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*This issue is dedicated to the  
70th Birthday Celebration of  
Hazzan Max Wohlberg*

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**JOURNAL OF SYNAGOGUE MUSIC, Volume VII, Number 3**  
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## HAZZAN MAX WOHLBERG

The JOURNAL OF SYNAGOGUE MUSIC is pleased and honored to dedicate this issue to marking the 70th birthday of Hazzan Max Wohlberg, and to a celebration of the man and his unique career as hazzan, teacher and composer.

There are dozens of adjectives which could be appended to his name, all complimentary, all true. He is an outstanding hazzan, an acknowledged scholar, both in our general tradition and in our chosen field; a composer who is uniquely attuned to the needs of his colleagues and has concentrated his composing to satisfying those needs; a teacher – there are now almost one hundred graduates who have studied in his classes at the Cantors Institute, and scores of others who have heard him lecture at regional meetings, at conventions, at convocations. An entire American Jewish community has been enriched by the countless articles which he has written for this Journal and for other academic and scholarly publications. In addition, and of equal importance, he has the very special qualities of humanity, gentleness, sincerity, topped off by a sense of humor which is sophisticated, yet never out of reach of the common man, pointed, but never used as a weapon, folksy yet deep and meaningful.

We honor him with this *Festschrift* because he has seen fit, in a most generous fashion, to share all of these gifts with us. He is like the *hasid* in the old tale who together with a number of friends comes into a cold house in the dead of winter. Some reached into their packs and pulled out scarves, gloves, coats, whatever they could find, to keep themselves warm. He, on the other hand, went out, gathered some wood and built a fire so that all would be warm.

He has, indeed, built a fire whose warmth and pervasiveness will never leave the hearts and minds of anyone who has come into contact with him.

During this, his 70th year, the Cantors Assembly, in its 30th year, takes pride and pleasure in presenting him with this token of affection in the hope that it will symbolize for him the strong and lasting bonds he has created between himself and the entire hazzanic world.

## TWO ADDRESSES:

May 14, 1951

May 9, 1977

At the fourth annual convention of the Cantors Assembly in May **1951**, Max Wohlberg, about to retire from the presidency of the Assembly, delivered a remarkable address entitled, "Hazzanut in Transition." Wide-ranging and scholarly in scope, yet popular and relevant in style, the address traced the development of the office of Hazzan from its earliest roots in pre-Talmudic days to its newly developing form within the framework of the Conservative movement.

Twenty-six years later, in May **1977**, as he entered his seventieth year, Max Wohlberg delivered the Convocation Address at a Convocation of the Cantors Institute of the Jewish Theological Seminary of America, held as part of the thirtieth annual convention of the Cantors Assembly. By a seeming coincidence, it was entitled, "The Quality of the Emerging Conservative Cantor."

The second address takes off from where the first concluded. Wohlberg analyzes with wit and wisdom, the impact which the activities of the Cantors Assembly has had upon the nature of hazzanut and hazzanim during the intervening years.

The two addresses are, in reality, one, and knowing Max Wohlberg we must not entirely reject the notion that he planned it that way.

We publish herewith both addresses for several reasons: They will give the reader a sense of Wohlberg's style – not so much of his oratory – but of his scholarship and his encyclopedic knowledge. In addition, the two addresses trace the development of the cantorate from its beginnings to the present day in a direct, concise fashion and thus offer the student of the history of the office a bird's-eye view of the entire panorama stretching over twelve or thirteen centuries. Third, it is a glimpse into the mind of Max Wohlberg and a clue to his popularity with students, scholars and laymen alike.

Finally, it should serve for all hazzanim as a heshbon hanefesh a basis for a personal inventory of their own approach to their ancient calling.

We hope that it will serve also, for Max Wohlberg, as a source of personal pleasure and pride, since so much of what transpired between **1951** and 1977 is owing, in no small measure, to his labor, foresight and perception.

## HAZZANUT IN TRANSITION

MAX WOHLBERG

I have always found it pleasant and reassuring to hear a rabbi begin his discourse with a *posuk*, a biblical verse or a quotation from the Talmud. Psychologically, I suppose, this feeling of comfort can be explained in the anticipation of hearing a familiar passage given a new twist and interpretation and in looking forward to the end of the sermon, when all questions raised and problems presented will have found a final and peaceful solution in the initial *posuk*. *While you* should not expect to find in my paper of this evening or in any given verse the complete solution to all the problems that face us, nor do I aspire to touch upon all the issues that occupy our minds, I, nevertheless, seek support and find substantiation for my thesis in the dictum of Akavyo Ben Mahalalel: "Know whence you came, whither you are going, and before Whom you are destined to give a strict account". Although you and I are understandably interested in looking forward, our view will be better focused when preceded by retrospect.

That hazzanut is currently passing through a period of transition is obvious to all who would see. There is a changed attitude toward hazzanut and there is a metamorphosis taking place within the profession. There is, however, also a noticeable reevaluation and crystallization taking place in the larger framework: in Jewish life in America and elsewhere. A knowledge of our place in this larger picture and our relationship to it will save us from being tossed as helpless flotsam on the waves of the seas and should enable us to steer our way toward a clear goal.

I shall omit discussing the labyrinthian complexities of the subject pertaining to the hazzan in the Talmudic period. We shall not refer to the *Sheliach Tsibbur*, *Hazzan Hakneses*, *Hazzan Demoso*, *Oveir* and *Yoreid Lifnei Hateivoh*, and the *Poreis al Shema*. As evidence of the high regard in which hazzanim were held in those days, let me but cite a few instances where the Almighty Himself was likened to a hazzan and to a *Sheliach Tsibbur*. (*B. Rosh Hashono* 17b; *Pirkei R. Eliezer* Chapters 12 and 16; *Midrash Tehilim* 17:5; *Yalkut, Tehilim* 26, No. 703). Special toasts were drunk at weddings and at the house of mourners in honor of the hazzan; *Ketubot* 8b.

Roughly, it was at the close of the Babylonian Talmud that the period of the puyetanim began. Here we find the hazzanim not only foremost in the creation of the new liturgy, but also as teachers and preachers, as *darshanim* of the community. (*Mahzor Yannai*, Israel Davidson, pp. XVIII, XXXVIII.) Again, as the Siddur and the various *minhagim* developed, we find the hazzanim instrumental in establishing the different rites. Thus the *Minhag Tsorfes* was codified (in 12th cent.) in *Sefer Mahkim* by Nathan Ben Judah, a hazzan of the third generation. Among those who established the Ashkenazic ritual were Meyer ben Isaac, hazzan in Worms, and the renowned Jacob Mollin, the Maharil. Great personalities like Rashi, the Maharil, and the editor of *Kol Bo*, served as hazzanim. The Maharil was particularly strict in chanting the proper nushaot. The functions of hazzanim up to the 16th century usually included one and often more of the following: teaching children, writing scrolls and *mezuzot*, serving as a *shohet*, as dayan, and as *mohel*.

*The 16th century witnessed transigrations of populations, felt the effects of the Renaissance, the upsurge of the arts, the period of wandering minstrels, and religious reformation. With the 17th century came the birth of the modern opera with Monteverdi and Scarlatti and the "novo modorum genere", the new music of the Church by Palestrina and his disciples.*

All of these events had a profound effect upon Jewish life and influenced the hazzan in his art. As evidence of this influence, permit me to cite the following facts: The introduction of new music into the synagogue; the gradual neglect by hazzanim of functions other than singing; the organization of choral music by Solomon Rossi and Rabbi Leon de Modena; the placing of organs in synagogues (these were not used on Sabbaths and Festivals) and the composition of a multitude of new, original tunes.

Great artists arose with the ability to adapt foreign melodies and fit them into the ancient molds of Jewish music. Men of talent began composing hundreds of original tunes to the sacred texts and finally men of historic vision, afraid that the old *nushaot* might be replaced by the new music, commenced to collect and write down the hallowed melodies. Foremost among the latter were Aaron Beer, Abraham Baer, Moritz Deutsch, Meier Kohn, Meyer Wodak, and Edward Birnbaum

Among those who brought order and system into the field of liturgical music were Israel Lowy, Solomon Sulzer, Louis Lewandowsky and Samuel Naumbourg.

The past 100 years proved to be the golden era of hazzanut. Beginning with Weintraub and culminating with the genius of Nowakowsky, a rich age of hazzanic creativity took place. Although a number of composers like Blumenthal, Sulzer, Zeidel Rovner, Berkowitz, Henle, Wolf Shestapol, and others, saw fit to drink at times from foreign sources, others like Nisi Belzer, Emanuel Kirchner, B. Schorr, E. Gerowitch, B.L. Rosowsky, A.B. Bimbaum and Samuel Alman, fashioned their compositions mostly in the Jewish idiom.

What is, alas, little known outside of our own circle is that a number of our men have done yeoman work in the fields of historic and comparative musicology. May I mention the numerous scientific articles of Edward Bimbaum, his ***“Yudische Musiker Am Hofe Des Mantua.”*** He was indeed a scholar and a *talmid haham*. Joseph Singer was among the first to analyze our synagogue scales in ***“Die Tonarten Des Traditionellen Synagogen Gesanges.”*** Naumbourg and Bernstein have written scholarly articles. Aron Friedman has earned our gratitude with his ***“Lebensbilder Beruhmter Kantoren,”*** with his ***“Der Synagogale Gesang,”*** and with his ***“Die Musikalische Augestaltung Der Schemoneh Esreh”*** Too little known are the penetrating articles of M. Deutsch, I. Lachman and E. Kirschner. Only slightly better known are the numerous writings of Minkowsky, in Hebrew, Russian, Yiddish and German. But it was A.Z. Idelsohn who achieved pre-eminence in the field of Jewish musicology. A single-spaced typewritten sheet would not be sufficient to list the titles of his volumes and his articles. His ten-volume “Thesaurus” stands as the most imposing monument in the pantheon of Jewish music. While the works of these men are of permanent value, they remained strangers to our people.

Fame came, however, to our virtuosos, to the great exponents of the cantorial art. Adored and beloved were the great Kashtan, Bachman, Abras, Yeruchom, Razumni, Shlossberg, Sirota, Roitman, Hershman, Steinberg, Rosenblatt and Kwartin. These were the idols and, the latter, the best paid hazzanim in the history of our profession. These men have spread the love of hazzanut throughout the Jewish world. Their talents were not alike and their arts differed. Thus Minkowsky describes Yeruchom as pleading with God; Nisi Belzer as screaming to God, Shestapol hoped to God and Abras bawled Him out. Baruch Karliner was the great improviser, Bachman had the great voice, Razumni had sweetness, Nisi Belzer, the temperament, etc. Jews flocked to hear them, Congregations vied for their favor and in their wake followed an era of creativity.

Unfortunately, there was also a debit side to this period of virtuosity. The synagogue became a concert hall; the pulpit – a stage: the cantor – a performer; and the worshippers – auditors. The sanctity of the hazzan's art was profaned. A true *hillul hukodesh* took place. To this situation was added a new plague: the desecrating influence of hearing sacred prayers sung on wax disks. The battle against this situation, even in our own day, is not yet won; as a matter of tragic fact – has not yet been waged.

As soon as the question of finances began to loom large in the affairs of congregations and the virtuosos, the problem of tenure received a serious setback. Congregations like those in Vilna, Odessa and Berditchev, changed their cantors (and vice versa) with unholy frequency. In an era when the phenomenal voice reigned unchallenged, the other, more worthy requirements of the hazzan were overlooked and a number of illmannered, ill-tutored men entered the profession. The result was that hazzanut lost prestige. Where respect for the office was retained, it was due entirely to the dignified bearing of the local hazzan.

This period of virtuosity, while, in some measure, it influenced the multitude of hazzanim to improvement and to creativity, had in the main, with its emphasis on theatricality and exhibitionism, a frustrating and degenerating influence upon their colleagues and a disturbing effect upon congregations. This period of excitement and restlessness was confounded to an even greater degree by the cataclysmic World War I.

Another regretful result of the period of virtuosity was the weakening of the choir in the synagogue. The strength of many of the virtuosos lay in solo selections and it was these the people wished to hear. Surely, when the "star" hazzan's salary was a considerable percentage of the congregational budget, the size of the choir, then its quality, were first to be cut. While one could not conceive of a Seder Minsker, Nisi Belzer, Zeidel Rovner, Yeruchom Hakoton, without their choirs, Rosenblatt, Steinberg, Roitman, Hershman (after Low), and Kwartin were individualists. When these men came to America they were, seemingly, not affected to an appreciable degree by the lack of a well-organized, closely-knit choral background. May I add parenthetically that while it is true that these men, as well as Razumni, Bachman, Sirota and a few other, received liberal remuneration, the salaries of other hazzanim, including those of world renown, were far from adequate. Belzer, Rovner, Yeruchom, Schorr, Kinstler, were compelled to travel with their choirs through towns and villages and thus eke out a haphazard livelihood.



Speaking of tenure and remuneration, I recall reading a few days ago “The History of the Jews of Charleston”, by Ch. Resnikoff and U.Z. Engelman. A number of pages are pertinent to our discussion and will prove, I trust, of interest to you. The first hazzan of the first Jewish congregation there, in 1750, Isaac Da Costa, like its first rabbi, had to be a “shopkeeper” in order to earn a fair livelihood. He was, it seems, successful as a shipping agent and a real estate broker, because the lot for the first Jewish cemetery there was bought from him.

However, in the year 1800 we find that the Hazzan Abraham Azuby was already paid an annual salary of approximately \$500. When he died in 1805 his widow received his salary and the use of the house in which she lived until another hazzan should be elected. She was then to have a pension of \$300 a year for life. Here we witness a radical change within five decades.

A development that affected most vitally the trend of hazzanut and the status of hazzanim was the period of emancipation, followed by the birth of the Reform movement.

Congregational singing was by no means of recent vintage. It was a subject of argument and even resulted in legal disputes. (ibid. p. 114) It was, nevertheless, only in the Conservative congregation that congregational singing became integral and indispensable. Experience has shown that under the guidance of a competent musician such singing can become a source of beauty and inspiration, minus this guidance it is bedlam and anarchy. Here again the cantor was needed.

Bar mitzvah instruction was a hit or miss affair. A number of congregations with ever-expanding budgets found themselves constrained to request the rabbi to do some teaching and the cantor to instruct the *B’nai Mitzvah*. Another new field for the cantor was the organization of choral groups and women’s choruses. Music assemblies, lectures on Jewish music, special events and services all required the advice and direction of a trained musician. Again and again, the congregations turned to their cantors and in almost all cases the cantor was not found wanting.

With the new demands came also recognition of the value of the cantor and in many cases corresponding increase in his remuneration.

It is, I believe, a fact beyond dispute that the cantor, in many cases lacking formal training and adequate preparation for the new tasks, accomplished a praise-worthy and noble act of adaptation and resolution.

This is the story of our *meiyin boso*, the place whence we came. In this year, 1951, when the clamor for clarification in Jewish life is heard round about us, when our own profession is emerging from a sea of uncertainty and is in search for a place in the sun, it is proper and wise to take stock and to make plans for the future. Let us decide the *leon ato holeikh*, whither we are going.

Let us begin with ourselves. Due to circumstances, mainly beyond our control, we were compelled to acquire our education, bit by bit. Hebrew, here: music there; hazzanut, elsewhere; voice, in still another place. Inevitably some of us feel deficient in certain subjects. Our first duty, therefore, ought to be self-improvement on an individual basis, acquisition of proficiency in every field relative to our office. We must be well-versed in the liturgy, its history; in the Hebrew language; in *nuschaot*; in hazzanut; in Jewish music in all its phases; in general music. We should have a solid background of general education and acquaintance with pedagogy. There is no substitution for knowledge and competence. Properly we ought to follow the chronological order as laid down by Simeon, the Just, and followed in the *Amidah: hashiveinu lesorosekho*, return us to Thy teachings; *vekorveinu laavodesekho*, so that we may be fit for Thy service.

While it is, of course, historically true that our most conspicuous and specialized task is performed on the pulpit, we ought also recognize the sign of the times, namely: the day of the hours-long, concert-service is, if not dying, surely fading out. Instead have arisen many other opportunities for the cantor to serve. His functions are no longer in the realm of luxury, but decidedly utilitarian. The cantor with foresight, with ambition and with zeal, will not soon be replaced nor for long be underpaid.

As the pupils of our religious schools are our future congregants, it is well for us to supervise the liturgical music taught them. Alois Kaiser was entirely correct when, in 1892, in an address before the Cantors Association of America, said: "The proper path to the synagogue leads through the Sabbath school". (American Hebrew, Nov. 4, 1892.)

At first, it seemed that as long as the innovations brought about by the Reformers would stay within their own confines, the main stream of the traditional service would not be deflected from its course. However, it soon became evident that, at first surreptitiously, then openly, "modernism" found a place in the traditional synagogue. First came the so-called "orderliness" – restrained behavior and

decorum; then came the measured, rhythmic choral response: then the concluding hymn; then the weekly sermon in the vernacular, this occasionally introduced by an anthem; responsive readings; then the inevitable abbreviation of the service. A fact it was, and still is, that for almost every innovation and addition introduced into the service, the cantor had to give up something of his work.

With the general increase in ignorance, this process of addition on the one hand and reduction on the other, so painful to the cantor, went on unprotested.

In extreme instances, as in the Reform temple, the position of the hazzan became practically superfluous. In others, with less work, came less prestige, less remuneration, less opportunity. Concurrently with the diminishing role of the cantor, we observe the growing stature of the rabbi. In place of the old-fashioned rov, pouring over the tomes of the Talmud, we now have a modern rabbi, preaching at every service, a pastor of his flock, visiting the sick, comforting the bereaved, lecturing before men's clubs and sisterhoods, supervising the religious school, instructing the confirmants, acting as good-will ambassador to our neighbors, in charge of all religious activities and, I regret to add this, according to newspaper notices, he also conducts the service.

The cantor, I fiyy believe, like every good Jew, rejoiced at the manifold activities of his rabbi, but was hurt when he found himself deprived of his ancient tasks and of its corresponding prestige.

A few lines quoted from the book I mentioned a few moments ago will be revealing of the change that took place in the pulpit: "Brith Shalom, like other orthodox congregations, was not content to have merely a good cantor, but, in the rivalry for members, the congregation found it necessary to have a rabbi as well for his sermons and leadership. The chief item, by way of salary – not the rabbi's: in 1936 the cantor's salary was \$1,750, the rabbi's only \$750. By 1949, the rabbi of the congregation was receiving more than ten times as much, and the cantor three times as much, as rabbi and cantor had been paid respectively. At the same time, the rabbi of orthodox Beth Israel was receiving about three times as much as the cantor." (p. 220)

If the fruits of the Reform movement in its infancy were, as far as the cantor was concerned, negative or harmful, the advent of the conservative movement heralded an age of mixed blessings. The effects varied with the individual congregations. While the service was streamlined in most Conservative congregations, the lengthy recitative limited and the musical part of the service circumscribed, the services of the cantor were minimized, but seldom entirely dispensed with.

In some congregations where the scope of activities of the rabbi were in process of expansion it was mistakenly and fallaciously thought that a corresponding shrinkage in the prestige of the cantor is necessary. However, with maturity and with a sense of security in their own positions, the rabbis awakened to the urgency of having competent hazzanim on their pulpits. The most eloquent sermon will not a service make.

May I point to one other subject that lies within the sphere of my individual colleagues. It is the problem of improvisation, subject for fruitless discussions and numerous articles. A partisan's view of the subject you will find in "*Toldos Haneginoh Vehahazzanut Beyisroeil*," by Dr. H. Harris (p. 367). In brief, the best argument for free improvisation on the pulpit is the utilization of momentary and contemporaneous enthusiasm and inspiration of the cantor. His singing as "the spirit moves him" is transmitted freshly and fully and in turn induces an inspired and devotional response in the worshipper. The common argument against it is the unpredictability of the muse. All too often she does not appear when summoned, and nothing rings as false as artificial inspiration. As for me, I side with Minkowsky in opposition to unbridled improvisation at the service proper. I believe that the best improvisation is: – when it is thoroughly planned ... and well memorized. Neither the great sacred or secular literatures, nor yet the masterpieces of symphony and opera lose any lustre because of their having been clearly written out. Surely an inspired, sudden impulse is worthy of recording and deserving of repetition. A flash of lightning may be brighter than the sun, but is it as reliable? Long ago our sages decreed *ein somkhin al haneis*, – we place no reliance on the miraculous. Even if the chances for current inspiration are more than probable, is the pulpit the appropriate place for gamble and experiment?

How much more comforting and dignified when little is left to chance. How much more respectful when every phase is weighed and every note is measured.

Recognizing the fact that improvisation is an essential ingredient of hazzanut I reconcile my objections to its unrestrained use by certain limitations and qualifications. I would limit improvisation to short liturgical texts customarily chanted by the cantor, where the *nusah* is manifestly and obviously familiar to the cantor, and where text and *nusah* protect him from straying. This category would include the usual "endings", responses, the *Amidah* for the Sabbath and, perhaps, the verses of the *Kedushas*. On the other hand, I would not favor improvisation on longer passages, not usually sung by the cantor, or only sung on the high holidays.

I recall a bit of correspondence by Beethoven in which he writes: "I changed one note in my 'Third Symphony' and now it sounds much better." You are surely familiar with the words of Handel to George II: "Your Majesty, my intention was much more to better than to amuse anyone." If such consideration is granted to secular music, how incomparably more reverential ought our attitude be when we stand in the presence of the King of Kings, the Holy One, Blessed be He.

Such is the lesson impressed upon us in the final words of Akavyo Ben Mahalalel: Cognizance before Whom we stand and before Whom we are to render an accounting.

We now come to the consideration of our organization, the Cantors Assembly of the United Synagogue. While, without doubt, there is yet much to be desired in our accomplishments, there is also much in which to take pride. We have, I know, the finest organization of cantors ever yet organized. We receive the fullest possible cooperation from both Dr. Simon Greenberg and from Dr. Emil Lehman, of the United Synagogue. We are meeting in a spirit of sympathy and harmony with Rabbi Max Rittenberg and other representatives of the Rabbinical Assembly and for the first time in our long history we are trying to find a mutually agreeable *modus vivendi* between the functionaries of the synagogue. We are slowly but surely making the Cantors Assembly a name to be reckoned with. A number of congregations have learned the hard way that it is to their benefit to deal with us exclusively when in need of a cantor. We are gradually becoming the focal point in issues relevant to the profession.

It is altogether fitting that I use this opportunity to express my admiration of our able and indefatigable Executive-Secretary, Cantor David Putterman. His is a difficult and trying position. He is able, painstaking and competent. Our thanks are also due to Cantor Abraham Friedman and to Cantor Morris Schorr for their considerable help on the Placement Committee. And last, but not least, to Cantor William Belskin-Ginsburg, the able chairman of the convention, for his valuable help on numerous occasions. Without his patience, his graciousness and his ever-sound advice, my tasks would have been infinitely more difficult.

As I said, all is not yet perfect. Both our rabbis, as well as the presidents of our congregations must learn that ours is the exclusive agency with which to consult in times of musical need. The cantor is to serve as an integral part in the varied activities and in the complex makeup of the congregation. The honor and the prestige due his station must ever be accorded to him.

It is no secret that were it not for the United Synagogue, we would be hard put to make ends meet. Nevertheless, I am of the opinion that two-three years hence we ought to become a separate and distinct unit, independent of the United Synagogue, and assume a position similar to that of the Rabbinical Assembly. It is also my belief that The Cantors Assembly should assume an ever greater role in serving its members. No matter what difficulties a member may encounter, he should be able to turn freely to our central office, on any day of the week, and receive all possible help. Should one of our men find himself temporarily without a position, financial help should be extended to tide him over the trying period.

We are justly proud of our unpretentious publication: The Cantors Voice. Under the devoted editorship of Cantor Morton Shanok, it is ever improving. Its outward appearance is, however, needlessly shabby and poverty-stricken. May we hope that a face lifting will be performed for its very next issue. I should like to commend Cantor Jacob Hohenemser for his penetrating, analytical introductions to our music page. His is a real contribution to our publication.

As a representative organization, we ought to encourage our men to be creative in hazzanut, and, if necessary, help in the publication of practical and scholarly works. This year it is with pride and with delight that we note the appearance of a fine and useful volume: ***'Shirei Hayyim Ve-Emunah,*** " by our colleague, Cantor Adolph J. Weisgal. A flavor of old hazzanut permeates the entire book and a number of unique and unusual gems enhance its value. It is indeed a most deserving and delightful volume. The recitatives breathe an air of precious, now so rare, old hazzanut. I would urge all young cantors, bred and raised on "modern" hazzanut, to immerse themselves in this book and drink of the old, invigorating fountain. The book gains in merit by the inclusion therein of compositions on texts one does not encounter in current and standard works. The modern chords supplied at intervals lend a quaint and picturesque color to these numbers. Permit me to urge every one of you to acquire it. You will be amply rewarded.

It is also with justifiable pride that we point to our initiative in the publication of the new wedding music by Mario Castelnuovo-Tedesco.

The Yiddish theatre, plus some of our own "star" hazzanim, are responsible for the abominable situation where liturgical prayers are sung and burlesqued in the theatre, on the vaudeville stage, in night-clubs, at all sorts of events, often sandwiched in between vulgar acts. Neither the places nor the performers are of the caliber to be permitted to indulge in such desecrating exhibition without our emphatic con-

demnation. According to information I received, a variety show is on its way to Broadway wherein an actress dons a cap and talis and intones prayers from our sacred service. I propose we ask the Rabbinical Assembly to join us in protest in this and in other instances where the concepts of good taste and our religious sensibilities are flagrantly violated. It is also high time to put a stop to the shameful phenomenon, the so-called professional "hazzante". I cannot picture it happening among Methodists or Episcopalians.

Few acts will bring us more lasting honors than the publication of scholarly works. May I remind you that the history of hazzanut is yet to be written. We surely have young men in our midst who would undertake to collect material dealing with the history of the hazzan in America. Jewish musicology is still a virgin field. The musical repertoire of the synagogue is in need of much new material. There is a wide demand for occasional gebrauchs-musik. Our contemplated songster, which we hope will be a reality before our next convention, is still in need of many new songs. We are, incidentally deeply indebted to Cantor Edgar Mills for his efforts in collecting and in examining the manuscripts we now have at hand.

While we are often in desperate search for a new, good composition, all too many manuscripts of Nowakowsky, Dunajevsky, Poliakov, Zeidel Rovner, and others, lie gathering dust. May I propose that we collect copies of these precious manuscripts, edit them where necessary, and publish single compositions periodically. Put forth in inexpensive form, they may even augment our treasury.

Finally, let us be conscious of the fact that our fate is linked up with that of the Jewish Theological Seminary. We are serving in the conservative movement and it is deserving our full allegiance. Our budget is covered by the Seminary campaign. It is but just that we exert every effort in helping make that campaign a success. We are turning to the Seminary for help, it is, therefore, with justice that the Seminary can look to us for support. As hazzanim we should feel at home at the Seminary, for its founder and chief architect, Sabato Morais, was essentially a hazzan and insisted on being called a hazzan. (**"Yahadut Amerika Behitpathutah, "by Dr. Moshe Davis, P. 41.)**

Some of the world's greatest scholars are now connected with the Jewish Theological Seminary, and under the presidency of Dr. Louis Finkelstein. form one of the greatest citadels of learning. With its incomparably precious library, with its institutions of learning, with the Rabbinical Assembly, with the United Synagogue, its national

organizations of men, women, the youth, with its many commissions, it is without doubt the outstanding institution of its kind in the world. It is our hope to become a vital link in that mighty institution. Let us prove our devotion to it, and by our service to our people, that we are worthy of that partnership.

Cognizant of our glorious past, with a clear view of our goal, and ever-mindful that, while serving our people, we are in the service of God, we ask for His guidance.

**May 14, 1951**



## THE EMERGING IMAGE OF THE CONSERVATIVE CANTOR

MAX WOHLBERG

As an adequate discussion of my subject requires a great deal more time than is at my disposal, I will merely indicate the contours of the theme and delineate its salient factors.

I will dwell briefly on four areas directly related to my *subject*. These are: liturgy, music, congregation and cantor.

As a preface, I wish to point to two trends present throughout our history. The first, more dominant one, is reverence for tradition. The second is accommodation to the present.

An observant student of our liturgy cannot help but notice the frequent recurrence of such words and phrases as: *kakatuv, vekhein katuv, vene-emar, shene-mar, ka-asher amarta* and *katuv batorah, shanui banviim, umshulash baketuvim*.

These phrases testify to our innate conservatism. While voicing our prayers we seek affirmation in Scripture. We thus testify to our link with the past and express our adherence to minhag-tradition,

This powerful trend is responsible for our loyalty to the *matbeah shel tefillah* – the liturgical formula of our ancestors, to Biblical cantillation, to the misinai tunes and to *nusah hatefillah*.

The conservative movement accepted the principle of religious continuity and with it the liturgical accretions, some of which, admittedly, added more bulk than quality to the lofty spirit of our liturgy. However, it looked with a critical eye on texts which have lost potency and current applicability.

As a result of such critical considerations, we are gradually beginning to listen to the words we are about to chant. Perhaps that idea was implied in the verse (Numbers 7:89): “Uuevo *Moshe el haohel ledaber ito, uayishma et hakol midaber eilav.*” We are to “listen” and carefully consider the words we are about to utter. We ought not force the text into a procrustean world of a preconceived melody but rather permit the text to dictate and to inspire its appropriate musical setting.

While this ideal is far from general acceptance, it is beginning to take hold and will, hopefully, gain adherents. Some of the recent efforts made in the Conservative movement in the area of liturgy fill one with hope that we will yet realize the dream of pouring the ancient, undiluted, heavenly brew into beautiful contemporary vessels of precious substance.

This latter trend I attribute to four disparate causes:

1. *Hiddur Mitzvah* – the desire to add an esthetic dimension to a mitzvah;
2. The attempt to eschew monotony as evidenced in the dictum of Rabbi Simeon: "*Al taas tefilatka keva*" – "Do not make your prayers routine";
3. The absence of a universally accepted *minhag* prompting – during a millenia (between the 6th and 16th centuries) – the proliferation of new *piyu tim*; and
4. The irrepressible urge of the individual precentor for artistic self expression.

Concerning the music of the synagogue we must point out that here we deal with both substance and style, with matter as well as manner.

While orthodoxy opted for "tradition" and Reform Judaism favored the fashionable, Conservative Judaism sought the essence of tradition presented in an esthetic manner. It looked with disfavor on endless repetition and vocal gymnastics while it preferred an imposing, dignified service.

For the sake of historic veracity we must observe that both in the Orthodox as well as in the Reform synagogue there were some who lived up to this ideal promulgated by Salomon Sulzer, such as Gerowitch, Schalit, Saminsky, Ephros and Weiner come to mind.

The synagogue of the worshipping conservative congregation underwent a complete metamorphosis. In place of a noisy, chaotic *shul* it became an orderly dignified House of God. Instead of being a passive audience, the congregation joined in chants provided for it. Men's clubs, sisterhoods, youth groups, children's services sprang up. All sorts of programs and activities were instituted and these needed competent leadership.

These new houses of assembly, whose rabbis were trained at the Jewish Theological Seminary, were in need of cantors who could satisfactorily cater to their liturgical, musical and congregational needs.

Regrettably, there were no men specifically trained for these positions. But our colleagues, engaged in these congregations, many of them – let’s admit it – ill-equipped, rose to the challenge and by dint of effort, study, perseverance and initiative fulfilled every task required of them, and in the process, created a prototype of a modern synagogue service which captivated our worshippers and strengthened immeasurably the Conservative movement as a whole.

This vital contribution made by our colleagues in creating and in enriching what we now proudly call a Conservative service is, I fear, still not fully appreciated in places usually alert to significant accomplishments.

I equally regret that we as cantors do not adequately appreciate the opportunities offered us and the inspiration provided us by the Seminary, and as individuals we lag in our support of that indispensable institution.

Some weeks ago I heard our illustrious Chancellor, Dr. Gerson Cohen, point to a striking coincidence: at the time when Dr. Solomon Schechter was deciphering the Genizah documents near Cairo, Sabato Morais established – in one room – the Jewish Theological Seminary, for the training of rabbis for the Jews in the new world.

This coincidence represents the essence of Conservative Judaism: the fusion of the old with the new: the fulfillment of Malachi’s vision (Ch. 3): the turning of the hearts of parents and children toward each other. In this process we hazzanim played and play an eminent role.

As we reach the age of 30 – **ben sheloshim lakoakh** -we can look with pride at our success in evolving from weekend performers into perceptive **shelichei zibbur** ministering to the religious needs of our congregations, developing a synagogue service which may be far from perfection, yet clearly delineating the contours of the desired model. We cherish our calling as a **m’lekhet hakodesh** – a holy pursuit. We thus bring honor and glory to our creator. In the liturgy, **kavod** follows **kedusha na-arittkha venakdishkhais** followed by **kevodo malei olam** and **kadosh, kadosh kadosh is** followed by **barukh** kevod Adonai. That, idea may be indicated by the verse in Leviticus (10:3) **“Bikrovai ekadeish veal kol penei ha-am ekaveid.”** If sanctified by those near Him, the people are sure to glorify Him.

As we congratulate the honorees who richly deserve our recognition, we would do well to recall the 23rd chapter of Chronicles I wherein the Levites are numbered and the musicians who were to serve in the Sanctuary were appointed: "*Vayisafu hulviyim miben sheloshim vamalah mei-eileh lenatzeakh al m'lekhet bet Adonai.*" "From the age 30 and upward were the Levites counted. From these were chosen those deemed worthy for sacred duties."

Ultimately we will be judged by what we achieve *miben sheloshim vamalah* – from here on. As we enter the decade for understanding – *ben arbaim labinah* – we must perceive that the success of our labors will redound not only to our own credit but to the spiritual vitality of klal *Yisrael*. Then this meeting will have been a *mikrah kodesh* – a holy convocation.

May 9, 1977

## MAX WOHLBERG: A BIOGRAPHICAL SKETCH

JOSEPH PRICE

When one thinks of the field of Jewish music and considers the men and women who have made an important contribution to the field, the first name that should come to mind is that of Hazzan Max Wohlberg. He has made a lasting impact on every aspect of Jewish music.

The only connection he had with Jewish music in his earlier years was on his father's side of the family. Joseph Wohlberg, Max's grandfather, was a hazzan and a shohet in Kis Varda, Hungary. His father was a baal tefillah in the kloiz of the town where they lived; for the high holydays he served at the bet *humidrush*. There was also an uncle, Abraham Issac Wohlberg, who was a professional hazzan in Budapest, and who later held fine positions in Brooklyn. He finally settled in Yonkers where he served for many years.

Wohlberg has a very good Judaic background, attending such famous *yeshivot* as Krasna, Szartmar and the Nagy Karoly Yeshiva, but he did not begin to study music until much later.

His father died in 1909, when Max was 2½ years old. He was sent to his mother's sister in Budapest, who, with her husband, owned Stem's Kosher Restaurant. It was here, at the age of four, that Wohlberg made his first public appearance. It was discovered he had a good voice, so on Friday evenings and Shabbat afternoons he would sing *z'mires* for the family from atop a table in the restaurant.

He stayed in Budapest for a few years and was treated very well. The family was well-to-do and Max wanted for nothing. After a while, he became a member of the choir at the Kazinci St. Synagogue, the large orthodox synagogue of the city, which is still in existence. He also attended the day school there, where he studied Mishna in Hungarian and Hebrew.

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**Joseph Price is a former student of Hazzan Max Wohlberg. He is a member of the 1977 graduating class of the Cantors Institute of the Jewish Theological Seminary of America.**

Near the restaurant was the Rombach Street Synagogue, one of the largest and most modern of the time. Whenever he could he would sneak in to listen to some of the great cantors of the time who held positions there. One of these was Hazzan Jacob Bachmann. Also within the area was the Neolog, which was known as the Tabac Temple. This was the Reform synagogue at which, among others, Kwartin was to serve.

At the age of seven, while still in Budapest, World War I broke out. The Russians entered Budapest and many became refugees. Some people came to Budapest and among them was Max's mother and four sisters. Another to come to Budapest was a man named, Mr. Cohen, who was a widower with four children, a fairly wealthy man, who was later to marry Max's mother. He originally came from Krasna, but was to take the family back to Sibiu, Transylvania after the marriage.

Gradually Max's interest in Jewish music began to develop. Between his studies at the different *yeshivot* he would return to his birthplace of Homonna (Humene in *Czec.*) to visit and listen to a well known cantor of the time, Hazzan Malek. Up until then he had studied no music at all and he asked Cantor Malek to teach him. Malek sent him to the tenor of his choir who taught him the most basic rudiments of music. Wohlberg recalls that the tenor didn't know that much, but it was at least more than he himself knew at the time.

In the year 1923, at the age of 16½, Max was brought to the United States, being the last of his family to come. On his way across, on the boat, he started his very long and distinguished career as a composer. Knowing only the basic rudiments of music taught to him by the tenor, Max managed to write two compositions. The first was a setting of the four *Y'hi Ratzons* that are recited after the Torah reading on Monday and Thursday mornings and the other was called "Scales on the Sea."

Upon his arrival in America, Max joined his family on the lower East Side and it was there that he started his career as a hazzan. He was asked to *daven* at a small *shul* called "Etz Haim", where he was received very well. Based on the warm reception he had received he was asked to lead a service for which they would sell tickets. Needless to say it was a success.

Although he would daven from time to time, Max was unable to get a substantial position because of his youth. It was then he decided to get a job in a choir. He sang in a choir for the High Holydays and during the service the cantor fainted. He was asked if he could continue. He did, and they liked his service so much that they engaged him for the following year. This position at "Agudas Achim" in Brooklyn was his first real cantorial position. Although originally only hired for the High Holydays, he was asked to continue for the rest of the year but without the choir which he had formed for the Holydays.

While in Brooklyn, he started to study music intensively. He taught himself, at first, on an old piano that he bought from the congregation. Then he studied for a while with Arnold Zemachson, the son of Cantor Sholom Zvi Zemachson, who wrote under the name of Powell. Also at this time he felt the need for more experience in choir singing and so he joined the Metropolitan Opera Choir School and sang in the Metropolitan Opera Choir for two seasons. 1928 and 1929. In those years he became an active member of the Hazzanim Farband. In 1930, he was asked by radio station WQXR to give several lectures on Jewish music.

The rest of Max's musical knowledge was self taught. He spent every free hour at different libraries, the 42nd. Street Library and the Library of the Jewish Theological Seminary. Gradually, because of his devoted study, Max became known throughout the world as the person to whom you could go if you had any questions on the field of Jewish music.

After serving Agudas Achim, in Brooklyn, Max moved on to Ahavas Achim. in College Point, N.Y. where he served as rabbi and hazzan for seven years. From there he went to the Inwood Hebrew Congregation where he remained for six years. Then he moved to Beth El of Minneapolis, where he served for four years. There he trained an amateur choir for most of the year, but on the High Holydays he would engage a professional choir. It was during this time that Max extended his composition of Jewish music. He also wrote a number of articles for the Universal Jewish Encyclopedia.

In 1945, after serving for four years at Beth El, Max returned to the East to accept a position in Hartford's, Temple Emanuel. He remained there for only one year and then moved to Philadelphia where he was to remain at Beth El for twelve years. While in Philadelphia, Wohlberg was invited to teach at the newly formed cantorial school at the Jewish Theological Seminary. Because of the burden of commuting, he looked for a position closer to New York City and accepted a position in Malveme. Long Island where he served for fourteen years, until his retirement.

For those who know Hazzan Wohlberg and have been impressed with his voice, it will come as a surprise, that he studied for a very short time. He studied with only two teachers, Boris Starling, a Russian, who taught in New York and Walter Mattem.

When asked about his many compositions and his career as a composer, Hazzan Wohlberg protests that he really doesn't consider himself a composer and that he never had a strong desire to write. The music he did compose was created to serve a specific utilitarian purpose, such as the youth services, which were desperately needed at the time. His greatest desire was to study. As he has put it to his students so often, "You must feel at home with your music".

Hazzan Max Wohlberg does and the Jewish community will always be in his debt for that.

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Shohen Ad	1926	Shalom Rav	1940
Psalm 3	1928	Modim	1941
N'kadesh	1928	Modim (F#)	1941
4-Y 'hi Ratzon	ca.1928	Yishtabah	1947
Av Harahamim (FM)	1930	Psalm 133 (acc.)	1948
Mi Sheberah (Gm)	1930	V'al Yedei	1949
Maron Di Vish'miya (Gm)	1930	Mi Sheberah (Gm)	1950
Al Hanisim	1934	Mizmor L'David (Em)	1950
Birhat Kobanim (acc.;G)	1933	Lo Lanu	1951
Mi Sheasa Nisim (ace.)	1935	Havdala	1952
Mi Sheberah (acc.;Gm)	1937	Ma Tovu (adapted from S. Rossi)	1952
Mi Sheberah (Fm)	1937	Ezk'ro	1953
Birhat Kohanim	1937	4-Adon Olam	1953
Ahavat Olam (Gm)	1937	El Mole (F#)	1954
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Mi Adir (SATB)	1949	Bikurim Festival (SA)	1944
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## MAX WOHLBERG: A SON'S APPRECIATION

JEFFREY A. WOHLBERG

When the history of the American cantorate is written, I know that Max Wohlberg will be part of an important chapter. His fifty years in the active cantorate are but one aspect of the scope of his influence. He has fulfilled the mitzvah of ha' *amidu talmidim harbeh*, and it is through his students as well as his compositions that his influence will long be felt. His love for his profession, his efforts on its behalf, his creativity and the dignity which he brings to his life's work, not only raised him to a position of stature and prominence, but have enhanced the position of all other hazzanim as well.

My father would have distinguished himself in whatever field he might have chosen. His involvement in every undertaking was always total. His philosophy is summed up in a phrase which he often quoted to me when I felt most frustrated: "There is no such word as can't in the English language." That encouragement helped me many times, for I knew that he meant it, since there was little he would not undertake and nothing at which he would not succeed.

In Europe, he had been a student at the Satmer Yeshiva. He must have been an excellent student for he seemed never to forget what he learned there. The experiences of his early life had a deep effect on him, and through him, on me. His love for Judaism and the Jewish People, and his concern for their future, have always characterized his undertakings. Nothing Jewish is alien to him. Everything Jewish continues to interest him. My grandfather, Jeremiah Wohlberg (after whom I and three of my cousins were named), died when my father was a young boy. The family has always treasured his memory and it was certainly an important element, brief though their relationship was, in my father's own development. My grandmother, a strong, attractive and capable person, held the family together, and was central in molding my father's vision of life.

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**Rabbi Jeffrey A. Wohlberg serves as the spiritual leader of Temple Beth El, Harrisburg, Pennsylvania.**

English is his third language (after Yiddish and Hungarian) and his secular education was limited and, in many ways, quite informal. However, he is a voracious reader, has an excellent memory and thus he overcame any gaps in his formal education. I have always marveled at how well read he is, at his extensive vocabulary, his impeccable grammar, and the absence of any foreign accent in his speech. These are all things which he taught himself. It was in this same intense, but informal manner, that he taught himself music and music theory.

He decided to become a cantor at the age of 16 when, on the High Holy Days, the cantor in whose choir he had been singing became ill. Knowing the music and the service thoroughly, and being at home on the pulpit, he had no difficulty in stepping in, despite his youth.

Pop has always had an unusual combination of ability and nerve, which he often used to compensate for his lack of experience, or to make an impression when it was necessary. He used to like to audition for a position without using music and without opening the *siddur* since he knew both by heart. This never failed to make an impression and to have the desired effect. In one instance, early in his career, he even undertook to serve as hazzan and to fill the rabbinic function for a congregation, even preaching in English, although he was still struggling with the language and had had no training or experience for such a role.

Typically, he decided early in his career that he had to be not only a good cantor but an expert in the field. He set himself the task of reading everything available on the subject of hazzanut. Much of this reading was done, as with many other immigrants, in the New York Public Library. Methodically, he read through the Talmudic and Midrashic references, the other classical sources, and everything modern that he could find. The copious notes which he developed in those years are a rich treasure of background information which serve as a basis for his teaching and lecturing to this day.

He has always approached hazzanut with a serious attitude, taking it not himself, seriously and conducting himself in the most professional manner. At the same time, he has always had a great sensitivity to the congregation – its needs, abilities and likes. As those attending the synagogue became less familiar with *davening* and less appreciative of and responsive to the European styles, he began to seek new ways of making the service uplifting and spiritually meaningful without sacrificing the nusah and the traditional forms. This approach is certainly reflected in his most recent compositions, which are for cantor and congregation. He clearly understands the factors and processes of change in American life and their effect on the synagogue and the Jew.

The essence of his creative effort was to show that Jewish music was not simply an art form, nor just a vehicle of prayer, but an essential element in praying and an authentic reflection of the Jewish soul.

Not only is he at home on the pulpit, but he is at home in Jewish sources and traditional literature, and it is that love for Judaism and things Jewish (Yiddish literature, Jewish humor, Israel, the Jewish people and its culture) which he imparted to me and which he has always tried to convey to his students and his colleagues.

There is not as important area of synagogue or Jewish communal life in which he has not in some way been involved. When he wasn't teaching B'nai mitzvah or rehearsing with the choir or a choral group, Pop was reading, studying, composing, coaching, teaching adult education classes, or traveling to New York for meetings of the Cantors Assembly (of whose growth he is proud), or for meetings of the Cantors Institute (whose existence is one the primary joys of his life. His library is extensive and books have always had a respected place in our home. It seems to me that few cantors or rabbis are as well prepared to serve the Jewish community as is he. That totally professional and no-nonsense attitude has won him the admiration of colleagues, the respect of the rabbis with whom he served, the devotion of the congregations and congregants, and a position of prominence among the respected leaders of the Seminary and our movement. In a sense, he made things difficult for all of us by setting professionally high standards and an example which is hard to follow, but which is the only worthwhile approach to our roles.

I am grateful to participate in this tribute for it has given me the opportunity of publicly expressing my admiration. There a few who have brought the profession as much dignity and sense of purpose.

Any reminiscence of mine would be incomplete if I did not mention my father's sense of humor, which is legendary, and which we have all enjoyed. But what is important about his humor is that he has always seen it as an expression of his Jewishness.

Finally, I must make mention of his other, very different kind of accomplishment, of which he is extremely proud: that he reached the National Doubles semi-finals in four-wall handball. I know there are few ***Klei Kodesh*** who have reached that height.

My father is among the blessed few who truly love Judaism and have been afforded the opportunity of creatively enhancing it. It is with a deep sense of satisfaction that I see the respect he has gained and the impact which his life has had.

Pop, I am grateful that I am your son. Judy, Adam, Rachel, Jeremy and I are very proud of you.

## MAX WOHLBERG: A RABBI'S CANTOR

THEODORE STEINBERG

The name of Max Wohlberg was well-known to me through his writings in various journals and his reputation as a composer of liturgical music. Our paths never crossed, however, until I was called to the pulpit of the Malverne Jewish Center in August, 1968. Hazzan Wohlberg had been serving there as cantor for about 10 years.

I suddenly found myself in the presence of a man who was a haz-zan for all seasons. I had the pleasure of sharing the pulpit with him during the last few years of his distinguished career as a synagogue cantor. Being associated with a true master of Jewish music was a very special experience. I heard portions of the liturgy sung for which I never realized there was, or could be, appropriate music. Emet v' yat-ziv or a weekday *Minha*, or selections from the *Selihot*, which I thought were meant to be hurried through, for all of these, Max Wohlberg had a melody, and it was always the right melody. He was full of musical surprises and, invariably, they were sweet surprises. Anyone sensitive to the liturgy and attentive to the meaning of the works, had the enriching experience of a week-in, week-out garden of delights issuing forth from **Max** Wohlberg's creative musical pen and mouth.

Max Wohlberg is a diminutive man whose voice is not large or powerful, yet his masterful control and musical instinct had the effect of making the words he sang come alive. He helped the worshipper become more sensitive to the rich possibilities of the liturgy. Certain prayers, perhaps those which conveyed special meaning to him, were always sung softly and with reverence. He used his voice, not as a jewel or adornment in its own right, but as an adornment to the sacred words he was interpreting.

As every reader of this JOURNAL knows, Max Wohlberg is a fine scholar who controls the entire range of Jewish liturgical music. It always seemed to me that he knew the whole prayerbook by heart, as well as the meaning of every word which he could translate effortlessly into at least three or four languages. Hazzan Wohlberg was able to shift from the Ashkenazic to the Sephardic pronunciation with ease, and I recall one Sabbath morning when he was chanting the service in the customary Ashkenazic mode: several visitors from Israel walked in unexpectedly and he immediately switched over to a Sephardic accent.

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**Rabbi Theodore Steinberg is spiritual leader of the Malveme Jewish Center in Malveme, New York.**

Along with scholarship and musicianship, Hazzan Wohlberg is a superb and compassionate human being. He has a marvelous sense of humor and is a gifted raconteur and lecturer. His talks before the congregation were always popular and well-attended. I can recall one of his introductory quips, perhaps because he used it more than once, which bespeaks his gentle, yet pointed, humor. At the start of a lecture to the congregation, Max would say: “Smoke if you must, but for your own sakes, don’t inhale – and for my sake, don’t exhale.”

I am not competent to comment critically upon his creative work, but as a careful listener, and as one who appreciates the quality and depth which a cantor can bring to Jewish worship, I am grateful for those years spent together with Max Wohlberg. He taught me a great deal which I hope I can remember. He has long been a teacher of hazzanim and a hazzan’s hazzan; I want him to know that he is a rabbi’s hazzan. as well.

## A TRIBUTE TO HAZZAN MAX WOHLBERG

GERSHON EPHROS

When the history of twentieth century hazzanut is written, Dr. Max Wohlberg will be in the forefront of those who have contributed much toward its perpetuation and development. Dr. Wohlberg is a gifted hazzan, an inspired teacher and a brilliant scholar: a worthy follower of the greats: Naumbourg, the Birnbaums – A.B. and Edward, and Idelsohn.

I congratulate him and wish him continued creativity ad meah v' *esrim shanah*.

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**Hazzan Gershon Ephros is an internationally recognized composer, arranger, anthologist and hazzanic scholar. Editor of the classic six-volume “Cantorial Anthology”, he is the Hazzan-Emeritus of Perth Amboy’s Congregation Beth Mordecai, which he served with distinction for more than four decades.**



## MAX WOHLBERG: A PERSONAL MEMOIR

MORTON LEIFMAN

Max Wohlberg's varied influences on hundreds of hazzanim and laymen, for that matter, will probably never be fully documented. His scholarly attainments are reflected to some degree in the articles that he has written: his musical abilities and charm are evident in his compositions and his prayer service publications: his pulpit artistry is a joy to congregations all over America, but I venture to say that only his colleagues and students who were privileged over the years to share his *sihat hulin*, as well as his formal classes, could begin to estimate the breadth and depth of Hazzan Wohlberg's education, humanity, wisdom and wit. Max Wohlberg is a musician and a *talmid haham*, one who can quote the proper chapter and verse at the proper time, and, should he choose, misquote as aptly, for his natural humor and his knowledge of the psychology of humor, as well as his innate feeling for propriety, make him a charmer and a very valued companion.

All of this so far is an introduction. I don't want to write about Wohlberg at seventy and the image that he now projects, but rather about Wohlberg at thirty-three when I first met him. He had just come as hazzan to Minneapolis, Minnesota, to a Conservative congregation which already had a fine musical tradition. There was an excellent choir that sang on *Shubbatot* and on the *Yamim Noraim*, a dignified and learned, yet warm rabbinic presence, an unusual congregation in terms of its Jewish knowledge and commitment, and the new hazzan was a delight – obviously enthusiastic about Jewish music, and more than knowledgeable about standards.

I had just turned thirteen and was on fire with excitement. There was a whole new world to learn about.

The congregational rabbi, David Aronson, brought to the attention of the new hazzan the fact that there was in the congregation a thirteen year-old who knew the *mahzor* fairly well, had musical interests and was curious about everything Jewish. Since the auxiliary

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Rabbi Morton Leifman is the Dean of the Cantors Institute of the Jewish Theological Seminary of America.

service for Rosh Hashanah and Yom Kippur needed someone to lead it, would Hazzan Wohlberg undertake to teach the boy nusah? Wohlberg agreed and proceeded to meet with me for two to four hours a day, six days a week, through the months of June, July and August. He sat with me as I pecked out tunes at the piano, **drilling** Arvit continuing on through **Shaharit, Musaf, Kil Nidre** and eventually Ne **'ilah**. He gave me simple music to take home and to prepare. He would then review the **nusah** and the simple recitatives. At thirteen I found that I could express my religious emotions in singing the liturgy. A whole new world!

I conducted my first high holiday service leading **Arvit, Shaharit, Musaf: Ne'ilah** and even reading Torah [a special cantillation for the **Yamin Noraim** -what bliss!] The following summer, Hazzan Wohlberg wrote fifteen or sixteen choral pieces for the auxiliary service, and he and I together prepared a group of teenagers for a junior choir. They sang simple, yet charming two-part music. I was launched. My interest in things Jewish began to flower with music as the core.

As an undergraduate student, I came to New York to study concurrently at the Seminary and at a secular university. At twenty, I was accepted as a student rabbi-hazzan of a congregation in Brooklyn of Turkish Sephardi Jews. I had never heard any Sephardic liturgical music and was foolish enough, or heroic enough, depending on one's point of view, to undertake the learning of a music liturgy which, though exotic, was different indeed from the Lithuanian tradition of my parents' home and synagogue. However, Wohlberg had already trained me. There were patterns, and one could learn the patterns and go on from there. I bought a wire recorder and sat down to study **nusah** recorded for me by an old Bulgarian hazzan. That sparked a new interest. I didn't know the word "ethnomusicology" until many years later, but at twenty, began to search for every opportunity to hear Greek Jewish music, Syrian Jewish Music, Iraqi Jewish music, and to learn whatever was available to me about the different traditions.

The truth is, of course, that my basic scholarly interests developed in other fields of Judaica, I am not, after all, a professional musician or ethnomusicologist. But the **yetzer ha-ra** [or **yetzer ha-tov!**] to "**daven** at the **amud**" continues unabated. The interest in hazzanut in its various territorial and historical frameworks deepens from year to year as does the interest in most things musical.

Much is due to the early and continued inspiration and friendship of Max Wohlberg, and I am deeply grateful.

## MAX WOHLBERG: A TRIBUTE

DAVID C. KOGEN

In the nineteen years that I have been associated with the Cantors Institute as its Director, one of the great privileges I have enjoyed has been my relationship with Max Wohlberg. Professor Wohlberg is not only one of the original members of the faculty of the Cantors Institute but a universally beloved figure, a symbol of knowledge, and a gentle, friendly and encouraging human being.

To watch Max Wohlberg at a meeting of the Committee on Admissions is to see a master attempting to draw out of the potential cantor whatever bits of knowledge he has of music, of Jewish music, and of the Jewish way of life. Hazzan Wohlberg encourages the applicant to feel at home at the Seminary and to look forward to a challenging course of study which will prepare him to take his rightful place in the service of a religious community. Wohlberg's gentleness comes through again when he speaks to a student who has performed at the periodic vocal boards, and again encourages him in every way to continue his studies and his progress.

When Hazzan Wohlberg participates in the meetings of the Cantors Institute, one can begin to appreciate his personal insights and the sense of humor which he possesses. It is obvious to all who know him that he is an expert in the psychology of human beings and has an inexhaustible fund of humorous stories to fit all occasions

However, it is only at a more formal occasion, like a lecture, where one begins to appreciate the scope of Professor Wohlberg's knowledge. I remember on one occasion at a Seminary Convocation held at a convention of the Cantors Assembly when Hazzan Wohlberg's extension fund of information was put to use in an "emergency." Because of a special situation, Professor Wohlberg was called upon to speak extemporaneously at the Convocation, and he, of course, acquitted himself nobly. I found then, as at other times, that his fund of knowledge is inexhaustible.

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**Rabbi David Kogen is Vice Chancellor of the Jewish Theological Seminary of America, and Director of the Cantors Institute.**

We know that Max Wohlberg is the acknowledged master of *nusah*, and that is what most students appreciate. However, beyond *nusah*, Wohlberg has a wide range of knowledge and great depth in various Jewish and general studies. He is a remarkably well-educated person with deep roots in the Jewish tradition and a fantastic knowledge of the liturgy of our faith. He is the *yeshiva bochur* who blends traditional learning with broad general knowledge of Eastern European traditions and Western European training, as well as a thoroughly American approach to the problems which he and his colleagues face.

It is a privilege to salute Max Wohlberg on his seventieth birthday. All of us in the Cantors Institute look forward to his continued musical productivity, teaching and guidance.

#### GREETINGS TO MAX WOHLBERG

HUGO WEISGALL

ALBERT WEISSER

We greet our friend and colleague, Max Wohlberg, on this happy juncture of a long and productive career. His scholarly contributions to hazzanut and Jewish music have been many, and not least must be the grateful appreciation owed to him by his many students for demonstrating to them the highest ideals for which a hazzan must continually strive. We wish him many long years of creativity and devotion to Jewish music.

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Dr. Hugo Weisgall is Chairman of Faculty and Albert Weisser is Assistant Professor in the Department of Music of the Cantors Institute of the Jewish Theological Seminary of America.

## MAX WOHLBERG: A BROTHER'S TRIBUTE

DR. HARRY I. WOHLBERG

This heartfelt greeting comes not only from a genuinely devoted brother but from a communal and “professional” co-worker as well. For both of us have been life-long servants of the Jewish community; one as a rabbi and the other as cantor; one engaged in torah and the other dedicated to **avodah**.

However, many of our bretheren seem to be unmindful of the fact that these two seemingly unreal dimensions of religious experience are intimately interrelated. For torah is also a melodious experience, and **avohuh** has numerous intellectual overtones. The rabbis have on numerous occasions warned against studying the **torah** without **neginah** and the **talmud** without **rimmh**. Similarly, **kavanah** in prayer indicated and stresses the importance of contemplation, perception and understanding.

My dear and distinguished brother, in his capacity as singer, composer, teacher and researcher, has beautifully exemplified the blending of **tomh** and **shirah**.

May the Almighty grant him and his beloved Miriam many years of good health so that he may continue to enlighten his students, to inspire his colleagues, and with his precious humor and warm personality to bring joy to his loving and beloved family.

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Rabbi Dr. Harry I. Wohlberg is Professor of Talmud at the Rabbinical School of Yeshiva University.

## HAZZAN MAX WOHLBERG: SERVANT OF THE COMMUNITY

SHIMON FROST

The Hebrew term *ish eshkolot*, in its Midrashic connotation, has come to mean a man of wide learning, well-versed in many disciplines and fields of inquiry: not the dilettante of the smorgasbord variety but one who matches the scope of his knowledge with depth, mastery and competence.

Max Wohlberg belongs to this rapidly vanishing species among Jewish communal servants. His learning is vast, his erudition in areas far beyond his field of specialization outright staggering. He is truly the embodiment of the *ish eshkolot* as musicologist, hazzan, humanist and above all talmid ***hakham***, familiar with all strata of our cultural heritage: sacred and secular, ancient and modern, traditional and ***avant-garde***.

It was my unique privilege to have served with Max Wohlberg in the same ***kehillah*** and the bonds of friendship we share and the respect I have for him and Miriam evolve out of a common perception of responsible communal service, the changing needs of the community, and the overriding concern for historical continuity, dignity and authenticity in Jewish life.

In the present climate surrounding Jewish life, each of these qualities – historical continuity, dignity and authenticity – is given short shrift in the ladder of communal priorities and it takes men of conviction and fortitude to teach, guide and insist on what is and what is not proper for a responsible ***kehillah***. It was one of Max Wohlberg's unusual talents that he knew how to translate his perception of Jewish priorities before our constituents without losing either their respect or affection. His unique sense of humor, his skills as raconteur were undoubtedly helpful – but it was his wide learning that placed him in the role of interpreter of our heritage into the idiom of contemporary Jewish life.

That his professional colleagues of the Cantors Assembly chose to mark the occasion of Max Wohlberg's seventieth birthday with a ***Festschrift*** must be a source of pride to both the celebrant and the profession whose worthy spokesman he has been for years.

For those of us, like myself, who worked ***bemchitzato*** and whose lives have been touched by Max Wohlberg, this is an occasion for joy. We share in the ***simcha*** and rejoice in the honor being bestowed upon one whose very being ***kulo omer kavod***.

May Max Wohlberg continue to serve our community for many years and radiate the light that is his.

## THE RIGHT KIND OF PRAYERS

SAMUEL CHIEL

***This sermon is dedicated by the author to Hazzan Max Wohlberg, as an affectionate tribute to a great man who has devoted his life to successfully teaching our people the art of prayer.***

Psychologists tell us that whatever we do is a clue to our lifestyle; the way we walk and dress, our gestures and our manner of speaking. Everything we do is a clue to our inner personality.

The Rabbis of the Talmud add yet another dimension: they say that the way a person prays is also a clue to his philosophy of life. They, therefore, encourage certain kinds of prayers and discourage others. Some prayers, they feel, give greater meaning to life: others are harmful to the cultivation of a holy personality which is our faith's ultimate goal.

What are the wrong kind of prayers? The Talmud says: ***Hatzoek I'sheavar harey to t'filat shav***: "To cry over the past is to utter a vain prayer." The Mishnah cites this illustration of such a prayer. If your wife is pregnant, you should not pray, "May it be a boy!" because the gender of the child has already been determined.

Hatzoek ***I'sheavar***: **So** many of us cry over the past. We say: "If only I had been a better mother or father, my child would have turned out so differently!" If a loved one dies, we cry: "If only I had been a better child, my parents would have been so much happier!" In our work we complain: "If only I had gone into another field, I would have really been happy..."

So many of us walk around burdened with guilt, constantly punishing ourselves, torturing ourselves with all the "if onlys" that did not happen. But the Talmud says: ***Hatzoek I'sheavar harey Lo t'filat shav***: "To cry over the past is to utter a vain prayer." It is simply wasted energy and wasted emotions. The past is gone, it cannot be changed. The real question for each of us is: what are you doing with your life now, today? What are you doing about your relationships with the people around you, your family and friends? How are you doing in your work now? Are you trying to do it as well as you can? And are you deriving from it as much fulfillment as possible? Nobody's work is all bliss. Don't dwell only on the unpleasant aspects of your job. Try to think about the parts of your work that give you gratification as well.

**Rabbi Samuel Chiel is spiritual leader of Temple Emanuel of Newton Centre, Mass.**

When Victor Hugo was being persecuted by his beloved France, heartbroken, living in enforced exile, he would climb a cliff overlooking the harbor at sunset, select a pebble, and stand in deep meditation before throwing it into the water. He seemed to derive great satisfaction from performing this simple ritual each evening. Some children watched him throw the pebbles into the water and one of them asked: "Why do you come here to throw these stones?" Hugo smiled and answered quietly: "Not stones, my child, I am throwing self-pity into the sea." To cry over the past is a vain prayer.

There is another kind of prayer the rabbis discourage. If you are returning from a trip and you hear a cry of distress from your town and you pray: *Yehee ratzon shelo yihyoo ayloo b'nai vayti*: "God grant that this cry is not coming from my house!" Harey to t'filat shav: "This is a vain prayer." First, because it has already been determined and your prayer cannot change the location. More importantly, it is an unethical prayer. You are hoping that the catastrophe has happened to somebody else! To pray at another's expense is to defeat the purpose of prayer.

Prayer is supposed to make us more sensitive to the needs of others. So many of our prayers are couched in the plural lest they become selfish prayers. We say: *R'faeynu hashem v'neyrafey*: "Heal us, O Lord, and we shall be healed." *Barukh aleynu shanah tovah*: "Bless us with a year of abundance." *Shma koleynu hashem elokeynu*: "Hear our voices, O Lord, our God, have compassion upon us ..."

How should we pray in such a circumstance, upon hearing a cry of distress from the city? I suppose it should really be worded something like this: *Yehee ratzon shelo yikreh ason l'at ehad shekulam b'nai vayti*: "May it be by Your will that no catastrophe befall any person for every person is a part of my household."

The hassidic Rabbi Mendel of Raymanov, used to say that during the time he was reciting the Amidah, all the people who ever asked him to pray to God in their behalf, would pass through his mind. Someone once asked him how that was possible, since there was surely not enough time. Rabbi Mendel replied: "The need of every person leaves a trace in my heart. In the hour of prayer, I open my heart and say: *Ribono shel olam*: "Lord of the universe, read what is written here."

The purpose of prayer is to make us feel the needs of every person as well as our own. What kind of prayers do the rabbis encourage? *Hayay adam l'vareykh al haraah keshem shehu mevareykh al hatovah*: "It is incumbent upon a person to bless God in the face of evil



as it is to bless Him for the good.” It is easy to believe in God when things go well, but the test of real faith is what happens when we are faced with disappointment, failure, and tragedy. The Talmud says that there is a profound difference between an idolater and a believer in God. To the idolater, if the idol grants him his wishes, he feeds him and worships him. If he does not fulfill his requests, he smashes the idol into a million pieces. But the true person of faith maintains his faith even when faced with the greatest catastrophe.

This is why we say *kaddish* when we are bereaved even though there is no mention of death in the prayer. It is a prayer of religious affirmation said at precisely the time when it is most difficult to do so. When we lose a loved one, we cry “Why did this happen to me?” And we want to reject God, religion, and faith. Yet our tradition says: Rise together with the congregation and say: *Yitgadal v' yitkadush sh 'mey rabbah*: “Magnified and sanctified in His great name!” In every life there are joys and sadness, lights and shadows. Someone once said: “We should not pray to God: “God, please never leave me suffer!” Everybody who lives, suffers, everybody has his share of *tzoros*. What we should pray is: “Dear God, give me the strength to face whatever life brings my way.”

Finally, the rabbis encourage another kind of prayer: *Bana bayit hadash v'kanah kaylim hadashim omeyr barukh sheheheyanu*: If a person builds a new house, or buys new utensils, or new clothes, he should say *sheheheyanu*, he should give thanks to God. Other authorities have added other occasions for saying *sheheheyanu*, for example, on the holy days, or in the performance of any *mitzvah* which is associated with happiness.

Our tradition encourages us to give thanks for our many blessings. On Rosh Hashanah, we should give thanks for our husbands and wives, our parents, and our children. On Mother’s Day we say a *sheheheyanu* for mothers, but why not every day of the year? Fathers are nice to have around, too, and we should give thanks for them every day as well. And though our children may cause us headaches and heartaches, life would really be very dull without them and would lose so much of its meaning, so we should thank God every day for our children.

So often we are unaware of our many blessings. The poet expresses this idea so well:

“Five thousand breathless dawns all new  
 Five thousand flowers fresh in dew,  
 Five thousand sunsets wrapped in gold,  
 One million snowflakes served ice-cold,  
 Five quiet friends; one baby’s love;  
 One white-mad sea with clouds above;  
 One hundred music-haunted dreams  
 Of moon drenched roads and hurrying streams;  
 Of prophesying winds and trees:  
 Of silent stars and browsing bees;  
 One June night in a fragrant wood,  
 One heart that loved and understood,  
 I wondered when I waked at day  
 How – in God’s name – I could pay.”

What our tradition really encourages us to do is to say a *shehehyanu* each day of our lives, to give thanks for each day and its untold possibilities for creativity, compassion, and love.

## MITZVAH AND BEAUTY

GERSON D. COHEN

Since classical rabbinic times, the rabbis have considered the aesthetic dimension integral to the authentic halakhic way of life. They found legitimacy for their quest for beauty in the verse:

“This is my God and I will glorify Him, the God of my father and I will exalt Him.” (Exodus 15.2)

This verse, proclaimed by Moses and the children of Israel in their song to the Lord when they were saved at the Sea of Reeds, summarizes in a few words the task and the challenge that face all who serve our community. Ours is the task of glorifying God and the Torah, and exalting them. How? The classic remarks of the rabbis on this verse (in the Mekhiltade R. Ishmael) should forever be in our minds.

“And I will glorify Him:” Rabbi Ishmael says, ‘Is it then possible for flesh and blood to bestow glory on its creator?’ Yes indeed, I can bestow glory on Him by the fulfillment of the commandments with beauty. I can prepare for His sake a handsome lulav, an attractive *sukkah*, a beautiful *tallit*, lovely *tefillin*.’

Ours is an awesome responsibility, for frequently we have it in our power by our words and by our deeds either to draw people high to God and to Torah or to repel them and alienate them. Indeed, we have it in our power to do this to others, for in the first instance we do it to ourselves; we either draw close to God and Torah or we move away from them. How? By the way we respond to the charge of living by the word of Torah. Do we do it mechanically, by rote, as an obligation to be dispensed and gotten over with? Or do we fulfill out of love and with love, in a word, with our total selves? Do we also strive to do what we do with whatever measure of beauty the Almighty has granted us, so that we make the life of Torah into an experience satisfying and uplifting for ourselves and esthetically appealing to others? It is this latter posture that R. Ishmael admonishes us to adopt: to glorify God by making His glory evident and intelligible to people through art and the dedication that motivates striving for beauty.

Thanks to the spread of education and the advances of technology, art and beauty are today no longer the exclusive possession of the very rich, but accessible to everyone. Most of us have museums and symphony orchestras within relatively easy reach. Their treasures are

always available through reproduction and recording. How lamentable, then, that precisely as art becomes ever more accessible, it becomes increasingly divorced from the values and central issues of our lives. Art for most people has become a domain unto itself, a dimension quite autonomous and irresponsible to us or to the institutions and values that we hold most dear.

This, as you well know, was not always the case. The midrash that is the theme of my message stresses the necessity of integrating all the dimensions of life, of combining the religious and the ritual with the beautiful and the appealing. This midrash, as any student of pre modern art knows, was the guiding principle in the creation of works of beauty in the Jewish as well as in the Gentile worlds.

*Hiddur mitzvah*, the fulfillment of a religious duty with attention to attractiveness and beauty, can be done by an appeal to the ear no less than to the eyes. Indeed, one may argue that Judaism has traditionally sought through its Psalms and the *piyyut* that grew under their inspiration to appeal to the ear far more than to the other senses: "Worship the Lord in gladness," the Psalmist proclaims, "come into his presence with songs of exultation." Daily we proclaim in our morning liturgy: "Let Israel rejoice in its maker; let the children of Zion exult in their King. Let them praise His name in dance; with timbre<sup>1</sup> and lyre let them chant His praises."

Many today are the Hazzanim who fulfill *Hiddur Mitzvah, coming* into His presence with songs of exultation, awakening congregations to the beauties of worship. And many of these leaders have been inspired by, or taught by, one man, Hazzan Max Wohlberg. He has long recognized the power of beauty and the infinite scope of its influence for good. His conviction that worship can best be expressed in music has produced some of the most exquisite and, above all, meaningful liturgy we are privileged to have in modern times. He has been almost revolutionary in his approach to liturgical music, for he had the insight to appreciate the strength of music as a force for shaping and binding community. He has maintained with great modesty that it is not musical originality or virtuosity alone that will draw people to *mitzvot*, but a musical vocabulary that becomes part of the total speech of life and, therefore, a force for instruction. Accordingly, the music he composed calls for maximum congregational participation in the service and hence evokes a spiritual and emotional response. He has consistently eschewed passive music, which allows the congregation to become an audience, and developed a liturgy in which worshipers become participants, and thus are engaged in the production of

beauty, and in the orchestration of a service with profound personal meaning. By example, by transmitting information, by teaching skills, he has communicated his vision and his practice not only to the students fortunate enough to study with him in the Cantors Institute-Seminary College of Jewish Music, but to the thousands of congregants whom they, in turn, have taught. Jewish music for generations to come has been enriched by the contributions of Max Wohlberg, just as all of us – his colleagues, his students, his friends – have been enriched by the privilege of knowing him, and sharing in his friendship.

In paying tribute to him, we acknowledge our profound debt to a man whose commitment to Jewish music derives from profound religious sources and drives. We thereby affirm our determination to build further in the way he has mapped out in his creativity.

## MUSIC SECTION

The Music Section of this issue is devoted to the creativity of Max Wohlberg. As you can see from the bibliography of compositions printed elsewhere in this issue, Wohlberg is a prolific and talented composer, specializing in the area of synagogue music with some excursions into the field of the Yiddish folk song. We thought it would be appropriate to publish some examples of the many styles in which Hazzan Wohlberg composes; and so, in the following pages, you will find nusah material which he compiled and distributes to the young hazzanim preparing for the cantorate at the Cantors Institute of the Jewish Theological Seminary of America.

The reader will discover, too, a number of excellent choral pieces for mixed choir written over the years. There are, as well, several hazzanic solos from the liturgy and a number of examples of his solo psalm-settings, as well as settings for pithy quotations from the wisdom of Pirkei **A vot**. Finally, we publish a two-voice arrangement of the lovely folk lullaby, "Vieglid".

All in all, a rich sampler of Wohlberg's craftsmanship and talent.

# Chatsi Kaddish Al Hatoroh L'Yomim Noroim

Transcribed by  
MAX WOHLBERG

YIS — GA-DAL V' YIS-KA-DASH — SH' MEI- RA-BO —

B' OL- MO DI-V'RO CHIR-U — SEI V'YAM- LICH - MAL'CHU - SEI —

B' CHA — YEI-CHON — UV-YO-MEI- CHON — UV-CHA- YEID' CHOL BEIS

YIS — RO-EIL BAA- GO — LO U-VIZ-MAN-KO-RIV — V' —

IM — RU O-MEIN YIS-BO-RACH- V' YISH-TA-BACH V' YIS-PO —

AR- V' YIS-RO-MAM V' YIS-NA-SEI — V' YIS-HA-DOR V' YIS-A-LEH V' —

YIS-HA-LAL — SH' MEI D' KU-D' SHO — B' RICH MU L' EI- LO UL-EI —

LO MI-KOL BIR-CHO-SO — V' SHI-RO-SO TUSH-B' CHO- SO V' —

NE-CHE-MO-SO DA-MI — RON B' OL — MO — V' —

IM — RU O-MEIN

## LITURGY

## Two V'shomrus

MAX WOHLBERG

## I

LEGATO *mf* JAN. 21, 1965

V' SHOM RU V' NEI — YIS-RO-EIL ES — HA-SHA-BOS

A TEMPO *Rit. f*

LA — A-SOS ES — HA-SHA-BOS L' DO-RO-SOM- B' RIS- O —

DECLAMATO

LOM — BEI- NI U-VEIN B' NEI YIS-RO-EIL OS HI L' O

*CRSC. f DIM.*

LOM KI SHEI — SHES YO-MIM O-SO — A-DO-NOY ES HA-SHO- MA-YIM V'

*LENTANDO P *rit* PP*

ES HO- O-RETZ U-VA-YOM HASH-VI- I SHO-VAS VA-YI- NO-FASH

## II

TEMPO RUBATO — LIBERAMENTE *f*

V' SHOM — RU V' NEI YIS-RO-EIL ES HA-SHA-BOS LA — A —

SOS ES HA-SHA-BOS L' DO-RO-SOM B' RIS O-LOM BEI- NI U —

BROADLY

VEIN B' NEI YIS-RO-EIL OS- HI L' O. LOM — KI —

*BEN MARCATO*

SHEI-SHES YO-MIM — O-SO A-DO-NOY — ES HA-SHO-MA-YIM V'

*POCO RIT. P*

ES HO-O-RETZ U-VA-YOM HASH-VI- I SHO-VAS VA-YI- NO-FASH —



## NUSAH HATEFILLAH FOR STUDENTS

## Ovos L'Yomim Noroim

Arranged by  
MAX WOHLBERG

So ruKh a-to a-do-roy a-do-roy e-lo -

he nu ve-lo-he a-vo-se-NU e-lo-he  
ho-el

av re-hom e-lo-he  
ha-go-del ha-gi bor yitz hok  
vi-ha no-ro

I ve-lo-he ya-Kov II el el-Yon go-mel ha-se-dim to-vim -

v'Ko-ne ha-Kol v'zo-Kher has-de o-vos u-mevi go-el li'ne v'

ne-nem i' ma an-sh'mo b' a-ha-vo.

ann. m. w.  
Ko-dosh a-to v' no-ro sh'me-Kho, Ka-Ko-suv; Va-yig-  
v' an e-lo mi-bal o-de-Kho,

ba a-do-roy tz'Vo-OS ba-mish-pot, v' ho-el ha-Ko-dosh nik-dash bitz-do-

Ko. bo-ruKh a-to a-do-roy, ho-el ha-Ko-dosh -

## CHORAL

**Mah Tovu**

(Adapted from Na-Aritzcho of Rossi)

MAX WOHLBERG

1952

S  
A  
T  
B

Mah to-vu o-Ho-le-cho ya-a-Kov; mish-K'no-se-cho Yis-ra-eil. Va-a-

ni b' rov chas-d' cho O-vo vei-se-cho, esth ta-cha-ve el

hei-chal Kod-sh' cho bi-ye Yir-o-se cho. A-

do-noy O-hav ti mi on bei-se cho um-

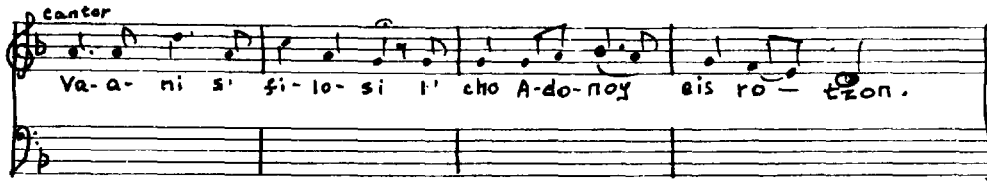
O hav ti mi on

Kom mish-Kan K'vo-de-cho. Va-a-ni esth-ta-cha-ve v' ech-

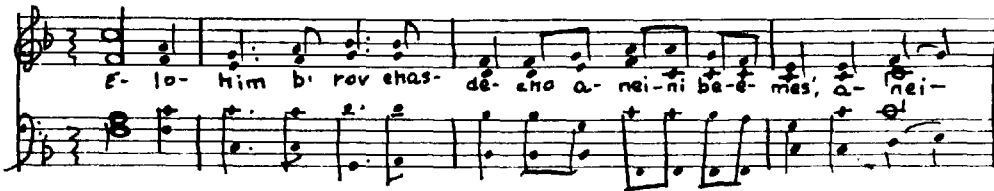
ro-oh, ev-r' cho lis-nei A-do-noy si.

MaH Tôvu (Rossi)  
p. 2

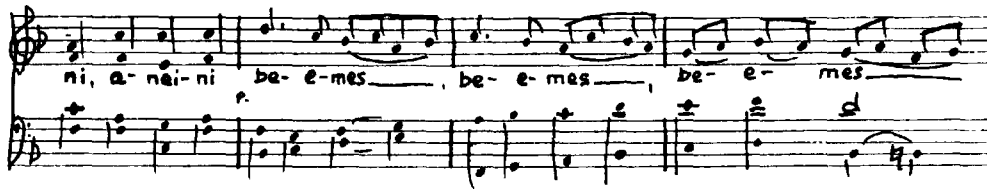
Cantor



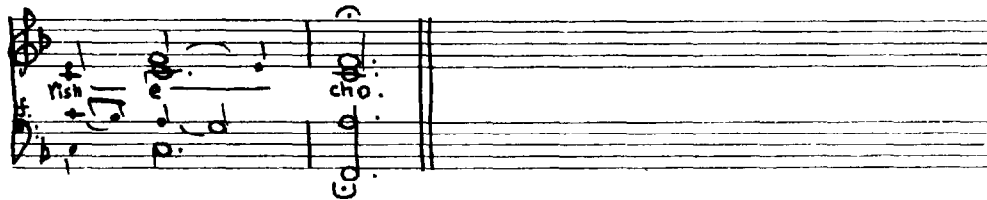
Va-a- ni s' fi-lo-si t' cho A-do-noy eis ro-tzon.



e-lo-him b' rov ehas-de-cho a-nai-ni be-e-mes, a-nai-



ni, a-nai-ni be-e-mes, be-e-mes, be-e-mes



Nish cho.

## CHORAL

# L'cho Dodi

(Tseloso D'Leil Shabso)

MAX WOHLBERG

Andantino  $\text{♩} = 84$  Jan. 1950

Cantor: L' cho-do-di — lik-ras-ka-loh p' nei-sha-bos- n' Kab-loh.

S  
A  
T  
B  
choir: L' cho-do-di — lik-ras-ka-loh p' nei-sha-bos- n' Kab-loh.

Rubato

cantor: Lik-ras Sha-bos l'chu v'neil-cho, Ki hi m'Kor hab-ro'cho, mei-rosh-mi-Ke-dem n'su-

ho, sof ma-a-seb' ma-cha-sho-vo t'chi-loh.

Lectio Dodi

Larghetto  $\text{♩} = 80$  Molto marcato

choir: His- o-r'i — his- o-r'i — Ki vo O-reich Ku-mi o-r'i. His-

o-r'i — his- o-r'i — Ki vo O-reich Ku-mi o-r'i. His- o-r'i — his-

vo O-reich Ku-mi o-r'i. His- o-r'i — his- o-r'i — Ki vo O-reich Ku-mi o-r'i

2.

c-yi ri. c-yi ri. Shir da- bei-ri Xi. vod a-do-moy o- la-yich nig-loh. Lecho  
 Dodi

*Solenne*  
 mf Bo-i v' sho-lom a- te-res ba- loh, gam- b' sim- cho

U-v' tso- Ho- loh, Tach e- mu- nei am- s' gu- loh.

cantor.  
 Bo-i cha- loh, Bo- i cha- loh, Lecho Dodi

## CHORAL

## Kaddish

MAX WOHLBERG

Yis-ga-dal v'yis-ka-dasti sh'mei ra-bo. O mein, b'ol-mo dir-ro-chir-u.

Sei v'Yam-lich mal-chu-sei b' cha-Yei-chon UV-Yo-mei-chon UV-cha-  
Yei d'chol beis yis-ro-eil. Ba-a-go-lo U-vix-man Ko riv, v'im-

ru: O-mein, y' hei sh'mei ra-bo m' vo-rach lo-lam ul-ol-mei ol-ma-

yo, yis-bo-rach, Yis-bo-rach, v' Yish-ta-bach, v' Yis-po-ar, v' yis-ro-mam, v'  
Yis-na-sei, v' Yis-ha-dor, v' Yis-a-le — v'

yis-ta-lol sh'mei d'Kud-sho. B'ruch Hu. L'ei-lo min Kol bir-cho-

## Kaddish cont.

Sov'shi-ro-so, tush-b' cho- so v, ne-che- mo-so da-a-mi-ron b' ol -

mo, v. im nit ru: pp d mein

## PSALM SETTINGS

## Psalm 34

MAX WOHLBERG

MODERATO  $\text{♩} = 52$  194

L' Khu va-nim shim' U — li Yir-at-a-do-nay — a-la — me — d' Khem.

mi-ha-ish he-ha-fetz ha-yim o-hev-ya-mim lir-ot-tov n' tzori'sho-n' Kha — me —

NO TEMPO

ra u-s'fa-te-Kha-mi-da-ber mir-ma sur me-ra — va-a-se — tov — ba —

A TEMPO

Yeshi-sha-lom v' ro-d' fe hu e-ne a-do-nay el tzadi-Kim v' OZ-  
nit nes dim.

MODERATO

nay-el-shav-a-tam. Po-de a-do-nay ne-fesh a-va-

dav v' lo ye-si mu — Kol ha-ho-sim — bo .

## PSALM SETTINGS

## Ashre Haish

MAX WOHLBERG

LENTO  
♩ = 48

PSALM 1.

Ash-re ha-ish a-sher lo ha-lakh ba-a-tzat r'sha-im U-V'  
 de-reKh ha-to-im lo a-mad u-v'mo-shav le-tzim lo ya-  
 shav Ki im b'to-rat a-do-nay Me-tzo U-V'  
 to-ra-to yeh ge-yo-mam va-lay-la v' ha-  
 ya WITH TRANQUILITY  
 Ki etz-sha-tul al pal-ge ma-yim a-  
 sher-pir-yo-yi-ten b'i-to v' a-le-hu lo-yi-  
 bol v' Khol a-sher ya-a-se yatz-li-ah  
 SOFTLY ♩ = 56  
 lo Khen ha-r'sha-im Ki im-Ka-motz a-sher tid-  
 fe-nu ru-ah al Ken lo Ya-Ku-mu r'sha-im ba-mish-  
 pat v' ha-ta-im ba-a-dat-tza-di-Kim v' Ki yo-  
 de-a a-do-nay de-reKh tza-di-Kim v'  
 MOLTO RIT.  
 de-reKh r'sha-im to-ved.

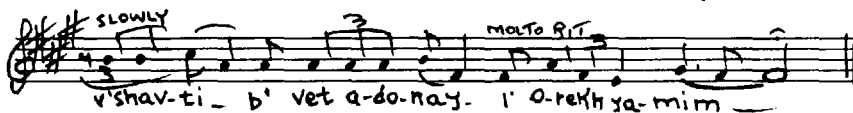
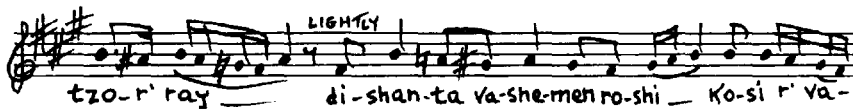
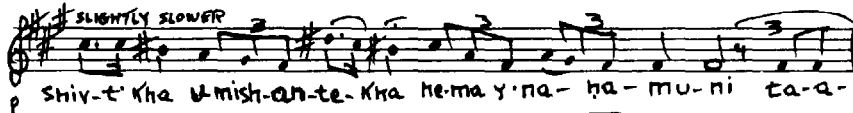
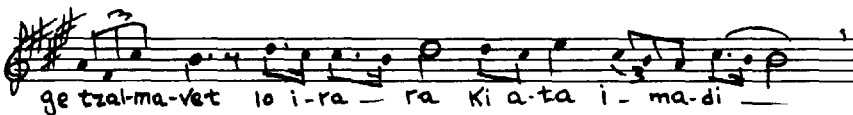
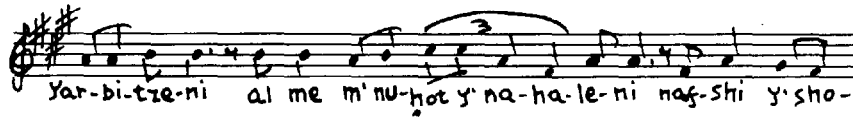
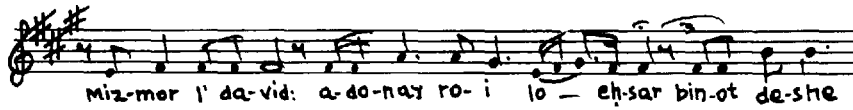


## PSALM SETTINGS

## Mizmor L'David

MAX WOHLBERG

CALMLY



## PSALM SETTINGS

## Adonoy Moh Odom

MAX WOHLBERG

*RUBATO* *ESPRESSIVO*

A-do-noy moh o-dom va-tè-do-è-tu, ban e-nosh- va-t'chesh-vè-

*SUBNUED*

tu, o-dom - la-he-vel do-moh, yo-mov- K' tzèl - o-

*BRIGHTLY* *DARKLY*

vèr - , ba-ba-ker yo-tziz v'cho-lof , lo-e-rev y'mo-lèl v' yo -

*LAMENTOSO*

vèsh. fo-shèv e-nosh ad da-ko, va-to-mer shu-vu v'nè o-dom .

*a poco cresc.*

lu - choch-mu yas-ki - lu zos, yo-vi - nu l' a-cha-ri -

*EFFETTO - LENTO*

som. ki lo v'mo- so yi- kach- ha-kol, lo yè -

rèd a-cha-tov K' vo-do. shmor tom ur'

è yo-shor Kia-cha-ris - l' ish - sho-lom

*AS ABOVE*

... fo-de a-do-noy. ne-jesh a-vo - dov v' lo yesh-

*mezzo-fort.*

mu - kol ha-cho-sim bo -

## Yehuda Ben Tema

MAX WOHLBERG

PIRKE AVOT 5:23

Y' HU-DA BEN TE-MA O- MER — Y' hu-da ben te-ma o-mer — he-ve  
 az Ka-na-mer v' Kal — Ka-ne — sher rotz  
 — Ka-tz' vi — v' gi-bor — Ka-a-ri —  
 la-a- sot r' tzon a- vi — Kha she-ba-sha-ma — Yim  
 hu ha-ya o-mer — az pa-niml'ge- hi- nom — u-  
 vosh pa-nim l'gan e — den y' hi — rar  
 tzon mi — lfa- ne-Kha a-do-naye-b-he-nu ve-lo-he — a-ro-te-  
 nu she- yi-ba-ne — bet ha-mik-dash she- yi-ba- ne  
 bet ha-mik-dash she- yi-ba-ne bet ha-mik-dash — bi- m' he —  
 ra — bi- m' he —  
 ra v' ya- me — nu v' tan — hei-  
 Ke — nu v' tan — hei-ke-nu bi- to-ra-te- Kha .

## Haviv Adam

MAX WOHLBERG

GRAZIOSO

HU ha-ya o-mer: <sup>d:54</sup> ha-viv — a-dam she-niv-ra v'tze-lem, hi-  
 ba y'te-ra no-da-at lo she-niv-ra v'tze-lem she-ne <sup>ANIMATO</sup>  
 e-mar: Ki b'tze-lem e-lo-him — a-sa et ha-a-dam, HA-vi- <sup>rit.</sup>  
 vim — Yis-ra-el she-nik-r'u — va-nim la-ma-kom, hi-ba y'te-ra no- <sup>AS BEFORE</sup>  
 da-at la-hem she-nik-r'u va-nim la-ma-kom she-ne e-  
 mar: ba-nim a-tem la-do-nay — e-lo-he — Khem. HA-vi- <sup>WITH INCREASED</sup>  
 vim — Yis-ra-el she-ni-tan la-hem k'li hem-da, hi-ba y'te-ra no-da-at la- <sup>INTENSITY</sup>  
 hem she-ni-tan la-hem k'li hem-da she-ne e-  
 mar: Ki — le-Kah tov na-ta-ti la-Khem to-ra-ti <sup>LENTO</sup>  
 al ta-a-zo — vu.

FOLK

## Vieglid

Arranged for two voices by  
MAX WOHLBERG

ANDANTE

SOFTLY: ah ah ah ah ah ah ah

ah — shlof mein fay-ge-le, mach tzu dein ay-ge-fe, shlof mein Kind —

shlof — mach tzu dein ay-ge-le mein tei-er fay-ge-le shlof mein Kind — shlof

mach tzu dein ay-ge-le mein tei-er fay-ge-le shlof mein Kind — shlof.

Ai - lyu - ai - lyu - shlof - mein - Kind *hum* shlof in fray - den *m...* vays fun Kayn lei - den  
*f*  
*meno mosso*  
*meno mosso*

shlof mein tei - er *m...* Kind shlof in fray - den vays fun Kayn lei - den,  
*f*  
*meno mosso*

*hum...*  
 shlof mein Kind shlof. shlof in fray - den vays fun Kayn lei - den.  
*f*  
*meno mosso*

shlof mein Kind shlof. Ai - lyu - ai - lyu - shlof mein Kind. A  
*f*  
*meno mosso*

ma- lach a gi- ter zol zein dein hi- ter, un heint biz mor- gan frih

mit zein. fli- ge- le i- ber dein vi- ge- le dekt er shtil dich tzu

mit zein fli- ge- le i- ber dein vi- ge- le dekt er shtil dich tzu

gradually softer and slower

ah — ah — ah — ah — Iyu — Iyu — Iyu — Iyu

DIMINUENDO MORNO