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...AND

COMMEMORATION

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## ***CELEBRATION AND COMMEMORATION***

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K. Oeschli, Illustration for “Tishah B’av,” *The Songs We Sing*, Harry Coopersmith, editor  
(New York: The United Synagogue Commission on Jewish Education, 1955)

## **LITURGIES OF CELEBRATION (CONTINUED)**

### **LAG BA-OMER—GLEANED FROM MANY SOURCES**

#### **The Legend**

**S**ome 60 years after it had been captured and plowed under by the Romans, Jerusalem was converted into *Aelia Capitolina*, that is to say, City of the Emperor Hadrian, whose first name was Aelius. The second part of Jerusalem's new title – *Capitolina* – was borrowed from the hill in Rome where Jupiter's temple stood. Hadrian put up a similar shrine to the chief Roman God in his rebuilt Judean city, and among other prohibitive decrees that accompanied its completion, he forbade the practice of circumcision. The Judean reaction was an armed uprising that lasted three-and-a-half years, devastated the land, and decimated its remaining population. Among those who died fighting for their religious freedom were 24,000 students of Rabbi Akiva, the leading scholar of his generation. Legend has it that the disciples all perished in a single year, between Pesah and the 32nd day of counting the Omer (*Lamed-bet ba-omer*, the day preceding Lag Ba-omer; BT *Y'vamot* 62b).

Following the death of Rabbi Akiva in 135 CE, his disciple Rabbi Shimon bar Yohai continued the Master's defiance of Roman brutality. His legendary career is celebrated in Israel today at a gravesite ceremony every Lag Ba-omer. A great bonfire is lit and thousands of devout individuals from all over the world indulge in an elaborate series of processional dances and rhythmic songs, such as the one that follows below (*Va-amartem ko leh<sup>ai</sup>*).

Why do we light bonfires on Lag Ba-omer? To commemorate the life of Rabbi Shimon bar Yohai, after whose passing the great light of Torah learning was passed down to his five most outstanding disciples. From those five points of light, the world again began to brighten. According to Kabbalistic belief, Rabbi Shimon's wisdom was eventually written down in the 13th-century "Book of Splendor (*Zohar*; *The Hidden Light*, Mendel Weinbach, *Or samei'ah*, 2014; Example 1. *Va-amartem ko leh<sup>ai</sup>*):

**HOW FORTUNATE ARE YOU, BAR YOHAI, CHOSEN TO BE ANNOINTED FROM AMONG YOUR PEERS. IT IS PREDICTED THAT VOICES OF SALVATION WILL BE HEARD IN THE DWELLING-PLACES OF THE UPRIGHT. ALL THIS FOR THE RIGHTEOUS ONE, OUR TEACHER, SHIMON BAR YOHAI!**

# Va-amartem ko lehai

Z'mirot, ed. Y. Kariv and J. Hiron  
World Zionist Organization  
Jerusalem, 1957

Israeli Folk Song  
Free Translation by JAL

**Con fuoco** (M.M. ♩ = 92)

Va - a-mar - tem — ko le-hai rab - bi shim - on bar yo-hai. Va - a-mar - tem — ko le-hai

7 rab - bi shim - on — bar yo-hai. Kol rin - nah vi - shu - ah — b' - o - ho - lei — tsa - di - kim. Kol rin - nah

14 vi - shu - ah b' - o - ho - lei tsad - di - kim. \*Ku - lu ha - da mish - an tsad - dik, ku - lu ha - da mish -

20 an tsa - dik. Ku - lu ha - da mish - an tsad - dik, ku - lu ha - da mish - an tsad - dik.

**D.C. al Fine**

\*The last verse is in Arabic-Jewish dialect meaning:  
"All this is for the Righteous One."

## Celebration in Eastern Europe

Lag Ba-omer was the only time during the year when the “other”—wilder—side of Jewish *galut* existence showed itself, and even then, it was only through the make-believe of children’s games. Young schoolchildren (*Kheyder yingl*) let loose from their stultifying routine of being cooped up from sunrise to sunset, would go out into the fields and march to half-Russian / half-Yiddish ditties:

*Rat-dva-tri-thsh’tir, Yiddishe zelner zayn’n mir*  
**One-two-three-four, we’re Jewish soldiers making war!**

On Lag Ba-omer the entire *shtetl* assumed a festive look. All day long could be heard the enchanting sounds of Chaym-Klezmer’s violin that had hung on the wall of his hut during the 32 preceding days of *S’firah*. Like mutes suddenly regaining the faculty of speech, the whole band—reprieved—offered a musical thank-you to God. Lively, robust *niggunim* in perfect harmony with nature’s springtime budding all around them, poured forth from every nook and cranny (after A.S. Zaks, *Khoreve velt*—“A Ruined World,” 1917; Example 2. *Amar rabbi elazar*.)

## The Scholars' Holiday

**T**he Talmud viewed Torah study as a foundation which supports the entire world (BT *Shabbat* 119b). The study of scholars was considered similarly essential to maintain the good and welfare of all mankind (BT, *B'rakhot* 64a); **Scholars [bonayikh, or "thy Builders"] increase peace throughout the world; Example 2. Amar rabbi Elazar:**

**RABBI ELAZAR TAUGHT IN THE NAME OF RABBI HANINAH: "SCHOLARS BRING PEACE TO THE WORLD. AS IT IS WRITTEN: 'WHEN ALL YOUR CHILDREN ARE TAUGHT THE WORD OF GOD, YOUR CHILDREN SHALL ENJOY ABUNDANT PEACE' (ISAIAH 54:13). THE SECOND MENTION OF 'YOUR CHILDREN' [BANAYIKH] SHOULD BE READ AS BONAYIKH ('THOSE OF GREAT UNDERSTANDING'). THE BOOK OF PSALMS STATES: 'LOVERS OF GOD'S TORAH ENJOY ABUNDANT PEACE, THEY STUMBLE NOT'(119:165). 'LET THERE BE PEACE WITHIN YOUR WALLS, SAFETY WITHIN YOUR GATES. MAY PEACE BE EVER YOURS, FOR THE SAKE OF GOD'S HOUSE I SEEK YOUR WELFARE' (PSALMS 102:7-9). 'MAY GOD GRANT STRENGTH TO THE PEOPLE OF ISRAEL, AND BLESS THEM WITH PEACE' (PSALMS 29:11).**

### *Amar rabbi elazar*

Words: *Talmud bavli b'rakhot* 64a

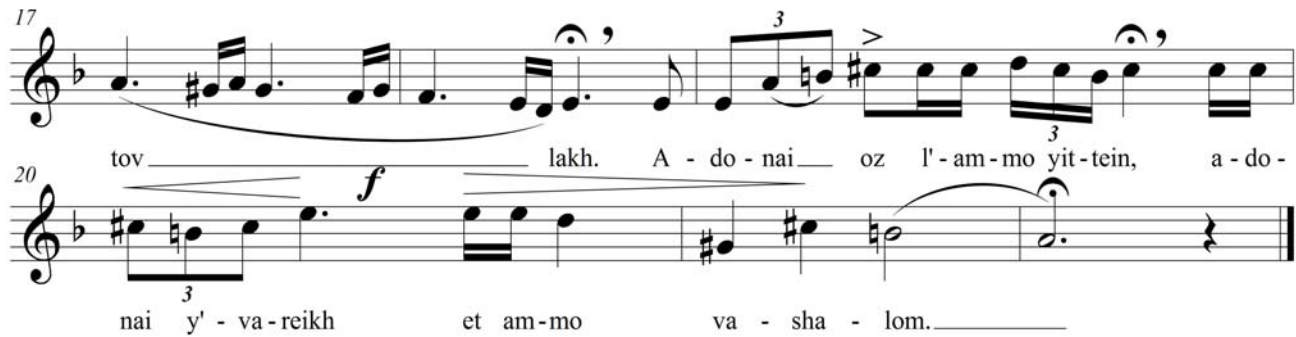
After Yossele Rosenblatt  
arr: Joseph Levine

Freely

A - mar rab - bi el-a-zar, a - mar rab-bi ha - ni - nah; tal-mi -  
 4 dei ha - kha - mim — mar - bim sha-lom ba - o - lam. — She-ne-e-mar, v' -  
 6 khol ba-na-yikh — lim-mu-dei a-do - nai, v'-rav sh'-lom — ba-na-yikh. Al tik - rei ba-na yikh,  
 9 e - la bo-na-yikh. Sha-lom rav l'-o-ha-vei to-ra-te - kha; v' - ein la-mo mikh-shol. — Y' -  
 12 hi — sha - lom b' - hei - leikh, — shal-vah b' - ar - m'-no ta - yikh. L' -  
 14 ma'-an a - hai v'-rei-ai a-dab-ra na sha-lom — bakh; le-ma-an beit a-do-nai e-lo-hei-nu a-vak-shah

Con moto

rit.



## Counting the Omer

Very few of the devotional acts we perform at home or in synagogue have their roots in—and re-enact—what took place during the actual Temple service. Perhaps four or five of these ancient ceremonies come to mind:

1. The **Priestly Benediction** bestowed by Aaronite *Kohanim* on Festivals and High Holidays;
2. **Sounding the Shofar** on Rosh HaShanah day and at the conclusion of Yom Kippur;
3. The **Three Genufluctions** during the Avodah liturgy on Yom Kippur;
4. Setting **the three-tiered Matzah “Basket”** on the Seder table to commemorate the one that stood at the Altar’s foot in the Temple.
5. The lengthiest ritual of all is **Counting the Omer** during every one of the forty-nine evenings between Pesah and Shavuot (Lev. 23: 15-16):

I AM READY AND WILLING TO FULFILL THE MITSVAH OF COUNTING THE DAYS OF OMER [“SHEAF”] OFFERING, AS THE TORAH ORDAINS: “YOU SHALL COUNT FROM THE EVE OF THE SECOND DAY OF PESAḤ, WHEN AN OMER OF GRAIN IS TO BE BROUGHT AS AN OFFERING FOR SEVEN COMPLETE WEEKS. THE DAY AFTER THE SEVENTH WEEK OF OUR COUNTING WILL MAKE FIFTY DAYS” [Leviticus 23:15-16]. BLESSED ARE YOU *ADONAI* OUR GOD, SOVEREIGN OF THE WORLD, WHO HAS INSTILLED WITHIN US THE HOLINESS OF MITSVOT BY COMMANDING US TO COUNT THE OMER. TODAY IS DAY \_\_\_\_ OF THE OMER (Example 3. *Birkat s’firah*):

# Birkat s'firah

Evening Service from  
2nd night of Pesah to the  
Eve of Shavuot

After Samuel Alman,  
*Synagogue Compositions*  
Vol. II, 1938

Deliberato

## Introduction and Refrain

*mp* Ya-ba bam bam ya-ba-ba - ba-ba bam, ya-ba bam bam ya ba-ba bam, ya-ba bam bam ya-ba-ba  
 7 bam bam ya-ba-ba bam bam ya-ba-ba - bam. *rit.* *pp* Hi - n'-ni mu -  
 11 khan u - m' - zu-man l' - ka - yeim mits-vat a - sei shel <sup>3</sup>se - fi - rat ha - o - mer, k' -  
 14 mo she-ka-tuv ba - to - rah: <sup>3</sup>u - s' - far - tem <sup>3</sup>la - khem mi - mo - ho - rat ha - shab - bat, mi -  
 16 yim ha - vi - a - khem et o - mer hat - nu - fah <sup>3</sup>she - va shab - ba - tot <sup>3</sup>t' - mi - mot tih - ye - nah,  
 18 *p* **Refrain**  
 23 ad mi - mo - ho - rat ha - shab - bat ha - sh' - vi - it tis - p' - ru ha - mi - shim yom.  
 28 Ba - rukh a - tah, a - do  
 35 nai e - lo - hei - <sup>3</sup>nu me - lek ha - o - lam a - sher ki - d' - sha - nu b' - mits - vo -  
 39 tav <sup>3</sup>v' - tsi - va - nu al s' - fi - rat ha - o -  
 mer. Ha - yom (.....) ya - mim <sup>3</sup>la - o - mer.

# SHAVUOT—GLEANED FROM MANY SOURCES

## Verses from Ruth that tell her Story

TEXTS: 1:16-17; 2:19; 4:1,22.

CANTILLATION: After Solomon Rosowsky

1:16-17

Va - to-mer rut al tif-g'i vi, l'oz veikh la - shuv mei-a-ha - ra-yikh;

8 ki el a-sher teil-khi ei - leikh, u-va-a-sher ta-li-ni a-

14 lin, a - meikh a - mi, vei-lo ha - yikh e - lo - hai. Ba - a-

18 sher ta-mu-ti - a - mut, v' - sham ek-ka - veir; koh ya-a-seh a-do-nai

24 li v' - kho yo-sif, ki ha-ma - vet, yaf - rid bei - ni u-vei-neikh.

29

2:19

33 ...Va - to - mer, sheim ha - ish a-sher a-

36 si - ti i - mo ha - yom bo - az.

4:1

40 U - vo - az a - lah ha - sha ar...

4:22

V'o-veid ho-lid et yi - shai; v'-yi - shai ho-lid et da - vid.

## Pesah and Shavuot

On Shavuot the Torah commands us to bring “two wave loaves... as a first-fruit offering unto God... to be baked with leaven” (Lev. 23: 17). For Passover the Torah forbids us to eat any leavening with the Paschal sacrifice (Deut. 16: 2-23). The commentators identify “leavening” with hedonistic and material swelling of sexual excess and overweening pride. Yet, on Shavuot, the leavening agent is not only in our pantry but on the altar of the Holy Temple in Jerusalem! Why the about-face?

Passover promises salvation at the birth of our people, whereas Shavuot marks a mature Israel bringing its first annual fruits to God. There is a difference between youth and maturity. The sexual stirrings of an adolescent are fraught with danger and must be denied. But married adults hopefully utilize their sexual energy in order to strengthen their love and even to create a child. On Passover, our national infancy, we destroy every trace of leaven. On Shavuot, the festival of our maturity, we sanctify the leaven as our gift to the Divine. Shavuot also commemorates our acceptance of Torah, the fundamental tool by which we are enabled to elevate and ennoble our passions and our pride (after **Shlomo Riskin**, *The Jewish Exponent*).

## Shavuot and Jewish Folk Art

Every festival has its characteristic image: thatched-roof huts on Sukkot; Israeli flags on Simhat Torah; rampant greenery on Shavuot. Shavuot also boasts an additional symbol: paper cut-outs, marvels of Jewish folk art that flourished in Eastern Europe from the late-19<sup>th</sup> to early-20<sup>th</sup> centuries. Prototypes from distant cultures in the Far East had earlier been brought back by Jewish traders—a veritable blizzard of multicolored and perforated paper that pictured items encountered in the daily life of Asian countries--particularly China. The versions executed for Shavuot celebration were strung across the *bimot* of synagogues and pasted on the windows of home, the end result of preparations that had started months before in the *kheyders* and *yeshivot* of every town and village. Students would compete fiercely in planning the most novel designs for these *Shovuoslekh* (“little Shavuots”) or *reyzelekh* (“little roses”), to see who would come up with the most beautiful example each Spring.

Generally, half-images were first drawn on folded sheets of paper. The paper was then opened up and spread on a wooden block where its image was cut out with a sharp knife. Most cut-outs were thus symmetrical. Asymmetrical ones—demanding greater skill—were drawn in their entirety on paper before being cut. The seven-branched Menorah motif led in popularity, followed by the Ten Commandments, Tree of Life, and Torah Scroll. The latter was encountered less frequently because it required a crown above and a breastplate bearing the Star of David. Surrounding figurations included either animal or vegetable specimens, or geometrical forms that tied the composition together. Among the animals featured were leopard, eagle, gazelle and lion, in fulfillment of Judah ben Teima’s injunction (*Pirkei Avot* 5: 23). Rabbits, elephants, bears, camels, storks, owls, peacocks, roosters and ducks also proliferated. Occasional representations of soldiers on horseback or in horse-drawn chariots showed up, as did mystical griffons, cherubs, and leviathan-dragons. This was quite remarkable, considering that kheder (or yeshiva) students had never come across either category in real life. Their accurately made renderings attest to the

vivid inner world of youngsters who were limited in experience but endowed with rich imaginations.

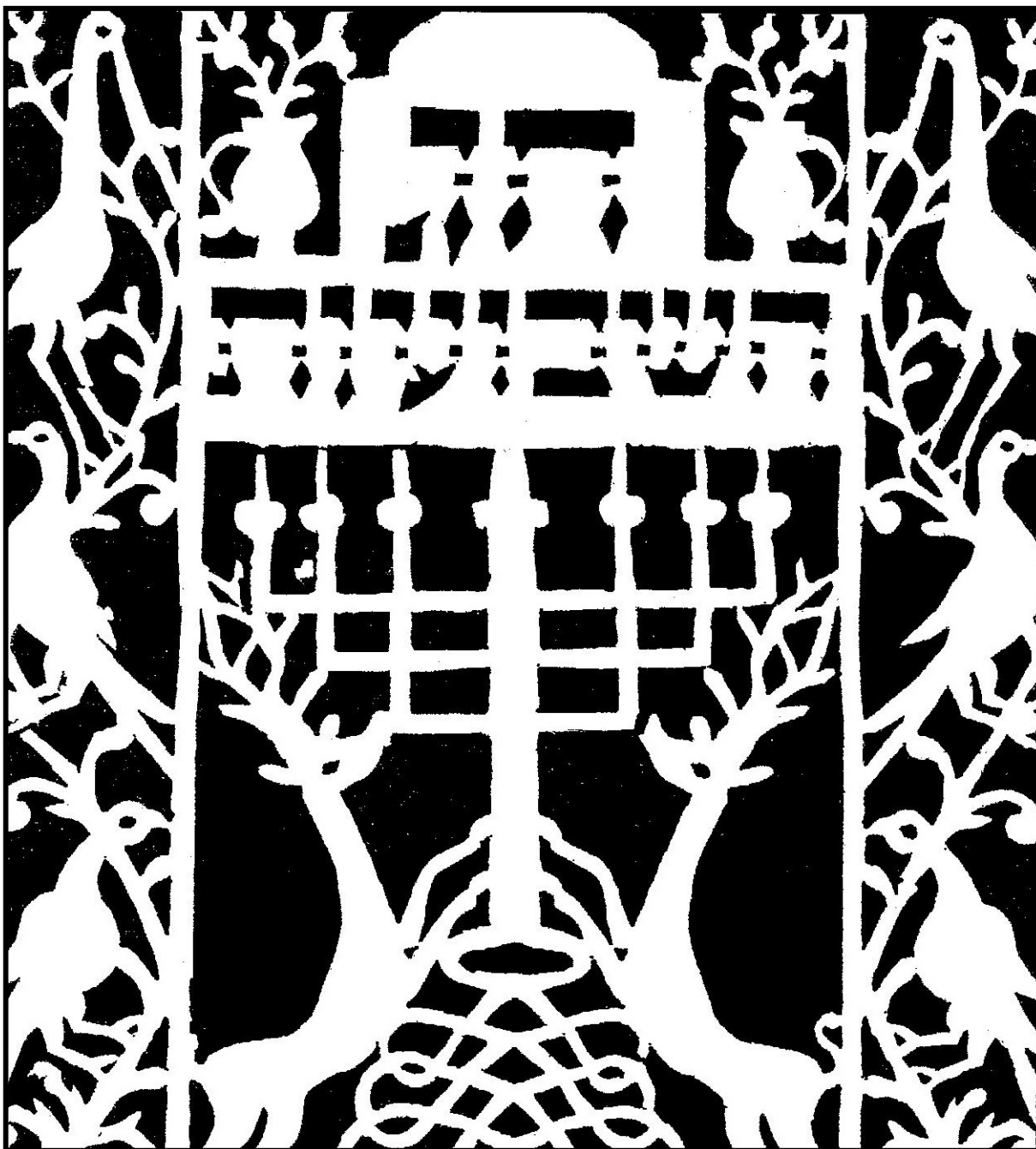
Once in a while their talents were noticed and appreciated by non-Jews as well. It was reported that a *Shovuosl* done by the painter Moritz Gottlieb (1856-1879) at age 13 so struck the fancy of a wealthy Polish art lover that he subsidized the boy's studies at the Art Academy in Cracow. There, Gottlieb was taken as an apprentice by Poland's leading painter of large historical tableaux, Jan Matejko (1838-1893). The career of Lithuanian Jewish sculptor Mark Antokolski (1843-1902) began very similarly. The Museum of Ethnography and Folklore in Tel-Aviv houses a complete collection of Shavuot cut-outs, donated by Dr. Joseph Reitses.

## A Shavuot paper cut-out

**F**or cutting smooth curves, **move the hand holding the paper, but hold the hand with the scissors quite still.**

- Begin cutting with the cross of the scissors, making use of the whole length of the blades.
- Cut with the points of the scissors to reach acuter angles in any design.
- Scissors and knives seem to have a mind of their own and may not want to follow drawing lines exactly, which is quite all right.
- In detailed designs cut the interior first. The rim offers strength while you cut.
- The Never-Never rule: **Never cut all the way across from one edge of the paper to another, as the design will fall apart.**
- All parts of a papercut must be connected—with artificial links—if necessary.
- If the paper is colored on one side only, always cut on the lighter side, as it is easier on the eyes.
- Most people like to cut in clockwise fashion, but this is by personal preference. Left-handers may find cutting counter-clockwise more comfortable.

**Gizah Frankel, “Shovuoslekh and Reizelekh,” *Musaf Ha’Aretz*, May 15, 1975, pp. 20-22; Tobah Greenstein, “Standing at Sinai—a Paper Midrash,” presented at the Academy for Jewish Religion, Riverdale, NY, January 6, 2003; Sharon and Michael Strassfeld, *The Jewish Catalogue* (Philadelphia: Jewish Publication Society), 1976: 324-326.**



*Hag ha-shavuot*, an anonymously executed *Shovuosl* (paper cut-out for the holiday), showing a Menorah surrounded by Gazelles, potted plants and birds nested among climbing tree branches.

## The Priestly Blessing (*Dukhan'n*)

**T**his ceremony was one of the Second Temple rituals that were later transferred to diaspora synagogues. Just before the final blessing of the Festival Musaf *Amidah* is repeated aloud, those who are of priestly descent (*Kohanim*) go to an adjoining chamber where they remove their shoes. Descendants of the tribe of Levi (*L'viyim*) then pour water over the hands of the *Kohanim*, as a remembrance of the age-old purification rite, after which they return to the Sanctuary.

When the hazzan finishes chanting *R'tseih* ("Accept our prayer") and is about to begin *V'te'erav* ("May our prayer be acceptable"), the *Kohanim* ascend the *bimah*--a raised platform in front of the Ark. In the ancient Temple a *bimah* fronted the Priestly Court; it was called the *dukhan*, and from it the *kohanim* blessed the people. Hence the name *dukhan'n* for re-enacting that ritual in front of the synagogue Ark ever since. When the hazzan chants the word, "*Kohanim*," the latter pull their prayer shawls over their heads and chant aloud the following, to which the congregation will respond, *Amein*:

***Barukh atah, adonai eloheinu, melekh ha-olam, asher kid'shanu bikdushato shel aharon, v'tsivanu l'vareikh et amo yisrael b'ahavah.***

"Blessed are You, *ADONAI* our God, Sovereign of the universe, who has sanctified us with Aaron's holiness, and commanded us to bless your people Israel with love."

The *Kohanim* then turn around to face the congregation, covering their now-extended hands with their prayer shawls. They then repeat aloud each word of the tripartite Priestly Blessing (Numbers 6: 24-26) after the hazzan, inserting a melody just before the final word of each of the three parts:

***Y'varekh'kha // adonai // ... the melody--in which all join--followed by the hazzan's v'yishm'rekha //*** which the *Kohanim* repeat, and the congregation affirms with: *Amein*!

The same sequence repeats in the next two segments of the blessing: the melody is sung by all--preceding the final words of each segment--*vikhuneka //* and *shalom //* the *Kohanim* repeat the final word, and the congregation responds: *Amein*!

At the blessing's conclusion the *Kohanim* turn again towards the Ark and, while the hazzan continues with *Sim shalom*, they recite quietly:

***Ribono shel olam... hashkifah mi-m'on kodsh'kha, min ha-shamayim, u-vareikh et amkha, et yisrael...***

"Master of the universe... look down from your holy place, from the heavens, and bless Your people, Israel..."

This solemnly re-enacted Temple ritual had been discarded in many Conservative synagogues until recently, when a younger generation of congregant-*Kohanim* took it upon themselves to learn the laws and melodies pertinent to the ceremony. They then convinced their Rabbis and Ritual Committees to reinstate *Dukhan'n* during *Shalosh r'galim* and *Yamim nora'im*.

# Y'varekh'kha and Dukhan'n niggun

TEXT: The Amidah, birkat kohanim  
Numbers 6:24-26

MUSIC: Tradition of Suwalki, Poland

\*Kohanim repeat each of these words after the Hazzan

Freely All sing melody

1. Y'-va - re - kh'-kha\* a - do - nai\* (A - HA...)

6

11 Hazzan Cong. v' - yish - m' - re - kha.\* A - MEIN.

15 Hazzan All sing melody 2. Ya - eir\* a - do - nai\* pa - nav\* ei - le - kha\* (A -

19 HA...)

26 Hazzan Cong. vi - khu ne - ka.\* A - MEIN.

30 Hazzan 3. Yi - sa\* a - do - nai\* pa - nav\* ei - le - kha\* v' -

34 All sing melody ya - seim\* I' - kha\* (A - HA...)

38

42 Hazzan Cong. sha - lom.\* A - MEIN.

# **LITURGIES OF COMMEMORATION**

## **Monuments in Sacred Time--Musical Memorials of the Holocaust**

*By Rachel Adelstein*

When one considers the prospect of memorializing the Holocaust, one must first confront the question of what it means to memorialize a specific event. Should a monument to a mass murder commemorate the people who were killed, or the fact of their absence? Should memory reside in the work of memorial art, or in the audience experiencing that art? Should the art or the audience bear the burden of memory? Both visual artists and performance artists struggle with these questions.

The phrase "Never Again" is a powerful expression to many contemporary Jews:  
When Jews say 'Never again,' they mean that never again will they allow a holocaust to happen.  
Never again Auschwitz, never again gas chambers, never again six million murdered Jews. . . <sup>1</sup>

"Never again" demands that Jews keep the horrors of the Holocaust alive in common memory so that they will remain vigilant about potential future repetitions of that event. This demand is separate from the demand to historicize the Holocaust. The work of the historian is to record and preserve names, dates, events, images, and documentation, and to devise from these sources a narrative that explores the questions of how and why such a crime could have been committed. This work is of vital importance, but it is not the only work that is necessary. "Never again" demands the construction of another narrative that explores the meaning of the Holocaust to Jews and attempts to find a place for it in Jewish religious and cultural frameworks and in group self-conception. To this end, "Never again" has inspired a continual output of art, visual, literary, and performance-based. It compels an artist to capture the audience's interest and imagination, to engage and confront that audience with the fate of the murdered millions.

There is no one set form that such a confrontation must take. The Holocaust is certainly not the only mass tragedy to befall the Jewish people, and artists do not lack for models when they consider how best to memorialize a tragedy. Millennia of paintings, poetry, stories, songs, and rituals maintain collective memory of both tragedies and narrow escapes, and examine the ritual, philosophical, and emotional impacts that these events have left on Jewish communities. However, even with so many models available, the sense of the uniqueness of the Holocaust in Jewish experience remains, and both memorial artists and their audiences must return to the question of what aspect of memory they wish to preserve.

One very common answer to this question is that the theme of Holocaust memory should be absence. The Holocaust removed six million Jews from the world, suddenly and violently, and there is a strong tendency among memorial artists to emphasize the hole that these lives have left behind, that can never be filled. Most visual art evokes that absence by erecting a barrier

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<sup>1</sup> Rabbi Joseph Telushkin, *Jewish Literacy: The Most Important Things to Know About the Jewish Religion, Its People, and Its History* (New York: William Morrow), 1991: 418.

between the artwork and the viewer, sealing the subject in an irretrievable past.

However, another answer to the question focuses on connection and on the future. Memorial artists who work in this vein wish to forge and maintain connections between the present and the past, so that their present audiences may be spurred to continual action and vigilance in order to prevent another Holocaust from happening. The performing arts, especially music and dance, reach out actively to the audience, engaging them in real time in order to evoke an immediate, personal reaction, as if to the loss of someone the audience member knew personally. In this article, I explore the different ways in which visual and performance art manipulate the audience's sense of time and presence and discuss the ways in which each artistic style contributes to the audience's emotional experience of the artwork. I also address the effect of music's immediacy and presence in the context of the Jewish sense of the sacred.

## Monuments of Absence

One question that occupies artists and architects engaged in creating literary and visual memorials to the Holocaust is the question of what exactly they are memorializing. Many choose to memorialize the loss of Europe's six million Jews. Their art emphasizes absence and brokenness, with stark shapes and large empty spaces featuring prominently. James E. Young describes this as an attempt to articulate the void left behind by the death of the six million<sup>2</sup>. Daniel Liebeskind's design for the Jewish Museum in Berlin features several interior corners constructed of plain concrete, intentionally left empty.<sup>3</sup>

Similarly, Moshe Safdie's design for the Yad Vashem museum in Jerusalem also features a plain concrete construction. Yad Vashem is triangular in shape, topped with a glass skylight running the length of the building. The skylight creates a sense of vast, empty space above visitors' heads as well as an interplay of light and shadow that highlights dark corners at the ends and edges of the building. The center aisle of the structure is broken by chasms cut into the floor at sharp angles, filled with memorial objects.

Sculptor Alfonsas Ambraziunas used the sky as his canvas in his 1984 monument situated at the Ninth Fort just outside of the city of Kaunas (Yiddish: *Kovno*) in Lithuania. The Ninth Fort is built into a low rise in the plains surrounding the city. In a startling contrast, Ambraziunas's monument stands over a hundred feet high, composed of three massive, jagged sculptures that stretch into the sky. They are composed of sharp angles and irregular holes, and appear either broken or unfinished. In fact, they bear a strong resemblance to the shards of the World Trade Center after its 2001 destruction. These startling architectural voids and sharp concrete angles stand as silent memorials to Jews forcibly removed from the world.

The French artist Christian Boltanski uses mass collages of photographs, blurred beyond the possibility of individual recognition, to create a sense of anonymity and absence. The photographs, often obscured behind wire and lights or falls of black cloths, represent that which cannot be recovered, the people who are forever lost to memory. The theme of this style of

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<sup>2</sup> James E. Young, "Memory, Absence, and the End of the Monument in Berlin and New York." Lecture given at the Chazen Art Museum, Madison, Wisconsin, November 17, 2005. Notes. Private collection.

<sup>3</sup> Josh Cohen, "I Have No Childhood Memories: Auschwitz and the Art of Forgetting." Jewish Heritage Lecture given at Memorial Union, Madison, Wisconsin, November 7, 2005. Notes. Private collection.

memorial art is silence.

Lecturer Joshua Cohen of Goldsmith College in London describes a key paradox in the imperative to remember, to bear witness to the Holocaust: those for whom the survivor must speak are the dead, those who cannot speak. They are also those for whom the survivor cannot speak, for in surviving, the survivor did not personally experience the victim's fate<sup>4</sup>. If even a Holocaust survivor can be stymied by this paradox, how much more difficult is representation for a memorial artist with no living memory of the Holocaust? It is certainly no surprise that so many visual artists choose to make forgetting and absence the theme of their work on the Holocaust.

## Monuments of Presence

Yet "Never again" remains, and it must be engaged. If visual art memorializes absence and emptiness, performance and music emphasize presence. These art forms demand to exist in time and consciousness. Allen Kaeja, a Toronto-based choreographer and the son of a Holocaust survivor, has created a series of dance films, with his company Kaeja d'Dance, based on his family's experience with the Holocaust. These films, *Old Country* (2004), *1939* (2001), *Witnessed* (1997), and *Resistance* (2001), all share an aesthetic that is aggressively present. The films are a whirlwind of constant color, motion, and sound. Neither the dancers in each film nor the music remain still for more than an instant. The dancers whirl and leap, lifting and clawing at each other, hurling large, heavy wooden benches through space, fighting each other in a hayloft. They are dressed in bold colors and patterns, filmed, with the exception of *Witnessed*, in fully saturated color.

The music in Kaeja's films, composed by Edgardo Moreno, does not take a background role. It swirls and tumbles along with the dancers, both echoing and driving their frenetic activity. The sound is bright and bold, brassy without necessarily involving brass instruments. *1939* begins by showing a male and a female dancer in a synagogue, dancing to a lyrical minor-mode theme played on a violin, set over percussion that plays a fast, insistent beat. The violin evokes the violin-led klezmer ensembles of pre-war Europe, while the percussion evokes marching feet and lends the piece a sense of urgency. As the scene opens to show more dancers, manipulating wooden benches and each other to form walls that alternately shield and entrap, the melody shifts to a woman's wordless vocalise, suggesting a long, drawn-out wail of pain or perhaps a cry for help. The percussion continues, providing a counterpoint to orange light seen flickering through the synagogue's windows, representing fire. The piece closes by returning the melody to the strings. As the dancers come to stillness, the percussion drops out, and the violin music comes to a halt. The last note still echoes in the viewer's ear over the final image of a candle being blown out. In *Witnessed*, Moreno consciously pays homage to one of the better known works to emerge from a concentration camp, Olivier Messiaen's "Quartet for the End of Time," by using the same instrumentation: piano, clarinet, violin, and violoncello<sup>5</sup>. Kaeja's films command the viewer's attention aggressively, demanding that the characters be recognized as people actively engaged in living, even as their neighbors turn against them with the intent to destroy them.

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<sup>4</sup> Cohen, 2005.

<sup>5</sup> Allen Kaeja, Screening and discussion, Vilas Hall, Madison, Wisconsin, November 13, 2005. Notes. Private collection.

Music composed in memory of the Holocaust often makes its presence known in similarly energetic ways. Bonia Shur's 1979 composition "Never Again" is an impressionistic work that highlights specific moments of horror within the greater context of the Holocaust. Shur adapts an episode from Elie Wiesel's 1960 autobiographical novel *Night*, in which the violinist Juliek is forced on a 20-mile-a-day death march out of Auschwitz, ahead of the approaching Russian army<sup>6</sup>. Later, in a movement called "Lament," he describes some of the individual fates of the Jews of Dvinsk, the city in Latvia where he was born and grew up. He tells of the deaths of a violinist, a chemistry teacher, a family doctor, and a young girl pursued romantically by the German officer in charge of the ghetto.

The piece begins with the steady, insistent rolls of a snare drum, later joined by three other drummers in a smooth crescendo that commands the listener's attention, even before the entrance of the chorus shouting, "Sieg Heil!" It is an aggressive opening, meant to assault the audience with sound, placing them in the position of those threatened by Hitler and the cheering crowds. In the concert hall, "the audience becomes silent, listening with anticipation for something to happen. A tense silence fills the sanctuary." This silence does not reign for long. For an hour, voices and instruments hold the audience's attention. Vocalists portray a family separated at the gates of a concentration camp, and a rabbi chanting the mourner's *Kaddish*. Punctuating bursts from the orchestra and repetition in the dialogue underscore and highlight especially poignant moments. A child's insistent question, "Are they lying to us again?" is taken up by the chorus and answered with growing intensity, "They lied to you!" Finally, the chorus chants "Never again!" over and over, speaking directly to the audience. The words are set to a series of changing melodic motifs. Some are lyrical, some are staccato. The variety of the melodic writing sets off the uniformity of the text. No matter how the chorus varies the delivery, the message is the same, insistent and inescapable: Never Again!

One can turn away from a work of visual art. One's eyes can pass over it and move away without really comprehending it. There can be no question that a work of visual art occupies space, but its occupation of time is more problematic. Though the image may remain constant for years, it is difficult to perceive that kind of duration in a static work of art. To the viewer, a monument or a painting may "last" for only the few moments it takes to register its presence. One looks at a piece of memorial art, experiences a brief flash of memory or feeling, and then one moves on. A performing art, such as dance or music, does not afford its audience the ease of moving on. Music and dance actively occupy time, seizing the audience's attention and keeping it for a predetermined duration. To experience this kind of memorial, the listener must come prepared to stay and engage with the art and with the ideas in question.

Instrumental music is abstract, and the audience must engage with it actively, contemplating the atrocities of the Holocaust and reacting to them without words to intervene between audience members and their own emotions. Vocal music commands the audience's attention even more explicitly. Many of the pieces that are pressed into service as memorials are either works composed during the Holocaust itself or later settings of texts dating from the Holocaust. These songs carry the personal testimony of both victims and survivors, extending

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<sup>6</sup> Bonia Shur, *Never Again: In Memory of Holocaust Victims*, CD (Cincinnati: Cincinnati College Conservatory of Music), 1980.

that testimony further in time than the author's physical voice could ever reach. This is precisely the result that the composers who worked in the ghettos and concentration camps wanted. They wrote for each other and for their fellow inmates, but they also wrote for those who would come after them. As Irene Heskes has observed, they demanded that their identities not be permanently stolen: "Beyond comfort of communication, people wrote songs, poems, and messages to the future, transforming themselves into real individuals rather than faceless tattoo numbers."<sup>7</sup> In this way, Holocaust song literally carries the breath of life back into the words of the dead, so that they may speak to the living and remind them of what was done to them.

## Music and the Sanctification of Time

In 2005 and 2006, I conducted a series of interviews on the subject of Holocaust memorial music. I spoke with students at the University of Wisconsin-Madison, where I was myself a student at the time, as well as synagogue personnel in Madison and Chicago and community members in Madison and New York. Most of my interviewees felt that there was something almost sacred about Holocaust-related music. Few of them felt that there was a notably appropriate time to listen to such music, although most agreed that it would be inappropriate to play it on joyous occasions. Dan Goldman, an undergraduate biology major, said:

I don't think that they should be used during celebration or any type of festivities. You wouldn't play the *Schindler's List* theme at a Bar Mitzvah. Most people would recognize that, I feel.<sup>8</sup>

However, many of the interviewees said independently that one should not listen to Holocaust-related music casually. They felt that there was a proper way to listen to such music: one should set aside a period of time in which one will not be distracted, in which one can be present with the music. Pam Olson, a social worker, said:

I think that you should listen to it when you can be present for it. It's not something you should listen to in the car, or on the Sabbath. I don't think it should be something you hear while you're doing other things, unless you're writing about how you're feeling at the time. I think you should give it reverence, all music that has to do with the Holocaust.<sup>9</sup>

Justin Walder, an undergraduate economics major:

If you're going to relate it directly to the Holocaust, you should do it in a setting that allows for you to remember. You shouldn't just take it for granted and listen to it. I save it for special times, like Yom Ha-zikkaron, or Holocaust Remembrance Day.

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<sup>7</sup> Irene Heskes, *Passport to Jewish Music: Its History, Traditions, and Culture* (New York: Tara Publications), 1994: 165.

<sup>8</sup> Daniel Goldman, Interview by author, November 30, 2005, Madison, Wisconsin. Tape recording. Private collection.

<sup>9</sup> Pamela Phillips Olson, Interview by author, November 14, 2005, Madison, Wisconsin. Tape recording. Private collection.

Larry Kohn, a temple educator:

I think the Yom Ha-shoah type of setting is the one I'd be comfortable with. In a classical music listening context, I guess it would have that appropriate explanation in the program.<sup>10</sup>

Justin Cohen, an undergraduate history major:

I think it's not the type of music you're going to be listening to by yourself. I think you have to be in the mood for it, you have to appreciate it. It's not a song where you're just doing the lyrics. There's background to it, there's meaning to it. I think that's important, when you're listening to it. I can think of specific appropriate times. On Yom Ha-shoah, for instance, on March of the Living trips, if you're at a Holocaust museum or some kind of Holocaust education program.<sup>11</sup>

For them, music marks the boundaries of a separate period of time to be set aside specifically for the purpose of remembering the Holocaust and its victims. Larry Kohn invokes a classical concert, a setting invested with a great deal of formality and ritual, setting it apart from everyday life and activity. This is consistent with a more general Jewish attitude toward holiness, in which time, rather than space, is sanctified. The Sabbath may be welcomed anywhere – in a synagogue, in the home, or on the road – it is the span of time from sundown to sundown that is considered holy. Rabbi Abraham Joshua Heschel writes that:

Judaism is a *religion of time* aiming at the *sanctification of time*. Unlike the space-minded man to whom time is unvaried, iterative, homogeneous, to whom all hours are alike, qualityless, empty shells, the Bible senses the diversified character of time. . . . Judaism teaches us to be attached to *holiness in time*, to be attached to sacred events, to learn how to consecrate sanctuaries that emerge from the magnificent stream of a year.<sup>12</sup>

In reserving Holocaust-related music for those moments when one can be fully spiritually “present,” people create monuments in time rather than in space. In Israel, on Yom Ha-shoah, the national broadcast media play music all day long, in lieu of normal programming. The music broadcast is Eastern European folk music, a style of music specifically intended to evoke the lost Jewish communities of Europe<sup>13</sup>. Diklah Cohen, the Israel Fellow at the University of Wisconsin Hillel, and Eli Kalman, a DMA candidate in piano performance, described another Israeli method of marking a special time to remember. On Yom Ha-shoah, an air-raid siren blows for two minutes in the middle of the day. During the time that this sound, traditionally one of warning in a time of war, endures, everyone who hears it freezes in their tracks. In May of 2011, I took a *sherut*, or shared taxi, to Ben Gurion Airport on Yom Ha-shoah at the end of a visit to Jerusalem. The *sherut* arrived at the airport just as the sirens began to sound. All activity at the airport stopped, and the *sherut* driver and several other men stood at attention. On a video that plays at the Jewish Museum in New York, one can see the people standing still in the streets, caught in the middle of their daily lives, just as the Jews killed in the Holocaust were caught.

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<sup>10</sup> Larry Kohn, Interview by author, November 27, 2005, Madison, Wisconsin. Tape recording. Private collection.

<sup>11</sup> Justin Cohen, Interview by author, December 7, 2005, Madison, Wisconsin. Tape recording. Private collection.

<sup>12</sup> Rabbi Abraham Joshua Heschel, *The Sabbath: Its Meaning For Modern Man* (New York: Farrar, Straus, and Giroux), 1951: 8.

<sup>13</sup> Jonathan Lewy, Interview by author, October 20, 2005, Madison, Wisconsin. Tape Recording. Private collection.

Their presence, of living flesh brought to sudden stillness and attention, becomes a living monument to the dead for those two eternal minutes. Eli describes the experience:

On Holocaust Day, I think at ten or eleven, there is an alarm sounding, and everything stops. You don't drive, you get out of your car and stand where you are, and you stand, you don't sit. You stand up and respectfully do absolutely nothing.<sup>14</sup>

Diklah adds:

In Israel, you hear it three times a year. Twice in the remembrance day for the soldiers and terrorist attack victims, and Holocaust Remembrance Day you'll hear it once. You hear it, and you get chills, and you have to stop and think. You have to. As I told you, till I was eighteen, I couldn't really make sense out of it, and I was just standing there quiet and thinking, well, what do I have to be thinking about? And all this went through my mind from the minute that the siren went on. You had to stay there and think. Even if you don't think about one specific thing, you think about how you need to think. You know what I mean? You just have to stand there and pay attention. And it's really hard in our days when you have so many things to do, and you're just rushing. And just to stop for one second in silence is kind of helping you go through it.<sup>15</sup>

The memorial is a construction of pure sound and pure duration. In the span of time carved out by the sirens, there is no room for conversation, for shared glances, or for any kind of interpersonal communication. The siren forces individual concentration inward. Whatever each person may encounter within themselves, whether it be memory, mourning, confusion, boredom, or nothing at all, it is something with which they must engage for the duration of the siren.

In Madison, Wisconsin, the Holocaust Remembrance Coalition of the University of Wisconsin Hillel marks Yom Ha-shoah by reading the names of the six million victims, which lasts for twenty-four hours. With this extraordinary vocal performance, done by volunteers in fifteen-minute shifts on Library Mall, a public space near the heart of the university's open campus, each name occupies its own moment of holy time, as the day is consecrated to the memory of the victims. The use of sound, a medium of pure duration, to mark the time for Holocaust memory is remarkably consistent with Heschel's definition of Jewish ritual: "[It] may be characterized as the art of significant forms in time, as *architecture of time*."<sup>16</sup>

## Participation in History

As a result of this use of time consecrated to memory, history becomes a complex and participatory factor in Jewish life. George Steiner writes that "[t]he Jew has his anchorage not in place but in time, in his highly developed sense of history as personal context."<sup>17</sup> In his book *The Dance of Life: The Other Dimension of Time*, Edward T. Hall draws a distinction between two different methods of perceiving time. One, which he calls "monochronic," and places within an American-European cultural context, involves rigid

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<sup>14</sup> Eli Kalman, Interview by author, February 25, 2006, Madison, Wisconsin. Tape recording. Private collection.

<sup>15</sup> Diklah Cohen, Interview by author, February 6, 2006, Madison, Wisconsin. Tape recording. Private collection.

<sup>16</sup> Heschel, 1951: 8.

<sup>17</sup> George Steiner, "A Kind of Survivor"; *After Auschwitz: Responses to the Holocaust in Contemporary Art.*, ed. Monica Bohm Duchen (Sunderland: Northern Centre for Contemporary Art), 1995: 7-16.

adherence to set schedules. A person who operates monochronically has a set series of tasks that must be addressed in a particular order, with new tasks scheduled at specific times. If a task is not finished when the next appointment arrives, the monochronic person sets it aside and turns his or her attention to the new task. People alter their lives to suit the schedules they have planned out in advance, and they become distressed when something disrupts that schedule. He writes that:

By scheduling, we compartmentalize; this makes it possible to concentrate on one thing at a time, but it also reduces the context. Since scheduling by its very nature selects what will and will not be perceived and attended, and permits only a limited number of events within a given period, what gets scheduled constitutes a system for setting priorities for both people and functions.<sup>18</sup>

By contrast, polychronic, or P-time, “stresses involvement of people and completion of transactions rather than adherence to preset schedules.”<sup>19</sup> People who operate under a polychronic perception of time work at a task until it is finished, and are often able to work on multiple tasks at the same time. It is a conception of time that allows for a great deal of interpersonal exchange, where an event is not concluded until all involved agree that it is finished. Polychronic events happen at their own pace, in their own time, and no amount of monochronic scheduling can alter their pace.

Traditional Jewish worship, and, indeed, the traditional European Jewish concept of history, tends to be polychronic. Though there are general markers, there are no rigidly fixed schedules for Jewish prayer. Writing about the development of timekeeping practices in the modern world, David Landes observes that a Jew “is obligated to pray three times a day, but at no set times: in the morning (after daybreak), afternoon (before sunset), and evening (after dark).”<sup>20</sup> If there is a conflict between the time of prayer and the needs of the person praying, the person takes priority. It is the polychronic perception of time, and especially of ritual time, that gives memory a greater importance than historiography in rabbinical thought. Collective memory involves a great deal of interpersonal exchange, as events are passed down through the generations in poetic, intensely personalized forms that “simply bypass our notions of ‘knowing history.’”<sup>21</sup> Polychronic history is not so much learned as it is experienced. The experience continues until it is finished, however long that may take.

Like religious ritual, mourning is a polychronic event in that it is a deeply personal act, a renegotiation of the relationship between the dead and the living. It cannot be scheduled; each mourner must go through the process at his or her own pace. The mourning for the six million Jewish victims of the Holocaust is not finished yet. It is a polychronic event that will not be completed until everyone affected has accepted and come to terms with the psychological wound inflicted upon them. However, we live in an increasingly monochronic world, bound by schedules. If we are to have time for the working out of this great polychronic mourning

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<sup>18</sup> Edward Twitchell Hall, *The Dance of Life: The Other Dimension of Time* (Garden City, NY: Anchor Press/Doubleday) 1983: 45.

<sup>19</sup> Hall 1983: 43.

<sup>20</sup> David Landes, *The Revolution in Time: Clocks and the Making of the Modern World* (Cambridge, MA: Belknap Press of Harvard University Press), 1983: 59.

<sup>21</sup> Yosef Hayim Yerushalmi, *Zakhor: Jewish History and Jewish Memory* (Seattle: University of Washington Press), 1982: 43.

process, we must carve it out from the monochronic schedule of the world. Ritual and the sanctification, the setting aside of sacred time out of time, fulfill this need. The need to be “present” when one thinks about the Holocaust is a symptom of the polychronic nature of that activity, its demand for concentrated, personal attention.

Because so much of Jewish ritual is polychronic, the experience of participation in ritual process and ritual storytelling assumes enormous importance. Many Jewish festivals and holidays, both major and minor, feature symbolic re-enactments of historical events. At Passover, special foods are eaten to reinforce the story of the exodus from slavery. The *Haggadah* makes a special point of observing that one should treat the *seder* as a re-enactment that comes with personal as well as historical stakes. The wicked child is wicked because he asks about the meaning of the Passover story in the second person, saying “What is the meaning of this ceremony to you?” The *Haggadah* condemns this child, declaring that:

Saying *to you*, he excludes himself from the group and thus denies a basic principle of our faith. You may therefore set his teeth on edge and say to him: “This is done because of what the Lord did for me when I came forth from Egypt.” For *me* and not for *him*; had he been there, he would not have been redeemed.<sup>22</sup>

The importance of personal identification is so great that the *Haggadah* repeats it a bit later on:

In every generation one must see oneself as though having personally come forth from Egypt . . . It was not our ancestors alone whom the Holy One, blessed be He, redeemed; He redeemed us too, with them . . .<sup>23</sup>

In her commentary written for the *New American Haggadah*, Rebecca Newberger Goldstein connects this commandment explicitly to the polychronic, experiential nature of Jewish ritual. She writes that the Passover *seder* is more than just storytelling.

It is not enough to merely tell the story, but we must live inside of it, blur the boundaries of our personal narrative so that we spill outward and include as part of our formative experiences having lived through events that took place millennia before we were born.<sup>24</sup>

Similarly, at Purim, congregational observance includes a retelling of the story of Queen Esther and her cousin Mordechai’s resistance to an effort to exterminate the Jews of Persia. The reading may be done by one person, or many people may collaborate, each telling a portion of the story in turn, thereby allowing more people to participate in the re-statement of a foundational story. This simple story reading is supplemented with a *Purimshpil*, a ritual theatrical performance in which the story just read is re-enacted. Children may take the stage and literally embody the major actors in the story. Some congregations encourage audience participation in the *Purimshpil*, even going so far as to write contrafacta of popular songs for the audience to sing at appropriate moments during the play. At the very least, both children and adults shout and rattle noisemakers in a continuing effort to blot the name of Haman from the

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<sup>22</sup> Rabbi Nathan Goldberg, *Passover Haggadah, Revised Edition* (Hoboken, NJ: Ktav Publishing House), 1949: 10.

<sup>23</sup> Goldberg, ed., 1949: 23-24.

<sup>24</sup> Rebecca Newberger Goldstein, “Library”; *New American Haggadah*, ed. Jonathan Safran Foer. (New York: Little, Brown, and Company), 2012: 78.

face of the earth. Following on these two examples of participatory, polychronic rituals designed to commemorate occasions when Jews were threatened with deadly peril and later (at least partially) redeemed, it would seem only logical that Holocaust memorial rituals should also make use of a polychronic conception of time and involve aspects of personal participation, re-enactment, embodiment, and identification.

Music can serve both of these purposes. In addition to being an ideal marker of time, it has the ability to affect each person who listens on a deeply personal level. For some interviewees, music causes a physical reaction. Pam Olson describes her experience when listening to music that she associates with the Holocaust:

Well, before I intellectually know how I feel, sometimes I experience a physical tightening of my throat, a welling up of tears, and a pain in my heart.<sup>25</sup>

Cantor Deborah Martin of Temple Beth El in Madison described the physical and emotional effects of singing during Yom Ha-shoah services:

It's very difficult because I'm very emotionally drained from the thoughts of what my brethren have gone through, and a lot of times I've been crying during the service. So I always feel like I'm not singing well. But it's not about beautiful singing. I feel sad. I feel connected to my Jewish heritage, my Jewish family all over the world. I pray that Israel will continue as a state. I'm always worrying about that, especially because of the possibility of holocaust.<sup>26</sup>

Holocaust-related music provoked a variety of different emotions in Jewish interviewees. The most commonly reported emotion was sadness, but some interviewees responded with anger and even a sense of triumph; the Nazis did not, after all, succeed in wiping the Jews off the face of the earth. Larry Kohn says such music makes him feel:

Sometimes teary, sometimes angry, and sometimes inspiring. I think a sense of connection and also a sense of defiance and continuity, that we're still here.<sup>27</sup>

Carly Torch, a student, adds:

There's definitely sadness. I started learning about the Holocaust when I was in third, fourth grade. That was when it was sad, and the Holocaust was so bad. But now it's turned to anger, too. It makes me angry that it happened. There's still sadness, but there's anger and pride. I'm alive, and I'm Jewish, and in that sense, it wasn't successful. Jews are still doing good.<sup>28</sup>

In this spirit of mingled pride and remembrance, Bar and Bat Mitzvah candidates at Temple Emanuel in Chicago's Edgewater neighborhood chant their assigned *parashah*, or Torah portion, from a Torah scroll that survived the Holocaust. Congregational Cantor Michelle Drucker Friedman writes that:

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<sup>25</sup> Olson, 2005.

<sup>26</sup> Cantor Deborah Martin, Interview by author, January 12, 2006, Madison, Wisconsin. Tape recording. Private collection.

<sup>27</sup> Kohn, 2005.

<sup>28</sup> Carly Torch, Interview by author, December 7, 2005, Madison, Wisconsin. Tape recording. Private collection.

The Torah scroll comes from the Pinchas Synagogue in Prague. It was confiscated by the Nazis as they wished to make a museum to an extinct Jewish people. At wars [sic] end, it and other scrolls found were parcelled throughout the Jewish community. All our Bar/Bat Mitzvah students read from the scroll as a remembrance of the million to million and a half Jewish children who perished in the Shoah.<sup>29</sup>

## Bridging the Past and the Present

It would appear that visual and performance art are both important ways of memorializing the Holocaust. Their effects and functions complement one another. Visual art serves a secular purpose. The everyday, secular world expects concrete works of physical art to serve as memorial markers for significant events. These markers consign events to the past, the unchanging solidity of the artwork serving to separate the viewer from the event. The concrete slabs, framed photographs, artifacts displayed in well-lit glass boxes all mediate the encounter between the viewer and history by engaging the viewer's brain in the process of decoding the symbolism behind their appearance. It is relatively easy to build monuments, especially when the subject being memorialized is as well defined by history as the Holocaust is. In building Holocaust monuments, the United States erects memorials to an event in which it played almost no part. Germany erects monuments to a crime it committed in the past, an unusual thing for a nation to do.<sup>30</sup> These monuments acknowledge the crimes of the Germans who committed them at the same time as they declare that the Germans who erected the monument are different; they have repented of their ancestors' crimes, and they would not do the same. The sites of certain concentration camps in Germany and Poland are preserved and function as secular shrines where people can gather to mourn and remember. Commemorative plaques and statues at the camp sites mark them as belonging to history, echoes of the past.

Visual artists may try to bridge the gap between the past and the present. The work of Shimon Attie is an explicit attempt to insert the past into the present. For his 1991 series *Writing on the Wall*, Attie researched the locations of shops and businesses in the old Jewish quarters of Berlin, then matched them with photographs from the city archives. He then projected slides of these photographs onto buildings as close to the actual location of the photographs as he could find. The effect is one of ghostly figures staring across a void that neither the ghosts nor the figures can cross. James E. Young writes that, for Attie and artists like him,

The possibility that memory of events so grave might be reduced to exhibitions of public craftsmanship or cheap pathos remains intolerable. They contemptuously reject the traditional forms and reasons for public memorial art, those spaces that either console viewers or redeem such tragic events, or indulge in a facile kind of *Wiedergutmachung* or purport to mend the memory of a murdered people. Instead of searing memory into public consciousness, they fear, conventional memorials seal memory off from awareness altogether. These artists fear rightly that to the extent that we encourage monuments to do our memory-work for us, we become that much more forgetful.<sup>31</sup>

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<sup>29</sup> Congregational Cantor Michelle Drucker Friedman, "Re: Thesis Question," E-mail to author, March 12, 2006. Private collection.

<sup>30</sup> Young, 2005.

<sup>31</sup> Young, 1995: 87.

One stands outside of a piece of visual art. It is completed long before the viewer lays eyes on it, and something about it will always remain remote, separate from the viewer's life. The art will continue to exist whether or not anyone looks at it. However, music requires more of its audience. In order for a piece of music to exist, someone must play it, and someone must listen to it. Even if the player and the listener are separated by means of a recording medium, or if they are the same person, as in the case of participatory traditions such as Sacred Harp singing, listening is part of a musical performance. When listening to a piece of music, the audience is present during its unfolding, participating in the moment of its re-creation in time. By listening to Holocaust music, audiences become an active part of a memorial in progress at that moment. My interviewees' recognition of that moment as sacred, as needing to be marked off and ritualized, testifies to the power of music to make history personal. This would seem to be a specifically Jewish, rather than political, way of remembrance. It demands active engagement with the horrors of the Holocaust, and cannot be evaded as easily as visual art might be.

The intense emotion that Holocaust-related music provokes in interviewees and the quasi-sacred aura surrounding it also indicate that, for Jews, the Holocaust is not as firmly entrenched in the past as secular monuments might indicate. An official, government-sponsored monument is a sign of closure, of completion. Physical monuments are not erected until a certain amount of time has passed since the event in question. The architects consider carefully the effect that the monument will have on visitors many years in the future, when the event will be even further sealed in history. However, musicians write and publish songs and instrumental works much more quickly. Small chapbooks of ghetto and concentration camp songs appeared as early as 1947<sup>32</sup>, and an extraordinary *Haggadah*, compiled with the assistance of the United States Army in 1946, incorporates the experiences of survivors into the ritual commemoration of the Exodus from slavery in Egypt. The songs may be sung anew, and the 1946 *seder* ritual may be enacted afresh for years afterwards. With each iteration of a song or ritual, the participants engage the material in real time, bringing it into present consciousness once more.

Jewish communities in the United States, Europe, and Israel are still struggling to incorporate the memory of the Holocaust into their history. This task is not an easy one, as it is not something that can be accomplished quickly and on a monochronic schedule, despite the perceived urgency that stems from the fact that the survivors are dying. Some of my interviewees spoke of a need to prepare for the coming time when there will be no more survivors left to tell their tales, but the memory of the Holocaust must still be kept alive. Justin Walder told me that he believes that the performance of Holocaust music

. . . brings back the history of it. Once all the survivors from the Holocaust, everyone from that era, is gone, what else are we going to have? We're going to have videos, but this music is just a better way to remember.<sup>33</sup>

Diklah Cohen also stressed the need to create a sense of personal investment in post-Holocaust generations as a bulwark against forgetting:

We won't have the survivors in a few years, we won't know how they felt. The songs, the people

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<sup>32</sup> Johanna Spector, *Ghetto-und KZ-Lieder aus Lettland und Litauen* (Vienna: AJDC), 1947.

<sup>33</sup> Walder, 2005.

who wrote them—they were there... they knew how they felt, they knew what it was like. And if we won't keep hearing it and learning about it, we will forget. Maybe not my generation, maybe not the next generation, but the third generation from now, I don't know if they'll remember. So these songs have to be out there, being taught and heard.<sup>34</sup>

This ritualized performance of memory functions as a way of developing a relationship with a trauma that is too close for the comfort of history, and yet too far in the past for most people to have had personal experience of it. It also functions as a way of performing resistance, of reminding both the world and ourselves that the Nazis did not, in fact, succeed in their mission to wipe the Jews from the face of the earth. The ritualized performance of Holocaust-related music demonstrates Richard Schechner's theory of performance as a negotiation between an uncertain future and a past that is not as solid as we might wish it to be. In performance, Schechner writes,

Individuals, all of whom will die, are assimilated into families, groups, religions, and ideologies which are putatively immortal. The stories these groups tell, their ritual enactments, concern temporary and uneasy triumphs over death.<sup>35</sup>

The Holocaust may be in the past, but the polychronic mourning has not yet finished. As part of that mourning, even contemporary Jews may use the immediacy of music and performance to re-enact the danger and the fear, and also the triumph of survival.

## Conclusions

Not every tragedy in Jewish history is the subject of such thorough documentation in performance. There are no famous orchestral works commemorating the expulsion of the Jews from Spain in 1492, no collections of ballads solely devoted to the Russian pogroms of the early twentieth century. Perhaps we are not yet fully prepared to let the Holocaust be over and become part of the past as we have done with these other events. Our search for the ultimate meaning of the Holocaust is not yet over – it has barely begun – and yet the frenzy of efforts to collect survivor testimony and create memorial art and music implies that time is running out. The great value that Jews place on such commemorative efforts speaks to a need for more than just the historical facts of the Holocaust. If the historical facts were the only key necessary to understanding the Holocaust, there would be no sense of urgency, for history can always be discovered at a leisurely pace. What contemporary Jews want, what history lacks, and what survivor testimony and commemorative performance attempt to provide, is a key to a deeper, emotional understanding of how and why the Holocaust happened.

The collection and continuing performance of music mediates the echoes of the original trauma, ritualizing the Holocaust without enshrining it. The active engagement with the past that music and performance facilitate allow us to come to terms with the Holocaust at our own pace, a ritualized, polychronic time not necessarily bound to the physical duration of survivors' lifetimes. Music allows people to experience emotion without the need for words that can be misunderstood. It delineates a time sacred to remembrance, and it sets a mood that facilitates

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<sup>34</sup> Cohen, 2006.

<sup>35</sup> Richard Schechner, *The Future of Ritual: Writings on Culture and Performance* (London, Routledge), 1993: 259.

remembrance and reflection. Music frees Holocaust memory from the confines of real time and the experiences of specific individuals, and moves it into the sacred architecture of ritual time, where all may participate personally in the ongoing process of integrating this trauma into our conception of history.

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### **A Memorial Prayer for our Martyrs**

**ISRAEL'S MARTYRS, BELOVED AND GENTLE IN LIFE, COULD NOT BE PARTED IN DEATH... SWIFTER THAN EAGLES, MORE COURAGEOUS THAN LIONS, THEY RUSHED TO FULFILL THE WILL OF THEIR CREATOR... WHO, HAVING HEARD THE CRY OF THE FAITHFUL, WILL SURELY AVENGE THEIR SPILLED BLOOD... AND RETURN TO ZION... AS THE PROPHETS HAVE WRITTEN... MAY WE BE PRIVILEGED TO SEE THIS OCCUR SPEEDILY AND IN OUR DAY.**

**(Sabbath and Holy Day Torah Service)**

# Av ha-rah<sup>h</sup>amim

(A Memorial Prayer for our Martyrs)

**TEXT:** *Siddur Lev Shalem*  
(2016: p. 446)

**MUSIC:** After Srul Irving  
Glick, "Niggun" from  
*Suite Hebraique No. 2*, 1969

## INVOCATION

With great reverence

Av — ha-ra-ha - mim — sho-khein m'-ro mim, — b' - ra-ha - mav ha - a - tsu -

mim hu yif - kod b'-ra - ha -mim ha-ha - si-dim v'-hai-sha-rim v'-hat-mi-mim, k'-hil-

lot — hak - ko - desh she-mas - ru — naf - sham al k'-du shat ha - sheim. — Ha -

## REFRAIN

Andante

ne - e - ha - vim v' - ha - n' - i - mim b'-hay - yei- lo nif - ra - du. Mi-n'-sha-

hem u - v'-mo - tam —

ne - ha - vim v' - ha - n'i mim b'-hay - yei- lo nif - ra - du.

## DEMANDING DIVINE RETRIBUTION

rim ka - lu mei-a-ra - yot ga - vei - ru, la - a - sot r'-tson - ko - nam — v' -

hei - fets tsu-ram — yiz'-k' - reim e-lo-hei-nu l'-to-vah im sh' - ar tsad-di-kei o -

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22 *f* *3* *Bb* *G°* *p* *Gm* *Quickly* *>*  
 lam — v'-yik-kom dam a-va-dav ha-sha - fukh — ka-ka - tuv b'-to-rat mo-sheh ish ha -

26 *A* *Grandly* *F* *Dm6* *Am7* *Quickly* *Bb* *F* *Bb6*  
 e-lo-him. Har - ni - nu go - yim a - mo ki dam — a - va-dav yik-kom, v' - na -

29 *Eb* *Ab* *rit.* *Gm* *Cm* *Eb* *A7* **REFRAIN** *Dm* *Gm* *Andante*  
 kam ya-shiv l'-tsa-rav — v'-khip-per ad-ma-to — a-mo. Ha - ne - e-ha - vim v' -  
 hem u'-v'-mo-tam —

33 1. *Bb* *Dm* *3* 2. *G°* *Dm*  
 ha - n' - i - mim b' - hay - yei lo nif - ra - du. V' -

33 ha - n' - i - mim b' - hay - yei - lo nif - ra - du.

# CONSOLATION

35 *Dm* *Gm* *C* *Dm7* *G* *Dm6Bb* *Gm*  
 al y'-dei a-va-de-kha han-vi - im ka-tuv — lei-mor: v'-ni-kei - ti da - mam lo — ni - kei-ti, va-do-

40 *Fm6* *A* *3* *Dm* *G* *D*  
 nai sho-khein b'-tsi - yon. U - v'-kit - vei ha-ko-desh ne - e - mar:

44 *Am* *G* *G°* *C* *Gm*  
 La - mah yom-ru ha-go - yim, ay-yeih e-lo-hei-hem, yiv-va - da bag-go-yim — l' -

48 *B $\flat$ 6* *C* *mp* *G $^\circ$*  *D* *F* *B $\flat$*

ei - nei-nu nik-mat dam a-va-de - kha ha - sha - fukh, v' - o meir:

53 *A* *accel.* *Dm* *Gm* *ff* *Dm* *Gm6* *A m6* *A $^\circ$*  *3*

Ki do-reish da-mim o-tam za-khar, lo - sha-hakh tsa-a - kat a-na - vim

# FINAL REFRAIN

Jubilantly

57 *A* *Dm* *Gm6* 1. *B $\flat$*  *Dm* 3 2. *A 7 G $^\circ$*  *Dm* *rit.*

Ha - ne - e - ha - vim v' - ha - n' - i - mim b' - hay - yei - lo nif - ra - du.

57 hem u - v' - mo - tam

ne - ha - vim v' - ha - n' - i - mim b' - hay - yei - lo nif - ra - du.

hem mo - tam



# FROM BROKENNESS TO WHOLENESS

## Acknowledging One's Daily Awakening to Life (Elohai, n'shamah)

TEXT: Zalman Schachter-Shalomi,  
(Daily Preliminary Blessings)

MUSIC: Abba Yosef Weisgal  
(L'kha adonai hatsdakkah)

The musical score is written for a single voice on a treble clef staff in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is simple and contemplative, featuring many half notes and quarter notes, with some triplet markings (indicated by a '3' over a group of notes). The lyrics are written below the staff, aligned with the notes. The score is divided into measures by bar lines, with measure numbers 5, 7, 9, 11, 13, 15, and 17 marked at the beginning of their respective lines. The lyrics are: "My God, the breath that You have gi-ven me is im-pec-ca-ble; You cre - ate it; You form it, You breathe it in-to me. And You keep me brea-thing un-til at some time You will take it a-way from me, and I will have breathed my last breath in this bo-dy. And — You will re-su-sci-tate me to the life of the spir-it. For each breath still in me I thank You, my — own God, who is al-so my pa-rents' God, Mas-ter of all that hap-pens. I of-fer You thanks, and wor-ship You for keep-ing me breath-ing, and with each breath, — You give — me — life a - new."

My God, the breath that You have gi-ven me is im-pec-ca-ble; You cre - ate it; You form it, You  
5 breathe it in-to me. And You keep me brea-thing un-til at some time You will take it a-  
7 way from me, and I will have breathed my last breath in this bo-dy. And —  
9 — You will re-su-sci-tate me to the life of the spir-it. For each breath still  
11 in me I thank You, my — own God, who is al-so my pa-rents' God,  
13 Mas-ter of all that hap-pens. I of-fer You thanks, and  
15 wor-ship You for keep-ing me breath-ing, and with each breath, — You  
17 give — me — life a - new.

# R'fa'einu

TEXT: Daily Amidah

MUSIC: Weekday Mode

Recitando

R'-fa - ei - nu, a-do-nai, v'-nei-ra-fei, ho-shi - ei - nu v'-niv - va - shei - a, ki t'-hi-la-

5 *rit.* tei - nu a - tah, v'-ha-a - leih r'-fu-ah sh'-lei-mah l' - khol ma-ko - tei - nu, ki eil

9 me - lekh ne-e-man v'-ra-ha - man a - tah. Ba - rukh a-tah a-do - nai

12 ro - fei ho - lei am - mo yis - ra - eil.

## Affirmation of Living

I am a precious part of all that exists. I am one with the Power that created me. I feel this connection now, surrounding and protecting me. I am *safe* and *secure*. With every breath, *healing energy* enters my body and flows freely, bringing *strength, vitality and rejuvenation* to every cell. As my awareness of this perfect Presence gets stronger, I feel it creating *vibrant health and harmony* in my body, mind and spirit.

Joy now floods into my life as I experience the daily *wonders and miracles* of evening, morning and noon. Every day I feel more *alert, alive and enthusiastic* about life. Because of my connection to all of life, as I improve, those around me feel better also. I am *uplifted and grateful*. The Creator's infinite *love* fills me at all times, and my own love for myself and others grows deeper. I am *content and at peace*

(Jennie Cohen, Publisher, *National Jewish Post*; reprinted with permission.)

# L'VAYAH

## Adonai, mi yagur (For a Male)

TEXT: Psalm 15

MUSIC: Hugo Chaim Adler

*Solemnly*

A - do - nai — mi ya - gur — b' - o - ho - le - kha, mi yish - kon b' - har — kod —  
7 she — kha. Ho - leikh ta - mim u - fo - eil tse - dek v' - do - veir — e - met — bil - va -  
12 vo. Lo ra - gal al l' - sho - no, lo a - sah l' - rei - ei - hu ra - ah  
18 v' - her - pah lo na - sa al k' - ro - vo. Niv - zeh b' - ei - nav — nim - as, v' - et yir -  
23 ei a - do - nai y' - kha - beid; nish - ba l' - ha - ra v' - lo ya - mir. Kas -  
27 po — lo na - tan — b' - ne - shekh v' - sho - had al na - ki —  
30 lo — la - kah; o - seih - ei - leh lo yim - mot —  
35 l' - o - lam —

# *Eishet hayil* (For a Female)

**TEXT: Proverbs 31:10-31**

**MODES: Ahavah Rabba, Study,  
Ukranian-Dorian**

**Arranged by Joseph Levine**

*Synagogue Song in America, 2001:160*

Solemnly

Ei - shet ha - yil mi-yim-tsa; v'-ra - hok mip-ni - nim mikh-rah. Ba - tah

bah leiv ba-a - lah; v' - sha - lal lo yeh - sar. G'-ma-lat - hu

tov v'-lo ra; kol y' - mei hay - ye - ha. Da-r' - shah tse-mer u-fish-tim; va -

ta - as b'-hei - fets ka-pe - ha. Ha-y' - tah k' - o - ni - yot so-heir; mim-mer -

hak ta - vi lah - mah. Va - ta - kam b'-od lai-lah va-ti-tein te-ref l'-vei - tah; v'

hok l' - na-a-ro - te - ha. Za-m'-mah sa - deh va-ti-ka-hei hu;

mi - pri kha-pei - ha nat - ah ka - rem.

# An Exemplary Eulogy

*By Samuel Rosenblatt (1962)*

**M**y dear family and friends:

I am certain that the tragic news which we received \_\_\_\_\_ days ago, that \_\_\_\_\_ was no longer among the living, came as a severe shock to all of us. For \_\_\_\_\_, his loving mate of \_\_\_\_\_ years, these past few days must have been trying indeed. Likewise for his adored \_\_\_\_\_ and \_\_\_\_\_, his children and grandchildren, the impact of the blow must have been intensified because it was so sudden and unexpected.

And yet, even at this dark moment in your lives, there is cause for thanking God. If it had to be now, at least \_\_\_\_\_'s suffering was not prolonged. A wise individual once said, "Death is better than a life of pain, and eternal rest preferable to constant sickness."

If the end came prematurely, if it was not granted to \_\_\_\_\_ to attain the full human life-span of three-score years and ten, as set forth by the Psalmist, then surely the years that were allotted to him by the Almighty were fruitful and meaningful years. And the influence of those years will extend far beyond the limits of his own all-too-short lifetime. For, a good life, no matter how long, has a limited number of days. But a good name continues forever!

\_\_\_\_\_ was blessed with a love of life itself, and with a boundless store of energy which belied his years. He possessed golden hands, and the industry and efficiency with which he pursued a task was remarkable.

From childhood on, \_\_\_\_\_'s life exemplified the true meaning of familial devotion and affection. To \_\_\_\_\_, he was the perfect provider/helpmeet, and to his acquaintances he was ever loyal and trustworthy. Toward family and friends, self-sacrifice was his watchword. Toward all people, he expressed a charitable and solicitous concern through his long and active affiliation with benevolent organizations. His ways were truly way of pleasantness and his paths were paths of peace.

This, then is the good name \_\_\_\_\_ leaves behind. May the memory of his noble life serve to console you, his loved ones, just as God Above consoles all who mourn.

*Adonai natan vadonai lakakh, y'hi sheim adonai m'vorakh*

God has given and God has taken, blessed be the name of God.

## The Kaddish—After D. Blumenthal, H. Weiner, V. Jabotinsky and J. Eisner

Its beginnings are shrouded in mystery. The standard encyclopedia articles are remarkably unclear on its origins. Originally it probably consisted of its central phrase-- *Y'hei sh'meih rabba m'varakh l'alam ul'almei almaya*, a variant of Psalms 113: 2—"May God's Name be praised from now and forever," and analogous biblical and targumic texts. In the post-talmudic period, the Kaddish developed into a public liturgical text which was used to conclude a homily.

The 8<sup>th</sup>-century *Massekhet sof'rim* informs us that the Kaddish served to signal divisions between sections of the liturgy, it required the presence of ten men for its recitation (10:7), and there was a regular custom to say the Rabbinic Kaddish—*Kaddish D'-Rabbanan*—after study (9: 12). In time, the Kaddish became a regular part of the liturgy. The 9<sup>th</sup>-century *Seder Rav Amram* Gaon lists the text of the Half-Kaddish (*Hatsi kaddish*), the Full Kaddish (*Kaddish shaleim*) and the Rabbinic Kaddish, but no Mourner's Kaddish (*Kaddish yatom*). It seems not to have been the practice to recite a regular Mourner's Kaddish during the geonic period.

By the 12<sup>th</sup> century, Maimonides's Code of Law—*Mishnei torah*—still does not include *Kaddish yatom* in its text of the prayerbook. Not until the late Middle Ages did the Mourner's Kaddish become a part of the liturgy in Sephardic communities (Bahya b. Asher, late 13<sup>th</sup> century). Among Ashkenazim, texts written during the Crusades cite a geonic midrash on the efficacy of a son's reciting Kaddish for his father (*Mahzor Vitry*, 11<sup>th</sup> century). They also rule that an extended form of the "Renewal" Kaddish—*Kaddish d'it'hadata*—is to be recited at the graveside (*Kol bo*, 12<sup>th</sup> century), and that a son is to recite *Kaddish yatom* for a parent for 11 months (*Sefer hasidim*, 13<sup>th</sup> century). Another source indicates that it was customary to recite the Mourner's Kaddish on the yearly anniversary—*Yahrtzeit*—of a parent's death (Isaac of Corbeil, 13<sup>th</sup> century). This custom is supported by Rabbi Moses Isserles, an authoritative 16<sup>th</sup>-century commentator on the *Shulhan arukh* of Rabbi Joseph Caro (*Yoreh dei'ah* 376: 4).

The modern period has recognized that the words of the Kaddish are words of praise for God, its primary justification for use as a divider of the liturgy into various sections. As such, its melody changes according to the liturgical occasion. Thus, the awesome melody for *Hatsi kaddish* that introduces Silent Devotion of the Musaf service on Rosh HaShanah brings worshipers into the presence of the Judge of all humankind. The same *Hatsi kaddish* text—with a different melody—opens the final service of Yom Kippur, when the Gates of Prayer are about to close. Then the melody has to express our desperation when facing one last chance for confession, repentance, forgiveness and life.

There is also an ecstatic dimension to the saying of *Hatsi kaddish* or *Kaddish shaleim*, which is not connected to the words or the liturgical purpose of the text. Indeed, reciting its central phrase of Kaddish can open a path to mystical fulfillment. The Talmud suggests that its key response, beginning with *Y'hei sh'meih rabbah m'varakh*, "be recited in an utter abandonment of soul—as if one were willing at that moment to die in sanctification of the Holy One."

*Kaddish yatom* bears a completely different spiritual dynamic. Mourners need comfort, the closeness of family and the presence of community. For them it must fit into a context that transcends their loss, especially when it is severe. The Mourner's Kaddish does that. It forces them into community, for it cannot be recited with less than ten people present. Joining in that

communal recitation brings them into a rhythm of regular synagogue attendance, morning and evening. It forces them to take notice of sunrise and sunset and the times of prayer, though we moderns do not usually organize our daily routine around these natural phenomena. Reciting Kaddish also moves them into the presence of their ancestors, for it was their way to say this prayer in times of loss. It connects them with the generations and it places them in the divine presence, offering an opportunity to make some peace with the judgement of God.

Whatever wise person established the Mourner's Kaddish as we know it must have reasoned as follows: Here now, a misfortune has occurred, some orphan stands before the abyss, everything's lost and there's no reason to live. That orphan stands before the abyss and mentally presents God with an account of damages and losses; he or she is so angry—about to raise a fist and curse the heavens. Satan squats right behind the next grave marker, waiting for this very moment when an angry mourner would acknowledge openly, once and for all: “you, Lord, excuse me for saying so, are simply a petty tyrant and a lout; in addition, you're heartless. Get out of here, I don't even want to know you!”

Satan's merely been waiting for this. As soon as he hears it, he'll record it, fly off to Paradise and report to God: “Well, then, you got your ears boxed, didn't you? And from whom? A Jew—one of your own representatives! Time to retire, old man; now I'm the boss.” That's what Satan's been waiting for; and that orphan standing over the grave already feels this, and asks: “Is this what I really want—to make Satan rejoice—to make the devil lord of the world? No, I'll show him!” And then that orphan begins to assign to God the highest possible marks, one after another, without any sense—what good is sense—merely to offend the devil, humiliate him, annihilate him altogether. In other words: “You, Satan, don't interfere. Whatever accounts I have with God—that's none of your business; he and I have been partners for a long time and we'll straighten it out somehow; don't stick your nose in here.” It's the very same idea in the Book of Job: the Jew is God's partner.

And that's why it is OK to sniffle and wipe your eyes at daily Minyan—chances are—at least someone else in the room is feeling the same. Mourners enter and leave according to their own personal calendars; it's real personal contact, unplanned and unpredictable. This is the club you don't want to join, but once a member, you learn that the benefits are lasting. If raised in a non-Traditional Jewish community, you were instructed to all stand for the *Kaddish yatom*, to show your solidarity lest the mourner feels singled out or different—a sweet idea that misses the point entirely.

**After David Blumenthal, “Observations and Reflections on the History and Meaning of the Kaddish,” JUDAISM, Winter 2000; Herbert Weiner, *9 ½ Mystics: The Kabbalah Today*, 1969; Vladimir Jabotinsky, *The Five* ((1905)), tr. Michael J. Katz, 2003; Jane Eisner, “The Rare Gifts of Mourning,” *Philadelphia Inquirer*, September 3, 2007. [JAL]**

# Kaddish yatom

TEXT: Masekhet sof'rim, 8th cent.

MUSIC: Abba Weisgal

REFRAIN: Psalms 113:2

Simply, with dignity

*mp*

3 Yit - gad - dal ve - yit - kad - dash sh' - meih rab - ba b' - al' - ma di v' -

5 ra khir - u - tei; v' - yam - likh mal - khu - tei b' hay - yei - khon u - v' - yo - mei -

8 khon, u - v' - hay - yei d' - khol beit yis - ra - el, ba - a - ga - la u - viz - man ka - riv v' - im - ru a -

11 mein. Y' - hei sh' - mei rab - ba m' - va - rakh l' - a - lam u - l' - al - mei al' - ma - ya. Yit - ba -

14 rakh v' - yish - ta - bah, v' - yit - pa - ar v' - yit - ro - mam, v' - yit - na - sei v' - yit - had - dar, v' - yit - al -

18 leh v' - yit - hal - lal sh' - mei d' - kud - sha, b' - rikh - hu, l' - eil - la min

21 kol bir - kha - ta v' - shi - ra - ta, tush - b' - ha - ta v' - ne - he - ma - ta, da - a - mi - ran b' - al -

24 ma, v' - im - ru a - mein. Y' - hei sh' - la - ma rab - ba min sh' - ma - ya, v' - hay - yim a -

29 lei - nu v' - al kol yis - ra - el, v' - im - ru a - mein. O - seh sha - lom bim - ro - mav, hu

ya - a - seh sha - lom a - lei - nu v' - al kol yis - ra - el, v' - im - ru a - mein.

*mf* *mp* *rit.*



Tenor line from Salomone Rossi's 3-part "Kaddish" for High Holidays;  
*Ha-shirim asher lishlomo*, 1623.

THE KADDISH IS NOT A PRAYER FOR THE DEAD, BUT A MANDATE TO THE LIVING...IT BIDS US TO RISE ABOVE OUR SORROW... AND FIXES OUR VIEW UPON THE WELFARE OF HUMANKIND... TO A DAY WHEN AT LAST WE SHALL INHABIT THE EARTH AS CHILDREN OF THE ONE GOD, AND JUSTICE SHALL REIGN OVER ALL IN UNIVERSAL PEACE.

(After R. Hertz, *Positive Judaism*, 1955)

# SHIVAH

## The Four Questions of a Mourner

*From **Don't Cry for Arnie**--a collection of sermons delivered by Rabbi Arnold Asher (1935-1971) at Shaarei Zedek Congregation in St. Louis, edited by Rabbi Jack and Susan Riemer and published in Rabbi Asher's memory in 1979 by his wife, Nira, with the congregation's help.*

### Question One – Why do I suffer?

If there is one experience that is common to all humans, it is sorrow. An old and familiar story illustrates the universality of sadness. A patient came to a physician in the city of Naples. He complained of melancholia. He could not rid himself of a deep feeling of sadness. The physician said, "I advise you to visit the theatre, where the incomparable Carlini is appearing. This great comedian daily convulses large crowds with laughter. By all means, go see Carlini. His amusing antics will drive away your melancholy."

At these words, the patient burst into tears and sobbed, "...But Doctor, *I* am Carlini!" This awareness—that sorrow is humankind's common lot—will not restore a lost one, or heal an ailment. It should, however, save us from an outpouring of that self-pity to which we would succumb were we to feel that none has ever suffered as we. It is a sad song, but it is also a very consoling song, and all who think that they have suffered more ill than any of their fellow humans ever have should hear it and take it to heart.

It is told how Alexander of Macedon consoled his own mother. When he knew that his death was near, he wrote her a letter. "My mother, remember that all earthly things are transitory and that your son was not a small king, but a great king. Therefore you are not to bear yourself like the mother of a little king, but like the mother of a great king. And so, after my death command a great hall to be built and command furthermore, that on a given day, all the princes of the empire shall come thither and be merry and be of good cheer. And cause it to be proclaimed that no one is to come who has suffered any ill, for the joy at that feast shall be pure and perfect joy and shall not be darkened by the thoughts of anyone concerning any sorrow that has come upon him."

When the time had come that her son was dead, Alexander's mother acted exactly according to his will. She caused a magnificent hall to be built; she named the day on which the princes were to come to the feast. When the appointed day came on which the feast was to take place, she was prepared for many people... and not a soul appeared! She asked the people in her court, "What is the meaning of this thing? Why do not the guests come to this great hall which I have caused to be built?" The answer she received was this: "Dear Queen, you issued the command that no one shall come who has suffered any grief or any ill. But there is no such human being in the whole world, and therefore, there is no guest who could come!"... And this consoled the mother of the great king.

### Question Two – Why do we suffer?

In the heat of the day, a philosopher sat under a walnut tree looking at his pumpkin vines. He said to himself, "How foolish God is! Here he puts a great heavy pumpkin on a tiny vine without strength to do anything but lie on the ground...and he puts tiny walnuts on a big tree

whose branches could hold the weight of a man! If I were God, I could do better than that!”

Just then, a breeze dislocated a walnut in the tree, and it fell on the head of the skeptic, who rubbed his head, a sadder and a wiser man. “Suppose,” he mused, “there had been a pumpkin up there instead of a walnut! Never again will I try to plan the world for God, but I shall thank God that he has done so well!”

Some time ago a mine disaster in England claimed the lives of forty men. Their stunned and grief-stricken families gathered at the entrance to the mine. The minister of the community was asked to address the mourners, to speak some words of comfort or guidance. These are the words he spoke to them: “We stand today, in the face of a mystery...but I would like to tell you about something I have at home. It is a book-mark embroidered in silk by my mother and given to me many years ago. On one side, the threads are crossed and re-crossed in wild confusion, and looking at it, you would think it had been done by someone with no idea of what he was doing. But when I turn it over, I see the words beautifully worked in silken threads – ‘God is love.’ Now we are looking at this tragedy from one side, and it does not make sense. Some day we shall be permitted to read its meaning from the other side. Meanwhile, let us wait and trust.”

### **Question Three—How can we overcome our suffering?**

**T**he law of recompense for unselfish heroism is seldom talked about. Yet, here is a remarkable illustration of the potency of the law--the strange case of Dr. McAlister, the weeping physician of the Eastern Shore, as he was known in Maryland.

Dr. McAlister’s wife, whom he loved devotedly, died while still young. The shock of her passing plunged him into melancholy that was like a paralysis. He would not talk or eat, and he was obsessed with a desire for self-destruction. For years, he was guarded by three nurses on eight-hour duty-shifts. Grieving more and more, he became an emaciated shell of his former self. He had to be lifted from his chair to his bed, and he had to be coaxed to eat. How he detested his three nurses!

In the summer, he was taken to the seashore, where he liked to sit in his wheelchair on a bluff overlooking the ocean. One afternoon he surprised his nurse by suggesting that she take a swim. “You can watch me from the water just as well,” he said, cunningly.

When the nurse, who should have suspected what he was up to, *did* go in swimming, Dr. McAlister sat quietly watching her, waiting for the right moment when he could throw himself from the cliff to the rocks below. Then came a scream; the nurse, seized with a cramp, was drowning!

It is a matter of historical record that Dr. McAlister stood up, walked without hesitation to a point on the headland jutting out over the water, and dove down. Swimming to the help of the screaming nurse, he brought her on to the beach and with strength from fathomless resources, he worked over her until she was safely alive! That was the end of Dr. McAlister’s melancholy. In restoring life to the nurse, he had lost all desire to die...and thereafter found a new pleasure in living.

#### **Question Four--Can we glimpse any value from our suffering?**

**I**t is said that when gardeners would bring a rose bush to richer flowering, they deprive it—for a season--of light and moisture. Silent and dark it stands, dropping one faded leaf after another, seeming to go down patiently to death. But, when every leaf is dropped and the bush stands stripped to the utmost, a new life is even then working in its buds, from which shall spring tender foliage and a brighter wealth of flowers. So too, in celestial gardening, every leaf of earthly joy must drop before a divine bloom visits the soul.

Our sorrow can bring understanding as well as pain, breadth as well as the contraction that comes with pain. Out of our love and sorrow and grieving can come a compassion that endures. The needs of others, hitherto unnoticed, the anxieties of neighbors never before realized, now come into the ken of our experience, for our sorrow has opened our eyes to the needs of others. A bereavement that brings us into the lives of our fellow human beings writes a fitting epilogue to a love that has taught us kindness, and a forbearance that has given us much joy.

Sorrow can enlarge the domain of our life so that we may now understand the triviality of the things that many of us pursue. We now have in our hands a noble and refined measure for judging the events and objects we daily see. What is important is not luxury, but love – not wealth, but wisdom – not gold, but goodness. And our sorrow may so clear our vision that we may more brightly see the God of Whom it was said: “The Lord is nigh unto them who are of a broken heart.”

Beyond the hurry and turmoil of life rises the Eternal. There is God in a world in which love like ours could bloom. There is God in a world in which human beings could experience tenderness like ours. There is God in a world in which lives like ours could be bound in a love stronger than death.

#### **The Mourners' Path--Gleaned from several sources**

**W**hen the Jerusalem Temple stood, those who had suffered the loss of a parent or other close relative entered its Outer Courtyard through a gate normally used for exiting the premises. Inevitably, mourners came face-to-face with those who were leaving, and the latter took their 'false' entrance as a signal to console them with the rabbinic formulation: *Ha-makom y'naheim et'khem* (“May God--Who dwells in this place--comfort you”).

Now at the conclusion of Shivah, you are about to re-enact that time-honored practice of mourners, by ritually walking together around the block where you live. You will no doubt be consoled by neighbors whom you encounter along the way. With them, we pray that you will find comfort in the knowledge that you will not walk the Mourners' Path forever, and that God will spare you from further sorrow for many years to come. May the memory of your beloved \_\_\_\_\_ always be a blessing for you.

# Conclusion of Shivah

TEXT: Isaiah 66:13; 60:20; 25:8

MUSIC: Michael David Levy  
*Mizmorei hay-yom, 1954*

K' - ish a-sheh i-mo t'-na-ha - me - nu kein a - no khi a-na - hem - khem, u - vi-  
 6 ru - sha - la - yim t' - nu - ha - mu. Lo ya - vo  
 9 od shim-sheikh viy-rei-heikh lo yei - a - seif, ki <sup>3</sup>a-do-nai yi-h'-yeh lakh l'or o -  
 11 lam. V'-sha - l' - mu y' - mei ev - leikh. Bi - la ha-ma-vet la -  
 15 ne - tsah, u-ma - hah a-do-nai e-lo - him dim-ah mei - al kol pa-nim, v'-her -  
 19 pat - a - mo ya-sir mei - al kol ha-a - rets. A - men.

As one whom his mother comforts,  
so will I comfort you, says your God.

Your sun shall no more go down,  
neither shall your moon wane, for I will be your light everlasting.

The Lord will wipe away the tear from every cheek,  
and the days of your mourning shall be ended.

Amen.

# UNVEILING

## An Exemplary Talk

*By Samuel Rosenblatt (1961)*

Dear Friends,

A year has rolled by since your beloved wife and mother, \_\_\_\_\_, was laid to rest in this garden of eternity. God took her from you long [before/after] she had reached the normal human life-span of three-score years and ten—as the Psalmist says: *Y'mei sh'noteinu vahem shiv'im shanah*--but not without giving her an opportunity to show you, whom she loved so dearly, the true meaning of conjugal devotion and motherly affection. She was a real *eishet hayil*, a woman whose worth to her husband was higher than precious stones, and whose praises cannot be sung sufficiently by her children. Ask her mother-in-law what kind of a wife and mother \_\_\_\_\_ was, and you will obtain an idea of the beauty and grandeur of her personality.

To be parted from such a treasure is difficult indeed; and the year of loneliness that you have spent without her must have been exceedingly trying. But if you, \_\_\_\_\_, were by her premature death deprived of the companionship of a loving mate—and you, her offspring, of a mother's counsel and love—you were also spared thereby the anguish and pain of seeing her suffer. In the course of time all her physical frailties will have been forgotten. And what will remain will be the many virtues that adorned her character: her unselfishness, her self-effacing modesty, her desire to please you, to make you comfortable, her attention to duty, the many fine qualities she tried to implant in her children by example as well as precept, the fine Jewish home that she built for her family, the things she did for others.

She accomplished all this and more in but \_\_\_\_\_ years, but the memory of her noble life will last for a much longer time. And this is the heritage she has left for you, her loved ones. Cherish it, treasure it. There is no finer monument that could be erected by children who reverence the name of their mother than to be loyal to her instructions.

*Sh'ma, b'ni, musar avikha--v'-al ti-tosh torat imekha*  
Hearken, my child to the chastisement of your father—  
and forsake not the instruction of your mother.

\_\_\_\_\_ was an *ishah tzidkanit*, a righteous, God-fearing woman, and it is said of the righteous that the recollection of their deeds alone is a source of blessing to the world: *zeikher tzaddik livrakhah*, as is written in the Book of Proverbs (10:7).

May, then, the memory of \_\_\_\_\_, which we consecrate now by the dedication of this monument that marks the site where her earthly remains are interred, serve as an inspiration to her loved ones, as well as all who will read the inscription on this stone. Amen.

# Mikhtam l'david

TEXT: Psalm 16: 1-9

MUSIC: Zavel Kwartin,  
Nissi Blumenthal

Mikh - tam l'-da - vid. Shom - rei - ni eil, ki ha - si - ti - vakh. A -

4 mart - la - do - nai, a - do - nai a - tah, to - va - ti bal a - le - kha. Lik - do - shim a - sher ba -

7 a - rets hei - mah, v'-a - di - rei kol hef - tsi vam. Yir - bu ats - vo - tam a -

10 heir ma - ha - ru, bal as - sikh nis - kei - hem mid - dam u - val es - sa et sh' - mo -

13 tam al s' - fa - tai. A - do - nai m' - nat hel - ki v' - kho - si, a - tah to - mikh go - ra - li. Ha - va -

16 lim naf - lu li ban - i - mim, af na - ha - lat sha - f' - rah a lai. A va - reikh et a - do nai a -

20 sher y' - a - tsa - ni, af lei - lot yis - ru - ni khil - yo - tai. Shiv - vi - ti a -

24 do - nai l' - neg - di ta - mid, ki mi - mi - ni bal em - mot. La -

31 khein sa - mah lib - bi vay - ya - gel k' - vod - di; af b' - sa - ri yish - kon,

37 yish - kon la - ve - tah; af b' - sa - ri yish - kon la - ve - tah. A - men.

# TISHAH B'AV-GLEANED FROM MANY SOURCES

## The Modes for *Erev tishah b'av*

**M***a'ariv l'tishah b'av* is chanted in an elegantly simple minor mode. It features a characteristic cadence (measures 10-13 in “**MA'ARIV EXCERPTS**”), the first of whose two phrases appears without its leading tone in Ashkenazic nusah for the Post-Haftarah Blessings. The motif is first quoted by composer Ernest Bloch in the opening “Mah Tov” of his *Sacred Service* (1933), and repeated throughout.

The cadence's second phrase comes from the *etnahta* (semi-cadence) trop in *Eikhah* cantillation. It also serves as a concluding phrase in the *Eli tsiyon* melody sung as the final *Kinah* (dirge) on *Erev tishah b'av*. This elegiac tune was popular in the folk song of both Spain and Bohemia in the 17<sup>th</sup> century. Additionally, the German Catholic Church included it among its “Fast-day Songs” in 1642.

Although aptly titled “Lamentations,” the prophet Jeremiah's *Megillat eikhah* is not all gloom and doom. Its cantillation melody, common to all Jewish rites, is far from lachrymose. Actually quite majestic, its range is broad and sweeping, its rhythms emphatic and vigorous. Aside from the mournful tone of voice in which it is generally delivered, its cantillation could almost be confused with that of the Purim Megillah, for many of the musical motifs are surprisingly similar. The dirge-like quality of the *Eikhah* chant stems from the structure of its text, which consists primarily of short verses. Declaimed solemnly and relentlessly for the better part of an hour, its effect can be quite depressing. Musicologist Eric Werner (*A Voice Still Heard*, 1976:79-82) elaborates:

Nowhere does the text of the Hebrew Bible approach as closely a kind of fixed meter as in Lamentations. Its *Kinah* form, which occurs in some other biblical texts as well, may be described as consisting of two lines of three stresses each, followed by one line of two stresses—or variations on this scheme. It is not a syllabic meter, but a rhythm of short phrases: *Eikhah yashvah vadad / ha-ir rabbati am / haitah k'almanah*. The verses are short and easy to memorize... [being] cast in acrostical form... The “How could You, O God?” refrain permeates the Book, truly masochistic. Self-accusations abound, hope is forsworn, desolation rampant... Full-or-half cadences are almost identical, intensifying the feeling of monotony and hopeless despondency... The tune is chanted [144] times in succession [to candlelight] in a darkened synagogue, with the rabbi and cantor seated on the floor... This cantillation closely approaches psalmody, because of the uniformity of the verse structure. Perhaps that is the reason why the mode of Lamentations was borrowed by the early Church, possibly during the first Christian centuries.

Cantorial anthologist Abraham Baer (*Baal T'fillah*, 1877, #155-166) embeds motifs of the *Eikhah* cantillation (*Gadol* and *Etnahta*, bracketed as **A** and **B**) within the traditionally hushed chanting of *Ma'ariv l'tishah b'av*.

# Tishah B'av *Ma'ariv* Excerpts

(Eikhah trop--Gadol and Etnah'ta--bracketed as phrases A and B)

Abraham Baer  
#155-166

V'hu ra - hum y'-khap-per a-von v'-lo - yash - hit v'-hir - bah - l'-ha-shiv-a-po v'-lo ya -

ir kol ha-ma to a-do - nai, ho-shi - a, ha - me - lek ya - a - nei - nu v' - yom kor - ei - nu.

Bar-r' - khu et a-do-nai ham-no-rakh. Ba - rukh a-do-nai ham-no-rakh l'-o - lam va - ed.

U-ma' a-vir yom u-mei-vi lai-lah u-mav - dil bein yom u-vein lai-lah, a-do-nai ts'-va-ot sh' - mo. Eil

hai v' - ka-yam ta-mid yim-lokh a - lei-nu l' - o - lam va-ed. Ba-ruk a - tah, a-do-nai, ha - ma a -

riv a - ra - vim. U - mal - khu - to v'-ra-tson kib-lu a - lei - hem, mo -

sheh u - v'-nei yis - ra - eil l' - kha - a - nu shi - rah, b'-sim-hah ra - ba v' - am - ru khu-lam.

Mal-khut' - kha ra-u va-ne-kha bo - kei - a yam lif-nei mo - she, zeh ei-li a - nu v'-am - ru: a-do - nai yim -

loch l' - o - lam va - ed. V'ne - e - mar ki fa-dah a-do-nai et ya - a - kov u - g' - a -

45 **A Variant** **B Variant**  
 lo miy-yad ha-zak mim-me-nu. Ba-ruk a-tah, a-do-nai, ga-al yis-ra-eil.

50  
 Yir-u ei-nei - nu v'-yis-mah li-bei-nu v'-ta-geil naf-shei-nu bi-shu-at-kha be-e-met be-e-mor - l'-tsi-

53 **B**  
 yon ma-lakh e-lo-ha-yikh, a-do-nai me-lekh, a-do-nai ma-lekh, a-do-nai yim-lokh l'-o-lam va-

57  
 ed. Ki ha-mal - khut shel-kha hi - u - l' - ol-mei ad tim-lokh b' - kha - vod, Ki ein la-nu me-lekh e-la

60 **A Variant**  
 a - tah. Ba-ruk a - tah, a - do-nai, ham - me-lekh bikh - vo - do ta - mid yim-lokh a -

63 **B**  
 lei - nu l' - o lam va-ed v' - al kol ma - a - sav.

## An Instructive Lesson from the Talmud

Our rabbis taught: When the Temple was destroyed for the second time, huge numbers of our people became ascetics, vowing not to eat meat or drink wine. Rabbi Joshua was concerned, and said to them, “My children, why do you not eat meat and drink wine?”

They replied, “How could we eat meat, which used to be brought as an offering on the altar of the Temple, now that the Temple has been destroyed? And how could we drink wine, which used to be poured on the altar, now that the Temple is destroyed?”

Rabbi Joshua answered, “If that is so, then we should not eat bread either, because we can no longer bring meal offerings.” They said, “You are right, and so we will just eat fruit.”

“But,” he answered, “We should no longer eat fruit either, because there is no longer an offering of the first fruits.” They said, “Then we will get along with other fruits and with water.”

“But,” he replied, “We really shouldn’t drink water either, because we can no longer perform the ceremony of pouring water on the altar.”

To this they could find no answer, and so Rabbi Joshua said, “my children, come and listen to me. Not to mourn is impossible, because we endured a grievous blow. But to mourn excessively is also impossible, because we must never impose on the community a hardship that the majority cannot endure.”

The story, as told in the Babylonian Talmud (*Bava batra* 60b), then goes on to explain that the sages, following the example of Rabbi Joshua, established certain moderate and reasonable mourning customs designed to remind us of the destruction, but at the same time to enable our people to return to normal life. And Rabbi Joshua’s statement, “We should never impose on the community a hardship that the majority cannot endure,” became one of the fundamental principles of rabbinic law (Simeon Maslin, *Jewish Exponent*, July 8, 1994).

## The Light Within

There is a specific moment on Tishah B’Av that never fails to move people. It arrives during the *Minhah* prayers when dusk is about to fall, and if I’m not mistaken, only in the Sephardic rite. It arrives just before the fast ends, when everyone in the synagogue is more or less dehydrated—and the body odors which that condition brings in its wake do not even deserve mention. It is worth noting that the use of soap and water are prohibited on this mid-summer day whose mood of desolation—even more than the fasting—turns faces ugly and intensifies the prickliness of every glance.

Suddenly, at *Nakdishakh* (“We sanctify You”; the *Kedushah* in Sephardic usage), everyone begins to sing—to the most joyous melody the hazzan can think of—in the loudest of voices. It takes an unimaginable gathering of strength, both physical and spiritual, to burst forth in this kind of song at that moment. Yet, everyone gathers the strength and sings. Even in 2006, when the Second Lebanon War raged outdoors and dejection crouched within, everyone sang. That was when I first noticed the phenomenon. I felt an uncontrollable surge of emotion, and broke into tears.

The immortal Prophets—generally of doom—that our people has raised, also knew how to comfort. Isaiah, who didn’t hesitate to use the harshest language to hammer out the destruction that awaited Israel, still found a place to console Jerusalem: “For she has received at God’s hand double for her sins” (40:2). It’s not that Isaiah had changed his estimation of Judean society, he was not describing a gathering of *tsaddikim* in snow-white *tallitot*. But even he acknowledged that this problematic folk had already paid its debt—with interest.

Our Bible never offered a practical test for discerning a false prophet. Nevertheless, there was an unspoken line of demarcation. The darkest prediction always concluded with a ray of hope. Anyone who scolded without love—was suspect (Ya’akov Levi, *Yediot Aharonot*, July 27, 2007).

## The Constancy of *Nehamah* (Consolation)

No publicly read portion of the Bible, including the Book of *Eikhah*--is ever allowed to conclude on a negative note. Its penultimate verse (5:21)

*Hashiveinu, Adonai, eilekha v'nashuvah; hadeish yameinu k'kedem*  
**Turn us unto You, and we shall return; renew our days as of old.**

is repeated as verse 23, so as not to end with the existent despairing thought.

*Ki, im ma'os m'astanu, katsafta aleinu ad m'od*  
Utterly rejecting us, You have bitterly raged against us.

Moreover, the veil of mourning seems to lift even earlier, in the 22<sup>nd</sup> verse of chapter three:

*Zot a-shiv el libi, al kein o-hil*  
This I call to mind, **therefore I have hope.**

This verse, two-thirds of the way into the Book's middle chapter, marks the turning-point of *Eikhah*; the immediately ending verses are replete with encouraging statements that could not have appeared before the pivotal word—"hope"—was uttered:

**The kindness of Adonai has not ended...**  
**Ample is Your grace...**  
**Rescue comes from Adonai...**  
**Adonai does not reject forever**  
**Adonai does not willingly bring grief...**  
**You have said: Do not fear...**  
**You have redeemed my life...**  
**Give my adversaries their rewards according to their deeds...**  
**Pursue them in wrath and destroy them from under the heavens, Adonai!**

Chapters four and five continue to console Israel and condemn her tormentors, though in more scattered form:

**Fair Edom—to you, too, the cup shall pass...**  
**Your iniquity, O daughter of Zion, is expiated...**  
**Adonai will exile you no longer.**

These divine promises—an end to national exile and Israel's ultimate reconciliation with her God (*Hashiveinu, Adonai eilekha v'nashuvah*;)--have pervaded Jewish liturgy ever since.

# Naheim

Text: *SIDDUR TISHAH B'AV*  
RABBINICAL ASSEMBLY  
2003; page 352

Music: After Aron Friedmann  
*Schir Lisch'laumau*  
1901; page 69

Freely

Na - heim, a - do - nai e - lo - hei - nu, et a - vei - lei tsi - yon v' - et a - vei -

lei y' - ru - sha la - yim, v' - ha - ir she - ha - rei - vah hai - tah, va - a - vei -

lah mib - li va - ne - ha, al am - kha yis - ra - el she - hu - tal le - ha - rev, v' - al ba -

ne - kha a - sher mas - ru naf - sham a - le - kha. Tsi - yon b' - mar tiv - keh, vi - ru - sha -

la - yim ti - tein ko - lah. Li - bi li - bi al ha - l' - lei - hem. Ra -

heim, a - do - nai e - lo - hei - nu, b' - ra - ha - me - ha ha - ra - bim, ra - heim a - lei - nu, v' -

al y' - ru - sha - la - yim ir - kha ha - niv - neit mei - hur - ba - nah, v' - ham - yu - she - vet mi - sho - m' - mu -

tah. Y' - hi ra - tson mil - fa - ne - kha, m' - sa - mei - ah tsi - yon b' - va - ne - ha, she - yis - m' -

hu y' - ru - sha - la - yim im kol o - ha - ve - ha v' - ya - si - su kol ha - mit - ab - lim a -

le - ha. V' - yis - m' - hu b' - a - rei y' - hu - dah u - v' - hu - tsot y' -

Broadly

*mp* *rit.*

Parlando

Declamato

*rit.*

3 Briskly a tempo

*Heraldic* *Consolingly*

ru-sha-la - yim kol sa - son v'-kol sim - hah, kol ha - tan v'-kol kal - lah.

*Tein* *3* *3* *3* *rit.*

sha-lom l' - ir - kha a - sher pa - di-tah, v'-ha-gein a - le - ha ka - a -

*Lyricaly*

mur: Va-a - ni eh'-yeh lah, n'-um a - do - nai, ho - mat eish sa - viv, u-l'-kha -

*3* *3* *Deliberately*

vod e - h'-yeh b'-to - khah. Ba-ruk h a - tah, a - do - nai, m' - na - heim tsi - yon u - vo -

*3*

nei y' - ru - sha - la - yim.



**The Menorah of the Temple being carried into captivity,  
shown on the Arch of Titus in Rome.**

# YAMIM NORA'IM

## Playing the *Shofar* in De-monic: Rashi on the *Diabolus in Musica*

By Jonah Rank

In the Babylonian Talmud, Rosh Hashanah 27b-28a, the rabbis debate broadly whether the actions associated with any particular *mitsvah* (מִצְוָה, in this context, a “commandment” or, a “connection” in keeping with certain more mystical conceptions of the religion<sup>1</sup>) must be performed with *kavvanah* (כְּוָנָה, “intentionality”) in order for the performer to fulfill the Judeo-legal obligation a Jew has in performing any said *mitsvah*. The broader conversation is enveloped within the narrower scope of the circumstances under which one may fulfill the *mitsvah* related to the hearing or blowing of the *shofar* on Rosh Hashanah. Amidst the general *shakla v'tarya* (שְׁקֵלָא וּטְרִיא) back-and-forth of the debate in the Vilna edition, Rava suggests sarcastically that playing the *shofar* for the sake of song should fulfill the *mitsvah* of blowing the *shofar* (אָמַר רָבָא: זֹאת אוֹמְרִית, הַתּוֹקֵעַ לְשִׁיר יִצָּא).

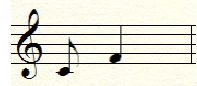
However, Rashi (1028 C.E.<sup>2</sup>-1125 C.E.) is familiar with another version of this mocking response from Rava. Rashi writes, “הַתּוֹקֵעַ לְשִׁיר: לְשׁוֹרֵר וּלְזִמֵּר. כִּךְ שֶׁמֵּעֲתִי מִפִּי מוֹרֵי הַזֶּקֶן. וּבִיטוּדוֹ שֶׁל מוֹרֵי הַתּוֹקֵעַ לְשִׁיר” (“One who blows [a *shofar*] *l'shir* [“for song”]: to sing and to make melody.” That is what I heard from the mouth of my master the elder. But in the establishment [i.e., written tradition] of my master, my Rabbi, Yitzhak Ben Yehudah, I saw, ‘one who blows [a *shofar*] *l'sheid* [“for a demon”]: to chase away an evil spirit from upon one’s self.”) The difference here between memory and manuscript is likely caused by a Geonic hand writing the י (yod) and ר (reish) so close to each other (and with such a small stroke of the י) that יר could easily have been misread as a ד (dalet).<sup>3</sup> Alternatively, the *vice versa* may in fact be true: that a ד was written without sufficient precision so as to enable further

- 1 In other contexts, מִצְוָה would indeed be translatable as having other meanings. Such meanings can include “meritorious deed”—as translated by Marcus Jastrow’s *Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature* (Philadelphia: 1903), p 823, s.v. מִצְוָה. The particular valence of מִצְוָה as “meritorious deed” but not as “commandment” holds major theological implications for a religion largely centered on ritualistic behaviorism and sacred law. מִצְוָה understood as “commandment” would imply that one who has been initiated into a life of מִצְוֹת (*mitsvot*, being the plural of *mitsvah*) has now entered into a relationship where one is submitting the heteronomy of an Other (i.e., Divine will fulfilled by *imitatio dei* and other sacred acts of obedience). מִצְוָה’s connotation of “meritorious deed” on the other hand comes to emphasize the non-binding nature of the sacred act of exceptionally sacred behavior devoid of the coercion of a Divine will. For a long line of mystics (especially of the Hasidic tradition), the term *mitsvah* has little to do with legalisms, and mostly to do with phenomenological mysticisms—connecting one’s self to Torah, to the Jewish people, or to the very God of the Jewish people.
- 2 For this dating (despite a popular dating of 1040 as Rashi’s birth), see Victor Apowitzer (אביגדור אפטוביצר), *Sefer ra’avayah* (סֵפֶר רַאבִּי'יָה), printed in Jerusalem, 5698 A.M./c. 1938 C.E., p. 395. Kirsten Fudeman follows this reasoning. See, for example, Fudeman, Kirsten. “The Old French Glosses in Joseph Kara's Isaiah Commentary” in *Revue des Études juives*, 165 (1-2), janvier-juin 2006 (pp. 147-177), p. 149.
- 3 On the phenomenon of the orality and the written nature of the Talmud, and the role of scribes of the Geonic academy in Babylonia in their transmission of the Talmud to Europe piecemeal by manuscript excerpts of specific passages, see Nahman Danzig (נחמן דנציג)’s “*Mi-talmud al peh l'talmud bikhtav: al derekh m'sirat ha-talmud ha-bavli v'limmudo bime'i ha-beinayim*” (“על דרך מסירת התלמוד הבבלי : על דרך מסירת התלמוד הבבלי”) in *Sefer zikkaron l'profesor meir simḥah feldblum* (Bar Ilan: *Sefer ha-shanah* 30-31, 5766 A.M./c. 2006 C.E.) ([{תשס"ו} : ספר השנה, ל-לא {תשס"ו}], pp. 49-112.

students of the visual text to acknowledge that the scribe transmitting this text overseas had meant to write לשד [leshed] and not לשיר [leshir]. Regardless of which one was correct, Rashi believed that some Jew somewhere could buy into the notion that it was possible to chase away a demon by blowing the *shofar*.<sup>4</sup>

If Rashi's visual memory is correct, then Rava may have been familiar with a certain emotive potential in music that was inclined towards, as rabbis were wont to believe of the nature of music, motivating licentiousness<sup>5</sup>. Regardless, Rashi definitely understood that music was not an exclusively licentious endeavor.

Classically, and in contemporary traditional practice, the Shofar is most likely to be able to produce only two (approximate) musical intervals:



a perfect fourth (for example, from C to F, as at left), and



a perfect fifth (for example, from C to G, as at left).

Yet, in classical Western music, there is another interval that can be produced between a perfect fourth and a perfect fifth, and, in music notation, it can be spelled in a few different ways. Although it sounds nearly identical in any of these forms, the interval goes by different names, depending on how it's written in the sheet music (according to various rules of voice-leading in music theory). The two most common written versions of this interval are:

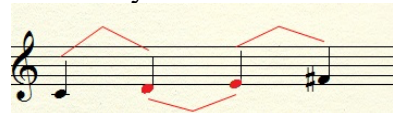


an augmented fourth (for example, from C to F#, as at left), and



a diminished fifth (for example, from C to Gb, as at left).

The interval of a diminished fifth or an augmented fourth—also known as a tritone—is defined by the distance of:



three whole steps between either note produced in the tritonic interval (for example, the intervals from C to D, D to E, and E to F#—F# being enharmonic with Gb—as demonstrated in the figure above). A tritone is thus only one half-step away (the distance from Gb to G, or from F# to G) from either a perfect fourth or fifth interval.

The tonal leaps of perfect fourths and perfect fifths, since at least the 14th century (and possibly as early as horn instruments became associated with hunting, violence or royalty), have been quintessential tones of boastful musical fanfare. In his composition “*Tosto che l'alba*” (“As

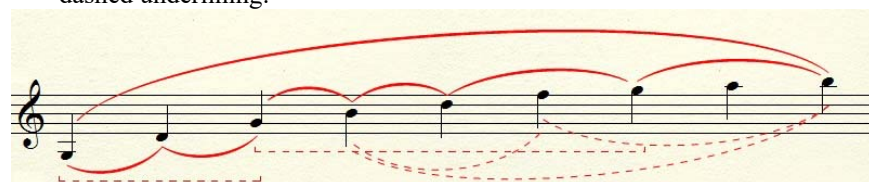
4 Rashi's comments of לשורר ולזמר and להבריה רוח רעה are almost certainly (given from what we can tell from other manuscripts) his own explicative additions to the text (though “לשורר ולזמר” specifically may be his memory of his teacher's own explication). The text that, to the reader of the Vilna edition appears as “התוקע לשיר” was, to the best of Rashi's visual (but not oral) memory “התוקע לשד.”

5 See for example, Babylonian Talmud, *Sotah* 48a.

Soon As the Dawn...”), 14th century composer Gherardello da Firenze integrates melodies that mimic fanfares and hunting calls (hunting being the subject of the text of this chase-song). And it is only natural that fanfare—almost exclusively the music of portable, loud and easy-to-build horns—be composed of the grand musical jumps of the perfect fourths and fifths. Left to its own devices in the lowest register, the unembellished horn can only play, from lowest to highest tones, a perfect fifth followed by a perfect fourth above that fifth. These three lowest tones of the horn—the tonic at the root, the dominant at the fifth, and the tonic an octave higher than its lower cousin—comprise the barest bones of the octaval skeleton of the classical Western seven-tone scale. Following this first octave, yet another perfect fifth followed by another perfect fourth is possible. But, in the second lowest octave of the horn, each of the two aforementioned intervals is separated by an intervening tone: first, a major third above the root (two whole tones higher than the root, and three half tones beneath the fifth) and a minor seventh above the root (one whole tone beneath the root, and three half tones above the fifth). While the major third would be happily incorporated into such a fanfare, the horn of the hunter would be warier to emit a minor seventh. European rules of medieval musical composition would proscribe attempting to resolve any melody at its tonic when approached immediately from a whole tone below—thereby rendering the horn’s minor seventh useless for the fanfare. In the realm of neighbor notes attempting resolution, only a half tone below the tonic (were below the tonic to be considered at all) or a whole tone above the tonic would suffice for resolving a melody to its root in medieval European song. Though the unequipped horn’s uppermost notes can be expected to be three notes with a whole tone distance between each (the root, the major second, and the major third), given the extremities of these uppermost three pitches, it is sensible that a fanfare from the common horn player would save breath by playing the notes most concentrated in the center of the instrument. Such respiratory conservatism left the medieval horn player with little to highlight beyond the notes of a major triad: a root, a major third, and a perfect fifth. (And to resolve this triad upward, a musician could easily slide from the dominant fifth to the tonic root one perfect fourth above it, thus painting the extremities and the middling mode of the octave.)<sup>6</sup> This is almost certainly the music of the horn players who went to battle and to hunt in the Roman Empire, visible today in the relic reliefs of Marcus Aurelius’ triumph, and in an early 2nd Century relief of a military parade found at Trajan’s column.

Standing in contrast to the pomp and circumstance of such fanfare is the damned history of the tritone. From Hieronymus Bosch’s triptych painting *The Garden of Earthly Delights* (dating from within a decade of the beginning of the 16th Century C.E.), we can gather that the tritone itself was understood as diabolical—and perhaps even known as such beyond those who

6 For the tessitura and exact capabilities of a naked horn, see the “Horn” entry in the now publicly accessible *Encyclopædia Britannica* of 1911 reprinted at [https://en.wikisource.org/wiki/1911\\_Encyclop%C3%A6dia\\_Britannica/Horn\\_\(music\)](https://en.wikisource.org/wiki/1911_Encyclop%C3%A6dia_Britannica/Horn_(music)) (accessed on January 31, 2015). Also, see the figure below for one possible tessitura for an unembellished horn; note the whole slurs highlighting major triadic divisions, the dashed slurs noting the dissonance of technically playable (but practically forbidden) tritones, and the octaval skeletons demonstrated with dashed underlining.



spent their days composing music. The painting's panel "Musician's Hell" shows the tritone notated in this Hell's sheet music. And despite all the evidence suggesting that the taboo tritone symbolized the chaotic, we are still left wanting evidence that the tritone was specifically the music of the Devil, if not demons, in Christian—or even Jewish—Western Europe. We do not know who first uttered the expression "*mi contra fa est diabolus in musica*" ("B facing F is the devil in music")—that the augmented fourth or diminished fifth is the devil in song.

One sensible theory suggests that accidentals (e.g., Bb as a modification of B natural, F# as a modification of F natural, etc.) were formalized in the notation of Western European music with the rise of Gregorian chant so as to avoid the tritones that would become necessary were someone to sing, for example, the fourth note of a scale (for example, and especially, F natural) leading (directly or, more likely, gradually) into the seventh note of a scale (for example, and especially, B natural). In *Catechism of Musical History* (London, Augener & Co.: Germany, 1892), Hugo Riemann goes so far as to call this nearly-proscribed tritone "the notorious *diabolus in musica*," as if to imply that the folklore surrounding the demonic aspect of a tritone was known in the heyday of Gregorian chant (pp. 106-108).<sup>7</sup> Moreover, Joseph Duclos, in his posthumously published *Du Chant Grégorien; Sa Mélodie, Son Rythme, Son Harmonisation* (Gand, Typ. C. Annoot-Braeckman, Ad. Hoste Succ., 1886), in the context of Gregorian chant, refers to the "ancients" who feared the *diabolus in musica*, without implying that these ancients were unknown to the masters of Gregorian chant (p. 45). Perhaps a little too generous in his phrasing that implies such an early date to the aphorism of "*mi contra fa est diabolus in musica*," one composer and Professor Latham True attributes this aphorism to the 11th Century Guide d'Arezzo's proscription of the tritone.<sup>8</sup>

Moving even further back in history, Suzanne June Leppe's "The Devil's Music: A Literary Study of Evil and Music" (University of California, Riverside dissertation: 1978) notes generally that Confucius' "On Music" and Plato's *The Republic* both warned that some music can cause social instability (pp. iv-vi). Leppe notes further that in Pythagorean thought, the cosmos was ordered according to musical scales, such that the disorder of chaos, as exemplified through musical dissonance, was an evil "assuming the form of a monster... threaten[ing]... to engulf the universe in darkness and confusion, thus wiping out all that exists" (p. vi). Such are the unappealing ramifications of discordant music.

Duclos suggests that the prohibition of the tritone in Gregorian chant was due to the resultant sensation produced by tritones in their suggested production of two simultaneous separate tonics or scales, that may feel dissonant, if not even painful, to the listener (p. 38). Indeed, the very concern that no two scales should simultaneously be heard may be an advanced version of the earlier concern that no two notes be played: an attempted musical innovation in Plato's time that greatly displeased him (Leppe, p. 14). That same biphony was even banned under the rhetoric of diabolicism by Pope John XXIII in the 14th Century (p. 24). Notably the

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7 On how Gregorian chant sometimes included tritones despite opposition to tritones, see F. M. Gellnick's dissertation "The disposition of the tritone in Gregorian chant (BL)" (University of Kent at Canterbury: 1997). Alternatively, for one such example of a composer reworking to avoid tritones within this musical framework, see pp. 126.

8 See James Phinney Baxter's *The Greatest of Literary Problems: the Authorship of the Shakespeare Works* (Houghton Mifflin Company: Boston, 1915), p. 502.



Through surrounding the chaotic tritone of the devil with the orderly, regal and boastful perfect fourth and fifth—each interval a neighboring half-tone away from the Satanic—the blasts of the *shofar* close up and render irrelevant that Hellish gap between the calls that welcome both God the Sovereign and God the Warrior.

Once one considers the theory that the noisy smashing of a glass at a wedding is a method of scaring away Satan<sup>10</sup>, it can be compelling for the reader to side with Rashi in believing that the Jew who is identified as *התוקע לשד* [“blowing [the shofar] for a demon”] is doing so with the intention of *לְהַכְרִים רוּחַ רָעָה מֵעָלָיו* [“removing the evil spirit from upon one’s self”]. And presumably, Rashi, a great compiler of the lessons he has learned from around the

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has heard the sound of the *shofar*, they have fulfilled their obligation [to hear the *shofar*], but if one has heard the sound of the echo [of the *shofar*], they have not fulfilled their obligation [to hear the *shofar*]. Why [is this the ruling]? One should fulfill their obligation at the beginning of the blowing [of the *shofar*], before its sound mingles [with another sound, including its echo]. Rather, two sounds from one person are not to be heard, but may be heard from two people. But from two people can [two voices] be heard? For, it is taught in a *baraita*: From the Torah, one reads, and one translates, but that is so long as there is not one person reading with two people translating... But regarding Hallel and the Scroll [of Esther], even ten read [aloud together]!

The reader is well-advised to note that a distaste for biphony in the presence of a *shofar* may resonate as only increasingly rooted in any rabbinic beliefs regarding the *shofar*’s relationship with demons. At the ellipsis inserted in the excerpt above from Rosh HaShanah 27a, the ellipses allude to—aside from tangential and therefore omitted text from Rosh HaShanah 27a—phrases that can be found in a parallel to the above passage. The Babylonian Talmud, Megillah 21b’s parallel version of our *baraita* regarding the number of readers and translators for scriptural passages continues and ends in a way that integrates language not explicitly mentioned in the *baraita*’s appearance in Rosh HaShanah 27a:

ובנביא אחד קורא ושנים מתרגמין, ובלבד שלא יהו שנים קורין ושנים מתרגמין ובהלל ובמגילה - אפילו עשרה קורין ועשרה מתרגמין.

But regarding the Prophet[ic reading of the *Haftarah*], one reads and two translate, but that is so long as there are not two people reading with two people translating. But regarding Hallel and the Scroll [of Esther], even ten read [aloud together], and ten translate!

It is possible that the reason for the restrictions on two people singing, or perhaps even speaking (in the case of translating), at once might not be an aesthetic or even a processing-related or comprehension-related preference for the listener. (Curiously, in the Jerusalem Talmud, Rabbi Ze’ira and an anonymous voice disagree over whether this dueting is prohibited on the grounds of a liturgical legality regarding the recitation of a blessing, or on the grounds of the aphorism that “two voices do not enter one ear” [“שאינן שני קולות נכנסין לתוך אוזן אחת”].) It is possible that rabbinic disapproval of two people singing at once is a result of rabbinic duophobia, which is heightened in the context of rituals and texts of increasing holiness. If indeed any limitation against two voices singing at the same time is a stance upheld by some sort of duophobia, and especially a duophobia specifically rooted in the fear of demons that appear around pairs—the reader must appreciate the teaching that follows the aforementioned segment of the Jerusalem Talmud, Berakhot 5:3. Rabbi Yehoshu’a of the South, or of a place known by a name identical to or similar to *Daroma* (דרומיא), mentions “three matters” (“שלשה דברים”), each of which exists in its finest state not at one of its two polar opposite ends of presence or absence but at its third, middling posture of existence: moderation. The Talmud’s editor’s preference for that which is greater than two may be only further stressed when the final words of Berakhot 5:3 put an end to tangential teachings related to the aforementioned “three matters.” Indeed, the Jerusalem Talmud’s concern with Berakhot 5:3 ceases with its referencing the *Kedushah*, a doxology that highlights the threefold recitation of the word *Kadosh* (קדוש, “holy”) as found in Isaiah 6:3.

10 See the theory as recalled, for example, by Trachtenberg, pp. 172-173.

Jewish world, is not exclusively responsible for the belief that there were Jews who blow the *shofar* and serve in the role התוקע לשד. But to be התוקע לשד does not necessitate that the *shofar* blower wish to exile a demon through music.

Rabbinic conceptions of demonology are a combination of influences from other cultures and the continuation of certain demonological musings that must have emerged simultaneous with the development of Biblical literature.<sup>11</sup> Although many a great evil can be attributed to the demons of the Jewish canon, Rabbi Leo Jung's masterful *Fallen Angels In Jewish, Christian and Mohammedan Literature* (Dropsie College: Philadelphia, 1926) recalls the good of evil in the Jewish tradition. "Satan or the 'Angel of Death' or 'Samael' or 'Ashmedai'... all appear as messengers of God, though occasionally misusing their power," writes Jung. "Good deeds were attributed to them" (p. 37). At Genesis Rabbah 9:7 on Genesis 1:31, רבי נחמן בר שמואל בר נחמן ("Rabbi Nahman bar Sh'muel bar Nahman in the name of Rav Sh'muel bar Nahman") praises the evil inclination for, without it, ולא הוליד ולא נשא, ולא בנה אדם בית ולא נשא אשה, ולא הוליד ולא נשא ("Adam [or men] would not have built a home or married a woman or procreated or engaged in business"). In Genesis Rabbah 56:4 on Genesis 22:7-8, Samael attempts to dissuade Abraham from sacrificing Isaac—an act of dissuasion that could only have guaranteed a happier ending to Abraham and Isaac's relationship.<sup>12</sup> In the Babylonian Talmud, *Bava Batra* 16a, Satan is recorded praising to God Abraham's righteousness as well as the righteousness of Job.<sup>13</sup>

Historically, and either philosophically or merely rhetorically, one of the great fears of the devil's appearance in music was the anxiety that an inhuman, or inhumane, series of tones or timbres could effect a human subjugation to the bestial. This worry, expressed by Plato, continued beyond his time. John Chrysostom compared the howling of a wolf to the music of the devil, and nearly one millennium later, the 13th century writer Caesarius von Heisterbach compared the devil's music to the grunt of a swine (Leppe, p. 18). Indeed, the tritone, in Western culture, could live up to such notoriety. Not only this, but a *shofar* played by a truly masterful horn player might be able to play the rare, undignified sequence of a tritone: by playing the horn's major third followed by the minor seventh—possibly followed even again by the highest predictable pitch, yet another major third.

The music historian must recall that many wind instruments in antiquity and the Middle

11 See Loren Stuckenbruck's "The Origins of Evil in Jewish Apocalyptic Tradition: The Interpretation of Genesis 6:1-4 in the Second and Third Centuries B.C.E.," in *The Fall of Angels* (Brill: Leiden, 2004), edited by Christoff Auffarth and Loren T. Stuckenbruck (pp. 87-118). There, Stuckenbruck examines Biblical and Jewish para-Biblical understandings of apocalyptic and demonological beliefs (especially surrounding the notion of the *n'filim* [נפילים] in Genesis 6, as "fallen" angels, to be the basis of much later literature's engagement with demons and giants (p. 93, especially fn. 11).

12 For after Genesis 22, Abraham and Isaac never speak directly with one another in the Torah text itself.

13 For further examples, see Jung, pp. 37-40. With a greater extreme of asceticism, which is a general trend in Jewish behavioralism that becomes more prominent in specifically mystical works aimed at mystical readers, the Jewish historian encounters many instances where demons are praised for doing the tasks unseemly of humans. In Joseph Karo's autobiographical *Maggid meisharim* (מגיד מישרים), towards the beginning of פרשת בשלח (*Parashat b'shallah*), Karo praises the demon who overcame the Talmudic sage Rabbi Eli'ezer when engaging in intercourse with the rabbi's wife. According to Karo's narrative, Rabbi Eli'ezer having the demon implanted in him permitted the rabbi to focus solely on the *mitsvah* of procreation and to receive no carnal pleasure, so as not to be distracted from his religious duties.

Ages were condemned, if not forbidden, by Plato and, later, Church authorities, for these instruments—the flute, the fistula, the pipe, the aulos, the bagpipes, and the pipe organ—were perceived as chaotic or demonic, if not diabolical (Leppe, p. 26). Even worse, instruments made of animal flesh, such as the timpani, and instruments related to those made of such material (e.g. all drums) were “instruments of the flesh,” not only representing the union of humanity and beast, but also representing the transgressive potential of human carnality (pp. 29-30). And rounding out the taxonomy of musical instruments, even stringed instruments were understood to be demonic—from the fiddle to the harp (p. 30)!

Imagining the early medieval Jew pulling out a ram’s horn to play music on a piece of flesh for a supernatural being whose physical appearance is composed of myths and legends only paints the partial picture of a canvas still awaiting another layer of color that qualifies the intentions behind the action. Does *התוקע לשד* create noise that frightens the demon into hiding away in the unknown? Or does *התוקע לשד* perfectly execute barbaric music that seduces a demon to dance with diabolic laughter—taunting and teasing, and even blessing in the dark?

Though Rashi includes in his commentary “לְהַבְרִיחַ רוּחַ רָעָה מֵעָלָיו” (“to chase away an evil spirit from that person”), the reader must recall that there is no debate in the Talmud about what the nature or etiology is of the music for the demon. There may have been Jews who tried to scare away demons through music, and there may have been Jews who tried to attract demons through music. The essence of Rava’s point stands regardless of the reason for the *shofar*-blowing. Though *mitzvot* themselves need not always be infused with *kavvanah*, the *shofar*, when played for the evil inclination, is not an instrument worthy of serving as a tool for fulfilling the variously religious, legal and even mystical intentions of a *mitzvah*. Rava, as Rashi knew him, was certain that the *shofar*’s ultimate theurgic force could only be manifested when demonic superstitions had subsided during the moment of the ritual act. The *shofar* for Rava—if utilized as an apotropaic device—was no longer a tool for religious connection.<sup>14</sup> Only by divorcing the *shofar* from the variety of folkloric engagement with forces of evil could the *shofar* play the sacred notes of the religion of Israel—*mi contra fa* or not.

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<sup>14</sup> See fn. 1.

## ***N'GINAH L'MA'ASEH***

**David Kusevitsky's *Ha-m'hadeish b'tuvo* (*Ba'avur David*, 1992; Book available @ \$30.00 including shipping, Toronto Hazzanim, [cantor@adathisrael.com](mailto:cantor@adathisrael.com) )**  
**Audio file courtesy of [kalmmy.appliances@gmail.com](mailto:kalmmy.appliances@gmail.com) \***

**I**n 1963--when David Kusevitsky first sang this privately recorded and transcribed excerpt from the *Yotseir ha-m'orot* blessing of *Shaharit l'shabbat*--he had been Cantor at Temple Emanuel of Boro Park, Brooklyn for almost a decade and a half. One generation before, the Conservative position mode of worship had been filled by another hazzanic virtuoso, Zavel Kwartin (1874-1953), who had established a dignified yet traditional mode of worship that stood its own against the local Orthodox competition such as Yossele Rosenblatt and Mordechai Hershman. Temple Emanuel's ritual under both Kwartin and Kusevitsky was distinguished by mixed seating, a mixed octet led by Herman Zalis, and adherence to the Central European (later exported to Britain) **Liberal** ideal of **Lineale**: hewing to an unspoken—but clearly understood--aesthetic “line” in every aspect, from conception through performance, including congregational participation. Zavel Kwartin had experienced it before and after WW I in Vienna and Budapest, and David Kusevitsky had grown accustomed to it in London (1938-1949).

David (1911-1985) was the most giving of artists; his working philosophy being that when people paid their admission—one had to deliver. He was extraordinary in concert, singing full-tilt for hours while continually interacting with his audience. On the Bimah, his faultless Hebrew and soldierly posture, especially when kneeling during the *Avodah* service on Yom Kippur, evoked the description uttered by a congregant: “Princely.” Noble of spirit and upright in demeanor, he was the pride of his calling. At Cantors Assembly conventions, no program of traditional *hazzanut* would have been complete without the audience demanding that he come onstage—even though he wasn't scheduled as a participant—and favor them with a selection.

He always complied, smiling graciously, more often than not—with his most popular recorded number—V'khol ha-hayyim (“Let all the living praise You”). His choice of text would assuredly **not** have been *Ha-m'hadeish b'tuvo b'khol yom tamid ma'aseih v'reishit...* (“Who, in His goodness, daily renews the Work of Creation”), presented immediately below. Though considered quite normal by the standard of David Kusevitsky's habitual ‘plain’ davening, it might fall under the heading of ‘very advanced’ by some readers of this article—perhaps ‘pretentious’ by others. In fact, however, it never exceeds the limits of ‘performable’ by those same readers. Nor does it repeat even one of the text's 28 words, instead positioning every note perfectly to anticipate the imminent shedding of redemptive light upon Zion, just as God illuminated the heavens at the time of Creation. For those reasons we publish Kusevitsky's *Ha-m'hadeish b'tuvo* here to initiate a series of “PRACTICAL MUSIC” for *hazzanim*: ***N'GINAH L'MA'ASEH***. [JAL]

\*A wonderful resource for having rare cantorial tapes, cassettes or LPs digitalized, in exchange for simply sharing them with this dedicated cantorholic.

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## *Ha-m'-hadeish b'tuvo*

DAVID KUSEVITSKY  
*Shaharit l'shabbat*  
TEMPLE EMANUEL, BROOKLYN, 1963

*Ba'avur Dovid*  
transcribed, J. Levine  
TORONTO COUNCIL OF HAZZANIM  
1992 : 8

**Cantor** *More deliberately*

Ha - m' - ha - deish b' - tu - vo b' - khol yom ta  
mid ma'a seih v'-rei - shit ka a mur l'-o -  
seih o - rim g'-do - lim ki l'-o -  
lam has - do. Or ha - dash al tsi - yon ta -  
ir v'-niz - keh khu - la - nu m'-hei - rah  
l' - o - ro. Ba rukh a - tah, ado - nai, yo  
tseir ha - m' - o - - - rot.

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## REVIEWS

### **The High Holiday CD Set: *Yontef! A Celebration with Cantor Jacob Ben-Zion Mendelson and Soloists, Quartet, Chorus and Instrumental Ensemble***

*Reviewed by David R. Prager*

**T**his is much more than a 2-CD set by U.S. authority on *hazzanut*, Cantor Jacob Ben-Zion Mendelson, Cantor Emeritus of his beloved Temple Israel Center in White Plains, NY where he tended and musically inspired his flock for 28 years. The album, with its beautiful artwork and matching booklet is akin to a vibrant mini-encyclopedia of the High Holiday liturgy. The booklet also features insightful and apt memories of Cantor Mendelson, linked to the chosen pieces. It is suffused with his unique blend of open-hearted humor and studied academism.

**Yontef!** communicates Cantor Mendelson's personal history of identification with the best of cantorial art during the 2<sup>nd</sup> half of the 20<sup>th</sup> century.



Joseph Levine, "Cantor Jacob Mendelson in Concert," 1998

He was born into a Rabbinical and Cantorial family and grew up in Boro Park, NY, the mid-20<sup>th</sup> century epicenter of top quality Ashkenazi *khazonus* (Yiddish colloquial usage). His paternal grandfather and namesake, Rabbi Jacob Ben-Zion Mendelson was a distinguished authority on Kashrut, an uncle was Cantor Nathan Mendelson of Montreal—an early President of the Cantors Assembly--and his elder brother, the late Cantor Solomon Mendelson of Long Beach, NY, another CA past President.

An illustration of the centrality and respect that *khazonus* had in the hearts and minds of the family is recorded in The **Yontef!** booklet. Cantor Mendelson's parents ran a kosher deli and one day, when the famous Cantor Samuel Malavsky together with all his family choir turned up to buy some tasty comestibles, out of respect and admiration, Mr Mendelson declined to accept payment, whereupon

the Malavskys performed their famous recording, *Habein Yakir Li* on the spot, much to the delight of host and customers.

The era of his childhood as a boy alto in the choir of Temple Beth El (the only Orthodox "Temple" at that time) where the world-famous tenor, Moshe Koussevitzky was *hazzan*, coincided with the sunset of widely heard traditional *khazonus* (mid-1950s through mid-1960s).

Nowadays a mix of reasons has meant that for the mass of shul-goers, the experience of being transported in ecstasy to a higher realm through prayerfully moving cantorial music is almost totally gone. Rarely can one hear today the heart-rending, lyrical entreaties of the cantor, dramatically invoked through his outstanding musical gifts with the support of a schooled, sympathetic choir immediately able to respond appropriately and accurately to the nusach-intense combination of fixed music and emotionally driven improvisation. This mass ecstasy was further fueled by a knowledgeable buzz of congregational responses. The cantor's role in this once-revered musical practice is correctly described by Cantor Mendelson as combining *spirituality and art*.

The total experience whose memory remained with the choristers was intensified through close participation at the beating heart of the service and through the building of social links with cantor, conductor and choristers of different generations. It was only natural that a feeling of being absolutely at home with the complex synagogue liturgy through all seasons naturally infused itself into the very being of the young Mendelson.

Given also an impressive and sizeable voice, sophisticated musical and textual memory, the teen-aged Mendelson—whose voice had matured into a dramatic tenor--was even more motivated to pursue not only a career, but a life in the cantorate. Importantly, this involved and continues to involve teaching *hazzanut* to several generations of student cantors. The CD set amply demonstrates his finely developed heldentenor voice still bright up to top Bb.

**Yontef!** shows how, in the modern American Conservative Judaism environment, Cantor Mendelson has been able to implement his deeply felt mission to hold back the sunset.

**Yontef!** is also a family and community endeavour. Co-producer and featured soloist is Cantor Fredda Rakusin Mendelson, wife of Jacob Ben-Zion. She is an accomplished opera singer and cantor. The impressive voice of Cantor Daniel Mendelson, son of Jacob and Fredda, adds further family lustre to the production, especially his stylish interpretation of the Roitman-Rumshinsky *Baavur David* (Torah service) and in the classy Rosenblatt *V'af Hu Hoyo Miskaven* duet arrangement (Yom Kippur *Avodah* section). Thus it becomes clear that the unique requirements of *hazzanut*, combining skills of *zogger* (semi-spoken style) recitative, employment of traditional seasonal modes, breadth of vocal range, competence in coloratura, falsetto, timing, lovely *chiaroscuro* (Bel Canto ideal of 'light' and 'dark' vocal coloring) etc., etc. are still passing successfully through the generations.

High Holiday *hazzanut* makes many demands upon the three primary elements in its highly emotional communication chain. Firstly, it looks to call out the desired reaction from God, however, it is beyond the scope of my review to interpret this response. Secondly, it seeks to motivate the congregation to a higher level of spirituality and desire to do *t'shuvah*. Thirdly, it demands a high level of baring of the soul of the hazzan. **Yontef!** faces this challenge head-on in the highly charged atmosphere of the Cantor's *Hin'ni* Invocation before beginning Musaf ("Hear me as I stand trembling before Thee").

*Hin'ni* focuses on the cantor's humility in the face of the massive task of entering the plea on behalf of the congregation. Here especially, Cantor Mendelson reveals his intense emotion and experience through loading his quiver with a specially selected set of arrows. These arrows consist of his own emotional intelligence, his garnering of the methodologies taught by some of the most powerful communicators among earlier synagogue composers, namely Adolph Katchko, Sholom Secunda and Moshe Ganchoff. A key arrow is his skillful control of voice, starting quietly and supplicatively, then through both lyrical and declamatory phrases, ratcheting up the intensity to an undeniable request on behalf of his people, mixing minor and major appropriately in a quintessentially balanced recitative.

Another key emotional moment is the passage that closes *U-n'taneh tokef*, the great High Holiday Doomsday Prayer that portrays all humanity passing in judgement before God: *Ki K'shimcho* ("Slow to anger—speedily appeased—you wish not the sinner's death"). Here Fredda Mendelson does full justice to the setting by Louis Lewandowski, the Mendelssohnian composer and Chief Choirmaster for all Berlin synagogues from 1876 till his death in 1894. Fredda Mendelson's tasteful interpretation of this diadem in the crown of our sacred 19<sup>th</sup>-century repertoire for Cantor and Choir, is beautifully supported by the Temple Israel Center (TIC) Quartet.

Importantly, Cantor Mendelson's cantorial mission extends particularly to his congregants, and not surprisingly, **Yontef!** features the professional Temple Israel Centre (TIC) Quartet, a fine instrumental ensemble, a selected set of vocal soloists and an enthusiastic representative group of **singing congregants**. The TIC Quartet also enables the CDs to demonstrate just how effective accurate humming support of the cantor's ongoing chant—plus competent singing of the choral works can be. Cantor Mendelson is particularly keen to showcase works by the composers he has chosen. Furthermore--and this is relatively rare in the world of high quality *hazzanut*--Cantor Mendelson's long incumbency has enabled him to nurture outstanding soloists who have grown up under his caring tutelage. For example, one just has to listen to soloist Ellie Forseter Novak singing *V'karev P'zureinu*--based on themes by Bezalel Brun--to experience fluency, *mesikus* (sweetness, so valued by the Eastern European devotional approach) and lyrical focus of tone rarely heard among the few synagogue ensembles still operative.

The scope of **Yontef!** is broad in terms of the varied styles reflected in its content. The listener will hear a range of musics spanning time-hallowed nusah, *Mis-sinai* tunes (so old that they are legendarily attributed to Mt. Sinai), Eastern European *hazzanut ha-regesh* (emotional prayer) à la Zvulon Kwartin, early 20<sup>th</sup>-century choral settings by Leo Low, Zavel Zilberts and Mark Silver, a small element of Sefardi chant, newer recitatives by Moshe Ganchoff (at whose sophisticated works Mendelson is particularly adept), modern Neo-Hasidic pop, and works by avant garde U.S. liturgical composers like Charles Davidson (*Tavo L'fanecha* from the *S'lihot* sections of Yom Kippur) and Josh Nelson (*Hayom Harat Olam* in between the Shofar soundings of Rosh Hashanah Musaf).

The Neilah section of Disc 2 highlights the work of the great Odessa *Chorshul* (chorally-driven) musician David Nowakowski (1848-1921). The majesty and feeling of finality/closure to every piece underline Cantor Mendelson's "eye for a good tune" which he so fully demonstrates with all the chosen tracks.

Cantor Mendelson teaches us an elegant way to deal with the Ashkenazi/Sefardi pronunciation debate which unavoidably affects our cantorial listening. Simply (and he makes this clear in the booklet), the inclination to utilize the pronunciation one first learned (Ashkenazi, in his case) is allowed to win through where it feels natural, despite the current institutional norm to espouse “Israeli” *Ivrit* in many modern services.

In sum, **Yontef!** represents a fine attempt at assembling a widely varied palette of High Holiday fare which will be attractive and interesting to a broader public than just those people interested specifically in *hazzanut*. Hazzan Jacob Mendelson together with his highly skilled team has succeeded in introducing us to the vanished world of his youth and shows how an informed combination of old and new can be inspiring to the next generation.

*David R. Prager studied Chemistry at King’s College, University of London. Following a prestigious career at British Petroleum, he led the management buy-out of its Speciality Chemicals Distribution subsidiary, and became Managing Director of IMCD UK Ltd and Chairman of its Pensions Trustees. After retirement, he founded the consultancy AER Marketing, of which he is Managing Partner. David is a regular contributor to the Journal, his landmark 2009 essay, “The Hasidified World of Hazzanut Seen through the Eyes of an Analytical Cantorholic,” offering a parade example of his abiding passion for Hazzanut and all things hazzanic.*

## **Shmuel Barzilai’s CD – *Areshet Sefateinu* -- 2015 (Available from Gramola Records, Vienna)**

*Reviewed by John H. Baron*

Since 1992, Shmuel Barzilai has been chief cantor of Vienna’s Israelitische Kultusgemeinde, one of the most important cantorial positions of the past two centuries. His synagogue—the renowned Seittenstettengasse Synagogue or City Temple—was founded in 1824, and its first hazzan was Salomon Sulzer (1804-1890), arguably the most important Ashkenazi cantor of the 19<sup>th</sup> century. As fortune would have it, of the 94 synagogues in Vienna before 1938, it is the only one to have survived Kristallnacht and, although damaged inside, was restored so that services have continued there for the some 10,000 Jews who now reside in the Austrian capital.

Barzilai, the son of a Hungarian cantor, was born in Jerusalem in 1957 where he studied with Zalman Polak, Moshe Stern, Naftali Herstik, Shmuel Taube, and Yizchak Eshe. He also studied at the Institute for Music and Cantorial Song in Tel Aviv, and since living in Vienna he received a Masters Degree in Philosophy and Judaism at the University of Vienna. He possesses a fine tenor voice and follows the tradition of Central European *hazzanut*. In the 1990s he recorded a number of wonderful albums with piano accompaniment by Raymond Goldstein, among others. Additionally, over the past few years he has produced four elaborate CDs: *Sounds of Prayer* (2008), *Song and Prayer* (2010), *A New Light* (2013), and *Areshet Sefateinu* (“May the

Utterances of Our Lips”; 2015). Each of these newer albums contains 10 works, mostly liturgical but also a couple of famous Yiddish songs (“A Yiddishe Mamme” and “Mammele”). They were all recorded in Israel; only *Areshet Sefateinu* was manufactured in Austria. The sound quality is first-rate.

The songs on these albums by Barzilai are accompanied by the S.F.Y. Philharmonic (a large, entirely professional symphony orchestra) with male chorus conducted by Mordechai Sobol. While this gives the music a rich Viennese theatrical sound, Cantor Barzilai’s singing remains true to the devotional purpose of his spiritual calling. He offers familiar cantorial recitatives of such renowned Eastern European, Israeli, and American *hazzanim* and synagogue composers as Yossele Rosenblatt, Zavel Zilberts, Moshe Koussevitzky, Zevulun Kwartin, Israel Alter, and his own teachers, and his pronunciation of Hebrew is the old Ashkenazi way with a Yiddish accent. There is no Sulzer material on these records; Sulzer appears on some of his earlier CDs beginning with *Das Lied der Lieder* (1993) and especially *Wiener Sängerknaben* (2000), but his style remains more Eastern European than Sulzer-like. The title of the 2015 album is a Hasidic chant that appears as number 8; another Hasidic tune occurs as no. 4: “Hamavdil.” Barzilai’s voice is just as stunning as on the older records and still large and beautiful with a wide top range and magnificent coloraturas.

Dr. Sobol has provided useful liner notes for *Areshet Sefateinu* in German, English, and Hebrew, including some history of the music and the texts with translations. The three earlier albums—equally excellent in performance—had only English translations and no commentary. These four recent CDs are to be treasured by all who love old cantorial singing and who can rejoice that the golden era of *hazzanut* is not yet over.

*Harvard-educated John Baron earned a Ph.D. in Musicology at Brandeis University. For 44 years he taught at Tulane University, where he helped develop the Jewish Studies Program (now the Department of Jewish Studies). He also taught a course in Jewish Music, and served as Chair of the Music Department from 1993 to 2001. Among his published scholarly works are Music in Jewish History and Culture (2006)—which has been adopted as a text at several universities and Colleges—and Concert Life in Nineteenth-Century New Orleans.*

## **Review Essay: Changing Challenges for Women Cantors—Dora Krakower’s *Trusting the Song*—and Pamela Trimble’s *Kol Hazzanit*** **By Dorothy Goldberg**

**N**ow that women make up well over 50 percent of the cantorate in the non-Orthodox world, it’s hard to believe that a mere 50 years ago not a single woman had been ordained as a rabbi or cantor. Before Barbara Ostfeld-Horowitz became the first woman cantor to be ordained (or invested, the term widely used until recently for some cantors’ induction into the clergy) in 1975, there were several other women blazing the trail for women cantors. These included San Francisco’s Julie Rosewald in the 1880s, Betty Robbins in Queens in the 1950s and Dora Brenner Krakower in the 1960s.

A look back at Dora Krakower's book about her musical and cantorial life, published in 1994, opens a window onto the man's world that was the cantorate in the mid-20<sup>th</sup> century and the struggle for recognition and respect for women cantors. *Trusting the Song That Sings Within: A Pioneer Woman Cantor* traces a career of an ambitious aspiring opera singer and her gradual transformation into a sacred singer of Israel.

Dora Brenner Krakower was born in the early 1920s and grew up in Atlantic City, NJ, in a large family who, while not particularly religious at home, belonged to an Orthodox synagogue. She began her singing career at age seven in a Hanukkah play, and later, as she studied singing and became a successful opera and concert singer, she earned much of her living as a soloist in synagogues. Training with well-known voice teachers and coaches in New York and Los Angeles, Krakower became particularly interested in Jewish music after World War II, when a musicologist suggested that the decimation of the Jewish people would make this music more important as a focus for Jewish renewal. During her training, she worked with important Jewish composers including William Sharlin and Max Helfman.

Krakower married a Los Angeles physician and had two children, balancing work and family commitments by focusing on recording contracts rather than live engagements. In 1967 she was accepted to the Cantor's Collegium at the University of Judaism in LA, permitted to study though not hold a pulpit, and she won the Benjamin Platt Award in 1967. In 1971 she won the Saul Silverman Cantorial Award at Hebrew Union College in LA, though it does not appear that she was ever invested or ordained. After that time she did begin to serve congregations in the Pacific Southwest, and toured Europe, Australia and New Zealand as a guest cantor.

Much of the first part of the book talks about her struggles to make it in the cutthroat world of opera and concert singing. What strikes the reader most is her dogged determination to keep going in the face of many setbacks, both personal and professional. Perhaps it is not surprising, then, that she chooses in midlife to forge her way in the new land of the female cantorate. It is also fascinating to see how quickly that landscape changes: from 1967 when the University of Judaism recognizes her talent but does not allow her to serve a congregation, to her work in the 1970s and 1980s as a traveling guest cantor all over the world.

Ms. Krakower clearly wrote this book herself, and the writing style would be described, I'd say, as more stream of consciousness than literary, but it has some wonderful nuggets of wisdom and humor. Facing prejudice from men and women alike (she writes a wonderful riff on the destructive potential of the synagogue Sisterhood organization), she voices many of the frustrations of all cantors with synagogue politics, weak rabbinic partners, and overly influential congregants. In many ways, she sums up the nature of the barriers she faced in this one paragraph:

I armored myself like a porcupine with quills that could puncture my adversaries, and which would boomerang, too. One of my primordial reverberations has been my spontaneous outbursts when pushed to the limit. Once I said no thank you for a cantorial job when a tremulous rabbi relayed a request from an influential congregant that would I please chant more like Cantor Hazzan Yosele Rosenblatt, one of the greatest Hazzanim in the history of the cantorate. I told him, "Please go get yourself a Yosele Rosenblatt."

As women cantors became more and more common—and indeed prominent—in the first decade of the third millennium, a new approach and eventually repertoire emerged for the woman's voice. The traditional cantorial repertoire was written for men, and particularly for tenors. The critical question for women has always been whether or not to adapt this repertoire to a woman's voice, and how this could successfully be done without vocal damage or audience discomfort.

Which brings us neatly to an article from the *JSM* of 2007, entitled “Kol Hazzanit: Alternatives for Women Cantors to the Vocal Requirements and Expression of Traditional Hazzanut.” The article, by Cantor Pamela Kordan Trimble, is culled from her 1991 HUC Master's thesis.

Trimble's scholarly article addresses exactly these issues. She begins with a reflection on the historical role of women in ancient Israel, when women apparently sang contrapuntally with men in religious settings. As time went on, however, the priestly and later rabbinic caste began to erase women's voices from ritual. Based on information from Alfred Sendrey's *Music in Ancient Israel* (1969:292), Trimble writes:

The development of anti-feminine sentiment among the priestly caste and the anti-feminine tendency of the later priestly scribes influenced the gradual displacement of women from any ritual function, and effaced or so transformed our original sources that any record of the roles of women shared in the sacred service were effaced forever.

As a result, the music of the synagogue was developed for male voices. Trimble goes on to write of her interviews with Dr. Maurice Sheetz, who was at that time a Pulmonary and Critical Care Medicine Fellow at St. Luke's/Roosevelt Hospital in NYC, on the physical mechanics of the “Valsava Maneuver.” Sheetz described this technique as a “controlled expiration of the breath against a closed glottis,” leading to a sort of “grunt” at the end of each phrase. Contrarily, the “Mueller Maneuver” leads to a type of “grunt” at the start of a phrase.

Trimble goes on to a technical description of these maneuvers, leading to the famous male *krechts* (Yiddish: “groan”; referring to an emotionally driven vocal crack). She observes that the Valsalva and Mueller maneuvers characterized 18<sup>th</sup>-century Italian Bel Canto singing, which was also in vogue during the “Golden Age” of cantorial singing early in the 20<sup>th</sup> century:

One wonders what conditions were present that allowed this to happen; that such marvelous singing should thrive sequentially in two different worlds of expression: in the world of Italian opera and in the world of synagogue prayer. One also wonders what might have been achieved hazzanically if, at that time, women had been allowed to serve as cantors.

I remember learning this exact technique from Cantor Jack Mendelson at The Academy for Jewish Religion. I thought then, as I think now, that this could be a destructive thing to do to a female voice—and, indeed, Trimble supports this contention. Trimble's article goes on to describe in some detail the anatomical differences between men's and women's voices—in particular, those that make it possible for men to sing their high registers in falsetto.

Because falsetto singing was such an integral part of cantorial singing for men, many recitatives were written in registers much too high for women, both in terms of singing and listening. The tenor high range is comfortable for all audiences, equivalent to a woman's alto range. But the same register in a woman's voice is rarely comfortable to sing or to hear, lying on the outer edge of comfort. For this reason, early female cantors wrestled with hazzanic repertoire and were often made to feel like second-class vocal citizens.

Moving on from 2000 to the present, synagogue music has changed so much that both of these writings now seem outdated, except for their historical value as snapshots of their time. A whole new generation of composers, many of whom are women, have changed synagogue music to the point that it would be almost unrecognizable to a cantor practicing just 50 years ago. The preference for congregational music with guitar has meant that most music today is sung in the middle registers, between, say, A below middle C to C above middle C. There are wonderful pieces of music in this range, and also wonderful art songs still being written for trained cantorial voices, but the main thrust of synagogue music is accessibility to all congregants.

This, perhaps, may be the greatest change wrought by the armies of female cantors now entering the workplace. We may lament the loss to the synagogue of the artistic beauty of traditional hazzanic recitative, now generally only sung by both men and women cantors in concert settings. On the other hand, congregants insist on greater participation in musical prayer, and the new music makes synagogue prayer more accessible than ever before. As Joanie Mitchell would say, “But something's lost, but something's gained...” as we reap “Both Sides Now” of the influence of women cantors on the music of the synagogue.

*Cantor Dorothy Goldberg was ordained by the Academy for Jewish Religion. She served congregations in Connecticut, New Jersey and San Juan, has been a hospice chaplain, holds an MA in Journalism and Public Affairs from American University in Washington, DC, and a Diploma in Music from the Guildhall School of Music and Drama in London. Her article—“A Woman Reborn: Name-Changing Service for Women”—appeared in JSM Fall 2007.*

## The CD: *Abraham Lubin Sings Cantorial Classics* Reviewed by Benjamin D. Matis

Few of us ever rise to the level of being both a masterful singer and a magnificent hazzan. Some may possess voices beautiful enough to move concert audiences. Others might inspire worshipers through their heartfelt davening. Yet very few of our contemporary colleagues can be said to excel in both areas. This was not always so. As recently as the currently retired generation of Cantors Assembly members, there could be found world-class *hazzanim* who also ranked as singing artists. None who appreciate *hazzanut* could argue over the mastery of Zvi Aroni's, Lawrence Avery's, Louis Danto's or Moshe Taubé's prayer chanting.

Another name this reviewer would add to that list is that of the Assembly's distinguished past President Abraham Lubin, who displays a highly accomplished artistry in this CD. His innate musicality and legato phrasing recall the legendary French *Lieder* singer Gerard Souzay. Even in the most intricate passagework, Lubin's elegant sense of line is ever present. There is no hint of tasteless display in his coloratura ornamentation, which feels completely organic to his cantorial style, informed by an unerring musical purpose. His easy familiarity with Eastern European *hazzanut* at its most authentic is perhaps Lubin's greatest strength. His execution of it is naturally flawless, since he was reared in that lyrical style. His singing is also consistently reflective of the underlying text. The CD, *Abraham Lubin Sings Cantorial Classics* presents emotionally honest performances of selections that are sung with a flair, beauty and subtly appropriate sense of style that we didn't even know we sorely missed--until having heard it again.

Having said that, critical integrity demands that we add one reservation regarding choice of repertoire. Granted, Lubin can sing "Rozo d'Shabbos" of Pinchik perfectly--without resorting to copying every gesture of the stunning original--and still sound authentic. For some cognoscenti, that alone might warrant purchasing the album. On balance, however, three Pinchik selections, two by Todros Greenberg and one each by Jacob Rappaport and Leo Bryll constitute a cantorial genre best tasted in smaller portions to be truly appreciated. Though beautifully performed, as a group they are too similar in tempo, key and style, to be audited straight through.

Still, we are fortunate to have a recording by an artist of this stature, for our listening pleasure, and for posterity. Recordings of so many great *hazzanim*—representing a myriad of styles—are now available. It seems ironic that the practice of *hazzanut* during actual synagogue prayer, while suffering a precipitous decline in our time, is being increasingly reproduced on recordings. Accordingly, I would suggest that these superb samplings of Abraham Lubin's art be listened to a bit at a time, sipped rather than guzzled.



*Benjamin Matis serves as Hazzan at the Shelter Rock Jewish Center in Roslyn, New York. Besides his deep and abiding love of hazzanut and classical music--both vocal and instrumental--he has recently published his first academic article on "Liturgy and Progressive Judaism in 19<sup>th</sup>-Century Poland" in the journal, POLIN. Ben is currently at work on his doctoral dissertation at Jagiellonian University in Krakow.*

## **CD Review: *The Spirit Series* Vols. 1-13. Produced by David Propis, for the Cantors Assembly / United Synagogue of Conservative Judaism (2002-2015)**

*Reviewed by Charles Heller*

In an inspired move several years ago, a group from the Cantors Assembly, chaired by Hazzan David Propis, combined with the USCJ to inaugurate a series of freely offered CDs, to expose the community to our rich heritage of liturgy, folk and popular songs, enabling the Jew in the pew to become familiar with our most beloved prayers and songs. The CDs are enhanced with meticulous liner notes giving the original text, transliteration, translation and background notes. A key element in the success of the project has been to involve as wide a range as possible of singers from the whole North American community, many performing their own compositions. In this way, the CDs, now running to 13 volumes, covering Shabbat, holidays, life-cycle events and just fun listening, are a showcase of Jewish music, modern American composers and singers. Given this huge variety, the level of composition and performance ranges from breathtaking to questionable (or perhaps I should be more charitable, as Shakespeare recommends: the worst are no worse if imagination amend them). Allow me to pick out some highlights and lowlights, and draw some general conclusions about the state of Jewish song as revealed in this remarkable project.

There are many gems on these CDS that the compilers have selected for a *Best of the Spirit Series* disc (DC8) but there are many more items that are worthy of mention:

*V'al y'dei avadekha* by Leo Bryll (CD3): real music, expertly performed by Abraham Lubin;

*Elohei oz t'hilati*, a charming Baghdadi piyyut performed by Luis Cattán; Craig Taubman's *Beyado* (performed by Mimi Haselkorn), worthy of a Disney movie soundtrack; and *R'fa'einu*, with slick music and lyrics by Aliza and Simon Spiro (all on CD 12, *The Spirit of Hope and Healing*);

*Avinu Malkein* (CD3) by Max Janowski, performed by Cory Winter, has no less an accompanist than Janowski himself (it was recorded in 1987). The characteristic flamboyant piano intro seems to be saying: "I'll show that enemy of Israel, Franz Liszt, how a Jew plays the piano!"

It is very cool to hear a song in Farsi (*Arusitun mobarak*—very catchy, you will pick it up quickly) on CD6, performed by Farid Dardashti, and it is a pleasure to hear Yiddish performed authentically by Leon Lissek, Sam Weiss, Julie Jacobs and others throughout the series.

An unexpected gem, dating from the innocent era of Israel's early years, is Ravina's *Avati'ah*, performed by David Lipp (CD7). Another Israeli rarity is *Simhu Na* (CD 13/2) in which Nate Lam performs this neglected Bernstein arrangement with an exciting Bernstein-like orchestration by John Rodby.

It is fun to hear Jewish music accompanied by steel pans (*Hodu Ladonai* on CD9, performed by Judy Aranoff and Ira Bigeleisen). I have a special attachment to the pans, which I taught for many years to immigrant children from the Caribbean. They had no difficulty learning Aaron Bensoussan's celebrated *Lecha Dodi* (the song which opens the entire *Spirit* series) and performed an unforgettably with Hazzan Bensoussan at our Toronto synagogue.

And talking about the Islands, on CD9 Amy and Barry Kanarek sing *Dror Yikra* to *The Sloop John B* – sure, why not?!...

And it was a great idea to do a CD of children's songs (CD11)–there is no such thing as bad material for children--you can use anything, you will never know what it is that sparks a child's interest...

I enjoyed Aaron Bensoussan's *Tov Lehodot* (CD13/1), but I admit to a personal connection. This gospel-influenced number began life as *Sim shalom* which Bensoussan and I worked on. From my experience with choirs in the Black community I was able to introduce gospel moves into synagogue music like this, for better or worse...

Although many of the artists excel, I particularly enjoyed hearing David Lefkowitz, Alberto Mizrahi, and Lorna Wallach Kalet (CD2). There is a cameo by the late Louis Danto (CD10/2) performing Ben Steinberg's *Shalom rav*—even in this sublime miniature, Danto finds an opportunity to demonstrate his masterful *messa di voce*.

Now I regret to have to make some comments about not-so-good features of the series, which I hope others will try to avoid when making future recordings:

First of all, when making a recording, always try to be self-critical and think whether you are performing at your best, and warm up well. Is the opening phrase actually in tune? (On many of the tracks here, it is not.) Is your choir keeping up the pace or is it dragging the cantor down? Could you use better instruments? Using a synthesizer is certainly cheaper than hiring real players, but it *sounds* cheap. This is especially true of keyboards. For a few more dollars you could have rented a real piano that would have made your recording sound professional. Do you want your audience to think you are an amateur? Maybe have a producer or music director on hand who can hear what is going on and help fix problems. Did you really intend those clashes where half the musicians think the chord is major and the other half think it is minor?

And why sing in English if it is not your first language? Some of the English lyrics on these CDs are almost unintelligible (as well as being of doubtful quality)—it would have been better to keep the original Hebrew. While we are discussing language: Why pronounce *shalom* like *shalome*? I know that's what people say, and there is indeed a TV show called *Shalom(e) in the Home*, but you are a trained cantor who is supposed to know Hebrew. While we're at it: the word is *kodsho*, not *kadsho*, and the other word is *Ladonai*, not *La'adonai*.

Then there is the issue of children's choirs. CD2 features the choirs of Beth Sholom Congregation, Elkins Park PA, directed by David Tilman. This shows what happens when you do not think it is important to teach children to sing. We can call this the Very Nice Yiddishe Kinderlekh Syndrome. Singing is considered something that we tolerate in children until they grow out of it. It is Very Nice, but not something to care about, or train children to do properly. The results speak for themselves. If you want to hear what beautiful results you get when you do indeed train children (it actually isn't that hard), listen to Gerald Cohen's *Dayeinu* performed by Syracuse Children's Chorus led by Barbara Tagg (CD4). (I had a discussion recently with Carole Anderson, Associate Conductor of the world-class Toronto Children's Chorus. She mentioned how at a concert the parents are so busy videoing their children, they are not actually listening. They think it is Very Nice, but they are not even aware that there is music being made.)

A quibble: The *Hassidic Kaddish* (CD3 and CD13/1) is not by Yossele Rosenblatt, it is nusah reworked by Jacob Gottlieb and Herman Zalis. The particular orchestration used on CD13 is unfortunately one of those timpani-rich heavy-handed affairs that are all too characteristic of today's Israeli orchestrators. (I recently was an orchestral player in a concert of this repertoire, and the comment I got from my friends in the audience was, "It was too loud!")

Another quibble: CD13/1 concludes with the "bonus track" *Oseh shalom* by Hooshir A Cappella Group of Indiana University in rap style. They get points for attempting to be contemporary, but the result is rather jarring—after all, rap is born of frustration and anger, it is not meant to be consoling or edifying.



Volume 1—The Spirit of Shabbat—  
2002

And that is more than enough for now. I had originally intended to conclude by anticipating further additions to this notable series, including perhaps a CD of Psalm settings. I just learned, however, that Volume 13 will be the final one. Accordingly, let me offer readers the consoling words of Rabbi Tarfon to anyone who launches a pioneering effort: "You are not obliged to complete the task" (*Pirkei Avot*, 2:21).

*Charles Heller is the author of **What To Listen For in Jewish Music** ([www.ecanthuspress.com](http://www.ecanthuspress.com)). His most recent CD is **Tramvay Lider/Streetcar Songs**, a setting of the Yiddish poetry cycle by Shimen Nepom. Charles' most recent article for the Journal,—“David Nowakowsky's Ave Maria—a Problem Solved, appeared in our March 2016 issue.*

***Al y'dei david—The World Renowned Cantor David Kusevitsky's  
Own Compositions, Notated by Him for Students and Chazzanim--  
Published by the Toronto Council of Hazzanim, 2016  
Reviewed by Joseph A. Levine***



**The reviewer (left) with Cantors David Kusevitsky, Abraham Salkov, Louis Klein, Samuel Gomberg & Jacob Gowseiw--at a Concert in Cong. B'nai Amoona, St. Louis, Nov. 19, 1967.**

**A**t age 13, relates Cantor A. Eliezer Kirshblum in his Introduction to this volume, David Kusevitsky's reputation as a musician began to spread. Established cantors in the Vilna region of Lithuania/Poland (the border continually vacillated between both countries during and following WWI) would seek his help in learning to sing written compositions. In fact, teaching cantors continued as a theme throughout David's life both in London and New York, and many of the next generation of leading cantors proudly count themselves among his pupils.

Eli Kirshblum was himself an example of that 'next' generation. In his youth he studied privately with David for three years, travelling from Kew Gardens Hills in Queens, NY to Kusevitsky's home in Brooklyn. During those weekly lessons, David would routinely write out whatever material he was teaching at that moment, whether a passage of nusah or a full-blown recitative. Those handwritten manuscripts, spiral-bound for durability, fill the 134 pages of *V'al y'dei david*.

The hazzanic compendium opens with *Shaharit l'shabbat*, a transcription of davened chant from *Shokhein ad* through *Ga'al yisrael* in the same key (F) that, as a teenager, this reviewer had heard David sing at Temple Emanuel of Borough Park. It was a surreal experience for me, until being brought back to reality by the notation of David's *Avot*, etc. which here appears a note lower than in his habitual practice—and minus the crowd-pleasing pyrotechnics. Still, reading through David's inventively lyrical treatment of the familiar *nusah ha-t'fillah* triggered long-ago memories of the way he consistently maintained an open throat from top C to bottom C of his fully usable two-octave range. His exemplary vocal line alone would partly account for the transformative effect his prayer had upon worshippers.

In addition, one cannot help but notice David's enlightened use of *adonai* (with a small 'a') rather than "Adoshem," which distinguishes his pedagogical approach from that of his contemporaries (*l'sheim hinukh*; not only permissible, but advisable, lest novices inadvertently fall back upon the *Adoshem*-reflex while leading actual prayer). Using *adonai* in teaching was unheard of at the time, especially for an observant Jew who daily wore a *Tallit katan* under his shirt—something I had personally observed back in the 1960s when he changed into a tuxedo in my study just before going onstage for a concert in New Haven. In my book, that put David in the same league as the earlier acclaimed "King of Cantors," Yossele Rosenblatt, who had once trumped a shouted challenge: "What makes you worth more money than other *khazonim*?" Yossele's retort: "I daven the Silent *Amidah* as well!" Also noteworthy was David's avoidance of the strident nasality affected by most Orthodox cantors of his era (and beyond). His voice production, like everything else about him, was elegant. As one *Gabbai* at Temple Emanuel put it, "Even his kneeling during the Yom Kippur *Avodah* service was 'princely'."

Although the transcriptions in *Al y'dei david* omit vast tracts of what is normally davened simply in an undertone, the texts to which David *does* devote *inspired musical inventiveness*—ever his hallmark—are markedly similar to what I recall hearing him sing on any given Shabbat morning. In brief, the recitatives offer *pure gold*, if a reader would only perform them with the same care and seeming effortlessness that David lavished upon them. Here are the featured sections/items:

***K'dushat shaharit, Hallel highlights, Geshem and Tal, S'lihot highlights, Kiddush l'shabbat, Yom Kippur Eve highlights, N'ilah highlights, Musaf l'shabbat highlights, Arvit l'shabbat highlights, Torah Service highlights, S'firat ha-omer, Sheva b'rakhot.***

With all due respect to its relative unimportance in an over-all appraisal such as this review, I should mention one instance where the music in a multi-strophe setting appears out of sequence. The *Geshem* prayer's final strophe, *Z'khor sh'neim-asar sh'vatim*, is interrupted by settings of the three previous strophes before continuing to its completion. On the positive side, David has gone above and beyond the call of duty by including his brother, Jacob's *Av harahamim hu y'raheim* among recitatives for the Torah Service. Seeing the byline "by J. Koussevitzky" clearly spelled out, brought a feeling of *déjà vu* to this reviewer. Virtually any article relating to the Four Koussevitzky Brothers since Moshe's arrival here in 1947 has mentioned David as being the most musically gifted. In the wake of WWII's population upheavals, as his three older brothers one by one joined him in London, David transcribed from memory their entire individual repertoires, so that they would be able to pick up where they had left off. Here at last, in *V'al y'dei david*, I find tangible evidence for that seemingly fantastic

claim!

In teaching *Hazzanut* at both JTS and AJR, I had previously seen examples of David's handwritten scores for other students, and they were invariably intended for a lower standard of hazzanic delivery than what I now discover in *Al y'dei david*. What the collection contains is more than worthy of any seasoned cantor's serious consideration. It is an outright *steal* at its offer price of \$30 US, including shipping within Canada. One possible reason for its modest cost might be the savings realized by the Toronto Council of *Hazzanim* in directly photocopying David's sometimes unclear manuscript—scribbled while the composer was presumably in the throes of musical creativity! As it stands, what seemed at first glance to be deceptively off-hand jottings, when sight-read *aloud* (in my case a poor imitation of how I imagined David would sound while singing them), can lead to an uncanny impression that the composer is looking over one's shoulder, humming along... I would think that Eli Kirshblum, at the moment when he opened the first published copy and began to leaf through its pages, underwent much the same epiphany.

It is to Hazzan Kirshblum's eternal credit that he has generously shared this unique treasure with a younger generation of cantorial colleagues who might otherwise have remained oblivious to a compellingly authentic—yet musically impeccable—Old World style of prayer-leading that persisted in a select few American Conservative synagogues until late in the twentieth century. The concise biography, by David Prager and Noam Goodman, accurately conveys the brilliant musicianship of David Kusevitsky--a well-traveled son of Eastern Europe who quickly mastered the hazzanic styles prevalent in England and the U.S. at that time--and made them unmistakably his own.

*Al y'dei david* may be ordered with a check for \$30 U.S. (shipping included) made out to The Toronto Council of Hazzanim, 37 Southbourne Avenue, Toronto M3H 1A4 Ontario, Canada.

*Joseph A. Levine has edited the Journal of Synagogue Music since 2004. Among his published works are: Synagogue Song in America (1989,) Ba'avur David—the Shabbat Morning Service as Sung by Cantor David Kusevitsky (1992), and Rise and Be Seated—the Ups and Downs of Jewish Worship (2001).*

## **A Boyhood Memory of David Kusevitsky**

***By Victor Tunkel***

I am possibly the last surviving active member of David Kusevitsky's circle in London, in the years before he was *gunav mei-erets ha-ivrim* ("stolen from the land of [Anglo-] Hebrews"; after Gen. 40:15). I was in his all-male choir at the Hendon Synagogue in London from age nine to fifteen, until his departure in 1949, latterly as a principal alto, and I sang duets with him on a number of occasions.

He was a figure of imposing, dignified presence and yet without pomposity; *unzer dovidl* to all. I recall how distasteful he found some of the tomfoolery on Simhat Torah. He once rose from his seat and fixed the merrymakers with his coldest stare: “Is **this** a *shul*?” It instantly restored order. Another year, after leading one or two circuits of *Hakafot*, he thrust the *Mahzor* into my hand and went to his seat, leaving me to lead the rest.

He came to our house occasionally, to buy cigarettes. My father was a tobacconist, and cigarettes were scarce at the end of the war. I got him to play on our piano a piece of his that we had been rehearsing--*D'rakhekha darkhei no'am* (“Thy ways are ways of pleasantness,” from the Torah Scroll’s return to the Ark). My other recollection is of his widowed mother, always the first lady in the gallery, a lone figure so early on Shabbat morning.

One of the highlights of the Rosh Hashanah service for us in the choir was his duet *Ki lo yizku b'einekha badin* (“No one is innocent in Thy sight,” from “U-n'taneh Tokef”) with Martin Lawrence, a professional bass and opera singer, where the two great voices interlaced and entwined in a *fugato* (I believe by Leo Low).

The British United Synagogue was and is Moderate Orthodox. But some English ways have influenced it, calling for decorous services, officiants and congregants. The idea of a hazzan, a *Shali'ah* for our prayers, being an entertainer, was distasteful. David occasionally sang at a Saturday night *M'laveh malkah*, but there was opposition to his giving public concerts, with or without his brothers. In any event, all monies went to charity, not the performers. He did not make any recordings during his London years.\*

I hope these reminiscences of the man may still be of some interest. I have with real pleasure added *Al y'dei david*--a truly blessed enterprise of Cantor Eli Kirshblum's--to my collection of Jewish musicology, one of the most extensive in private hands, anywhere.

*Victor Tunkel, a London barrister and law lecturer, has had a lifetime involvement in Jewish music as an amateur chorister, cantor, cantillator, collector and educator. His elegant taste is evidenced by his pairing of an 11<sup>th</sup>-century poem by Yehuda Halevi, with a Sonatina by Leonora Duarte (1610-1678) in JSM 2007--“**Music of the First Jewish Woman Composer.**” His book, **The Music of the Hebrew Bible: The Western Ashkenazic Tradition**, was reviewed in the 2006 Journal.*

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\*EDITOR’S NOTE: It turns out that David Kusevitsky did make several recordings while in the UK, at Oriole Recordings on Bond Street, London, in 1948. Among these were “Der Lamden Reb Sender” and “Dudele,” both of Yiddish folk songs, which rendered them unobjectionable on religious grounds. The musical arrangements, however, were in a grand cantorial style, which assured their wide marketability.

## IN MEMORIAM

**Kurt Silbermann (1923-2016)**

**H**azzan Silbermann was born in Munich, Germany and immigrated with his parents to New York in late-August 1939, just before the lights went out all over Europe. He graduated from the first class of Hebrew Union College's School of Sacred Music, and in 1962 accepted the cantorial position at Temple Emanu-El in Englewood, NJ, where for over 30 years he would share the pulpit with Rabbi Arthur Hertzberg, then-President of the American Jewish Congress. Kurt was named Cantor Emeritus in 1989.



He had served the Cantors Assembly in virtually all capacities, including Chair of Placement and Convention, Treasurer, Vice-President and President (1977-1979). In 1994 the Jewish Theological Seminary conferred upon him a Doctorate of Sacred Music *Honoris Causa*. At the Assembly's 1998 convention, Kurt took part in an Ellis Island concert: *Songs of the Immigrant Experience*, a retrospective of diverse musical traditions tracing back to countries from where the 15 participants had arrived. His selection, sung in a youthful-sounding, exuberant baritone, reflected Kurt's ever-upbeat disposition--greeting the world with an open, welcoming smile (Swiss/German folk song ca. 1815; free translation after Arthur Kevess, 1997).



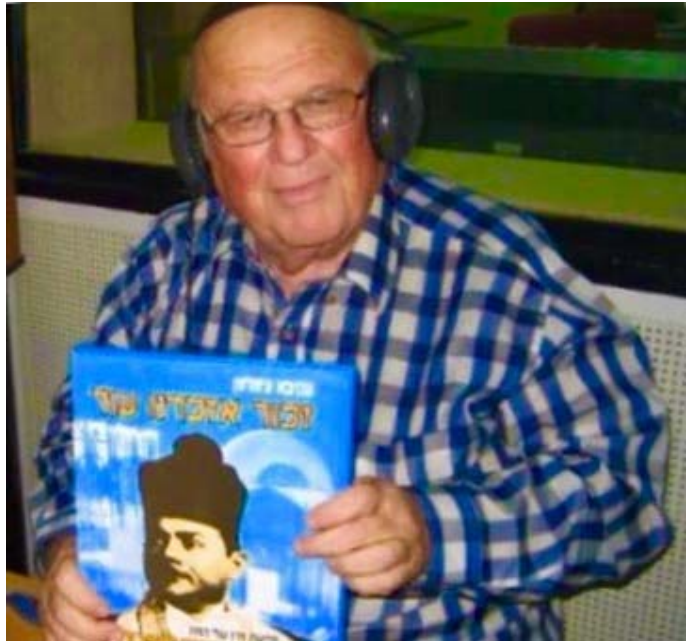
**As my thoughts freely flower... no one has the power... to silence my cry... *Die Gedanken sind frei!***

May the memory of Kurt's noble life be an everlasting blessing to his beloved wife Inge, his daughter Judy Freilich, his granddaughters Sarah and Elizabeth--and all of us who were privileged to know and admire him as a truly caring colleague and exemplary human being.  
[JAL]

## IN MEMORIAM

### Akiva Zimmermann (1936-2016)

A native of Tel Aviv, Akiva Zimmermann was a much sought-after speaker—especially over Israeli Radio—and journalist, mainly for the periodical, *Hatzofeh*. He worked in a bank, and took early retirement in order to devote his time to research and writing, with a focus on *Piyyutim* and *Payy'tanim*. For over 30 years he lectured annually at Cantors Assembly conventions and contributed articles to the *Journal of Synagogue Music*. He published 18 books and several thousand essays on the history and performance of Jewish Sacred Music, in Hebrew, Yiddish and English. Among his most popular works are: *B'ron yahad* (1988) and *Sha'arei ron* (1992), on *hazzanim* and hazzanic lore; *Zachor ezk'renu od* (1999) with an accompanying LP, on the Centennial Anniversary of Hazzan Moshe Koussevitzky; *Vienna, City of Cantors* (2009); *Alei ayin* (2006), collected writings on his 70<sup>th</sup> anniversary; and *P'rakim b'shir* (2011), on Cantor Pinchas Minkowsky's literary and musical works.



Akiva Zimmermann, a peerless chronicler and friend of *hazzanim*, once set forth his personal vision (*CA Proceedings* 1998:18): “Between the verses of *Birkat kohanim* (when the Tripartite Blessing is recited aloud), a prayer concerning dreams (BT *B'rakhot* 55b) is customarily inserted. It asks that our individual dreams regarding ourselves and all Israel be good ones.”

A dream was thus considered a ‘vision’—*hazon*—the Book of Proverbs states that “without vision, a people dissipates” (*B'ei hazon yippara am*, 29:19). Akiva Zimmermann's lifelong dream was that, through his own labor and that of other scholars who dedicated themselves to keeping *Hazzanut* and its practitioners alive in people's awareness, world Jewry would one day arise and pray together before their Hoy One—in their Holy Land—for the welfare of all humankind. [JAL]

## IN MEMORIAM

### Morton Shames (1929-2016)

**H**azzan Morton Shames was a member of the first graduating class at the Cantors Institute of the Jewish Theological Seminary in 1955, and his only position was at Temple Beth El in Springfield, MA, which he assumed immediately afterwards. He held a Master of Arts degree in Musicology from Boston University, and an honorary Doctorate in Sacred Music from the Jewish Theological Seminary. He was, at various times, President of the Cantors Assembly, Chairman of its Placement Committee, and Editor of its *Journal of Synagogue Music*. In his own congregation he organized concerts that ranged from Gospel Singing to the Springfield Symphony Chorus—living proof that through music—we can bring people together in warm harmony.



Morton was an active Board member of the Springfield Symphony Orchestra, and together with his wife Frances, he founded the Springfield Community Music School, which provides music education for some 600 students. He served on the Board of the Springfield Jewish Family Service, the Springfield Jewish Federation and the Springfield Holocaust Observances. He was influential in establishing Hesed House, a nurturing home for AIDS patients. He was honored by the Conference of Christians and Jews, in recognition of his efforts to bring together people of all ethnic persuasions, through music. Sixty-four years ago, he had sung the part of “The Litvak” at the world premiere of Sholom Secunda’s oratorio, *If Not Higher*, to a script by Samuel Rosenbaum after the short story of Yehudah Leyb Peretz. In the minds of his colleagues who attended that performance, the skeptical Lithuanian Jew who finally becomes convinced of the Nemirov Rabbi’s saintliness, remains forever connected with the inspired way in which Mortie’s musical artistry had first shaped that pivotal role.

On the occasion of his retirement in 2014—following 40 years of service as Senior Cantor and 10 years as Cantor Emeritus—Temple Beth El renamed its sanctuary for him. Mortie and Frannie Shames were happily married for over 60 years, and their children—Jonathan, Jennie and Miriam—are internationally established musical personalities in their own right. [JAL]

# Journal of Synagogue Music

OUR MARCH 2017 ISSUE—JSM'S 50<sup>TH</sup> ANNIVERSARY YEAR—  
WILL FEATURE:

- The Proper Accentuation of Hebrew Prayer
- *Nusah ha-t'fillah*, Arabic *Makamat* and Hindustani *Ragas*
- Scenes from the Great Synagogue in Kassel (1897-1899)
- Sometimes a *munah pasek* is Just a *munah pasek*
- The Raw Material of European and Arab Music... Part Two
- TARA Music's *Anthology of Classic Jewish Folk Songs*, 2016



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