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AN AMERICAN CANTOR IN SWEDEN: AFTER TWO YEARS

MAYNARD GERBER

My first article about Jewish life here in Stockholm, Sweden, appeared in the March 1976 issue of "The Journal of Synagogue Music." My wife, Debbie, and I have been here now over two years. We feel that we are much more a part of the Jewish community now, and I can relate with much more clarity what Jewish life is like in Stockholm. I am going to touch upon some of the more interesting things going on here, plus some unusual experiences I have had.

I. SHABBAT MORNING SERVICES

There have been a number of changes in the Shabbat morning service. First, there is much more congregational participation. Previously, the service was dominated by Cantor and choir, with very minimal congregational participation. We are now encouraging more singing by simplifying some of the melodies, and by adding some prayers to the service which are sung to congregational melodies. *El Adon* and *Mizmor l' David* have been added to the service for just this purpose. (Since these prayers do not appear in the community's traditional prayer book, copies were made available, complete with Swedish translation and transliteration.)

Another change is the institution of a procession with Torah around the congregation as we chant *Mizmor l' David*. Previously, the Torah was taken directly back to the Ark from the reading desk at that point in the service, without any procession. Thus, most of the congregants had no opportunity to have any real contact with the Torah scroll. (The women still don't, because they sit in the balcony or "women's gallery".) It was almost as if only the people on the pulpit were allowed to come into contact with the Torah. The Torah-procession reinforces the concept that the Torah belongs to the entire congregation of Israel, and not just to the *k'lei kodesh*.

When the topic of having a Torah-procession came up at a religious committee meeting last year, I had hoped that we would have a procession after the *hotsa-a* as well. However, it was felt that one procession during the service was enough of a change to

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make at the present time. It is probably best to take little steps at the beginning and then build on these over a period of time.

II. THE FUNERAL RITUAL

One facet of community life which has held great fascination for me, has been the funeral ritual. The community has its own *hevra kadisha*, which consists of community volunteers. (It is now becoming difficult to recruit replacements because young men generally work for large companies now, and their time is not their own. Present members of the *hevra* are mostly retired people or private businessmen who can take time off during the working day.)

There is a chapel on the cemetery grounds, which is run by the community. After the usual ritual in the chapel (where men and women sit separately, and *kohanim* sit in a special adjoining room), there is the traditional procession to the grave site. After the casket is lowered into the grave, each male steps up to the grave one at a time, casts three small shovel-fulls of earth upon the casket, bows out of respect for the deceased, and returns to his place among the mourners. (Women may come up to the grave, but are not permitted to perform the rest of this ritual.) After everyone who cares to has come up to the grave, more earth is shoveled upon the casket by the attendants, until it is entirely covered. Kaddish is then recited and the funeral is thus concluded.

One of the most interesting parts of the funeral is the garb of the *hevra*. The men wear top hats, white scarfs, black coats and gloves. The rabbi and cantor wear robes during the whole funeral, including the procession to the grave site. We recently had a visiting American rabbi here who came to a funeral to see what it was like. He found it to be quite impressive and very dignified. He commented that he felt like he had been in a Bergman film during the whole time. He didn't mean to say that the funeral was theatrical by any means, but rather that it is something quite apart from what we have in the United States. (The statement also can be taken to mean that Bergman does actually give an excellent view of Swedes and Swedish life in his films. Both Debbie and I have come to realize this more and more.)

The *hevra* itself performs the ritual of *taharah*. This is done in a special room in the chapel building. All members of the community, no matter how wealthy they may be, are buried in the same type of simple coffin. Thus, we have none of the present-day abuses so common in many American communities. All members of the community pay the same fee for burial. (Non-members pay more.)

I think it is quite to the community's credit that they are able to maintain these standards today.

One not-so-pleasant facet is that cremation is permitted for those who wish it. Cremation does not seem too popular, but when it is requested we perform the traditional ritual in the chapel. However, toward the end of the service, three small spoon-fulls of earth are placed upon the casket. The body is then taken away to the crematory, which is operated by the city of Stockholm. The ashes are later returned to the cemetery in an urn and buried without any further ritual.

I recently officiated at a cremation funeral. Afterwards, we rode to the crematory and were given a very thorough tour of it. I found it to be extremely interesting, but quite impersonal and not the least bit religious. I find cremation to be unacceptable and repulsive to me, and have come to appreciate the traditional Jewish burial all the more.

III. HOMES FOR THE ELDERLY

The community runs two homes for the elderly which are partly subsidized by the Swedish government. Each resident has his or her own room. Only kosher food is served, and religious services are held at one of the homes each *shabbat m'varkhim* in addition to various *yamin tovim*. Every Hanukkah a party is held at each of the homes, which is attended by the staff members of the community. Musical selections are performed by the cantors and presents are then given to the staff members of the homes.

I occasionally go to these homes and sing various Yiddish and Swedish songs. This is greatly appreciated by the people and is also very satisfying for me as well. The Sisterhood also tries to plan various programs for the elderly. In this way, the community is doing an excellent job of taking care of its senior citizens.

IV. NON-JEWISH SCHOOL GROUPS

The study of the major religions is part of the general curriculum in the Swedish public schools. Since Judaism is one of the religions which is studied, many classes come to the synagogue to be shown the various ritual objects and to hear a general talk on Judaism. We have, on the average, three or four such groups every week, and it has mainly been the cantors who have led these groups. I have recently begun speaking to some of these groups. It was quite difficult for me at first, because the talks have to be given in Swedish.

(It's one thing to speak daily, conversational Swedish, and quite another to discuss religion.) I've gradually become familiar with many technical terms, and have become much better at explaining some of Judaism's basic concepts in Swedish.

V. MIXED-SEATING IN THE SYNAGOGUE

The Great Synagogue of Stockholm has separate seating at all times except for weddings and special public events. Men sit on the main floor and women sit in the balcony. At the present time we are having experimental mixed-seating services on Shabbat mornings, to see if people would like this type of arrangement permanently. There is no doubt that the vast majority of regular worshippers, even women, are against mixed-seating for several reasons.

First of all, mixed-seating would mean that the present system of reserved seats would be abolished. This can become very troublesome because people wish to maintain their places, many of which have been passed on from generation to generation within the same families.

Second of all, some men feel that sitting next to their wives would disturb their concentration on the service. They believe that their wives might interrupt them during services with mundane conversation. This was indicated to me by two different men, on two separate occasions. I answered by saying that it is just as likely that a fellow male worshipper could interrupt them by striking up a conversation about sports or business. There was no sensible reply to this.

Last, but not least-people just cannot readily accept such a major change. Stockholm's Jewish community is over 200 years old, and separate seating has always been the norm. Many people in the community have experienced mixed-seating while traveling abroad, whether it be in England, France, or the United States. They can accept mixed-seating in other synagogues, and even admit that it feels quite natural. However, they contend that their synagogue would not feel like "home" to them if mixed-seating were instituted.

As far as I can see, mixed-seating won't come to Stockholm for awhile. And, who knows-maintaining the status quo might be what is best for the present time. Instituting mixed-seating now could possibly split this tiny community and causes unnecessary disunity.

VI. THE SYNAGOGUE CHOIR

For many years, the synagogue choir has consisted almost entirely of women from the community. When I came to Stockholm in 1975, there were approximately fourteen middle-aged women and one young male in the choir. Most of these people have retired from the choir by now, leaving six middle-aged women and the one male singer. In the past, the choir sang every Friday evening, every Shabbat morning, and at all Maariv and Shaharit festival services — including the evening of Purim and the first evening of Hanukkah. The singers receive a small “salary”, which comes out to be less than \$10.00 per service-before tax is taken out.

It has been very difficult trying to get replacements for those who have retired. People do not want to commit themselves to coming to the synagogue so often. There is also the added problem of long distances. Many congregants live outside of Stockholm and would have to travel at least twenty minutes by car to get to the synagogue. (It takes much longer, of course, by subway.) If one considers that most people, housewives included, work full-time, the synagogue choir can become quite a drain on one’s energy.

One partial solution to this problem has been the formation of a youth choir, consisting mainly of (Jewish) music students from the community. However, these youngsters can only sing one Shabbat morning per month, because they themselves have so many other activities.

The problem of traveling long distances to get to the synagogue also affects the attendance at activities offered by the Jewish Center, which is a few blocks away from the synagogue. In the United States, people who live in the suburbs can attend Jewish functions offered by their local synagogue or center. But the Jews of Stockholm have only one Jewish community center offering activities, and it is located in downtown Stockholm. There are no Jewish centers or synagogues in the suburbs. What happens, in many cases, is that people become lax in their Jewish affiliations and activities, and very little is then passed on to the next generation. It is very easy here to just sit back and assimilate. This situation has led me to ask the following question: “Can Jews survive as Jews if they don’t live in close proximity to Jewish centers?” This is something which can happen to Jews in small American towns as well. I’m sure there are already sociological studies of this problem, and it would be interesting to see what conclusions have been drawn, if any.

VII. VARIOUS PROJECTS

One of the big problems of Swedish Jewry is the limited amount of Jewish literature available in the Swedish language. The three Jewish communities of Malmo, Gothenburg (where Abraham Baer was hazzan), and Stockholm have to do their own writing or translating. When I came here two years ago, I found no adequate youth **siddur**. I decided to compile one based on the format found in **Siddureinu** by Rabbis Sidney Greenberg and Morris Silverman, and **Siddur M'forash** by Rabbi Ralph De Koven. The various prayer explanations from these siddurim were translated into Swedish by a member of the community. This type of **siddur** which has explanations of the prayers rather than direct translations, was something quite new here and met with enthusiastic approval. We hope to expand upon it now after having used it for a year and a half.

Another interesting project which I worked on was the planning of the yearly **luah** which each of the three communities publishes. I listed all of the *sidrot*, *haftarot*, *yamim tovim* and candle lighting and **havdalah** times. I used **The Comprehensive Hebrew Calendar** by Arthur Spier, in addition to a computer-made time table for the calculation of candle lighting times. I found this project to be very informative and developed a greater appreciation for the Jewish calendar system.

At present time we are working on a modern Swedish translation of the **Hagadah**. My task is to include the musical notes for the seder melodies, in addition to making a cassette tape of these melodies which will go along with the **Hagadah**.

VIII. UNUSUAL EXPERIENCES

I was recently invited to give a talk on Judaism at a Lutheran church, about sixty miles outside of Stockholm. Afterwards, the priest showed me a small piece of parchment in Hebrew which he had somehow acquired. I looked at it and saw that it was a **ketubah**, and that this wedding had taken place in Stockholm. I took the parchment back to Stockholm and tried to find a record of the marriage in the community's archives. I was successful and found that the wedding had taken place on July 25, 1847. There was also a list of all of the children (eight) the couple eventually had, and the date of their death.

It seems that the priest had been given the **ketubah** by a man who likes to collect old manuscripts. He, in turn, had received the **ketubah** from the groom's granddaughter in the early 1940's.

The whole experience was very exciting and interesting, and introduced me to the community's archives going back some 200 years. In those days everything was written out by hand, of course, and it is fascinating just to look through these books to see the script. But of course it is even more interesting to look at the names and dates and comments made next to the entries. One gets a peek at the people who made up this community many years ago.

Another interesting experience happened last December (1976), when we held a special Kiddush in honor of the three Jewish Nobel Prize winners. Two of them, Drs. Milton Friedman and Baruch Blumberg, came to services. My wife sat next to Mrs. Friedman during services and had a lovely conversation with her. Dr. Blumberg presented the community with a Kiddush cup from his own congregation in Philadelphia, as a symbol of the bond they felt with their Jewish brethren in Sweden. (Saul Bellow did not come to the synagogue, but his brother was there in his stead.)

This year there is one Jewish winner, Dr. Rosalyn Yalow. She came to the synagogue along with her husband and son, who received an *aliyah* and *maftir* respectively.

Having these people come to our synagogue was a wonderful experience for everyone in the community. It gave us all a feeling, that, in some way, we were participating in the *simha* of these gifted people, and that we made their visit to our city a more personal one.

CONCLUSION

I have written about some of the things I find interesting about this community. I find that my experiences have broadened my knowledge of the Jewish life found here, and even more so, in America. Being away from the States has given me the benefit of looking upon American Jewry more objectively, thus seeing more clearly its merits and its failures. America's greatness has become much more pronounced for me, but so have its weaknesses. My wife and I miss a number of things, but when and if we go back, I'm sure we'll miss much from Sweden. For us, the most important thing is not so much to make value judgments about what we find here, but to take what it has to offer, and most important of all, to learn from our experiences.

IN MEMORIAM: NORMAN H. WAREMBUD

BY SAMUEL ROSENBAUM

On a cold morning early in February, Norman Warembud, on his way to an appointment on a matter of Jewish music, fell to the ground and died. In that tragic moment Jewish music lost one of its most dedicated protagonists.

The day before, he had completed a rough draft of an article for the "Journal of Synagogue Music" on the early history of publishers and sellers of Jewish music in America. He never got to polish it.

His love for Jewish music and his life-long devotion to it, to hazzanut and hatzanim, entitle him to more than a brief note in the obituary columns of the NEW YORK TIMES.

We are proud to publish here Norman Warembud's last collected thoughts-as usual -on Jewish music, preceded by the words of the eulogy spoken at his funeral. We firmly believe that both are genuine contributions to the history of Jewish music in America.

We have not omitted the personal references to his dear wife, Ruth, nor to his daughters, their husbands and to his grandchildren. To do so would have denied them the gratitude we owe them for having participated so meaningfully and loyally in his chosen life's work.

There are moments of such sadness that even the wisest among us gropes in vain for words. No matter how skillfully chosen, words are never adequate to the task of easing the pain. You search in vain for a thought or a phrase that upon reflection will not sound hollow or contrived.

Yet in all the arsenal of man's senses and skills, words constitute the one tool with which one can convey to another the sense of loss they share. In one swift and terrible moment Norman has been taken from his loved ones, from his friends, from his community, from his people, in a wasteful tragedy and we are all diminished by his death.

Samuel Rosenbaum is the Hazzan of Temple Beth El in Rochester, New York, Executive Vice President of the Cantors Assembly and Managing Editor of the "Journal of Synagogue Music."

When a jewel is lost, the jewel remains a jewel. It is only the owner who must suffer the loss. In losing Norman, we are all the poorer for it; but the jewel remains a jewel.

We have gathered together to explore what we have left of Norman, to explore a memory, to reach down into the deepest recesses of our hearts to evoke the image of the man. It will not be easy. Norman was not a plastic, one surface man. He was a complex compendium of wit and wisdom, of human weakness and human strength, of charm, of loyalty, of almost compulsive drive and determination. A man with a mission, but a man of love and understanding. Few, except Ruth, will ever know the complete Norman Warembud.

Each of us will recreate the Norman he knew. But, perhaps in comparing notes we will find that no matter what our point of reference, Norman Warembud is a man we will not easily forget.

We have met to remember Norman, to remember him and to mourn not only for him but for ourselves as well. The death of an involved, creative and contributing human being diminishes all of us and unites in sorrow all who believe in the things which he worked so hard to preserve. We have lost something unique and precious. We are, all of us, mourners.

And while it is proper and appropriate that we should be so engaged here, I have the feeling that somewhere, not too far off, Norman is about and not entirely sad. He is, no doubt, grateful that many have come to bid him a last farewell. But he is more than likely impatient to find something to do—a song, a play, a television program, a book, a copyright to recapture; an idea that needs an experienced hand.

I knew Norman for altogether too short a time, some forty years. In all those years his zest for living, his appetite for creativity, his concern for things Jewish, his unity with *amkha*, with the mass of the Jewish people, his love for Yiddish, his exciting passion for Jewish music and for publishing, his determination to overcome any and every obstacle, his refusing to flinch or to be daunted by anyone or anybody; above all, his tender and deep love for Ruth, for his daughters, for the men they chose as life's partners, and for the grandchildren they bore remained constant, vibrant and fresh and undiminished.

Norman's interests in Jewish culture were so wide and diverse that we could spend a long time just listing the institutions, the

organizations, the projects which were his concern. But that is really not necessary. Norman was the true, universal Jewish *folks-mentsh*, with a heart big enough to encompass everything and everyone whose roots go back to Father Abraham and to Sinai. With him the Jewish people was his religion and he was as faithful and as pious a practitioner of that religion as any *hasid*.

There was a speciality about the love he bore for Ruth. It was a true school-boy-school-girl romance and the utter devotion he bore for her and for Joan and Marilyn, his pride in them and in their achievements knew no bounds. He encouraged every creative and productive talent they had, understood when they failed, laughed and felt good when they succeeded. But in their failure, as in their success, his love and his concern for them never diminished.

Norman was, above all, a creative spirit. He was a man of ideas and a man of action, and he knew how to bring dreams to a reality. Sometimes he dreamed impossible dreams, not because he was unrealistic, but because the world could not move as quickly as he, or advance as far as he. That was his humanness and his greatness: that he was never dismayed, never deterred from the goal of maintaining and enhancing Jewish culture: art, music and literature.

Norman never wrote a single line of anything which bore my name. Yet his influence, his encouragement, his spirit infuses every page of every project I have ever undertaken. At least a score of other writers, composers, artists, musicians, theatre people could say much the same.

He was an innovator, an energizer and a doer.

And now this nucleus of energy is gone. With what words of comfort are we left? With what hope, with what promise?

Just this:

Thankfully, man has been programmed to remember, and it is the nature of memory that we remember most vividly those things we love best.

Something there is in us that helps us to recapture the echoes of the ticks of time, of past pleasures, of past passion. Else how would we ever remember a first kiss, the gentle scent of coffee in a warm kitchen on a cold morning, the majesty of a Beethoven theme, the computer perfection of a Bach suite, the choking embrace of a child in tears? How else could we recapture the odor of fresh flowers

in the dead of winter, the electric magic of the hands of two in love clasped to the whitening of knuckles?

In remembering, in keeping alive those things that were meaningful to him, we shall keep Norman with us. Not in remorse, nor even in sadness, but in the eternally optimistic and joyful way he lived life; exuberantly, excitedly, creatively, lovingly — most of all, lovingly.

And Ruth, maybe it was Norman, Marilyn, Joan, and you the poet had in mind when he wrote these lines:

O, my beloved, do not sorrow thus
The moon has lost no luster, and the sun
No sunlight,
And dawn rises still to call to us.
Surely there is no difference, no change
In this our love since I last passed through our door.
Why estrange yourself from happiness and why implore
And coax the heartache? Surely there is no change
Only that in your grief I love you more.

We pray that these days of sorrow will not be entirely somber for Ruth and the family. Norman would not have wanted that. May they be comforted and blessed by the shared memories they have accumulated for having lived an altogether too short a time in his company.

A BRIEF HISTORY OF THE JEWISH MUSIC PUBLISHER IN AMERICA

NORMAN H. WAREMBUD

It may be that one of the world's best kept secrets is where one can buy Jewish music. To all intents and purposes, the Jewish music publisher seems to have passed out of existence as well. As paradoxical as it may sound, there are actually *more* outlets for the sale of Jewish music than ever; and there are literally, hundreds of publishers worldwide who publish Jewish music. However, Jewish publishers and music outlets have become less visible.

We all remember the local music store, where the best times were spent browsing, humming, discussing music. Where a broken string, or a bent reed was repaired with tender loving care, and the decision on the purchase of an instrument or the selection of a musical composition for study or performance was an earth shattering affair to be judged with only the greatest wisdom and experience of the musical sage behind the counter. Music had a permanancy and had to be selected wisely and well. These days are now gone; especially for Jewish music.

New York was always the hub of the Jewish music publishing industry as it continues to be. In 1910, the following Jewish music publishers were in existence, each with a retail store that sold not their own publications, but also classical music, popular music, instruments and repair parts and accessories, and later on phonograph records. The stock of Hebrew Publishing Co., 50 Eldridge Street, was replete with Jewish music of all types; cantorial, theatrical, folk, classical, instrumental, vocal and among the *sidurim*, *taleisim* and *mentalakh*, one could find Goldfaden's score for *Bar Kochba* or *Shulamit*, Rumshinsky's arrangements of Chopin's "Polonaise in A", or Ivanovici's, "Waves of the Danube," to say nothing of Zunser's "Zwelf *Yidische Folkslider*," or Henry Russoto's "Zion Album," featuring, "*Kadimah*," "*Nes Tzion*" "*B'erez Avosai*," and a new song destined for popularity, "*Hatikvah*." Imagine spending an afternoon going through albums of songs by Louis Friedsall, Zigmund Mogelesco, Solomon Small, Joseph Rumshinsky, Henry A. Russotto, Abraham Goldfadden, Herman Wohl, and Joseph Brody!

The late Norman Warembud was a publisher, radio and television producer whose chief professional and personal interest was in the dissemination of Jewish music of all kinds.

Close by was Schenker's, at 66 Canal Street, who published the Yiddish sentimental songs including (in 1911) "*Di Eltern's Trehren*" and "*A Gris Fun Der Mame*" as well as a tearful "*Dos Chupe Kleid*" by Isador Lillian and Sholom Secunda. The Rev. Cantor S. Deutsch contributed a collection, "Four Hebrew Melodies," including "*A Freiliche Nacht in Palestina*," "*A Freilich Chosidel fun Kolhasher Rebb'in*," "*A Freilich Chosidel fun Melitzer Rebb'in*," "*A Freilich Chosidel fun Drabitscher Rebbin*." Mr. Samuel Shenker also did not neglect his version of Massenet's "Elegy," which he published with a large photograph as the cover, and the inscription, "Sung with great success by Cantor Yosele Rosenblatt."

Down the street, Joseph P. Katz held forth at 181 East Broadway, alongside the "Forward" Building and, in fact, in the same structure that later housed "The Day." Since Mr. Katz' establishment was in the center of the Yiddish literati of New York, his publications reflected an avant garde spirit, and some of the newest composers of the Jewish field were encouraged by him, and his publications — among them Leo Low, Jacob Beimel, Michel Gelbart and others.

S. Goldberg was located just two blocks away, near Hester (Seward) Park, at 398 Grand Street. Mr. Goldberg's specialty was the publication of American-type songs that the immigrant population would appreciate. In those days every show score was published and sold in the theatre lobby, as well as in every music store. In fact, "song sheets" with lyrics only to popular Yiddish songs were published and sold. In addition, composers and writers published their own works, and distributed them through these stores.

Shortly before World War I two Jewish publishers appeared whose influence was widely felt. They were Jack and Joseph Kamen, who opened a shop at 305 Roebing Street, Brooklyn, and later moved to the "Tin Pan Alley" building at 1619 Broadway, in Manhattan, and Henry Lefkowitz, who opened his store on Second Avenue next door to the Public Theatre, at East Fourth Street, moving to the "Metro" corner of East Third Street in the forties.

Not only were these men publishers and music vendors, but they each contributed extensively to their own publications, as composers, arrangers, lyricists, idea men. They began, in the early thirties, to coordinate and establish for Jewish music, what ASCAP had done for the American author, composer and publisher, by the formation of the Society of Jewish Composers, Authors and Publishers. To

the many thousands of their publications they added the independent publishers, Adolph King, of 205 Forsyth Street, Sam Shapiro of 190 Allen Street, Jaffe and Lerner of 1354 Washington Avenue, Bronx, New York, and Joseph H. Meyers of 103 Essex Street and 208 E. Houston Street, Manhattan, who found the sale of phonographs more profitable and turned all his sheet music over to Metro Music for sale.

In the late twenties, Charles Bloch founded the first Jewish publishing firm which specialized in liturgical and classical music. Bloch Publishing Co. of 31 W. 31st Street, New York spread its reputation through the various synagogue and professional organizations and published the first works of Isadore Freed, Lazar Seminsky, Max Helfman among others. While it had a browsing room, Bloch depended mainly on a mail order business, as did J. J. Kammen in its Broadway days.

By the thirties, a number of the American publishers took to the publication of Jewish works. Some publishers who were Jewish entrepreneurs simply felt a need to include Jewish music among their other publications, others were subjected to the pressures of American composers of Jewish heritage, who somehow couldn't keep from writing a Jewish composition. And the Jewish audience was large, vital, and responsive, certainly not a market to be ignored. When, in 1939, "*Bay Mir Bistu Sheyn*" crossed over and became a world-wide international hit, the ranks of the dozen or so publishers who released "*Rakhem*" of Manna Zucca, "Hebrew Melody" of Achron, "*Mayn Yidishe Mame,*" by Pollack and Yellen swelled to hundreds — all looking for a Jewish hit.

In the forties, a well-known Broadway popular publisher, Mills Music, after successfully altering its publishing direction to make head-on and very successful inroads into serious and educational music, decided to try out Jewish music. A young aggressive department head was given the assignment of formulating a special division, to be independently operated, but to have access to the resources of this new world-wide publishing giant. Sensing this as a wonderful opportunity to utilize the many advantages that only such a music structure had to offer, this young executive built the highly successful Jewish music division of Mills Music, Inc. with a team of composers and writers including Sholom Secunda, Lazar Weiner, Abraham Ellstein, Issachar Miron, Charles Davidson, David Diamond, Solomon Braslavsky, Samuel Bugatch, Mario Castelnuovo-Tedesco,

Samuel Rosenbaum, Samuel H. Dresner, and many others. Among the innovations of this big new publisher of Jewish music was:

The establishment of the first rental department for major Jewish works. A close liaison with purchasers of Jewish music through a "New Issue" list.

The packaging of published music to allow for the variety of utilizing of portions of one service together with others.

Commissioning works on a world-wide basis, and the sale of Jewish music world-wide through subsidiaries, affiliates and agents.

The development and promotion of uses of Jewish music by world famous artists, in various media including radio, records, motion pictures and television. Through it all, Mills' home at **1619** Broadway, New York was a center where not only could one browse and talk about and purchase Jewish music, but could meet face to face with leading composers, artists and personalities of the day.

While it was not the primary purpose of this division to make profit, and in spite of the fact that it spent many thousands of dollars in securing, promoting, printing and paying royalties for its hundreds of compositions, the division produced its share of hits, and in the end was a profitable venture. It was when the entire company was sold to a conglomerate, and the objectives of the business directed elsewhere, that Mills gave up on Jewish music.

Almost coincidentally with the establishment of Mills, in the forties, an emigre from Hitler's Europe, Dr. Joseph Freudenthal, a respected musician, journalist and authority on Jewish liturgical music, became involved in publishing Jewish music, first in a suite in Carnegie Hall, New York, and later at 1674 Broadway. His Transcontinental Music Publishing brought to the world the outstanding talents of dozens of Jewish composers including Hugo Adler, A. W. Binder, Julius Chajes, Isadore Freed, Herbert Fromm, Max Wohlberg, to say nothing of the younger, contemporary composers such as Samuel Adler, Gershon Kingsley, Charles Davidson, Richard Neumann, Frederick Piket, Jean Berger and Stephen Richards. Direct mail to customers and frequently printed catalogs which included not only Transcontinental items but publications of general Jewish interest were a boon to music buyers on through the early seventies. It was then that, Marie Freudenthal, by this time widowed, found the single-handed operation too much for her and turned her catalog over to the Union of American Hebrew Congregations which gave it

a new home at 838 Fifth Avenue, New York 10021. Today, Transcontinental also represents the Mills catalog.

By this time many independents such as Charles Davidson's Ashbourne Publications, 425 Ashbourne Road, Elkins Park, Pa. 19117, entered the publishing field to disseminate the works of the noted hazzan, teacher and composer. Many composers of Jewish music followed the lead of their American counterparts and formed their own publishing companies, where they would be free from outside pressures and compose in their own free spirit and design, among them Gershon Kingsley whose Kingsley Sound, Inc., 150 W. 55th Street, New York, N.Y. 10019 is not only a publishing company, but actually a music factory producing recorded sound as well for records, tapes and films.

In the field of liturgy, the hazzan always created unique compositions which at first served his own repertoire but which in the sixties and seventies were distributed independently, such as the "Cantorial Anthology" of Gershon Ephros, 98-15 Horace Harding Expressway, New York 11368, the special arrangements of Ida Ruth Meisels, 1748 Lee Road, Cleveland Heights, Ohio 44118, or through publishers such as Hazzan Moses J. Silverman's "Az Yashir Moshe", Ethnic Music Publishing Co., Inc., Carlstadt, N.J. 07072.

In addition, numerous public and non-profit groups have taken to the publishing of Jewish music. A few are vanity-press operations motivated from a sense of personal aggrandisement, but, in the main, these organizations provide a worthwhile and vital service to Jewish music. For example, the Publications Committee of the Cantors Assembly, 150 Fifth Avenue, New York, N.Y. 10011 publishes and distributes a great number of special publications of interest to hazzanim ranging from a "Cantors Manual" to "The Repertoire of Hazzan Pierre Pinchik."

In addition, by means of grants to various commercial publishers, it sponsors new creativity beneficial to its membership, and in so doing provides initial motivation for new talent to be drawn to Jewish music.

The Educational Department of the Workmen's Circle has also embarked on a music publication program but thus far it is limited to one publication, "**Mir Trog 'n A Gezang**," compiled by Chana G. Mlotek, a collection of folk and popular songs from the turn of the century and early days of immigration in the 1900's. The Jewish

Board of Education of Chicago has published a collection of more than 100 songs, "Songs of the American Jewish Experience," which spans more than 200 years of American Jewish music history. The Board of Jewish Education of New York has published many volumes and individual pieces mainly directed to the Jewish music educational process in the Jewish school. Harry Coopersmith and Richard Neumann contributed liberally to this catalog.

In 1966, a new phase of Jewish music publishing began with the formation of Ethnic Music Publishing Co., Inc., Carlstadt, New Jersey 07072. By amalgamating the catalogs of J. J. Kammen and Metro Music, Ethnic came into copyright control of thousands of Jewish musical copyrights covering the widest range of publishing. The idea was formulated that Ethnic's future rested on its ability to license publications by others of its musical properties, thus utilizing the distributing apparatus. Thus far, a number of publishers have produced Ethnic copyrights in various forms, including vocal, choral, instrumental, in solos, and books, most notable, "The New York Times/Great Songs of the Yiddish Theatre," by Quadrangle, The New York Times Book Co.

From overseas come numerous publications that are distributed in the United States by affiliates or general music distributors. Some of these publishers are the largest of their respective countries, and Israel has over a dozen full scale publishers including the giant, Israel Music Publications.

In the United States some of the general music publishers who are producing Jewish music on a sporadic basis are:

G. Schirmer, 866 Third Ave., New York, N.Y. 10022
 Chappell & Co., 777 7th Ave., New York, N.Y. 10019
 Carl Fischer, 62 Cooper Square, New York, N.Y. 10003
 Theodore Presser Co., Bryn Mawr, Pa.
 Shawnee Press, Shawnee, Pa.
 Bourne Co., 1212 Avenue of the Americas, New York, N.Y.
 10036
 Joseph Boonin, Inc.
 Belmont Music Publishers
 General Music Publishers
 Galaxy Music Publishing Co.

In addition, book publishers have begun to publish in the Jewish music field, among them Ktav Publishing House, 75 Varick Street, New York, N.Y. 10013.

Relatively new to the music buyer is Tara Publications of 29 Derby Avenue, Cedarhurst, N.Y. 11516. Velvel Pasternak's own contribution to the publishing side of this distributing firm are numerous. His definitive collections of Hassidic music have been acknowledged as scholarly works and a living source by no less than Theodore Bikel.

It becomes apparent that there are actually *more* publishers of Jewish music today than there were in past decades. We have only pointed to publishers with strong commitments to Jewish music. Major publishers of all types feature popular and classical, vocal and instrumental, solo and ensemble publications of sacred and secular music, either founded or entirely comprising Jewish thematic material. In addition, standard publishers have licensed song material for inclusion in collections and in larger works thus enlarging the audience for Jewish music.

Just as the proliferation of all types of music has made an individual piece more difficult to find, similarly individual Jewish publications are almost invisible. But for the most part they do exist somewhere, and every local music dealer is almost a terminal of the huge computer that can locate the specific one for you. If not, the major performing rights organizations such as ASCAP at 1 Lincoln Plaza, New York, N.Y. 10028; BMI at 40 West 57th Street, New York, N.Y. 10019; or SESAC at 1 Columbus Plaza, New York, N.Y. 10002.

Although the "browsing room" of days gone by seems to have disappeared, most of the Jewish music specialists are responsive to queries through the mail and will set up appointments for personal conferences.

But alas, the time for just "passing the time" in a Jewish music store, has itself passed!

MUSIC SECTION

THE PURIM KIDDUSH

It is common knowledge that the Yiddish theatre traces its source to the *Purimshpieler*, the amateur performers of such popular “dramas” as *Mechiras Yosef* and *Achastiveiroshshpiel*.

It is less well known that in addition to having a full complement of *piyutim*, Purim also inspired a whole literature of humorous, quasi-liturgical poems. These imitated and spoofed the original formulas and managed to imbue humor and conviviality into the ancient and staid prayer and study patterns.

A *Kol Bo L’Purim I* have (alas, undated but obviously a European publication, lithographed years ago in the United States by Saphrograph Co. of 194 Elizabeth St., 86 Attorney St., New York, N.Y.), written in a jocular style, contains sections devoted to (pseudo-) *Sh’eilos Us-shuvos* (Responsa). *Arvit L’Purim, Ato Horeiso, Hakofos, Kiddush, Yotzros, Hoshanos, Zemiros, Neiloh, Shir Hamalos, L’yoledes, Akdomus*, four chapters of *Talmud, M’seches Purim*, in the traditional arrangement with *Rashi* and *Tosefos* on either side, a *Hagadah* and *Selichos*. All of it is composed in an ingeniously humorous and delightful manner.

The Purim Feast, particularly in East-European yeshivos, also featured a Purim Rabbi who took charge of the festivities and facetiously managed to misquote appropriate and inappropriate biblical verses and Talmudic passages.

He would also ceremoniously invite one well-versed in liturgy and dexterous in manipulating the prayer modes, to recite the Kiddush. The latter wandered all over the biblical and liturgical map and concluded with- what else? — a blessing over whiskey.

Since I have never encountered a musical setting of this Kiddush, I decided to provide one. The text may be found in Vol. VI of “*Sefer Hamoadim*” by Dr. Yom Tov Levinsky, Tel Aviv, 1955.

Max Wohlberg

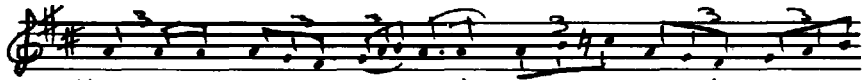
Max Wohlberg is Professor of Hazzanut at the Cantors Institute of the Jewish Theological Seminary of America. He is a distinguished scholar in Judaica, composer and teacher and a former president of the Cantors Assembly.

PURIM KIDDUSH
for Saul Meisels in friendship

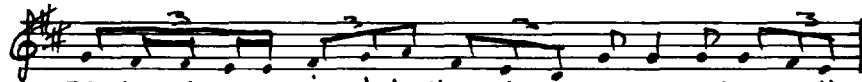
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Max Wohlberg

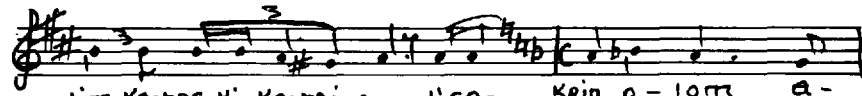
Vay-hi e-rev vay-hi vo-Ker, yom ha-shi-shi. Vay-Khu-
lu ha-sko-ma-yim m'sap-rim: K'vo-do — mo-
lei o-lom, m'shor-sav. Ho-a-lim ze lo-ze: a-yei so-ro is-
te-Kho? Va-yo-mer: Hag-mi-i-ni no — m'at ma-yim ra-
bim — lo-yukh-lu — i'Kha-bos es a-ha-w-ra-bo-a-hav-
to-nu a-do-goy e-lo-hei-nu, hem-lo-g'do-lo vi-sei-ro — ho-
mal-to, o-lei-nu l'sha-bei — ah la-a-don — ha-
kol —, lo-seis g'du-lo — i'yo-tzeir, Brei-shis bo-ro e-lo-
him es ha-sko-ma-yim v'es ho-o-retz, v'ho-o-retz hoy-
so so-hu vo-vo-hu, v'ho-sheKh, al — Kein — n'Ka-ve l'



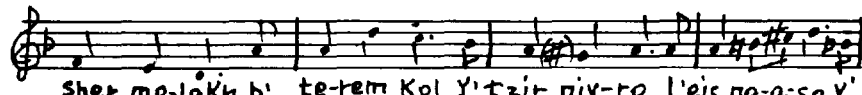
Kho a-do-noy e-lo-hei-nu lit-os m'hei-ro b'sif-e-res u-



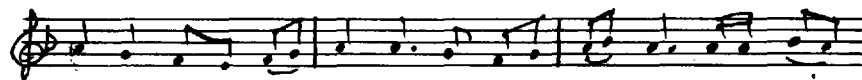
ze-Kho, ul-ha-a-yir gi-lu-lim min ho-o-retz, v'ho-e-li-



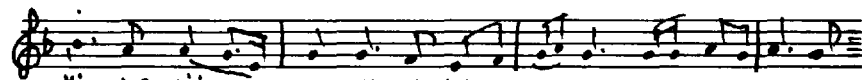
lim ko-tos yi-ko-rei-sun, l'sa- Kein o-lom a-



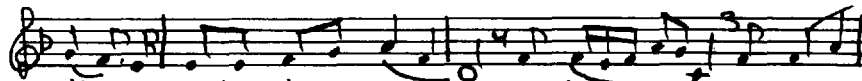
shet mo-lekh b' te-tem Kol Y'tzir niv-ro, l'eis na-a-so v'



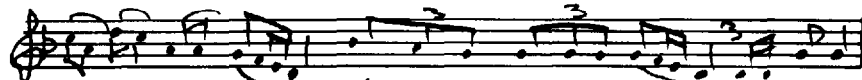
nef-tzo Kol, a-zai me-lekh al Kol ho-o-retz, m'Ka-deish-



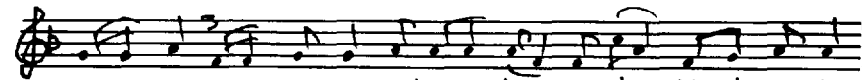
Yis-ro-eil, me-lekh al Kol ho-o-retz, m'Ka-deish yis-ro-



eil v'Yom ha-zi-ko-ran, zo-Khor es Yom ha-



sha-bos l'kad-sho, shei-shes yo-mim ta-a-vod, v'o-si-so

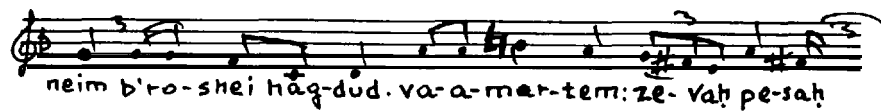
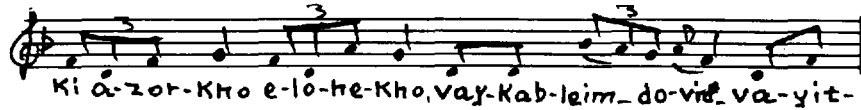
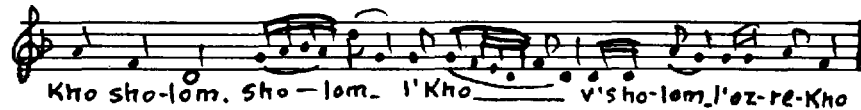
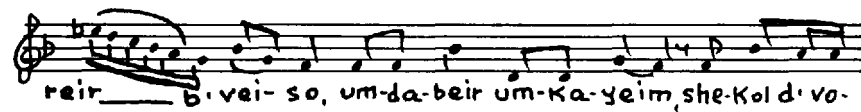
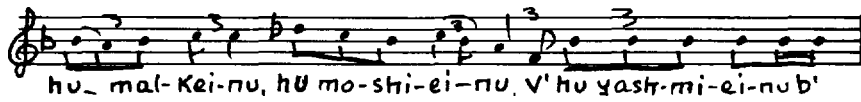
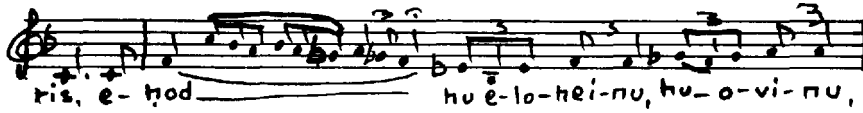


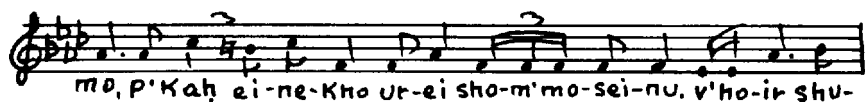
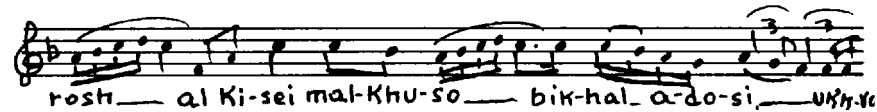
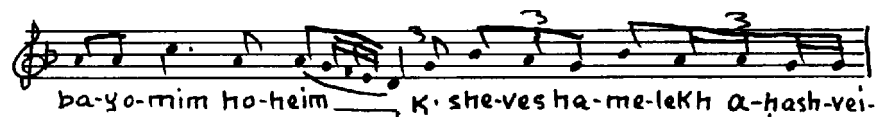
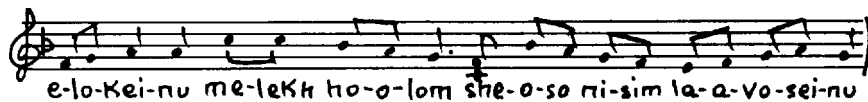
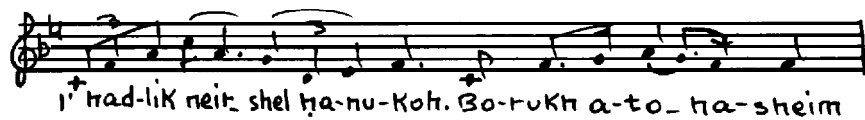
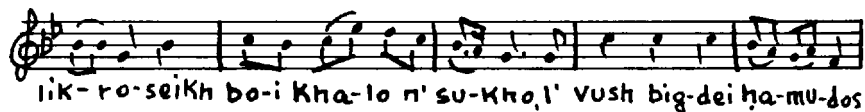
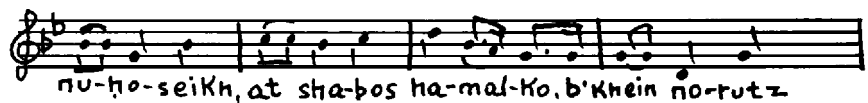
ma-a-keh l'ga-ge-Kho, v'lo to-sim do-mim b'vei-se-Kho



u-vish-o-re-Kho. V'ho-yo im sho-mo-a tish-m'u

el mitz-vo-say a-sheer — o-no-Khi — m'tza-ve es-
 Khent, Ha-Yom — t'am-tzel- nu, Ha-Yom — t'Yak-Khei-nu, ha-
 Yom — t'gad-lei-nu, Ha-Yom — tid-r' Shei-nu l'to-vo. Ha-
 Yom ha-ze t'vi-ei-nu so-sim us-mei-tim, la-a-sos t-Tzon Ko-
 nom, po-eil e-mes shep'-u-lo-so e-mes v'ya-tziv, v'no-Khon, v'Ka-
 Yom, v'yo-shor, v'ne-e-mon, v'o-huv, v'ho-viv, v'neti-med, v'no-
 im, v'no-ro, v'a-dir, um-su-Kon, um-KU-bol, v'tov, v'yo-
 se ha-do-vot ha-ze o-lei-nu l'o-lom vo-ed. E-mes Kia-
 to hu yetz-rom, v'a-to yo-dei-a yitz-rom ki Heim — bo-
 sor — vo-dom — tz'far-dei-a, Ki-nim — o-rov — de-ver sh'tin,





shan tzo-ho-lo- v'so-mei- ho. Lai-hu-dim hoy-so o-

ro v'sim-ho v'so-son vi-Kor, Kein tih-ye lo-nu.

Kos y'shu-ot e-so uv-sheim ha-sheim ek-ro. Bo-

rukH- a-to ha-sheim e-lo-Kei-nu me-lekh ho-o-lom,

she-ha-Kol nish-ma - beis Par- oh, *Borukh etc. above*

She-ha-Kol _____ bo-ro lich-vo-do. *Borukh above*

She-ha-Kol _____ Kol Ya-a-Kov, v'ha-yo-da-yim y'dei Ei-

sov. Bo-rukH- a-to- A-do-noy, e- lo-

hei-nu me-lekh ho-o-lom, she-ha-Kol _____

_____ nih-ye bid-vo-ro _____.

REVIEW OF NEW MUSIC

“Sing to God” *for solo voice with piano accompaniment by Michael Horvit, Transcontinental Music Publications, New York.*

Michael Horvit has written a very exciting piece for voice and piano based on Psalms 68, 57 and 47. Written in simple A B A form the song is marked by a rhythmic intensity which highlights the text. The lyric middle section has a beautiful but difficult chromatic vocal line. The concluding section, with a coda on the word Alleluia, ends in a rising crescendo on a high B flat for the singer. It is an excellent piece which requires the vocal technique and musical capabilities of a superior singer.

“V’shamru” *for Cantor with organ or piano accompaniment by Maurice Goldman, Transcontinental Music Publications, New York.*

This is a beautiful simple setting of *V’Shamru*. The composer has indicated that the singer sing the piece in improvisational style. The piano accompaniment and the haunting vocal line seem to be speaking to one another in a sort of dialogue. The piece, written in B flat minor, has a modal quality with a final cadence in B flat major. Cantors will want to add this composition to their repertoire.

“Avot” (Traditional nusah for Shabbat) *for Cantor with organ accompaniment by Samuel Adler, Transcontinental Music Publications, New York.*

Cantors who chant the *Avot* Shabbat after Shabbat will be grateful to Samuel Adler for this composition. He has scrupulously retained the *nusah* of the *Shabbat Avot* and has added an interesting organ accompaniment. In one instance, the accompaniment mimics the vocal line a fifth higher, in another he has inverted the melody. In yet another spot he has a rhythmical improvisation. It is the kind of setting that only as gifted a composer as Samuel Adler could write without destroying the basic quality of the prayer.

“Some Laughter, Some Tears,” *Suite of Six Songs based on Jewish folk sources, for treble chorus and piano, words by Samuel Rosenbaum and music by Samuel Adler, Oxford University Press, New York.*

Samuel Rosenbaum has a distinct way with words, and Samuel Adler has an equally distinct way of taking a simple folk melody and making it sparkle like a jewel. It is a pleasure to report

that the collaboration of these two men has resulted in a delightful setting of six songs, which all of us who are familiar with Yiddish songs will take to with joy. The songs may be performed separately or as a suite. They are:

1. Once I Had a Great-coat.
2. Gone, Gone Is My Sunshine.
3. The Fiddler.
4. There's a Tree.
5. Turn Balalaika.
6. Come, Join In Our Dance.

Samuel Adler has given each of these songs charming piano accompaniments, varied in color and feeling. In one, he has also indicated signs for clapping, stamping feet or merely shouting "hey".

NEW YORK-OXFORD UNIVERSITY PRESS

Some Laughter, Some Tears

Suite based on Jewish folk sources*

No. 6. Come, join in our dance

SSA and Piano

SAMUEL ROSENBAUM

SAMUEL ADLER

Like a wild dance $J = 126$

S.
Chorus

A.

Piano

5. f

1.

1. Night is fall-ing, Voic-es call-ing, "Come and join us in the Ho - rah!
2. Day is done, now, Time for fun, now; Come and join us in the

f

1.

f

x = clapping ♮ = shout "hey"
♩ = stamp foot

*These pieces, for one-, two-, or three-part treble chorus, may be performed separately or as a Suite Nos. 1 through 5 are also published.

Adler seems to breathe new life into these songs. They are arranged simply for the voices and could easily be sung by an amateur group. It is interesting to note how he has arranged the choral parts to accompany a solo, as in the song, "There's a Tree":

30 Solo

So I begged my mom-ma dear, Please do not for - sake me: A
 'Pre-cious one," my mom-ma called, "This I do be - secch you _____.
 Mom-ma's eyes were sad to see And I knew the rea - son. A

Sopr. *mp*
 Chi-ri-tam, _____. chi-ri-tam _____.
 Alto

mf

35

bird I'll be and fly from here Where the wind will take me.
 Hat and scarf, oh put them on. so the wind won't reach you.
 bird she'll nev - er let me be. No mat - ter what the sea - son.

(hum) _____.
mp
 (hum) _____

mp

40

In a year - or may-be two- From some far-off plac - es
 Your ga-losh - es you will need- Soon it will get cold - cr.
 There's a tree that stands a-lone On the road to no - where.

Chi - ri chi-ri chi-ri tam, chi - ri tam (hum)

Chi - ri tam, chi - ri tam (hum)

45 *Dal Segno al Fine*

Pre-cious gifts [I'll bring to you. Sat-ins, silks and lac - cs.
 My ad-vice you'd bet-ter heed, Or you'll grow no old - er."
 All the birds they now have flown Far a- way to some-where

(hum)

(hum)

gva *Dal Segno al Fine*

His piano accompaniments are always interesting, for example, in the song, "Turnbalalaika" he uses ascending and descending scales against one another as a pedal point under the simple refrain,

25

should he ro-mance her? He'd ask his be-lov-ed a rid-dle to an-swer.
cry with-out tears; A ro-mance can burn and last through the years

Refrain after each verse

S.I Turn - ba - - la, turn - ba - - la,
S.II Tum - ba - - la, tum - ba - - la,
A. Tum - ba - - la, tum - ba - - la,

Ped.

30

tum - ba - la - lai - - - ka,
tum - ba - la - lai - - - ka,
tum - ba - la - lai - - - ka,

It is not easy to translate from one language to another. It is especially difficult to translate poetry. The most difficult of all is to translate poems which must fit a fixed song rhythm. Samuel Rosenbaum's treatment of these texts is remarkable. He is able to infuse a childlike quality into the children's songs, either with a play on words or by the addition of nonsense syllables such as la, la, la, la. At the same time he is able to be poignant and philosophical in a love song.

“Darling, dearest, beautiful daughter,
 What can flourish without any water?
 What thing can pain and cry without tears;
 What thing can burn yet last through the years.”

Some of his lyrics bring forth a chuckle, as in the song, “The Fiddler”:

“Now my toe taps out the tempo
 Back and forth I make the bow go.
 Soon I'll play them perfectly,
 Ev'ry scale from do to si.
 Do, re, mi, fa, sol, la, si
 Ev'ry scale from do to si”

Many composers and lyricists have tried without much luck to accomplish what these men have done here so successfully. I would imagine that many choirs would want to include these songs on their concert programs.

Morton Shames

Morton Shames is the Hazzan of Temple Beth El, Springfield, Mass.; Vice President of the Cantors Assembly and Editor of the “Journal of Synagogue Music.”

“A Sabbath of Thanksgiving,” a *festive Sabbath service for solo voices, chorus, with optional chamber orchestra, organ or piano accompaniment by Gershon Kingsley and Norman Simon, available from the author, Norman Simon, 315 W. 57th St., New York.*

Subtitled “A Cantata for the Sabbath,” this work conveys the message of peace and thanksgiving through the Jewish Sabbath. Kingsley and Simon accomplish their aim through the words and music. This is truly an American-Jewish cantata in which elements of American characteristics and influences manifest themselves together with Jewish ideas.

“A Sabbath of Thanksgiving” is a good work. It is tightly knit musically, with the message lucidly presented. The transitional material does its job without being tedious. The words are set in a melifluous manner, without forcing them into a vise, and are easily singable with the correct stress. They make sense and are clear.

The work consists of choral numbers (SATB) and arioso type solos for baritone, soprano and alto. It can be performed with piano or organ accompaniment or with a chamber orchestra. A narration is possible, but not necessary, since the music has cohesive interludes which connect the sections. The solo passages introduce and state the theme with the chorus always emphasizing the same theme or developing it harmonically. Several of the climaxes make use of liturgical texts (*L’cha Dodi, Shema, Kiddush*). These sections are often set to traditional melodies or tunes.

Kingsley uses American idioms cleverly. One is aware that at times it could be a Broadway musical, but not in a banal manner. It is almost like the patriotic or nationalistic cantatas of the World War II era. The choral pieces, “Where There Is Life There Is Law” and “Little Bit of God” are marvelous sections which are developed harmonically, vocally, and rhythmically. “Bogat” is like a spiritual, but stylistically like a pitter-patter children’s song (“*Echad Mi Yodea*” or “*Chad Gadya*”). The “*Hatzi Kaddish*” is a good setting in hazzanic-choral style. It can almost be used alone in any service. A chorale introduces the “*Kiddush*.” The antiphonal setting, by breaking up the traditional Hebrew solo text with previous English choruses, is quite theatrical yet does make sense. The ending is a recapitulation of the total cantata. The end is calm, as if the message of peace and Shabbat had been expressed.

The work is classical in essence and is refreshing after all the contemporary noisy rock music that is being written and performed.

36

“A Sabbath of Thanksgiving” is one work that should become a part of a good choral repertoire.

Morton Kula

Morton Kula is the Hazzan of Adath Jeshurun Synagogue, Minneapolis, Minn.

REVIEW OF NEW BOOKS

“The Concise Code of Jewish Law,” by **Rabbi Gersion Appel**, (Vol. 1, 358 pp.) **Ktav Publishing House, Inc., New York and Yeshiva University Press, New York**.

We often lose sight of the fact that our current religious practices follow, in great measure, the decisions of Maimonides (12th Century) in Spain and Joseph Caro (16th Century) in Turkey.

While these as well as other codifiers, endeavored to relate their decisions to verses of the Bible and to passages in the Talmud, the connecting link was frequently tenuous,

There was, however, in addition to law another source for the shaping of the religious act. That source was **Minhag** — custom which, with law, became the determining factor in setting the standards for the observant Jew.

To reconcile the differing customs with the decisions of the **Shulhan Arukh**, such as **Mapah**, were provided. And, since through the centuries unforeseen exigencies and new conditions arose, a monumental Responsa literature appeared.

For the needs of the average layman, my **landsman**, R. Shlomo Ganzfried, performed a most commendable service in producing the highly popular “Abridged (Kitzur) Shulhan Arukh”. Hyman Goldin’s somewhat stilted translation of this volume into English served many thousands with a glimpse into the involved realm of **halakha**.

But the new discoveries, objects and situations of a rapidly changing world — to mention some: isolation ward, catheter, transliteration, Sefardi pronunciation in an Ashkenazi congregation, an aliyah to a gentile, Tal Umatar for a visitor in Israel, counting to a minyan one married to a gentile, a seeing-eye dog in a synagogue, announcing pages during a service, flags in a synagogue, wearing a mezuza, a mezuza on a prison cell or on a mobile home, tzitzit made of nylon or rayon, the size of a yarmulke, etc., etc. — to reconcile these with **halakha** required men of great knowledge and acumen.

These, as well as other problems, are adequately dealt with in this volume by Rabbi Gersion Appel. Supplied with an excellent (25 page) introduction, this eminently worthwhile book also provides an informative (50 page) section of Sources and References,

Glossary, Index of Passages cited and a topical list of Halakhic Annotations.

The translation is felicitous and the arrangement of the material is for the most part, sensible. The author is evidently a fine scholar and his work, based on the **Shulhan Arukh** and other sources, bespeaks thoroughness and erudition.

Since more than half of this volume deals with prayer and liturgy, a hazzan will find here much useful information relating to his calling. (For those with a desire for further study in this fascinating subject I add below a well-rounded Bibliography.)

A reviewer feels reluctant to complain when faced with so fine a work. However, this writer regrets the inclusion here of Part IV dealing with tattooing, **hallah, orlah**, crossbreeding and castration, a chapter dealing with Hanukkah or Rosh Hodesh would have been more appropriate. The logical sequence of related subjects surely outweighs considerations of a (to me) less compelling nature. Incidentally, the abbreviation: **betsamekh-daled** on Page 71 is, of course, **b'sayata dishmaya** – “with the help of Heaven”.

We are truly indebted to the author and the publishers of this altogether deserving book. I sincerely believe it deserves a place in the library of every Hazzan, and look forward to the arrival of succeeding volumes.

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