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SOME CLASSIC STUDIES IN LITURGY

Hyman Sky


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


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

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

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

Elbogen presents a strong argument for the restriction in the use of "Oveir lifnei hateibah" and "Yoreid lifnei hateibah" for the repitition of the Amidah. He points out that the sole difference between "Oveir" and "Yoreid" was that between Palestinian and Babylonian rites, respectively. "Naheit" is shown as an Aramaic synonym for "Yoreid" (p. 36). The term Sheliah Zibbur, therefore, was generic in character and reflected all of the aforementioned aspects
of prayer leading. In fact, it would seem that each Amidah could have its own precentor (p. 42); the Poreis functioned while seated, the Oveir (Yoreid) while standing, the text in RH IV 7 "hasheini matkia... rishon makrei et haHallel" implying different precentors. (The second may have been a "prompter" to call the shofar blasts, lest the Reader become confused, cf. Ber. 24a, where we have a similar problem regarding "Birkat Kohanim.")

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

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

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

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

Louis Finkelstein ("The Development of the Amidah," pp. 91-177) here attempts to date the various texts of the Amidah from the internal evidence "newly available" in the Genizah materials. He sees no contradiction between that tradition attributing the establishment of the Amidah to the men of the "Great Assembly" and that (Ber. 28b) which makes Gamaliel II and his colleagues the authors of the same liturgy. (p. 91) Dr. Finkelstein proposes that
some form of the Amidah was in existence as early as the 2nd century, BCE. Rabbi Gamaliel and his colleagues only redacted the existing text and added five new benedictions (p. 92). The variant readings which become obvious to us from the fragments available can be viewed as "a species of religious dialect which varied with locality, and which communities could not forget or abandon even in exile," as David Kaufmann, ("The Prayer-Book According to the Ritual of England before 1290," p. 459 f.) so aptly put it. The differences were "tints and shades" distinguishing one community from the other (ibid).

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

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

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

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

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

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

Dr. Werner adds a footnote that merits comment. “Even more interesting is the recently discovered (sic) text that it was Yehudai Gaon who introduced the Kol Nidrei, sung by the Hazan in Sura.” (p. 349). Dr. Werner cites the Ginsei Schechter, II, p. 120, as his source. However, the citation is Responsum #154 of Rabbi Solomon ibn Adret. The “peg” upon which Dr. Werner makes his assertion is the statement of Paltoi, Gaon of Pumbeditha, (842-858, a century after Yehudai Gaon) that “it is our custom (i.e., of Pumbeditha!) and of Beit Rabbeinu B’Bavel, (according to Ginzberg, this means Sura), that the Sheiah Zibbur recites Sheheheyanu and Kol Nidrei (sic) and Barkhu, et seq.” The evidence to the contrary, however,
seems too substantial: Lewis, Ozar Hageonim XI in Nedarim #63, 64, 65, especially p. 23 n. 6, where the addition of Kol Nidrei into the statement is shown as a gloss by Rabbi Eliezer b. Joel Halevy, 11th century German Talmudist in his book Sefer RaBiYah, which is the source of Dr. Ginzberg’s assertion: Ginzberg, Geonica, I, p. 96, n. 1, in Hatarat Nedarim; idem, Ginzei Schechter, II, p. 556; Assaf, Tekufat Hageonim V'safrutam, p. 165; Alfasi on Nedarim, end; Isaac ibn Ghayyat, Shaarey Simhah, I, 60b; Tur Orah Hayyim #619; Rosh to Yoma VIII, #28. The consensus must therefore be that although the practice of reciting Kol Nidrei in other locales was an established custom, it was not practiced in either of the two major centers of Babylonia, Sura or Pumbeditha, where Hattarot Nedarim was avoided. It was avoided to the degree that the Talmudic tractate Nedarim was not taught in either of the two schools. We can now understand Amram Gaon’s characterization of the recitation of Kol Nidrei as “foolishness.” (I, 47a).

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

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

It should be mentioned that the liturgies known to the European communities are Babylonian in origin. The dissolution of the Palestine Jewish community started with the destruction in the 1st century, followed by the convulsions of the 2nd, the conversion of Rome in the 4th, the victory of Islam in the 7th, and culminated in the blood baths of the Crusades of the 11th century. The trends, starting after the Bar Kokhba revolt, saw Jews leaving Palestine. Within a century, the center of Jewish life was shifted from the Holy Land to Babylonia. Although the power to fix the calendar and the supervision of the religious affairs of the Diaspora still remained in the hands of the Palestinian Patriarch as late as the end of the 4th
century (Ginzberg, Geonica I, p. 1), the suppression of the Patriarchate during the period of Theodosian II in the 5th century marked the beginning of the rapid decline in the power structure of Jewish Palestine. It is after this period that the burgeoning Babylonian community entered into its period of growth. The Arab conquests that marked the victory of Islam in the 7th century started the movement that made Babylonian Judaism, its Talmud, and its practices dominant in the Western world.

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

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

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

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

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

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

The text reveals no Kedushah or Kaddish or other forms of congregational response, forms already in use in Gaonic times. This led Dr. Schechter to propose that the fragment represents “a codex written for private devotions” (p. 375). (However, cf. Jacob Mann’s article, p. 411, where the solution lies in the Palestinian custom of reciting the Kedushah only on Sabbaths and holidays). Dr. Schechter
finds substantiation for his proposal in the inclusion of a short guide for home ritual, featuring *Birkot Nehenin* for ordinary occasions.

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

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

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

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

The Palestinian *Shaharit* started with the *Zemirot* intoned by a member of the congregation. It is only at the *Yozer* that the *Sheliah Zibbur*, a higher official, assumes the leadership of the service.
Dr. Mann identifies one of the fragments as "probably part of Saadyah's "Siddur" (p. 383). Saadyah, however, always uses the term Imam in his Judeo-Arabic instructions. Assaf, in his translation (Davidson, I., S. Assaf, B. I. Joel, eds., Siddur R. Saadyah Gaon, Jerusalem, reprinted 1963) always translates this to Hazzan, never to Hazzan Haknesseth (p. 35 and passim).

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

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

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

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

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

According to the Palestinian ritual, the Friday evening service started with Ps. 121, "Esa Einai" or Pss. 92 and 93. The "Kabbalat Shabbat" found in our current printed editions was a product of the late 16th century.
Nor was V’shamru (Ex. 31:16-17) part of either the Palestinian or Suran liturgy. Idelson’s contention (Jewish Liturgy, p. 131) that its usage found Gaonic sanction finds no support in the literary sources, as far as I can determine.

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

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

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

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

Here, too, the earliest the “Sheliah Zibbur” ascended the pulpit was to the Yozer section after Yishtabah “for the recitation of the Berakha (sic)”. The next indication for the “Shaz” is at the Kaddish with an indication of a concurrent congregational meditation.
The *Shema* was to have been recited by the congregation *b'dikduk uv'niggun* (p. 478).

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

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

We hope that this will be the first of many such efforts by editor and publisher.
THE CULTURAL LEADERSHIP ROLE OF THE CANTOR

IRENE HESKES

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

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

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

Irene Heskes is the Staff Music Consultant of the National Jewish Music Council, sponsored by the National Jewish Welfare Board. This Fall 1971, her new book has been issued titled: STUDIES IN JEWISH MUSIC: THE COLLECTED WRITINGS OF A. W. BINDER, published by Bloch Publishing Company.
The best method is adequate education. The new ideas must not be kept out of our synagogues. Bear in mind how extreme an innovator Salomone Rossi was in his own day!

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

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

Fundamentals for any relevant on-going program of Jewish cultural endeavor are support, involvement, and productivity at the local level. There, resources of talent, materials and inspiration are readily to be found, if sought out! At this point, the professional “artist-in-residence” of each community can assume directive leadership. The CANTOR is unique in that he generally is the only year-round employed “artist-in-residence” in his locale, and this is in sharp contrast to the other art forms of dance, theatre, fine arts, and literature.
Therefore, the CANTOR in particular is afforded the singular opportunity for such leadership in which he can marshal all the other varied creative media, as well as music. He can serve both the spiritual and esthetic needs of the membership in his congregation. As a trained musician, he should be available in consultation to the general community bridging through manifold musical activities many separate entities—age levels, religious affiliations, racial groups. His leadership can give the guidelines through his own musical ideas and professional performances, incorporating other art forms into those varied programming events. Of course, his own skills would grow commensurately and find satisfying fruition with each undertaking.

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

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

However, the practical implemententation of noble objectives make for difficulties that might crush the energies as well as spirits of strong men. CANTORS are generally over-worked and often under-appreciated, and thus are entitled to ponder the value to themselves of undertaking broader goals and heavier schedules. Can one strive for higher ideals in the midst of the everyday pragmatic problems of
personal life? Is the CANTOR truly a creative artist of sublime inspiration? Not everyone is, but the fortunate ones are!

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

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

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

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

II. SYMPHONY NO. 1 — JEREMIAH

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

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

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

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

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

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

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

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

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

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

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

---


Jeremiah Symphony, opening theme

Idelsohn: Liturgical chant.

The liturgical example immediately above is by the renowned Jewish musicologist A. Z. Idelsohn.\(^7\)

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

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

In the first eight measures Bernstein quotes seven of these melodic formulae known as “Ta’amín” (cantillations). They are introduced by the flutes and clarinets:\(^8\)

Compare the above melodic line with the quotation below which are cantillations used in chanting the Prophetic portion of the Bible according to Idelsohn.\(^9\)

Idelsohn: Prophetic cantillations

\[
\begin{align*}
\text{vay-yo-mer} & \quad \text{a-do-nuy} & \quad \text{el} & \quad \text{ye-hu-shu-a} & \quad \text{bin} & \quad \text{nun} \\
\text{messo-} & \quad \text{re} & \quad \text{mo-sha} & \quad \text{le} & \quad \text{mor.} & \quad \text{mo-sha} & \quad \text{av-di} & \quad \text{mes}
\end{align*}
\]

After a short extension of Bernstein's "Profanation" he introduces yet another one of these cantillations:\(^{10}\)

Bernstein: "Profanation" theme — extended

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

Idelsohn: cantillation example.  

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

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

Bernstein: opening line of “Lamentation”.  

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

Bernstein: “Lamentation” motif continued.

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

13. Ibid., p. 50.
Idelsohn: Table of “Lamentation” cantillations.\textsuperscript{14}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Idelsohn_Lamentation.png}
\caption{Idelsohn’s Table of “Lamentation” cantillations.}
\end{figure}

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

Commenting about this symphony the Jewish musicologist Israel Rabinovitch wrote: “It is worthy of note, too, that right from the beginning, Bernstein submitted to the fascination which Jewish themes held for him.”\textsuperscript{15}

Arthur Holde wrote of Bernstein: “In his symphonic poem \textit{Jeremiah} he expressed a fervor which seemed to spring from a powerful religious impulse.”\textsuperscript{16}

Another Jewish musicologist, Albert Weisser in commenting on Bernstein’s \textit{Jeremiah} wrote that it is a “work of undoubted brilliance and felicitous lyricism” which “evokes a happy mixture of the Hebraic and the American.”\textsuperscript{17}

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

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

Die Kunst des jüdischen Kantorats

Rezitative, Responsorien und Chöre
für den jüdischen Gottesdienst

komponiert

von

A. B. Birnbaum
Kantor der neuen Synagoge zu Czenstochau

Erster Teil

Verlag „Liturgie“ Czenstochau

Druck von C. G. Röder G.m.b.H Leipzig
No 65.

Kantor.

Schluss I.

Chor. Kantor.

Schluss II.

Chor.

No 66.

Kantor.

Sol.

Tenor.

Bass.

Chor.

Sep.

Alt.

Ten.

Bass.
Das ‚Per wachowod‘ wird wie ‚Hamisgös‘ und das ‚Schewach‘ wie ‚Mleim‘ recitiert oder vom Chor gesungen.

N°70.
Recit.

Isch-ta-bach sim cholo ad mal-ke-nu jo-zor mschorsim wa-scher mschorsow ku-lom om-dim brum o-lom u maschmi-m bj-o ja-chad be-kol diw-re e-lo-him chajm u-
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Chor Harmonisierung wie oben

N° 72.
Recit.

who-o-fanim wcha-jos ha-kodesch brasch godol mis-nas im lumas aro.

N° 73.
Recit.

or-cho-dosch al zi-jou to-ir wuils-ke chu-lo

N° 74.

wa-ha-wi-e-nu le-scho-lo-m me-ar-ba kaufos ho-o-rez wso-li-

wo-nu wo schar-to mi kol-am we lo-schom wke raw-to-nu lischim-cho ho-go-dol

se-lo be-e-mes lho-dos-le-cho ul-ja ched-cho be-ah wo bo-ruch a-to a-do-naj
bo-ruch hu w-wo-ruch schmo ha-ba cher ba mo js-ro-el ba - wo o-men.

N° 75.

Chor.

Schma js-ro-el ado-noj elo-ke nu ado-noj echod js-ro-el

N° 76.

Kantor.

a-do-noj elo he che mes scho-chen ad mo-run ko-ros schmo

N° 77.

Recit. Hohe Stimme von g. auch als.

Ki le-cho no-e a-do noj elo-he nu we-lo ho a-wo-se-nu schis usd-wo-cho ha le-wisim ro

N° 78.

Recit. Hohe Stimme von g. auch als.

Chocho we-ko doos me-a-to wo d-o-lom bo-ruch a-to a-do-noj bo-ruch hu w-wo-ruch schmo

Schluss I.

Chor.

el me-lech godol bu-tich bo-cho el ha-ho-do-os a do ha nif-lo-os ha bo-cher schi-

Schluss II.

Chor.

rem ro me-lech el chaj ho-lo mim o mem-lech el chaj ho-lo mim o mem.

N° 79.

Recit. Hohe Stimme von g. auch als.

Ein ke-er-kcho wen-su-le-se-cho e-fes bi-le-cho u-mi do-me-lo en ke-er kcho a-do-

N° 80.

Chor.

noj elo-he nu bo-lom ha-se wensu-los cho mal-ke-nu icha je ho-lo-lom ha bo E-fes

butcho go-a-le- nu li-mos ha-moschi-ach wen do-me lech moschi-ene nu lischi-ja- hash me-sim.
No 80.

El odon al kol ha-ma-sim bo-ruch um wo-roch b'l kol uscho-ko god-lo wtu-wo
mo-le o-lom do-as us wu-no so-wawim o-so ha-mis-go-e al cha-jos ha kodesch
wuch dor bcho-wo al ha-mer ko-wos schus um schor lif-nchos o che-sed wrachamim lif-ne shw-do
fowim mor o she-bo ro e lo be-ndu jzo va-daas bw-no uw haskel koochguwro nossan bo-hem
lih-jesmosch lim be-ke-re tu we-wel mle-im siw um-fi-kim no-ga no-e si-wom
bchol ho-lim si echim be ze som weso-sim be wo-am o-sim be mo-rzon ko-nom.

No 81.

wchul om pos-chim es pl-hem bi-kdu scho uw to ho ro bschi-ro wo sim-ro um wor-chim um-
schab chim um fo-airim um ar-irim um mak-dischim um am li chim

No 82.

Wchul om me-kab lim a-le-hem ol mal chus scho ma jus se mi-se wnos nis eschos se lo se la-
desch liz-rom bna chas ru sch bso fo bru ro u win imo kdusch ko-lom ke-chod o

No 83. שורפ

Kodesch kodesch kodesch a-do-noj rwo-os mlo col ho o rez kwo do
N°84.

Who-o-fan wchajos hakodesch bra-ash go-dol mis-nas-im
lu-mossrofim

lu-mosom bo-ruch jo me-ru
Bo-ruch kwoda-noj mim-ko-mo

N°85.

Ko-o-mur lo-se-o rim gdo-lim ki lo-lom chas-do or cho-dosch al

zi jon to-ir we-nis-ke chu-lo
nu mhe ro lo ro bo-

ruch a-to a-do-noj bo-ruch hu-u-wruch schmo jo-zor hamo-rros o-men

N°86.

Wa-hawi-e-nu lscho-lom me-or-ba kantos ho-o-rez wso-li-che-nu ko-me-ni-jus lar-

ze nu ki el po-el schuos o-to u-wonu wochorto mikolam velo-schou we-keraw to-nu

lschimcho ha-godol se lo b-e mes hdo-dos le cho ul-ja-ched cho be-a-ha-wo bo-ruch a-ho a-do-noj

bo-ruch hu u-woruch schmo ha-bo-cher ba-mo-js-ro-el ba-wo o-men

N°87.

Schma js-ro-el a-do-noj e-lo-he mu a-do-noj e chod

a-do-noj e-lo-he chem e-mes.
No 108.
Andantino.

E-lo-he-ne a-wo-se
nu ja le wjo wjo wjo
aw-er e-wo ze wjo
chomaw jo-
ked wjso cher
sich re ne
nu u fik do ne nu
wisch ron a wo se nu
wisch ron moschi ach bendo-
wid wde cho
wisch rou je ruscho ja
ir kodschecho wisch rou kolam cho
jo el lto echo lif le-
to ul to wo
lichen uchesed ul ra chamin ul cha jin ul scho lo m
bjom rosch chodesch ha se soch-
re nu a do noj e lo he nu
bo lto wo o men
u fok de
nu wo liw
ro che o men
who schi e
nu wo le cha jus
o men
Kantor.  poco mosso ed express.

u wid war jesch u o
we ra chamin chus we cho ne nu
wi ach o le nu
who schi e nu
ki e le cho e-
ne nu ki el me le ch a nun
we ra chum
o to

No 109.

Al ha ni sim wal ha pur kou wal ha gu ru
ros wal hats chu os wal hamil chomosscho osi o la wo enu baja

-mim ho hem bi smau hase
bi me matis jo huben joch o nou
ko ben
go do li cha sch mona ju
wu now k sch euxan-
№ 114. "A
Für Festtage.
Witow be-ne-cho lwo-rech es am-cho js ro-el behol
es uw-chol scho bisch lo-me-cho bo-ruch a-to a-do-noj bo-ruch hu
ha-mwo-rech es a-mo js-ro-el ba-scho-lom lom O-men.

№ 115. Recit.
Js-ga-dal u.s.w. schme-ra-bo O-men bol-mo wim-ru
js bo-rach dkud-scho brich hu le-lo wim-ru O-men tis-ka-bel

№ 116. Ein ko-mo-cho bo-e-lo-him a-do meoj wein kma-a-se-cho
mal-chus-cho mal-chus kol lo-mim 6-men schalt cho bohol-dor ooo dor
A-do-noj me-lech a-do-noj mo-loch a-do-noj jm-looh lo-lom wo-ed
A-do-noj os la-mo j-ten a-do-noj ju-rech es a-mo wa-scho-lom.
Aw ho-ра-chamim he-ti wo wiz-son cho es zi-jon tiw ne cho-mos js-cho-la-jm
Solo. Tenor and Alt.

a-do-noj a-do-noj el ra-chum wcha-rum e-rech a-pa-jm wraw che sed we-

tutti

we mes no-zer ohe-sed lo-a-lofim no-se o-wonwo se-schawho-ta o-

N° 121.

Chor.

Wa-

ni si-

lo-

si-

lo-

ho a-

do-

noi es ro-

zen e-

lo-

him brow-chas-

de oho a ne im be-

mes jsh-e-

oho wa-

ni si-

lo-

ane ni be-

mes jsh e oho

si-

lo-

ho a-

do-

noi es ro-

zen e-

lo-

him brow chas de-
No 126.
Recit.

Jekum pur-kau min-schma-jo chi-no we-chi-do we-ra-cha-me we-cha-je a-
ri-
che un-so-ne rwi-che wsi-toa-to disch-ma-jo u-war-jus gu-
poco a poro rail.

No 127.
Recit.

Mi sche-be-rach a-wa-se-nu au-ro-hom jz-chok we-ja-a-kow hu je-wo-rech es kol ha-ko hol ha-kodosch ha-
se im kol khi-los ha-
ko-desch hem un-sche-hem uw-ne-
hem uw-no-so-hem

wchol a-scher lo-
hem umi schem ja-
chadim bo-te chne-si-jos lies-
lo u-

mi sche-bo-im bso-chom hhis-
pa-
lel umi sche-mos-nim nen

la-moor we-ja-in lki-dusch u! haw-do-lo u-fas lo-or chim su-do-
בשנים של חימה

נ». 131.

Mi sche-so ni-sim la-wo-se-nu wgo-al o-som me-a-das che-rus hu ig-

al' o-so-nu bko-row wi-ka-bez ni-do-che-nu me-

-ba kan-fos ho-o-rez cha-we-rim kol ja-ro-el we-no-mar o-men.
REVIEW OF NEW MUSIC

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

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

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

Yehuda Mandel

MUSIC NOTES

COMPOSITION CONTEST

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

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

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