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FROM THE EDITOR

The first piece in this issue of the *Journal of Synagogue Music* is Brian Mayer's "masterful" thesis "The Origins and Identification of the Nusah L'Hol of Frankfurt Am Main? This paper was presented as Brian's Masters thesis at The Cantors Institute of the Jewish Theological Seminary. It is a beautifully organized and written work which I know our readers will want to study closely.

Yosef (Jeffrey) Zucker has done us the great service of compiling a "Guide to Jewish Music Resources in Israel? This should prove to be of great value to anyone seeking materials from Israel or planning a relatively short trip to Israel.

Since the easy availability of convention cassette recordings has made the publication of convention proceedings in their entirety a luxury, we plan to publish from time to time such worthy papers whose contents — in addition to the worthiness of the subjects — especially merit the printed form.

In this issue there are two such items:

Dr. Yosef Burg's delightful and scholarly paper on "The Nigun of Jewish History" delivered during the course of our 40th annual convention in Jerusalem.

Rabbi Hayyim Kieval's provocative *d'var Torah*. "To intone or not to intone:" in which he deals with the question regarding the *hatimah* immediately before the Amidah in *Shaharit*. Responses (positive or negative) to this piece would be most welcome.

Also, at the recent convention, I had the honor of chairing a session in which Samuel Rosenbaum presented a major paper entitled "Toward A New Vision of Hazzanut!" For my introduction, I took the liberty of reading at some length from a speech delivered by Abraham Joshua Heschel at the 1953 Convention of the Rabbinical Assembly. Heschel's remarks on "The Spirit of Jewish Prayer" are incredibly contemporary. We are reprinting his paper in this issue of the Journal. I know you will find it stimulating and insightful. Thanks to Robert Kieval for sharing the place with me originally.

Review of New Music:

Also included in this issue is an appreciation and analysis of David Finko's "Hear, O Israel:" a service for Friday evening composed for two cantors (bass and soprano), choir and orchestra. Some might question the inclusion of such a work in our Journal. It is clearly conceived

in the milieu of the concert hall more than the synagogue, and the fact that the service is set entirely in English also might put off some of our readers. Yet, I was impressed with the earnestness of the composer's approach to the liturgy and decided that it was important to share this piece with our readers. Bloch's *Avodath Hakodesh*, after all, is perceived by many to be the high point of composition for the modern Synagogue. We must certainly pay attention to new efforts in the area of Jewish sacred music repertoire. We must focus on the ability of a composer and composition to convey the meaning and spirit of the text in a universal sense.

And, as to services in English, there is certainly no prohibition. It is the first language of American Jewry and our tradition encourages prayer in the vernacular. I have even taken on occasion to rendering portions of the daily service in English, chanted in the traditional *nusah*. *This* is an interesting exercise, and after a few attempts becomes a pleasant way to *daven*. Additionally, it provides a good way to demonstrate how to chant the service out loud in a way in which all of the congregants can participate. I would welcome some writing on this subject or a lively discussion of it!

In the Music Section:

Thanks to Paul Kowarsky for sending us his original setting of Tsur *Hayeinu* with piano arrangement by Charles Heller.

Corrections

In the last issue we published a transcription of *Anenu* credited to Jacob Rapoport. According to Robert Kieval, this piece was actually written by Hazzan Max Kotlowitz and published in 1962 by Bloch Publishing with a piano arrangement by Samuel Bugatch. Other readers who wrote to inform us of this error included Stuart Friedman of Southfield, Michigan and Joseph Gross of Hallandale, Florida.

Also in the last issue, David Bagley's piece regarding his trip to Rumania and the Soviet Union failed to list the other participants. The article should have indicated that the participants were Bagley, Ben Zion Miller, Yaakov Motzen, Moshe Schulhof, and Daniel Gildar. Bagley's piece was actually a personal retrospective and did not mention any of the other participants.

Moshe Schulhof. wrote to say, "We all played equal roles in terms of artistic achievement and the emotional ties that we all felt and conveyed to our fellow Jews behind the Iron Curtain . . . We gave fourteen concerts in a period of fourteen days, many times without adequate

sleep or food. We sang under extremely adverse conditions in cold, dusty halls, and at times even hunger. Sitting on trains all night one time without heat in below zero temperature. We all did this lishmah, to ignite the spark of the ‘*Pinteleh Yid*’ that remains in these countries. What we accomplished in terms of reawakening Jewish awareness and pride was worth the sacrifices we made and much more!’ Joseph Gross also lamented the fact that Hazzan Bagley failed to credit him (Gross) as the composer of the piece which Bagley described as “the most sought after recitative...which somehow kindled the spark of *emunah* in their hearts:’

We hope you will enjoy this issue. We look forward to hearing your responses to the pieces within its pages. Please send us more material for these pages — text or music.

One more thing! Does your Synagogue library subscribe to the Journal? It should. If it doesn’t, please arrange it. You might even consider a gift subscription which the library could pick up the following year.

— Jack Chomsky

THE ORIGINS AND IDENTIFICATION OF THE NUSAH L'HOL OF *FRANKFURT AM MAIN*

BRIAN J. MAYER

It has been the quest of many musicologists to prove that Jewish synagogue music has its roots in antiquity. It has often been stated that the cantillation of the Bible is the oldest form of Jewish music and is the antecedent to synagogal chant. The music of *shaamey hamikra* has been shown to date back to the Second Temple period! If a connection can be established between nusah and cantillation, the claim could be made that the traditional prayer modes indeed have a foundation in Levitical music. In examining the *nusah l'hol* of the community of *Frankfurt am Main*, substantial evidence appears which provides credence to the hypothesis that European weekday prayer chant is directly related to the music of cantillation.

It should not come as a surprise that *Frankfurt am Main* is the focus of such a study. The Jewish communal presence in Frankfurt dates back clearly at least to the year 1074, when Emperor Heinrich IV granted special financial considerations to citizens and Jews in Worms and Frankfurt.² Other indications suggest that Jews were residing in the city as early as the ninth century.³ Although this German Jewish community was not the first of its kind in the Rhineland region, its importance grew significantly through the medieval period and blossomed to its greatest glory in the modern era. The historian Cecil Roth described *Frankfurt am Main* as "the mother city of modern German Jewry." He explained:

This was the only German Jewish community of major importance which was permitted to continue in existence from the medieval period onwards; it was for many generations the greatest of the German Jewish centres; and it was hence that most of the best-known German Jewish families emerged, to make their mark in the world of finance, of scholarship, of science and of politics in so many lands.⁴

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Over the centuries Frankfurt am Main produced a host of leading rabbinic figures. Among the most prominent were Eliezer Treves (ca.1530), Isaiah Horowitz (1565-1630), Joseph Juspa Hahn, the author of *Yosef Ometz* (d. 1637) and Abraham Brody (d. 1717), who was “considered the greatest talmudic authority of his time.”⁵ Joseph Kashman (d. 1758), the grandson of Joseph J. Hahn, published his *Noheg K’tzon Yosef* in 1718.”

The single most outstanding traditional scholar who heralded from *Frankfurt am Main* was Moses Sofer-Schreiber (1762-1840), better known as the *hatam sofer*. Despite the fact that his lofty career took him to a position in Pressburg, he always identified himself with his cherished place of birth. His collected Responsa are signed “Moses Sofer of Frankfurt:” in which he described the city as “unique, (with) no other community in the world comparing to it.”⁸

In the nineteenth century, *Frankfurt am Main* was at the center of religious reform and counter-reform. The liberal Jews were led by Abraham Geiger (1810-1874), a native of the city and a leading scholar of *Wissenschaft des Judentums*, while the traditional Jews attracted the charismatic Samson Raphael Hirsch (1808-1888) from Nickolsburg.⁹

A lesser known rabbi from the same era was Salomon Geiger (1792-1878), the older brother of Abraham Geiger? He was a dayan for the orthodox community and he was the guardian of the local synagogal customs. In the summer of 1818 he began to keep a daily cultic and liturgical journal in which he carefully recorded the *minhagim* of *Frankfurt am Main*. Geiger completed this project in the summer of 1819, having finished the cycle of an entire year, and in 1862 published the material in his book *Divrey Kehilot*.¹¹

Salomon Geiger’s *Divrey Kehilot* is fundamentally important for understanding the musical tradition of Frankfurt. In his precise account of the orthodox community’s rituals, Geiger included instructions as to how each portion of the liturgy was to be chanted. He provided cryptic descriptions of the *nusah* which are enlightening despite their brevity. His comments about *nusah* usually refer to a section of the liturgy as being chanted with a *nigun yadua* (well-known melody) or a *nigun nivhar* (elected melody). Unfortunately, Geiger did not render any of the *nusah* with musical notation. In fact, it is only reasonable that he assumed his readers would be familiar with the “well-known melodies!”

Nearly a century after Geiger began his effort to preserve the *nusah* of *Frankfurt am Main*, two cantors felt a similar compulsion. Unlike Geiger, who merely specified the proper places for employing a *nigun*

yadua or a *nigun nivhar*, Fabian Ogutsch (1845-1922) and Selig Scheuermann (1873-1935) were concerned that their local traditional melodies were no longer “well-known? In response to their fears, each cantor endeavored to record a thorough musical representation of Frankfurt’s synagogal chant.¹² In 1912 Scheuermann produced his *Die gottesdienstlichen Gesänge der Israeliten* while Ogutsch’s *Der Frankfurter Kantor* was published in 1930, eight years after his death.

Ogutsch and Scheuermann probably had no idea how important a contribution their respective works would be. Neither was aware that within a few short years, their beloved Jewish community would be obliterated, that their precious religious culture would be decimated. **As** a result of their efforts, these cantors afforded the rest of the Jewish world an opportunity to study the proud and ancient musical tradition of *Frankfurt am Main* posthumously. In turn, they unlocked the mysteries in Salomon Geiger’s *Divrey Kehilot* by supplying the musical notation which is absent in Geiger’s treatise. Fortunately, Ogutsch’s and Scheuermann’s renditions usually corroborate each other and thus they provide the necessary clues for deciphering Geiger’s codes, *nigun yadua* and *nigun nivhar*.

In examining the *nusah* of *Frankfurt am Main*, it is important to remember that this *k’hilah* zealously transmitted its particular customs from one generation to the next. Works like Hahn’s *Yosef Ometz*, Rashman’s *Noheg K’tzon Yosef* and Geiger’s *Divrey Kehilot* are all indicative of the community’s concern and reverence for their local *minhagim*. Each of these compilations was inspired by the efforts of the great rabbi Jacob Levi Molin from Mainz (1356-1427). Molin, known as the Maharil, travelled throughout the Rhineland exerting tremendous influence in the realm of synagogue ritual and music? His injunctions were still highly regarded in the twentieth century and it is no coincidence that in the preface of Ogutsch’s *Der Frankfurter Kantor*, the following proscription of the Maharil is quoted: “In any locality, the existing tradition must not be altered, even with regard to the melodies, (and it is not to be changed) even by one who lives there.”¹⁴

Such exactitude assures that, at least over the past six hundred years, the *nusah* of *Frankfurt am Main* has experienced only a modicum of change. Although Idelsohn qualified the Frankfurt *nusah* as being “nothing but the German tradition with variants,”¹⁵ there existed an unusual amount of passion for maintaining this city’s *nusah* in its pure form. The task of this paper is not only to demonstrate the continuity of the community’s *nusah*, but also to identify its musical origin. In doing so, this project will provide evidence supporting Idelsohn’s claim

that this synagogal chant was indeed “originally a Semitic-oriental song, (which) was transplanted to the banks of the Rhine and Main?”

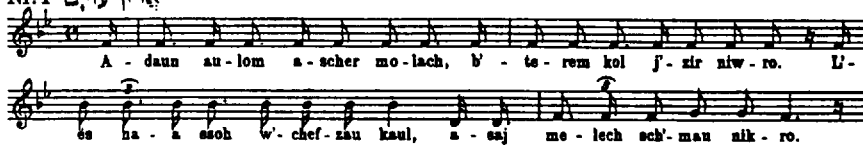
In Salomon Geiger’s Divrey *Kehilot*, the description of the Frankfurt *minhagim* begins with *Adon Olam*. Geiger records that on an ordinary Sunday morning, (the twenty-fourth of Nissan, 5578), the hazzan would chant this opening *piyut* with the *nigun hol yadua* (the well-known weekday melody)? Of course, Geiger provides no information about the chanting itself and the only available assistance exists in the music of Ogutsch and Scheuermann. An examination of Ogutsch’s and Scheuermann’s renditions of the *Adon Olam* for *shaharit l’hol* reveals the *nigun yadua* to which Geiger refers (see Example 1.)

EXAMPLE 1

Ogutsch

הַפִּלַּח שְׁחָרִית לַחֹל

Nr. 1 אָדוֹן עוֹלָם



Scheuermann

A. Der Schacharigottesdienst .

1. Adon olom.



Ebenso das ganze Gebet.

The presented *nusah* is clearly in a pentatonic mode with two “chant-tones” (scale steps on which the majority of the chanting is done), which are a perfect fourth apart. These two chant-tones also function as “pausal-tones” (scale steps which coincide with the commas in the

text). There is also a penultimate pick-up to the lower of the two chant-tones, which is always a minor third below the chant-tone. As for the final cadence of this chant, there appears to be some disagreement between Ogutsch and Scheuermann. The former prefers to end on the lower of the two chant-tones. The latter chooses to close with the flavor of a major mode by using the higher of the two chant-tones as a tonic, approaching it diatonically in the lower octave? Perhaps Ogutsch's Eastern European training influenced his version of the pentatonic chant, while Scheuermann's predominately Western European music education contributed to his rendition.¹⁹

The nusah for the opening Adon *Olam* is a fascinating item in and of itself. It is the first part of the morning prayers chanted aloud by the hazzan and thus it functions as a signal to the congregation. This music is loaded with calendrical and liturgical information. In this instance, the *nusah* tells the worshippers that this weekday is a normal day without any alterations in the service. If, for example, it were *rosh hodesh*, the chanting of *Adon Olam* would depart from the pentatonic *nusah* and would be sung in a major mode. (See Example 2.)²⁰ The congregation would expect major liturgical additions like *hallel* and *musaf*, as well as the inclusion of *ya'aleh v'yavo* and the deletion of *tahanun*. If it were Hanukkah, and *Adon Olam* would be sung to the tune of *Maoz Tzur* reminding the kahal to add *al hanisim* and *halle*.²¹

EXAMPLE 2

Ogutsch

תפילות ראש הקדש בחול

Nr. 35 אָדֹן עוֹלָם

A - daan au-lom a - scher mo-lach, b' - te-rem kol j' - xir nirw-ro, l' - eu na a-ssch w'.

chaf-zau kanl a - saj me-lech sch'-mau nik-ro. A - dau-noj li w' lau i - ro.

On page 14 of *Divrey Kehilot*, Geiger's next comment about *nusah* is for *birkhat netilat yadayim*. Again he writes that the appropriate chant is the *nigun yadua*. Ogutsch and Scheuermann set this text in the same pentatonic as that of the *Adon Olam*. The only variation between the two settings is that Scheuermann's anticipates the upcoming *brakhot*, and cadences with motifs 1 and 2 (see glossary for all motifs) (See Example 3).

EXAMPLE 3

Ogutsch

Nr. 2 בְּרַכּוֹת הַשְּׁחָר

Bo - ruch at - toh a - dau - noj, E - lau - hē - nu, me - lech ho - au - lom a - scher

kid - scho - nu b' - miz - wau - ssow, w' zi - wo nu al n' - ti - las jo - do - jim.

Bo - ruch at - toh a - dau - noj, Bo - ruch at - toh a - dau - noj. Rau - fe chol bo - ssor u - maf - li la - a -

Scheuermann

Schluß.

W' im ru - chi g' - wi - jo - si a - do - noi li w' lo - l - ro. Bo - ruch a - toh a - do - noi, e - lo.

he - nu me - lech ho - lom a - scher kid - scho - nu b' miz - wo - sor w' zi - wo - nu al n' ti - lks jo -

de - jim. Bo - ruch a - toh a - do - noi, c - lo - he - nu me - lech ho - ó - lom. Leises Gebet.

At this point in *Divrey Kehilot*, Geiger fails to mention any instructions for chanting. One might assume that the hazzan would continue in the pentatonic mode until otherwise instructed. This assumption is realized by Ogutsch and Scheuermann, but they both add a motivic dimension to their cadences, a detail which was too minute for Geiger to record. For example, Ogutsch and Scheuermann both set the *birchat asher yatzar* in pentatonic, but they close the *chatimah* with motifs 1 and 2. These motifs suggest a tonality in a minor mode, a characteristic which will dominate the *nusah* of the upcoming *barukh she-amar*.

For the *birkhot hashahar*, Geiger admonishes that the hazzan should sing the first *brakhah* in a loud voice and the second *b'rakhah* in a slightly softer voice, so that he should not skip one of the *brakhot*.²² Corresponding with Geiger's advice, both Ogutsch and Scheuermann provide pentatonic renditions for *twobmkhot*, with each of their respective couplets making a musical distinction between the first and second blessings. For example, Scheuermann's first *b'rakhah* ends with motif 3, an ornamental figure in harmonic minor which will be discussed below in greater detail. (See Example 4.)

EXAMPLE 4

Ogutsch

Bo-ruch at-toh a-dan-noj, E-lau-hé-nu me-lech ho-au-lom, a-scher no-saan lass-seechwi
 wi-noh l'haw-chin ben jaum u-wén loj'-loh. Bo-ruch at-toh a-dan-noj,
 E-lau-hé-nu me-lech ho-au-lom schel-lau o'-sa-ni gauj.

Scheuermann

Bo-ruch-a-toh a-do-noi e-lo-he-nu me-lech ho-ó-lom } p' havchin ben jom u-ven
 a-scher no-san la-sech wi vi-no }
 loj-loh, bo-ruch a-toh a-do-Mi e-lo-he-nu me-lech ho-ó-lom sche-lo o-sa-ni nochri.
In derselben Weise abwechselnd alle B'rochos bis Boruch scheomar.

In the Frankfurt tradition, all of the aforementioned proceedings occur before putting on a *talit* or *t'filin*. It is only after the *korbanot* are read that the hazzan holds his *talit* in his hands and chants the *brakha* out loud.²³ Ogutsch provides a pentatonic setting of this *b'rakhah* in pentatonic and he mentions that the *birkhot tefillin* are sung in the identical nusah. Scheuermann, on the other hand, simply skips from the *birkhot hashahar* to *barukh she-amar*, pausing only to note that the intervening prayers should be done in the mode of *birkhot hashahar* (pentatonic).

Before Geiger continues into *P'sukey d'zimrah*, he writes about a custom which Ogutsch also mentions.²⁴ Immediately preceding *barukh sheamar*, the hazzan would call out the following phrase: yafe *shtikah b'shaat hatefillah*.²⁵ The hazzan, standing at his seat, would wait a moment for quiet before proceeding to sing *barukh sheamar* in its entirety.= After completing this chanting, he would continue leading the service from his seat as a signal that the congregation had not reached the core of the service *sh'ma uvirkhoteha*.²⁷

The nusah for *p'sukey d'zimra* follows the path set earlier by motifs 1 and 2. (See Example 5.) The basic chant is in minor, but identifying the mode is somewhat complicated. Both Ogutsch and Scheuermann begin with motif 4, but while Ogutsch's use of the motif decorates the

tonic, Scheuermann's application of the motif centers around the dominant. Subsequently, Ogutsch's setting is clearly in harmonic minor with the seventh scale step functioning as a leading tone. Scheuermann's rendition is modally ambiguous. The seventh scale step is lowered when it functions as a chant-tone or when it appears in motif 4. It is, however, raised when it occurs in motif 3.

EXAMPLE 5

Ogutsch

Nr. 6  Vor wem ruft der Vorbeter: 

Bo - ruch sche - o - mar w' - ho-joh ho - au - lom, bo-ruch hu, bo-ruch au-se w're-
 schies. bo - ruch au - mér w' - au - sech. bo - ruch gau - sér u - m'ka - jëm.
 Bo - ruch at - toh a - dan - noj, me - lech m' - hul - lol bat - tisch - bo - chaus

Scheuermann

2. Boruch scheomar.

Langsam, getragen.

Bo-ruch-sche-o-mar w' ho-jo ho-o - lom, bo-ruch hu, bo-ruch o-se w're schis bo-ruch o-
 mer w' o-seh, bo-ruch go serum' ka - jem, bo-ruch m' ra-chem al ho-o - rez, bo-ruch m' ra -
 chem al ha' ri jos, bo-mch m' scha-lem so&or tov li-re-ov, bo-ruch chai lo-ad w'-ka-
 jom lo-ne-zach, bo-ruch po-deh u-ma-zil, bo-ruch sch' mo, bo-ruch a - toh a-do-noi, e-lo.
 he-nu me-lech ho-o - lom, ho - gi ho-ov ho-ra-cha-mon ham hu-lol b' fi a-mo, m'
 schu-boch u-m' fo - or bil-schon cha-si-dov wa-a - vo - dov, u-v' schi re do-wid av-de cho
 Schluß.
 Me-lech m' schu-boch u-m' - fo - or a-de ad sch' me ha-go-dol bo-ruch a-toh a-do-
 noi, me-lech m' hu 1 0 1 ba - tisch - bo - chos.

u.s.a.bis
 Melech.
 Ebenso auch der erste Satz von
 Hodu lasdonoi kiru; ebenso Wann
 v'chad'cho u.s.a.bis Jischtabach.

Motif 3, which first appeared in Scheuermann's birkhot hashahar, is more of an ornamental turn than a separate motif. In fact, without it, Scheuermann's setting could be seen as being in a pentatonic mode which is similar to that of the weekday *amidah*. But due to the presence of motif 3 and the fact that Scheuermann closes the *brakha* with motif 2, the entire unit can be viewed as being in minor.

In either case the *nusah* functions with motif 4 as an opening statement, followed by a chant-tone and two alternating pausal-tones. The tonic is Ogutsch's chant-tone and the third and fourth scale steps are his pausal-tones. In Scheuermann's setting the dominant is the chant-tone, while the lowered seventh scale step and the tonic are the pausal-tones. Both renditions employ motif 2 at the end of the *b'rakhah*.

For the sake of comparison, it is interesting to glance at Baer's *Barukh Sheamar*, no. 23. (See Example 6.) There is no question that the employed mode is minor and the closing of the *b'rakhah* resembles that of Ogutsch and Scheuermann. However, Baer's chant-tones and pausal-tones are quite different from the Frankfurt *nusah*. Even more noticeable is the absence of motif 4.

EXAMPLE 6

Baer

Nº 23. יְיָ בְּרוּךְ שָׂמַח

Bu.ruch scho.mar w'ho.joh ho.o.lom bu.ruch hu boruch o.sch.w'reschis bo.ruch omer w'o.sch bu.
 ruch goser u-m'kajjem bo.ruch m'rachem al hu.o.rez bo.ruch m'rachem al habb'rij.jos bo.
 ruch m'schalleim so.chor tow li.re.ow bo.ruch chaj load w'kaj.jom lo.nesach bo.ruch podch umazil bu.
 ruch sch'zu bu.ruch at.toh t do.nuj t lo.he.nu melech hu.o.lom ho.ci hu.ow ho.rach?
 men hamhulioi b'fi am.me m'schubbech am'fu.or bil'schen ch'ni.dow wa t wo.dow u wachi
 re.do.wid aw.de.chu n'hallei' cho t do.nuj t lo.he.nu b'isch.wu.chus u.wis.mil.rus n'gad.del'
 cho an'schabbeth cho u.n'fo.e.t' cho w'as.kir schi.m'cho w'namlich'cho mal'.he.nu t lo.he.na jo.
 chid che ho.o.lo.mim me.lech m'schubbech am'fu.or t dr ad sch'mo haggo.dul bu.
 ruch at.toh t do.nuj bu.ruch hu uworuch sch'mo melech m'hulioi bat.tisch.buchus o.maz.

Chor. Solo. Chor.

At this juncture in the liturgy Geiger's Divrey Kehilot is mute. The text does not offer any specific information about the *nusah* for p'sukey *dezimra*. Scheuermann follows Geiger's lead and merely instructs that the ensuing material should be chanted in the minor which ended the *b'rakhah* of *barukh sheamar*.²⁸ Quite surprisingly, Ogutsch's notation for this section is considerably detailed and it is filled with musical allusions to Biblical cantillation.

On pages 7-9 of Ogutsch's *Der Frankfurter Kantor*, there are two possibilities for chanting the *p'sukey dezimra*. (See Example 7.) The second of the two is composed in a harmonic minor mode which is very similar to Baer's rendition. It follows on the heels of motif 2 of the *barukh she-amar* and carries through to the end of *p'sukey dezimra*, where it smoothly modulates to major for *yishtabah*.²⁹

EXAMPLE 7

Ogutsch

Nr. 7 קְסִימָה קְסִימָה

Hau - du la-dau-noj, kir - u wisch-mau, hau-di - u wo-am - mim a - li - lau-ssow.

Zweite Weise

Hau - du la-dau-noj, kir - u wisch-mau, hau-di - u wo-am-mim a - li - lau - ssow.

Wa - a - ni b'chass - d' - cho wo-tach-ti, Jo - gël lib - bi bl-schu - o - - see -

cho, o - schi-rob la - dau - noj, kl go - mal o loj -

Rau - ma - maus Kl big - rau - nom, w - chë-rew pi - fl - jaus b' jo-dom, la - a -

ssaus n' - ko-moh wag-gau jim, tau-chë-chaus bal - u - mim, le - e-saur mal-chë-hem b' - si -

kim, w nich - b' - de - hem b' chaw-lë war - sei la - a-ssaus bo-hem misch-pot ko -

ssow, ho - dor hu - l' chol cha - sei - dow, ha - la - lu - joh. U - mo -

ko - seo es l' - wo - wau ne - e - mon l' - fu - ne - cho.

Example 7

Ogutsch

T-wi - ä - mau w' sei-to - ä - mau b' har na-cha lo-scho, mo - chann
 I - schiw - f - cho po - al - to A'dau - noj, mik - dosch A'dau -
 noj kan-na-nu jo - de - cho A-dau-noj jim-lauch I' - au - lom wo-ed A-dau-noj jim-
 lauch I' - au - lom wo-ed, ki - la-dau-noj ham'm'u-cho u-mau-schël bag-gau-jim w' - o -
 lu mau-schi - im b'har zij-jaun, lischpaat es har ä - saw, w' - ho - j'sach la - dau-noj ham-
 m'u - cho, w' - ho - joh A - dau - noj I' - me - lech al kol ho - o - rez, baj - jaun ha -
 hu ji - b' - jeh A - dau - noj e - chod u - sch'man e - chod. U - w'sau-ro - sa'cho ko -
 saw lë-maur: sch'ma jiss-ro - ël, A - dau-noj E - lau - hë - nu A - dau - noj e - chod.

Nr. 8 לְבָרֵךְ מְלֶכֶה Vorbeter einleitend:

U - mo - zo - so es I' - wo - wau ne - e - mon I' - fo - ne cho.
 Sodann ppp und w'm (oder in deren Vertretung die Vorbeter) Strophe um Strophe abwechselnd:

W'cho - raus im-mau hab-b'ris, lo-seds es e - rez hakh'ua-ani.
 Ha - chit - ti ho - e - mau - ri w' - hap - pri - si w' - ha - fwa - sei w'
 hag-gir-go-schi lo - seds I' - sar - au. Wa - jan-scha A - dau - noj baj -
 jaun ha - hu es jiss - ro - ël mij - jad mis-ro - jim.

Sodann Vorbeter:

Ki - la-dau-noj ham-m'u-cho u-mau-schël bag-gau-jim. W'o - lu mau-schi - im b'har zij -
 jaun Hach-paat es har ä-saw, w' - ho - f-sach la - dau - noj ham - m'u cho, w' - ho -

Example 7

Ogutsch

joh A-dau-noj I' me-lech al kol ho-o-rez, baj-jaum ha-ha ji-M-

jeh A-dau-noj e-chod u-schmau e-chod. UP wissau-ro secho ho-sauw is-mau;

schma jiss-ro-el, A-dau-noj E-lau hē-nu, A-dau-noj e-chod.

Ir. 9 יְיָ יֵשׁוּעַ

Jisch-tab-bach. Bro-chaus w'handaus mē-at-toh w'ad au-lom bo-ruch at-toh A-dau-noj,

Ei me-lech, go-dau! bat-tisch-bo-chaus, Ei ha-hau-do-aus a-dau han-nif-le-

aus, hab-bau-chēr b'schi-rē sim-rah me-lech, Ei, chē ho-au-le-mim.

The first of Ogutsch's weises is in a major tonality which utilizes only the first six steps of the scale. The chant-tones and pausal-tones in the initial statement are scale steps 1 and 3, while the cadential figure concludes on tonic (motif 5). The second statement begins with scale step 4 as the chant-tone and pauses on scale step 2 by way of motif 6. This phrase is followed by motif 5, thus concluding the second statement in the same manner as the first. Another example of the second statement is set for the text *umatzata Iivavo neeman lifa-hekha*, in which both motifs 6 and 8a precede the cadential motif 5.

Motifs 6, 8a and 5 are direct quotes from the shirat *hayam* melody of the Frankfurt tradition." They appear several times in Ogutsch's setting of p'sukey *dezimra*, the most obvious being on the verse *adonai yimlokh l'olam vaed* which closes the Biblical Song of the Sea." This appearance of the *shirah* melody cannot be coincidental, especially considering that Ogutsch renders the preceding verse, *tvieymo vetita-eymo*, according to the standard cantillation of the Pentateuch. Furthermore, the initial statement of this *nusah* for p'sukey *d'zimm* closely resembles the more simple versions of the *p'sukey d'zimm* melody from Iberia and Carpentras.³²

Still another setting of the concluding portions of *p'sukey d'zimmra* employs the motifs of the *shirah* melody. In this case, the *nusah* applies only when there is to be a brit milah. Ogutsch writes that the

hazzan introduces this section with the text *umatzata livavo neeman lifanekha*. Interestingly enough, he provides these words with the exact setting mentioned above. After this introduction, the sandek and the mohel (or the hazzan) sing responsively, *v'kharot imo habrit* through *vayosha hashem*. Their chant opens with the *brit milah* motifs A and B, succeeded by the *shirah* melody motifs 6, 8a and 5. (Motif 7 also appears, but it is not part of the *shirah* melody. This motif will be discussed later in the context of *sh'ma uvirkhoteha*.) Following the reading of the *shirat hayam*, the hazzan chants *ki i'adonai ham'lukhah* in the simple *shirah* melody which began the *p'sukey d'zimra*. He then sings the remaining verses before *ishtabah* in a metered melody which is based on the *shirah* melody motifs.

This *brit milah* tradition is not particular to *Frankfurt am Main*, but is part of the general German Jewish *minhag*. Baer records this custom for the texts *vaani b'hasd'kha mizmor litodah* and *rom'mot el bigro-nam* (verses 6-9 of Psalm 149).³³ (See Example 8) Each of these settings employs motifs A and B, but none of them uses any of the *shirah* melody motifs. However, in his rendition of the mohel singing *v'kharot imo habrit*, Baer not only uses motifs A and B, but also motifs 6 and 5. In addition, Baer includes motifs 7 and 8b, the latter of which serves the same penultimate function as motifs 8 and 8a.

EXAMPLE 8

Baer

Nº 25. ואני בחסדך

Wa ni b'chas d'cho wo . tach . . ti jo . gel lib .

bi bi . schu . . se . cho o . schi . reh la . do . nej ki go . mal o . lej.

Nº 26. "מזמור לתודה" Psalm 149.

Miz . mor l' so . deh ho . ri . u la . do . nej hol ho . o . rez tw' du es t do . nej b' sim .

chob bou l' fo . new birno . neh d' u ki t do . nej hu t lo . him hu o . so . nu w' lo t na . che

Example 8

Baer

an ani-mu w' xon mar i-so bo-u sch'u-ruw b' se-doh eht ze-ro sow bishil .

loh ko du lo ber' chu sch' mo ki tow e do-nej l'o . lom chasdu w'ad dor wo der e muu-so, l'o . lom dor tmanu-so.

No 27. יהי כבוד
J' hi ch'wod e du-nej l' n . lom jismach e do-nej b' mu' e sow.

Nach derselben Melodie werden folgende Verse gesungen:
(יְהוָה יִשְׁמַח בְּעַמּוֹתָיו, יְהוָה יִשְׁמַח בְּיִשְׂרָאֵל, יְהוָה יִשְׁמַח בְּעַמּוֹתָיו, יְהוָה יִשְׁמַח בְּיִשְׂרָאֵל)

Alle Anfänge (auch den Vers: יְהוָה יִשְׁמַח) und Schlüsse aller Halmijas; die Zwischenstücke aber nicht gebietet.

No 28. (ברית טילה) Ps. 149, V. 6 - Schluss.
(M. d. 24.)
Ro . me mos el big-ro-nom w'che-rew pi-fij . jos b' jo .
dom la e sos n' ho-moh wag-go . jim toche . chos hal . um .
mim le e sor malche hem b' sik . kim w' nich b' de-hem b' chaw'le war . ael la e
sos bo . hem misch pot ho . suw ho . dor hu l' chol eht si dow ha le lu . joh.

With the closing of *p'sukei d'zimra*, Geiger records in *Divrey Kehilot* that the hazzan no longer leads from his seat but rather from the lectern facing the ark. The hazzan chants only the word *yistabah*, to introduce the coming of the central portion of the service. (See Example 9.) Ogutsch follows these directions precisely, setting only the first word of the paragraph. Both Ogutsch and Scheuermann render this word in major and via this major they enter a pentatonic mode for the closing *b'rakhah*. This usage of the pentatonic is quite similar to that of the repetition of the *amidah l'hol*. As was the case in *birkhot hashahar*, Ogutsch tends to pause on scale steps 4-3 while Scheuermann's pausal-tones are 6-5. Baer, in his inimitable central European style, records his so-called *Deutsche weise* in a fashion identical to that of Ogutsch. (See Example 10.) Baer and Ogutsch even set the word *haboher* with the identical six-note run.³⁴ Despite the fact the Geiger makes no mention of a *nigun yadua* there clearly appears to be one.

EXAMPLE 9

Ogutsch

Fr. 9 יִשְׁתַּבַּח

Jisch-tab-bach. Bro-chaus w'handoaus mä-st-toh w'ad au-lom bo-ruch at-toh A-dau-noj,
 El me-lech, go-daul bat-tisch-bo-chaus, El ha-hau-do-ans a-daun han-nif-lo-
 ans, — hab-ban-chér — V'schi-ré-sim-roh me-lech, El, ché ho-an-lo-mim.

Scheuermann

3. Jischtabach.

Schluß.

Jisch-ta-bachschim-cho lo-d mal-ke-nu. Bo-ruch a-toh a-do-noi, el me-lech go-
 dol ba-tisch-bo-chos } ha-bo-cher b'schi-re sim ro me-lech ei chr ho-o-lo-mim.
 el ha bo-do-os }
 edon ha nif-lo-os }

EXAMPLE 10

Baer

יִשְׁתַּבַּח

Nº 22.

P.W. Jischtab-bach schim-cho lo-ad mal-ke-nu ho-el hammelech haggo-dal w'hakodosh bascho
 D.W.

ma-jim u-wo-o-res ki l'cho no-ch t-do-noj t lo-be-nu wo-le-be t wo-se-nu

schir u-sch'wo-choh hal-iel w'sim-roh es u-mem-sche-leh ne-sach g'dul-

leh u-g'wu-reh l'hil-leh w'sif-e-res h'duschoch u-mal'-chus b'roches w'be-do-

Example 10

Baer

Cher
es me-at-toh w'ad o-lom bo-rach at-toh t' do-noj bo-rach hu u-wo-.

Solo
rach sch' mo-el me-lech go-dol bat-tisch bo-ches el ha-ho do-es t' don ha-nuif-.

Cher
lo-es hab-bo-cher b'schi-re sim-roh me-lech el che ho-o-lo-min o-mo-.

For the *hatzi kaddish* before *barekhu* Geiger is still silent with regard to *nusah*. Yet, again, a *nigun yadua* surfaces in the music of Ogutsch and Scheuermann. (See Example 11.) In both settings the major mode is employed identically. The chant-tones are scale steps 1 and 3 while the phrases pause with a 3-2-1 pattern. The final cadence surprisingly recalls motifs 1 and 2, injecting a minor element to this liturgical bridge. The result is a model recapitulation of the *nusah* for *birkhot hashahar* and *p'sukey d'zimra*; the end of *yishtabah* employs the pentatonic and the *hatzi kaddish* utilizes both modal possibilities.

EXAMPLE 11

Ogutsch

Ir. 10
Jisgad-dal w'jiskaddasch sch-mé rab-boh bbl-mo di-wro chir-u-asé, w'jam-lich mal-chu-.

seé b'cha-jé-chaun u-w'jau-mé-chaun u-w'cha-jé d'-chol bés jise-ro-él, ba-a-go-.

lo u-wis-man ko-riw, w'im-ro o-mén. Jis-bo-rach w'jisch-tab-bach w'jis-po-.

ar w'jis-rau-mam w'jis-nas-é, w'jis-had-dar w'jis-al-leh w'jis-hal-.

Example 11

Ogutsch

lal sch'-mē d' kud-scho, b'-rich - hu l' - ē - lō min kol bir-cho-ssō w'-schī - ro -
sso tusch-b'-cho-ssō, w'-nech-mo - sso, da - a-mi-ron b'-ol - mo, w' im - ru o - mēn.

Scheuermann

4. Kadisch und Bonchu.

Jis-ga-dal w' jis kdasch sch' ma ra-bo, b'-ol mo div-ro chi - ru - se w' jam-lich mal-chu -
se, b' cha- je-chon u - y' jo-me - chon u - v' cha - je d' chol bes jis - ro - el
ba - a - go - loh u - vis - man ko-riv w' im - ru o-men.
Jis-bo - rach w' jis ch - ta - bach w' jis - po - ar w' - jis - ro-mam w' jis na -
se, w'-jis-ha-dor w' jis a - le w' jis ha-lol sch' me d' kud-scho b' rich hu, l' ē -
loh min kol bir-cho - so w' schī - ro - so tuschb' cho - so w' nech-mo - so,
da a mi-ron b'ol-mo, w' im - ru o-men.

The formal *shaharit* service is liturgically introduced by the call to worship, the *barekhu*. The drama which is inherent in this part of the *t'filah* is reflected in the *nusah*. (See Example 12.) Geiger specifically admonishes that the hazzan should lengthen the chanting of the *barekhu* in order to allow the kahal to add private *tehinot* and various

p'sukim.35 Ogutsch and Scheuermann respond with an identical rendition in major which is written with sustained notes that allow for the congregational insertions. Geiger continues with an instruction that the hazzan should softly recite **barukh hashem ham'vorakh** simultaneously with the kahal in order to avoid eliciting a response of "amen?" Accordingly, Ogutsch and Scheuermann do not provide a setting for **barukh adonai**, etc. So strong was this custom in the German synagogue that Baer gives the same explanation as Geiger in cautioning German cantors not to sing the response as a solo.³⁷

EXAMPLE 12

Ogutsch

Nr. 11 קְרָנוּ



Scheuermann

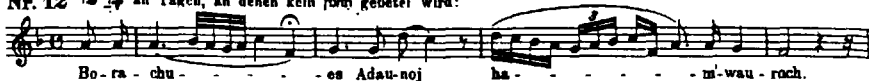


The **barekhu**, like the **adon olam**, *serves* as a vehicle for communicating liturgical changes in a service. The **nusah** for such texts musically imparts this information to the congregation. In the case of **barekhu**, **an** embellished version of the standard weekday **nusah** informs the worshippers that on this particular day **tahanun** is not recited.³⁸ (See Example 13.) Also, this same message would be delivered the preceding evening at the beginning of the **arvit** where the exact **nusah** is applied.³⁹

EXAMPLE 13

Ogutsch

Nr. 12 קְרָנוּ an Tagen, an denen kein jom gebetet wird:



For the sh'ma *uvirkhoteha* Geiger specifically states that the hazzan chants in the *nigun yadua*. 40 Ogutsch and Scheuermann produce settings which not only correlate in terms of identifying the *nigun yadua*, but also closely resemble the cantillation of the Pentateuch for the High Holy Days.⁴¹ (See Example 14.) The *nusah* consists of a five part chant in major beginning on scale step five and pausing on scale step 6. The second musical phrase is motif 6, the same which occurred in the *shirah* melody. The third phrase is motif 7 while the fourth and fifth phrases are motifs 8 and 5 respectively. The most striking qualities about this chant are the order of the motifs and the pure form in which they appear. Whereas in Ogutsch's *p'sukey d' zimra* these motifs do not always appear in sequence, in the *nusah* for sh'ma *uvrikhoteha* they establish a pattern which is unmistakably related to *taamey hamikra l' yamin nor-aim*.

EXAMPLE 14

Ogutsch

Nr. 13 גרן

Jau-zér m'scho-ra-sim, wa-a-scher m'scho-ra-sow kul-lom, aum-dim v'-rum au-lom, u-
 maschmi-im v'-jir-oh ja-chad b'-kaul, diw-ré E-lau-him chaj-jim u-me-lech au-lom.
 Bo-ruch at-toh A-dau-noj, Jau-zér hamman-raus. l'hau-daus l'-cho u-l'ja-ched-cho v'-
 a-ha-woh, bo-ruch at-toh A-dau-noj hab-bau-chér v'-amman jiss-ro-di b'-a-ha-woh.

Scheuermann

6. Kulom shuvim.

Ku-lom a-hu-rim ku-lom v'-ru-rim ku-lom gi-bo-rim w'-chu-lom o-sim v'-
 w'-chu-lom pos'chim es pl-hem bik-du-scho u-v'tobo-ro b'schi-ro uv'sim-ro
 e-moh u-v'jl-roh r'-zon ko-nom u-m'-vo-ra-chim u-m'schab-
 u-m'fo-a-rim u-ma-ari-
 chim } u-mak-di-schim u-mam li-chim.
 rim }

*Ebenso L'hakdisch, or chodosch,
 wahriena l'scholom, ram w'niso,
 schiro chadosch und zur jaroel.*

While Scheuermann's chant for *sh'ma uvirkhoteha* employs an unadulterated form of the cantillation for High Holy Days, his rendition of *taamey hamikm l'yamim nomim* incorporates motifs from other systems of cantillation,⁴² (See Example 15.) The same phenomenon occurs in his recording of the *shirah* melody.⁴³ (See Example 16.) Idelsohn explains that "the additional motives were taken from other modes, from the (cantillation of the) Pentateuch and the Prophets? He continues by asserting that "the custom of borrowing from other modes is characteristic of the Ashkenazic traditional song."⁴⁴ Therefore, it is important to refer to a more simple presentation of the cantillation which does not include extraneous motifs.

EXAMPLE 15

Scheuermann

7. Thoravorlesung an Rosch haschonoh und Schachris von Jom Kippur.

Sar - koh se - gol ma nach ma nach r' - vi - a, ma -

pachpascht-to - so - kof ko - ton, so - kof go dol mer-cho tip-cho es nach-to, po -

ser, _____ t' li-scho k' ta-noh, t' li-scho g'do - loh, kad - mo w'-as-loh, as-lo

gersch, gerscha-jim, dar-ko, _____ d'-vir, _____ j' siv p' sik sof ha-parschoh.

EXAMPLE 16

Scheuermann

3. Die Schiroh: Os joschir moscheh.

Os joschir mo - scheh u - v' ne jis-ro-el es haschiroh ha - sos la - a - do - noi wajom -

ru le-mor: Oschi m la - a - do - noi ki go - oh go - oh sus w' - roch vo - - ro - moh wa -

jom, o - si w'sim ros joh wai - hi li li - schuoh, se - e - li w'an ve - hu e - lo - he o -

vi wa a - ro - ma - menhu, a - do - noi isch milcho - moh a - do - noi sch' mo

Nach derselben Melodie wie Oschiro wird gesungen: Michomocho, ad jatzvor, adonoi jimloch und schiru l'adonoi. Ebenso vorher: w'hamajim lohem chomoch und w'jaminiz batdonoi.

On page 59 of *Jewish Music*, Idelsohn's sample of the cantillation is nearly identical to the *nusah* for *sh'ma uvirkhoteha* of Scheuermann and quite similar to that of Ogutsch. (See Example 17.) Idelsohn's *pashta-zakef katan* exactly matches motif 6 and his *tipha munah et-nahta* is related to motif 7. Idelsohn's *tipha* in the *siluk* clause appears as motif 8 in Scheuermann's work and Idelsohn's *sof pasuk* is very close to motif 5.

EXAMPLE 17

Idelsohn

Leviticus 16. 1-2 Ashkenazic - Pentateuch for the High Holidays

2

Vay-dabber a-do-nay el mo-she, a-chare mos she-ne bene a-ha-ron,
 bekor-vo som lif-ne a-do-noy way-yo-mu-su. way-yo-mer a-do-noy
 el mo-she, dab-ber el a-ha-ron o-hi-cho, ve-a-lyo-vo
 becholes el hak-kodesh, mibes lap-po-ro-ches, el pne hak-ka-po-rea a-she-
 al ho-o-ron ve-lo yo-mus, ki be-o-non e-to-e al hak-ka-po-rea

Only the first of the five phrases of the *nusah* is elusive, but it can be identified by evaluating its function. Just like a *mapakh*, this phrase operates as an introductory motif leading toward a pausal motif (motif 6). It differs from the *mapakh* in its chant-tone (scale step 2), but it uses another chant-tone which is prominent in the High Holy Day cantillation (scale step 5). The phrase's pausal-tone (scale step 6) is merely a neighbor tone in the same way it appears in Ogutsch's *birkhat hatorah liyamim hanoraim*.⁴⁵

In comparing the Frankfurt nusah of *p'sukey d'zimm* and *sh'ma uvirkhoteha*, similarities and discrepancies are apparent. Motif 6 is consistent in both applications. Motif 8, however, differs somewhat from motif 8a Ogutsch's variation of motif 8 fills the same role in its penultimate position, but it approaches the pausal-tone via a descending

line and an appoggiatura rather than by an ascending line. Motif 7, which usually does not appear in *p'sukei d'zimra*, is utilized in a contracted form in *v'kharot imo habrit* for a *brit milah*.

Motif 5 is realized in slightly different forms depending on the context. In the *shirah* melody it emphasizes scale steps 3-2-1, whereas in the cantillation and in the *sh'ma uvirkhoteha* it highlights scale steps 2 and 1 while also including the leading tone.

Determining a pure source for the *nusah* of *Frankfurt am Main* requires a further examination of Idelsohn's research on cantillation. He compares the Ashkenazic cantillation for the High Holy Days to the Sephardic-Oriental cantillation for the book of Job, the so-called Job mode.⁴⁶ (See Example 18.) The cantillation for High Holy Days "possesses points of similarity" to the Job mode and "may be regarded as a transference from the Job mode."⁴⁷ Those similarities are the motivic similitudes, the tetrachordal nature of the chants and the use of a major third. Differences lie in the usage of the fifth scale step. In the Job mode the fifth scale step appears incidentally while in the cantillation for High Holy Days its function is more pronounced.

EXAMPLE 18

Idelsohn

Sephardio-Oriental

Job 3. 3-4

Yo-badyom iw-wa-led bo, we-hal-lay-la a-mar hora ga-ber-

hay-yom ha-hu ye-hi ho-shech, alyid-re-she-hu e lo-hu

mim-ma-al, we-al to-fa a-law ne-ha-ra.

There is more evidence to suggest that the Job mode and the cantillation for High Holy Days are closely related. According to Idelsohn, the Ashkenazim lost their tradition of chanting the book of Job on *tisha b'av* after the reading of Lamentations. They are, however, the only group of Jews who have a special cantillation for the High Holy Days. Idelsohn explains further:

The reason for changing the tune for the High Holidays and for employing especially the Job mode may be this: The *Zohar* says (Lev. 16) that while reading on the Day of Atonement the portion of Leviticus 16 in which the sudden death of the children of Aaron is mentioned, every one should shed tears, and that whoever expresses his sorrow over the death of the children of Aaron may be sure that his own children will not die during his life. Because of these instructions old editions of the Ashkenazic Machzor like that of Salonica, 1550, carried a mark on this portion, in order that this text be read in a tune different from the usual one, a tune which expresses complaint and sadness. The search for such a tune led to the mode of Job which had had no function in the Ashkenazic rite and suited these requirements. The Ashkenazim took this mode at first for the reading of the Pentateuch on the Day of Atonement; later they extended its use also to the days of Rosh Hashana. It is interesting to notice that in the ancient communities of Germany, like Frankfort-on-the-Main, only the main portions read from the first scroll are chanted in the Job mode, while the portions read from the second scroll are chanted in the usual Pentateuch mode.⁴⁸

Having demonstrated the correlation between the *nusah* of *Frankfurt am Main* and the cantillation for High Holy Days, and having shown the relationship between that cantillation and the Job mode, the resulting equation is clear; the *nusah* for the *sh'ma uvirkhoteha* in *Frankfurt am Main* is based on ancient cantillation which, according to Idelsohn, dates back to the Second Temple period.⁴⁹ Furthermore, the *nusah* for the *p'sukey d'zimm*, which employed the same motifs found in the *sh'ma uvirkhoteha*, is also related to the Job mode. Again, it must be asserted that the motifs common to both the *p'sukey d'zimm* and the *sh'ma uvirkhoteha* are found in Scheuermann's rendition of the *shirah* melody and that his version is an ornamented variation of the melodies of the Portuguese and of the French in Carpentras. In its most simple form (Carpentras) it is tetrachordal with a major third and in its metered form (Portuguese) it reflects motifs 8 and 5, both of which occur in the Job mode.⁵⁰

Aside from the *nigun yadua* for *sh'ma uvirkhoteha*, Geiger also records that the *keriat sh'ma* should be read by the congregants in 'a soft voice according to the cantillation of the Pentateuch. He also writes that the rabbi of the congregation chants out loud from *l'maan yirbu* through the word *emet*.⁵¹ Neither Ogutsch nor Scheuermann provide

any setting of the *keriat sh'ma*, but Baer does.⁵² (See Example 19.) Ogutsch, however, includes another specification which Geiger never mentions. Immediately before the *keriat sh'ma* if *tahanum* is not said, the nusah for *haboher b'ama yisrael b'ahavah* is different from the usual cadence, motifs 8a and 5. (See Example 20.)

EXAMPLE 19

Baer

שְׁמַע יִשְׂרָאֵל

Nº 45.

P.W. Sch'ma jis-ro-el 'do-noj t lo-he-mu t do-noj chod (**)

D.W.

לְמַעַן יִרְבוּ

Nº 46.

L' ma-as jir-bu j' me-chem wime w' nechem al ho t domoh t scher misch-ha t do.

noj la t wu-se shem lo-seu lo-hem ki-me haschocho-ma-jim al ho t-rev.

*) Hier fause man alle 4 Zitate zusammen, und halte sie gegen das Herz.
 **) In vielen deutschen Gemeinden sagt der Vorbeter zugleich mit der Gemeinde das: „Sch'ma-bis „Echod.“
 ***) Bei יִרְבוּ und יִרְבוּ by berührt man mit der rechten Hand die T'fillin schel Jad; bei יִרְבוּ und יִרְבוּ dagegen die T'fillin schel Kusch.

Waj-jo-mer t do-noj el meschek le-mor dab-hor el k' ne jis-ro-el w' o-mar.

to t le-hem w' o-su lo-hem si-sis al han'le wig-de-hem l' do-ro-som w' no-s' nu al si.

sis hakko-nof p' sil t' che-les w' ho-joh lo-chem l' ni-sis u-r' l'-som o-co

u-s' chariem es kol miswes t do-noj wa t si-som o-som w' lo oo-su-ro a-cho

re l' waw' cham w' ach! re e-nechem t scher al-tem so-nim a-cho re-hem l' ma-as tis k' ru wa t si.

sem es kol mis-we-soj wih' ji sem k' do-schim lo-lo-he-chem t ni t do.

noj t lo-he-chem t scher ho-ne-si es-chem me-e-rev mixra-jim l'h' jas lochem le-lohim t ni

יְיָ אֱלֹהֵינוּ

Nº 47.

D.W. t do-noj t lo-he-chem t mos

P. iv.

EXAMPLE 20

Ogutsch

Schluß der הַשְׁמָחָה an Tagen, an denen kein תַּפִּלָּה gebetet wird:

A final admonition from Geiger concerns the elimination of a *haf-sek* between *birkhat geuiah* and the *amidah*. Geiger instructs that the *kahai* stops reading before the word *goaleynu* and the hazzan chants from Tzur *Yisrael* until the *b'rakhah*. The congregation then joins the hazzan and quietly recites the *hatimah* along with him.⁵³ Ogutsch records a similar custom, but he also includes an alternate setting of *Tzur Yisrael* for the occasion of a *brit miiah*. (See Example 21.) Ogutsch employs the same metered melody which he uses in his setting of v'alu *moshiim* for a *brit milah*.⁵⁴ (See Example 22.) By comparison Baer's *Tzur Yisrael* for a circumcision actually incorporates *brit miiah* motif A into his melody.⁵⁵ (See Example 23.)

EXAMPLE 21

Ogutsch

Nr. 14 $\text{שִׁיר וְזֶמֶר לְיִשְׂרָאֵל}$ und $\text{זֶמֶר לְיִשְׂרָאֵל}$ für בְּרִית מִיָּה

Schi-roh cha-do-schoh schibb'chu g' u - ilm l'schim-cho al sefas haj-jom ja - chad kul - lom
 hau - - - du w' - him - li chu w' - o - - - miru. Zur jiss-ro -
 el, ku - moh b' es-ras jiss-ro-ël, u - - fdé chin-u m' cho j' - hu-doh w'
 jiss-ro-ël bo - ruch at - toh A-dau-noj go - al jiss-ro - el.

EXAMPLE 22

Ogutsch

Wo - lu mauschi - im b'har zif -
 jaan Hsch-pant es har a-sow, w' ho - f - asch la - dau - noj ham - - - m'lu cho, w' - ho -

Example 22

Ogutsch

joh A-dau-noj l' - me - lech al kol ho - o - res, baj - jaum ha - hu ji - k' -
 jeh A-dau-noj e - chod u - schma e - chod. U' w'ssau - ro ascho ko - ssuw lè - manr,
 schma jiss - ro - el, A - dau - noj E - lau hè - nu, A - dau - noj e - chod.

EXAMPLE 23

Baer

Nº 31.
 צור ישראל
 I. W. Zur jis.ro - el ka - meh b' es - ras jis.ro - el u. f' dch chin u. me. cho j' ha.
 D. W. Moderato. (m. d. re)
 doh w' jis.ro - el (go t le - nu t do. noj s' wo - oo sch' mo h' doech jis - re.
 al) be - ruch at tah e do - noj go - al jis - re - el. U - men.
 Chor.
 go - al jis - re - el. U - men.

Geiger does not provide any musical information for the repetition of the *amidah*. Both Ogutsch and Scheuermann render the *nusah* in pentatonic. (See Example 24.) Unlike the settings for *birkhot hashahar*, this version of the pentatonic mode is universally used by Ashkenazim. Ogutsch provides still another musical reminder for when *tahanun* is not recited. (See Example 25.) In this case, the final *b' rakha* of the *amidah*, Ogutsch's setting immediately precedes the place where *tahanun* would normally be said.⁵⁸

EXAMPLE 24

Ogutsch

Nr. 15

Bo - ruch at - toh A - dan - noj, E - lan - he - nu we - lan - he a - wan - se - nu, E - lan -
 he aw - ro - hom e - lan - he jiz - chok we - lan - he ja - a kauw, ho - El - hag - go -
 daul hag - gib - baur whan - nau - ro, El el - jaun, gau - mel cha - me - dim tau -
 wim w' kau - ne hak - kaul, w' san - cher chas - de o - waua, u - me - wi gau -
 el lw - ne w' ne - hem l' ma - an schi - man b' - a ha woh, me - lech au - ser u - man -
 schi - a u - mo - gen bo - ruch at - toh A - dan - noj mo - gen aw - ro - hom u. a. w.

Nr. 16

N'kad - desch es schim - cho bo - au - lom, k' schim schim - mak - di - schim au - ssau biesch - me -
 raum kak - ke - suw al jad n' - wi - e - che: w' ko - ro seh el seh wo - mar.
 Lum - mo - soom bo - ruch jau - me - ru. U - witiw - re hod - schi cho ko - suw le - maar.

Nr. 17 Schluß der YW

W'tauw b' - e - ne - cho l' - wo - rech es am - m'cho jiss - ro - el b' - choi
 es u - wchoi scho - oh biesch - lan - me - cho bo - ruch at - toh A - dan - noj
 ham - wo - rech es am - man jiss - ro - el baech - scho - laum.

Scheuermann

6. Sch'moneh esreh.

Bo - ruch a - toh a - do - noi, e - lo - he - nu we - lo - he a - vo - se - nu, e - lo -

Example 24

Scheuermann

he av-ro-hom e-lo - he jiz-chok we-lo - he ja-a-kov, ho - el ha-go-dol ha-gi -
 bor w' ha-no - ro el el - jon, go-mel cha-so-dim to-vim w' ko - ne ha-kol, w' so -
 cher chas-do o - vos, u - me-vi go - el liv - no w' ne - hem l' - ma-an sch'
 mo b' - a - ha - voh, me lech o - ser u - mo-schi-a u - mo - gen, bo-ruch a -
 to h a - do-noi mo - gen av - m-horn. *u. s. m. Die ganze Schimoneh esreh.*

EXAMPLE 25

Ogutsch

Nr. 18 Schluß der P^W an Tagen, an denen kein ¹⁰⁰ Gebetet wird:

W' tauw b' e - ne - cho l' - wo - réch es am-m'cho jiss - ro -
 el b'chol es u - w'chol scho - oh bisch-lau-me - cho bo - ruch at - toh A - dau-noj,
 ham - wo - réch es am - mau jiss - ro - el basch - scho - laum.

For *tahanun* Geiger again does not specifically allude to a *nigun yadua*. In comparing the music of Ogutsch and Scheuermann, there does appear to be an established *nusah*. (See Example 26.) Each of the renditions begins with a simple chant in major which is best known in North America for the chanting of *ashrey* on *Shabbat*. It is also the *nusah* used in *Frankfurt am Main* for the chanting of the psalms of *Kabbalat Shabbat*.⁵⁷ The closing for *tahanun* is in major and it incorporates motifs 8a and 5.

EXAMPLE 26

Ogutsch

Nr. 19 קדושה

Ä-dru - noj E-lan - hi! jiss - ro - el, schuw më - cha - raun ap - pe - cho w' hi - no - chem al ho - m -
 oh l' - am - me - cho. Uw'chol saus schimcho lau schochach - nu no - - - al tisch - ko - ché -
 nu. Wha - zi - lè - nu w' - cha - pèr al cha - tau - ssé - nu l' - ma - an sch' - me - cho.

Scheuermann

7. Tachannun. (Montag und Donnerstag.)

a) Adonoi elohe jisroel.

A - do - noi e - lo - he jis - ro - el schuw mech - a - ron a - pe -
 cho, w' hi - no - chem al ho - ro - oh l' - a - me - r ho . *Leises Gebet.*
 U - v' - chol sos schim - cho lo scho - chach - nu no al tisch - ko - che - nu, a - do - noi e - lo - he jis - ro - el
 schuw me - cha - ron a - pe - cho, w' hi - no - chem al ho - ro - oh l' a - me - r ho . *Ebenso das ganze Gebet.*

For the *Kedushah d'sidra* Geiger gives instructions about which verses the hazzan and the kahal say out loud.⁵⁸ The musical application is clearly delineated by Ogutsch whose settings of Psalm 145 and the *Kedushah d'sidra* continue in the same mode and motifs that are sung for *tachannun*.⁵⁹ (see Example 27.) Scheuermann writes that the remainder of the service is chanted in the same *nusah*.⁶⁰

EXAMPLE 27

Ogutsch

Nr. 27 קדושה

Wat - toh kodasch jauschew t' - hil - laus jiss - ro - el w' ko - ro seh el seh w' - o - mar.
 Wat - ti - seo é - ni ru - ach wo - esch - ma a - cha - raj kaul ra - asch go -
 daul. A - dau - - noj jim - - lauch l'au - lom wo - ed.

Neither Geiger, Ogutsch nor Scheuermann deal with the *hatzi kaddish* after *tahanun*. It may be assumed that the appropriate nusah is the same one applied to the *hatzi kaddish* before the *barekhu* since the chant in major is used for *tahanun* and the concluding prayers of the service. This *hatzi kaddish* also serves as a bridge to the Torah service on Mondays and Thursdays because it closes with motifs 1 and 2 which anticipate the minor mode of the *nigun yadua* for *eyl erekh apayim*.

Geiger refers to this *nigun yadua* while Ogutsch and Scheuermann provide nearly identical renditions. (See Example 28.) The chant is in natural minor and carries a supplicatory mood which reflects the text. The nusah ends with motif 2, mirroring the nusah of the assumed *hatzi kaddish*.

EXAMPLE 28

Ogutsch

Nr. 20 עֵל עֵרַח אֶפַיִם

El e - rech ap - pa - jim w' - raw che - sed we - e mes al b' ap -
 p'cho tau-chi - ché - nu chu-ssoh A - dau - noj al am-me - cho whau-schi - é - ou mik - kol
 roh cho - to - nu l' - cho o - dauu ss' lach - no k' rauw ra - cha - me - cho El.

Scheuermann

8. Das Aus = und Einheben der Tora.

a) El erech apajim.

El e - rech a - pa - jim w' rav che - sed we - e - mes
 al p' - ap cho to-chi che - nu, chu-so a - do - noi al a - me - cho w' ho-schi.
 e - nu mi - kol ro, cho - to - nu l' cho o - don s' lach - no k' rov rachu - me cho ei.

The Torah service follows with the return of the *nusah* based on the High Holy Day cantillation. (See Example 29.) Scheuermann's setting opens with the *mapakh pashta* which is not overtly apparent in the nusah for *sh'ma uvirkhoteha*. Ogutsch begins his rendition with motif 9, a direct quote of the High Holy Day *gershayim.61* (See Example 30.) Ogutsch proceeds to motifs 7, 8a and 5 while Scheuermann omits motif 7 en route to the same penultimate and cadential figures.

EXAMPLE 29

Ogutsch

Nr. 21 וְהִי בִּן־שָׁאוּל

Waj - - hi bin-ssau-a ho-o-raun, wa-jau-mer mau-scheh ku-moh
 A-dau-noj, w'-jo-fu-zu au-j'-we-cho, w'-jo-nu-ssu m'-ssan-e-cho mip-po-no-cho.

Nr. 22 וְהִי בִּן־שָׁאוּל

Gad-d'lu la-dau-noj it-ti u-arau-ma-moh sch' mau jach-dow. Wi-mal-lë misch a-lau-
 ssë-nu b'-mid-doh tau-wob j'-schu-oh w'-ra-cha-mim.

Nr. 23 וְהִי בִּן־שָׁאוּל

W'-ssi-go-leh o-mën, hak kaul ho-wu gau-del lë-lau-hë-nu, u-
 ss'nu cho waud lat-tau-roh kau-hën k'-row. Bo-ruch schennossen tau roh l'-am-mau jiss-ro-
 ël bik-dusch-scho-ssau u.a.w. Mo-gën hu- - - l'-chaul ha-chau-ssim bau.

Scheuermann

b) Wai'hi bin'soa hooron. *Leises Gebet.*

Wai' hi bin-so a ho-o-ron. Ki ml - zi-jon te-ze so -
 roh u - d' var a - do - noi ml - ru scho - lo - jim. *Wie Ki mizijon ist auch Boruch schenossen, gad'ln Wimalemischa: losenu und Witem had'ekim zu rezidieren.*

EXAMPLE 30

Scheuermann

e.gerscha-jim,

Baer's *nusah* for the *seder hotzaat haTorah* correlates with the High Holy Day cantillation. (See Example 31.) He also instructs the congregation to read the *b'rikkh shmey* silently. Geiger, however, informs the reader that the *b'rikkh shmey* is not included in the service of *Frankfurt am Main* since its origin is the *Zohar* and the rabbis of Frankfurt do not accept its teachings.⁸²

EXAMPLE 31

Baer

Nº 101. ידי בנסע הארן
Solo



Waj hi binas a ho - e - ron wajjo - mer mo - schek kumah t do - noj w' jo - fa - ra o - j' wecho w' jonu - su m' sa.



ne - cho mip - po - ne - cho ki mizzij - jon te - se so - roh a - d' war t do - noj mi - ru - scho - lo - jim.

Chor Gemeinde: כורין שמה



Bo - ruch schen - no - san to - roh l' am - mo jis - ro - el bik - dusch - scho - so.

Der Vorbeter tritt von der linken Seite zur Lade, nimmt mit beiden Händen das Sefher, legt dasselbe sich in den rechten Arm; nach dem aus die Lade geschlossen, wendet er sich mit dem Angesichte zur Gemeinde und singt:

Nº 102. נדלו
Solo Gemeinde: יד יי הנדלה



Gad - d' lu la - do - noj it - ti u - n' re - m' mok sch' mo ja - ch' dow.

For the reading of the Torah, Geiger records that the *baal kerieah* answers “*amen*” to the *birkhot hatorah* with the cantillation for *revia*.⁸³ (Baer provides a similar setting in *Baal Tefillah*, page 29.) (See Example 32.) For the *hatzi kaddish* after the *keriah*, Geiger calls for nignun *yadua*. Ogutsch sets this *hatzi kaddish* in minor, a setting which resembles his rendition before the *barekhu* for Shabbat.⁶⁴ (See Example 33.) Baer offers a setting in major, but he also writes that many communities use the setting for Shabbat which is in minor.⁶⁵

EXAMPLE 32

Baer

Nº 104b ברכו
Der Gerufene.



Bo - r' chu es t do - noj ham - m' wo - rech

Chor dann der Gerufene. Chor.



Bo - ruch t do - noj ham - m' wo - rech l' o - lom wo - ed o - men.

Der Gerufene. Chor.



Bo - ruch at - tok t do - noj bo - ruch hu u - wo - ruch - sch' mo.

Der Gerufene.



Ho - nu me - lech ho - e - lom t scher be - char be - nu mik - hol ho - am - mim w' -

Chor wie oben. Der Gerufene. Vorleser.



nosan le - nu es to - re - so bo - ruch at - tok t do - noj no - sen hatio - roh o - men.

EXAMPLE 33

Ogutsch

Nr. 24 קריש על הוֹרָה

Jis-gad - dal w' jis - kaddasch sch-mē rab - bo b' - oi - mo di wro chur - u -

ssch, w' jam - lich mal - chu - ssch vcha - jē - chaun u - wjau - mē - chaun u - wcha -

jē d' - chol bēs jis-ro - el, ba - a - go lo u - wis-man ko-riw, w' - im - ru o - mēn.

At this point in the service there are a series of yehi ratzon prayers recited by the hazzan. Neither Geiger nor Ogutsch refers to these texts, and yet, Scheuermann provides a setting written in the ahavah rabah.⁶⁶ (See Example 34.) Baer offers two weises, a Polish version in ahavah rabah and a German version in the cantillation for the high holy days.⁶⁷ (See Example 35.) It is hard to discern why Scheuermann would employ the eastern European approach when there is another choice which is musically consistent with the nusah of *Frankfurt am Main*. Some degree of understanding may come from a setting of these texts by Maier-Kohn of Munich. His rendition begins exactly as Scheuermann's, but his application of the *ahavah rabah* mode is ambiguous. The cadence is not in minor of *ahavah rabah*. Instead, it is in major, anticipating the mode of *haknusat haTorah*.⁶⁸ (See Example 36.)

EXAMPLE 34

Scheuermann

c) J'hi rozon.

J' hi ro - zon lif - ne o - vi nu sche - ba - scho - ma -

Jim, l' cho-nen es bes..... nu w' no mar o-men.

Ebenso das ganze Gebet.

EXAMPLE 35

Baer

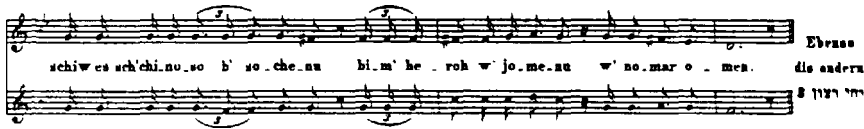
Nr. 143. (Am Montag u. Donnerstag) יְהִי רָצוֹן (Dies, sowie Nr. 144 werden nur dann gebetet, wenn „Tachaan“ stattfindet.)

Solo

J' hi ro - zon mil lif' ne o - vi an schebbaschoma - Jim l'cho - nen es bes chaj - je . nu u - l' hosh.

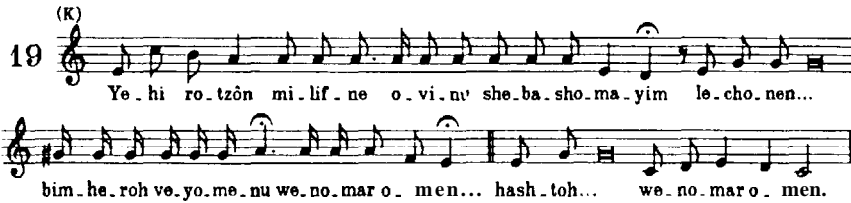
Example 35

Baer



EXAMPLE 36

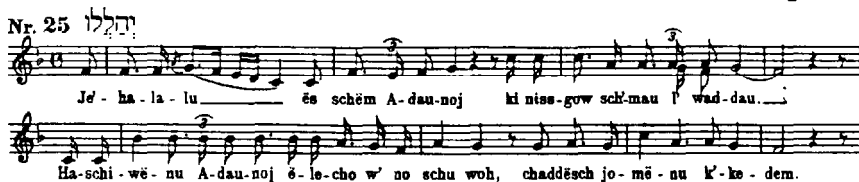
Idelsohn



The nusah for returning the Torah to the ark curiously recalls *brit milah* motifs A and B; both Ogutsch and Baer use them for setting *yehalelu et shem hashem*.⁶⁹ (See Example 37.) For *hashiveynu*, Ogutsch and Scheuermann employ a penultimate variant of motif 8a in preparation for a cadence with motif 7.⁷⁰ The remaining passages of the service, as it was mentioned earlier, are chanted in the way of *hashiveynu*.⁷¹

EXAMPLE 37

Ogutsch



Example 37

Baer

№ 145. יהללו
Solo.
J' ha - la - lu es schem a - do - noi ki nis - gov sch' mo l' vad - do.
Der Vorbeter geht nun rechts zum Mechal während dessen die Gemeinde ויחד יחדיו betet.

Beim Einsetzen des Sefhers.
ובנחה יאמר
№ 146. Solo.
U - w' na - choh jo - mar Die Gemeinde laise weiter. Solo.
hs schi - we - nu a - do - noi e - le - cho w' no - schu -
Der Vorbeter geht auf seinen vorigen Platz.
woh chad - desch jo - me nu k' ke - dem.

Scheuermann

d) Jhalalu u. Haschivenu.
J' ha - la - lu es schem a - do - noi, ki nis - gov sch' mo l' va - do.
Ha - schi ve - nu a - do - noi e - le - cho w' no - schu - voh, cha - desch jo - me - nu k' ke - dem.

The afternoon and evening services rely exclusively on the nusah of the shaharit for their musical materials. Subsequently, since no new *nigunim* are introduced, Geiger offers no suggestions about the nusah for either *minhah* or *arvit*. Ogutsch and Scheuermann agree that the nusah for the ashrey and the *hatzi kaddish* is a chant in major with a cadence in the relative minor. Such is the case in *shaharit* where the *hatzi kaddish* before the *barekhu* is in major and concludes with motifs 1 and 2. For the repetition of the *amidah*, the pentatonic is employed just as it is in the morning. For the *tahanun* and the concluding texts of the service, the *nusah* follows the model of the *shaharit*.⁷²

The evening service contains texts that do not appear in *shaharit*, yet the *arvit* draws its *nusah* from the corresponding morning prayers. *Vehu rahum*, which consists of preliminary verses that precede the official call to worship, is set by Ogutsch (and Baer) with the pentatonic of the *birkhot hashahar*. (See Example 38.) In the cadence, however, Ogutsch closes diatonically in major, presumably for the sake of anticipating the *nusah* of the *barekhu*. The *barekhu* itself is rendered in the *nusah* of the morning and Ogutsch includes the variant for days on which *tahanun* is not recited.⁷³ (See Example 39.) Scheuermann merely writes that the core of the service should be chanted like *shaharit* and he refrains from making any further musical notations.⁷⁴

EXAMPLE 38

Ogutsch

Nr. 29 וְהוּא רַחֻם

W'hu ra - chum j' - cha - pér o - waun w' lau jasch - chis, w' - hir -

boh l' - ho - schiw ap - pau w' - lau jo - ir kol cha - mo - ssau.

A - dau - noj hau - schi - oh ha - me - lech ja - a - né - nu w' jaum kor - é - nu.

Scheuermann

A - do - noi ho - schi - oh ha - me - lech ja - a - né - nu w' jaum kor - é - nu

EXAMPLE 39

Scheuermann

Nr. 30 בָּרְכוּ

Bo - ra - - chu - - es A - dau - noj ha m'wau - rock.

An Vorabenden solcher Tage, an denen kein *ruq* gebetet wird:

Bo - ra - chu - - - es Adau - noj, ha m'wau - rock.

Ogutsch continues with a setting of the *nusah* for the evening version of the *sh'ma uvirkhoteha*. (See Example 40.) Again, the *nusah* is the same five part chant based on the cantillation for the High Holy Days. For the phrase *emet veemunah*, Ogutsch also adds the *gershayim* (motif 9) which does not appear in the morning until the Torah service. This transferring of motif 9 to the *sh'ma uvirkhoteha* further demonstrates how this *nusah* is so intimately related to *taamey hamikra*.

EXAMPLE 40

Ogutsch

Nr. 31 וְיַעֲקֹב יֵאָמֵר

U - ma - a - wir jaum u - mö - wi loj' - loh u - maw-dil ben jaum u - wën lo - floh A - dau -
noj z' - wo - aus sch' - mau. El chaj w' - ka - jom to - mid jimlauch o - lë - nu l'au - lom wo -
ed. Bo - ruch at - toh A - dau - noj ham - ma - a - riw a - to - win.

Nr. 32 וְיַעֲקֹב יֵאָמֵר

E - - - mos we - e - mu - noh kol - saus.

The addition of a second *b'rakhah* (*hashkiveynu*) after the *keriat sh'ma* attracts no attention from Ogutsch or Scheuermann. Only Baer takes the trouble to notate the entire evening service even though his *Polische* and *Deutsche weises* echo their respective *nusah* counterparts from the *shaharit*. Baer does, however, include a third *weise* in his evening settings which is special for *Tisha b'Av*. Geiger mentions *hashkiveynu* while reminding the hazzan to begin chanting at *uv'tzel knafekha tastireynu*, a point which both of the Frankfurt cantors overlook.⁷⁵

Example 41

Scheuermann

noi jim-loch l' o - lom wo-ed, ki ha-mal-chusschel-cho bi u-l' ol-me ud
 tim-loch bi cho-vod ki en lo-nu me-lech e-lo ot-toh, bo-ruch a-toh a-do-nai, ba-
 me-lech bich-vo-do to-mid jim-loch o-le-nu l' o - lom wo-ed w' al kol ma-? -sov

Idelsohn

27 Yir - u e - ne - nu we - yis - mach li - be - nu we -
 so - gel naf - she - nu bi - shu - os - choh — be - e - mes...
 ki en lo - nu me-lech e - loh o - toh, bo - ruch a -
 toh a - do - noi, ha - me-lech bich vo - doh to - mid yim
 loch o - le - nu le - o - lom wo-ed we - al kol ma - a - sow.

Baer

№ 166.
 Solo.
 Ji - ru e - ne - nu w'ismach lib-be-nu w'ee - gel nafsche-nu bi-schu e - o' cho be t
 ? W.
 D. W.

EXAMPLE 42

Ogutsch



Since neither Ogutsch nor Scheuermann make any reference to the concluding prayers of the evening service, it can be assumed that they are chanted in the same *nusah* that is used for them in the morning and afternoon services. (This assumption also concurs with Baer.)

Having completed the realizations of Geiger's *nigunim yeduim*, and having thoroughly analyzed the origins and the components of the *nusah* of *Frankfurt am Main*, it is worthwhile to examine the place of this *nusah* within the entire Ashkenazy realm. In comparing the weekday *nusah* of Western and Eastern European traditions, some striking differences and similarities arise. Disregarding that which is thought to be Eastern European *nusah* transplanted to North America, it seems, according to Baer, that the *birkhot hashahar* is to be chanted in pentatonic regardless of a community's location." The *p'sukey dezimra* also has a universal *nusah* which calls for chanting in a simple minor mode. The only exceptions to this minor mode occur when there is a celebration of a brit *milah* or when the *nusah* is highlighting the melody of *shirat hayam*, i.e. Ogutsch's first option.

The major discrepancies appear at the *yishtabah*, *barekhu* and *sh'ma uvirkhoteha*. In the eastern European tradition, the *ahavah rabah* mode dominates the core of the service and it is introduced by the hazzan for *shaharit* at *yishtabah* in anticipation of the *barekhu* and *sh'ma uvirkhoteha*. The western European tradition is, of course, based on the High Holy Day cantillation. The two traditions merge, however, for the repetition of the amidah in a pentatonic mode. For the *Seder hotzaat haTorah*, the Eastern European and Western European traditions remain unified, but in this case they share the *nusah* based on the High Holy Day cantillation.

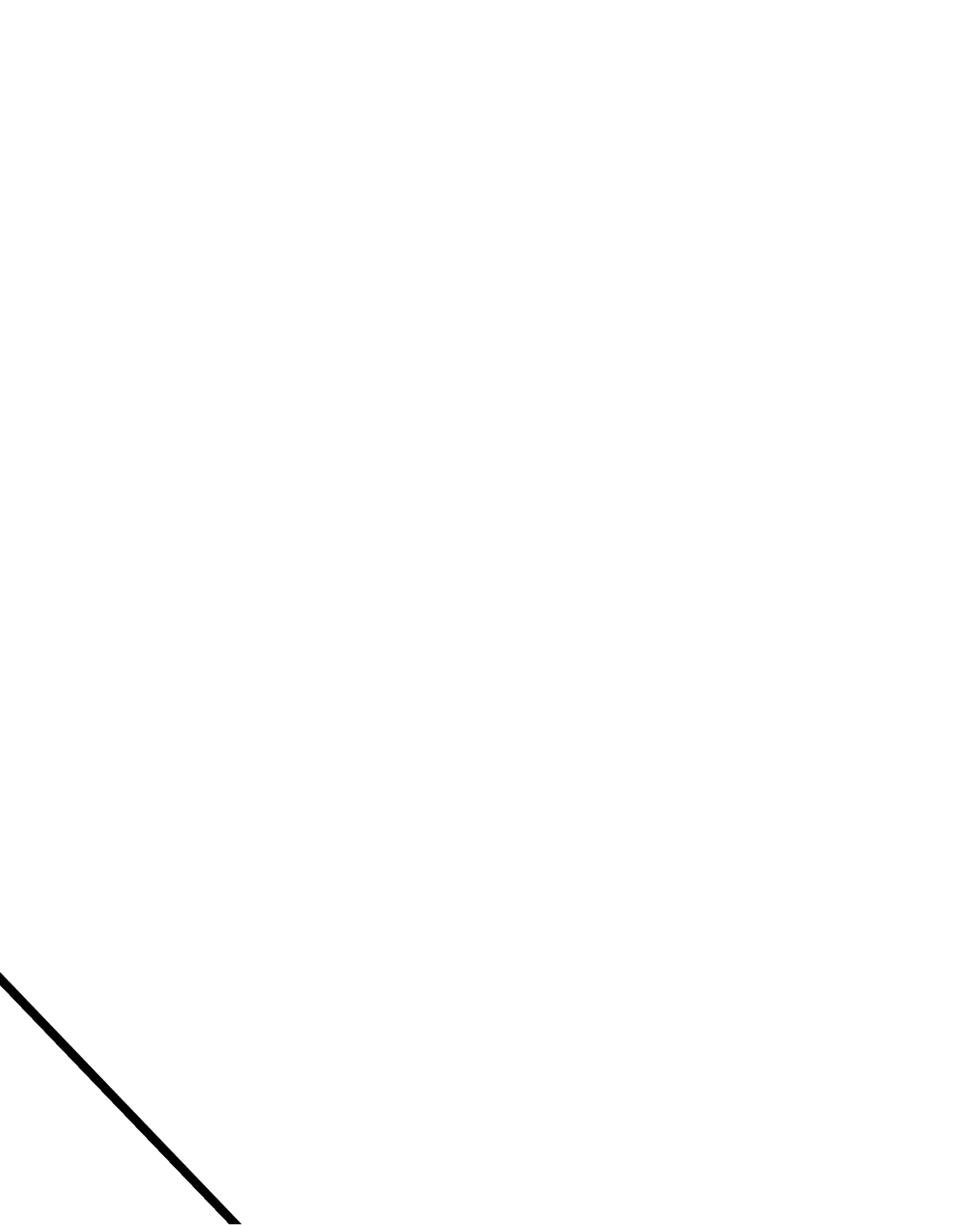
The identical discrepancy occurs in the evening service. The Western European *vehu rahum* is sung in pentatonic while the *barekhu* and *sh'ma uvirkhoteha* are chanted respectively in major and in the High Holy Day cantillation. In contrast, the Eastern European *nusah* calls for the *ahavah rabah* mode throughout the aforementioned prayers.

The *ahavah rabah* mode plays a role in each divergence of the two traditions. Idelsohn demonstrates that this mode, unlike all of the

others, is not rooted in Biblical chant.⁸⁰ There are various theories which attempt to date the adoption of this mode by Jews in particular geographical regions, but all of the hypotheses agree that the *ahavah rabah* mode was an accretion and that its origins in Jewish music do not date back to the Geonic period, let alone the Second Temple period.⁸¹

Subsequently, it is reasonable to assume that the Ashkenazim who migrated from Western Europe to Eastern Europe incorporated the *ahavah rabah* mode into the aforementioned sections of the tefillot. Such an assumption leads one to conclude that the musical prototype of the prayers in question is the *nusah* based on the High Holy Day cantillation. This notion is further proven by the fact that a remnant of the prototype still remains in the Eastern European *nusah* of the Torah service.

In addition, the *nusah* of communities like *Frankfurt am Main* clearly precedes that of any other Ashkenazy tradition. The rigidity and zealousness with which *Frankfurt am Main* maintained its tradition is important for establishing the continuity of the local minhag. The pure form in which the prototype *nusah* appears in Ogutsch's and Scheuermann's works affirms that the *nusah* of this city is directly linked with ancient Biblical chant. The overall implication is that the *nusah* of the entire Eastern and Western Ashkenazy tradition is based, directly or indirectly, on the music of the Second Temple period.



GLOSSARY OF MOTIES

1. 
ro-fe chol bo-sor

2. 
o-maf-li la-a - sos.

3. 
w' ho-jo ho-o - lom,

4. 
Bo-ruch-sche-o-mar


5. 
hakk'na-ani. _____


u - mam li - chim.

4. 
ku - lom b' ru - rim ku - lom gi - bo-rim w' - chu-lom o - sim

7. 
e - moh u - v' ji - roh r' - zon ko-nom

8. Ba & Bb.


u - m' - vo - ra - chim u - m' schal'ichim } u - mak - di - schim
u - m' lo - a - rim o - ma • ri - zim }


es e - - rez


es e - rez

Glossary of Motifs (continued)



B בורית מילה



FOOTNOTES

1A.Z. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. II, (Ktav Publishing House, 1973), pp. 7-8.

2Eugen Mayer, "The Jews of Frankfurt, Glimpses of the Past:" In *Commemoration of 'the Frankfurt Jewish Community*, (Jerusalem: Hadassah Apprentice School of Printing, 1965) pp. 18-19.

3Ibid., p. 18.

4Cecil Roth, "The Frankfurt Memorbuch" In *Commemomtion of the Fmnkfurt Jewish Community*, (Jerusalem: Hadassah Apprentice School of Printing, 1965), p. 11.

5Mayer, In *Commemomtion of the Frankfurt Jewish Community*, p. 28.

6Zvi Y. Leitner, *Minhagei Frankfurt*, (Jerusalem: 1982), p. 13

7Eugen Mayer, op. cit., p. 32.

8Zvi Y. Leitner, op. cit., p. 8.

9Eugen Mayer, op. cit., p. 46.

10Paul Arnsberg, *Die Geschichte der Frankfurter Juden seit der Fmntosichen Revolution*, Vol. III. (Darmstadt: E. Roether Verlag, 1983) p. 144.

"Ibid.

12Fabian Ogutsch, *Der Frankfurter Kantor*, (*Frankfurt am Main*: J. Kauffmann Verlag, 1930), p. 3. (vorwort) [henceforth Ogutsch].

13A.Z. Idelsohn, *Jewish Music*, (New York: Holt, Rinehart and Winston, Inc., 1929). pp. 177-178.

14Ogutsch, p. 3.

15AZ Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. VII, p. v.

"Ibid., p. vi.

17Salomon Michael Geiger, *Divrey Kehilot*, (*Fmnkfurt am Main*: Verlag von J. Kauffmann, 1862), p. 13 [henceforth Geiger].

"According to Max Wohlberg, professor of nusah at the Jewish Theological Seminary, the German/Western European cantors showed a tendency to "tonicize" their pentatonic chant, ending with scale steps 3-2-1, while the central Europeans would cadence with scale steps 4-3 (see Abraham Baer's *Baal Tefilah*, p. l. no. 4). The Eastern Europeans were more likely to close with the lower of the two aforementioned chant-tones of the pentatonic mode. (From a private session with Wohlberg on October 29, 1987.)

Footnotes (continued)

19 Paul Arnsberg, op. cit., Vol. III, pp. 328 and 464.

20 Ogutsch, p. 15.

21 Ibid., p. 102. Also note that the same Hanukkah tradition is mentioned in a footnote of Abraham Baer's *Baal Tefillah*, p. 1.

22 Geiger, p. 17.

23 Ibid., p. 23.

24 Ogutsch, p. 6.

25 Shmuel Krauss, *Korot Bet Hatefillah b' Yisrael*, (New York: Shulsinger Bros. Linotyping and Publishing, 1955), p. 326.

Krauss mentions this custom as a *takanah* which was adopted by many congregations in order to curb excess conversation during prayer services. He also records on page 318 the tradition of reciting a special *mi sheberakh* for those who are quiet during *t'fillot*.

26 Salomon Geiger, *Divrey Kehilot*, p. 24.

27 Ibid.

28 Selig Scheuermann, *Die gottesdienstlichen Gesänge der Israeliten*, (Frankfurt am Main: J. Kauffmann Verlag, 1912), p. 78 [henceforth Scheuermannl.

29 Abraham Baer *Baal Tefilah*, (Leipsig: 1877), pp. 4-6 [henceforth Baer].

30 Scheuermann, p. 86.

31 In *Divrey Kehilot*, p. 26, Geiger proscribes that the hazzan should read the *shimt hayam* silently with the congregation, but the hazzan should chant *Adonai ish milhama*, etc., *yeminkha*, etc., *mikhamokha*, etc., *ad yaavor*, and *Adonai yimlokh*. These are the same verses which are chanted with the shirah melody when the *shimt hayam* is read from the sefer Torah.

32 AZ Idelsohn. *Jewish Music*, pp. 42 and 49.

33 Baer, pp. 4-5.

34 Ibid., p. 7.

35 Geiger, p. 29.

36 Ibid.

37 Baer, p. 8.

38 Ogutsch, p. 10.

Footnotes (continued)

38 Ibid., p. 14.

40 Geiger, p. 30.

41 Ogutsch, p. 10. (no. 13).

Selig Scheuermann, p. 79, (no. 5).

42 Scheuermann, p. 87.

43 Ibid., p. 86.

44 AZ Idelsohn, *Jewish Music*, p. 58.

45 Ogutsch, p. 69.

“Ibid., pp. 56-58.

47 AZ Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. II, p. 15.

48 AZ Idelsohn, *Jewish Music*, pp. 57-58.

49 A.Z. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. II, pp. 7-9.

50 AZ Idelsohn, *Jewish Music*, p. 59.

51 Geiger, p. 31.

52 Baer. pp. 11-12.

53 Geiger, p. 32.

54 Ogutsch, p. 10.

55 Baer, p. 14.

56 Ogutsch, p. 12.

57 Ibid., p. 17.

P. Klibansky, Kol *Yeshurim*, (*Frankfurt am Main*: J. Kauffmann Verlag, 1894), pp. 1-2.

Scheuermann, p. 3.

“Geiger, p. 36.

59 Ogutsch, p. 13.

60 Scheuermann, p. 81.

61 Scheuermann, p. 87.

Footnotes (continued)

62 Geiger, p. 60.

63 Geiger, p. 47.

“Ogutsch, pp. 13 and 25.

65 Baer, p. 43. (music notation on p. 27)

‘Scheuermann, p. 81.

67 Baer, p. 44.

68 A.Z. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. VII, p. 7.

69 Ogutsch, p. 23.

Baer, p. 45.

70 Scheuermann, p. 81.

“Ibid.

72 Ogutsch, p. 14.

Scheuermann, p. 81.

73 Ogutsch, p. 14.

“Scheuermann, p. 81.

75 Geiger, p. 37.

“Ibid.

77 Ogutsch, p. 15.

Scheuermann, p. 82.

A.Z. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. VII, p. 9.

Baer, p. 50.

78 Baer, p. 50.

“Ibid.

80 A.Z. Idelsohn, *Jewish Music*, pp. 87-88.

“Ibid.

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Scheuermann, Selig, *Die gottesdienstlichen Gesänge der Israeliten, Fmknfurt am Main*: J. Kauffmann, 1912.

A GUIDE TO MUSIC RESOURCES IN ISRAEL

YOSEF (JEFFREY) ZUCKER

As an American-trained hazzan living in Israel, I am naturally interested in locating sources for music in general and Jewish music in particular. In addition, colleagues visiting from abroad often ask me where they might go in order to purchase materials to bring home. I present the following "Guide to Music Resources in Israel" as an outgrowth of my own inquiries, in the hope that it might answer the needs of colleagues visiting from abroad.

What follows is a listing of major publishing houses, research organizations, periodicals, and libraries in Israel. Little has been intentionally omitted, except for music stores, which were not listed in order to avoid appearing in favor of one over another. There are a number of small publishing houses which I did not list, but their publications may be located in stores along with those of the major publishers. The visitor should also consult the newspapers for the programs of Israel's radio stations and announcements of concerts and festivals all over the country.

Because of the difficulty of defining the boundaries between them, I have made no attempt to distinguish between Jewish and Israeli music, or between Israeli and other contemporary music, I have simply provided the broadest possible listing, and left it to the individual to narrow down the field to a particular interest. Usually, one find leads to another.

In order to help the visitor locate them, I have listed those publishers whose work is directed towards the Israeli consumer in Hebrew as well as English. The remaining publishers issue works in Hebrew and English. In addition, I have indicated in my notes those periodicals which are entirely in Hebrew. One can take as a matter of pride the current existence of two magazines on music in Hebrew published solely for an Israeli readership. They should live and be well! The journals published for the broader academic world are issued in a combination of Hebrew, English, and various other Western languages. The visitor to any of the libraries will find himself at home with the high percentage of books in English as well as any other language he might read.

HAZZAN YOSEF (JEFFREY) ZUCKER. a graduate of the Cantors Institute of the Jewish Theological Seminary, is a founding member of Kibbutz Hannaton in Israel. where he remains active as a teacher and composer.

It is my wish that this "Guide" might help to bridge the gap between Israel and the world at large, and that it might help visitors to enrich the cultural lives of their home communities with material from the creativity of Israeli musicians.

A. Publishers of music, research, books, and records

1. HaSifriya L'musica

Cultural and Educational Enterprises

Histadrut HaK'lalit

53 Weizman St.

Tel Aviv 62091

(03) 219181/2/3

הספריה למוסיקה
מפעלי תרבות וחינוך בע"מ
הסתדרות הכללית של העובדים בארץ ישראל
רח" ויצמן 53
תל אביב 62091

Publishers of songs, music for choir, instructional materials, and instrumental music. The vast majority of their material is vocal, and is produced for use by the Israeli public.

2. Israel Composers League

P.O.B. 45068

73 Nordau Blv'd.

Tel Aviv 61450

Tel Aviv 62381

(03) 440395

Publishes "New Music in Israel," an English booklet listing new compositions by Israeli composers, which may be ordered directly or obtained through the cultural attaches of Israeli embassies around the world.

3. Israel Music Institute (IMI)

P.O.B. 11253

8 Ben-Avigdor St.

Tel Aviv 61112

Tel Aviv

(03) 5613092, 5619774

Publishers of instrumental and vocal music, including symphonic and chamber music as well as operas and cantatas. The IMI represents many Israeli composers and musicologists, and in addition to musical scores, publishes educational materials and musicological monographs. The Institute's Listening Center is open to the public. The IMI is represented in the United States and Canada by Boosey and Hawkes. (The Institute

is scheduled to move to a new location in June, 1989. Contact them at the above post office box in order to receive the new address.)

4. Israel Music Publications, Ltd.
25 Keren Hayesod St. P.O.B. 7681
Jerusalem 94188 Jerusalem 91076
(02) 241377

Israel Music Publications has published the works of many Israeli and several foreign composers. Their catalog includes vocal and instrumental music, chamber ensembles, cantatas, oratorios, operas and symphonies. They publish a series of "Early Hebrew Art Music" edited by Dr. Israel Adler and several books on topics of Jewish music. A fine selection of books, music and recordings is on sale in their showroom.

5. Jewish Music Resource Centre
Hebrew University of Jerusalem
Jewish National and University Library
P.O.B. 503
Jerusalem 91004
(02) 585059

The Centre's work encompasses ethnomusicology and historical documentation and studies. The researchers associated with the Centre represent many disciplines and are drawn from the various universities in Israel. The Centre publishes *Yuval Studies* (5 volumes), the "Yuval Monograph Series," "Anthology of Musical Traditions in Israel" (records), and the *Anthology of Hassidic Music* by Chemjo Vinaver, edited by Dr. Eliyahu Schleifer.

6. Magnes Press
Hebrew University
Jerusalem

The publishing house of the Hebrew University, the Magnes Press publishes books on a wide variety of subjects, including music, folklore, and liturgy.

7. Everyman's University
 P.O.B. 39328
 Ramat Aviv 61392
- האוניברסיטה הפתוחה
 ת.ד. 39328
 רמת אביב 61392

This correspondence college has prepared a series of booklets and cassettes for courses on music, including a course on music of Jewish ethnic groups.

8. "Or-Tav" Music Publications
 113 Allenby St. P.O.B. 3200
 Tel Aviv 65817 Tel Aviv
 (03) 613385

"Or-Tav" publishes a large variety of types of music, and serves as a distributing center for many of the Israeli publishing houses.

9. Rimon Publications (Israel Brass Woodwind Publications)
 P.O.B. 2811
 Holon 58128

A smaller publishing house, Rimon also produces recordings and specializes in educational music for all instruments and ensembles.

10. "Rin'not"—The Institute for Jewish Music
 Hechal Shlomo

58 King George St. P.O.B. 7167
 Jerusalem 94262 Jerusalem 91071

(02) 248761 "רננות"—המכון למןסיקה יהודית
 היכל דלמה
 ת.ד. 7167 רח"ה המלך ג'ורג' 58
 ירושלים 91071 ירושלים 94262

Formerly the Israeli Institute for Sacred Music, "Rin'not" sponsors a conference each year at Hanukkah and a number of concerts during the year, generally in Jerusalem. Publications include musicology, educational materials, *nusah*, collections of traditional music, compositions for solo and choir, and recordings. Hazzanim might find particular interest in their "*V'shinantam l'vanekha*," a method for teaching Torah and haftarah reading, accompanied by cassettes of the Ashkenazi, Moroccan, Sephardic, and Yemenite traditions.

11. Tel Aviv Music Teachers Seminary
Levinsky Teachers College
Kiryat HaHinukh
Tel Aviv

בית מדרש למחנכים למוסיקה
מכלל לוינסקי
קרית החינוך
תל אביב

This teacher training college has published a number of songsters and other teaching and bibliographical materials.

12. "Zamereth" Publishers
Religious Kibbutz Movement
7 Dubnov St.
Tel Aviv 65732
(03) 257231

הוצאת "זמרת"
הקיבוץ הדתי
רח" הוברמן 7
תל אביב 64732

"Zamereth" publishes materials for the teaching of *ta'ame hamikra* and *shlikhei tsibur* and traditional music for hazzan and choir.

13. Many books of Israeli popular music are published by general publishing houses and can be purchased in bookstores.

Periodicals

1. גיתית--הנוער המוסיקלי לישראל
היכל התרבות
רח" הוברמן 1
תל אביב 64075
(03) 202333

Gittit is designed for the Israeli high school musician, and includes well-written articles on topics spanning a wide range of interests, as well as book and record reviews (Hebrew).

2. מוסיקה
רח" לובונטים 11
תל אביב 65111

Musica is a new magazine featuring articles on serious and popular music, and including a number of respected composers and critics among its contributors (Hebrew).

The following journals appear less frequently, and include articles on Jewish and general music topics:

3. Orbis Musicae, Studies in Musicology
Faculty of Visual and Performing Arts
Tel Aviv University
Ramat Aviv 69978
4. Israel Studies in Musicology
P.O.B. 503
Jerusalem 91004
5. Hebrew (Tatzlil)

Twenty pamphlets appeared from 1960 to 1980, each on a different topic. They were published by, and can be purchased at the Haifa Music Library.

C. Libraries

I have provided detailed information for the public libraries listed below because of their accessibility to visitors. For those interested in visiting the various university libraries, I would recommend contacting the individual institutions, as hours may vary during the year.

1. ספריה מרכזית למוסיקה ולמחול
Central Library for Music
26 Bialik St.
Tel Aviv 65241
(03) 658106

One of several AMLI Music Libraries founded through the generosity of Fanny and Max Targ, the library currently belongs to the city of Tel Aviv. Its central location and collection of books, music and recordings should make a good starting point. The librarians are very helpful and friendly to visitors.

Hours: Sun., Wed.: 1300-1800; Mon., Tues., Thurs.: 0900-1300; Fri., 0900-1245.

2. ספריית אמל"י למוסיקה
 AMLI Music Library
 23 Arlozorov St.
 Haifa 33136
 (04) 644485

Now part of the Haifa Museum of Music and Ethnology, this library houses a good collection of hazzanut, folk music, and general music on Jewish and biblical themes, as well as many scores of the classical repertoire, and books and periodicals of general musical interest. The open stacks make browsing a pleasure, and the librarian takes a personal interest in helping visitors.

Hours: Sun., Wed.: 1530-1830; Mon., Thurs.: 1000-1300; Tues., Fri.: closed.

3. Library, Rubin Academy
 Hebrew University
 Givat Ram Campus
 Jerusalem
4. Library, Dept. of Musicology
 Hebrew University of Jerusalem
 Jewish National and University Library
 Mt. Scopus Campus
 Jerusalem

Manuscripts and rare items are housed in the Jewish Music Archives.

5. Library, Rubin Academy
 Tel Aviv University
 Ramat Aviv
6. Library, Dept. of Musicology
 Bar-Ilan University

This library is particularly rich in materials of Jewish interest.

7. Diaspora Museum
 Tel Aviv University Campus
 Ramat Aviv

The music section of the Diaspora Museum features a large number of recordings of various Jewish ethnic groups and composers. The museum has also issued recordings.

8. Ghetto Fighters Museum
Kibbutz Lohame HaGetaot
D.N. Ashrat 25220
(04) 858711

The museum houses a large archive of Holocaust and Resistance material, and has issued several recordings. The kibbutz is located just north of Acre.

THE NIGUN OF JEWISH HISTORY

DR. YOSEF BURG

(Address delivered by the veteran member of the Knesset on Thursday evening, July 16, 1987 during the 40th annual convention of the Cantors Assembly in Jerusalem. Transcribed and edited by Hazzan Samuel Rosenbaum.)

Hazzan Samuel Rosenbaum:

At the opening session of this convention, I touched briefly on the fact that in organizing the Cantors Assembly our founders took a giant leap into the future, transforming hazzanut from a sacred occupation of individual practitioners into a calling, directed at broader concerns which go beyond the narrow parameters of the *amud* and the voice.

We created an organization with a commonality of interests which reach out into the larger arena of Jewish life.

In broadening our perspective we began better to understand the history of our people and our own proper place in that history. From that enlargement of concerns we rediscovered not only wide areas of service and responsibility which had, over the centuries, fallen away from the ancient job description of the hazzan, not only new areas of service to meet contemporary needs. Of equal importance, we have discovered our own roots; who we are, and what is required of us as *shlikhey tzibbur*.

If we understand the word *nigun* (in the title of tonight's lecture) in its broadest sense, as meaning the basic recurrent theme, and in its most common sense, as meaning melody, then you can see clearly that the melodies of the Jewish people are closely interwoven with the basic recurrent thrust of its history.

We maintain that Jewish history cannot be understood, or transmitted, without constant reference to the songs of our faith and our people. If Marshall MacLuhan's words, "The medium is the message" are really meaningful we must believe that Jewish melos not only transmits our history but is itself the essence of that history.

To give us a deeper insight into that relationship we needed to choose a person who is at once a scholar, a teacher, and a historian; especially one who has himself been involved in creating Jewish history. But above all we wanted a *folksmentsh*, a man of the people of that history.

Our guest tonight fulfills these requirements to overflowing.

One of the great political leaders of the State of Israel, Dr. Burg has served with every Prime Minister from David Ben Gurion to Shimon Peres. He has been a member of the Knesset continuously since its first session in 1951, and has held almost every important Cabinet Ministry with the exception of Foreign Affairs and Defense. After the signing of the 1979 peace treaty with Egypt, Dr. Burg was placed in charge of negotiations on autonomy in Judea, Samaria and the Gaza Strip.

From 1946-1949 he was actively engaged in saving Jewish survivors in Central Europe, administering mass migrations of refugees, and organizing numerous childrens' camps and trade schools in Belgium, France and Holland.

Born in Dresden, Germany, Dr. Burg was ordained at the Hildes Reimer Rabbinical Seminary and received his Doctor of Philosophy from the University of Leipzig. He migrated to Palestine in 1939. He is the author of philosophical and political essays and publications in Hebrew, German, Yiddish and English. In addition he speaks French, Spanish and Greek.

Dr. Yosef Burg:

With your kind permission I would like to present my personal credentials.

I was born, as you have already heard, in the city of Dresden in Saxony, Germany. A beautiful city that was almost destroyed by aerial bombing during World War II. Its Jewish community is an ancient one; already in the year 1349 Jews were massacred there. My father never left for work in the morning without reciting a *kapitl Tillim* and never went to sleep without studying a *perek Mishnayos*.

He liked to speak of me as *a bokher vus vakst a talmid khokhem*, (a young man who will grow up to be a scholar) for three reasons:

Anyone could open a siddur, any siddur of any *nusah* (liturgical tradition), and ask me to find any prayer of the entire year and I could find it immediately. Anyone could test me in Rashi, anywhere in the *humash* and I could answer. And, finally, for reasons I still do not fully understand, because I knew how to chant the *Rosh Hodesh bentshn* in the proper musical *nusah*.

My father was the founder and President of our *shul* and required two things of our hazzan and *baal tefillah*: to know *perush hamillot* and to be able to chant the liturgy with *h'tokh dibbur* (clear, distinct enunciation).

My first exposure to *hazzones* was after World War I, from recordings. My first favorite was Sirota who recorded *tefillot* for RCA Victor records. Since then, it has been my pleasure to know many great *hazzanim* personally; the Kusevitzky brothers, Leibele Glanz, Leibele Waldman, the Malavsky family, father and daughters, Shalom Katz and also Jan Pearce and Richard Tucker, of blessed memory. I mention only those who have passed on to their eternal reward in order not to omit a single one of all of you.

It is the duty of the *hazzan* to give *neshome* to the prayer of the congregation in times of joy and times of sorrow, in prayers that have been recited by our forefathers centuries ago and also in prayer situations that arise in the course of Jewish contemporary life from the unknown.

I have coupled *neshome* and *hazzones* together in order to point out a *gematria*: *Neshome* (395) equals *parnose* (395), (livelihood). *Neshamah begematria parnasah*. Yours is a spiritual calling, but it is also your livelihood.

You have asked me to speak, this evening, on "The Nigun of Jewish History," not *in*, but ". . . of Jewish History."

One need not be a musicologist in order to arrive at the conclusion that the main tonality in Jewish history is the minor, even though the Torah, in many places commanded and prescribed festivals in which the *mitzvah* of *simha* prevails.

As befits an agricultural society, the Torah directs us to rejoice when we bring the offerings of our first fruits to the Temple (Lev. 23:40; Deut. 16:11-14). In presenting the first fruits and the tithe to the Temple, the Israelites acknowledged Divine Providence, and were then instructed to recite: ". . . *asiti k'khol asher tzivitani*," (I have done as Thou hast commanded me, Deut 26:14.) And Rashi comments, "*Samahti, veSimahti vo*," (I have rejoiced and brought joy to others.)

In the festivals of post-Biblical times, we must mention Hanukkah — eight days of shining candles, adding shining light and warmth to the Jewish home. Concerning *simhat bet hashoeyvah*, Maimonides says in the *Mishne Torah*, (*Z'manim, hilkhhot lulav* 88:12) "*Af al pi shekol hamitzvot mitzvah lismoah bahem, b'hag haSukkot hayta bamikdash yom simha yeteyrah*." (Even though we are commanded to be joyful in the performance of all *mitzvot*, in the Temple, the *mitzvot* of Sukkot were especially joyful.)

Section 88:13 explains that the extra joy was brought about with increased use of the *halil*, *kinnor*, *nevel*, and *metziltayim*. Maimonides indicates that the music produced was not necessarily formally

orchestrated, but rather, anyone who could play any instrument was invited to do so in any way he saw fit. All this in addition to the encouragement of all kinds of dancing, apparently all improvised and “off the cuff.”

In Section 14, Maimonides gives this telling bit of information:

“Mitzvah leharbot besimha zo. V’lo hayu osin otah amey ha-aretz, v’khol mi sheyirtzeh, ela g’doley hakhmey Yisrael, v’roshey haveshivot, vohaSanhedrin, vehahasidim, v’hav’keynim ve-anshey hama-a-seh, hem shehayu merakdim, umesapkim, umenagnim umesamhim bamikdash bimey hag haSukkot. Aval kol ha-am ..hem, vehanashim, kulam baim lirot velishmoa.” (It is a *mitzvah* to increase the joy of this *simhah*. But the ordinary people were not invited to join in the festivities, nor anyone who just felt like joining in, but only the most prominent scholars in Israel . . . the heads of *yeshivot*, members of the Sanhedrin, the truly pious, the elders, the important people of the community, only they could dance and clap hands, and play instruments to increase the joy in the Temple during this festival. The rest of the folk, they and their wives, they were encouraged only to come and see and listen.”

Finally, Maimonides cautions: “Helping to increase the joy of the festival, and through that demonstrating one’s love for the great Lord who commanded it, is a great deed. But he who is reluctant to join in the joy, who keeps away from it, he should be spurned by others, as spoken of in Deut. 28:47: ‘ . . . because you (he) did not serve the Lord your (his) God in joy and with gladness of heart . . . ’ as will be he who is haughty about his learning and looks to aggrandize himself and is important in his own eyes. Such a person is both a sinner and a fool.”

It is obvious that Maimonides’ admonition is that a kill-joy, one who will not join in the songs of his people, is both a fool and a sinner.

Song was an integral part of the sacred service in the Temple in Jerusalem. We read in the Tractate *Arakhim* 11a: “*Minayin liaker shirah min haTorah?*” (Where do we learn about song in the Torah?)

And most explicitly the answer comes: (Deut. 28:44) “*Tahat shelo avad’ta et haShem elokekha besimha uvetuv leyvav.*” (Because you did not serve the Lord, thy God, with joy and with high spirit.) Promptly the sages ask: “*Eyzu hi avodah sheb’simha uvetuv leyvav?*” (What constitutes joyous and high spirited service?) Answering their own question they say: “*Zeh shirah.*” (This is the Temple song.)

Now, this is said concerning song in Temple that *was*, and we are told in Tractate *Megillah* 10b: “*Eyn ‘vayehi’ ela lashon tzaar*” (Wherever

an account begins with *vayehi* [it was, i.e., the past] it is intended to convey a sense of sorrow.)

I must therefore conclude, historically and logically, that the *nigun* of Jewish history is essentially in the minor. It is that mood which overshadows many phases of Jewish life.

Twice in our history was the Holy Temple destroyed. *Tisha b'Av* marks both events, 586 BCE and again in the year 70 CE. Since then, *Eykha* and *kinnot* became the *leitmotifs* and companions of the wandering Jew.

The Crusaders (1096) left their deadly imprint on the liturgies of our festival and holy days.

The years of the Inquisition in Spain and the eventual expulsion from that country in 1492, gave overtones of somber sadness to *Aleynu*. In many cases these were the last words uttered by the victims of the Inquisition on their way to the *auto-da-fe*.

In our own generation, the generation of the *shoah* and of the birth of *Medinat Yisrael*, the tears of mourning and the tears of joy flow together into our hearts.

This is the mode of Jewish history throughout its generations; sadness, pitiful remnants holding on to faith with their fingernails, and *kiddush haShem*.

We must remember the moving Psalm 137:

Al n'harot Bavel sham yashavnu gam bakhinu b'zokhreynu et Tziyon.

By the rivers of Babylon, there we sat down, yea we wept when we remembered Zion. There, upon the willows, we hung our harps for there our captors demanded songs of us, our tormentors commanded us to be merry: "Sing us one of your songs of Zion!"

They wanted to hear, and perhaps to enjoy, our music. But the captives answered: "*Eykh nashir et shir haShem al admat neykhhar?*" How can we sing God's song in this alien soil.

This was a nationalistic and religious answer, stressing both elements of our being. Over the centuries, this national-religious *nigun* was a minor one. But there were also songs of victory, of success of the individual, of the community, of the nation: *Shirat Hayam* (Exodus 15), *Az yashir Yisrael* (Numbers 21: 17-18), *Ki eysh yatza* (Numbers 21: 28-30), *Haazinu shamayim* (Deut. 32 and 33). These are the oldest examples we have.

The same patina embellishes the "Song of Deborah" (Judges 5). Hannah's song is a combination of petition and thanksgiving, (I Samuel 2). The exalted "Song of David" appears with slight variations in II Samuel:22 and Psalm 18, in addition to many chapters in *Tehillim*.

Jewish communities of the past established our own Thanksgiving Day, Purim, with its *Megillah* and happy songs.

There are also examples in Jewish history of danger and rescue over a wide geographical range: *Purim Katan* in Algiers in 1540 which is still printed in the calendar of Algerian Jews published in Paris. (Permission was granted for this observance by halakhic authorities in *Orah Hayyim, Magen Avraham* Par. 686.)

There are all too many additional reminders of Jewish fate and faith: Ancona, Italy; Bagdad 1733; Cairo 1524; Kovno 1783; Rome and Tiberias 1743; Poznan, Tripoli and Frankfurt 1616.

Prayer and song have been interwoven from almost the beginning of our existence as a people. When Moses said "*Vaethanan . . .*" it was meant to be prayer in song. In *gematria*, *vaethanan* - equals 515 as does *tefillah*," (*vaethanan: begematria tefillah, begematria shirah, 515*).

Our songs are not abstract. Their resonance and echoes depend on the general situation, on the social and political environment in which Israel finds itself. The "state of the nation" decides the tonality of its harmony.

Before World War I, there were 12 million Jews in the world. 10 million Jews spoke, or at least understood Yiddish. Six million Jews lived under the Czar in almost sub-human conditions. Were it not for these conditions of poverty and pogrom, Theodore Herzl and a number of distinguished rabbis would never have agreed to the proposal of a temporary asylum in Uganda (1903).

Now, after World War II, more than half of world Jewry lives in the democratic anglo-saxon world (United States, Canada, Great Britain, South Africa and Australia). They speak English and, for the most part, have forgotten Yiddish. More important, in the free atmosphere of an open economy, an open academy, and open careers they have also forgotten the *tzores* of the past.

As a result, the Yiddish folksong that was an audio picture of Jewish life of the past, was forgotten. In the modern Jewish suburban home, *Oyfn Pripitchik* and the *alef beys nigun* of a rebbe teaching little children are exotic anomalies. Even the hardy Kaddish has become *terra incognita* so far as the Hebrew text is concerned. Most often the Kaddish is recited from transliteration, often printed on both sides of the siddur, because one can no longer tell from which side to open it.

"*Keyli, Keyli, lamah azavtani*" becomes incongruous in a Jewish country club.

Hazzanim, especially, must thoroughly understand the changing Jewish world and work devotedly to maintain the root-connection

between those songs and the life they mirrored with our contemporary history.

Another source of strength, of tradition and renewal can be the hasidic *nigun*. The best of these are the songs without words. One does not need to be a *talmid hakham* in order to sing or to hum such a *nigun*. You will find, too, that the less words, the more soul.

The sense of togetherness which participants experienced in the *seudah shlishit*, or at the *rebbe's tish* is worth imitating; it could create new dimensions in Jewish life. Let us keep in mind that we have always been taught that for Jews, the table is a *mizbeah*; an altar whose sanctity should not be violated. Some of the most authentic *nigunim* may be found among Chabad. Some of their melodies are more than 200 years old and still bear the names of the composer or of the historic situation at the time the song was composed.

Our sages tell us that the songs of the Holy Temple rose up to heaven when it was destroyed. Over time, the winds wafted these songs to the plains of the Ukraine, Hungary, and Rumania. The hasidim rescued them as they drifted down to earth; hence, the minor key of most slavic and hasidic melodies.

Today, partly because of the influence of the various Jewish youth movements and Jewish camps, the national and religious songs of Israel have entered the synagogue service and are heard at Jewish gatherings all over the world. Israeli melodies are known and played everywhere, even in the cafes of Cairo and Moscow. The old *freylakhs* is now enjoying an exciting revival, especially in America and Israel.

In the Hebrew Encyclopedia, the eminent musicologist, Meir Shimon Geshuri, writes there are four classical Jewish prayer modes, or *nushaot*: *Yishtabah*, *yekum purkan*, *mi shebeyrakh* and *ahavah rabah*.

I cannot speak of the musical import of these *nushaot*, but I propose to you my own midrashic comment for hazzanim:

Nusah Yishtabah, root *leshabeah*, to praise

Nusah yekum purkan, root *levakesh*, petition to God

Nusah mi shebeyrakh, root *l'hodot*, to praise

Nusah ahavah rabah, root *ahavah*, to love God and humankind

Nigun and *nusah* have accompanied the Jew throughout history. From the first kiddush to the last kaddish, the Jew's life was imbued with *kedushah*. Unforgettable in this respect is the Yiddish *folkslied* and what it did for the survival of *yiddishkayt* in all the lands of Jewish migration. *Dos Tallesl*, *Dos Pintele Yid*, *A Brivele der Mamen* were con-

stant reminders of our Jewishness and they did not allow us to forget.

But the Jewish climate has changed. Strict religious observance has fallen off, but so has *menshlikhkayt* in interhuman relationships. I do not want to be accused of oversentimentalizing, but who, today, can paint me a word portrait of a mother or grandmother, at the end of Shabbes, reciting "*Gott fun Avrom un fun Yizkhok un Yankev, bahit dayn folk Yisroel fun alem beyzn. In daynem loyb, az der liber Shabbes geyt avek, az di vokh zol kumen . . . Ribboyne shel oylem, tzu dir tu ikh hofn oyf a fulle vokh zolln zayn di toyrn tzu mayn bakoshe offn ...*"

I do not want to dwell on *likht-tzindn*, that moment of transition between the work day and the taking on of the *neshome yeseyrah* of Shabbes, when beggars become princes.

In the above mentioned article on *hazzones* and *nusah*, Geshuri differentiates between the extremely sentimental melodies of eastern European *hazzones* and the more *yekeshe* melodies of western *hazzones*, that of Sulzer and Lewandowski and others. Both strains have become part and parcel of the melodies that are popular and acceptable in most synagogues today.

The role of the hazzan, too, has changed. He is now no longer the once-a-week or once-a-month prayer-chanter. He is involved, generally, with the members of his community at many levels, in all phases of the life-cycle events; meeting them in the valley of despair and death, in the happiness of founding marital companionship.

You, hazzanim in the United States, have special opportunities and challenges. The above mentioned "soul songs" and hasidic spirituals are now a part of the American scene. New paths are opening before you and you must find the ways and means of synthesizing Eastern European *hazzones*, hasidic *nigun* and American rhythm with oriental melodies; thus, helping to build spiritual bridges between *ashkenazim* and *sefardim*, between the *golah* and Israel. These new folk melodies will help to build a strong relationship between the *shul* and the school.

Your role in all of this is vital. The message of "Shema Yisrael" must continue to be heard. Only then will the *nigun* of our history turn around to major and the melody of *Yom Haatzmaut* and of *Yom Yerushalayim* add to the glory of all Israel.

With your help it will not produce monotony but, let us pray, a new harmony!

THE CASE OF THE LOST AMEN: VICTIM OF AN ERRONEOUS CUSTOM

RABBI HAYYIM HERMAN KIEVAL

During the public recitation of the daily Shaharit service, there is a crucial point where a very important *amen* somehow “got lost” — lost not only to the congregation but to God as well! Because, as we learn from the *Sefer Hasidim* (a classic of medieval Ashkenazi piety), when a Jew fails to respond *amen*, he “robs the Holy One, blessed is He” of the praise that is due Him.

The place in our prayers where this “offense” is perpetrated, every day of the year, is at the point where the *Birkhot ha-Shema* section ends and the *Tefillah/Amidah/Shemoneh Esrei* begins, that is, when the *Sheli’ah Tzibbur* recites the eulogy of the *birkhat Ge’ullah*: *Barukh atah Ha-Shem, ga’al Yisrael*. Except that the Hazzan or *ba’al tefillah* — in virtually every synagogue that I know of — won’t allow the words, *ga’al Yisrael*, to come out in any manner that might be overheard by one of the worshippers! Why does he follow this strange practice? The answer is even stranger than the question: in order to prevent the congregation from responding *amen*! Strange or not, this custom is almost universally practiced—by both Ashkenazim and Sephardim, by Conservative synagogues as well as Orthodox.

Commentators on the Siddur and halakhic authorities, over a period of centuries, have tried to understand and explain this practice — some in favor of it, others opposing it. All agree that it is connected with the well-known liturgical principle: *somkhin ge’ullah li-tefillah*, that is, the *berakhah* known as *Ge’ullah* should be connected directly with the *Tefillah/Amidah*. For example, a *beraita* found in the Babylonian Talmud 9b records a practice from a much earlier period in Eretz Yisrael:

“Vatikin hayu gomrim otah im hanetz hahamah k’dey sheyismokh geullah lit’fillah venimtza mitpallel bayom.”

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“Exceptionally pious persons used to finish it (the *Keri'at Shema*) with the sunrise, in order to join the *ge'ullah* with the *tefillah* and say the *tefillah* in the daytime.”

Those who opposed responding *amen* after *ga'al Yisrael* argued that this single word constitutes a *hafsakah* and thus violates the principle: *somkhin ge'ullah li-tefillah*. The purpose of this paper is to demonstrate that this principle does not refer to the question whether or not one responds *amen*; it means something else altogether. As a result of this confusion, Jewish communities created an erroneous *minhag* — by no means the only such example in the history of our liturgy! Therefore, I propose that we — at least, in the Conservative Movement — go back to the original and correct practice, in accordance with the rulings of some of the most eminent halakhic scholars, whom I shall cite.

What is the correct meaning of *somkhin ge'ullah li-tefillah*? It means that the two oldest and most significant units of worship, the *Birkhot ha-Shema* and the *Amidah* should not be recited at different hours of the morning (the *Shema* section earlier and the *Amidah* later). Rather, the *Amidah* should follow immediately after the *Shema*, with no long intermission — as was clearly the practice in the early period of the development of our liturgy.

Originally, in Eretz Yisrael, the *Shema* and its escort of *berakhot* — before and after — were recited at dawn, after which people would eat breakfast, and possibly do some of their morning chores before returning to the synagogue for the *Tefillah*. Thus, in effect, the Jews originally prayed five times daily. (Some scholars think that Mohammed copied this ancient prayer regimen from the Jews — as he did so many of the practices of early Islam.) The memory of this ancient practice was dimmed and later generations misunderstood what the early Sages meant by their formula, *somkhin ge'ullah li-tefillah*. Perhaps they were also misled by the fact that the Talmud makes a special point of emphasizing that the *Sheli'ah Tzibbur* is not *mafsik* when he prefaces the recitation of the *Amidah* with the verse, *Ha-Shem sefatai tiftah u-fi yaggid tehillatekha* (Psalms 51:17). The Talmud makes no mention of whether the response *amen* is a *hafsakah* or not, but later generations concluded — wrongly — that responding *amen* after *ga'al Yisrael* was an interruption, and therefore forbidden.

This led eventually to the legal decision enunciated by R. Yosef Caro in the 16th century, in his authoritative code, *Shulhan Arukh* (sect. 111, par. 1):

“Tzarikh limsokh geullah lit’fillah v’lo yafsik beyneyhem afilu b’amen ahar gaal Yisrael.”

“One must juxtapose the *ge’ullah* to the *tefillah* and not cause any interruption between them even with *amen* after *ga’al yisrael*!”

This ruling became the standard practice — not only for Sephardi Jews, for whom Caro wrote — but also for Ashkenazim who adopted it, even though their leading authority, R. Moshe Isserles, in his gloss to Caro’s ruling at this point, states the prevailing Ashkenazi *minhag*. Isserles cites this practice in the name of the *Tur*. (R. Ya’akov ben Asher, an eminent *posek* of the 14th century whose distinguished father, R. Asher ben Yehiel, had moved from Germany to Spain and who authored the authoritative code, *Arba’ah Turim*):

“V’yesh omrim shemutar laanot amen al gaal Yisrael v’khen nohagin (Tur).”

“But there are some (authorities) who say that it is permissible to respond *amen* for (i.e., after) *ga’al Yisrael* and this is our practice [Tur].”

Where did Caro get this idea of omitting *amen*? The answer may be found in his commentary (called *Bet Yosef*), on the *Arba’ah Turim*, which Caro took as the structural model for his own code:

V’gomer al habrakah v’hotem barukh atah hashem gaal Yisrael.

“. . . and he (the *Sheli’ah Tzibbur*) completes the *berakhah* with the eulogy *Barukh atah Ha-Shem, ga’al Yisrael* and recites *amen*.”

(*Hilkhos Shema u-Virkhoteha*, sect. 66)

The comment of the *Bet Yosef* (R. Yosef Caro) at this point is revealing:

“Al pi haZohar nahayu shelo lomar amen ahar gaal Yisrael.”

“According to the Zohar, they instituted the custom not to respond *amen* after *ga’al Yisrael*.”

It is in the mystical realm of the Kabbalah then that the strange custom of suppressing *ga'al Yisrael* and *amen* got started. Caro often relies on the Zohar for his halakhic rulings. Yet, there is not explicit source in the Zohar for this *minhag*. The passages that underscore the importance of the moment of prayer when *ge'ullah* joins with *tefillah* are: 1:132b; 1:205b; 1:228b; and especially 2:138b. The Zohar equates this juxtaposition with the joining of *Tiferet* with *Shekhinah*, and the union extends up the entire ladder of the *sefirot*. Nevertheless, the Zohar does not mention the suppressing of *amen* after *ga'al Yisrael*. Indeed, in general, it lays great stress on the importance of responding to *berakhot* with *amen*. So it is unclear what Caro is referring to when he bases his suppression of the *amen* response on the Zohar.

Even if the Zohar had specified this practice, it is a well-established principle in Halakhah that, wherever the Zohar conflicts with the Talmud, we always follow the Talmudic practice. This reasoning led an eminent East European scholar, Rabbi Barukh ha-Levi Epstein (author of the *Torah Temimah*) to render this unequivocal opinion (about 100 years ago):

“Tzrikhin laanot amen ahar brakhah zo k'daaf haGemara umimeyla tzarikh laanot amen k'khol habrakhot.”

“We must respond amen after this berakhah (i.e., ga'al Yisrael) in accordance with the opinion of the Gemara; and it is self-evident that the Sheli'ah Tzibbur must recite this berakhah aloud like the rest of the prayers. And it is self-evident that one must respond amen — as with all berakhot.”

(Sefer Barukh Sheh-Amar, p. 112, author's translation)

It should be clear that the virtually universal custom of suppressing the closing eulogy of the *berakhah*, *ga'al Yisrael*, and the *amen* response required by Halakhah is erroneous. Moreover, this conclusion should be clear — not only according to Halakhah — but through the exercise of simple logic. As Epstein wrote: “It is very difficult, in my view, to agree with the (practice of) swallowing in silence a *berakhah* which was established by the greatest Sages of Israel and its eminent luminaries, and, furthermore, to prevent the responding of *amen* to it — as we do with all other *berakhot*. All this, moreover, when there is not the slightest doubt that they too, the great founders, knew whatever there is to know in order to investigate this matter; and, despite all this, they ordained this prayer. Hence, the innovation (i.e., of suppressing *ga'al*

Yisrael and *amen*) has the effect of impugning their honor and stature. We have not heard anything like this and it goes against my spirit!"
(*ibid.*, p. 113)

It would be appropriate for Hazzanim in all congregations of the Conservative Movement to consult with their Rabbis and committees on synagogue ritual to consider making the change (wherever required) in the way their congregations treat this ancient *berakhah*. It is time to recover the "lost *amen*."

THE SPIRIT OF JEWISH PRAYER*

PROFESSOR ABRAHAM JOSHUA HESCHEL

It is with a sense of great responsibility that I undertake to discuss with you such a sacred topic, a topic which is called one of the most sublime things in the world, דברים רבים, העומדים ברומן של עולם.

I am going to discuss not only the spirit of Jewish prayer but also the state of prayer in the present day synagogue. The time has come for a נחפשה דרכינו ונחקורה ונשובה עד ה'. חשבון הנפש. To find a cure we must have the courage to study the ills.

In advancing some critical remarks I do not mean חס ושלום to take a superior attitude. In all honesty, my criticism will be to a considerable degree self-criticism. I am conscious of the great work which members of this Assembly are doing, and it is with respect and affection that I address my remarks to this audience.

Moreover, numerous conversations with some of my own former students assembled here tonight give me the right to feel that I am not going to speak to you but for you. I am going to be, in a sense your שליח צבור.

הגני העני ממעש נרעש ונפחד מפחד יושב תהלות ישראל. I speak to you on prayer, אף על פי שאיני כדאי והגון לכך, אדני שפתי תפתח ופי יניד תהלתך.

I

Our services are conducted with pomp and precision. The rendition of the liturgy is smooth. Everything is present: decorum, voice, ceremony. But one thing is missing: *Life*. One knows in advance what will ensue. There will be no surprise, no adventure of the soul; there will be no sudden burst of devotion. Nothing is going to happen to the soul. Nothing unpredictable must happen to the person who prays. He will attain no

* For the sake of clarity the author has expanded certain parts dealing with the main thesis.

insight into the words he reads; he will attain no new perspective for the life he lives. Our motto is monotony. מה שהיה הוא שיהיה. ואין כל חדש בבית הקנסת. The fire has gone out of our worship. It is cold, stiff, and dead. Inorganic Judaism. True, things are happening; of course, not within prayer, but within the administration of the synagogues. Do we not establish new edifices all over the country?

Yes, the edifices are growing. Yet, worship is decaying.

Has the synagogue become the graveyard where prayer is buried? Are we, the spiritual leaders of American Jewry, members of a חברה קדישא? There are many who labor in the vineyard of oratory; but who knows how to pray, or how to inspire others to pray? There are many who can execute and display magnificent fireworks; but who knows how to kindle a spark in the darkness of a soul?

Some of you may say, I am going too far! Of course, people still attend "services" — but what does this attendance mean to them? Outpouring of the soul, השתפכות הנפש? Worship? Prayer, synagogue attendance has become a benefaction to the synagogue, a service of the community rather than service of God, עבודת השם rather than עבודת הצבור. People give some of their money to UJA, and some of their time to the synagogue.

The modern synagogue suffers from *a severe cold*. Our congregants preserve a respectful distance between the סדר and themselves. They say the words, "Forgive us for we have sinned," but of course, they are not meant. They say, "Thou shalt love the Lord Thy God with all thy heart . . ." in lofty detachment, in complete anonymity as if giving an impartial opinion about an irrelevant question.

An air of tranquility, complacency prevails in our synagogues. What can come out of such an atmosphere? The services are prim, the voice is dry, the synagogue is clean and tidy, and the soul of prayer lies in agony. You know no one will scream, no one will cry, the words will be still-born.

People expect the rabbi to conduct a service: an efficient, expert service. But efficiency and rapidity are no remedy against devotional sterility. Orthodox rabbis worry about the בימה being in the right place. What about the heart being in the right place? What about prayer?

We have developed the habit of *praying by proxy*. Many congregants seem to have adopted the principle of vicarious prayer. The rabbi or the cantor does the praying for the con-

gregation. In particular, it is the organ that does the singing for the whole community. Too often the organ has become the שליח צבור. Indeed, when the organ begins to thunder, who can compete with its songs? Men and women are not allowed to raise their voices, unless the rabbi issues the signal. They have come to regard the rabbi as a master of ceremonies.

Is not their mood, in part, a reflection of our own uncertainties? Prayer has become an empty gesture, a figure of speech. Either because of lack of faith or because of *religious bashfulness*. We would not admit that we take prayer seriously. It would sound sanctimonious, if not hypocritical. We are too sophisticated. But if prayer is as important as study, if prayer is as precious a deed as an act of charity, we must stop being embarrassed at our saying a ברכה with כונה.

Ours is a great responsibility. We demand that people come to the synagogue instead of playing golf, or making money, or going on a picnic. Why? Don't we mislead them? People take their precious time off to attend services. Some even arrive with profound expectations. But what do they get? What do they receive? Sometimes the rabbi even sits in his chair, wondering: Why did all these people flock together? Spiritually helpless, the rabbi sits in his chair taking attendance.

There is another privation: the loss of חן. Our prayers have so little charm, so little grace, so little חן. What is חן? The presence of the soul. A person has חן when the throbbing of his heart is audible in his voice; when the longings of his soul animate his face. Now, how do our people pray? They recite the prayerbook as if it were last week's newspaper. They ensconce in anonymity — as if prayer were an impersonal exercise — as if worship were an act that came automatically. The words are there but the souls who are to feel their meaning, to absorb their significance, are absent. They utter shells of syllables, but put nothing of themselves into the shells. In our daily speech, in uttering a sentence, our words have a tonal quality. There is no communication without intonation. It is the intonation that indicates what we mean by what we say, so that we can discern whether we hear a question or an assertion.

It is the *intonation* that lends חן to what we say. But when we pray, the words faint on our lips. Our words have no tone, no strength, no personal dimension, as if we did not mean what we said; as if reading paragraphs in Roget's Thesaurus.

It is prayer without תן. Of course, we offer them plenty of responsive reading, but there is little responsiveness to what they read. No one knows how to shed a tear. No one is ready to invest a sigh. Is there no tear in their souls?

Is there no balm in Gilead?
Is there no physician there?
Why then is not the health
Of the daughter of my people recovered?

Assembled in the synagogue everything is there — the body, the benches, the books. But one thing is absent: נשמה. It is as if they all suffered from *spiritual absenteeism*. In good prayer, words become one with the soul. Yet in our synagogues, people who are otherwise sensitive, vibrant, arresting, sit there aloof, listless, lazy. לא המחים יהללו יה, Those who are spiritually dull cannot praise the Lord.

That we sensed that this is a problem is evidenced by the many valiant but futile attempts to deal with it. The problem, namely, of how to increase synagogue attendance. A variety of suggestions have been made, e. g., to bring the סדרה up to date by composing shorter and better prayers; to invite distinguished speakers, radio-commentators and columnists, to arrange congregational forums, panels and symposia; to celebrate annual projects such as "Jewish Culture Sabbath," "Jewish War Veterans Sabbath," "Boy Scouts Sabbath," "Interfaith Sabbath" (why not a "*Sabbath Sabbath*"?); to install stained glass windows; to place gold, silver or blue pledge-cards on the seats; to remind people of their birthday dates. Well-intentioned as these suggestions may be, they do not deal with the core of the issue. *Spiritual problems* cannot be solved by *administrative techniques*.

The problem is not how to fill the buildings but how to inspire the hearts. And this is a problem to which techniques of child psychology can hardly be applied. The problem is not one of *synagogue attendance* but one of *spiritual attendance*. The problem is not *how to attract bodies to enter the space of a temple* but *how to inspire souls to enter an hour of spiritual concentration* in the presence of God. The problem is time, not space.

II

Prayer is an extremely embarrassing phenomenon. Numerous attempts have been made to define and to explain it. I will briefly mention four of the prevalent doctrines.

(1) *The Doctrine of Agnosticism.*

The doctrine of Agnosticism claims that prayer is rooted in superstition. It is "one of humanity's greatest mistakes," "a desperate effort of bewildered creatures to come to terms with surrounding mystery." Thus, prayer is a fraud. To the worshipping man we must say: "Fool, why do you in vain beseech with childish prayers, things which no day ever did bring, will bring, or could bring?"¹ Since it is dangerous fraud, the synagogue must be abolished. A vast number of people have, indeed, eliminated prayer from their lives. They made an end to that illusion.

There are some people who believe that the only way to revitalize the synagogue is to minimize the importance of prayer and to convert the synagogue into a center. It is something which the Talmud characterizes as על שקורין לארון: עון.² הקדש ארנא ועל שקורין בית הכנסת בית עם.

Let us face the situation. This is the law of life. Just as man cannot live without a soul, Judaism cannot survive without God. Our soul withers without prayer. A synagogue in which men no longer aspire to prayer is not a compromise but a defeat; a perversion, not a concession. To pray with כונה may be difficult; to pray without it is ludicrous.

(2) *The Doctrine of Religious Behaviorism.*

There are people who seem to believe that religious deeds can be performed in a spiritual wasteland, in the absence of the soul, with a heart hermetically sealed; that external action is the essential mode of worship, pedantry the same as piety; as if all that mattered is how men behaved in physical terms; as if religion were not concerned with the inner life.

Such a conception, which we would like to call *religious behaviorism*, unwittingly reduces Judaism to a sort of sacred physics, with no sense for the imponderable, the introspective, the metaphysical.

As a personal attitude religious behaviorism usually reflects a widely held theology in which the supreme article of faith is *respect for tradition*. People are urged to observe the rituals or to attend services out of deference to what has come down to us from our ancestors. The *theology of respect* pleads for the

¹ Ovid, *Tristia*, III, 8.11.

² שבת לא, ב'.

maintenance of the inherited and transmitted customs and institutions and is characterized by a spirit of conformity, excessive moderation and disrespect of spontaneity. The outlook of religious behaviorists comes close to the view embodied in Seneca's saying, *tamquam legibus iussa non tamquam dis grata* (observe religious customs because they are commanded by law, not because they are desired by the gods).

Wise, important, essential and pedagogically useful as the principle "respect for tradition" is, it is grotesque and self-defeating to make of it the supreme article of faith.

Religious behaviorism is a doctrine that dominates many minds, and is to a large measure responsible for the crisis of prayer.

(3) *The Doctrine of Prayer as a Social Act.*

There is another definition which is being perpetuated all over the country in sermons, synagogue bulletins and books. "*Prayer is the identification of the worshipper with the people of Israel,*" or "the occasion for immersing ourselves in the living reality" of our people. It is built on a theology which regards God as a symbol of social action, as an epitome of the ideals of the group, as "the spirit of the beloved community";³ as "the spirit of a people, and insofar as there is a world of humanity . . . the Spirit of the World";⁴ as the "Creative Good Will" which makes cooperation in our moral endeavor possible.⁵

"An act of identification with the people" is, phenomenologically speaking, the definition of a political act. But is a political phenomenon the same as worship? Moreover, is the act of identification with the Jewish people necessarily an act of serving God? Who is our model: Elijah who disassociated himself from the congregations of his people, or the prophets of the Baal who led and identified themselves with their people? The prophets of Israel were not eager to be in agreement with popular sentiments. Spiritually important, essential, and sacred as the identification with the people Israel is, we must not forget that what lends spiritual importance and sanctity

³ J. Royce, *The Problem of Christianity*, 1913, 1, pp. 172, 408 f.

⁴ E. S. Ames, *Religion*, New York, 1929, p. 132.

⁵ E. W. Lyman, *The Meaning of Truth in Religion*, p. 33.

to that identification is Israel's unique association with the will of God. It is this association that raises our attachment to the people Israel above the level of mere nationalism.

The doctrine of prayer as a social act is the product of what may be called "*the sociological fallacy*," according to which the individual has no reality except as a carrier of ideas and attitudes that are derived from group existence. Applied to Jewish faith, it is a total misunderstanding of the nature of Jewish faith to overemphasize the social or communal aspect. It is true that a Jew never worships as an isolated individual but as a part of the people Israel. Yet it is within the heart of every individual that prayer takes place. It is a personal duty, and an intimate act which cannot be delegated to either the cantor or to the whole community. We pray with all of Israel, and everyone of us by himself. Contrary to sociological theories, individual prayer came first, while collective prayer is a late phenomenon which is not even mentioned in the Bible.⁶

Such sociological perspectives forfeit the unique aspects of Judaism. Do we, in the moment of prayer, concentrate on the group? We read in the Psalms "Give ear to my words, O Lord, understand my meditation." According to the Midrash, David said, "Lord of the World, at the time when I have strength to stand before Thee in prayer and to bring forth words — give ear! At a time when I have no strength to bring forth words — understand what is in my heart, understand my faltering."⁷ Can the sociological definition of prayer as an act of identification with the group be applied to this Midrash?

(4) *The Doctrine of Religious Solipsism.*

The doctrine maintains that the individual self of the worshipper is the whole sphere of prayer-life. The assumption is that God is an idea, a process, a source, a fountain, a spring,

מזמן משה רבינו ע"ה עד כנסת הגדולה . . . לא היו מתקבצים ישראל בכל מקומות מושבותם.⁶ ערב ובקר וצהרים במקום מיוחד להתפלל בו חפלת צבור, אלא כל אחד היה מתפלל ביחיד במקום שיודמן לו. כי לא מצאנו בנביאים וכתובים חפלת צבור עד אחר החרבן שחקנו אנשי כנסת הגדולה י"ח ברכות ודברים שבקדושה שאין בפחות מעשרה, ר' משה בר' יוסף מטראני, בית אלהים, ויניציאה שליו.

אמרי האוינה ה' בינה הגיני (תהלים ה', ב') אמר דוד לפני הקדוש ברוך הוא: רבונו של עולם, בשעה שיש בי כח לעמוד לפניך בחפלה ולהוציא אמרי — האוינהו ובשעה שאין בי כח החבונן מה בלבי, בינה הגיני. מדרש תהלים ה', ו'.

a power. But one cannot pray to an idea, one cannot address his prayers to a fountain of values. To whom, then, do we direct our prayers? Yes, there is an answer. As a recent writer put it: We address "prayers to the good within ourselves."^{7a}

I do not wish to minimize the fact that we all suffer from an ego-centric predicament. Our soul tends to confine itself to its own ideas, interests, and emotions. But why should we raise the ego-centric affliction to the status of a virtue? It is precisely the function of prayer to overcome that predicament, to see the world in a different setting. The self is not the hub but the spoke of the revolving wheel. It is precisely the function of prayer to shift the center of living from self-consciousness to self-surrender.^{7b}

Religious solipsism claims that we must continue to recite our prayers, for prayer is a useful activity. The ideas may be false; it is absurd to believe that God "hearkens to prayers and supplications" (שומע תפלות ותחנונים), but we should say all this because it is good for one's health. It is a useful fiction, therapeutics by a lie. There is no God who hears our prayers but we pray as if

Is it really good for one's health? I think it is old-fashioned and short-sighted psychology to assume that duplicity, *אחר* בלב, could be good for one's health.

We are descendants of those who taught the world what true worship is. Our fathers created the only universal language there is: the language of prayer. All men in the Western world speak to God in the language of our prayers, of our Psalms. Is it not proper to ask our fathers: What is the spirit of Jewish prayer? But are we ready to ask the question? Are we qualified to understand the answer? The difficulty of our situation lies in the fact that we have inherited physical features of our fathers but failed to acquire some of their spiritual qualities. Biologically we are Jews, theologically we are pagan to a considerable degree. Our hands are the hands of Jacob, but our voice is often the voice of Esau.

There are bitter problems which religion has to solve: agony, sin, despair. There is darkness in the world. There is horror

^{7a} A discussion of this view, which is so popular today, is found in I. Segond, *La prière, étude de psychologie religieuse*, Paris, 1911, p. 52.

^{7b} Cf. A. J. Heschel, "Prayer" in *Review of Religion*, 1945, p. 156.

in the soul. What has the community of Israel to say to the world?

Gentlemen, we worry a great deal about the problem of church and state, synagogue and state. Now what about the synagogue and God? In fact, sometimes there is a greater separation between the synagogue and God than between the synagogue and state.

Now what qualifies a person to be a rabbi? What gives him the right, the privilege to represent the word of God to the people of God? I have been in the United States of America for thirteen years. I have not discovered America but I have discovered something in America. It is possible to be a rabbi and not to believe in the God of Abraham, Isaac and Jacob.⁸

It has become a habit with modern Jews and Jewish movements to behead, to decapitate Biblical verses. Some such decapitated פסוקים have become famous slogans. The name of the movement is an abbreviation of *בית יעקב לכו ונלכה*; the essence of the verse, *באור ה'*, was omitted. Disciples of Ahad Ha'am proclaimed *כי לא בחיל ולא בכח כי אם ברוח*. Yet the prophet said *ברוחי*. The Jewish National Fund has as its official motto *לצמיחת לא תמכר*; the end *הארץ* was omitted. During the last war the popular slogan among Russian Jews was *לא אמות כי אחיה*; the continuation *ואספר מעשי* was dropped.

Prayer is the microcosm of the soul. It is the whole soul in one moment; the quintessence of all our acts; the climax of all our thoughts. It rises as high as our thoughts. Now, if Torah is nothing but national literature of Jewish people;

⁸ "It would appear that the God-concept of the preponderant majority of the rabbis is free from anthropomorphism and the notion of the first cause. Only two rabbis in the entire group of 218 define God as a first cause, and only one out of every seven, as literal creator of the universe — the two supernaturalistic responses. The remainder believe that the nature of God is best expressed as: (a) "the sum total of forces which make for greater intelligence, beauty, goodness; (b) the unitary creative impulse which expresses itself in organic evolution and human progress; (c) the symbol of all that we consider good and true." The first of these three views of God is by far the dominant one.

"With respect to the God-idea, no appreciable difference can be seen between Conservative and Reform wings. These two groups differ, however, from the Orthodox group, a majority of whom think of God primarily as a creator. In both the Conservative and the Reform wings this concept of God which best expresses the views of the rabbis is held by only about 8 percent of the respondents." — J. Zeitlin, *Disciples of the Wise*, New York, 1945, p. 76.

if the mystery of revelation is discarded as superstition, then prayer is hardly more than a soliloquy. If God does not have power to speak to us, how should we possess the power to speak to Him? Thus, prayer is a part of a greater issue. It depends upon the total spiritual situation of man and upon a mind within which God is at home. Of course, if our lives are too barren to bring forth the spirit of worship; if all our thoughts and anxieties do not contain enough spiritual substance to be distilled into prayer, an inner transformation is a matter of emergency. And such an emergency we face today. *The issue of prayer is not prayer; the issue of prayer is God.* One cannot pray unless he has faith in his own ability to accost the infinite, merciful, eternal God.

Moreover, we must not overlook one of the profound principles of Judaism. There is something which is far greater than my desire to pray, namely, God's desire that I pray. There is something which is far greater than my will to believe, namely, God's will that I believe. How insignificant is the outpouring of my soul in the midst of this great universe! Unless it is the will of God that I pray, unless God desires our prayer,⁹ how ludicrous is all my praying.

We cannot reach heaven by building a Tower of Babel. The Jewish way to God is a way of God. God's waiting for our prayer is that which lends meaning to them.

III

How should we define prayer? Since it is, first of all, a phenomenon of the human consciousness, we must ask: What is it that a person is conscious of in a moment of prayer? There is a classical statement in rabbinic literature that expresses the spiritual minimum of prayer as an act of the consciousness of man: "*Know before Whom you stand.*"¹⁰ Three ideas are contained in this definition.¹¹

⁹ See מדרש תהילים ה', ו'; שמו"ת רבה כ"א, ה'.

¹⁰ כשחלה ר' אליעזר נכנסו תלמידיו לבקרו, אמרו לו: למדנו אורחות חיים. אמר להם . . .¹⁰ וכשאתם מחפלים דעו לפני מי אתם עומדים. ברכות כ"ח, ב'; אבות דרבי נתן, נוסחא א', פ"ט. עיין ארחות חיים לר' אליעזר הגדול, י"ח. בני כשחכנס לפני יוצרך חכנס באימה וביראה. וכשאתה מחפלל דע לפני מי אתה עומד.

¹¹ The sentence consists of three parts: The main verb in the imperative "know." Dependent on this main verb is the clause "before whom you stand" which can be broken up into two segments, the adverbial phrase "before whom" which contains the interrogative pronoun and "you stand" which is the subject and verb of the subordinate clause.

1. *Know* (or understand). A certain understanding or awareness, a definite attitude of the mind is the condition *sine qua non* of Jewish prayer. Prayer cannot live in a theological vacuum. *It comes out of insight.*

Prayer must not be treated as if it were the result of an intellectual oversight, as if it thrived best in the climate of thoughtlessness. One needs understanding, wisdom of the spirit to know what it means to worship God. Or at least one must endeavor to become free of the folly of worshipping the specious glory of mind-made deities, free of unconditional attachment to the false dogmas that populate our minds.

To live without prayer is to live without God, to live without a soul. No one is able to think of Him unless he has learned how to pray to Him. For this is the way man learns to think of the true God — of the God of Israel. He first is aware of His presence long before he thinks of His essence. And to pray is to sense His presence.

There are people who maintain that prayer is a matter of *emotion*. In their desire to “revitalize” prayer, they would proclaim: Let there be emotion! This is, of course, based on a fallacy. Emotion is an important *component*; it is not the *source* of prayer. The power to pray does not depend on whether a person is of a choleric or phlegmatic temperament. One may be extremely emotional and be unable to generate that power. This is decisive: worship comes out of insight. It is not the result of an intellectual oversight.

What is more, prayer has the power to generate insight; it often endows us with an understanding not attainable by speculation. Some of our deepest insights, decisions and attitudes are born in moments of prayer. Often where reflection fails, prayer succeeds. What thinking is to philosophy, prayer is to religion. And prayer can go beyond speculation. The truth of holiness is not a truth of speculation — it is the truth of worship.

“Rabbi said: I am amazed that the prayer for understanding was not included in the Sabbath liturgy! For if there is no understanding, how is it possible to pray?”¹²

Know before Whom you stand. Such knowledge, such understanding is not easily won. It “is neither a gift we receive

רבי אומר: חסד אני היאך בטלו חונן הדעת בשבת. אם אין דעה — חפלה מניין? ירושלמי¹¹
ברכות פ"ד, ה"ד.

undeservedly nor a treasure to be found inadvertently." The art of awareness of God, the art of sensing His presence in our daily lives cannot be learned off-hand. "God's grace resounds in our lives like a staccato. Only by retaining the seemingly disconnected notes comes the ability to grasp the theme."¹³

That understanding we no longer try to acquire. In the modern seminaries for the training of rabbis and teachers the art of understanding what prayer implies was not a part of the curriculum. And so it is not the Psalmist, Rabbi Jehudah Halevi, Rabbi Isaiah Horovitz or Rabbi Nahman of Bratslav; it is Hegel, Freud, or Dewey who have become our guides in matters of Jewish prayer and God.

2. *Before Whom.* To have said before *what* would have contradicted the spirit of Jewish prayer. *What* is the most indefinite pronoun. In asking *what*, one is totally uncommitted, uninitiated, bare of any anticipation of an answer; any answer may be acceptable. But he who is totally uncommitted, who does not even have an inkling of the answer, has not learned the meaning of the ultimate question, and is not ready to engage in prayer.¹⁴ If God is a *what*, a power, the sum total of values, how could we pray to it? An "I" does not pray to an "it." Unless, therefore, God is at least as real as my own self; unless I am sure that God has at least as much life as I do, how could I pray?

3. *You stand.* The act of prayer is more than a process of the mind and a movement of the lips. It is an act that happens between man and God — in the presence of God.

Reading or studying the text of a prayer is not the same as praying. What marks the act of prayer is the decision to enter and face the presence of God. To pray means to expose oneself to Him, to His judgment.

If "prayer is the expression of the sense of being at home in the universe,"¹⁵ then the Psalmist who exclaimed, "I am a stranger on earth, hide not Thy commandments from me" (119:19), was a person who grievously misunderstood the nature of prayer. Throughout many centuries of Jewish history the true motivation for prayer was not "the sense of being at home at the universe" but the sense of *not* being at home in the

¹³ *Man Is Not Alone*, p. 88.

¹⁴ *Man Is Not Alone*, ch. 8 (The Ultimate Question).

¹⁵ E. S. Ames, *Religion*, p. 217.

universe. We could not but experience anxiety and spiritual homelessness in the sight of so much suffering and evil, in the countless examples of failure to live up to the will of God. That experience gained in intensity by the soul-stirring awareness that God Himself was not at home in a universe, where His will is defied, where His kingship is denied. *The Shekinah is in exile, the world is corrupt, the universe itself is not at home*

To pray, then, means to bring God back into the world, to establish His kingship, to let His glory prevail. This is why in the greatest moments of our lives, on the Days of Awe, we cry out of the depth of our disconcerted souls, a prayer for redemption:

And so, Lord our God, grant Thy awe to all Thy works, and your dread to all Thou hast created, that all Thy works may fear Thee, and all who have been created prostrate themselves before Thee, and all form one union to do Thy will with a whole heart.

Great is the power of prayer. For to worship is *to expand the presence of God* in the world. God is transcendent, but our worship makes Him immanent. This is implied in the idea that God is in need of man: His being immanent depends upon us.^{16a} When we say ברוך, Blessed be He, we extend His glory, we bestow His spirit upon this world. יתגדל ויתקדש . . . May there be more of God in this world.

Decisive is not the mystic experience of our being close to Him; decisive is not our *feeling* but our *certainly* of His being close to us — although even His presence is veiled and beyond the scope of our emotion. Decisive is not our emotion but our *conviction*. If such conviction is lacking, if the presence of God is a myth, then prayer to God is a delusion. If God is unable to listen to us, then we are insane in talking to Him.

The true source of prayer, we said above, is not an emotion but an insight. It is the insight into the mystery of reality, *the sense of the ineffable*, that enables us to pray. As long as we refuse to take notice of what is beyond our sight, beyond our reason; as long as we are blind to the mystery of being, the way to prayer is closed to us. If the rise of the sun is but a daily routine of nature, there is no reason to say, *In mercy Thou givest light to the earth and to those who dwell on it . . . every day constantly*. If bread is nothing but flour moistened,

^{16a} *Man is Not Alone*, ch. 23.

kneaded, baked and then brought forth from the oven, it is meaningless to say, *Blessed art Thou . . . who bringest forth bread from the earth.*

The way to prayer leads through *acts of wonder and radical amazement.* The illusion of total intelligibility, the indifference to the mystery that is everywhere, the foolishness of ultimate self-reliance are serious obstacles on the way. It is in moments of our being faced with the mystery of living and dying, of knowing and not-knowing, of love and the inability to love — that we pray, that *we address ourselves to Him who is beyond the mystery.*

Praise is our first response. Aflame with inability to say what His presence means, we can only sing, we can only utter words of adoration.

This is why in Jewish liturgy *praise* rather than *petition* ranks foremost. It is the more profound form, for it involves not so much the sense of one's own dependence and privation as the sense of God's majesty and glory.¹⁶

IV

There is a specific difficulty of Jewish prayer. There are laws: how to pray, when to pray, what to pray. There are fixed times, fixed ways, fixed texts.¹⁷ On the other hand, prayer is worship of the heart, the outpouring of the soul, a matter of *כונה*. Thus, Jewish prayer is guided by two opposite principles: order and outburst, regularity and spontaneity, uniformity and individuality, law and freedom.^{17a} These principles are the two

¹⁶ Significantly, prayers written in our time are essentially petitional. Prayers of praise often sound like self-praise.

¹⁷ According to Rabbi Yose, "He who alters the form of benedictions fixed by the wise has failed to fulfil his obligations" (*Berachoth* 40b; *Yerushalmi Berachoth* VI, 2, 10b). Rabbi Meir declares it to be the duty of every one to say one hundred benedictions daily (*Menachoth* 43a, see *Numbers Rabba* XVIII).

^{17a} The contrast between order and outburst is made clear through the term קבע. Shammai said: "Make your חורה (in the sense of legal decisions made by the scholar) קבע (a fixed thing)." Do not be lenient to yourself and severe to others, nor lenient to others and severe to yourself. See אבות, א. ט"ז and the explication in פקדון דרבי נחן, פ. 47, פרק כ"ו, נוסחא ב'. In contrast Rabbi Shimeon said: When you pray, do not make your prayer a fixed thing (קבע). (אבות ב' י"ח) Rabbi Eliezer said: He who makes his prayer a fixed thing (קבע), his prayer is not an act of grace (משה ברכות 'ר' ד').

poles about which Jewish prayer revolves. Since each of the two moves in the opposite direction, equilibrium can only be maintained if both are of equal force. However, the pole of regularity usually proves to be stronger than the pole of spontaneity, and, as a result, there is a perpetual danger of prayer becoming a mere habit, a mechanical performance, an exercise in repetitiousness. The fixed pattern and regularity of our services tends to stifle the spontaneity of devotion. Our great problem, therefore, is how not to let the principle of קבע impair the power of כונה. It is a problem that concerns not only prayer but the whole sphere of Jewish observance. He who is not aware of this central difficulty is a simpleton; he who offers a simple solution is a quack.

It is a problem of universal significance. Polarity is an essential trait of all things in reality, and in Jewish faith the relationship between הלכה and אורה is one of *polarity*. Taken abstractly they seem to be mutually exclusive, yet in actual living they involve each other. Jewish tradition maintains that there is no הלכה without אורה and no אורה without הלכה; that we must neither disparage the body nor sacrifice the spirit. The body is the discipline, the pattern, the law; the spirit is the inner devotion, spontaneity, freedom. The body without the spirit is a corpse; the spirit without the body is a ghost.

And yet the polarity exists and is a source of constant anxiety and occasional tension. How to maintain the reciprocity of tradition and freedom; how to retain both קבע and כונה, regularity and spontaneity, without upsetting the one or stifling the other?

At first sight, the relationship between הלכה and אורה in prayer appears to be simple. Tradition gives us the text, we create the כונה. The text is given once and for all, the inner devotion comes into being every time anew. The text is the property of all ages, כונה is the creation of a single moment. The text belongs to all Jews, כונה is the private concern of every individual. And yet, the problem is far from being simple. The text comes out of a book, it is given; כונה must come out of the heart. But is the heart always ready — three times a day — to bring forth devotion? And if it is, is its devotion in tune with what the text proclaims?

In regard to most aspects of observance, Jewish tradition has for pedagogic reasons given primacy to the principle of קבע;

there are many rituals concerning which the law maintains that if a person has performed them without proper כונה, he is to be regarded *ex post facto* as having fulfilled his duty. In prayer, however, הלכה insists upon the supremacy of כונה over the external performance, at least, theoretically.¹⁸ Thus, Maimonides declares: "Prayer without כונה is no prayer at all. He who has prayed without כונה ought to pray once more. He whose thoughts are wandering or occupied with other things need not pray until he has recovered his mental composure. Hence, on returning from a journey, or if one is weary or distressed, it is forbidden to pray until his mind is composed. The sages said that upon returning from a journey, one should wait three days until he is rested and his mind is calm, then he prays."¹⁹

Significantly, Nahmanides insists that "prayer is not a duty," and he who prays does not perform a requirement of the law. It is not the law of God that commands us to pray; it is the love and "grace of the Creator, blessed be He, to hear and to answer whenever we call upon Him."²⁰

In reality, however, the element of קבע, of regularity, has often gained the upper hand over the element of כונה. Prayer has become זאנעניש, lip service, an obligation to be discharged, something to get over with. בפיו ובשפחיו כבדוני ולבו רחוק ממני ורחוק יראתם אחי מצות אנשים מלמדה.²¹

Typical is the common use of the term "service" for prayer. ולעבדו בכל means both work, service, and worship. Yet לבבכם does not mean to work with your heart.²² Service is an external act; worship is inwardness.

Prayer becomes trivial when ceasing to be an act in the soul. The essence of prayer is אורה. Yet it would be a tragic failure not to appreciate what the spirit of הלכה does for it, raising it from the level of an individual act to that of an eternal intercourse between the people Israel and God; from the level of an

¹⁸ The polarity of prayer and the decision in favor of the element of כונה is implied in the following discussion. מהו שיחפלה ערביה שחיים? . . . חפלה במקום קרבן היא, וכיון דעבר יומו בטל קרבנו, או דילמא כיון דצלוחא רחמי היא, כל אימת דבעי מצלי ואויל? תא שמע דאמר רב הונא בר יהודה א"ר יצחק א"ר יוחנן: טעה ולא החפלה מנחה מחפלה ערביה שחיים, ואין בזה משום עבר יומו בטל קרבנו, ברכות כ"ו, א'.

¹⁹ משנה תורה, הלכות תפלה פ"ד, ה"ו.

²⁰ ודאי כל ענין החפלה אינו חובה כלל, אבל הוא סמרת חסד הבורא יתברך עלינו ששומע ויעונה בכל קראנו אליו, השנות הרמב"ן לספר המצות להרמב"ם, מצוה ה'.

²¹ Isaiah 29:13.

²² Cf. עבודה זרה, עבודת כוכבים.

occasional experience to that of a permanent covenant. It is through הלכה that we belong to God not occasionally, intermittently, but essentially, continually. Regularity of prayer is an expression of my belonging to an order, to the covenant between God and Israel, which remains valid regardless of whether I am conscious of it or not.

How grateful I am to God that there is a duty to worship, a law to remind my distraught mind that it is time to think of God, time to disregard my ego for at least a moment! It is such happiness to belong to an order of the divine will. I am not always in a mood to pray. I do not always have the vision and the strength to say a word in the presence of God. But when I am weak, it is the law that gives me strength; when my vision is dim, it is duty that gives me insight.

We must not think, that כונה is a small matter. It requires constant effort, and we may fail more often than we succeed. But the battle for כונה must go on, if we are not to die of spiritual paralysis.

The Rabbis insisted: In order to prevent the practice of repeating a prayer for superstitious or magical purposes, the Talmud ordains that a person who says the word "*Hear*" (*O Israel*) or the word "*We thank Thee*" twice, is to be silenced. Rab Pappa asked Abbai: But perhaps the person repeated his prayer because when he said the words the first time he did not have כונה. So he repeated the prayer in order to say it with כונה. Thus, there was no ground for suspecting him of indulging in superstition or magical practices. Why should we silence him? Answered Abbai: "Has anyone intimacy with heaven?" Has anyone the right to address God thoughtlessly as one talks to a familiar friend? "If he did not at first direct his mind to prayer, we smite him with a smith's hammer until he does direct his mind".²³

Prayer is not for the sake of something else. *We pray in order to pray*. It is the queen of all מצות. No religious act is performed in which prayer is not present. No other מצוה enters our lives as frequently, as steadily as the majesty of prayer.

In הלכה — the first tractate of the משנה is ברכות. In Maimonides' משנה תורה, in Caro's שולחן ערוך, the first section

האומר . . . מודים מודים משחקין אותו . . . אמר ליה רב פפא לאביי: ודלמא מעיקרא לא כיון דעתיא ולבסוף כיון דעתיא? אמר ליה: חברותא כלפי שמיא מי איכא? אי לא כיון דעתיא מעיקרא, מחינן ליה במרופתא דנפחא עד דמכוין דעתיא. ברכות ל"ג, ע"ב-ל"ד, ע"א.

deals with prayer. In *אורה* — we are told that “prayer is greater than good deeds,” “more precious than . . . sacrifices.”^{23a} To Rabbenu Bahya ben Asher, the spiritual sphere that prayer can reach is higher than the sphere out of which inspiration of the prophets flows.^{23b}

The philosophy of Jewish living is essentially a philosophy of worship. For what is observance, if not a form of worshipping God?

What is a *מצוה*? *A prayer in the form of a deed.*

This is the way of finding out whether we serve God, or an idea of God — through prayer. It is the test of all we are doing. What is the difference between *תורה* and *Wissenschaft des Judentums*? If an idea we have clarified, a concept we have evolved can be turned into a prayer, it is *תורה*. If it proves to be an aid to praying with greater *כוונה*, it is *תורה*; otherwise it is *Wissenschaft*. Prayer is of no importance unless it is of supreme importance. *כרום זולת לבני אדם (תהלים י"ב, ט') אלו דברים העומדים ברומו של עולם ובני אדם מולוים בהם.*²⁴

V

My intention is not to offer blueprints, to prescribe new rules — except one: Prayer must have life. It must not be a drudgery, something done in a rut, something to get over with. It must not be fiction, it must not be flattened to a ceremony, to an act of mere respect for tradition.

If the main purpose of being a rabbi is to bring men closer to their Father in heaven, then one of his supreme tasks is to pray and to teach others how to pray. Torah, worship and charity are the three pillars upon which the world rests. To be a Jew implies the acceptance of *the preeminence of prayer*.

To be able to inspire people to pray one must love his people, understand their predicaments and be sensitive to the power of exaltation, purification and sanctification hidden in our Prayer Book. To attain such sensitivity he must commune with the great masters of the past, and learn how to pour one's own dreams and anxieties into the well of prayer.

We must learn to acquire the basic virtues of inwardness which alone qualify a rabbi to be a *mentor of prayer*.

^{23a} ברכות ל"ב, א'.

^{23b} בחיי, פרשת עקב.

²⁴ ברכות ל', ב'.

One of such virtues is a sense of *spiritual delicacy*. *Vulgarity* is deadness to delicacy; the sin of incongruity; the state of being insensitive to the hierarchy of living, to the separation of private and public, of intimate and social, of sacred and profane, of farce and reverence.

In itself no act is vulgar; it is the incongruity of the circumstances, the mixing up of the spheres, the right thing in the wrong context, the out-of-placeness that generates vulgarity. The use of devices proper in merchandizing for influencing opinion about the quality of a work of music; bringing to public notice a matter that belongs to the sphere of intimate life;²⁶ having a *חופה* at a *בר מצוה* with parents and grandparents marching with candles in their hands in a darkened auditorium and a page boy marching behind the *בר מצוה*, carrying a *טלית*, is vulgar; the *חופה* belongs elsewhere.

For us, it is of vital importance to beware of *intellectual vulgarity*. Many categories, conceptions or words that are properly employed in the realm of our political, economic, or even scientific activities are, when applied to issues such as God or prayer, an affront to the spirit. Let us never put the shoes in the Ark; let us try to regain a sense of *הברלה*, of separation, of spiritual delicacy. Let us recapture the meaning of *להבריל*.

The problem is not how to revitalize prayer; the problem is how to revitalize ourselves. Let us begin to cultivate those thoughts and virtues without which our worship becomes, of necessity, a prayer for the dead — for ideas which are dead to our hearts.

We must not surrender to the power of platitudes. If our rational methods are deficient and too weak to plumb the depth of faith, let us go into stillness and wait for the age in which reason will learn to appreciate the spirit rather than accept standardized notions that stifle the mind and stultify the soul. We must not take too seriously phrases or ideas which the history of human thought must have meant in jest, as for example, that prayer is "a symbol of ideas and values," "a tendency to idealize the world," "an act of the appreciation of the self." There was a time when God became so distant that we were almost ready to deny Him, had psychologists or

²⁶ A good illustration is the Rabbinical dictum, *הכל יודעין*, א"ר חנן בר רב: *אלא כל הסובל פיו ומוציא דבר נבלה מפיו אפילו נחתם לו נזר כלה למה נכנסה לחופה*. *דינו של שבעים שנה לטובה נהפך עליו לרעה*, כחובות ח', ב'.

sociologists not been willing to permit us to believe in Him. And how grateful some of us were when told *ex cathedra* that prayer is not totally irrelevant because it does satisfy an emotional need.

To Judaism the purpose of prayer is not to satisfy an emotional need. Prayer is not a need but *an ontological necessity*, an act that expresses the very essence of man. התפלה היא לאדם. באשר הוא אדם.²⁶ He who has never prayed is not fully human. Ontology, not psychology or sociology, explains prayer.

The dignity of man consists not in his ability to make tools, machines, guns, but primarily in his being endowed with the gift of addressing God. It is this gift which should be a part of the definition of man.²⁷

We must learn now to study the inner life of the words that fill the world of our prayerbook. Without intense study of their meaning, we feel, indeed, bewildered when we encounter the multitude of those strange, lofty beings that populate the inner cosmos of the Jewish spirit. It is not enough to know how to translate Hebrew into English; it is not enough to have met a word in the dictionary and to have experienced unpleasant adventures with it in the study of grammar. A word has a soul, and we must learn how to attain insight into its life.

This is our affliction — we do not know how to look across a word to its meaning. We forgot how to find the way to the word, how to be on intimate terms with a few passages in the prayerbook. Familiar with all words, we are intimate with none.

As a result, we say words but make no decisions, forgetting that in prayer words are commitments, not the subject matter for esthetic reflection, that prayer is meaningless unless we stand for what we utter, unless we feel what we accept. *A word of prayer is a word of honor given to God.* However, we have lost our sense for the earnestness of speech, for the dignity of utterance. Spiritual life demands the sanctification of speech.

²⁶ מהר"ל, נתיבות עולם, העבודה, פ"ב.

²⁷ כל אלמנה ויתום לא תענון. אם ענה תענה אותו כי אם צעק יצעק אלי שמע אשמע צעקו'. שמות כ"ב, כא-כ"ב. כך אמר דוד: רבונו של עולם, אפילו רשע שבישראל כשיבא לקרוא לפניך ענה אותו מיד. אמר ליה הקדוש ברוך הוא: חייך, עד שלא יקראני עניתיו, שנאמר (תהלים נ', א') וקראני ביום צרה אחלצך ותכבדני, ואומר: יקראני ואענהו (תהלים צ"א, א'), ואומר: והיו טרם יקראו ואני אענה (ישעיה ס"ה, כ"ד). ואף על פי כן צריך ששהא קריאתו באמת, שנאמר קרוב ה' לכל קוראיו (תהלים קס"ה, י"ח). יכול לכלל חלמוד לומר לכל אשר יקראוהו באמת. מדרש תהלים, ד', ה'.

Without an attitude of piety toward words, we will remain at a loss how to pray.

Moreover, words must not be said for the sake of stiffening the mind, of tightening the heart. They must open the mind and untie the heart. A word may be either a blessing or a misfortune. As a blessing it is the insight of a people in the form of a sound, a store of meaning accumulated throughout the ages. As a misfortune it is a substitute for insight, a pretext or a cliché. To those who remember, many of the words in the סדר are still warm with the glow of our fathers' devotion. Such Jews we must aspire to recall. While those who have no such memory we must teach how to sense the spiritual life that pulsates through the throbbing words.

In the light of such a decision about the preeminence of prayer, the role as well as the nature of the sermon will have to be reexamined. The prominence given to the sermon as if the sermon were the core and prayer the shell, is not only a drain on the intellectual resources of the rabbis but also a serious deviation from the spirit of our tradition. The sermon unlike prayer has never been considered as one of the supreme things in this world, רבנים העומדים ברומם של עולם. If the vast amount of time and energy invested in the search of ideas and devices for preaching; if the fire spent on the altar of oratory were dedicated to the realm of prayer, we would not find it too difficult to convey to others what it means to utter a word in the presence of God.

Preaching is either an organic part of the act of prayer or חולין בעזרה. Sermons indistinguishable in spirit from editorials in the *New York Times*, urging us to have faith in the *New Deal*, the *Big Three* or the *United Nations*, or attempting to instruct us in the latest theories of psychoanalysis, will hardly inspire us to go on to the מוסף and to pray.

Through all generations
we will declare Thy greatness;
To all eternity
we will proclaim Thy holiness;
Thy praise, our God,
shall never depart from our mouth.

Preach in order to pray. Preach in order to inspire others to pray. The test of a true sermon is that it can be converted to prayer.

To the average worshipper many texts of perennial sig-

nificance have become vapid and seem to be an assembly line of syllables. It is, therefore, a praiseworthy custom for the rabbi to bring forth the meaning of the prayers to the congregation. Unfortunately, some rabbis seem to think that their task is to teach popular *Wissenschaft*, and as a result some services are conducted as if they were *adult-education* programs. Dwelling on the historical aspects, they discuss, for example, the date of composition of the prayers, the peculiarities of their literary form or the supposedly primitive origin of some of our laws and customs.

What about the spirit of prayer? What about relating the people to the truth of its ideas? Too often, so-called explanation kills inspiration.²⁸ The suggestion that the Day of Atonement grew out of a pagan festival is, regardless of its scientific merit, hardly consonant with the spirit of the moment of כל נדרי.

Nor must prayer be treated as an ancestral institution. In explaining sections of the prayer book our task is not to give a discourse about quaint customs or about "the way our fathers used to think." The סדור is not a museum of intellectual antiquities and the synagogue is not a house of lectureship but a house of worship. The purpose of such comments is to inspire "outpouring of the heart" rather than to satisfy historical curiosity; to set forth the hidden relevance of ideas rather than hypotheses of forgotten origins.

There is a book which everyone talks about, but few people have really read. A book which has the distinction of being one of the least known books in our literature. It is the סדור, the prayerbook. Have we ever pondered the meaning of its words? Let us consider an example:

Sing unto the Lord, a new song;
Sing unto the Lord, all the earth.
Psalm 96:1

Praise Him, sun and moon,
Praise Him, all you shining stars.
Psalm 148:3

²⁸ I am informed that a congregation listening to comments delivered before the הברלה was told the following: "At the conclusion of the Sabbath, when the additional soul departs, one must be refreshed by smelling aromatic herbs, for at that moment, according to the זוהר, 'the soul and spirit are separated and sad until the smell comes and unites them and makes them glad.' However, this is, of course, not the true reason. The authentic origin of the ceremony is that in ancient times people ate a great deal on the Sabbath and a bad odor came out of their mouth. In order to drive out the odor, they used spices."

The Egyptian priest could not call upon the stars to praise the gods. He believed that the soul of Isis sparkled in Sirius, the soul of Horus in Orion, and the soul of Typhon in the Great Bear; it was beyond his scope to conceive that all beings stand in awe and worship God. In our liturgy we go beyond a mere hope; every seventh day we proclaim as a fact נשמת כל חי חברך אה שמך. The soul of everything that lives blesses Thy name.²⁰

הכל יודוך והכל ישבחוך והכל יאמרו אין קדוש כה'.
They all thank,
They all praise,
They all say,
There is none holy like the Lord.

Whose ear has ever heard how all trees sing to God? Has our reason ever thought of calling upon the sun to praise the Lord? And yet, what the ear fails to perceive, what reason fails to conceive, our prayer makes clear to our souls. It is a higher truth, to be grasped by the spirit.

יודוך ה' כל מעשריך.
All Thy works praise Thee
Psalms 145:10

The trouble with the prayerbook is: it is too great for us, it is too lofty. Since we have failed to introduce our minds to its greatness, our souls are often lost in its sublime wilderness.

The סדור has become a foreign language even to those of us who know Hebrew. It is not enough to know the vocabulary; what is necessary is to understand the categories, the way of thinking of the סדור. It is not enough to read the words; what is necessary is to answer them.

Our prayerbook is going to remain obscure unless Jewish teachers will realize that one of their foremost tasks is to discover, to explain and to interpret the words of the Prayerbook. What we need is a *sympathetic סדור-exegesis*.

Religious movements in our history have often revolved around the problem of liturgy. In the modern movements, too, liturgy was a central issue.

But there was a difference. To Kabbalah and Hasidism the primary problem was *how to pray*; to the modern movements, the primary problem was *what to say*. What has Hasidism accomplished? It has inspired worship in a vast number of

²⁰ The usual translation "shall bless" totally misses the meaning of the passage.

Jews. What have the moderns accomplished? They have inspired the publication of a vast number of prayerbooks. It is important for the Assembly to clarify its goal. Is it to make a contribution to bibliography or to endow our people with a sense of כונה? There has been for many years a *Prayerbook Commission*. Why is there no *Prayer Commission*?

Modern Jews suffer from a neurosis which I should like to call *the סדרו-complex*.

True, the text of the prayerbook presents difficulties to many people. But the crisis of prayer is not a problem of the text. It is a problem of the soul. The סדרו must not be used as a scapegoat. A revision of the prayerbook will not solve the crisis of prayer. What we need is a revision of the soul, a new heart rather than a new text. Did the Jews begin to pray with more כונה since the reference to sacrifices was emended? Textual emendations will not save the spirit of prayer. Nothing less than a spiritual revolution will save prayer from oblivion.

כונה is more than attentiveness, more than the state of being aware of what we are saying. If כונה were only presence of the mind, it would be easily achieved by a mere turn of the mind. Yet, according to the Mishnah, the pious men of old felt that they had to meditate an hour in order to attain the state of כונה. In the words of the Mishnah, כונה means "*to direct the heart to the Father in heaven*". It is not phrased, to direct the heart to the text or the content of the prayer.^{29a} כונה, then, is more than paying attention to the literal meaning of a text. It is *attentiveness to God, an act of appreciation of being able to stand in the presence of God*.

Appreciation is not the same as reflection. It is one's being drawn to the preciousness of something he is faced with. To sense the preciousness of being able to pray, to be perceptive of the supreme significance of worshipping of God is the beginning of higher כונה.

"Prayer without כונה is like a body without a soul." "A word uttered without the fear and love of God does not rise to heaven." Once Rabbi Levi Yitzhak of Berdychiev while visiting a city went to a synagogue. Arriving at the gate he refused to enter. When his disciples inquired what was wrong with the synagogue, they received the reply: "The synagogue is full of words of Torah and prayer." This seemed the highest

^{29a} Cf. רבינו יונה ריש חמלת השחר.

not difficult to convey to others *what we live*. Our task is to echo and to reflect the light and spirit of prayer.

It was in the interest of bringing about order and decorum that in some synagogues the rabbi and cantor decided to occupy a position facing the congregation. It is quite possible that a reexamination of the whole problem of worship would lead to the conclusion that the innovation was an error. The essence of prayer is not decorum but rather an event in the inner life of men. ³²המתפלל צריך שיתן עיניו למטה ולבו למעלה. "He who prays must turn his eyes down and his heart up." What goes on in the heart is reflected in one's face. It is embarrassing to be exposed to the sight of the whole congregation in moments when one wishes to be alone with his God.

A cantor who faces the holiness in the Ark rather than the curiosity of man will realize that his audience is God. He will learn to realize that his task is not to entertain but to represent the people Israel. He will be carried away into moments in which he will forget the world, ignore the congregation and be overcome by the awareness of Him in Whose presence he stands. The congregation then will hear and sense that the cantor is not giving a recital but worshipping God, that to pray does not mean to listen to a singer but to identify oneself with what is being proclaimed in their name.^{32a}

כונה requires preparation. Miracles may happen, but one must not rely on miracles. The spirit of prayer is frequently decided during the hour which precedes the time of prayer. Negatively, one is not ready to engage in certain activities, or even in light talk before he prays. And positively one must learn to perform a degree of inner purification before venturing to address the King of kings. According to Maimonides, "One must free his heart from all other thoughts and regard himself as standing in the presence of the שכינה. Therefore, before engaging in prayer, the worshipper ought to go aside a little in order to bring himself into a devotional frame of mind, and then he must pray quietly and with feeling, not like one who carries a weight and throws it away and goes farther."³³

יבמות ק"ה, ב'. עיין ראש השנה כ"ו, ב':. בראש השנה כמה דכייף איניש דעחיה טפי מעלי'.³²
רש"י: דכייף איניש בחפלתו, פניו כבושין לארץ טפי עדיף משום והיו עיני ולבי שם' (מלכים א'
ט', ג').

ולחפלת שליח צבור כזה כל הצבור מכוונים את לבם, והקדוש ברוך הוא מקבל חפלתו.^{32a}
ר' ישראל אלנקאווה, מנורת המאור, חלק ב', עמוד 84.

משנה תורה, הלכות חפלה פ"ד, הט"ז.³³

Let us pray the way we talk. Let us not just utter consonants and vowels. Let us learn how to chant our prayers. It is one of our tragedies that we did not know how to appreciate the very soul of our ancient speech, the נוסח, and instead, have adopted a pompous monotonous manner. Let us try to recapture the last traces of our ancient נוסח. Let us learn to *express* what we say.

We are the most challenged people under the sun. Our existence is either superfluous or indispensable to the world; it is either tragic or holy to be a Jew.

It is a matter of immense responsibility that we here and Jewish teachers everywhere have undertaken to instill in our youth the will to be Jews today, tomorrow and forever and ever. Unless being a Jew is of absolute significance, how can we justify the ultimate price which our people was often forced to pay throughout its history? To assess Judaism soberly and farsightedly is to establish it as a good to be preferred, if necessary, to any alternative which we may ever face. This is often the only adequate perspective of evaluating Judaism, a perspective into which the world currents do not tire to force us, whether in the name of hellenistic culture, of Almohadic Islam, of medieval crusaders, of modern assimilation or of contemporary Fascism. The truth is, we have more faith than we are willing to admit. Yet it is stifled, suppressed and distorted by an irreligious way of thinking.

At this hour, O Lord, we open our thoughts to thee, in tears and contrition. We, teachers in Israel, stand at this present moment between all of the past and all of the future of the people of Israel. It is upon us to hand over the Torah, the holiness, the spirit of prophets, sages, and saints, to all the generations to come. If we should fail much of Judaism will be lost, gone and forgotten. O Lord! we confess our failure. Day after day we have betrayed Thee. Steeped in vanity, envy, ambition, we have often labored to magnify our own names, although we said יתגדל ויתקדש שמה רבא. Dazzled by the splendor of intellectual fads, we have accepted platitudes as dogmas, prejudices as solutions, although we repeated וחיי עולם נטע בחוכנו.

השיבנו אבינו לחורחך

REVIEW OF NEW MUSIC

DAVID FINKO'S "HEAR, O ISRAEL"

BORIS KAZANSKY

In 1981 I was at the Hebrew Union College in New York City, where I was studying to become a cantor. Once I heard the Kaddish sung by the college choir in a unique way. It was the most unusual, spiritual and passionate music I had ever heard. But nobody at the college knew anything about the composer, except that his name was David Finko and he was a Soviet Jewish emigre. I vowed that someday I would meet that man and commission him to write another piece of Jewish liturgical music.

I went my way. It led me, after graduation, to Philadelphia, where I became cantor of Congregation Rodeph Shalom. In 1985 I kept the vow I had made four years before. A mutual friend brought me and David Finko together for the first time to our mutual delight, and a few months later the Roberta Lee Magaziner Music Memorial Committee of Rodeph Shalom, on my recommendation, commissioned David Finko to compose a Sabbath Eve Service.

I will never forget the year of 1986. The Sabbath Eve Service was being composed. We used to get together with the composer every two or three weeks. We selected texts from *Shaarei Tefillah: Gates of Prayer*, the Reform Jewish prayer book, and we discussed the sketches written by the composer. We decided to call the service "Hear, O Israel." I liked the music a lot and I felt that an unusual, stirring and inspirational Jewish sacred service was being created! It was being written entirely in English so that every word and intonation could be understood. But besides being written in English, the service was unusual in that it would be chanted not by one cantor but by two.

Finko told me often that it was his lifelong dream to compose a Jewish service. I felt that the work was a culmination of his creative talent and strong spirituality. I could not imagine it happening while David lived in the Soviet Union. I believed that writing a Jewish Sabbath Service during those years in the Soviet Union would have resulted in the end of a composer's career, if not the death of the composer himself.

BORIS KAZANSKY is Cantor at Congregation Rodeph Shalom in Philadelphia. He and his wife, Lilia Kazansky, emigrated to the United States from the Soviet Union in 1978, and are graduates of Hebrew Union College's School of Sacred Music.

David Finko fled the Soviet Union in 1979 for artistic and religious freedom in America, despite the critical acclaim he received in his native land as a brilliant composer and performer. The Leningrad Philharmonic had premiered several of his works, including his Viola Concerto and Harp Concerto, which later got critical acclaim in the United States. David's symphonies were played by the Moscow Philharmonic and by State Orchestras of Hungary, Armenia, Byelorussia and the Ukraine. Finko is now becoming successful in the West. He has conducted orchestras and performed on both piano and violin in Israel and in the United States. He performed his piano concerto "Moses" with several American orchestras, and he played his piano sonata "Solomon Mikhoels" and violin sonata "Lamentations of Jeremiah" himself.

The Sabbath Eve Service "Hear, O Israel" was completed at the end of December, 1986. I remember the very moment when the composer called me on the telephone and told me that he had finished the orchestral score. He then drove to my home, and we both went to photocopy the score so that my wife Lilia and I could learn the music for the upcoming premiere performance. (Lilia is the cantor of Beth David Synagogue.) The world premiere of the service took place on April 10, 1987, at Rodeph Shalom Synagogue. It was an outstanding musical and spiritual event. More than 1500 listeners were in the synagogue for the occasion. The composer led the Temple University Chamber Orchestra, Rodeph Shalom Choirs and the soloists. It was a tremendous success! We received very good reviews in both *The Philadelphia Inquirer* (Daniel Webster) and in *The Jewish Exponent* (Monroe Levin). Levin remarked on the "great variety and earnestness" of the music, "an important element of musical modernity to religious worship," and the "intense, communicative style" of the composer. Webster noted "the special meanings within the musical formality of a sacred service composed by a Soviet emigre," the "clarity of expression and directness of sound and meaning," and the "somber Russian accent" in the music. We received many comments on the composition from rabbis, cantors, composers and worshippers. The majority of them praised the music. But, of course, there were some people who expressed their reservations about the new service.

Now, a few words about the music itself.

The composer strove to write powerful spiritual music which is intelligible even to non-specialists. The music is modern on the whole, yet very melodic and expressive. As the composer said, the service

"Hear, O Israel" strives for a living picture of the mighty, stern and awesome God, the heroic, intense and strong Israel (the Jewish people), who have suffered very much. The heroic, intense Israel is no longer only lamenting and entreating for God's mercy and grace, but perceived as an equal partner to the Lord. This is the individuality of David Finko's service. This music is heroic, cheerful, and passionately spiritual. Yet at the same time, the music has a flavor of sobbing and dramatic pain.

The service "Hear, O Israel" consists of a prelude and fifteen prayers. The orchestra consists of flute, oboe, clarinet, bassoon, two horns, percussion and strings. Nineteen musicians played in the orchestra in the premiere performance. The orchestration of the service is very expressive and colorful. It was amazing that such power, energy and volume of the orchestral sound could be produced by a small group of musicians. There is, however, also an "organ reduction." Thus it is possible to perform the service with the organ instead of the symphony orchestra. We had only eight chorus members for the premiere. It was satisfactory, but we would have preferred more choir singers.

David Finko begins his Sabbath service with a Prelude which is a mighty, solemn introduction played by the orchestra alone. This is a living picture of the mighty and awesome God who shakes earth, heavens and people:

Prelude



The *Lekhu N'ran'na* follows. This is a passionate call to worship. It was the composer's intention to express an ecstasy and emotion in looking forward to personal contact with the Lord. As Daniel Webster said in *The Philadelphia Inquirer* review, this prayer is one "of the more expressive sections developed from strong unison writing for orchestra and singers."

Lekhu N'ran'na

Allegro

cantors and choirs

S. A. T. B.

orchestra

Let us sing to the Lord, let our song ring out to our shel-ter-ing Rock!

A mystical prayer, *Sholom Aleyikhem*, strikes one with its modern clusters and the polyphonic contrasts in the cantors' solo parts.

Shalom Aleychem

Larghetto

Cantor II

Peace be to you, o mi-nis-ter-ing An-gels,

Orchestra

Vibraphone

Mes-sen-gers of the Most High, the Sup-reme King of King, The Ho-ly one, Blessed is He.

oh!..

The *Lekha Dodi* is simple, emotional and cheerful. It has a strong flavor of Eastern European Chasidic dance.

Lekha Dodi

Allegretto

Cantor

Come with me to meet Sha-bbat, for e-ver a foun-tain of bless-ing. Still it flows,

mf

In *Barekhu* the choir is divided into two parts: One part scans the short sentence, "Praised be the Lord!", while the other sings the prayer with solemn emotion and tears. Then the cantors sing the frenzied "ostinato" while the entire choir enters the solemn and mighty counterpoint. At the end of this prayer everyone joins in strong unison.

Barekhu

Moderato

Cantor I
Praised be the Lord, to whom our praise is due! Praised be the Lord, to whom our

Cantor II
Praised be the Lord, to whom our praise is due! Praised be the Lord, to

CHOIRS
Sopr. Praise
Altos Praised be the
Ten. Praise
Basses Praised be the

praise is due! Praised be the Lord, to whom our praise
whom our praise is due! Praised be the Lord, to whom

the Lord!
Lord!
the Lord!
Lord!

cantors, choir and congregation:
Now and for ever!

Orchestra

The *Shema Yisrael* is written for male cantor and orchestra. This prayer is a stern and strong recitative which stays on several dramatic chords of the entire orchestra.

Shema Yisrael

Adagio

f

Cantor II

Hear, O Is- ra-el, the Lord is our God,

Orchestra

A quiet and radiant *V'ahavta* is an example of the composer's brilliant skill of orchestration. Soft clinking of a vibraphone and small bells reproduce the divine music of heaven and angels. The tremolos of strings resemble trembling, shining candles.

V'ahavta

Adagio

p

Cantor I

You shall love the Lord

Glockenspiel

Vibraphone

Orchestra

Violins I

Violins II

pp

pp

pp

The *Mi Khamokha* is one of the strongest prayers in the service. The composer attempted to restore the ancient choral antiphonal sounds of the Temple. Powerful unison lines of the entire orchestra and the singers convey the grandeur of the awesome God and the insignificance of a human being by comparison.

Mi Chamokha

Andante

Cantor I

Cantor II

Choirs and Congregation
S. A.
T. B.

Orchestra

like You, E-ter-nal One!

Who is like You, E-ter-nal One!

E-ter-nal One!

A poetic and mystical *V'neemar* is performed by both cantors taking turns, with choral glorification of the Redeemer of Israel.

V'neemar

Allegro
mp

Cantor I

Horns
Ob., Bsn
Vibraphone

Choirs
S. A.
T. B.

And it has been said: The E-ter-nal de-li-vered Ja-cob,

Blessed is the Lord,

Andante

The *Hashkiveynu* was written as a dramatic and solemn prayer about destiny. Heroic Israel asks God to protect and help the Jewish people in future trials. Heavy, powerful chords of the orchestra and dramatic recitatives of the cantors alternate. Two soft spiritual choral glorifications of the Lord produce a strong contrast to the dramatic-heroic recitative of the cantors.

Hashkiveynu

Andante maestoso

Cantor I

Orchestra

rit.

Grant, o E-ter-nal God,

Adagio

Choirs a cappella

S. A. T. B.

pp

Blessed is the Lord, whose shel-ter of peace

The following *V'shamru* reproduces the good spirit of Friday night. I has a flavor of hasidic klezmer music in its lyricism and in the instrumentation (violin solo, a comic solo of cello, tambourine, triangle, etc.).

V'shamru

Andante rit. atempo rit.

Violin solo

Tambourine

Engl. Horn

Bassoon

mf

Cantor I

Cantor II

The people of Is-ra-el shall keep the Shab-bath, of

It is a sign for e-ver

The *Yihyu L'ratzon* is soft and solemn. This is a meditation and the embodiment of personal contact with God. "Space" sounds of tam-tam, vibraphone, small bells, and suspended cymbals bring a feeling of the immeasurable universe and God's grandeur.

Y'hiu L'ratzo

Adagio

Cantor II

Tam-tam

Strings

Cantor II

Orchestra

The *Kaddish* is written as antiphonal roll call of the cantors and the choir. The music is both passionate and solemn. The *Kiddush* which follows is happy and festive. Once again, there is the antiphon of solo singer and the choir.

For the Final Hymn of the service, Finko used a fragment from a poem by Judah Halevi, "Lord, where shall I find thee," in English translation by Nina Salaman ("Selected Poems of Jehudah Halevi," The Jewish Publication Society, Philadelphia, 1928). This concluding prayer is very solemn and magnificent. The orchestra reacts to an impetuous pulse. The choir and cantors call God in ecstatic rapture. Peals of cymbals and tam-tam emphasize solemnity. Joy and sorrow can be heard at the same time.

Final Hymn

Allegro

Cantors and Choirs: Lord, Lord, Lord!

Orchestra and Cymbals

The monumental coda is slow, brilliant and festive.

Adagio

Cantors, Choirs and Congregation: I have sought your nearness, with all my heart I called you,

Orchestra, Tam-tam, Cymbals

I was happy to be part of the experience of creating this service. I hope that this inspirational service will receive more performances and will become a significant addition to the repertoire of sacred Jewish music and will be added to the list of frequently performed oratorical works of 20th century music.

MUSIC SECTION

TSUR CHAYEINU

Commissioned by Rabbi Solomon and Mrs. Tauba Spiro

Music: Cantor Paul Kowarsky

Piano arr.: Charles Heller

The musical score is written for voice and piano. It begins with a piano introduction marked *Allegretto* and *mf*. The vocal melody enters with the lyrics "Tsur cha-yei-nu ma-gen yi-shei - nu, — A- ta, A- ta, A-". The piano accompaniment includes a *Recit.* section and a *rit.* section. The tempo changes to *A tempo (Allegretto)* for the final section, which includes the instruction *colla parte*. The lyrics continue: "ta — A- ta — hu. L'- dor — va- dor — l'- dor va- dor no- deh no- deh l'-cha — no-deh l'-cha —".

Allegretto *mf* *rit.* *Recit.* *A tempo (Allegretto)* *colla parte*

Tsur cha-yei-nu ma-gen yi-shei - nu, — A- ta, A- ta, A-
 ta — A- ta — hu. L'- dor — va- dor — l'-
 dor va- dor no- deh no- deh l'-cha — no-deh l'-cha —

u-n'-sa- per t'-hi-la- te - cha, L'- dor_ va-dor_ l'-

dor va-dor no- deh no-deh l'- cha_ no-deh l'-cha_

u-n'- sa -per t'- hi-la - te - cha. *rit.* *Recit.* Al_

— cha-yei-nu — al cha- yei - --



First system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "nu ham-su-rim ham-su-rim,". The piano part includes chords and a melodic line in the bass.



Second system of the musical score. The vocal line continues with the lyrics: "ham-su-rim ham-su-rim, b'-ya de-cha. v'-al". The piano accompaniment provides harmonic support with chords and a moving bass line.



Third system of the musical score. The vocal line has the lyrics: "v'-al nish-". The piano part features a more active melodic line in the right hand and a steady bass line.



Fourth system of the musical score. The vocal line concludes with the lyrics: "mo-tei-nu ha-p'-ku-dot lach,". The piano accompaniment ends with sustained chords in the right hand and a final bass line.

v'-al_nish-mo-tei - - - nu ha-p'-ku- dot.

lach ha-p'-ku - - - dot lach. L'- dor va-dor l'-

A tempo

dor va-dor no- deh no-deh l'-cha no-deh l'-cha

u-n'-sa- per t'-hi-la- te - cha, l' hi-la- te - cha.

rit... tr

(rit...) *piu f* *Recit.*

Al ——— cha-yei- nu, v'-al ——— nis-se - - cha,

(rit...)

v'- al — nis-se- cha v'-al ——— nis- se - - - cha she-b'

chol yom ——— i-ma-nu,

v'-al-nif-l'-o-te-cha v'to-vo te - - - - -

colla voce



cha, _____ v'-

This system features a vocal line with a melodic phrase and a piano accompaniment. The vocal line has a long note with a slur and a fermata, followed by a short note. The piano accompaniment consists of a series of chords and single notes.



al- nif-l'-o-te-cha v'-to - vo- te - cha, _____ she-b'-

This system continues the vocal melody with a triplet of eighth notes. The piano accompaniment features a series of chords and single notes.



chol _____ eit- she-b'-chol _____ eit- she-b'-

This system includes a piano dynamic marking (*p*) and features a series of chords and single notes in the piano accompaniment.



chol _____

This system features a melodic phrase in the vocal line and a piano accompaniment consisting of a series of chords and single notes.

The musical score is written for a song, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems.

System 1: The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are "e- rev va-vo-ker v'-tso -ho- ra - - - yim, she-b'". The piano accompaniment starts with a bass clef and a key signature of one sharp. It features a series of chords and a melodic line in the right hand.

System 2: The vocal line continues with the lyrics "chol eit e-rev va-vo - - -". The piano accompaniment continues with a series of chords and a melodic line in the right hand. A dynamic marking of *p* (piano) is present.

System 3: The vocal line continues with the lyrics "ker, v'-tso-ho- ra - - - yim. A tempo". The piano accompaniment continues with a series of chords and a melodic line in the right hand. A dynamic marking of *p* (piano) is present. The tempo marking "A tempo" appears above the vocal line and below the piano line. The piano line also includes the instruction "colla parte" and "Poco rit.." (Poco ritardando).

System 4: The piano accompaniment continues with a series of chords and a melodic line in the right hand. A dynamic marking of *p* (piano) is present. The tempo marking "A tempo" appears below the piano line.

L'-dor__ va-dor__ l'-dor va-dor

no- deh no-deh l'-cha no-deh l'- cha u- n'-sa-per t'-hi-la te

Recit.
cha. Ha- tov ha-

colla parte

tov ki lo cha - lu ra-cha-me-cha, ha- tov ki lo cha-lu ra-cha-me-cha

v'- ham - - - ra- cheim v'-ham-ra

cheim v'-ham-ra- cheim ki lo ta- mu cha-sa-de - - cha cha-sa-

de - - - cha, ha- tov

ha-

tov_ ki lo cha-lu_ ha-tov_ ki lo cha-lu ra-cha- me - - - - - cha v'
 colla parte

ham-ra-cheim ki lo ta-mu

cha-sa-de - - - - - cha

v'-ham- ra- cheim_ ki_ lo ta-mu cha - - - - -sa-de-cha; mei-o
 colla parte

lam mei-o-lam ki-vi- - - nu lach mei-o-lam

cresc...

ki-

vi - - - nu ki- vi - - lach.