thereafter. Each course to consist of 12 lectures to be paid for (at \$2.00) by the students. Teachers are to receive not more than \$25.00 per course.

Beimel, Ephros and Katchko are proposed as instructors.

Kwartin urges the start of a drive for a large relief fund to be combined with the forming of an **Agudat Chovevei Chaxanim**, in which connection he offers considerable (financial and other) help.

Kwartin appointed chairman of this fund raising committee.

School committee will consist of Putterman, presidium and Wohlberg.

Business Meeting, January 10, 1940 at Steinway Hall

Glantz-Chairman.

Minutes of previous meeting accepted with corrections.

Miss E. Schwartz, attorney, reads draft of charter which is discussed and accepted. However, minor changes are to be made by Board of Directors.

Those signing certificate for charter will consist of organizers and officers.

Further collection for Sandberg's songs is taken up.

Recess declared for payment of dues.

Glantz requests all to visit Hershman before his departure for Florida.

Kazimirsky, president of Union of Synagogue Conductors, asks -through Glantz-our members to engage only union choir leaders.

Motion made by Schwartz, seconded by Kaplow, to postpone Sulzer meeting to later date. Schwartz promises to endeavor to secure his temple (Benei Jeshurun) and choir, gratis for this affair.

Putterman, Brodsky, Beimel and Glantz will discuss this proposal with Schwartz.

Board of Directors Meeting, January 24, at Anshei Chesed.

Glantz-Chairman.

It is decided to have Sulzer meeting at Sha'arei Zedek (Roitman's) Congregation, 93rd Street and Broadway on February 7, 1940.

Acknowledgement, received from Schwartz, of telegram we sent upon completion of 25 years of service with Benei Jeshurun.

Mr. Zalis, the choir leader, here at the invitation of our board of directors, is asked whether he can prepare his choir for Sulzer meeting and what the cost would be. He estimates \$50.00. Chairman thanks him for his readiness to assist us.

Schwartz proposes to supply his choir and organist for sum of \$25.00. His proposal accepted with profuse thanks.

Letter received from Farband asking for committee of our organization to meet with their committee. Our committee will consist of presidium and Schwartz. It is understood that no proposal or commitments are to be made by our committee. Meeting will take place in Schwartz's off ice on Monday.

Board of Directors Meeting, January 31, at home of Glantz.

Glantz reports on our meeting with Farband, where the latter proposed amalgamation on following conditions : (1) Their resigning from the American Federation of Labor. 2) Only yearly positions will be given by their placement committee and 3) Expelling those of their members who are unworthy of our profession. Weisser proposed the formation of a board of presidium consisting of representatives of the three existing organizations.

Putterman moves, seconded by Ringel, to refer these proposals to our next board of directors meeting. Motion carried.

Erstling relates that yesterday's meeting of Sulzer memorial committee, with officers, broke up in disagreement.

Glantz, in a detailed report, regrets the lack of cooperation of Katchko and Wohlberg. The latter (two) reply to the accusation. Schwartz, Beimel, Brodsky, Erstling and Ringel express their views. (See note below.)

It is decided to distribute circulars in various synagogues (re: Sulzer meeting) and to invite music organizations and choruses.

Ringel and Wohlberg are to attend to printing and distribution of letters and circulars. Goldenberg will call choir-leaders. Beimel and Jassinowsky will secure press notices and, with Glantz, will write articles. Schwartz had ordered a piano. Erstling will act as chairman of reception committee.

(Note : While the nature of the precise incident causing the disagreement between Glantz and myself escapes me. I clearly recall my criticism of his occasional indulgence in authoritarian and dictatorial attitudes. Whether Katchko sided with me on this issue, or had another reason for a fall-out with Glantz, I do not remember. M. W.)



## MEMORIAL MEETING

*In Honor of The Great  
Cantor and Composer*

SOLOMON SULZER

on *the*

Fiftieth Anniversary Of His Death

*arranged by the*

Cantor-Minister's Cultural Organization

Wednesday, February 7th, 1940

8 :30 p.m.-Shebat 28, 5700

at Temple Sharei Zedek

93rd Street at Broadway, New York

## PROGRAM

## I

Invocation .....	Rabbi Elias Solomon
Introducer Remarks .....	Pinchos Jassinowsky
"Sulzer, The Cantor" .....	Chairman-Leib Glantz
"Al Naharos Bovel" — S. Sulzer, Choir of Congregation B'nei Jeshurun, Jacob Schwartz, <b>Conducting</b>	
Musical Contributions of Sulzer .....	Lazare Saminsky
"B'leil Zeh Yivkoyun"—S. Sulzer .....	Benei Jeshurun Choir
Sulzer, the Man and his Work .....	Jacob Beigel

## II

## MEMORIAL SERVICE

"Schochnei Votei Chomer"

"Shivisi"

"Emes Ki Ato Hu Yotzrom"—S. Sulzer, Cantors Ensemble consist-  
ing of: B. Brodsky, A. Goldberg, H. Greenblatt,  
A. Hyman, S. Meisels, M. Postulow, W. Sauler,  
M. Wohlberg, M. Lexandrowitch, and  
M. Shanok. Adolph Katchko, **conducting**

"Eil Molei Rachamim" ..... David Roitman

**Cantor of Sharei Zedek**

Benediction ..... Rabbi M. Goldberg

M. Erstling, I. Ringel and M. Wohlberg, Arrangement Committee

... **To Be Continued**

## THEOLOGICAL REFLECTIONS ON MUSIC IN PRAYER

ELLIOT B. GERTEL

*“The power of music . . . to merge different individualities in a common surrender loyalty and inspiration, a power utilized in religion and in warfare alike, testifies to the relative universality of the language of art. The differences between English, French, and German speech create boundaries that are submerged when art speaks.”*

- JOHN DEWEY\*

*“To form in tones is to form the stuff of time.”*

—ZUCKERKANDL<sup>2</sup>

## THE ELUSIVE ART

That music is “a very young art form, from the point of view of technique as well as of knowledge,”<sup>3</sup> is indicated by the dearth of detailed philosophies and theologies of its role in life. Aristotle hardly deals with the subject; Kant barely touches it; Hegel pauses to describe music as time superseding space — but generally, the great philosophers are reticent.

Two important aesthetics of the embodiment of religious tradition in music were formulated in an argument over Judaism and music between a racist composer and a nihilistic philosopher.

As is well-known, Wagner charged that Jewish composers had corrupted Teutonic music with foreign Hebraisms. As is less well-known, Nietzsche countered his one-time creative idol, with the observation that music may well have suffered, because it has been used to glorify New Testament characters and not to express the ancient Hebraic spirit, in which he found greater discipline and active pursuit of perfection.<sup>4</sup>

Of that scarcely productive and overly racial discussion, Professor Arthur Danto has observed: “Nietzsche fancied himself a composer as Wagner fancied *himself* a philosopher, and the continual usurpation of each other’s prerogative must have been galling to men whose vanities verged on megalomania.”<sup>5</sup> Be that as it may, another Columbia University professor of aesthetics has observed that

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Elliot Gertel is currently a student in the Joint Program of the Jewish Theological Seminary and Columbia University. He has already published a number of articles in the field of Judaica.

very little has been written of value, about music, except by Zuckerkandl, whom I quoted, at the beginning of this paper, and whose thought about time and music, will be explored later in these pages.

Indeed, to dare to philosophize about music entails either great vanity or great musicianship, or both. Yet, the theological role of music in prayer has cried out for exploration in Jewish circles, since the great strides made by composers of East and West European Jewries, during the nineteenth century. Since I cannot claim even meagre musicianship, and since I hope to avoid vain exploration of the most elusive art, I shall limit myself to a few theological observations, which I hope to legitimate with texts, and with the hope, that the present effort will inspire future efforts in the same vein.

#### CREATIVE INSPIRATION

“Music in its immediate occurrence” is, according to Dewey, “the most varied and ethereal of the arts, but is, in its conditions and structure, the most mechanical.”<sup>6</sup> Yet, Dewey does observe in the same place : “ ‘Creation’ may be asserted vaguely and mystically, but it denotes something genuine and indispensable in art.”<sup>7</sup>

Music is both inspired and mechanical ; it is at one time art and craft. This is, perhaps, true of any art. Yet, musical composition differs profoundly from the graphic and plastic arts, in that, the tools employed in its creation, are but partially the tools utilized in its interpretation and production. Musical creation differs from the other arts (with the possible exception of the stage and performance instructions in drama) in that it requires consideration of a performer. Indeed, musical composition most closely resembles the conception of the architect, which must be communicated to various persons. (Musical composition sometimes entails even instruction to oneself, if one is to perform his own composition.) Perhaps this is why architecture has been called “frozen music.” Architecture is frozen in space ; music, as we shall see, must be understood in relation to time.

A theological study of music and prayer must ask, first and foremost: What is musical inspiration? According to Biblical theology, artistic creation may be divinely inspired, but it does not derive from prophecy in the primary sense. It does not derive from the *dabar YHWH*, the Word of God, which is a unique phenomenon all to itself. The prophet is summoned against his will — sometimes (as in the case of Moses’ speech disability, in spite of his limitations. Prophecy is “not regarded as a native talent; the prophetic spirit is

not in the prophet but [the Word] comes upon him. It is the divine effluence that takes hold of him and that may have him at any moment.“\* As in God’s mysterious election of Israel out of “love” (see Deut. 7 :8), His choice of the prophet derives from unexplained grace. The Biblical scholar, Mowinckel, once described the prophetic experience, as depicted in the Bible, as “an attitude of submissive and expectant inner concentration and listening, in which ideas from God arise in their mind ; and images form in their imagination, their inward eye, and become words to which they themselves then more or less give the clearest and the most impressive form possible, most frequently a rhythmic-poetic one.“ We cannot recognize in this Biblical conception of prophetic experience the art of musical composition — the claims of some overly-imaginative composers notwithstanding.

To isolate the phenomenon of musical composition, as an important element in the investigation of the role of music in prayer, is to boldly and even rudely separate what some composers *think* they experience from what the sources of our religious teachings regard as a unique and induplicable revelational experience, limited only to the Biblical age. It may, of course, seem presumptuous of the theologian to render judgment upon the musical artist’s experience. And it may seem somewhat “fundamentalistic” to accept at face value the Biblical account of prophency and to separate it from what may be legitimate artistic claims to divine inspiration. Yet the theologian must mediate between the artist and Scripture, between the summoned prophet and the obsessed composer. To declare facetiously that the artist experiences what the prophet experienced is to ignore the dignity of them both, and to conclude that cultural masterpieces are of the same value as divine utterances which challenge all human value. But if Judaism is, indeed, the “art of surpassing civilization,”<sup>10</sup> then art must be to some extent separated from civilization, and religion must be separated to some extent from art.

What, according to the Bible, is the origin of musical inspiration? Scripture does offer a theory of the origin of musical instruments. (Genesis 4:21) But this hardly aids us in reaching a theological understanding of the magic of musical inspiration. Nor can we look to what Biblical tradition teaches us about the psalmists’ experience of revelation. For the psalmists, the “whole worship, including the musical accompaniment of the praise or prayer, is conceived as an offering to God . . . [Even] lips and tongue are regarded as instruments of praise. A psalmist summons all his faculties to the work of blessing Yahweh, as he does all the instruments of his or-

chestra in the closing psalm.”<sup>11</sup> Further, the psalmists are generally “corporate in their compositions; they are not lone figures like the prophet.”<sup>12</sup>

The contemporary composer is not generally “corporate,” nor is his music necessarily in the service of God. His art is personal expression: the fruit of genius and experience. We can affirm the Biblical view of revelation in order to isolate what artistic expression is **not**: It is not Divine self-expression through man, but human self-expression before God. Art is not necessarily, as Hegel would define it, bound up with the spirit of a particular civilization. Art is **mediated** self-expression, the way that an individual communicates more than the way he screens what his environment communicates.

By contrasting artistic and prophetic experience, we may derive a religiously humanistic approach to musical composition. What I. A. Richards says of poetry may be observed of musical creativity: “There is nothing peculiarly mysterious about imagination. It is no more marvellous than any other of the ways of the mind. Yet it has been so often treated as arcanum that we naturally approach it with caution.”<sup>13</sup> Unless we attempt to isolate the reasons that human imagination yields musical composition, we can never really comprehend the duties of artist to listener, and of listener to artist, or even of artist and listener (and performer) to themselves.

Because art is a form of human expression, it demands some form of human responsibility, some manner of discipline. Hesehel observes that it is within the power of music to sanctify or to vulgarize.<sup>14</sup> Like the Divine Word to the prophet, music poses a challenge to civilization. No matter what a particular piece of music may suggest to a particular society at a particular time, the composer’s creative genius remains a marvel — a Divine gift and, if the composer so believes, a Divine inspiration. Since, as Richards observes, the source of musical composition is the imagination, then its use is dependent upon the imagination. Songs used in commercials become serious popular works once the lyrics are slightly changed. Many soulful **chasic** melodies were inspired by the love songs of Russian peasants. And, as is well-known, the most popular melody for **Eyn Keloheinu** was taken from a German beer song !

#### THE CONQUEST OF TIME

The God of Israel is a jealous God Who allows us to approach Him with scarcely anything but ourselves. He allots us only our sacred words so that we will not be tongue-tied in His Presence, and

our best music, so that we shall be aware of ourselves as the people and as the individuals whom He seeks.<sup>15</sup> In using his imagination, the composer learns how to create time. "This time is new, quite distinct from any time experienced or known in other ways. Each part of that time makes a difference to other parts. No part has a magnitude which can serve as the measure for the rest. Nor is there a measure which can be applied indifferently to them all. Nothing can measure the time of music ; its time is one within which all measures, all notes, all notes, all subdivisions are to be located. Primarily melodic, it offers a succession of emotionally sustained ways of organizing experience, inseparable from a subordinated objective set of measures (or beats), rhythms (or a distribution of accents), and harmony — more precisely, counterpoint (or supporting contrastive tones and melodies) ."<sup>16</sup> If, as T. S. Eliot observes, one conquers time through time, then music is the major form of time through which we conquer time. Musical time, according to Zuckerkandl, is "**content** of experience, **produces** events, knows no equality of parts, knows nothing of transience."<sup>17</sup>

It is interesting that Judaism has sought to conquer time with *mitzvot*, whose cosmic significance, according to tradition, cannot be measured, since a "small" *mitzvah* can be as important as a "great" one.<sup>18</sup> "Creation," observes Heschel, "is the language of God, time is His song. To sanctify time is to sing the vowels in unison with Him."<sup>19</sup> Heschel concludes that time is more than a "measuring device," but a realm in which we can abide.<sup>20</sup> It is "almost holy," for it "does not permit an instant to be in and for itself. . . It cannot be divided except in our minds."<sup>21</sup>

Music, like time, is measured but immeasurable, is composed but indivisible. Kierkegaard was probably venting his own frustrated musicianship when he declared that music "exists only for the moment of its performance,<sup>22</sup> that its sounds are emitted only to vanish into thin air. To Kierkegaard, language thrives in time but music rapidly becomes extinct.

Yet music flourishes in time more effectively than language. In this sense, Kierkegaard is correct in describing music as a "higher, more spiritual art."<sup>23</sup> He is incorrect, however, in attributing the superiority of music to its lack of persisting "sensuous" productions. To the musical person, a symphony or an opera is very much a sensuous reality, which the mind can recall to the ear.

The spiritual superiority of music is that it illustrates that time is most bearable when permeated by immeasurable acts which, in

Zuckerkandl's words, **produce** events. This has, of course, been achieved in Jewish life through the holy way of the **mitzvot**. No one **mitzvah** can be used to measure the others. All the **mitzvot**, together, fill our moments. It is only fitting then, that the art which should aid us in the **mitzvah** of prayer is that which carries us beyond the measurement, by watch hands or by page numbers, of our services. Musical modalities deter chronology by **absorbing us** in the words of prayer. Words, when said, are easily judged against each other; the literary craft depends upon such judgment. But words, when sung, share modulations and become a unified hymn ; each word is equally important, because the measures of music cannot be judged one against the other. This is true even of simple chanting. Thus, Maurice Samuel has described the act of "**davening**" as "the periodic contact with the religious emotion rather than the formal act of prayer. And the religious emotion is a daily necessity to the pious Jew." The "**davener's**" soul is "in the posture of prayer ; he may be in the mood of supplication, of adoration, or of humility ; he is using the occasion of the common gesture for a private experience; the familiar syllabic exercise is a kind of hypnotic induction."<sup>24</sup>

#### ORAL TRADITION

We must not, however, fall into the error of regarding music as valuable only as an object lesson in how to kill time and to delight in the words of the prayer book. Music is an event in itself- or, perhaps, more than an event, since it forms the stuff of time by evoking moods and ideas. Not all music is program music, which Peter A. Scholer describes as "music which, instead of being based purely or primarily, upon a formal scheme of contrasting themes, development of them, repetition of them, etc., is based upon a scheme of literary ideas or of mental pictures which it seeks to evoke or recall by means of sound."<sup>25</sup> Neither Mahler nor Tchaikovsky required a poet to provide words into which the listener could be absorbed.

Music qualifies as a spiritual event, in and of itself, because it emerges from the time-taming discipline of oral tradition. Indeed, in Judaism, chazzanut is the most aural of oral traditions.<sup>26</sup> Each tradition must be concrete and permanent enough to be handed down, at least until it is written down. In this sense, music is no more ethereal than any of the other arts. It is substantive in that it possesses content that may be studied and mastered.

Music can be as esoteric as mysticism. Those of us who have not mastered various tones, modalities and notations can hardly com-

prehend the breadth of musical tradition. Yet all art is esoteric to those who have not mastered skills of production and appreciation.

To the noted philosopher, Nelson Goodman, a Haydn Symphony or a Gray poem can no more be forged than an original can be made for a Rembrandt painting. "The competence required to identify or produce sounds, called for by a score, increases with the complexity of the composition, but there is nevertheless a theoretically decisive test for compliance; and a performance, whatever its interpretive fidelity and independent merit, has or has not, all the constitutive properties of a given work, and is or is not, strictly a performance of that work, according as it does or does not, pass the test."<sup>27</sup> Goodman may be regarded as adding yet another qualification for the skilled performer or listener: He must seek to reproduce exactly the intended sounds of the composer. Yet, Goodman admits that an "incorrect performance...may nevertheless-either because the changes improve what the composer wrote or because of sensitive interpretation-be better than a correct performance."<sup>28</sup>

I believe that most musicologists would find Goodman's view aesthetically valid, but creatively rigid. While it is true, that the faithful execution of the composer's conception is an essential discipline for the fine musician, intelligent-even faithful-improvisation is the hallmark of musical genius, sustained by oral tradition. An improvisation, within the context of a particular composed work may be an "incorrect performance," but note-by-note "performance" may not be the only criterion for distinguishing a particular work. A musical tradition or composition may produce different versions of itself for the simple reason that composers and performers hold creative discourse in the tradition that binds them. As Gershom Scholem observes :

In the Jewish conception... genuine tradition, like everything that is creative, is not the achievement of human productivity alone. It derives from *a* bedrock foundation. Max Scheler is reported to have said: "The artist is merely the mother of a work of art; God is the father." The tradition is one of the great achievements in which relationship of human life to its foundation is realized. It is the living contact in which man takes hold of ancient truth and is bond to it, across all generations, in the dialogue of giving and taking.<sup>29</sup>

What is true of the traditions of the written, oral and secret *Torah* is true of the traditions of music — and, in particular, of the sacred traditions of *nusach*. From the bedrock of Divinely-bestowed crea-



tivity comes the dialogue of oral tradition, a dialogue which persists even when traditions become notations, when the composer's storm of personal insight follows the flashes of insight generated by tradition. When all is said and written down, *all* Jewish traditions are immutably oral, especially the music which must be molded according to the discretion of each *chaxxan*.

## CONCLUSION

Music, particularly as a vessel for prayer, must be understood as an expression of the self through what Max Kadushin describes as "normal mysticism": It should be regarded as a manifestation of human genius preserved in a tradition of prayer which reflects our desire to celebrate the time given to sacred words with immeasurable tonal modalities. Music is the human way of mastering time artfully, just as worship is our way of realizing that God, and not time, is the source of blessing and of eternity.

## NOTES

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2. Karl Zuckerhandl, in *Sound and Symbol* (London: Routledge and Kegan Paul, 1956), ch. XII.
3. C. Debussy, cited by Paul Weiss, *Nine Basic Arts* (Carbondale: Southern Illinois University Press, 1961). p. 51.
4. See Walter Kaufman, *Nietzsch* (Cleveland and N.Y.: Meridan Books, 1956), p. 259.
5. Danto, *Nietzche as Philosopher: An Original Study* (N.Y.: Macmillan, 1965), p. 62.
6. Dewey, *Experience and Nature* (Chicago: Open Court, 1925), p. 292.
7. *Ibid.*, p. 29 1.
8. Yehezkel Kaufmann, *The Religion of Israel*, tr. Moshe Greenberg (N.Y.: Schocken, 1972), p. 96.
9. See Sigmund Mowinckel, *The Old Testament as Word of God*, tr. R. B. Bjornard (N.Y.: Abingdon, 1959). pp. 42-3, 25-6.
10. See Abraham Heschel, *The Insecurity of Freedom* (Philadelphia: The Jewish Publication Society, 1966), p. 250.
11. H. W. Robinson, *Inspiration and Revelation in the Old Testament* (Oxford: The Clarendon Press, 1946). p. 263.
12. *Ibid.*, p. 264. On *Revelation in the Psalms*, see pp. 268-70.
13. Richards, *Principles of Literary Criticism* (N.Y.: Harcourt Brace, 1965), p. 91.
14. Heschel, p. 246.
15. See E. Gertel, "The Challenge of Synagogue Music: A Personal Statement," in *The Journal of Synagogue Music*, October, 1975.
16. Weiss, *Nine Basic Arts*, p. 124.
17. Cited by Weiss, p. 125.
18. *Pirke Avo! 4:2*.

19. Abraham Heschel, "Space Time, and Reality," in The *Sabbath* (N.Y.: Harper Torchbooks, 1966), p. 10 l.
20. *Ibid.*, p. 96.
21. *Ibid.*, p. 99.
22. Soren Kierkegaard, *Either-Or*, tr. Walter Lowrie (Princeton University Press, 1974), vol. I, p. 67.
23. *Ibid.*
24. Maurice Samuel, cited by Robert Gordis, in A Faith for *Moderns* (N.Y.: Bloch, 1960), p. 267.
25. In the *Oxford Companion to Music* (N.Y.: Oxford University Press, 1943), p. 757.
26. See Gertel, *op. cit.*
27. Nelson Goodman, *Languages of Art* (Indianapolis and N.Y.: Bobbs-Merrill, 1968), p. 118.
28. *Ibid.*, p. 119.
29. Scholem, *The Messianic Idea in Judaism and Other Essays on Jewish Spirituality* (N.Y.: Schocken, 1971). p. 303.

## RECORDS IN THE JEWISH SCHOOL: A LESSON AND AN APPROACH

Ira Goldberg

In an age of sound reproduction, wherein music in myriad forms and timbres reaches our ears, one would imagine the ability to listen to music would be enhanced by our many experiences with recorded sound. Unfortunately, such is not true at all. In an era named by writer Clifton Fadiman as one of a "Decline of Attention," our sensitivity has often waned, even while sounds have increased in variety and intensity.

It is necessary, therefore, for us to develop, in our students, the skill of listening. Even among professions, there is sometimes a failure to listen ; attention wanes only scant minutes after the performance of music has begun.

This article describes an approach to listening to a recording that should be organized and edifying.

The record discussed is "Silent No More," a recording of freedom songs of Soviet Jewry, based on tapes smuggled out of the Soviet Union.' The record is a moving one, and is especially useful because of our concern for the plight of Soviet Jewry. Lesson One is the first side of the record. Lesson Two is for the second one.

The plan provides a framework for listening, making it possible to understand the recording heard. Furthermore, the lesson plan may, with modifications, appropriate to the specific recording being used, be utilized as a model for other lessons using recordings in the classroom.

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## 1. MOTIVATION

In this, the opening section of the lesson, the stage was set, by gaining student interest through various devices — a banner, protest buttons, and a poem about a Jewish writer purged in the U.S.S.R.

There was first hung on the wall a ***Svoboda*** (Freedom) banner, symbolizing the struggle of Russian Jews for freedom. The flag, forty by forty-four inches has, in its center, a nineteen-inch-high ***Mogen David***. Under the star, is the Russian word ***Svoboda***, meaning, freedom. There are two, two-inch-broad stripes running the length of the flag, one at the top, the other at the bottom. Each is a few inches from the edge of the flag. The ***Mogen David***, the word “***Svoboda***” and the two stripes are all red, against a white background.

The class then saw a display of various protest buttons, worn on different occasions, at rallies and parades, protesting the persecution of Soviet Jewry.<sup>2</sup>

It was explained to the class, that Soviet Jews has been eliminated, or purged, from Soviet life for various reasons. They were imprisoned or executed, for teaching Hebrew, for writing Yiddish poetry, for supporting Soviet Jewish culture, and for desiring to emigrate to Israel,

In 1948, the Soviets purged the Yiddish poet, Peretz Markish, by executing him.

The Polish-born poet, Binem Heller, now living in Israel, wrote a Yiddish poem in memory of Markish. After distributing a copy to each student, this writer read it to the class.

## The Poet's Death -For Peretz Markish 3

They led the singer to his death  
 With his eyes bandaged, blind  
 His hands with ropes were pinioned ;  
**So** he dropped in the pit behind.

He wanted to ask a question.  
 For worse than death was not knowing why this wrong.  
 But this earth was to him now a stranger  
 It refused to understand his Yiddish tongue,

So he stood with bandaged eyes,  
Facing the execution squad.  
They levelled at him their rifles  
And he fell dead, in his blood.

A shudder went right through me  
It was more than I could bear  
In the shots I heard him singing  
His song rang through the air.

## 2. TRANSITION

After having motivated the class, the students were further prepared through a transition section of the lesson, leading to the recording itself. It was explained that songs were often the means of protest, against tyranny and slavery, as those who were oppressed expressed their longing for freedom. The class was asked to name songs of freedom. Several students were familiar with the song "We Shall Overcome," from the civil rights movement; one mentioned the spiritual, "Let My People Go."

It was explained to the class that Russian Jews had many freedom songs, too. On the record to be heard, we would be hearing some of them, as well as reactions to Jewish life in the Soviet Union.

## 3. Focus

To enable the students to understand the vital points of the recording, each was given a guide, prepared by the instructor, listing the salient points to be listened for. In this way, the students' listening was directed, or focused, and aimless listening avoided.

Before class, the instructor listened to the record, and wrote down a list of questions, to be answered through the listening. Questions relating to material throughout the portion of the recording to be heard were included. Before listening to the record, class and instructor went over the questions together, enabling the pupils to understand the procedure and any points that might have been obscure.

### Focus For Listening

1. What languages do you hear on the record?
2. On what holiday do thousands of Russian Jews come out to celebrate?

3. How do Russian Jews learn of news from Israel?
4. What is one father's answer to the question about his daughter's knowledge of Yiddish or Hebrew?
5. Judging from his comments, would you say it is easy or difficult to study Yiddish or Hebrew in the Soviet Union?
6. What instruments did you hear in the accompaniments for the songs ?
7. From the songs and spoken words, of what country do Russian Jews sing and speak with love and longing?
8. If they were free to do so, what do you think Russian Jews would do, to solve their problems as Jews in the U.S.S.R.?

#### 4. LISTENING

Students now listened to side one of the record, with pencils in hand, answering the eight Focus For Listening questions, *in writing*.

#### 5. DISCUSSION

At the conclusion of class listening, the eight questions were answered. Most pupils did well in hearing and noting the important points of the record, but, occasionally, there was some confusion that had to be cleared up through class discussion. Answers were clarified and corrected, where appropriate.

#### 6. EVALUATION

The final five minutes of the lesson were set aside for evaluation of the record itself. A one-page form was distributed, and each student quickly filled out the page, giving reactions to the record. The questionnaire was then collected, to be evaluated before the next class session.

The evaluation form questions were :

1. Did the record help you understand the problems of Soviet Jews ?
2. Did the record seem accurate and real to you?

3. Could you hear clearly?
4. Were the sound effects and music, appropriate, effective?
5. Could you understand the words?
6. What parts were especially interesting?
7. What parts were especially uninteresting?
8. What parts, if any, would you like to hear again?
9. Would you like to learn to sing or play any of the songs?

The evaluation form enables the instructor to determine the value of using the record again in future classes.

In the second class meeting, side two of the record was heard, presented in a manner similar to that of side one.

#### 1. **MOTIVATION**

In this section, the *svoboda banner* and protest buttons were once more on display. They were briefly alluded to, and then, further details in the struggle of Soviet Jewry for survival were introduced to the class.

One Jew, who had voiced his desire to leave, had been a hero of the struggle against the German invaders during World War II. Grisha Feigin of Riga, Latvia, had participated in the liberation of Warsaw and Berlin. He had been wounded twice, and had received seven decorations.

Protesting Soviet treatment of Jews, Feigin returned his medals to the government, and was placed in an insane asylum. Finally, in 1971, he was permitted to leave Russia. In writing to the Supreme Soviet, highest Russian legislative body, Feigin had said,

“I hereby declare that I do not consider it possible to wear the distinctions granted to me by a government which does not honor my rights and which is hostile in its policies toward my own country. I ask you to deprive me, in accordance with the relevant procedure, of all the distinctions I have been awarded and I appeal to you : Let my people go home !”

Each student received a copy of Grisha Feigin's statement, from which I read aloud, the opening paragraph above, and, from which each student read silently, the remainder of the appeal :

“It is the appeal of the blood shed by a free people, headed by Maccabeus, who fought for national independence.

It is the appeal of those who revolted against slavery ... under the leadership of Bar-Kochba ...

It is the appeal of our ancestors, who were burned on the fires of the Inquisition ...

It is the appeal of women and children, who perished at the hands of the “Black Hundreds” of Czarist Russia.

It is the appeal of millions of Jews, whose ashes are scattered throughout Europe.

It is the call of those, who rose in the Warsaw Ghetto.

It is the appeal of my brethren, who died on the gallows of Bagdad.

It is the voice of my people, who are building a new life in their own land.

It is the voice of my mother who calls her son to her.”

After explaining the reference to persons and events in Jewish history, mentioned in the statement, the instructor went on to discuss the world-wide protest movement for Soviet Jewry, that had developed in the past few years. The result had been that thousands of Jews had been able to leave the Soviet Union, and it is hoped that many more will be permitted to leave.

## 2. TRANSITION

The class was now prepared for listening to side two of the recording, through a reminder that songs of protest and freedom were part of the heritage of many people. “We Shall Overcome” was an American freedom song and, in the previous class meeting, we had heard freedom songs and words expressing the feelings of Jews in Russia. This week, we would hear the second side of the recording and, once again, would use a sheet with a series of questions, to help us note the highlights of the recording, students were told.

## 3. Focus

Once more, each student received a copy of the list of questions, developed from the highpoints of the second side of the record. Questions were gone over, by class and teacher, with difficult words or ideas explained.

For the second side of the recording, the questions were :



### Focus For Listening

1. According to one Jew, the Soviet government has done many things that strike at the ability of Soviet Jewish culture and Judaism, to survive. What are some of these things?

2. One of the **songs we hear** is *Dayenu*. It is sung a bit differently from the version we know. Why are songs from the *Haggadah* especially appropriate in singing about Jews living in the USSR?

3. Give the name of the Israeli hero, mentioned in one of the songs sung by Soviet Jews.

4. To what city, in what country, are these Russian Jews prepared to go ?

5. In one song we hear the words, *Bashana Habaa Birushalayim*, a variation of the sentence, *L'Shana Habaa Birushalayim*. From what story is the second Hebrew sentence taken? During what Jewish holiday do we read the story?

6. What is the *one* theme of the songs Russian Jews sing?

7. In the last song, we hear the phrase, *Am Yisrael Hai*. What does it mean? Why is it so appropriate?

#### 4. LISTENING

The class now listened to side two of the recording and, once again, answered the Focus For Listening questions, in writing.

#### 5. DISCUSSION

As at the previous lessons, the instructor and the class discussed the answers given to the Focus questions and wrote down correct answers, making corrections where necessary.

#### 6. EVALUATION

As at the conclusion of the first lesson, a printed evaluation sheet was given to each student, and filled out. At this second lesson, however, the sheet was filled out early, leaving time for a new activity, not part of the previous lesson.

#### 7. ACTION

The struggle for Soviet Jewish rights and freedom, continues with actions participated in by people throughout the world, the class was told. Each student was given a list of activities, entitled, "Action For Soviet Jewry."<sup>5</sup> The class was asked to read the list and then, each student was asked to consider three or four he or she

might wish to participate in, as an individual or together with other class members.

The results on this list were tabulated, and were used to develop future activities for support of the Soviet Jewish freedom struggle.

With section 7, Action, the lesson came to an end. Given in two parts, it effectively taught aspects of the Soviet Jewish freedom struggle and served as a spur to student activities, to further the fight for Soviet Jewish freedom.

From the lesson given above, one can list certain guides, for the use of recordings in the classroom :

1. Teacher preparation. The instructor must be fully prepared for the lesson. The recording must have been heard in advance before playing it for students and printed material must have been readied, wherever appropriate.

2. Room preparation. The room must be ready as well. Outside noises and other distractions must be eliminated, as much as possible, and material for display, etc., must be ready beforehand.

3. Equipment preparation. The phonograph, as well as other equipment, should be prepared in advance. The phonograph, if it is to be used, should be set at the proper playing speed, and at the correct volume.

4. Appropriateness of material. The record chosen should be appropriate. It should be chosen with the class in mind — age level, attention, maturity, quality of the recording, etc.

5. The lesson structure. The lesson should be so carefully planned as to enable the student to listen intelligently, and helped to understand the recording being played for him.

6. Motivation. It is especially important to properly motivate the students when using a short recording, as a long one tends to build its own, as the record is played for the class.

7. Discussion. It is necessary to have classroom discussion of the recording heard, so as to clarify any material on which there is disagreement and, to correct any errors among the students. Furthermore, discussion should be held directly after the record is heard. Postponing discussion to a future meeting inevitably leads to a decline in interest, loss of notes, as well as mood. It is far more desirable to have the students discuss the record at the moment of greatest interest.

## NOTES

1. "Silent No More." Sung and narrated by Theodore Bikel; arranged and conducted by Issachar Miron. A 33-1/3 LP record. produced by Star Record Company, New York, N.Y. 10036. Available from the American Jewish Congress, 15 East 84th Street, New York, N.Y. 10028. \$4.95.
2. The buttons and banner are available from The Student Struggle For Soviet Jewry, 200 West 72 Street. Suites 30-31, New York, N.Y. 10023. A miniature Svoboda banner is also available.
3. The Golden Peacock, A Worldwide Treasury Of Yiddish Poetry, Joseph Leftwich (compiler and editor). New York: Thomas Yoseloff, 1961. pages 493-4.
4. Cohen, Richard (Ed.) Let My People Go, New York: Popular Library, page 48.
5. Available from the Student Struggle For Soviet Jewry.

## THE PHENOMENON OF NON-ACCEPTANCE OF THE UNFAMILIAR

ABRAHAM LUBIN

We all eagerly await the reaction and response of our congregants every time we, hazzanim, introduce into our services for the first time, a new choral setting of a particular prayer, a new congregational melody or perhaps the use of a new technique in a hazzanic improvisation. The comments we hear from our worshippers vary from feelings of thrilling enthusiasm to that of sheer indifference. I will not comment on the unfortunate reaction of the latter since such response, if indifference can be described as a response at all, stems from a non-committal attitude on the part of the individual towards anything and everything encountered with. It, therefore, does not reflect a particular judgment upon the music heard, and thus cannot be used as a criteria for us in order to evaluate the worth of the music and the impact it possibly had made upon the entire congregation.

Let me instead, comment on the positive side of the coin ; that is the congregant's honest and sincere criticism of the music he hears.

Generally speaking, the majority of the people will admit to certain dislike for the new liturgical music heard, particularly and primarily after the very first encounter with it. Let me quickly add that such reaction is quite usual and normal, even though mostly unrealistic and unfair, as it has been proven time and again.

Someone has already once said : "The only things we really hate are unfamiliar things." Nicholas Slonimsky, the writer, critic and musicologist, refers to this as : "The Phenomenon of Non-Acceptance of the Unfamiliar." Should we ponder but for one moment further, we would quickly realize that this idea of non-acceptance of the unfamiliar is applicable not only in the field of music, but also in literature, art, science and even in social relations.

We find, for example, that unfamiliar customs offend us. I recently learned that a Tibetan sticks out his tongue and hisses when he greets a friend, but surely such salutation is an insult to an Occidental. Conversely, the practice of whistling after a theatrical number is an expression of extreme delight among our American audiences and yet, in Europe, it would be equivalent to beeing. **As a rule we shun that which is new, that which is unfamiliar.**

Probably the most popular and well known classical work of music today is Tchaikovsky's, "B $\flat$  Minor Piano Concerto No. 1." The fact that some thirty different recordings of this concerto are readily available is ample proof of its immense popularity and universal acceptance; and yet a music critic who had heard this work for the first time back in 1875, when it was obviously totally unfamiliar to him, wrote in the Boston Transcript the following: "The elaborate work is as difficult for popular apprehension as the name of the composer." A hundred years later we know better. The name, Tchaikovsky is easily pronounced and his "B $\flat$  Minor Concerto" is so lovingly endorsed. Indeed, so familiar and beloved is Tchaikovsky's Concerto that its opening theme was made into a popular song with the inviting title, "Tonight We Love"!

We all know how Stravinsky was greeted in Paris, when his now classic, "Le Sacre du Printemps" (The Rite of Spring) was first heard there, in 1913. Music critics were then ready to annihilate him and his music. One critic suggested that "Le Sacre du Printemps" should be called "Massacre du Printemps." How utterly wrong were those critics proven to be with the passing of time. Thirty-nine years later, when the same work was presented again in Paris, conducted by the same Pierre Monteux, who gave its premiere performance in 1913, the cheers of the audience were boundless. Monteux remarked, "There was just as much noise the last time, but of a different tonality."

Let me cite yet one more example of a music critic's indiscretion and imprudence. This time a critique of a work by one of the great musical geniuses of all time — Beethoven himself. After hearing Beethoven's, "Leonore Overture No. 3" to the "Fidelio" opera, one music critic wrote: "Recently, there was given the overture to Beethoven's opera "Fidelio", and all impartial musicians and music lovers were in perfect agreement that never was anything as incoherent, shrill, chactic and ear-splitting, produced in music. The most piercing dissonances clash in a really atrocious harmony, and a few puny ideas only increase the disagreeable and deafening effect." Each and every one of Beethoven's four overtures to his "Fidelio," are regarded unequivocally today, as masterpieces. One hundred and Sixty years later, no music critic in his right mind, would question the inherent greatness in Beethoven's music. Even though the critic might comment on the merits of a particular performance of Beethoven's music, rarely will we find, if at all, such a harsh verdict upon the music itself, as we noted above.

Let us learn from the proven mistakes of previous generations. Let us be aware that the musical classics of today were the unmelodious monsters of yesterday. As I have pointed out at the outset, that this phenomenon of rejecting that which is unfamiliar and new, is found not only in music, but also in all of the arts and in every form of human endeavor and behavior.

We must first give every new idea and every new encounter that comes our way, its due consideration and chance. Let us give every novel sound, every new thought, the opportunity for it to register in our minds, long enough, so that we can eventually give an honest and accurate appraisal, of that which we might wish to criticise.

In ***Pirkei Avot*** we find the following words of wisdom by Simeon, the Son of Rabban Gamliel I. "All my days I have grown up among the wise, and I have found nothing of better service than silence." This warning against verbosity is found on numerous occasions in our Rabbinic literature. Perhaps we might follow this injunction every time we are ready to assault a new piece of music, strike at a new idea or pounce upon anything we come across that is new or unfamiliar.

Let us be silent until we can be vocal intelligently, fairly and accurately.

## THE CONCEPT OF MODE IN EUROPEAN SYNAGOGUE CHANT: AN ANALYSIS OF THE ADOSHEM MALAK SHTEJGER

HANOCH AVENARY

When the traditional chant of European (Ashkenazi) synagogues **was transcribed** in modern notation and compared with contemporary music during the nineteenth century, the special character of certain melodical and formal traits soon became obvious. In particular, some strange modal structures were revealed that differed both from the present and from the past forms of Western music, or appeared to perpetuate some of them in an anachronistic way. To begin with, very summarily they were placed on a par with the Phrygian and Mixolydian ecclesiastical modes<sup>1</sup>; more cautiously, Ferdinand Hiller spoke of “tunes that cannot be inserted in our system because of their haphazard semi-tones, and augmented Seconds, but nevertheless are not lacking a . . . tonal basis, or how that may be called”.<sup>2</sup>

The first attempt at a systematic description of the traditional modes of the Ashkenazi synagogues was made by the Viennese cantor Josef Singers who initiated the use of the professional term Shtejger that was already familiar to his colleagues as a designation of modal genres; this word means in Yiddish “mode, modus, manner” (e.g., lebens shtejger = mode of life). Singer still had the impression that a scale of eight notes was sufficient to describe the range of a mode — in accordance with the scholastic opinion concerning Plainsong. In this way, he established three principal Synagogentonarten, declaring the remaining modes a blend or mixture of these three, and named the shreijger after the initial words of important prayers chanted to them. The next step of relating the singing practice of the East-European synagogue song

<sup>1</sup> H. Weintraub, *Schire Beth Adonai oder Tempelgesänge* (Königsberg 1859), Vorwort, p. 1. — S. Naumbourg, “Etude historique sur la musique des Hébreux”, in his *Agudai Shirim, Recueil de chants religieux et populaires des Israelites* (Paris 1874), p. XIV; scales with augmented Seconds pointed out p. XV-XVI. — Zvi Nisan (Hirsch) Golomb, *Zimrat-Yah* (Wilna 1885), § 10.

<sup>2</sup> Ferdinand Hiller, *Künstlerleben* (Berlin 1880), p. 295.

<sup>3</sup> Josef Singer, *Die Tonarten des traditionellen Synagogengesanges* (Steiger); *ihr Verhältnis zu den Kirchentönen und den Tonarten der vorchristlichen Musikperiode* (Vienna 1886). abstracts in A. Friedmann, ed., *Dem Andenken Eduard Birnbaums* (Berlin 1922), pp. 90-100.

to order and system was carried out by P. Minkowski<sup>4</sup>. His modes are four in number and are again understood as octave scales; some of them have different intervals in ascent and in descent.

Early in this century, the definition of a *shtejger* was refined by the realization that it need not be bound to repeated octave scales; it may extend over a wider or narrower range than the octave, and individual notes may be lowered or raised according to their position in the first or the second octave. A. Friedmann<sup>5</sup> was the first to propose such “utilitarian scales” (*Gebrauchsleitern*) for the *shtejger*. As knowledge and understanding of the principles governing the oriental *maqāmāt*, *ragas* and similar phenomena (such as the modes of the neo-Greek church) increased, investigators recognized their resemblance to the structure of the *shtejger* **6**. They started asking whether, besides the specific scale, a certain stock of motives might also belong to the characteristics of the synagogue modes; they even asked if an ethos was connected with them as is the case with the *maqāmāt* and *ragas*. Moreover, it was suggested that a *shtejger* should be defined not by means of an abstract scale, but rather by a formula model demonstrating the most typical movements (motives) within the scalar framework, similar to the practice of the singers of the Orthodox Church **7**. As far as I know, E. Werner<sup>8</sup> was the first to produce such a formula model as a demonstration of the *shtejger*.

The earlier investigators had been trained synagogue cantors and knew the facts and problems from within. They found it easy to communicate with each other, and it was possible to arrive at a consensus of opinion without working out the theses to the last detail. In particular, they neglected the systematic establishment of the motive-stock of the *shtejger* **9**, relying, instead, upon general impressions that could be taken as self-explanatory by the initiated.

<sup>4</sup> P. Minkowski, “Hazanut”, in *Ozar Yissrael*, Vol. IV, (New York 1907-1913), p. 263. — Other suggestions came from A. Eisenstadt, *Alt-israelitische liturgische Gesänge* (Berlin 1897), p. I; I. Schwarz. “Ueber Chasonus und Steiger”, *Der Jüdische Cantor*, XVI (Bromberg 1894), reprinted Friedmann, *Dem Andenken E. Birnbaums*, ed. cit., pp. 198-206.

<sup>5</sup> A. Friedmann, *Der synagogale Gesang*<sup>2</sup> (Berlin 1904), p. 87.

<sup>6</sup> A. Z. Idelsohn. “Der synagogale Gesang im Lichte der orientalischen Musik”. *Israeli-tisches Familienblatt*, Jahrgang 10 (1913); reprinted A. Friedmann, *Dem Andenken E. Birnbaums*, op. cit., pp. 62-69.

<sup>7</sup> J. B. Rebours, *Traité de Psaltique* (Paris 1906), pp. 97; 112. — Cf. also Daliah Cohen, “Patterns and frameworks of intonation”, *Journal of Music Theory* XIII/1 (1969), pp. 78-85.

<sup>8</sup> E. Werner, “Jewish music”, *Grove’s Dictionary of Music and Musicians* 5, Vol. IV (1954) p. 628. — Idem, “The music of post-Biblical Judaism”, *New Oxford History of Music*, Vol. I (1957), p. 320-324.

<sup>9</sup> An exception: A. Z. Idelsohn, “The Mogen-Ovos-Mode; a Study in Folklore”, *HUCA* XIV (1939), pp. 559-574 (formerly as “Der Mogen-Ovos-Steiger; eine folkloristische Studie”, *Der Jüdische Cantor*, VII (Hamburg 1933), No. 1, pp. 3-6).



It has proved impossible, however, to elucidate, or even to ask questions about, melodic structure and particularities of modality without a substantial knowledge of the motives belonging to a certain cycle of chants. This paper undertakes to supply part of the missing links with regard to one of the more important *shtejger*, and to outline the resulting conclusions.

The subject of investigation is the Ashkenazi synagogue mode called *Adosem malak shtejger* after the initial words of Ps. XCIII (“The Lord reigneth”). It may be regarded as the second in significance after the *Ahavah rabbah* mode, but is better suited to an analysis by its more definite limits of application. The following examination of the *Adosem malak* mode is based upon a sample of 30 melodies chosen to represent a cross-section, i.e., with due consideration given to such variables as may influence the distribution of motives : assignment to different liturgical purposes, synagogal or domestic; origin in different countries or provinces; prose or poetical texts; recitative or “melody” character of the tune; different period and authorship of notation.

### 1. Tonal Range (Scale)

The “scale” of the *Adosem malak shtejger* was formerly sometimes called “Mixolydian” because of the diminished Seventh that characterizes it. According to present concepts, its tonal range can be specified as given in Example 1 (the pitch not to be understood as absolute, but merely as convenient for performing most of the melodies).

Ex. 1



The Seventh above the final note is diminished both in ascending and descending movement. Whenever melodies go beyond the octave range, a minor Tenth appears; and if they descend below the final note the subfinal is sharpened a semitone. Thus, a major Third stands opposite a minor Tenth, and the flattened Seventh faces the sharpened tone below the final note.

Points of rest of the melodies (“half-clauses”, “semifinals”) are located at the Fifth and Third. The Fifth is the most prominent note in most of the melodies — a “dominant” according to the concept of the church modes; in rare cases it may even assume the function of a finalis. On the other hand, the Fourth is a very marginal note and is occasionally passed over; this feature distinguishes the *shtejger* from the ecclesiastical modes with which it has been compared. Some cases of a Fourth sharpened when leading to the Fifth occur, almost exclusively, with one and the same notator (A. Friedmann,

Example 3a; but also with G. Selig 10, in 1777); they may be considered as secondary -probably influenced by the notator's thinking in the terms of contemporary harmony.

## 2. *Standard Motives*

The *Adosem malak* Shtejger, as represented by our test specimens, contains a stock of eleven standard motives each of which occurs at least four times, but in the majority of cases more often, in the examined tunes. These motives are of a melodic character with changing rhythmic configurations; but their basic melodic form or "idea" may also be expanded or abbreviated in many ways, as we shall see below. The motives cannot be classified as initial, intermediate and final: only their "preference for a certain function" can be recognized, which does not preclude varying applications. The following Example 2

### Ex. 2

A

Preferred as initial motive

B

Often coupled with A

C

Follows often A(-B)

D

Frequently used as half-clause; follows often A(-B)C.

E

Preferred as final clause, but used also as initial motive.

F

A continuative phrase

G

Half-clause, occasionally final clause.

H

A not too frequent, but characteristic motive

I

A transitory motive, generally couples with others

K

Final and semifinal clause

L

Intermediate phrase, infrequent in *the samples examined*

contains a *Table of Motives* including the more characteristic variants (but not all of them).

The assortment of variants given for every motive demonstrates the changeability of the melodic material in itself, and also its adjustment to various rhythmical patterns. The practical application of the standard motives is illustrated in Example 3.

## Ex. 3

A- B C D  
 A-do-shem — malakh ge-ut lavesh, lavesh A-do-shem oz hu'a-zar, af tigon to-  
 (H=H) K F G  
 vel — bal — u-mot. Nakhon kis'akha meaz, meo-lam — a-ta.

## (b) Recitative

A- B E  
 Al Ken — n'gava l'kha Adoshem elo-he-nu lir-ot m'he-ra b'tiferet uze-kha / l'ha'a-vir-  
 K A D C  
 gilulim min ha'a-rez / W'ha-e-li-lim karot yikare-tur l'ta-gen o-lam — b'malkhut shaday w'-  
 I- G E  
 Khol bney basar yqr'u b'shemkha l'ha-j-not eley-kha kol rishey a-rez / ...

The more concise motives may be closely tied together to form a unit, as it were. Some specimens are given in Example 4.

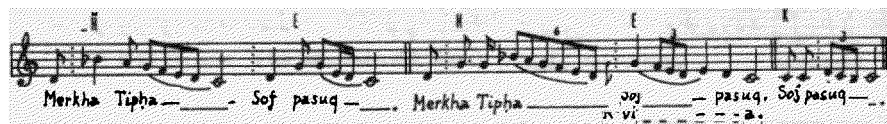
## Ex. 4

A- E J- G H- E  
 Ba- - - - r' khu et A-do--&m- ha- - - - m'vo--rakh.  
 A- B- G J- C  
 A-va-dim hayinu l'far'o b'mizra-yim wayozi-enu Adoshem elohe-nu misham...

Examples 3 and 4 demonstrate the application of the **modal** pattern to true melodies as well as to Arioso-passages and pure recitatives (where motives may be stretched to form a *tonus currens*).

As to the origin of the motives provided by this *shtejger*, it has sometimes been compared with the mode of the Pentateuch reading at the Penitential Feasts. Some investigators have argued the relation of this reading-tone to the *Adosem malak shtejger II*. The various notations of this Pentateuch mode differ somewhat from another, but the diminished Seventh appears only with the chapter-clause, where *shtejger* motives are also quoted (Example 5). Possibly this was meant as a sort of hallmark on this as on other important tunes of the feast 12.

Ex. 5



In general, Idelsohn exaggerated when he declared the modes of Bible reading to be the main source of motives in synagogue chant 13: We would rather observe a quite unsystematic dispersion of certain motives — *shtejger* or not — over the songs of the particular feasts, detached particles of music that participate in creating the festal atmosphere. Since freedom from rigid regulation is characteristic of synagogue song in general, we should not promptly draw conclusions of dependencies at every recurrence of motives.

### 3. Structural *Connection of Motives*

With the exception of the initial phrase A, the motives of the *Adosem malak*

Ex. 6

Yitga-dal u'-yitqadash sh'me raba \_\_\_\_ . Sho-fet kol ha- a- rez...  
 U- ma'aviryom \_\_\_\_ u-mevi layla...  
 ...o-- sse sha - - - - lom uvo- re et hakol \_\_\_\_ .

|| A. Z. Idelsohn, in A. Friedmann, *Dem Andenken*, op. cit., p. 65.

12 Cf. the versions recorded by: S. Naumbourg, *Zemiroth Yissrael; chants religieux des Israelites*, Vol. I (1847), No. 61, — S. Sulzer, *Shir Zion*, Vol. II (1865), No. 340. — A. Friedmann, *Der synagogale Gesang* op. cit., p. 14. — A. B. Birnbaum, *Omanut ha'Azanot*, Vol. II (1912), No. 29. — A. Z. Idelsohn, *OHM* Vol. II (1922), p. 71; Vol. VII (1932). Part 1, No. 183. — P. Minkowski, "Piske te' amin", *Hutqufa*, II (1923), pp. 381-382. — S. Zalmanov, *Sefer ha-niggunim* (Brooklyn 1948), No. 173.

13 A. Z. Idelsohn, "Der jüdische Tempelgesang", in G. Adler (ed.), *Hundbuch der Musikgeschichte I* (Berlin-Wilmersdorf 1924). pp. 122-126.

*Shtejger* can be related to definite structural functions only with certain reservations. While motives like E and K are given priority as final clauses, and D and G are preferred to mark a caesura, both E and G may also open a tune, or G may form the very end (Example 6).

Moreover, the selection of motives to be used in a certain tune and, above all, their sequence, are left to the discretion of the individual singer. He may give full play to his creative imagination, at least when composing melodies not already fixed by tradition. Thus *shtejger* tunes may be compared to a mosaic work tessellated from the given motive material. They reveal by their intrinsic character a strong similarity with the combination of “migrating motives”, the “Cento structure”, the “mosaic style” observed in certain archaic portions of Plainsong. More so, we discover a clear parallel with Byzantine hymnody and its concept of musical mode, which is known to be the combination of a specific scale with a number of standard motives. With this, the *shtejger* of the European synagogues approaches styles of sacred song that flourished late in the first millenium CE, or go back to that era<sup>14</sup>. We cannot yet be certain as to when and how Byzantine, Gregorian and synagogue chant encountered one another. In any case, the former have either disappeared from use or have been kept alive by reference to written records, while the latter has been perpetuated by an oral tradition faithfully adhered to in a European environment that was not very sympathetic to musical forms of this kind. In spite of the similarity of principles, Jewish motivic modality did not fall into the stagnation and torpor that paralyzed its Byzantine counterpart. On the contrary, its form has retained its flexibility, and its motives have remained fluid configurations. Written notation reached it in the nineteenth century but did not interfere with the natural freedom of an oral tradition.

When the texts are hymnal and consist of rhymed or metrical stanzas, *shtejger* motives may be rearranged to form an orderly pattern approximately corresponding to the poetical form (Example 7); thus tunes may contain the so-called “musical rhyme”.

Ex. 7



Sho-fet kol ha'a--rez w'o-ta b'mishpat ya--'a-mid / na-- hayim w'he--sed al am o-ni--tazmid ---/...

If a melody of the *Adosem malak* mode is performed by a gifted cantor who wishes to display his virtuosity and coloratura, the basic motives may be adorned and elaborately developed in a variety of ways (Example 8).

<sup>14</sup> H. Avenary, *Studies in the Hebrew, Syrian and Greek Liturgical Recitative* pp. 34 f. (Tel Aviv 1963). — Idem, “Mosaikstruktur in altmediterraner Monodie”, *IGM, Bericht über den 9. Internationalen Kongress, Salzburg 1964*, Vol. II (1966), pp. 124-128.

Ex. 8

Y' had-- she-- hu., y'had----- she-- hu... l'-ssa--sson\_ ul'--ssim-- ha...

On such occasions, the tune may also modulate by passing to another *shtejger* for a while; this is done, for instance, in the tune of our Example 8 in order to underline the beseeching words “redemption and consolation”<sup>15</sup>; the cantor then returns to the original mode (with motive K). We should remember that the Oriental singer also likes to display his art and skill by passing from one *maqām* to the other. In West European synagogues, the modulation from *Adosem malak* to the major scale is, of course, relatively frequent.

#### 4. The Question of the “Ethos”

Considering the basic relationship of *shtejger* modality with the *maqām-raga-nomos* idea, the question automatically arises whether it too is connected with an “ethos”, that is: does listening to a certain *shtejger* arouse definite associations of an intellectual or emotional nature?

No theory or doctrine to this purpose exists. As an experiment one may look for the implications of the idea “God proclaimed King” which is suggested by the name “*Adosem malak*”-*Shtejger* and the eponymous Psalm “The Lord reigneth, He is clothed in majesty” (Example 3a above). In the liturgy of the Penitential Feasts, benedictions of “The Holy God” are replaced by “The Holy *King*” throughout. A whole section of the fundamental prayer is called, then, “Kingship verses” (*malkuyōt*), and is suitably intoned in the *Adosem malak* Mode (Example 3b above). However, the very same mode is applied not only to other prayers and hymns of the Penitential Feasts (Example 4a; 6a-b; 7), but it is also involved in the liturgy of other holidays. It appears at certain liturgical sections of the sabbat (Example 3a), at the blessing of the New Moon (Example 8), during Passover (Example 4b) and the other Feasts of Pilgrimage<sup>16</sup>, even in a hymn for the Fast of Esther<sup>17</sup>. Thus, the said *shtejger* serves throughout the liturgical year, disproving our presumed association with the idea of the Kingship of God. Even the reservation of certain motives for a particular feast cannot be demonstrated. There remains only the fact that tradition demands the employment of this *shtejger* for definite chapters of the liturgy.

<sup>15</sup> S. Schechter, *Nussach Hat'filoh* (Czernowitz n.d.) Vol. I, No. 97. Other instances of modulation may be found in the same book, No. 6; A. Friedmann, *Der synagogale Gesang* p. 95 (end of *biršūt batorah*).

<sup>16</sup> J. Schwarz, *op. cit.*

<sup>17</sup> *Bimte m'at*: G. Ephros, *Cantorial Anthology* (New York 1957), Vol. V, p. 53.

Therefore, the potential capacity of expressing an ethos has shrunken, with the Ashkenazi modes, to the rudimentary relationship Mode = Liturgical Section, and has lost the more comprehensive Mode = Idea or Mood. In contrast to this recessive trend, some oriental Jewish communities carefully observe the relationship Mode = Mood = Feast, and even relate Mode = Mood to the contents of their weekly Bible readings.<sup>18</sup> It should be kept in mind, however, that mode means to them *maqām*, and that it is the familiar ethos doctrine of the *maqāmāt* that they apply to their synagogue chant; this development is believed to barely antedate the second half of the 16th century.<sup>19</sup> There is then no point in assuming the existence of a genuine shtejger ethos in Europe on the basis of what is found today in the oriental communities. There is room only for the cautious generalization of E. Werner<sup>20</sup>, stating that the *Adosem Malak* mode is preferred for laudatory prayers.

## 5. Conclusion

The *Adosem malak Shtejger*, one of the prominent modes in European (Ashkenazi) synagogue chant, can be defined as the systematic association of a modal scale<sup>21</sup> and a group of standard motives. Both elements — scale and specific motives — are concomitant to such a degree that the occurrence of the scale alone does not suffice in ascribing a melody to this mode<sup>22</sup>. The primordial connection of scale and motive stock is in accordance with the principle known from Near Eastern *maqāmāt*, Indian *ragas*, and the modes of Byzantine chant.

It was a natural reaction of European research workers to compare the *shtejger* with the modes of the Roman Church. The *tertium comparationis*

<sup>18</sup> A. Z. Idelsohn, “Die Makamen in der hebräischen Poesie der orientalischen Juden”, *MG WJ* LVII = NF XXI (1913). pp. 324 f. — Idem, *Hebräisch-orientalischer Melodienschatz*, Vol. IV (1923), pp. 37 f.

<sup>19</sup> Idelsohn, *Die Makamen* pp. 322 ff.

<sup>20</sup> E. Werner, *Jewish musicop.* cit., p. 628.

<sup>21</sup> “Modal scale” means a series of characteristic intervals that is not bound to the octave range; it contains also a framework of fixed “dominant notes” (several “half-clauses”).

<sup>22</sup> For example: *Yah ribbon ‘alam*, in A. Nadel, *Die häuslichen Sabbatgesänge* (Berlin 1937) p. 20. — The integration and modification of the *Adosem Malak* mode in modern Israel song is demonstrated, among others, by Yedidya Admon’s ‘*AI geva*’ ram (written in 1948; Zemer hen, 1960 p. 84), or Immanuel Amiran’s Lanu *hakkoab la-‘avod we-ismoah (Dafron zimrah ba-yehidah (Nos. 5-6, p. 3, 1950)*. The subject has been discussed at length by B. Bayer, *יסודות מזרחיים ומערביים של התהוותו של ‘מקאם’ בשיר הישראלי*, in M. Zmora (ed.), *יסודות מזרחיים ומערביים*, במוסיקה בישראל (Tel-Aviv 1968), pp. 74-84, (Hebrew). The development was towards a scale that lays stress on the Fifth-to-Tenth section of the *Adosem malak* range with only occasional descents below the Fifth (see M. Zmora in the discussion of the said article, p. 85); the composers gradually withdrew from the use of shtejger-motives.

was either the scale with diminished Seventh found in Mode 7, or some detached short phrases occurring in Mode 523. The comparison was rather superficial. Due attention was not given, for instance, to the dominant role of the Fourth in Mode 7 (a negligible interval level in the *shtejger*), nor to the frequent cadences on the Second<sup>24</sup> (appearing in the Pentateuch mode of the Penitential Feasts, but seldom in the *shtejger* itself). As to the motives, some parallels may indeed be pointed out, although only among the more concise figures. Some, at the first glance rather tempting, similarities can be found in the *Improperia* of Good Friday 25 (Example 9).

Ex. 9



The examples presented in Example 9 have been chosen by deliberately neglecting the differing, and more frequent, configurations of the same motives that occur in the *Improperia* and do not fit the framework of the *Adosem Malak* mode. As to the Jewish aspects of this very distinctive Gregorian tune of possibly Byzantine parentage,<sup>26</sup> further research must be postponed.

As long as Plainsong has not been subjected to an analysis of its actual tonal ranges (“utilitarian scales”) and the motivic material that may be connected with them, there is no way of determining whether it is in fact probable and arguable that the *shtejger* principle can be correlated with the modality of Plainsong.

Meanwhile, the *shtejger* may be regarded as a phenomenon *sui generis* on European soil, reminiscent of Eastern forerunners. A more detailed definition of its origin and history should cease to rely on “impressionistic” methods, but should await further developments in musicology.

<sup>23</sup> E. Birnbaum, “Besprechung von Singer’s ‘Tonarten’ “, *Jüdisches Literaturblatt XV* (1886), Nos. 24-25 (reprinted: A. Friedmann, *Dem Andenken E. Birnbaums* pp. 16-17. and *Der Jüdische Kantor*, Hamburg 1932 VI, No. 5, pp. 1-3).

<sup>24</sup> See, for instance, the Introitus-Antiphon *Puer natus est nobis* (Liber Usualis 408).

<sup>25</sup> *Popule meus* (Liber Usualis 737).

<sup>26</sup> Cf. E. Wellesz, *Eastern Elements in Western Chant*, (Boston 1947), pp. 11-12. — E. Werner, “Zur Textgeschichte der Improperia”, *Festschrift Bruno Stäblein* (Kassel, 1967), pp. 274-286.



### Sources of the Music Examples

- Ex. 3a: A. Friedmann, *Der synagogale Gesang 2* (Berlin 1908) p. 86.  
 Ex. 3b: A. Baer, *Baal Tefillo oder Der praktische Vorbeter 2, No. 1232* (Goeteborg 1883).  
 Ex. 4a: A. Z. Idelsohn, "Der Missinai-Gesang der deutschen Synagoge", *Zeitschrift für Musikwissenschaft*, VIII (Leipzig 1926), p. 454 (Ex. 1, II).  
 Ex. 4b: A. Baer *ibid.*, No. 765 (Deutsche Weise).  
 Ex. 5: S. Naumbourg loc. cit.; A. Friedmann loc cit.; A. Z. Idelsohn. *Hebräisch-orientalischer Melodienschatz (1932)* Vol. VII, Part 1, No. 183.  
 Ex. 6: G. Ephros, *Cantorial Anthology (New York 1929)*, Vol. I, No. 18; A. Baer *ibid.*, No. 961 (cf. Nos. 965; 975; 984, D). A. Friedmann, *ibid.*, p. 90.  
 Ex. 7: A. Baer *ibid.*, No. 1426, II.  
 Ex. 8: S. Schechter, *Nassach Hat'filoh* (Czernowitz n.d.). Vol. I, No. 97.  
 Ex. 9: E. Wellesz. *Eastern Elements in Western Chant* (Boston 1947). pp. 11-12.

### Sources of other Test Samples

- A. Baer, *ibid.*, No. 781, I; 1244; 1426, I.  
 M. Deutsch, *Vorbeterschule* (Breslau 1871). No. 409; 450.  
 G. Ephros *ibid.*, Vol. III (1948), p. 115 (cf. Baer *ibid.*, No. 779, I); p. 121. Vol. V (1957), p. 53.  
 A. Friedmann *ibid.*, pp. 85; 87; 88.  
 A. Friedmann, *Fünf Mussuf-K'duschos* (Berlin nd.), p. 11 ("Alte Weise").  
 A. Z. Idelsohn, *Melodienschatz*, Vol. VII, Part 1, No. 104.  
 M. Kipnis, 60 *Folkslieder (Warsaw 1930)*. pp. 97-98.  
 S. Rawicz, in: J. Smilansky (ed.), *Haggadah Erez-yissraelit le-Pesah* (Tel-Aviv 1938). p. 38.  
 S. Schechter *ibid.*, No. 6; 109.  
 G. Selig, *Der Jude, Eine Wochenschrift* (Breslau 1777), Vol. II. 7; 111.25.  
 H. Weintraub, *Schire Beth Adonai, oder Tempelgesänge für den Gottesdienst der Israeliten Königsberg 1859*.

***This reprint of a monograph by the well known Israeli musicologist, Hanoach Avenary first appeared in Volume II of "Yuval" the annual publication of the Jewish Music Research Centre at the Hebrew University, Jerusalem.***

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***The transliteration used in Yuval publications follows the traditional scholarly style and has not been altered.***

**S. R.**

## FROM OUR READERS

***(The autobiographical sketch by Joshua S. Weisser, which was sent on to us by his nephew, Professor Albert Weisser of the Cantors Institute faculty, published in the July 1976 issue of the Journal of Synagogue Music, evoked the following interesting reminiscences and comments by a distinguished veteran member of the Cantors Assembly. We thought it would be in order to share these with our readers. S.R.)***

Dear Professor Weisser :

In a note to your recent article in the Journal of Synagogue Music you state that you hoped to write a detailed article concerning the beginnings of the Cantorial schools. You refer to the deep interest of Rev. Joshua S. Weisser in the establishment of a Cantorial Seminary and I recall some interesting conversations with him on the subject.

Prior to 1945, as a result of an enthusiastic meeting of Cantors in Atlantic City, we organized what was known as The National Cantors' School for Orthodox, Reform and Conservative students. Your uncle and I worked assiduously toward this end and had several meetings in New York, but the New York contingent was not too enthusiastic and Rev. Weisser wrote me "I don't have to tell you how disgusted I am with some of the members of my (New York) group" and he said that he intended to write an article in the Jewish Morning Journal about it. I believe this appeared on May 4, 1945 but I do not remember its contents.

Prior to that, the Jewish Ministers Cantors Ass'n. had sponsored several concerts in 1920, 21, 24, 26 and 1927 in Madison Square Garden, Carnegie Hall, Mecca Temple and Rodeph Sholom Congregation for the specific purpose of raising money for the creation of a Seminary. Most of the concerts were huge overflow successes and a large sum of money was raised. The fund, however, was dissipated and the project never got off the ground.

A special meeting had been called in April, 1945. I presented a set of by laws which was adopted by the Council and I delivered an enthusiastic talk, and it looked like we would move forward but the project failed because the New Yorkers failed to support it. In fact, some members openly objected to it, for personal reasons.

In 1947, I wrote to Rev. Weisser when I learned that the New York group was again trying to raise funds for a school.

At that time? the School of Sacred Music (Reform) was organizing and they actually opened in 1948 and were quite successful.

In 1947, largely through the influence and effort of Cantor David Putterman who was the Director of the Department of Music of the United Synagogue, the Cantors Assembly was organized. The creation of a Conservatory for Cantors was its primary objective. (See my article "The Cantors Assembly-its Creation and Growth" in the special 25th Anniversary booklet.)

In 1948, at the First Annual Convention of the Cantors Assembly, a spirited discussion about the creation of a Conservative Cantorial School took place including speeches by Dr. Louis Finkelstein, Rabbi Simon Greenberg, Rabbi Albert Gordon, Cantor David Putterman and others. Many of us were greatly disappointed by what appeared to be unnecessary procrastination, especially since the Reform group was already operating. Several resolutions urging the Rabbinical Assembly, the Seminary and the United Synagogue to act were adopted and \$25,000 was pledged toward the opening of the School.

Four years later, in September 1952, the Cantors Institute finally came into being. Since then, the Cantors Assembly has contributed over a half million dollars to the Institute.

In 1954, the Orthodox Cantorial Training School was born.

In the first few years there was considerable rivalry and competition between the Conservative and Reform schools. Various Certificates were issued to the Cantors Assembly members and the Reform group issued Certificates to so called "Certified Cantors". Attempts were made to consolidate the schools but the best that could be accomplished was an understanding co-operation.

I have not been too active in the Assembly lately and I do not know how far this has gone but I am wondering if the suggestion in my letter to Max Wohlberg of February 18, 1948 that a single combined school of all shades of Judaism would have produced more competent cantors with greater loyalty to Judaism and the cantorial profession than to the respective Alma Maters. After all, a cantor is a cantor, is a cantor.

Sincerely,

William Belskin Ginsburg

**(We believe our readers will be interested in the following letter sent to Mr. Richard Neumann in response to his review of the creativity of the late Hazzan Todros Greenberg, which appeared in the last issue of the "Journal of Synagogue Music." S.R.)**

Dear Mr. Neumann :

It made me very happy to see an article devoted to the music of Hazzan Todros Greenberg in the latest issue of the "Journal of Synagogue Music." And as one who has been intimately involved in the work of Hazzan Greenberg for a long time, it was most gratifying for me to read your warm words of praise of the music. No one could concur more strongly than myself that the work of Hazzan Greenberg constitutes a truly significant contribution to Jewish liturgical music literature.

Having been so close to the works you reviewed, I could not help but feel disappointed for reasons that will become clear in the ensuing paragraphs. Though very few people know it, it was I who urged, guided, directed, and encouraged Hazzan Greenberg to create the repertoire he bequeathed to us. That repertoire, incidentally, is far more extensive than the selections you reviewed.

My association with Greenberg began when I was 13 years old, when I was introduced to him by a mutual friend, the late Hazzan Abraham Kipper, for the express purpose of notating his beautiful improvisations. As the years passed, and as more and more of his music was accumulated, it was I who conceived the idea that he complete areas of musical compositions, as for example, the miscellaneous works included in the "**Heichal Han'ginu V'hat'filu**," the Shabbat music, part of which appears in "N'ginot **Todros**," the **Yamin Noraim**, presently in preparation for publication in the near future, etc. However, Hazzan Greenberg never undertook to create an accompaniment nor arrange a choral number. He did not have the background for that. As a matter of fact, his choral compositions began through and because of his association with me. He entrusted all details of arrangement to me, including the actual composition of the choral responses (melody and all) to the cantor solos in many of compositions, including the **Adonoi Moloch** and **Moos Tzur** which

you reviewed. All accompaniments, all harmonies, all contrapuntal treatments are mine, even the ideas on treatment, such as the fugal-like approach to the "**Eidosecho**" section in the **Adonoi Moloch**. Moreover, when I would ask him to indicate his preferences in arrangement or harmonies, he would frequently retort, "**Ai, Sholom'l, fardrei dir dein kop.**" Thus every one of the 19 compositions in the "**N'ginot Todros**" exist entirely upon my arrangements, and all but two of the 32 arrangements and accompaniments in the "**Heichal Han'gina V'hat'fila**" are mine.

For me, it has been a 34-year period of a labor of love, if ever there was one. The hours of creative work have reached absolutely astronomical numbers without thought of compensation or reward.

I realize, of course, that you probably had no idea of the history I have briefly touched upon. But the simple fact that I arranged and edited both volumes you reviewed is stated on the title page of the "**Heichal Han'gina V'hat'fila.**" Although my name does not appear on the title page of the "**N'ginot Todros**"-which is surely not due to any oversight on your part, the Prefaces in both volumes do acknowledge the fact that I am the arranger of all the compositions in each.

As a professional musician of high stature, I am certain you realize that arrangement, especially when it includes everything in a composition except the basic melody, veritably constitutes co-authorship. I can tell you that as a choral conductor of some 30 years of experience, I have never seen a composition in print in which an arranger's or an editor's name does not appear directly along side that of the composer, as for example, Bach-Ehret, Bach-Wilson, etc.

Beside the work involved in making the arrangements, please think for a moment of what went into each composition: notating from oral dictation or from a tape, setting the music into barline rhythm, adjusting the accentuation, deciding on treatment in arrangement such as a monophonic, homophonic, or contrapuntal texture; solo, unison, duet, trio, or quartet texture; the appropriate variety of the same, choice of harmonies, their distribution and voice leading; choosing the above so as to bring out the style of the melody as well as the appropriate atmosphere and spirit of the particular composition; re-copying; inserting dynamic markings and tempo and character descriptions.

Perhaps, now you can understand my feelings when I read the review with no mention of my name. Or to see the re-printing of two of the compositions in which most of the work is mine, without some credit given me for my efforts.

This is more than a matter of pride. The impression given that Hazzan Greenberg created the arrangements is factually untrue. Having known and worked with him intimately for 34 years, I can assure you he would never have expected or wanted to receive credit for that which was not his. I am sure that we both agree that his recitatives and his melodies are, in themselves, "gems of Yiddishkeit expressed in music," as you described so fittingly.

I am certain that the omission of my name was not intentional, but I felt that the record should be set straight; and this is the real purpose of my letter. Should the Editorial Board of the "Journal of Synagogue Music" see fit to publish my comments I would feel that an impropriety had been made right.

With every good wish,

Sholom Kalib

#### RICHARD NEUMANN REPLIES :

Dear Dr. Kalib :

I appreciate your justified complaint. Without going into details, which I would rather do in a personal letter to you, I would like to state that I regret the omission of your important professional input concerning the works of Hazzan Greenberg, which was not made clear in the two volumes which I reviewed. The review was done under unusual pressure to meet the deadline for the summer issue of the Journal.

May I also add that the editor of the Journal of Synagogue Music agreed that I review your valuable contributions to Jewish music in one of the forthcoming issues of this season.

I hope this rectification will meet with your approval.

With best wishes,  
Richard Neumann